

Fall 2004

# MaineArtsMag, Fall 2004

Maine Arts Commission

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Fall 2004

# MAINEARTS *Mag* COMMISSION

*The official publication of the Maine Arts Commission*

*"building Maine communities through the arts"*

The next  
25 years of  
Percent for Art



Brahms/Mount  
Textiles:  
combining art &  
manufacture in  
Central Maine

## 2004 Annual Report Issue




# MAINE ARTS COMMISSION


*building Maine communities through the arts*

**MISSION:** The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and programs of our state; shall expand the state's cultural resources; and shall encourage and assist freedom of artistic expression for the well being of the arts, to meet the legitimate needs and aspirations of persons in all parts of the state.

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*This newsletter is also available in its entirety and in full color on the Maine Arts Commission's Web site:*



## MAINEARTS.com

All Maine Arts Commission programs are ADA (Americans with Disabilities Act) compliant and all programs funded by the Maine Arts Commission **must** be ADA accessible.

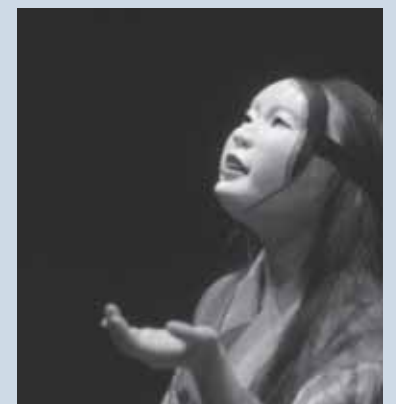
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## ON THE COVER

Delia Farrell performs with Figures of Speech Theatre, which received an Organizational Development grant from the Maine Arts Commission in fiscal year 2004. More can be read about the agency's grants and programs on page 27. To learn more about Figures of Speech Theatre, visit [www.figures.org](http://www.figures.org). Photo by Miranda Ring.





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# LETTER FROM THE DIRECTOR

I recently paid a visit to the program staff at the National Endowment for the Arts (NEA) in Washington, D.C. with contemporary arts & public art associate Donna McNeil. We both came away from a series of 14 meetings with a strong sense that the NEA's program staff is willing to discuss program plans and ideas with individual artists and organizations in Maine.

As with any granting organization, be it a state or federal arts funding agency or a private foundation, getting to know the program staff is an important step in applying for funds. Not everyone can find the time or resources to travel to Washington, D.C. but there are several other steps you can take to enhance your chances of receiving funding in a competitive environment.

When applying for NEA funding, I suggest that you first review program guidelines on the endowment's Web site at [www.nea.gov](http://www.nea.gov). The guidelines clearly outline each program area. Look over the guidelines in your area of interest and find out if your idea meets the goals and criteria of the program in question. Second, I suggest that you call NEA staff members who are responsible for various arts disciplines and discuss your plans with them.

While Donna and I were in Washington, D.C. the National Endowment for the Arts program staff stressed again and again that they welcome your calls. They also said that new initiatives often emerge that are not immediately entered into guidelines and, by staying in touch with endowment staff, you will know about these initiatives when they are in the planning stages.

You can find e-mail and telephone contact information for NEA staff members at [www.arts.gov:591/staff/staff.html](http://www.arts.gov:591/staff/staff.html).

While Maine generally does well in receiving competitive NEA funds, we can always do better. For example, there is a very simple grant process for Challenge America Fast Track Review grants of \$10,000. This program was established by Congress specifically to reach areas of the country often underserved by other NEA funding. The Challenge America grants are a perfect fit for Maine's rural and small city/town demographics. Also, some of our large cities may well be eligible for local arts agency funding to support infrastructure and special projects.

Finally, remember that while the NEA only funds individual artists in literature and folk arts, there are many other ways for artists to participate in NEA-supported projects.

I hope that within the next year a number of NEA program staff will visit Maine and hold open sessions on granting programs. In the meantime, please call the NEA with questions about your ideas and their programs. I also welcome your calls if you have questions about how the endowment funding is allocated to the Maine Arts Commission and to specific projects in the state. Feel free to contact me directly at [alden.wilson@maine.gov](mailto:alden.wilson@maine.gov) or 207/287-2720.

I look forward to hearing from you.

Alden C. Wilson  
Director

## *A very successful 2004 for the Maine Arts Commission*

MESSAGE FROM JOHN M. ROHMAN, CHAIR

**A**s fiscal year 2004 comes to a close for the Maine Arts Commission, we can give ourselves a real “pat on the back” for a very successful year. The importance of the arts in community and economic development was clearly conveyed at the Blaine House Conference on Maine’s Creative Economy.

The people who attended the conference made many recommendations on growing Maine’s Creative Economy, which are now available in the conference proceedings in print and online at [MaineArts.com](http://MaineArts.com). After being presented with the proceedings, Governor Baldacci established a permanent Creative Economy Council. The Maine Arts Commission will maintain a high profile with this council, ensuring that the needs and goals of the arts and cultural community in Maine are further integrated into the state’s economic development.

I know we in the arts field have long been aware of the relationship between arts and economics. A real demonstration of the power of art to drive business is well-presented by the case study of Brahms/Mount Textiles on page 12, written by Stephen Cole of Coastal Enterprise Inc. (also a member of the Maine Arts Commission).

Beyond the Creative Economy, the Maine Arts Commission has continued to provide grants to artists, schools, communities and arts organizations this year. The grants are an essential part of the agency’s mission to build Maine communities through the arts. The complete grant list for fiscal year 2004 is on page 27 and, as you will see, the agency’s grants reach a wide range of individuals and groups across the state—from arts education in Caribou, to a partnership with VSA arts of Maine, an exhibition of renown Passamaquoddy basketmaker Clara Neptune Keezer and support for a CD by hip-hop artist Santiago.

At a Maine Arts Commission meeting on October 15, Maine Arts Commission members and the public were treated to presentations from the Individual Artist Fellowship recipients and some of the traditional arts masters and apprentices who participate in the Traditional Arts Apprenticeship program. My wife Lyndy and I were again very pleased to host a reception for the artists and Maine Arts Commission members.

Thanks to all my fellow Maine Arts Commission members and the agency staff for an extremely successful 2004.

John M. Rohman, Chair



JOHN M. ROHMAN, Bangor, Chair  
REBECCA SWANSON CONRAD, Auburn, Vice Chair

### EXECUTIVE COMMITTEE

Nicolaus Bloom, Gorham  
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Stuart Nudelman, Ogunquit  
Mark C. Scally, East Millinocket  
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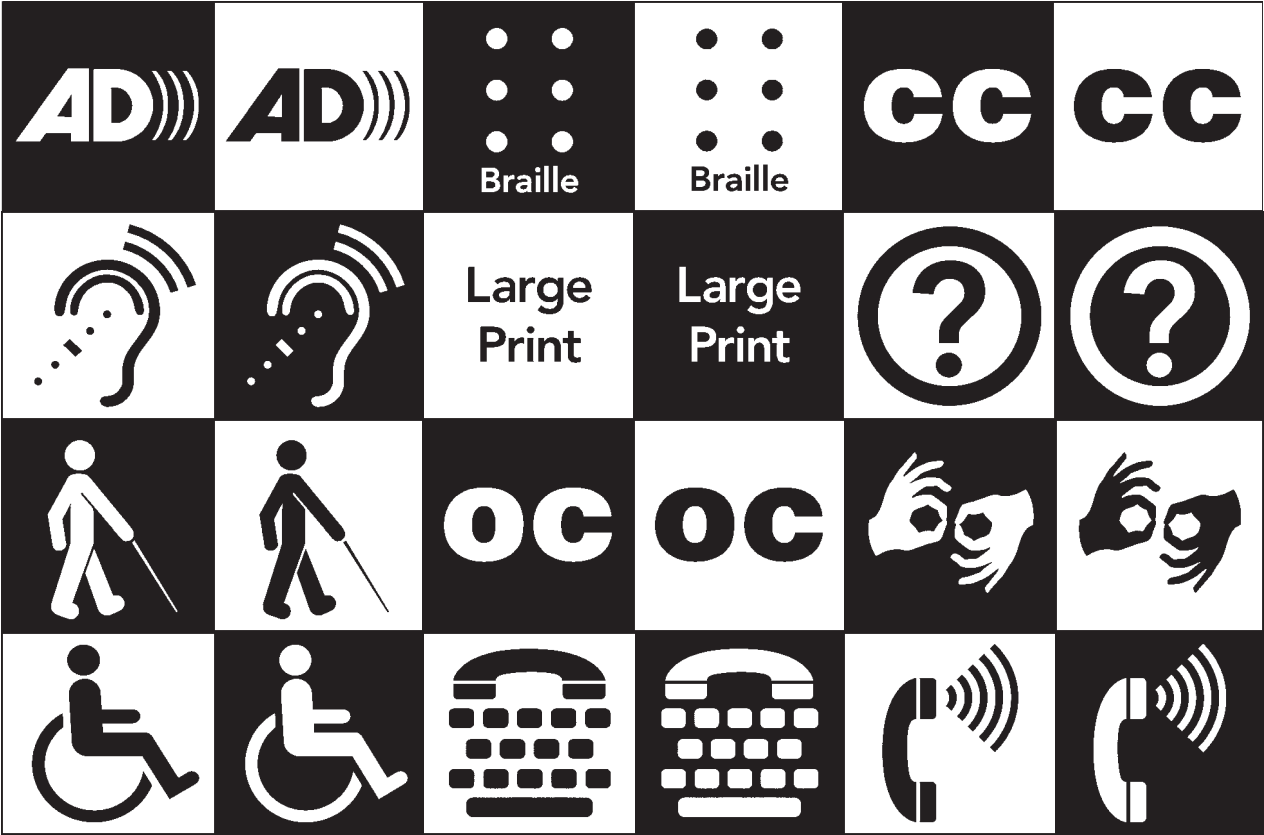


# WHAT IS ACCESS

The Maine Arts Commission strives to provide arts access for everyone. Therefore, work is ongoing to ensure that meetings, programs, events and facilities are fully accessible to people with disabilities. All agency meetings are open to the public and are fully accessible, and all grant programs **must** also be fully accessible. The Maine Arts Commission is eager to find solutions and remove barriers, making the arts more enjoyable for everyone.

In life, everyone is “temporarily-abled.” At some point, everyone will be faced with a disability or know someone with a disability. In a perfect world, everything would be designed using Universal Design – ensuring that everything is accessible to all people, regardless of disability. For instance, people might use assistive listening systems in conference rooms or large meetings spaces, not only to allow someone with hearing loss to participate fully but also to allow everyone to participate fully. Unfortunately, Universal Design is not yet widespread. In the meantime, the Maine Arts Commission is working to raise awareness and provide Maine’s art community with information about accessibility.

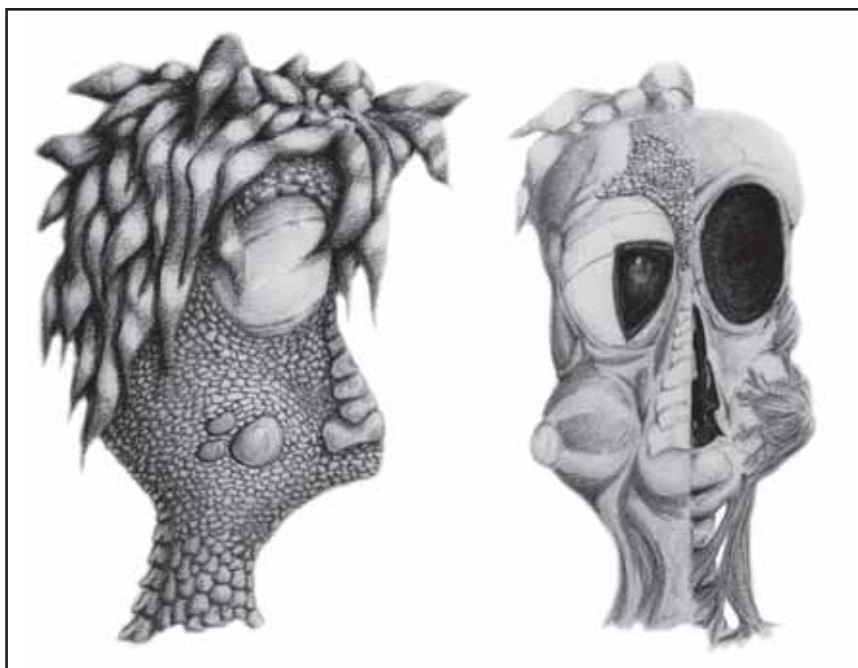
According to the 2000 United States census:



- of the 69.6 million families in the United States, 20.3 million families had at least one member with a disability.
- the total number of Maine residents (age five and older) who identified as a person with a disability was 237,910 or roughly 18 percent of the population.
- more than half of the population over the age of 65 had a disability (14.4 percent of Maine residents were over age 65 as of 2000).
- people with disabilities spend on average 20 hours per week on the Internet and 48 percent say that the Internet has significantly improved their quality of life.

The numbers speak volumes when it comes to providing full access. If 20 percent of Maine’s population has some type of disability, adopting Universal Access principles whenever possible would give approximately 255,000 Maine residents new access to arts events.

Through the Governor’s Awards for Arts Accessibility, the Maine Arts Commission is working with some of the state’s largest arts institutions to improve accessibility. For more information about this and other agency programs or to request an accommodation, please contact Bryan W. Knicely, assistant director & accessibility coordinator, at 207/287-2714 (voice), 207/287-2360 (TTY), by e-mail at [bryan.knicely@maine.gov](mailto:bryan.knicely@maine.gov) or at [Nextalk.net](http://Nextalk.net) – user ID: [bryanknicely](mailto:bryanknicely).



(TOP) *DISSECTION* BY BARTHOLEMW POWERS, ONE OF THE MAINE ARTS COMMISSION'S TWO FALL INTERNS.

(BOTTOM) DALLAS KATHRYN HUNT WILL USE THIS PHOTO OF *PLASTIC CHAPEL* BY FINLEY FRYER IN HER THESIS WORK.

PHOTO BY DALLAS KATHRYN HUNT.

## INTERN NEWS

Would you like to learn about grant writing, communicating the importance of art for Maine communities or arts in education? Would you like to help the Maine Arts Commission in its work to build Maine communities through the arts? An internship with the Maine Arts Commission is a great way to learn more about specific agency programs and arts administration in general.

As an intern, you would be immersed in the work of the Maine Arts Commission. You may take on administrative work or tailor a project to your area of interest. For instance, students wishing to receive credit for coursework may work on specific projects with Maine Arts Commission associates.

The Maine Arts Commission will host two interns during the fall and winter months.

Dallas Kathryn Hunt holds her bachelor's degree in art history from the University of North Texas and is finishing a master's degree at the same institution with a focus on new genre public art.

Hunt's thesis is a contextual analysis of the Burning Man event, an annual gathering of artists held in Nevada's Black Rock Desert. Hunt is analyzing the event to determine if it exemplifies a new and better way for arts administrators to approach and engage a modern art audience.

During her internship with the Maine Arts Commission, Hunt will work with contemporary arts & public art associate Donna McNeil.

Bartholemew Powers is also interning at the Maine Arts Commission this fall and winter. Powers is a studio art major at the University of Maine at Augusta. Powers works mostly in digital manipulation of multi-media: images, sound and video. He will be working with technology & Web site associate, Lisa Veilleux on digital image archiving.

For internship opportunities or to discuss possible projects, please contact Kathy Ann Shaw, grants & arts development associate at 207/287-2750 direct, 207/287-2360 TTY or [kathy.shaw@maine.gov](mailto:kathy.shaw@maine.gov).

*To view these images in color, please visit*





## MAINE ARTS COMMISSION

*building Maine communities through the arts*

### GRANTS CALENDAR FISCAL YEAR 2005

December 17, 2004	Letter of Intent, Governor's Awards for Arts Accessibility
January 3, 2005	Good Idea Grant Governor's Awards for Arts Accessibility
February 7, 2005	MaineArtistAccess
March 4, 2005	Letter of Intent, Discovery Research
April 1, 2005	Good Idea Grant
April 8, 2005	Discovery Research
April 15, 2005	Artists in Maine Communities
May 6, 2005	Traditional Arts Apprenticeships
May 13, 2005	Partners in Arts & Learning
June 6, 2005	Individual Artist Fellowships Letter of Intent, Art Service Partnership Agreement
Ongoing	Organizational Development Special Projects Community Arts & Humanities

### COMMITTEE MEETINGS

#### Arts Accessibility

June 17, 2005

#### Arts in Education

January 6, 2005

June 17, 2005

#### Arts Development

February 10, 2005

June 17, 2005

#### Art Service Partners

January 12, 2005

April 6, 2005

#### Community Arts & Traditional Arts

February 10, 2005

May 17, 2005

June 17, 2005

#### Community Relations & Public Information

January 11, 2005

March 30, 2005

June 17, 2005

#### Contemporary Arts

March 24, 2005

June 17, 2005

#### Executive Committee

January 20, 2005

April 14, 2005

#### Maine Arts Commission

February 11, 2005

June 17, 2005

#### Public Art

March 10, 2005

June 17, 2005

*For an up-to-date calendar and grant deadline information  
and details, please visit:*



**MAINEARTS.com**

# RENOWNED MAINE BASKETMAKER LEAVES A STRONG LEGACY

MARY MITCHELL GABRIEL

1908 - 2004

It is a rare gift to make a beautiful thing with one's hands. Mary Mitchell Gabriel gathered materials from nature – sweetgrass and brown ash splints – to make beautiful baskets in the tradition of her community. Using traditional aesthetic principles and techniques, Gabriel fashioned baskets which are marvels of craftsmanship.

Gabriel was born in Princeton, Maine in 1908. Her mother and grandmother both made baskets. Gabriel made her first basket at the age of seven or eight. Later in life, her work was an essential part of a decade-long effort to revive interest in basketmaking among younger artists. Gabriel was a founding member of the Maine Indian Basketmakers Alliance. Her work with the alliance helped build new respect for Wabanaki basketmaking as an artform.

Gabriel's baskets have been displayed in the Smithsonian Museum in Washington, D.C. and in the Abbe Museum in Bar Harbor. In 1994, she was awarded a National Heritage Fellowship by the National Endowment for the Arts. She was also honored by the Maine Arts Commission with an Individual Artist Fellowship in 1992.

Describing Gabriel's baskets in 1994, organizers of the National Heritage Fellowship awards wrote, "Mary's baskets are both traditional and individualistic, reflecting both a recognition and the need to produce marketable baskets and a strong personal creative sense . . . One remarkable aspect of her baskets is the closeness of their weave, which not only is beautiful, but ensures that their beauty will last long into the future."

"If I am to be remembered for my baskets," Gabriel once said, "I want them to live forever."

*"If I am to be remembered for my baskets,  
I want them to live forever."*



MARY MITCHELL GABRIEL.

PHOTO BY BOB DELONG, BANGOR DAILY NEWS.

# Mapping the working coasts: using art to understand the waterfront

An unusual vessel floated into Boothbay Harbor on September 16. On board was a living art project that was part visual art, part audio art, part oral history project and pushed even at the blurred edges of installation.

Anyone on the Boothbay Harbor waterfront that sunny Thursday was welcome to board the boat and become part of the project, *Mapping the Working Coasts: An Investigation into the Working Coasts of Maine*.

Visitors were met by one of the many collaborators aboard; some from the community development corporation, Coastal Enterprises Inc., others from the spurse collective and Shunpike Audio. On the boat's main floor, among shelves of research books and rolled up paper, three tables were set with vellum and indelible markers. Over the tables hung more vellum covered with maps, notes, sketches, dates and descriptions.

Guests were invited to sit at one of the tables and talk about their memories of the coast, any coast, with one of the collaborators. At some point in the conversation, pens were picked up and visitors were asked draw their relationship to the coast. Meanwhile, one of the collaborators took notes on another sheet of vellum; another set up his microphone to record many of the visitors' stories.

The visitors' drawings combine with the notes taken by the collaborators and the audio recordings to become "psychogeographies," says Iain Kerr, one of the project coordinators and a spurse member. These psychogeographies are the units that make up a new map of the Maine coast, which goes beyond physical geography to include livelihoods and lifestyles, personal and community history, personal myths about the coast and much more.

"When we approached this project, we wanted to ask people very basic questions," says Kerr. "People are always talking about how much [the working waterfront] has changed. In a sense, we try and make ourselves mute to that. [We are asking,] 'what has changed... what are all the parts? How do they interact? Who is here?'"

The conversations went on for half an hour, one hour and up to two hours. Afterward visitor were invited to climb the steep steel stairwell to the top deck. There the sun beamed down on six hand-built machines that drew simple pictures as they responded to the movement of the boat, the wind and the waves. Two sets of speakers at either end of the deck projected the audio portions of the installation; a soundscape of the Portland waterfront and edited clips from earlier conversations about the Maine coast.

The project began in the spring of 2004 when Elizabeth Sheehan and Stephen Cole from Coastal Enterprises Inc. began working on a public policy project to deepen understanding of Maine's working waterfronts; where people make a

living by working between the ocean and the land. Sheehan says that from the beginning, they wanted to use art in the public realm to explore the loss of working waterfront in Maine.

Referred by colleagues, Sheehan and Cole approached Kerr and Rob Rosenthal, a radio documentarian from Shunpike Audio. Kerr then linked the project with the spurse collective, which includes dozens of people around the world.

Beginning in early summer, Rosenthal and spurse members held 50 to 60 interviews with people who work along the Maine coast, after which Rosenthal created the audio pieces. In early September, members of spurse came from around the United States to outfit the Maine Seacoast Mission's boat *Sunbeam* for the project. Others members unable to make the trip to Maine contributed ideas and plans, including the design of the drawing machines. Finally, between September 14 and 19, *Sunbeam* visited towns along the Maine coast: Port Clyde, Boothbay Harbor, Vinalhaven, Rockland, Stonington and Northeast Harbor.

Working waterfronts are shrinking all along the Maine coast, says Sheehan. That means it is harder to make a living lobstering, fishing and in other traditional coastal jobs. Although these issues spurred the project's initiation the collaborators say the end product – the interaction between the visitors, the coastal environment, the artists and installation aboard the *Sunbeam* – moved beyond the obvious to uncover the many-layered relationships people have with the coast.

"At a certain point in these conversations and these drawings, not one moment in [the visitor's] life, but their whole life is revealed; all its connections to things," says Kerr. "It just suddenly all appears in this global way. Suddenly history explodes over."

While moving beyond public policy and preconceived notions the collaborators also crossed the ever-weakening distinctions between artistic disciplines. In the end, the project created multi-layered representations of participants' concepts of "coast" and a public art event.

"We're a living installation," says spurse member J. Morgran Puett, "We try to create an event that suddenly creates a new community. The people that come






aboard are collaborating with us.”

Sheehan, Cole, Rosenthal and the spurse collaborators are planning to transform the maps, drawings and edited audio into an installation that will travel, without the *Sunbeam*, to sites around Maine.

For more information about the project, please visit [www.spurse.org/mappingmainecoasts.html](http://www.spurse.org/mappingmainecoasts.html).

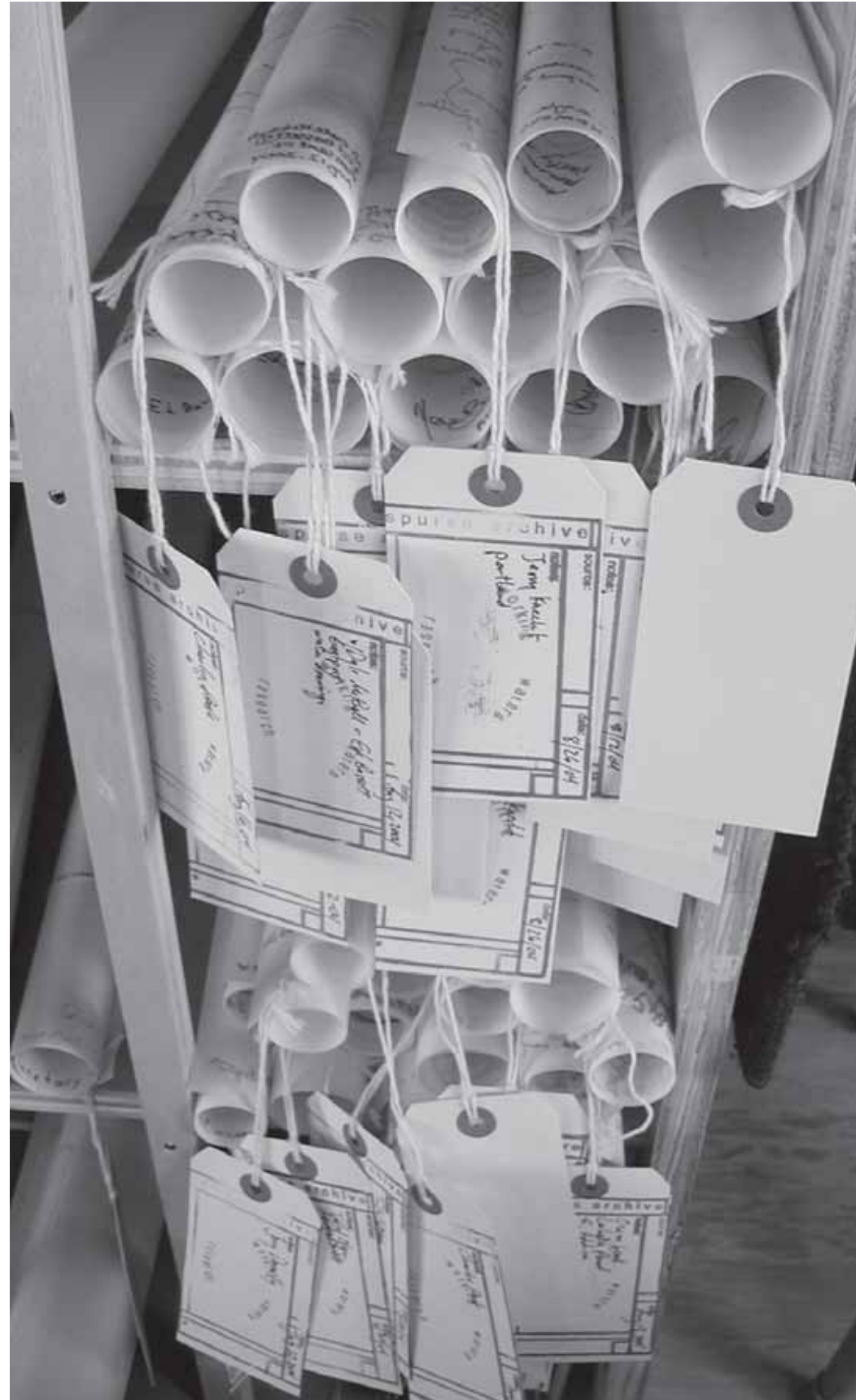
To view these images in color, please visit  [MAINEARTS.com](http://MAINEARTS.com).



(FAR RIGHT)  
PARTICIPANTS' MAPS  
ARE ROLLED WITH THE  
COLLABORATORS,  
NOTES  
AND STORED ABOARD  
THE *SUNBEAM*.

(RIGHT) MAPS FROM  
EARLIER  
CONVERSATIONS HANG ABOVE SPURSE MEMBER STAN PIPKIN AS HE ASKS A VISITOR ABOUT LIFE ON THE COAST.

(TOP) TWO DRAWING MACHINES ON THE DECK OF THE *SUNBEAM*.



# Individual Artist Fellowships honor artistic excellence in Maine Contemporary Art

The Maine Arts Commission's Individual Artist Fellowship program honors excellence among visual, performing and literary artists in Maine. Fiscal year 2005 is the first year of a restructured program wherein only one artist in each field was selected for a fellowship and each was awarded \$13,000. The sole criterion for the fellowship is artistic excellence. The fellowships honor artists who excel in their disciplines.

Three separate juries of nationally-recognized arts professionals were called together to review applications in the jurors' area of expertise- performing, literary or visual art. All work was presented anonymously. Because there was only one award to be given in each field, jurors were forced to articulate their reasoning and present well-considered arguments for their preferred candidates. Lively jury discussions addressed a broad range of concerns: mastery of material, intelligent presentation of message, audience response, pertinence, ideological longevity, artistic growth, potential for further exploration of theme and professionalism.

## AMY STACEY CURTIS, 2005 VISUAL ARTS FELLOW

Installation artist Amy Stacey Curtis was selected as the 2005 visual arts fellow. Exactly 100 artists applied for the visual arts fellowship. Their submissions were reviewed by a jury that included: Lucy R. Lippard, a well-known feminist art critic, author and theorist; Tumelo Musaka, curator of contemporary art at the Brooklyn Museum of Art, New York; and Ian Berry, associate director of curatorial affairs and curator at the Tang Teaching Museum, Skidmore College, Saratoga Springs, New York.

Curtis, who lives in Gray, holds a bachelor of art in studio art and advertising from the University of Maine, and a master of art in art and psychology from Vermont College of Norwich University. Curtis has scheduled solo biennials from the year 2000 through 2010. Each exhibit of temporary, large-scale, site-specific installation takes place in a different Maine community, in a vast abandoned space. Each installation explores chaos, order and repetition through a specific theme while inviting audience participation and perpetuation.

Curtis writes, "My work, installation, physically exists as art when temporarily assembled in a space and experienced by an audience . . . Without the audience's careful participation, my work is essentially unfinished . . . I persist toward an aesthetic, personal and collective balance of chaos, order and repetition – a raw language which I feel resonates physically, emotionally, culturally and spiritually within and around all of us."

## TOM MYRON, 2005 PERFORMING ARTS FELLOW

Tom Myron is a Portland composer whose music has been commissioned and performed across the United States, including the Portland Symphony Orchestra, the United States Holocaust Memorial Museum, the Atlantic Classical Orchestra and the Civic Orchestra of Chicago, among many others.

Myron was also awarded a Maine Arts Commission Individual Artist Fellowship in 1996 in recognition of artistic achievement as a composer. Myron was selected as the performing arts fellow for 2005 by a jury which included: actress Verna Bloom; Jeff Friedman, professor of jazz composition at Berklee School of Music in Boston; Suzanne Carbonneau, associate professor of performance and interdisciplinary study in the arts at George Mason University, Fairfax, Va.

Rob Barnett of MusicWeb writes that Myron's music has "vigour and the power to delight and to shake complacency." Composer Ned Rorem writes that Myron's compositions are "real music- and, for some reason, very American." The Washington Post called Myron's most recent viola concerto "splendid . . . a delightful piece whose long lines, lovely, uncomplicated artistry, clean sonorities and incisive accents offered both lyricism and rhythmic interest."

## MAUREEN STAUNTON, 2005 LITERARY ARTS FELLOW

Ninety-six writers applied for the 2005 literary arts fellowship, including fiction and non-fiction writers, poets and children's authors. After reading more than 4,000 pages of submissions, the jurors selected Maureen Staunton of Georgetown, to receive the fellowship.

The literary arts jurors' experience spanned many literary genres. The jury was made up of: Robert Creeley, professor of poetry at Brown University, Providence, R.I.; Ann Hood, novel and short-story writer, and essayist; Michael White, novelist and editor of Dogwood: A Journal of Poetry and Prose. Staunton holds a bachelor of arts from the University of Massachusetts in Amherst, Mass. and a master of fine arts from Ohio State University. A 2001 recipient of the Maine Arts Commission Individual Artist Fellowship award, she has received numerous other awards for her writing.

Of her work, Staunton writes, "Moving beyond traditional essay and memoir, I embed research, social analysis and commentary into my writing to bridge the gap between the personal and the political/cultural. I set stories drawn from my experience against historical and demographic facts. The personal juxtaposed with the universal illuminates larger cultural processes."



## Excerpt from *Laundry* by Maureen Stanton

*Laundry is deeply private, which is why doing laundry in public is intimate, almost shameful, a form of public atonement. Most people arrive in laundromats dirty. They have worn all of their nice clean clothes and so arrive wearing holey, stretched-out sweat pants. Occupied in the task of laundering, people shed their carefully constructed personas and masks. They are honest. Vulnerable. Once I saw a biker folding clothes. He did not look so tough handling undershirts and socks. When the ritual is over, our clothes are clean and folded, and a kind of lesser order is restored. Dirt is gone; life starts anew. The bodies we put into these fresh clothes may do something different this time around. I've had a fantasy of taking home someone else's load of clean clothes and wearing them all week, exchanging lives in a way, for what are clothes but costumes?*



(TOP LEFT) MAINE COMPOSER TOM MYRON WAS SELECTED AS THE 2005 PERFORMING ARTS FELLOW.

PHOTO BY TOM MYRON.

(LEFT) *CHANGE*, DETAIL. BY AMY STACEY CURTIS, 2005 VISUAL ARTS FELLOW.

PHOTO COURTESY OF AMY STACEY CURTIS.



# Brahms/Mount Textiles:

## combining art and manufacture in Central Maine

BY STEPHEN COLE, COASTAL ENTERPRISES, INC.

**“**We are artists who manufacture,” is both Brahms/Mount Textiles’ tag line and an important element in the Creative Economy – artistic expression on a production scale. Since 1983, Claudia Brahms and Noel Mount have been designing and manufacturing heirloom blankets and throws in downtown Hallowell.

Independently, Brahms and Mount arrived in Maine to work for Guilford of Maine, a leading manufacturer of office interior fabrics. Claudia Brahms, fabric designer, is the daughter of a fashion designer and an interior designer. She studied at the Fashion Institute of Technology and the Philadelphia College of Textiles and Science. Noel Mount apprenticed in the dye house of a Manchester, England textile mill and learned textile engineering at the University of Manchester.

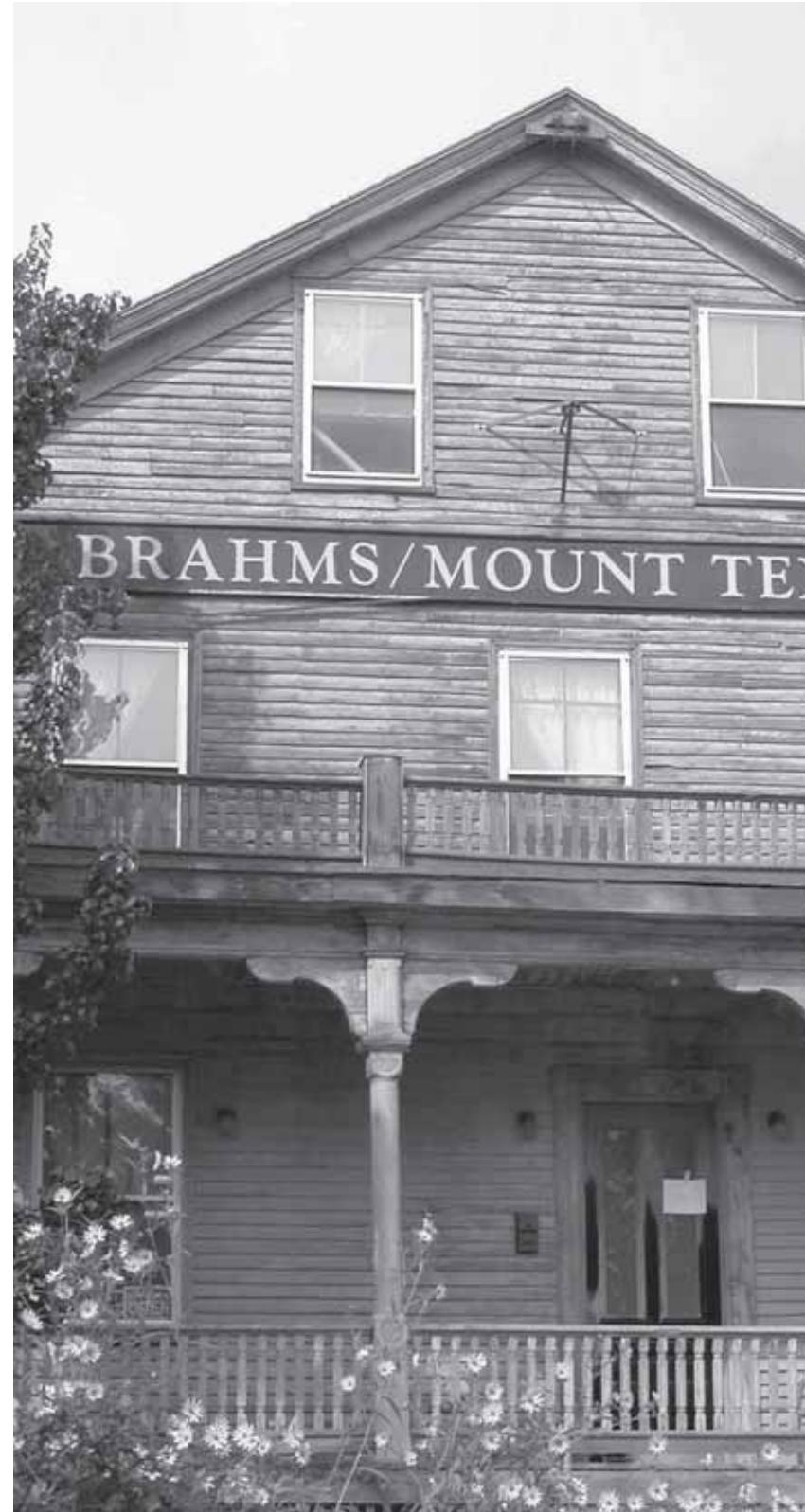
Brahms/Mount Textiles was founded in 1983 after the two left Guilford to start a venture with, as Mount puts it, “no one to please but ourselves.” A small contribution toward the start-up came as a family loan. The remainder, Mount says, was lent by a banker rash enough to invest in a persuasive couple with a good business plan. Production began with a master weaver producing hand-woven blankets and throws of Brahms’ design, which Mount pitched to interior designers and decorators in New York City.

The early days are indelibly etched in Mount’s memory – \$27 flights to New York and the slight edge his accent offered for getting in the door of design firms. Being invited in did not always mean a sale but it did ensure a critique – a practice that Brahms thinks many artists dislike and ignore. In her mind, a critique is an expression of interest, an opportunity for response that could lead to a relationship.

The company began manufacturing blankets on power looms when customers such as Neiman Marcus began ordering cotton blankets in volume by deadlines not easily met on hand looms. By then, the failure of New England’s major textile mills was nearly complete and idle looms were abundant. Brahms/Mount Textiles’ artisan-scale manufacture rose from those ashes. Mount bought and refurbished machinery from Lewiston’s Bates Mill, the Cascade Woolen

*“It all begins with the artist... The guy on the production line can’t take a crank on a nut unless there is a designer with an idea for a product.”*

– Noel Mount, co-owner of Brahms/Mount Textiles in Hallowell.





*The company began manufacturing blankets on power looms when customers such as Neiman Marcus began ordering cotton blankets in volume by deadlines not easily met on hand looms. By then, the failure of New England's major textile mills was nearly complete and idle looms were abundant.*

Mill in Oakland and mills in Rhode Island, and installed the complex production and shuttle looms in Hallowell.

Making blankets seems like a simple thing but the web of raw materials, services and technical information is complex and far-flung – ranging far beyond Maine's borders. Flax for linen is grown in Latvia and spun in Belgium or Italy. Mount sometimes works with the spinners to design the actual thread, specifying multiple twists or few twists to determine whether the fabric is stiff or soft. The company's cotton thread is dyed in Easthampton, Mass. Technical information may come from Flaxcraft in New Jersey and economic data on the textile business from a New York trade publication.

Surprisingly, not one of Brahms/Mount Textiles' employees comes from the textile trade, despite its recent demise in the state. Several stitchers, who work on edging and finishing blankets, came from the shoe industry. But overall, the staff is

*This work was supported by a grant from the Mainstream Fund of the Maine Community Foundation.*

*Continued on next page . . .*

(LEFT) BRAHMS/MOUNT TEXTILES IS HOUSED IN AN OLD GRANITE WORKSHOP IN DOWNTOWN HALLOWELL.

PHOTO BY BRYAN W. KNICELY.

*To view images in color, please visit*



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made up of individuals who, as Brahms describes, “have re-invented themselves here.” They are hired more for their capacity to look her in the eye than how they appear on paper. The weaver, trained by Mount, is an accomplished rock guitarist. At work, his dreadlocks bob to music that drowns out the looms’ own percussive rhythm.

Most of the 10,000-plus cotton or linen blankets, throws and accessories the company weaves every year are sold wholesale. From a list of 1,700 customers, perhaps 400 specialty shops are active buyers at any time. There are also important catalog buyers including Sundance, Restoration Hardware, Hanna Andersson and Garnet Hill. If these are the blanket-sellers, who are the purchasers? Research suggests they are predominantly women, age 40 to 50, in the upper income brackets. Like so many Creative Economy enterprises, Brahms/Mount Textiles is a product of the Baby Boom generation.

The years since the company’s founding in 1983 have generally been good ones. The company has averaged sales increases of about 10 percent annually. Last year was an exception. In 2003 sales were just under \$800,000, about five percent below the previous year. The current economy feels tight to Brahms and Mount. This is one reason they remain hopeful about the Dirigo Health insurance program and the prospect of health insurance at affordable premiums for their workers – a benefit they have never been able to offer.

Brahms and Mount affirm that they work for pleasure, not money – but that is not to say they are laissez-faire about the business. Mount watches the financials carefully and always asks, “What will it cost to manufacture this item? What will the margin be?” That artists can not work for nothing was an early tenet of the business reinforced by Brahms’ aunt, who asked them, “Who are you going to impress when you starve to death?” To make certain they maintain perspective and do



(ABOVE) MANY OF THE INDUSTRIAL LOOMS AT BRAHMS/MOUNT TEXTILES CAME FROM DEFUNCT TEXTILE MILLS IN LEWISTON AND OAKLAND.

PHOTO BY BRYAN W. KNICELY.





not starve, the company has a board of directors, an uncommon and valuable asset for a small, owner-operated firm.

Within Hallowell, the couple and their business are an acknowledged part of the community. Brahms/Mount Textiles' factory store – a long tradition in the textile trade – brings neighbors and visitors face-to-face with the operation and staff. The city itself has lent the business money at a favorable interest rate and the co-owners have used a Governor's Training Initiative grant to increase workers' skills. This is an arts-based business that is integrated into Maine's community and economic development landscape.

What is ahead for this small company at the beginning of its second generation? Mount says, "You've got to keep steppin' out," offering the customer something new. For him, that is the lesson from the demise of Maine's traditional textile industry. Its death-knell was never doing anything but what the customer asked. At Brahms/Mount Textiles, "steppin' out" includes a collaboration with Maine Heritage Weavers, the small successor to Bates Manufacturing. Other promising new ventures include linen bags and book covers with a Vermont firm and a foray into the hospitality trade through an alliance with Hotelblankets.com.

In the end, one returns to the company's tagline, "We are artists who manufacture" – for Claudia Brahms and Noel Mount are passionate both about art and manufacturing. Brahms believes manufacturing is inherently creative because it is about making something and humans find a basic pleasure in making things. For Mount, "It all begins with the artist . . . full stop. It is essential that we invest in the artist for the future of us all. The guy on the production line can't take a crank on a nut unless there is a designer with an idea for a product."

*Maine Arts Commission member Stephen Cole is director of sustainable communities at Coastal Enterprises, Inc., a Wiscasset-based community development corporation. This work was supported by a grant from the Mainstream Fund of the Maine Community Foundation.*

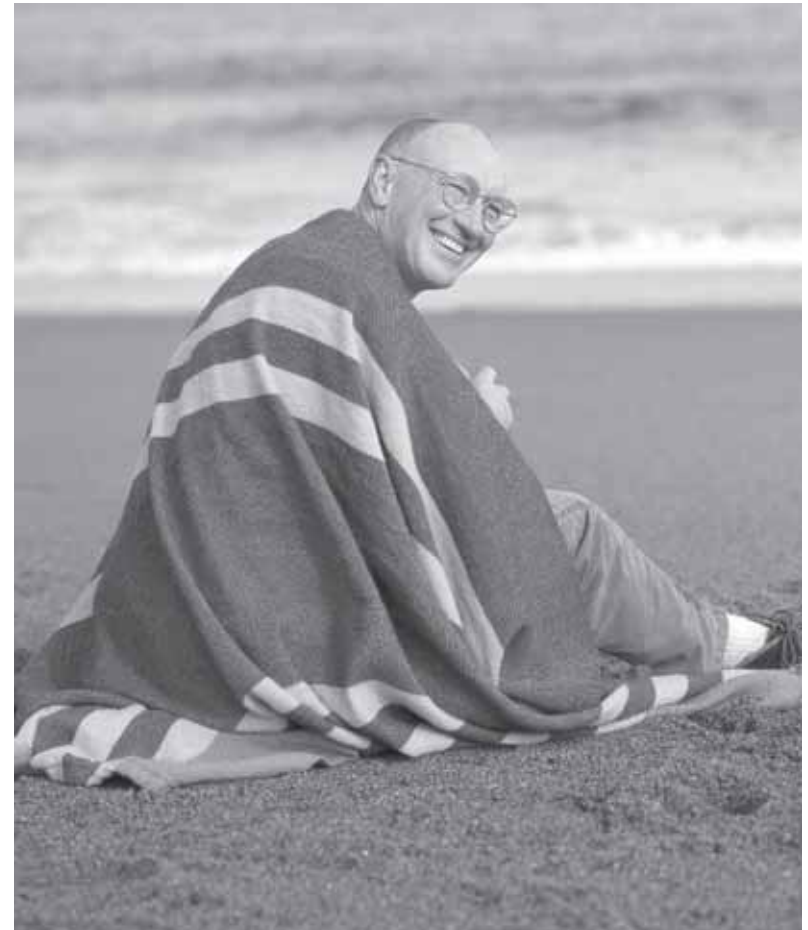
*To view these images in color, please visit*



*This is an abbreviated version of a longer Creative Economy case study which can be read at*



Look for two more Creative Economy case studies in upcoming editions of the *MaineArtsMag*.



NOEL MOUNT POSING FOR A CATALOG SHOT WITH ONE OF BRAHMS/MOUNT TEXTILES' LINEN AND COTTON BLANKETS.

PHOTO COURTESY OF BRAHMS/MOUNT TEXTILES.

## Bringing new ways of learning — and teaching — to Maine schools

*The Maine Arts Commission's Partners in Arts & Learning program works to make arts education part of every Maine student's education, every day.*

In-school artist residencies are one of the most exciting ways the program meets this goal.

Through the residencies, artists work in particular schools or school districts for an extended period of time — anywhere from a few days to several weeks. They teach dance, visual art, music, storytelling and more to students and teachers.

Maine School Administrative District 57 has been involved in the Partners in Arts & Learning program since 1999. The program has helped to bring a wide range of artists into the five elementary schools in the Southern Maine district: Line Elementary School, Shapleigh Memorial School, Waterboro Elementary School, Alfred Elementary School and Lyman Elementary School. All third graders in the district participate in the workshops. The artists and students often create a final performance to present to their school and community at the end of the residency.

Maine Arts Commission staff recently asked diana tomasello waterman, chair of the district's Partners in Arts & Learning committee and music teacher for two of the district's schools, what the program has meant for students and teachers in the district.

*Q – Who are some of the artists who have visited the schools in your area?*

*A –* Mohamed Kalifa Camara, an African dancer and drummer spent three solid weeks in residence in 2000, together with his brother Fode. Doctor Ann Ross — we called her “Dr. Dance” — taught Australian stick dancing in 2001. In the fall of 2002, the Wright Brothers taught students to balance feathers, twirl plates, juggle scarves and create illusions. In 2003 we had Barbara Gail and Jeff Hanna from the Rhythm Inlet,

who shared percussion instruments from around the world. Our 2004 artist-in-residence is Calvin Earl, a musician, storyteller, dancer and historian. He will be teaching our students about the music and oral history of African American slaves in his clinic and concert, called *Gifts From My Ancestors*.

*Q – How did your first artist residency affect the others?*

*A –* Mohamed performed himself and then worked with the students, teaching them about the traditional costumes from Guinea. The students learned drumming concepts and were taught to listen for changes in the rhythm and to change their improvised dance steps with the changes in the music. They also learned how drum and dance were part of communication in the culture of West Africa, as contrasted with the western concept of patterns and choreography. Teachers also came up to learn the dances and the kids loved seeing that.

Each child was coached in the final, costumed choreographed piece. A very interesting point in the residency with Mohamed

happened when it came time for the students to put on their costumes for the performance. Mohamed had earned such respect with the



students that all hesitancy and embarrassment was absent when the third-graders put on the costumes, including the *lapas*, which is a traditional West African wrap worn around the hips. Mohamed was really thrilling and he set a precedent for what we came to expect and look for in subsequent residencies. Today everyone knows what a Partners in Arts & Learning artist does and they look forward to it.

*The kids are always asking, “When can we have them back again?”*





(AT LEFT) A DRAWING CREATED BY A STUDENT AFTER MOHAMED KALIFA CAMARA'S RESIDENCY.

(FAR LEFT) STUDENTS WORK WITH MOHAMED KALIFA CAMARA TO PREPARE THEIR COSTUMES FOR A PERFORMANCE OF TRADITIONAL GUINEAN DANCE.

PHOTO COURTESY OF MAINE SCHOOL ADMINISTRATIVE DISTRICT 57.

**Q - How have teachers and students responded to the program?**

**A -** Teachers continually tell me of things they have done in their classes because of their experience with the Partners in Arts & Learning program. Months after one of the residencies, one teacher took it upon herself to have all the kids make rhythm instruments to use in her class. Our experience emphasizes how important it is to correlate learning with the arts. Feedback from the

teachers mentions how the residencies not only coordinated with the third grade curriculum but also helped to meet the Maine learning standards in several areas including social studies, dance, theater, music and performance. One reason the program works so well is because the artists are coming into the classroom to help the teacher teach the arts. The teachers that get the most out of the programs are the ones that participate along with the kids.

In the questionnaires that we handed out after the residencies, one teacher commented that the program allows the class to bond quickly. And because it's done in September, it helps teachers to get to know students on a different level. The kids are always asking, "When can we have them back again?"



# Traditional arts masters keep folk arts alive

**S***even traditional arts masters are making sure it still gets done right* – that traditional arts are passed on as they have been for generations. With the help of the Maine Arts Commission's Traditional Arts Apprenticeship program, the masters are teaching their art forms to apprentices who will carry on the traditions. Together, they will ensure the voices of past generations will still be heard, that skills which were essential for the survival of past generations will not be buried under microchips and modern machinery.

The Maine Arts Commission's Traditional Arts Apprenticeship program provides an opportunity for master artists to pass on their skills to qualified apprentices. Funds are available for the master artist's teaching fee, apprentices' supplies or travel costs, and documentation of the apprenticeship.

In the St. John Valley, Rachel LeBlanc has been teaching a group of women the French Acadian ballads she learned from her father. Some of the ballads, *Complaints* in French, speak of tragedies in the logging camps, some tell sorrowful tales of soldiers leaving for the Napoleonic Wars, many are centuries old. The master and her apprentices have been gathering throughout the summer at the home of folklorist Lisa Ornstein to learn the traditional tunes and lyrics. LeBlanc's daughter Lucie serves as a journeyman singer to the group. She says the songs are important, "because it's the story of our ancestors. We're retelling the story like they were."

In Ripley, Bud Kluchnik has been teaching Shawn O'Donnell, the art of making Canadian head yokes for working oxen. This summer, O'Donnell built a bow yoke from tree to harness. "Building this yoke, however, did more than teach one individual or allow a pair of steers to work," says

Kluchnik. The project also taught O'Donnell about woodworking, safety, culture, animal husbandry and tradition.

"If you wanted to, you could still do it the old way and you could do just as much," says Kluchnik. "It's a lifestyle . . . there's no personality in a tractor. You can't eat the tractor when you're done."

Franco-American music is well represented in the Traditional Arts Apprenticeship program. In Jay, harmonica player and carver Fred Légère has teamed up with apprentices Joshua Anchors and Adele St. Pierre to pass on French music traditions. Légère plays harmonica to accompany the dancing of small wooden puppets, which he carves.

A little further west in Rumford, button-box musician Normand Gagnon is working with apprentice Steve Muise to preserve some of the Franco-American button-box tunes. Muise is a member of the music group called Northern Twist, or *Boreal Tordu* in French. Muise's band mate, Ron Bonnevie, is apprenticing with step dancer Cindy Larock, who is herself an alumnus of the Traditional Arts Apprenticeship program. Larock studied with Quebequois master step dancer and musician Benoit Bourque to refine her step dancing technique, which she is now passing on to Bonnevie.

In Portland, Cambodian musician Pirun Sen is continuing to teach the art of playing traditional Cambodian music to his apprentice, Anthony Chhem. For Sen, who spent eight years as a Buddhist monk, music is a form of meditation, a way of focusing his concentration and muting the daily distractions in life. For 20 years, he has recruited and trained Cambodian musicians in the Portland area, forming them into the Samaki Ensemble, which tours the state.

Also in Portland, Oscar Mokeme is teaching

*"If you wanted to, you could still do it the old way and you could do just as much. It's a lifestyle... there's no personality in a tractor. You can't eat the tractor when you're done."*

- Bud Kluchnik, maker of head yolks for working oxen.



traditional Nigerian healing practices to his son Obi. Mokeme is descended from traditional healers of the Igbo people of Nigeria. His healing practices, which Mokeme says are thousands of years old, include the use of masks to tell spiritual stories related to healing. Oscar is also director of the Museum of African Tribal Art in Portland.

The Maine Arts Commission's Traditional Arts program is always seeking to work with new traditional arts masters. Anyone interested in learning more about the program may visit [MaineArts.com](http://MaineArts.com). They may also contact Keith Ludden, community arts & traditional arts associate, at 207/287-2713, 207/287-2360 TTY or [keith.ludden@maine.gov](mailto:keith.ludden@maine.gov).



(ABOVE) TRADITIONAL ARTS MASTER FRED LÉGÈRE PLAYS THE HARMONICA TO ACCOMPANY TWO DANCING WOODEN PUPPETS, WHICH HE HAS CARVED.

(LEFT) PIRUN SEN TEACHES TRADITIONAL CAMBODIAN MUSIC TO HIS APPRENTICE, ANTHONY CHHEM.

(TOP LEFT) LILA CANCELARICH, CENTER, AND OTHER TRADITIONAL ARTS APPRENTICES LEARN TRADITIONAL ACADIAN SONGS IN FORT KENT.

PHOTOS BY KEITH LUDDEN.





## Discovery Research project changes attitudes in Rumford

Driving into Rumford, on the banks of the Androscoggin River in a beautiful green valley in Western Maine, the most prominent features on the landscape are the smokestacks of the MeadWestVaco mill.

The mill has served as the town's major employer since the 19th century. Historically, the paper industry – and the logging and manufacturing jobs that go along with it – have defined Rumford. A few years ago, a newspaper series labeled

Rumford a “hard drinking mill town.” Many area residents felt the sting of that label and the town's self-image began to erode, says Becky Welsh, community arts coordinator at the River Valley Healthy Communities Coalition.

“Rumford was kind of in the doldrums,” says Welsh. “People didn't see the potential that was here for creativity.”

But there is more to Rumford than the mill. For the past year, residents have begun to look beyond the smokestacks to discover a rich resource; the art and culture that lives in themselves and their neighbors. Now, with the support and guidance from Maine Arts Commission staff, Rumford and the River Valley Healthy Communities Coalition are working to recognize the diverse cultural resources in the area and to grow a new economic and community spirit in Rumford.

Since the spring of 2003, communities in the Androscoggin River Valley have been engaged in a Discovery Research project which has brought together artists, craftspeople, businesses and cultural organizations to create the River Valley Art Initiative. On September 8, 2004, the initiative released *A Guide to Arts and Culture in the River Valley*, which lists 180 artists, business and cultural organizations in the area.

The impacts of the Discovery Research project already extend well beyond the arts guide. Lem Cissell was at the first community meeting about the Discovery Research project. After hearing about area artists' need for a place to exhibit their work, Cissell spent the next year researching gallery operation. He found an unused storefront on Rumford's main street and opened the Pennacook Art Center in June of 2004. The opening of the center included painting and sculpture from 35 artists from Western Maine.

“People were flabbergasted,” says Welsh. “They had no idea their friends and neighbors were artists. One man who owns a local clothing store is an astonishingly good artist and no one had any idea.”

The art center's director, Betsy Bell, has already curated four exhibits of artists from Western Maine. The art center is also offering classes in watercolor and oil painting, calligraphy and drawing. Bell says they hope to offer music events and poetry readings later this year.

Bell says the art center has been very well received in Rumford. “It's like driving a bread truck into a famine area,”



THE PENNACOOK ART CENTER (ALSO SHOWN ON OPPOSITE PAGE) OPENED ON RUMFORD'S MAIN STREET IN JUNE, 2004. PHOTO BY ABBEY CASAS RICE, COURTESY OF THE RUMFORD FALLS TIMES.



*“People were flabbergasted.*

*They had no idea their friends and  
neighbors were artists.”*

- Becky Welsh, community arts coordinator,  
River Valley Healthy Communities Coalition.

says Bell. “There is a constant stream of people coming in.”

“There is a lot of excitement about the gallery,” Cissell said in an interview with the Western Mountains Alliance. “Many people see it as a part of a big economic and cultural resurgence in the area.”

Welsh credits the gallery with helping to revitalize Rumford’s downtown. Two new restaurants have opened recently and three new farmers’ markets include artisans’ work. A local dance teacher says there has been increased demand for her classes, which has prompted her to expand her studio and increase the number of classes she offers.

Welsh also credits the work of folklorist Matthew Shippee with helping to change the perception of Rumford and the Androscoggin River Valley. Shippee worked with the Discovery Research project to document traditional arts in the area. His work included exploration of traditional music and cultural practices brought to the area by the French, Scottish, Lithuanian and other workers who came to Rumford to work in the mill.

In the beginning, says Welsh, some people were skeptical about the depth and value of the area’s culture. Welsh remembers one resident who, when asked about arts and culture in the area, said flatly, “There’s none of that here.” Someone else criticized the project in the beginning, arguing it was a waste of money. In the end, says Welsh, he wrote a check to support the project.

“One of the surprises was how excited people got after we got into the project,” says Welsh. “I was surprised by their intensity and excitement, which proved to me that we were doing the right thing.”

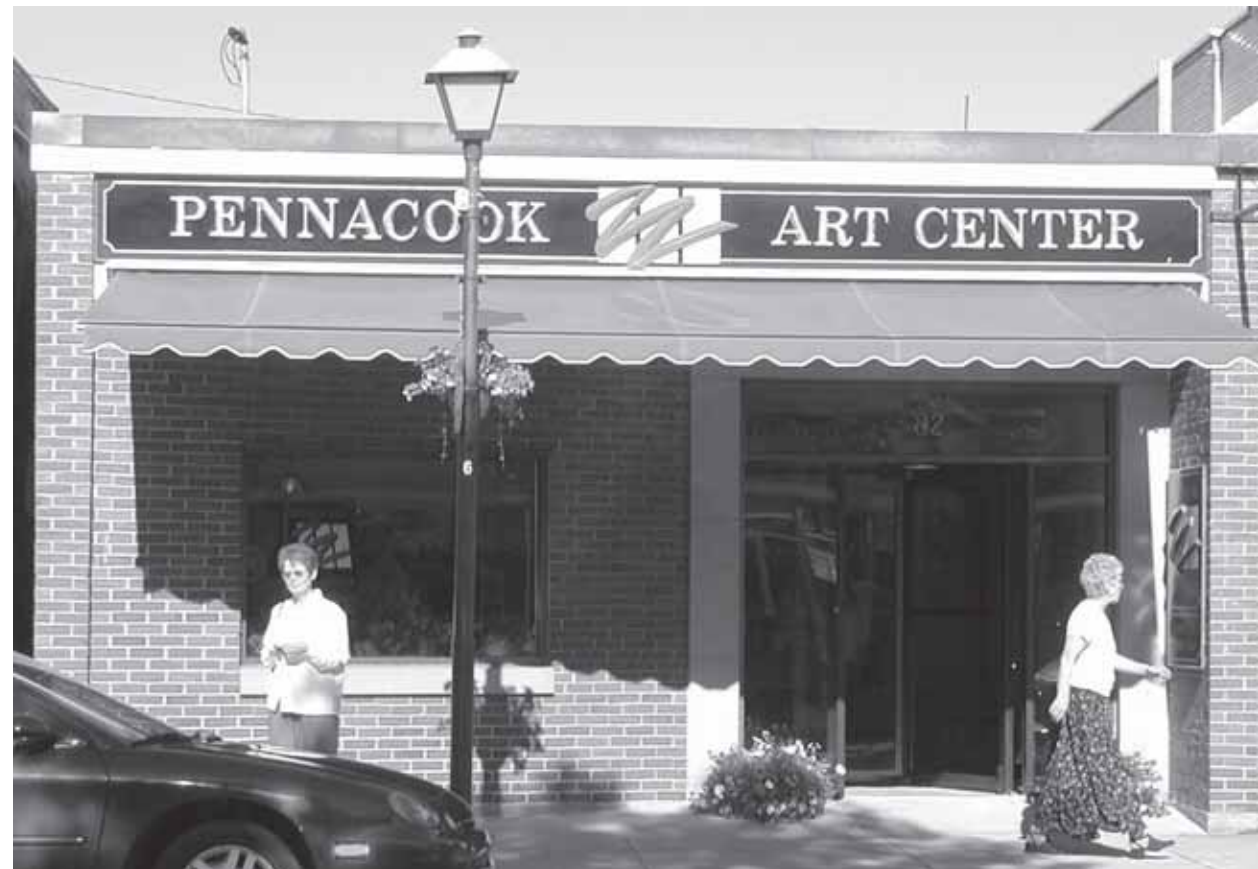
Both the *Lewiston Sun Journal* and the *Rumford Falls Times* were supportive as well. The *Rumford Falls Times* ran a weekly feature called Discovering Homegrown Artists, which profiled some of the discoveries from the project.

One of what Welsh calls the “enormous tangible benefits” the Discovery Research project has brought to Rumford is the improved community esteem.

“There was a perception that Rumford wasn’t worth looking at,” says Welsh, “But as we’ve gone into this project, the

creativity that is here has really made a difference to the people in the area.”

Welsh hopes the project and the River Valley Art Initiative will continue to enhance the cultural life in Rumford and the surrounding area. In particular, Welsh would like to see continued development of arts activities in the area.



Betsy Bell at the Pennacook Art Center is working to make that happen. “We’re trying to make this into a real art center for the community,” says Bell.

PHOTO BY KEITH LUDDEN.

Welsh says the creativity in the River Valley is a reflection of the natural beauty of the region.

“People tend to only see the smokestacks of the paper mill, but there’s this gorgeous river valley. It’s amazing how much of the art that is created here is reflective of the valley. I hope people see this place as a place of beauty and not a place of economic desolation.”

# Percent for Art: the next 25 years

Western society often seems to imagine artists in mythic proportions. They are the heroes of history books; their stories are often told in oversized terms. Artists may be held apart, dramatically misunderstood, said to live before their time or said to be agitators and outsiders. Historically, artists have been jailed, branded, deplored, deified and analyzed. How accurate is this identity in contemporary times? Are artists working in Maine today really dramatic and isolated legends lamenting in proverbial garrets?

The spectacular artworks popping up in Maine communities are evidence that the romantic image of artists isolated in garrets is far from the truth. Artists in Maine today seem to be breaking out of this outdated mold, embracing various partnerships in their communities and with agencies such as the Maine Arts Commission. In their resumes, alongside museum exhibits and gallery shows, they are adding main streets, schools, parks and other civic venues as meaningful sites for their work.

As the nature of art continues to evolve, artists' roles are moving beyond those of critics or arbiters of taste who hold themselves apart from their communities. Many artists are becoming actively involved in shaping their communities. They are participating in public dialog and building meaningful connections. Maine's Percent for Art program has become a fertile means for artists to interact with their communities and to bring high-quality contemporary artwork into the everyday lives of Maine citizens.

Maine's Percent for Art law was enacted in 1979. It requires that one percent of the construction budget for newly-constructed or renovated state-funded buildings be set aside for purchase of original artwork for the building. The Maine Arts Commission administers the program and draws together a selection committee made up of community members, the architect, artists and others to select the work for each site. In the past 25 years of the program, more than 400 sites have spent more than seven million dollars to purchase artwork for public buildings in Maine.

As the Percent for Art program moves into its next 25 years, two current projects exemplify the vital way this program impacts the lives of individual artists and the potential for the program to stimulate public dialog. At Kennebunk Elementary School and the Governor Baxter School for the Deaf in Portland, artists and their work are capturing the imaginations of communities.

Principal Marcia Hamlyn says the design for the new Kennebunk Elementary School grew from the theme of "a village of learning in the woods." The committee that gathered to select the school's artwork included school faculty, the architect, local educators and artists. After numerous meetings and a careful review of material from several artists, the committee unanimously selected the work of Joe Kievitt.

Kievitt is a Maine native and an alumnus of Maine College of Art. He received a masters degree from the Parsons School of Design in 1998 and has exhibited his work around the state and in major art centers including Boston and San Francisco. Kievitt's carefully rendered drawings on paper have earned him much recognition, including the prestigious Purchase Award at the Portland Museum of Art's 2001 Biennial.

The committee was struck by Kievitt's work and felt that his presentation best evoked the environmental and educational intentions of the

new school. The Kennebunk project is Kievitt's first public art project.

"This project has made my desire to make more ambitious pieces a reality, including sculpture and drawing that moves more towards installation," says Kievitt. "Time will tell how my career will be impacted but it has certainly revitalized and heightened my goals."

For the new building, Kievitt will create a seven by 15 foot drawing for the school's south entrance and a 500 square foot tile mosaic that will cover the walls of the school's central lobby. The mosaic is a significant departure from Kievitt's past work. His willingness to use new media and techniques to address the building evidences his careful consideration of the building's architecture and the goals of the school community.

"The scale [of the project] changes everything about my work," says Kievitt. "It is thrown into a more contemporary realm; it becomes environmental."

*Continued on page 26 . . .*

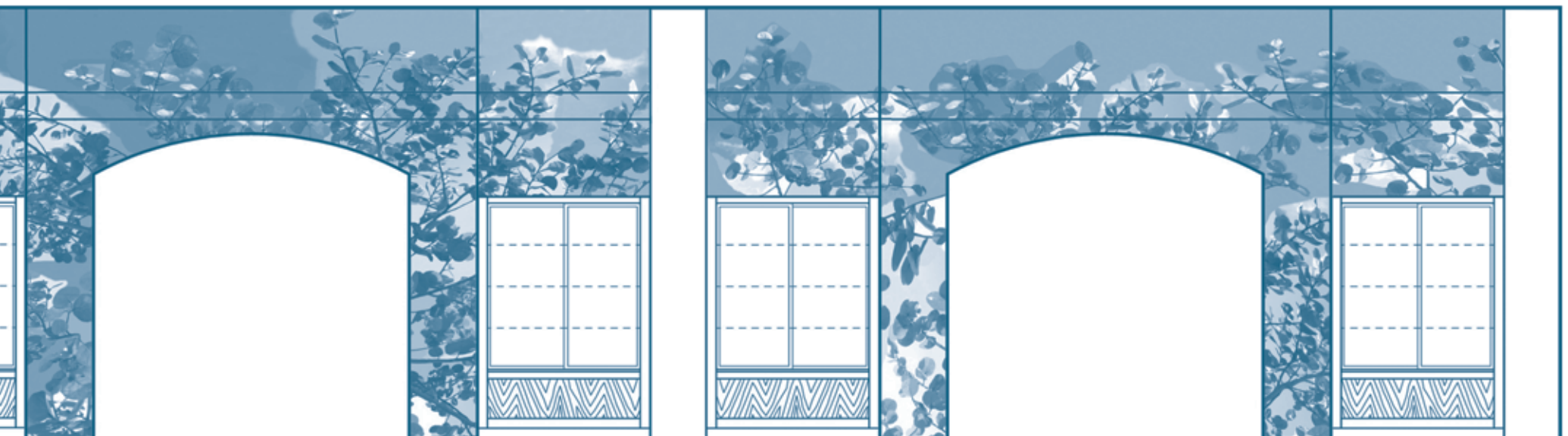




(LEFT) JOE KIEVITT AT WORK ON SEVEN BY 15 FOOT DRAWING FOR THE NEW KENNEBUNK ELEMENTARY SCHOOL. PHOTO COURTESY OF JOE KIEVITT.

(BELOW) THIS COMPOSITION IS THE BASIS FOR A TILE MOSAIC THAT KIEVITT IS CREATING FOR THE SCHOOL'S CENTRAL LOBBY. IMAGE COURTESY OF JOE KIEVITT.

To view these images in color,  
please visit





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Through this partnership, Kievitt will be creating a legacy for the Kennebunk community. He has also broadened his vision of his work and career. Overall, Kievitt says the project has had a significant impact on him personally and artistically. He anticipates the project will be completed in the winter of 2005.

The selection process for a new Percent for Art project was more complicated at the Governor Baxter School for the Deaf, on Mackworth Island in Portland. That selection committee included the school's principal, one of the new building's architects, a local artist, a local gallery owner and Julie Clark, the art educator at the school. Because the school encompasses a distinct community, the committee discussed the project's vision statement at length before the call for artists' submissions reached its final draft.

"[The committee members] all viewed the Percent for Art project from very different perspectives," says Clark. "Each of us had our own opinions, expectations and agenda about what we felt was important."

In the final call, she says, the committee asked artists to consider five concepts for the project: the Deaf experience and the role of American Sign Language in the lives people who are deaf or hard-of-hearing, the importance of empowering students who are deaf or hard-of-hearing with a strong and unique education, an attempt to close the gap between the Deaf and hearing worlds, to honor the history of Governor Baxter School for the Deaf and to honor the unique environment surrounding Mackworth Island.

As the committee met, a debate grew over whether or not the selected artist needed to be a person with hearing loss or hard-of-hearing to understand the experiences of the school's community and the importance of American Sign Language. Clark wanted the artwork to inspire her students about the potential and possibilities for artists with hearing loss.

Other committee members felt the artwork should rise above the distinctions between the hearing and Deaf communities. Clark says an intense dialog

developed, which continued for weeks via e-mail. She says she found the discussions stimulating, challenging and enlightening.

"As the only art educator on campus, I am rarely confronted about my philosophies on art," says Clark. "Dialog always fosters learning as long as we keep an open mind and are willing to explore ideas that may not be comfortable to us. Each member was passionate about their beliefs, but more importantly, focused on the goal to select the best artist to create a work of art that would fit into this environment and inspire those who view it."

To help the committee's selection process, members invited an art historian and expert on art by people who are deaf or hard-of-hearing to address the panel. Brenda Schertz presented a slide show and lecture about artists from this community. The committee invited the public and was pleased when many people attended Schertz's presentation.

Clark says the presentation showed that the culture of people with hearing loss is rich in art, language, history and shared experiences. Clark says the experience of that community, which differs substantial from that of the hearing community, is evident in the work of these artists and cannot be adequately expressed or addressed by artists who are not deaf or hard-of-hearing.

Following Schertz's presentation, the committee invited 10 artists, all of who are deaf or hard-of-hearing, to submit proposals. Two of these artists were ultimately selected to create artwork for the school. Chuck Baird, an artist from Texas, will create two painted murals in the lobby area of the new building. Randy Garber, from Massachusetts,

will create artwork based on American Sign Language, which will function as signage for the building. The project is expected to be complete by December, 2004.

The projects commissioned for Kennebunk and Portland schools, and the process through which they were developed, exemplify the potential for the Percent for Art program. Projects can encourage dialog about public art and community identity, increase the profile of the arts in Maine, allow Maine artists to take on new professional challenges and provide quality public art for communities throughout the state. As the Percent for Art program enters its next 25 years, projects such as these will build Maine communities and the contemporary arts dialog across the state.



**CHUCK BAIRD, A DEAF ARTIST FROM TEXAS, WILL CREATE TWO PAINTED MURALS FOR THIS LOBBY AREA OF THE NEW BUILDING AT GOVERNOR BAXTER SCHOOL FOR THE DEAF.**

PHOTO BY JULIE CLARK.

Grants List – Fiscal Year 2004

TOTAL: \$663,917

Artists in Maine Communities

TOTAL: \$153,569

Grantee	City	Title	Grant
Robert Abbe Museum	Bar Harbor	Wabanaki basketmakers-in-residence project	\$ 7,500
Bangor Region Area Arts & Cultural Council	Bangor	Bangor's <i>Arts on the Green</i>	\$ 7,500
Bowdoin International Music Festival	Brunswick	New composition commission	\$ 7,500
Brunswick Area Arts & Cultural Alliance	Brunswick	Expanding arts programming in region	\$ 7,500
Celebration Barn Theater	South Paris	Tony Montanaro film project	\$ 7,500
Center for Furniture Craftsmanship	Rockport	Juried Maine Woodworkers Association Exhibition	\$ 5,245
Children's Museum of Maine	Portland	<i>Cultural Connections</i> : performance and arts program	\$ 6,595
Cultural Resources, Inc	Rockport	Kennebec-Chaudiere audio trail	\$ 7,000
Ellsworth School Department	Ellsworth	LINC-Arts program stabilization	\$ 7,500
Haystack Mountain School of Crafts	Deer Isle	Adult mentor program	\$ 5,900
Heartwood Regional Theater Company	Damariscotta	Production of <i>Les Miserables</i>	\$ 7,500
Maine Fiberarts	Brunswick	<i>The State of Fiber 2004</i>	\$ 7,500
Maine Indian Basketmakers Alliance	Old Town	<i>Next Generation</i> basketmakers presentations	\$ 7,200
North Haven Arts & Enrichment	North Haven	Multi-disciplinary artistic residencies	\$ 6,000
Opera House Arts	Stonington	Island Family Arts Project	\$ 7,000
PCA Great Performances	Portland	Educational programs & outreach	\$ 7,500
Peace Action Maine	Portland	Peace artist-in-residence & exhibition	\$ 7,500
People's Regional Organization Program	Portland	Open Door Community Arts, <i>City Rhythm Sounds</i>	\$ 7,494
Portland West	Portland	<i>Urban Murals: Positive Avenues</i>	\$ 7,490
Sweetser School	Brunswick	Arts & dance classes & a folk music group	\$ 5,800
Watershed Center for the Ceramic Arts	Newcastle	<i>2004 Symposium for Ceramic Artists in Maine</i>	\$ 7,500
Winter Harbor Theater	Portland	Theater instruction for incarcerated youth	\$ 5,345

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“The project was enormous. The open space session provided an opportunity for members to bring forth ideas and issues in a supportive and collaborative way.”

- Erica Quin-Easter of Women in Harmony

Under the **Art Service Partnership Agreements**, qualified arts organizations in Maine enter into one-year, funded partnerships with the Maine Arts Commission, increasing both the agency and the organizations’ capacity to strengthen cultural resources for the benefit of Maine communities.

In their final report, the Center for Maine Contemporary Art concluded they were “once again honored to serve as a Maine Arts Commission Art Service Partner. The goals of our two organizations have a great deal of common ground and we look forward to continuing to be a major positive actor in advancing the visual arts and Maine’s Creative Economy.”

The **Artists in Maine Communities** program assists arts organizations, schools and other community groups to develop collaborative projects that employ Maine artists to benefit Maine communities, schools and families.

Winter Harbor Theater Company received funds to give theater instruction to incarcerated youth as a pilot program for long-term adoption by other organizations. Artistic Director Caitlin Shetterly said, “In eight weeks we witnessed some powerful transformations in our students. They took risks. They let down their guard for brief moments. They accepted themselves and their peers.” One student evaluation seems to sum up the project’s value, “It relieved a lot of stress for me because I knew that if I messed up there, there would be someone there to help me up.”

The **Organizational Development** program assists Maine’s arts organizations with strategic development initiatives. Services and funding are available for assessment, planning and implementation of programs.

Women in Harmony, a 50-member women’s chorus based in Portland, received funds to defray costs of a planning retreat. Erica Quin-Easter, board chair said, “The project was enormous. The open space session provided an opportunity for members to bring forth ideas and issues in a supportive and collaborative way. Out of the open space sessions have come several recurring themes and plans for future action.”



JUDY HAGAR (RIGHT) AND LUCIE OUELLETTE (CENTER) PERFORMED WITH THEIR TEACHER, RACHEL LEBLANC (LEFT), AT THE NATIONAL FOLK FESTIVAL IN BANGOR THIS SUMMER. LEBLANC'S WORK TEACHING TRADITIONAL FRANCO-AMERICAN SONGS IS SUPPORTED BY THE MAINE ARTS COMMISSION'S TRADITIONAL ARTS APPRENTICESHIP PROGRAM.

*Traditional Arts Apprenticeships* assist Maine's communities to preserve valuable artistic and cultural traditions. The program provides an opportunity for master traditional artists to pass on their skills to qualified apprentices.

“  
Training oxen and making yokes, especially head yokes, is a maritime tradition. Much of New England has been settled by travelers behind a team of oxen. However, the art of making yokes and working a pair of steers is a dying tradition. As I know it, I am the only man left in the United States who is building head yokes. Over the period of eight weeks, I had a bright young man who at the age of 15 has built one yoke „  
of his own as well as help fit three more head yokes.

- Bud Kluchnik is the first master yoke-maker to participate in the apprenticeship program.

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Community Arts & Humanities

Grantee	City	Title	TOTAL: \$ 40,994 Grant
Belfast Institute of Lifelong Learning	Belfast	Waldo County Pie and Story Festival 2004	\$ 1,200
Calais Elementary School	Calais	400th anniversary celebration of St. Croix Island	\$ 1,436
Center for Maine Contemporary Art	Rockport	John Walker: A Winter in Maine, 2003-04	\$ 1,500
Central High School	East Corinth	Literary & theater residency program	\$ 500
Coastal Senior College	Thomaston	An afternoon of ragtime music	\$ 1,500
College of the Atlantic	Bar Harbor	Consulting for A Place to Take Root	\$ 1,500
Cultural Resources, Inc	Rockport	The Next Generation Project	\$ 1,285
Farnsworth Art Museum & Wyeth Center	Rockland	Clara Neptune Keezer: Legacy in Passamaquoddy	\$ 1,500
Fiddlehead Center for the Arts	New Gloucester	Fiddlehead Art & Cultural Festival	\$ 1,500
Franco-American Heritage Center	Lewiston	La Soiree Acadienne	\$ 1,500
Friends of Art & Film in Central Maine	Waterville	Maine International Film Festival	\$ 1,500
Good Will Hinckley (L.C. Bates Museum)	Hinckley	Portraits-Maine Natural History	\$ 1,000
Haystack Mountain School of Crafts	Deer Isle	Artists in residency	\$ 258
Hermon High School	Bangor	Literary & dance residency	\$ 500
Levant Heritage Library	Levant	Publication of the paperback book, At Play	\$ 1,500
Maine College of Art	Portland	Washington County residency with Tim Rollins	\$ 1,500
Maine Irish Heritage Center	Portland	Program to showcase immigrant Irish firefighters	\$ 1,500
Maine Women's Writers Collection	Portland	Threatened & Endangered, Traveling Exhibition	\$ 1,500
Mattanawcook Academy	Lincoln	High school residency looking at the Odyssey	\$ 500
Maine School Administrative District 24	Van Buren	Franco-American day at the State House	\$ 1,500
Maine School Administrative District 56	Searsport	Poets-in-residence	\$ 1,000
Maine School Administrative District 58	Kingfield	African drumming residency for families	\$ 1,500
Musee Culturel du Mont Carmel	Lille	Evangeline Live	\$ 1,500
Nokomis Regional High School	Newport	Literary & theater residency	\$ 500
Northeast Health	Rockland	Body, Mind & Spirit: Hospice in Maine	\$ 1,500



<u>Grantee</u>	<u>City</u>	<u>Title</u>	<u>Grant</u>
Penobscot Marine Museum	Searsport	<i>Lobstah!</i>	\$ 1,500
Portland Conservatory of Music	Portland	Contemporary music series	\$ 1,500
Portland Symphony Orchestra	Portland	<i>Concert Conversations</i>	\$ 1,500
The Public Theatre	Auburn	Performance of an adaptation of <i>The Wind in the Willows</i>	\$ 1,500
Schenck High School	East Millinocket	High school residency featuring <i>To Kill a Mockingbird</i>	\$ 500
Station Maine	Rockland	<i>Rockland Sea Ceilidh</i>	\$ 1,500
Stearns High School	Millinocket	High school residency featuring <i>The Catcher in the Rye</i>	\$ 500
University of Maine at Fort Kent	Fort Kent	<i>Franco Fry</i>	\$ 815
Whitefield Historical Society	Whitefield	<i>Windows on the Turn of the Twentieth Century</i>	\$ 1,000

## Discovery Research

<u>Grantee</u>	<u>City</u>	<u>Title</u>	<u>Grant</u>	<i>TOTAL: \$ 85,016</i>
Belfast Arts Council	Belfast	Printing & distribution of the Waldo County arts directory	\$ 2,000	
Bridgton Recreation Advancement Group	Bridgton	Maine Lakes Region folklorist project	\$ 5,266	
Dyer Library Association	Saco	Discovery Research & folklorist project	\$ 16,000	
Lincoln Development Corporation	Lee	Cultural directory of Northern Penobscot	\$ 5,500	
Maine Humanities Council	Portland	Educational programs related to Discovery Research	\$ 3,600	
River Valley Healthy Communities Coalition	Rumford	Cultural directory of the River Valley area	\$ 5,000	
Sebasticook Valley Chamber of Commerce	Newport	Discovery Research interactive Web site and guide	\$ 5,000	
Student Conservation Association	Lewiston	Intern fieldwork project	\$ 4,500	
Tides Institute	Eastport	Discovery Research	\$ 15,000	
Maine Folklife Center	Orono	Fieldwork to identify premier boat builders	\$ 8,150	
University of Maine Farmington	Farmington	Discovery Research	\$ 15,000	

## Governor's Awards for Arts Accessibility

<u>Grantee</u>	<u>City</u>	<u>Title</u>	<u>Grant</u>	<i>TOTAL: \$ 30,000</i>
Center for Cultural Exchange	Portland	Creation of safe & accessible stage & risers	\$ 10,000	
Center for Maine Contemporary Art	Rockport	Professional ADA consultant	\$ 10,000	
Penobscot Theatre Company	Bangor	Interpretation of productions for patrons with hearing loss	\$ 10,000	

## Good Idea Grants

<u>Grantee</u>	<u>City</u>	<u>Title</u>	<u>Grant</u>	<i>TOTAL: \$ 18,000</i>
Judith Allen	Portland	Creation of a body of paintings titled <i>Healer</i>	\$ 640	
Shahram Amoui	Portland	Technology advancement	\$ 500	
Jonathan Bailey	Tenants Harbor	Create a new body of photographs for exhibit	\$ 500	
Lucy Barber	Brunswick	Build and improve Web site	\$ 500	
Kim M. Bernard	North Berwick	Materials for new work	\$ 200	
Holly Berry	Waldoboro	Fiber materials and workshops	\$ 450	
Michael Branca	Scarborough	<i>Caution: Wet Paint</i>	\$ 450	
Lucy Breslin	South Portland	Digital technology	\$ 350	
Pamela Chodosh	Bethel	Digital equipment for <i>Woman with Weird Eye</i>	\$ 340	
Huey	Portland	Production of Penobscot pow-wow audio CD	\$ 1,000	
Amy Stacey Curtis	Gray	Support for installation as part of <i>Change</i>	\$ 1,000	
Grace DeGennaro	Yarmouth	Creation of <i>Vesica Piscis</i> series	\$ 500	
Kathleen A. Florance	Glen Cove	Instruction with master printmaker	\$ 500	
Gayle Fraas and Duncan Slade	North Edgecomb	<i>The Watermarks Project</i> , production and exhibition	\$ 500	
Sarah Haskell	York	Purchase of computer programs and framing materials	\$ 500	
Richard Kane	Sedgwick	Honorarium for screening events	\$ 200	
Nancy Leavitt Ruth	Stillwater	Apprenticeship with master quill-maker	\$ 800	
Elizabeth L. Miller	Portland	Production of professional CD compellation	\$ 1,000	
Sandy Olson	Troy	Attendance at digital workflow workshop	\$ 500	
Nancy O'Neil Gutkin	Porter	Technology advancement	\$ 500	

Continued on next page . . .



# 2004 grants list

*Good Idea Grants* support the professional growth of Maine artists. The parameters of the grants are purposefully broad. They include any “good idea” that furthers an individual artist’s creative endeavors. The grants are intended to assist artists who are juried members of MaineArtistAccess in overcoming a wide range of obstacles in their professional lives.

Poet and educator Dawn Potter is a long-time member of the Maine Arts Commission’s juried directory who received a good idea grant to offset some of the costs of study in Rome.

## “Kissing in Rome” by Dawn Potter

Yet another boy and girl  
clutched hip to hip  
mid-traffic under jumbled domes  
and wires, clattered bells,  
cheery Germans stumping over  
heaps of shit and stones.  
A queue of little nuns  
interrupts a savage tram.  
Clouds roar through heaven, that staring eye;  
and Phaeton burns: a candle,  
a sun. Lift your mouth to his dear mouth:  
tomorrow asks nothing,  
only now, only now . . .  
At his feet, even pigeo  
spill wonders like gods.

. . . Good Idea Grants continued from prevoius page

Wendy Patterson Newbold	Gray	Technology advancement	\$	200
Dawn Potter	Harmony	Study in Rome with Jilline Ringle	\$	500
Wilfred E. Richard	Georgetown	<i>The Far Northeast: Window on a Landscape</i>	\$	500
Paul Sarvis	Portland	Production of <i>Dancing Histories</i>	\$	1,000
Gail Spaien	Kittery Point	Creation of six large paintings named <i>Home</i>	\$	580
Aaron T. Stephan	Portland	Research on artist Bruce Naumen	\$	1,000
Barbara Sullivan	Solon	Inclusion of sound into fresco sculptures	\$	310
Sonya J. Tomlinson	Portland	Creation of a six-song CD	\$	1,000
J. Jules Vitali	Freeport	Production of a book about styrogami	\$	480
George Worthley	Hiram	Dedicated editing & production technology	\$	500
Dudley Zopp	Belfast	Marketing brochure for the Circadia project	\$	1,000

## Organizational Development

Grantee	City	Title	Grant	TOTAL: \$ 20,000
Bangor Region Area Arts & Cultural Council	Bangor	Funds for a grant writer	\$ 1,250	
Bates College Museum of Art	Lewiston	Contemporary Curators Conference	\$ 1,000	
Denmark Arts Center	Denmark	Development of a planning document	\$ 2,000	
Farnsworth Art Museum & Wyeth Center	Rockland	Document the collections of Homestead	\$ 1,250	
Figures of Speech Theater	Freeport	Digital marketing package	\$ 2,000	
Hancock Auditorium Associates	Ellsworth	Box office system update	\$ 2,000	
Johnson Hall, Inc.	Gardiner	Hire a professional facilitator for Gardiner task force	\$ 2,000	
Kennebec Performing Arts Company	Augusta	Production of a marketing brochure	\$ 850	
Maine Crafts Association	Portland	Exhibition catalogue	\$ 2,000	
Penobscot Theatre Company	Bangor	Market research survey	\$ 1,500	
Pierre Monteux Memorial Foundation, Inc.	Hancock	Fundraising consultant to raise capacity	\$ 1,250	
Winter Harbor Theater	Portland	Board and business plan development	\$ 2,000	
Women in Harmony	Portland	Organizational development retreat	\$ 900	

## Art Service Partnership Agreements

Grantee	City	Title	Grant	TOTAL: \$194,000
Bates College Museum of Art	Lewiston	Contemporary Curators Conference	\$ 5,000	
Center for Maine Contemporary Art	Rockport	Partnership agreement	\$ 5,000	
Maine Alliance for Arts Education	Augusta	Partnership agreement	\$ 9,000	
Maine Alliance for Arts Education	Augusta	Partnership agreement	\$ 10,000	
Maine Writers & Publishers Alliance	Bath	Partnership agreement	\$ 5,000	
New England Foundation for the Arts	Boston	Activities related to the Creative Economy initiative	\$150,000	
VSA arts of Maine	Portland	Partnership agreement	\$ 10,000	

Arts in Education - Professional Development

Grantee	City	Title	TOTAL: \$ 8,500
L/A Arts	Lewiston	Assessment in the Arts: Solving the Dilemma	\$ 1,500
New England Foundation for the Arts	Boston	Widening the Circle conference	\$ 2,000
Ogunquit Museum of American Art	Ogunquit	Production of two MPBC episodes, <i>Maine Art Museum Trail</i>	\$ 5,000

Partners in Arts & Learning

Grantee	City	Grant	TOTAL: \$ 99,838
Arthur R. Gould School	South Portland	\$ 1,250	
Brunswick School Department	Brunswick	\$ 7,530	
Caribou School Department	Caribou	\$ 3,733	
Caswell School Department	Caswell	\$ 1,250	
Consolidated School District 12 East Range II	Danforth	\$ 1,250	
Dedham School	Holden	\$ 1,250	
Ellsworth School Department	Ellsworth	\$ 3,037	
Falmouth School Department	Falmouth	\$ 4,905	
Freeport Public Schools	Freeport	\$ 2,966	
Limestone School Department	Limestone	\$ 1,250	
Long Island School	Long Island	\$ 1,250	
Maine School Administrative District 1	Presque Isle	\$ 4,804	
Maine School Administrative District 14	Danforth	\$ 1,250	
Maine School Administrative District 24	Van Buren	\$ 1,250	
Maine School Administrative District 25	Sherman	\$ 1,250	
Maine School Administrative District 29	Houlton	\$ 2,972	
Maine School Administrative District 32	Ashland	\$ 1,250	
Maine School Administrative District 33	Frenchville	\$ 1,250	
Maine School Administrative District 42	Mars Hill	\$ 1,250	
Maine School Administrative District 45	Washburn	\$ 1,250	
Maine School Administrative District 75	Topsham	\$ 7,708	
Portland School Department	Portland	\$ 1,687	
Raymond School Department	Raymond	\$ 1,868	
School Union 122	Woodland	\$ 1,250	
School Union 106	Calais	\$ 1,890	
South Portland School Department	South Portland	\$ 7,252	
Union 108 - Vanceboro Elementary School	Danforth	\$ 1,250	
Westbrook School Department	Westbrook	\$ 6,116	
Windham School Department	Windham	\$ 6,149	
Yarmouth School Department	Yarmouth	\$ 3,287	

Traditional Arts Apprenticeships

Grantee	City	Grant	TOTAL: \$ 14,000
Oscar Mokeme	Peaks Island	\$ 2,000	
Normand M. Gagnon	Rumford	\$ 2,000	
Bud Kluchnik	Ripley	\$ 2,000	
Cynthia Larock	Lewiston	\$ 2,000	
Fred Légère	Jay	\$ 2,000	
Maine Acadian Heritage Council	Madawaska	\$ 2,000	
Pirun Sen	Portland	\$ 2,000	

Grant List – Fiscal Year 2004 TOTAL: \$663,917



FIGURES OF SPEECH THEATRE, AN INTERNATIONALLY RENOWNED THEATRE COMPANY BASED IN FREEPORT, RECEIVED AN ORGANIZATIONAL DEVELOPMENT GRANT FROM THE MAINE ARTS COMMISSION TO SUPPORT PRODUCTION OF A DIGITAL MARKETING PACKAGE.

PHOTO BY MIRANDA RING.





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207/287-2724

- EXT. 1 Information Line
- EXT. 2 Keith Ludden, Community Arts & Traditional Arts Associate
- EXT. 3 Paul Faria, Arts in Education Associate
- EXT. 4 Kathy Ann Shaw, Grants & Arts Development Associate
- EXT. 5 Sara Nics, Community Relations & Public Information Associate
- EXT. 6 Lisa Veilleux, Technology & Web site Associate
- EXT. 7 Donna McNeil, Contemporary Arts & Public Art Associate
- EXT. 8 Bryan W. Knicely, Assistant Director & Accessibility Coordinator
- EXT. 9 Alden C. Wilson, Director

For Rebekah Leadbetter, Information Manager, press "0" during working hours or dial direct to 207/287-6571



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### *Maine Arts Commission Mission*

The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and programs of our state; shall expand the state's cultural resources; and shall encourage and assist freedom of artistic expression for the well being of the arts, to meet the legitimate needs and aspirations of persons in all parts of the state.



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