



MAGAZINE

& Magazine

Fall/Winter 2021

ON THE COVER:

Our first edition of *& Magazine* features three different versions of covers by our MECA&D Lab students—read more on p.126.

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Photo by Nicole Wolf. Courtesy of Maine magazine, State 23 Media, LLC.

Letter From the President

At the beginning of the academic year, we announced a reenvisioning of the institution as Maine College of Art & Design (MECA&D)—a name that honors our legacy while better reflecting our vision of the College today and in the future. MECA&D's new creative identity centers around the ampersand "&"—the new name of this magazine and a symbol of the College's commitment to all artists and designers, placing the value of inclusivity at the forefront of our work. In this issue, you will find articles about our vision for the future, about the students who are working together in the "& Lab" design lab, and about the talented alumni whose new work and publications are in the vanguard of their fields.

Our students' and graduates' creativity and their spirit and collective resourcefulness are reflective of our community, grounded in tradition but nimble and adaptive to change. As the College has grown to become a nationally recognized art and design school, we have never lost sight of our past.

Our roots can be traced back to 1882 when painter and businessman James Phinney Baxter founded the Portland Society of Art. Since the first Bachelor of Fine Arts degrees were awarded to graduates of the then renamed Portland School of Art, the basic curriculum of drawing, painting, and design has steadily grown and expanded to encompass 11 majors in our undergraduate program, three graduate degree programs, and continuing and professional studies for youth and adults.

Our expanded name dovetails with the launch of the College's next strategic plan. Maine College of Art & Design's *Strategic Plan: Envisioning Our Future 2027* presents a dynamic and fluid road map that reflects the unique qualities of our College and our culture. The plan is the result of several years of in-depth collaborative work by the entire MECA&D community and outlines five strategic priorities—academic excellence; social change, racial justice, and inclusion; developing a new living and learning center; broadening our reach via online and distance learning; and committing to a sustainable financial plan for the coming decades. Achieving these goals will accelerate the College's growth and enable us to advance our vision of a world enriched by artists and designers who are empowered to create with profound and practical impact.

Today, as Maine College of Art & Design begins planning for our 140th anniversary, I am filled with gratitude for the role students, faculty, staff, alumni, community members, and our Board of Trustees each played in our success, and I am looking forward to celebrating and sharing our many achievements with you in the coming months.

Excelsior,

David Ford



ARTIST HIGHLIGHT

Chloë Hammond '21,
Mirror shadow doorway man (2/2),
watercolor on 300-lb cold-pressed paper,
22" x 30", 2019

A ROADMAP FOR OUR FUTURE

MECA&D's Strategic Plan (2020–2027)

Maine College of Art & Design is pleased to introduce our new *Strategic Plan: Envisioning Our Future 2027*, one which honors our legacy, reinforces our culture, and will move us forward in vital ways. The passion and dedication of our community was foremost in producing this shared vision for the future, which lays out concrete and attainable goals that inspire and inform. Aspects of the plan are already in development and gaining momentum, such as our new creative identity, driven by students, faculty, staff, and alumni, that better positions MECA&D in the marketplace. Additional flashpoints include a reassessment of our social values to commit to a future that is more inclusive, and an expanded footprint for our students. Stay tuned!

FIVE STRATEGIC GOALS

1. Academic Excellence

Maine College of Art & Design will cultivate the highest standards in teaching and learning in art, design, and media, and will be recognized for its students' cultural contributions. The College will be known as an educational leader in the programs it offers, creating and continually improving a relevant, culturally inclusive, and distinctive curriculum that enables students to reach their potential in an ever-changing world.

2. Develop a Culture of Social Change, Racial Justice, and Inclusion

Maine College of Art & Design's commitment to this goal will inform all aspects of the College. We believe placing these values at the forefront of our work cultivates artists who are true agents of change and connects our community to the world in meaningful ways.

3. Broaden Our Reach: Online and Distance Learning

MECA&D will develop a strategy to effectively enter the online and distance learning marketplace in order to expand our audience of learners and generate additional revenue streams.

4. Create a Living and Learning Center

We will develop a new center that reflects the College's mission to provide students with the resources and support necessary to pursue their education successfully. Building on Maine College of Art & Design's historic role as the creative anchor of Portland, the new center will expand our footprint and identity within Portland and will provide a destination and hub for community activity and engagement.

5. Sustainability

An essential principle of our Strategic Plan is to ensure Maine College of Art and Design's long-term financial sustainability. As informed by data and other qualitative metrics, we will identify a financial framework and a series of revenue-focused strategic priorities in support of sustainable results and MECA&D's overall fiscal plan.



MARGARET BROWNLEE

On Decolonizing the Curriculum

BY MARGARET BROWNLEE

DIVERSITY, EQUITY & INCLUSION OFFICER

During the past few years, Maine College of Art & Design faculty have worked hard to diversify the curriculum for all of the 11 undergraduate majors and three graduate programs. This includes looking at what histories and cultural perspectives are taught and valued, what forms of knowledge these produce, and ensuring that students are exposed to a variety of artists and scholars from diverse backgrounds. Our faculty continuously review what they teach, why they are teaching it, and whether or not it is producing the highest standards of teaching and learning.

At Maine College of Art & Design we are inclusive and committed to all artists and designers—no matter who they are, where they come from, or what their goals are. As part of MECA&D's new seven-year strategic plan, it is critical that our students understand that artists and designers are always in the process of creating change through art. Our plan is to

Photo by Annabelle Richardson '22

“Our goal is to ensure that all students see themselves represented in their studies.... Overall, we are committed to developing a new culture of social change, racial justice, and inclusion.”

ensure that our curriculum aligns with our long-term diversity and equity goals as articulated in our strategic priority to “Develop a Culture of Social Change, Racial Justice, and Inclusion,” one of the five major goals developed in the plan.

With the goal of decolonizing our curriculum, we instituted the course WH 233—50 Years of Black Power. It is a transformational class that takes risks, taught by Assistant Professor John Portlock, an American historian who relishes the chance to learn from the work of MECA&D students. This course was inspired by Stokely Carmichael, an African-American political activist who fought against segregation as a Black Panther in the Civil Rights Movement. Through this course, Dr. Portlock exposes students to the great forebears of Black Power, including Angela Davis, Marcus Garvey, Huey Newton, and Malcolm X.

Another course is PL 240—Race & Environment, an Academic Studies course taught by Assistant Professor Chris Malcolm, whose research focuses on how histories of race, settler-colonialism, and environmental justice affect how we imagine the environment. This course focuses on land-use conflicts, anti-blackness, and how bodies and landscapes are exposed to harm. It is required for students in the Sustainable Ecosystems: Art and Design (SEAD) Minor who study issues such as gentrification, displacement, labor, and migration. Professor Malcolm also teaches the courses Sovereignty: Self-Determination and Environmental Justice, and Queer Environments, which foreground material from Indigenous Studies and Gender and Sexuality Studies. Last spring, Adjunct Instructor of World History Seth Goldstein taught WH 235—Maine’s Global Maritime Heritage

1500-Present. This course threads together the local, regional, national, and global history of maritime trade while decentering colonial history. Students at MECA&D admire Professor Goldstein for his intellect and wit as he simultaneously shows how this trade was deeply and irrevocably intertwined with the Transatlantic slave trade. The course delves into Maine’s indigenous, ethnic, and gender history. Seth is also the educational coordinator for the Atlantic Black Box Project, an organization dedicated to researching and disseminating information about New England’s deep involvement with the economics of enslavement.

All of these examples are ways that Maine College of Art & Design has been revising our curriculum. Professor Dr. Marie Shurkus has been working on decolonizing the Academic Studies curriculum for several years, developing new coursework, and mentoring new faculty to teach these courses while working with continuing faculty to update and revise the content of their already established courses. Faculty are continually revising reading lists with an eye toward inclusivity, adding more Black, Indigenous, people of color (BIPOC), and gender-diverse artists, writers, and theorists to their syllabi and in their classroom discussions, presentations, and lectures. Our goal is to ensure that all students see themselves represented in their studies. Toward that end, we will continue to incorporate Indigenous Studies, Critical Race Theory, and Culturally Responsive Teaching (CRT) into our curriculum. Overall, we are committed to developing a new culture of social change, racial justice, and inclusion.

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A Interview with

JOSHUA DAVIS

BY BEN WARND AHL '22
ANIMATION & GAME ART

Joshua Davis has been called the “Jackson Pollock of the Internet age.” An American designer, technologist, author, and artist in new media, he is best known for his generative design work and as the creator of *prystation.com*, winner of the Prix Ars Electronica 2001 Golden Nica for Net Vision / Net Excellence. He has spoken at TED and 99U conferences and has exhibited work at the Cooper Hewitt, Smithsonian Design Museum (New York City); Tate Modern (London); the Ars Electronica (Austria); and le Centre Pompidou (France). Clients for his edgy work include BMW, Nike, Nokia, Diesel, the Red Hot Chili Peppers, Pepsi, and Tool.

This conversation grew out of a 2021 workshop taught by Davis at Anderson Ranch Arts Center in Snowmass Village, Colorado, attended by MECA&D Animation & Game Art major Ben Warndahl '22 and Steve Bowden '97.



*Joshua Davis, Anderson Ranch Print
Processing + HYPE screenprinting workshop, 2013*

Steve: Thanks again for the incredible workshop at the ranch this summer; we've already initiated a few generative projects here at the school inspired by it. So we thought for our new magazine, it might be cool for Ben to follow up with a few questions?

Joshua: Awesome, hit me.

Ben: I understand you first started coding while you were studying illustration and art history at Pratt. How did that come about, and how do your earlier studies in those fields inform your generative practice?

Joshua: From early on in my practice, I was inspired by artists who would set parameters that would open up unpredictable results. For instance, Matthew Barney would restrain himself upside-down or in the corner and other really interesting things where he was trying to create drawings under certain restrictions or confines. And so, for a series of paintings I was doing at the time, I began trying to implement something that I couldn't control. I tested a lot of different paints to see if there'd be some kind of opposition to using certain media together. I tried things like putting canvases in freezers and ultimately ended up baking some artwork in the oven, and it would cause the varnish to dry at a different rate and shatter to create these cracks and really cool patterns. It was something that I couldn't control but became part of the process.

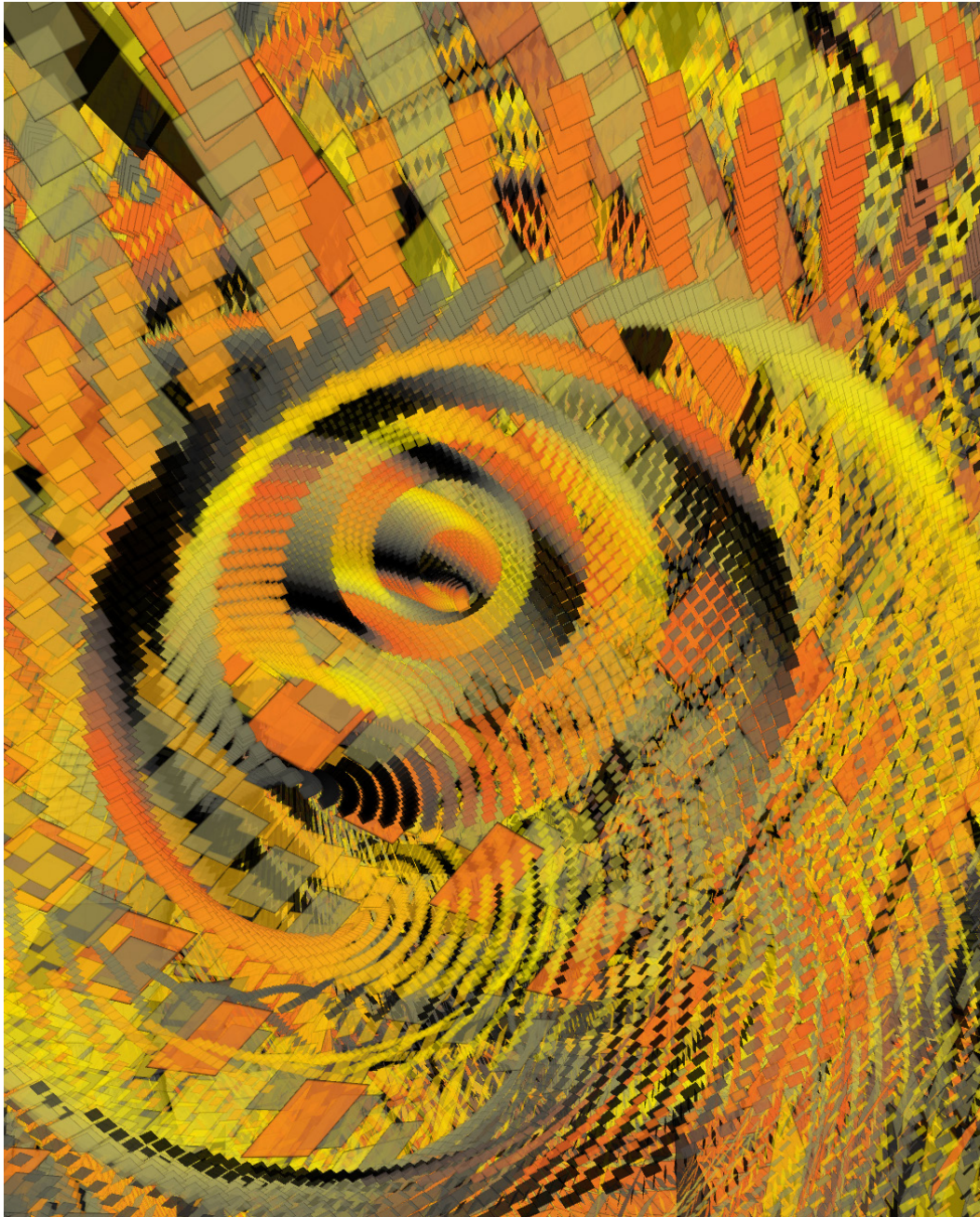
I found computers really completely by accident. I was trying to pay my own way through Pratt in 1995 or 1996, so I asked them what the highest-paying job was, and it turned out that one of them was developing the very first website for pratt.edu. They asked me, "Do you

know how to make websites?" And I said, "Absolutely." I didn't have a clue. So I bought this 400-page book on writing HTML and JavaScript for Netscape, and not only did I read that book, but New York was the kind of place where, back in the early '90s, computers were rapidly changing and companies would throw them out. I was in Tribeca, and some insurance company was throwing out a bunch of computers on the street, and I ended up taking those. Eventually these pieces started to come together.

And after all this stuff clicked, it really was an epiphany, a spiritual awakening. I know that seems silly now, but at the time not a lot of people had computers. There were no cell phones. The Internet had just started. I thought, "Talk about the opportunity to make art in a medium that has just started." And of course there's a big asterisk there, since there have been computers since the '60s and generative art has been around since the '50s.

The idea of using the Internet as a canvas that anyone could see around the world really was an epiphany. We were starting to surf a wave that literally just formed right in front of us. I thought, "Oh, I'm still a painter. It's just that the tools have changed. I'm not gonna use paint on a canvas anymore. I'm gonna use computers and the Internet and the medium of that environment to create work." So it meant that I had to go to art school during the day, but I had to teach myself computer science on my own time. It took me six years to learn how to program well.

Steve: And what languages were you using?



Still from a sound-reactive piece by Ben Warndahl '22
created for a Portland, Maine, First Friday Art Walk, created using Processing + HYPE, 2021

Joshua: I started with HTML and JavaScript, and then there were server side languages like Pearl, which would later get replaced by Python. And then I was using Linux because I couldn't afford a Mac, and I didn't really know about PCs. And so Linux was a thing that you could just buy the book, and they gave you the operating system on a CD-ROM. Little did I know I was embarking on the world's largest, hardest operating system. But that taught me about open source and connecting with the community, and that's very pivotal in terms of my whole career.

Ben: I'm curious about how art history has affected your practice. You talked about how you used one piece that was a soldier or a knight with patterns on its garments.

Joshua: Really early on, I used to go to fabric stores because you can say that you're making curtains and they'll give you swatches for free. I would randomly lay them out on the floor to create new patterns and interplays. I went home to Colorado and visited my dad, and he had these prints that he had collected in Thailand when he was in the army that had Thai warriors and interesting patterns in the fabric, and those clicked. I said, "Ah, what if I could take this illustration and draw the stuff but zero out where all these patterns are, and then what would happen if I wrote a program off to the side that had some rules to create certain kinds of textures that would randomly populate those fields?" What that meant was that I could take one illustration and run it an infinite number of times, and I would get an infinite number of patterns. And then if I wrote another program, using recursion, I could put down a hundred of these warriors and have it recursively do it for each of these to create something that far surpasses the human hand.

I went home for my 20th high school reunion, and the kids that I went to high school with were like, “Hey, are you still painting?” And I said, “No. No. I’m not painting anymore. I’m doing stuff on the computer.” And they would say, “Oh, that’s such a shame.” And I’m sitting there saying, “Why? Why is that a shame? I’m working in a process that far surpasses the human hand. I’m making things that would take you a lifetime if you had to do it manually.”

Eventually I kind of abandoned drawing on the Wacom tablet altogether. I had a hard time getting away from thinking, “Well, I’m still an artist. I still have to use my hand and a pen on a Wacom tablet and I still have to draw and make art.” It’s really been the last 15 to 20 years where I’ve started to become more of a purist, where I don’t want to draw anything. I just want to use the program to completely design everything. When you go to traditional art universities, they’re really only teaching stuff that’s already been done. In a lot of ways they’re teaching replication. And I think that’s good to a point, but then it becomes very dangerous. Because then how do you find yourself? And it was a pitfall for me. I was obsessed with Dutch masters and I found myself in the late ’90s painting a bunch of dead people from the fifteenth century, and I had zero identity. I think it’s good to look at that stuff that’s come before you, but only as a way to guide you on your own path, and that means that at some point you need to make your own way forward.

Ben: How has your practice changed over the last decade of teaching at Anderson Ranch?

Joshua: Access to tools has increased and prices have come down. One year before Kinect came out, to implement that into a room where you were doing depth tracking would have cost you a million dollars and then, not one year later, you can Google the history of tracking a depth. And then Microsoft says, “Here’s Kinect and it’s like a hundred and some odd dollars, and we can put it in every living room.” LiDAR, just up until a few years ago, was an \$8,000 technology. Well now you can get that RPLiDAR for \$99 on Amazon.

One of the big reasons why I left Flash and went to Processing was because Arduino came out, and it was a \$35 microcontroller. I could hook it up to serial with a bunch of sensors and a bunch of lights and connect it to Processing and round trip where I could have Arduino talking to processing. I could use a heart rate monitor, put a finger on it, and do visuals on the screen. If you’re doing enough research, you can get access to these kinds of things that are happening on the fringe that are just going to open up the sandbox, and I’m always wanting to make that playground a little bit bigger.

Anderson Ranch has a laser cutter. Well, guess what? I still don’t have a laser cutter here in my studio, but I know that I can take nine artists, and we can all dive into it together on CNC. So the Ranch has certainly changed my practice over the years because it’s given me access to equipment that I don’t have.

For this gallery show that I’m doing in October, I think we’re going to be using a plasma cutter to actually cut

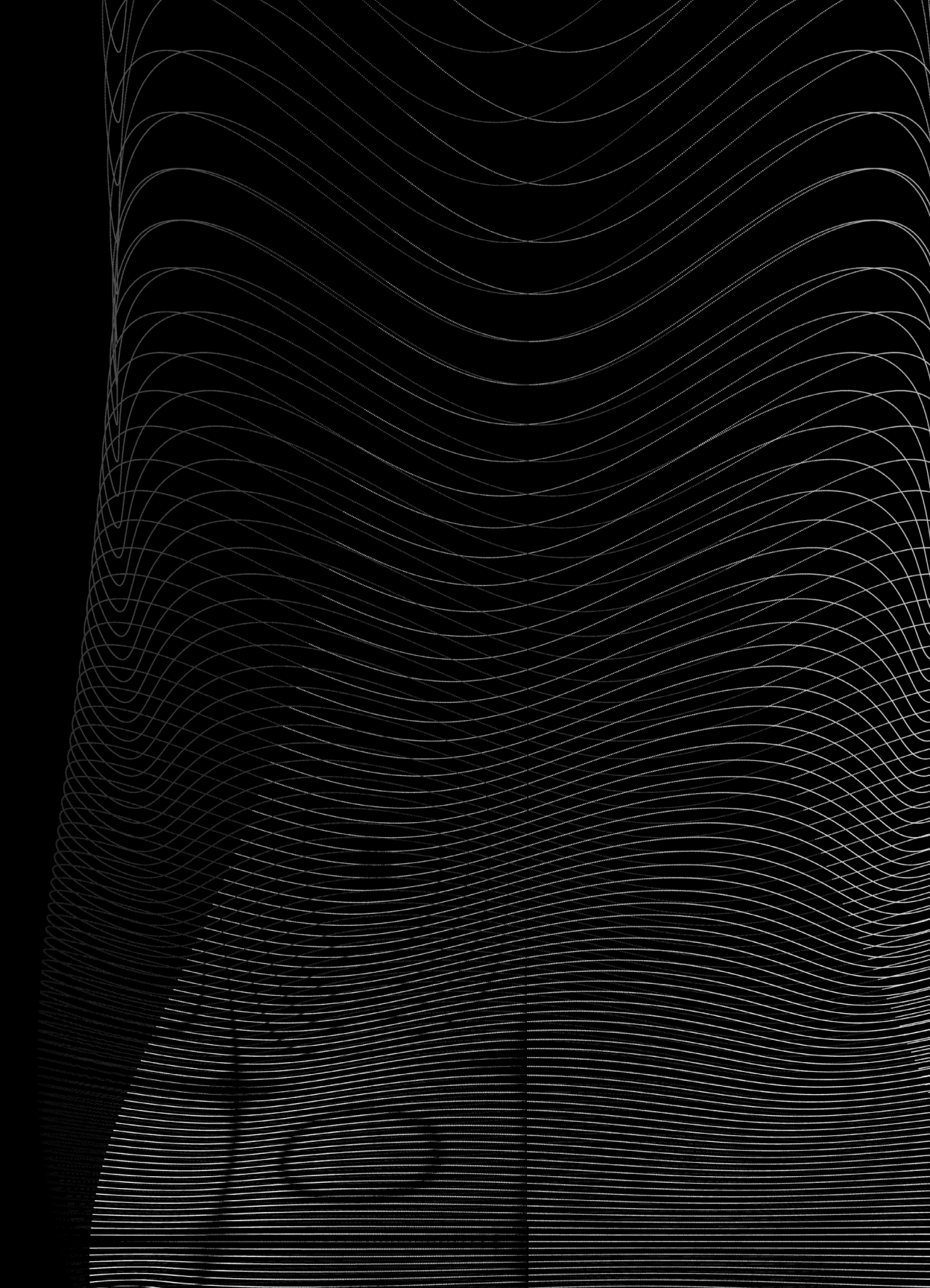
metal. That's going to be my first time doing that. That's kind of the unfortunate thing about the tech is that it's always changing. For the most part, painters don't experience this, right? Canvas and paint, fundamentally, have pretty much been the same for thousands of years. With our particular field, we're constantly not only having to make great work, but having to consume new tech as it keeps evolving. And so we hate painters because canvas and paint really never change. When you're doing what I'm doing, you're constantly having to evolve. And it's exhausting.

The truth of the matter is you don't know if there's going to be some kid like Ben who's going to easily take your spot because maybe he's moved on to some other tech, like Unreal Engine right now. If you don't know Unreal, just give up and go become a barista. Your career is over. I mean, it's getting to that level.

The other thing that I find really fascinating is if you're going to go into commercial design with commercial clients, their only frame of reference is work that you've already done. I was basically using my Instagram as a portal into the types of things that I wanted to be working on. I would post something that I built in Arduino, and I treated my Instagram like an à la carte menu. And I would find clients who wanted to take four things and make it into a bigger thing.

Ben: I like what you said about the à la carte thing because what's nice about that is that you have that code base already.

RIGHT: VERTEBRAE by Ben Warndahl '22, Processing + HYPE



Joshua: I've tried to do that with the HYPER Processing Library. It's really that idea of creating complexity from simplicity. I got a job for Volkswagen once, and they said, "Can we have this thing talk to this thing talk to this thing talk to that thing?" And they were just things I had posted on Instagram. So if you can put things out in these bite-sized formats, it's much easier for people to digest. Legos is a really good metaphor because all the little things that I'm doing are like individual Lego pieces that can all snap together to make a Tyrannosaurus Rex.

Ben: I'm really interested in that heart rate monitor linking project.

Joshua: I actually did it for TED one year where we built these kiosks where the heart rate monitor talked to Arduino, Arduino sent the data to Processing, and when you put your hand on this thing, it would read you a story, and then it would generate a piece of artwork based on how you emotionally responded to the story. And the stories were emotionally gut wrenching. One was from a nurse who had buried 50 gay men because they had died in the hospital and their families would not claim the bodies because they were gay. When you're reading the story, I'm using the sensor to create a piece of artwork about how you emotionally responded to it. So every print was unique, because every person would respond differently. The idea of using touch as a conduit to say something is very impactful.

Ben: As someone who spent their career making things in unexplored spaces, how do you start creating something entirely unheard of? How do you connect those dots?

Joshua: One of the biggest things that I did was to change my environment. Notice how I've got all these bins behind me, filled with sensors and cameras and things that help me be creative. My studio used to be shelves of books and magazines that had other people's work in it. And what I found was that not only did I only look at that book or magazine maybe once or twice, but ultimately that work ended up influencing me, and it's already been done. I found that, for me, that kind of stuff was very dangerous. So I moved all of the books and magazines upstairs. Now every time I walk in this door, I'm confronted with a studio that is all of the things that can help you be creative. When you do that, then you're sort of staring into a void where anything is possible.

Chuck Close recently passed away, and I posted a quote from him here in my studio: "The advice I like to give young artists. . . is not to wait around for inspiration. Inspiration is for amateurs; the rest of us just show up and get to work... Inspiration is absolutely unnecessary and somehow deceptive. You feel like you need this great idea before you can get down to work, and I find that's almost never the case."

I might write 900 programs in a month, and only one of them gets to that realm of the unknown. You think you might have just broken through—wow—and you're never going to get there unless you fail. It's only that 9,000th time that you're going to find that thing. And it's just like Chuck Close says. I think if you're sitting around waiting for that or thinking, "Here's how I become Beeple or here's how I've become Josh Davis," it's never going to happen. You've just got to get to work and that's it. People think, oh yeah, it just

all came together. No—it took 26 years of just getting to work. And then in that discovery of throwing darts into the dark, you're going to hit something, and it might be the next trend, the next thing that everyone copies. You have to get to work, but ultimately you almost have to ignore everything around you because if you spend too much time looking at books and magazines, you're never going to come up with an original idea.

Ben: Do you avoid your Instagram and Twitter feeds or just take everything as it is because it's your contemporaries and other people in your same space?

Joshua: I don't really spend much time on Twitter and Instagram. I put stuff up there, and then I just get off it. Most of my stuff is mutation, like the whole VOID series. That's all one program that's mutated into 64 different versions. And that's why it's called the VOID, because it's literally sort of navigating in the darkness, but it's starting with a really simple idea. If I branch out and try things and fail a bunch of times, ultimately I end up getting to these places that are pretty fascinating. Right now I think I'm up to 64 unique base animations, which I can then apply different kinds of filters on to get 6,400 different unique outputs. And that's just the VOID, a singular universe, and I've got a lot of other universes that I'm dabbling in.

Ben: Your career has gone in a lot of different directions and you're now working with big name brands. What's it like to get discovered and how does that start?

Joshua: This ties back to open source. One of the guys that took one of my Skillshare classes was a guy named Paul

Woodvine who ended up pinging me about how much he loved taking my classes, and oh, by the way, he was a creative director at Pepsi and, oh, by the way, he wanted to know if I wanted to do visuals for Pharrell [Williams] on one of the nights for three Super Bowl parties. All that came about through open sharing. A lot of people ask me, "Why do you give your work away? There's no value in that." Could they not be more wrong? Beeples would not be where he's at if he didn't open share. I would not be where I'm at if I didn't open share. So there's something really interesting about saying, "Here's this thing that I made that is mystical. And here's how you do it, the magic trick."

For Super Bowl Sunday, they also do parties on Thursday, Friday, and Saturday. I was slotted to do the Friday show for Pharrell, and another company was slotted for Thursday and Saturday, and they were very upset because Pepsi was going to go with their own guy. So I made the work, and I gave a million and twenty percent. I ride a dragon! I've got a sword! I know dark magic! I am not fooling around! I am going to kick ass and I'm willing not to sleep. And I didn't care what the budget was like. You are going to get a sorcerer! There's something very valuable about getting put in those kinds of environments. Don't be a jerk. Be very kind. Be very respectful. I was a person on the periphery, but really easy to get along with and very cognizant that I was not the center of the universe, that there were other people doing other jobs just as important as me. And so when it came to do the next year, guess who got all three days?

I've worked for a lot of bands, and some of them are the most surprising people who were open and com-



municative and humble and were some of the greatest experiences I've ever had. Working with Tool was really great. Really easy. Loved it. Working with Kanye West was a nightmare. And so the interesting thing is that I'm willing to sit on the edge and do unique and unusual things and really push technology as far as I possibly can. I'm also cognizant of other people and their time and I'm willing to put in a hundred and twenty percent, and another door opens other doors opens other doors.

I was having lunch with Stefan Sagmeister, and I said, "Stefan, you've got to tell me what the secret is, because we come and do these conferences and I stand up in front of three thousand people and I look out over the

crowd, and I see people with Louis Vuitton bags and Gucci shoes. And I have this feeling that the people in the audience make more money than I do." And Stephen said, "They do. But they're probably unhappy." There's that guy in the audience that works for R/GA, and his client is Nike or Coke, and that's all he's done for the past five years, and he wants to kill himself because he has to try to make Coke cool every second of every minute of every day. He makes a ton of money, and he gets to buy stupid stuff like Louis Vuitton bags and Gucci shoes because he's miserable now.

ABOVE: Josh Davis (fourth from left) with Ben Warndahl '22 (third from left) and other workshop participants at Anderson Ranch, Snowmass Village, Colorado, in 2021. Photo by Steve Bowden '97.

I didn't want to babysit other artists and designers. I wanted to express myself, and if I was going to do that, then that meant I was not going to make a ton of money. And so some years I made \$30,000 and some years I made \$300,000 and then the next year I would make \$50,000. And this year I made 1.1 million. I want to be very clear that if you take the path I've taken, it's not all beds of roses. Some years I was broke and other years I made a ton of money. It meant that if I made a certain amount of money, I had to look at things that are not very art- and design-related, which is, "How do I open up a SEP IRA? How do I put money into a retirement thing? How do I save money?" I had eight gigs lined up before covid, and they all cancelled, and I basically burned through my savings over the course of a year. The path that I have taken is not a glamorous one because there's a lot of unknowns. There's a lot of pain, a lot of pain. But also, you know, there could be a tremendous reward.

Steve: One thing that has always struck me about your practice is that you have always openly shared a generous amount of your work.

Joshua: That very much leads into the open source discussion, which is that if you give something away, 50 people will take those ideas, add on to them, and mutate things in ways that maybe you thought you would never make. There was a tremendous amount of value in giving stuff away, and I don't think I would be where I am today if I'd not had that kind of early open sharing like we had way back when.

&

joshuadavis.com, @praystation

RIGHT: UEFA Joshua Davis, Champions League Opening Visuals with Dua Lipa, presented by Pepsi, Kiev, Ukraine, Real Madrid vs Liverpool, 2018.





LOQUAT

Curating a Community

BY JACQUI WALPOLE

ASSOCIATE DIRECTOR OF MARKETING & COMMUNICATIONS

The LOQUAT Summer Session Pop-Up Shop—developed in collaboration with Maine College of Art & Design’s Artists at Work program and hosted in the Congress Street Porteous building’s storefront window—displayed an explosion of creativity. Behind each unique, handcrafted piece ran a sense of connectedness to the space and each other, with all the hallmarks of a uniquely curated artistic experience.

Owner Jordan Carey ’19 laughed. “The result was completely eclectic. We couldn’t have curated these things.”

What they were curating was a community.

Photos by Annabelle Richardson '22



GOLD, THE LABEL (@goldthelabel)
Sunglasses

Started in 2010, this Toronto-based maximalist brand got its start with a focus on custom shoe designs and costume jewellery and has grown into a space for designer handbags and eyewear. For its founder, Bermudian creative Perri Furbert, pieces are often inspired by family—from her aunt, the namesake of the GTL Denise Duffel, to her great-grandmother.





What resulted from the pull was visibility and success for artists that quickly gave birth to new full-time creative endeavours, business growth, and expansion opportunities.

The LOQUAT founders did not come to the table with a predetermined vision of the type or quantity of objects they wanted to sell. The intention of LOQUAT—highlighted in its mission statement—was to empower marginalized groups of artists by providing the platform by which they could actualize their full creative potential.

In its inaugural push, LOQUAT focused on drawing together artists of color and those in the LGBTQ community. Specifically, they targeted artists in these groups with all the vision, passion, and technique to make a splash, still questioning whether or not to jump from side-hustler to business owner.

“How do we make the store approachable for this demographic of artists?”

For collaborators Carey, Madison Poitrast-Upton '20, and Jackiellen Bonney '18, the task ahead required equal parts of outreach and persuasion.

LOQUAT (@loquatshop)
Hat with gumby tie in yellow

Items original to LOQUAT provoke conversations about unseen stories, such as the thousand-year history that ties watermelons to the African diaspora; the way seaglass represents a coastal-bound yet displaced existence; and how production in a modern age—such as the naturally dyed, printed pieces sourced through mentor Meeta Mastani's Bindaas Unlimited—creates goods “touched by the soil and culture” of Bermuda, Maine, Kaladera, and Sangner, Rajasthan.



LOQUAT (@loquatshop)
Pineapple leather purse



CHOO11 (@Studio.CH0011)
Earrings

The colorful, one-of-a-kind "conversation-sparking" jewelry created by CHOO 11 quickly became a favorite at LOQUAT. Each piece demonstrates owner Kira's mastery of polymer clay and joy in bringing her business to life. As the desire for CHOO 11 pieces grew, the Thailand-born designer was able to quit her day job and make running the business into a new, full-time creative career.

First, the team made an open call for work that exposed them to motivated parties with minimal hesitancy towards putting their work out into the world. Then they moved to actively seeking out artistic passions hidden away by friends of friends, creative family members, and colleagues. In one instance, the team even found itself scrambling to be ready to answer an artist's message over Instagram the day before the launch, making space to accept new works as they prepared for the doors to open.

What resulted from the pull was visibility and success for artists that quickly gave birth to new full-time creative endeavours, business growth, and expansion opportunities. This community-curating effort was a successful case study in building confidence and opening doors for previously underexposed artists of the communities LOQUAT approached.

Building on the success of this first, formative experience, LOQUAT is not stopping. In the second wave of the shop, the team is eager to reach out to other groups of marginalized artists, while further collaborating with the connections the shop made in its first wave and continuing to build a framework for reciprocal opportunity in the community. By bringing together so many creative, passionate minds eager to share their talents with the world, the LOQUAT approach is sure to remain an inspiration.

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loquatshop.com, @loquatshop

BOZK (@queershopqueen)

Garden Tools For Bozk, LOQUAT served as a launch pad for its company and brand. The company saw such success from the interest in its garden tools that it had the chance to explore new partnerships. In fact, a new collaboration between Bozk and LOQUAT is scheduled for release around the end of this year, and is definitely worth watching!





ARTIST HIGHLIGHT

Roberta March MFA '21, *Fluidity I & II*,
ink triptych on birch panel, 78" x 144" x 16", 2021



ANDRES GONZALEZ

BY ISAAC KESTENBAUM, SALT '08

DIRECTOR OF THE SALT INSTITUTE OF DOCUMENTARY STUDIES

When the pandemic started, Andres Gonzalez, Salt '01, an educator, photographer, and visual artist, found himself with no work assignments. He started wandering his neighborhood of Vallejo, near the San Francisco Bay Area. And he started noticing solitary redwoods. "They were like these orphaned creatures out in suburbia," he says. He began photographing the trees he encountered, and the result is *Sempervirens (Always Flourishing)*, a collection of black-and-white portraits of redwoods, now on display at the San Francisco Museum of Modern Art.

The images themselves, Andres says, are "pretty straightforward images of trees," and relatively modest in size, only 8 by 10 inches. Along with the images, the exhibit includes text from Andres, where he writes: "I imagine the cracked concrete and asphalt that surround these trees are a sign of strain, a struggle to breathe."





Those who witness the exhibit, Andres says, seem to be responding as much to the writing as to the images, recalling their own personal experiences of the pandemic. Andres is poised to add his own personal story to the redwood project as well. In January of 2021, his grandmother contracted COVID-19. He and his entire family had to say goodbye to her over Zoom. Miraculously, though, she survived. Andres is now working on a video piece that combines images of redwoods with the experience of saying goodbye to a loved one remotely.

This isn't the only multimedia piece that Andres is working on. An upcoming exhibit at the Museum of Contemporary Photography in Chicago will feature photographs from another body of work about school shootings, *American Origami*. Published as a book in 2019, *American Origami* contains over 700 photographs, interviews, and forensic documents from six years of research into the epidemic of mass shootings in American schools. *American Origami* won the 2019 Light Work Photo Book Award, and was shortlisted for the 2019 Paris Photo Aperture First Book Award, and was recognized by *TIME* magazine, *The Guardian*, and *Photo-Eye* as "one of the best photo books of 2019." Andres is working with the Tectonic Theater Project based in New York City to create a staged performance of *American Origami* set to premiere in October 2021 at Columbia College Chicago.

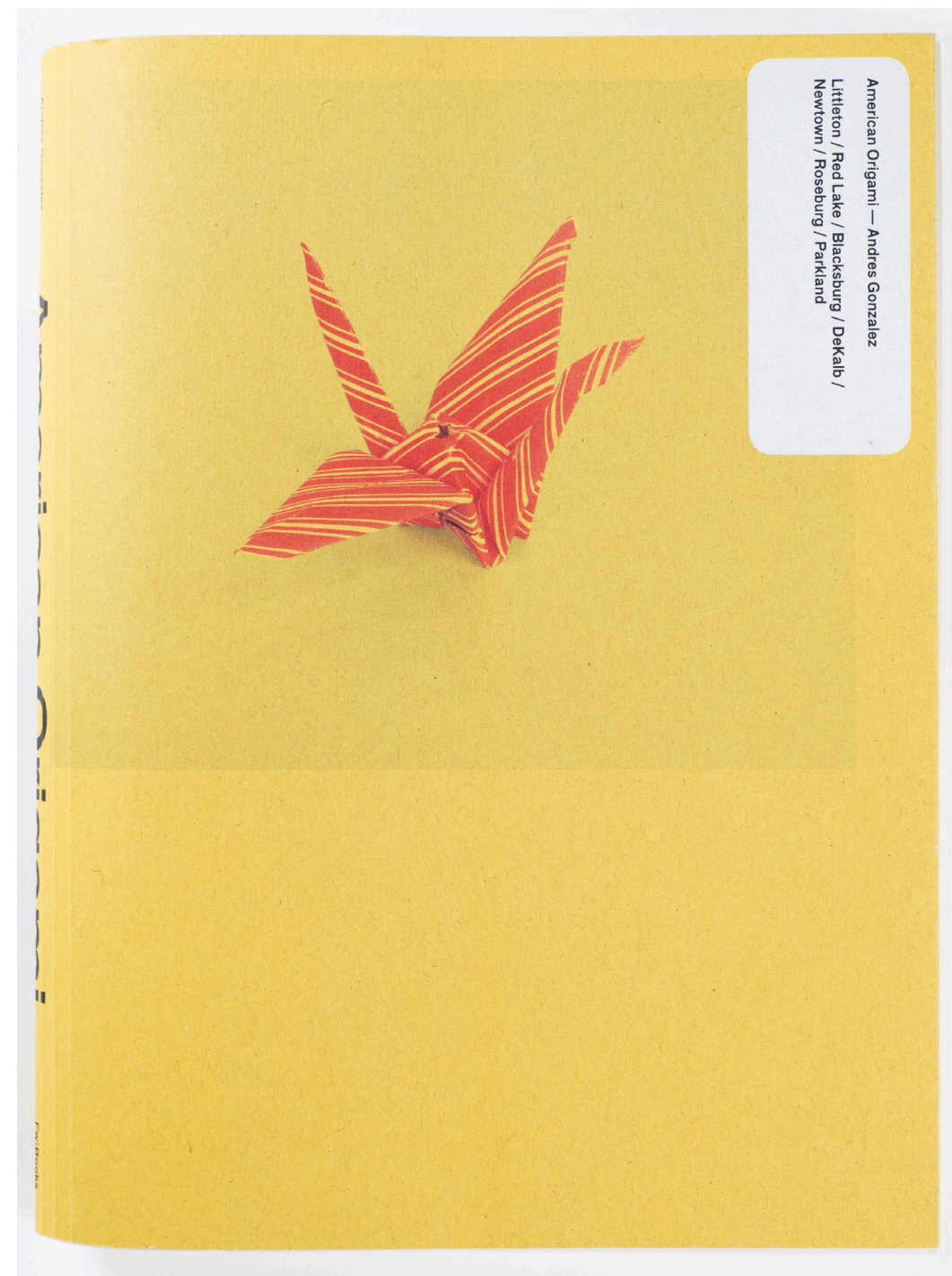
For Andres, it all started at Salt Institute of Documentary Studies, which was integrated into Maine College of Art & Design in 2016. "I think about Salt all the time," he says. "At Salt we were constantly being encouraged to self-reflect and keep yourself in check: why are you telling this story and why is it important?" Today, Andres says, "That reflection and self-critique continues."



andresgonzalezphoto.com, @andresvgonzalez

PREVIOUS PAGES: Andres Gonzalez, Salt '01
from his *Sempervirens (Always Flourishing)* exhibit at the San Francisco Museum of Modern Art.

FOLLOWING PAGES: Andres Gonzalez, Salt '01
Cover and page spreads from *American Origami*, published by Light Work and Fw:Books.

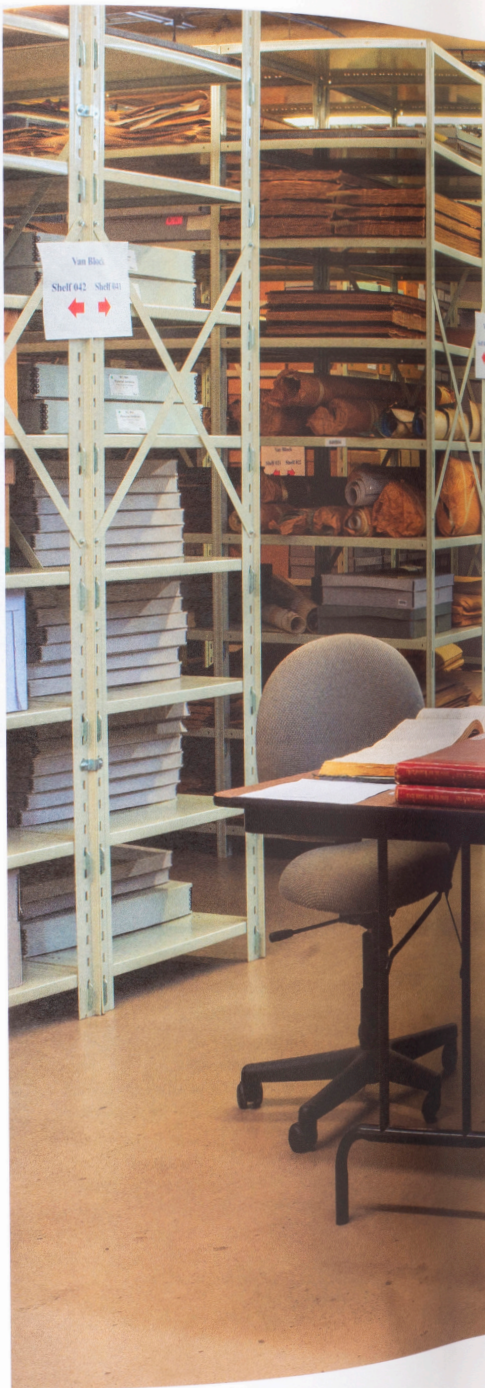


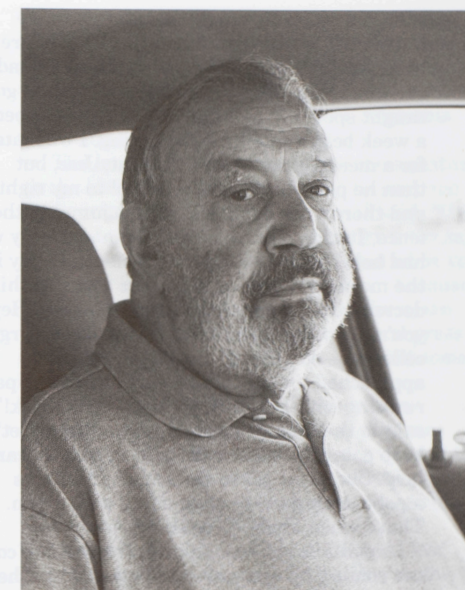
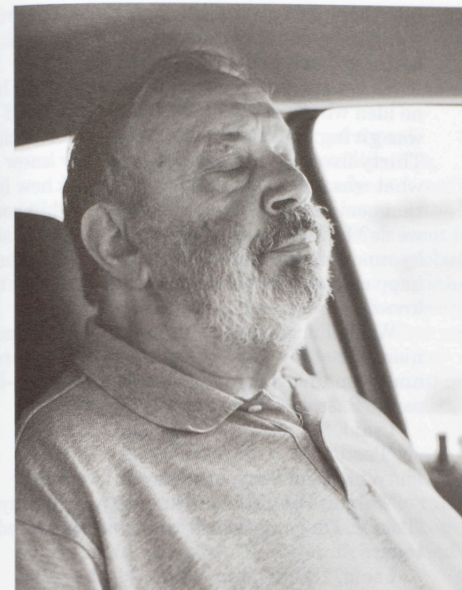


...the people that work with me have a sense of humor. But not of that low-probability, greater understanding and a motivation for people understanding that everyone's struggle is a struggle. And everyone faces things that they can't understand. That they have to live with. And as whether that is insight or wisdom, or whatever, it's a product of experience. I wish I didn't have, but which has brought to me understanding and insights that are invaluable.

Carrie Clark is the former editor of the *Newtown Bee* in Newtown, Connecticut.

Interview took place on September 2, 2016, at the offices of the Newtown...







THE UNCONTAINABLE STORIES OF TODD WEBB IN AFRICA

AN INTERVIEW
WITH ERIN HYDE NOLAN & AIMÉE BESSIRE
BY JACQUI WALPOLE

In 1958, the United Nations Office of Public Information commissioned photographer Todd Webb to document industry and technology in eight African nations, either recently independent or on the cusp of gaining independence.

In five months, Webb amassed approximately 2,000 color images. At the time of their commission, only 22 were published by the UN in a single black-and-white brochure. The remainder of the negatives remained hidden away until 2017.

Images courtesy of the Todd Webb estate

Todd Webb, *Untitled (44UN-7943-006)*, Tanganyika (Tanzania), archival pigment print, 1958.

Todd Webb in Africa: Outside the Frame (published by Thames & Hudson) by Maine College of Art & Design Visiting Assistant Professor of Art History Erin Hyde Nolan and Aimée Bessire, Lecturer in Art & Visual Culture at Bates College showcases more than 150 striking color photographs from Webb's African journey. The stunning images are complemented by essays by African and American scholars, artists, historians, photographers, and writers who provide context for the images and insight into the role that photography played in presenting to the rest of the world the social, governmental, and economic transformations of these African countries.

In 2021, the Minneapolis Institute of Art (MIA) exhibited *Todd Webb in Africa: Outside the Frame*. A version of the show curated by Tanzanian curators Chance Ezekiel, Halfan Magani, Sixmund Begashe, Sekela Charles, Rehema Habibu, Zainabu Hassan, and Veronica Mollel, will travel to the National Museum of Tanzania in Dar es Salaam on December 9, 2021, coinciding with Tanzania Independence Day. It will travel to the Portland Museum of Art in 2023.

Note from authors Erin Hyde Nolan and Aimée Bessire:

"The project in its many formations—the book and the exhibitions—is a much larger transatlantic collaboration that involves (like Todd's project from 1958) many different people.

We feel it is very important to mention that the project is part of a multi-year collaboration, extending to networks in Minnesota and Tanzania. It includes our co-curator at the Minneapolis Institute of Art, Casey Riley, our collaborator Jan-Lodewijk Grootaers, Curator of African Art at the Minneapolis Institute of Art, as well as many other collaborating authors and panel discussants, many of whom we will mention directly today and who contributed to the book project with a variety of different essays. And then, finally, also to a team of curators and scholars at the National Museum of Tanzania (NMT) in Dar es Salaam, led by curators Chance Ezekiel and Halfan Magani.

"We are so lucky to have the Todd Webb Archive here in Portland, Maine. It's thanks to Betsy Evans Hunt's wonderful preservation of Webb's photographs and contribution to documenting history that we have been able to complete the project."

(The following interview has been edited for length and clarity.)

MECA&D: Thank you for chatting with us today. It is such a fascinating project that you have put together. For anyone who doesn't happen to know Todd Webb very well yet, could you please share some background?

Erin: Todd Webb was a little bit like Julia Child in that he came to photography late in life. It wasn't until he was 40 years old that Webb really began experimenting seriously with a camera while working at the Chrysler company in Detroit. He joined the camera club there together with a fellow photographer Harry Callahan, who became a trusted confidant and also a renowned photographer.

After World War II, Todd moved to New York and made photography his primary vocation, forming friendships with people like Alfred Stieglitz, Georgia O’Keeffe, and Berenice Abbott. He also began taking commercial commissions beginning with work for the Marshall Plan and the Standard Oil Project in the late 1940s.

In 1957, he was first hired by the UN to take photographs of different delegations in New York City at its headquarters. Just a few months later, he was sent to Mexico to document technology and industry in Mexico.

In 1958, Webb was commissioned for a five-month project in the African continent. This is the time our project revolves around. His itinerary was finalized in March of that year, and he arrived in Lomé, Togoland, a month later in April.

While Webb is probably best known for his street photographs of New York and Paris, this body of work is something different because the photographs are in color. He only very rarely worked in color.

MECA&D: The full Africa collection was only rediscovered by the Todd Webb Archive in 2017. What was it like to sit with some of these images that had been hidden away for the past 60 years?

Aimée: I learned about Webb’s images of Africa in the fall of 2017. When I first saw them, I was overwhelmed. They were very unique in the larger corpus of colonial photography of Africa—as color images and because they frame industry and development in ways that are at odds with the exoticized versions of Africa that most

colonial-era photographers from the geographic north were documenting at that time. I immediately thought this would be an incredible project to collaborate on with Erin.

In our initial conversations we talked about the importance of bringing in voices from the countries Webb photographed—to invite responses to the colonial era photography from an African perspective. What is most resonant today is how people from Africa and the African Diaspora have responded to the images. We’ve learned so much from listening to the stories of people like Ali Jimale Ahmed originally from Somalia, James Barnor from Ghana, Rehema Chachage from Tanzania, Emmanuel Iduma from Nigeria, and Gary van Wyk originally from South Africa.

MECA&D: Were any bits you learned throughout the project things you didn’t expect?

Erin: We think of ourselves maybe not so much as curators or editors, but as interlocutors. Most of all, we hoped to facilitate conversations about the material, generate questions, and to listen.

The personal narratives really resonated—like Rehema Chachage talking about how the photographs made her remember the way that her grandmother’s bread smelled when it baked in the oven. The way that Fatuma Elmi talked about walking down the Via Nazionale in Mogadishu as a child past the Cinema Hamar. Or the way in which Emmanuel Iduma translated Webb’s “documentary-style” photographs into transcendent fictional narratives from his own experience.



Untitled (44UN-T2-R21-679),
Tanganyika (Tanzania), 1958 Archival pigment print



Untitled (44UN-58-073),
Togoland (Togo), 1958 Gelatin silver print

These responses made us look closer at the images and their histories, listen harder, and reorient ourselves to the material in ways that are necessary at this moment in time, especially as two white women working on this material.

Aimée: We invited the authors to respond in any way they wanted: through a creative piece, a poem, a deep critique of colonialism, or a personal story.

Emmanuel Iduma, for example, chose specific photographs and wrote fictional narratives, telling new stories about the individuals in the images.

Erin: I have used Iduma's essays in my classes at MECA&D over the last year. His creative and fictional reimaginings of the photographs tell stories that might not be "true" in the way that we think about truth existing within documentary photography.

MECA&D: The UN body that commissioned these photos only used about 20 of the thousands taken. Did you notice differences between the narrative that was portrayed by the UN's choices versus what was there as a whole project?

Aimée: The commission had a very specific goal: to document industry and technology and economic development on the continent in these different countries.

Ghana had already achieved its independence in 1957 before Todd visited, but many of the other countries were at the cusp of becoming independent, some by 1960, and others much later—Southern Rhodesia, not until 1980.

But the UN had a vested interest in also "fostering," watching, and overseeing the movement of these countries toward independence, to become independent nations.

Erin: To support this interest, the UN chose what appear as disinterested reports, as some scholars might say. They're certainly not the most compelling images that Todd took, but they do fulfill the mission of a documentary photograph, which is to tell the "truth," to supply the United Nations with quantifiable information and data.

MECA&D: You mentioned the idea for creating this book together was instantaneous, that it was something really special. How did the project evolve?

Aimée: We immediately envisioned the material as a book and exhibition project. We started by spending a great deal of time with the photographs, researching, writing, and developing the framework for an exhibition.

The Minneapolis Institute of Art expressed interest in the show. We began working with our colleague and co-curator there, Casey Riley, and also with other collaborators, including Jan-Lodewijk Grootaers and the whole MIA team.

We have also collaborated with colleagues at the National Museum of Tanzania, where a version of the exhibition will open as part of the celebrations for Tanzanian Independence Day this December. Erin and I co-authored an article about the collaborations on the Todd Webb project with Halfan Hashim Magani in the German photo history journal *Fotogeschichte*.



Somaliland

59390

UNITED NATIONS



Supplement No. 7 PHOTOS

This selection of a sampling of the recent additions to the Photo Library is presented to help editors prepare features on the United Nations. Requests for glossy prints with full captions may be sent to the Photographs Section, Room 989, United Nations, N.Y., or to the nearest UN Information Centre. Except for advertising, these photos may be used without charge for publication.

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PRESERVING TODD WEBB'S LEGACY

"I can't help but feel that the hand of fate happily landed on my shoulder," reflects Betsy Evans Hunt, Hon. DFA '13, a MECA&D Trustee Emeritus and the Executive Director of the Todd Webb Archive in Portland, Maine.

It was 1989 when Charles Clayton ("Todd") Webb III first started arriving at Betsy Evans Hunt's gallery events for the likes of Ansel Adams. When he recounted stories of friendships with the photography greats and artists like Georgia O'Keeffe, Hunt couldn't help but be intrigued.

A former stockbroker hailing from Detroit, Webb produced a unique body of work from the time he picked up his first camera in the 1930s up until the 1980s. What resulted was a legacy destined for the annals of American photography. While Webb generally harbored a deep mistrust of art dealers after an unfortunate experience left him unpaid for much of his work, it didn't take long for him to strike up a friendship with Hunt that would last and grow for the rest of his life. Under Hunt's guidance and representation, Webb went from claiming he didn't care if he ever sold another photograph again to a renewed engagement and rebuilt career. The pair became like family. "Todd and [his wife] Lucille were like grandparents to my kids, even though they were old enough to be my grandparents," Hunt recalled.

When Webb turned 90, he and Lucille called on Hunt to carry the torch forward for his estate, which she officially inherited in 2008. The mission—one Hunt considers both a tremendous "honor and responsibility"—is to ensure Webb a spot in the history books. Hunt made it her personal goal to secure a book and museum

show for every major body of work he created, starting with the images of New York City from 1975-77 already wedded to his name.

The road forward was not always easy or straight. "Things kept popping up on auction sites, a lot of which either didn't best represent his work or was going for far less than it was worth." Eventually in 2017, Hunt's path led to an Oakland basement filled with steamer trunks of Webb's negatives. It was there that Hunt found a simple manila envelope containing long-hidden treasure: negatives from Webb's five-month UN-commissioned trip in 1958 to eight countries across Africa—most of which were yet to gain their independence from colonial rule. "My first thought was that these were amazing. I'd never seen anything like them!"

As she continued to scan the images, buried for nearly 60 years, Hunt was struck by the serendipity of having access to the team of professionals best suited to move forward with the find: Director of the Todd Webb Archive Sam Walker to expertly master the negatives, as well as scholar of African art history and cultural studies Aimée Bessire and Assistant Visiting Professor at Maine College of Art & Design Erin Hyde Nolan to develop the project *Todd Webb in Africa: Outside the Frame*.

toddwebbarchive.com

LEFT: Page from 1958 brochure published by the United Nations, which included photography by Todd Webb.

Erin: The title of the exhibition in Dar es Salaam is *Todd Webb in Africa: Where We Came From and Where We Are*. The idea of Webb's photographs returning to the continent was a very important part of the project for all of us. It was always our goal, and I think Betsy's too, to have the photographs remain in the National Museum's collection in Tanzania.

Aimée: The u.s. embassy in Tanzania is collaborating with the National Museum and supporting the exhibition. They are highlighting the exhibition as the end of their year-long campaign, "Pamoja 60 (Together 60)," celebrating 60 years of diplomacy between the u.s. and Tanzania.

It is significant that the National Museum chose to open the exhibition on the country's Independence Day to further highlight the developments in industry and technology since independence.

MECA&D: You subtitled the book *"Outside the Frame."* I just wondered if you could talk a little bit about that choice.

Erin: Our methodology was rooted in asking questions about what is not visible in the photographs and how all of the things that go unseen—people, power, politics, etc.—actually do impact what the image looks like. What are the stories, where are the people that you don't see in the image? Can we identify the networks and cross-cultural encounters that fall outside of the frame? This gets at one really compelling aspect of Webb's imagery from the continent—a kind of tension or ambiguity that exists in the photographs.

One image, for example, of a sisal field in Tanganyika with Mount Kilimanjaro in the background, looks like a beautiful landscape photograph: no people, no develop-

ment, no built environment. And yet, if you dig a little deeper, if you practice what Mark Sealy calls "forensic looking," looking outside of the frame—which the sisal plants push very aggressively up against—we might begin to understand how these plants got here.

Sisal was not native to Tanganyika. It was imported by a German doctor in 1893 from the Mexican Yucatan. By 1961, three years after Webb made this photograph, when Tanganyika became independent from Great Britain, it was also the world's largest sisal exporter.

These plants appear native in the photograph, but in fact are not. We can instead see them as foreign colonizing forces invading the local topography, disrupting the health of local ecosystems and suffocating indigenous species.

In so many cases, photography is about containment—the viewfinder, the four sides of the frame—but really, photographs are uncontainable, and the stories that they cannot contain are the things that we were interested in revealing.

Aimée: Another photograph also inspired our discussions about Webb's positionality as an outsider to the individuals and cultures he was photographing. In this image a man mows a lawn behind a chain link fence at a newly built hydroelectric power station in Tanzania (then Tanganyika). Seemingly unaware of being photographed, the man focuses on his work, the chain link fence creating a physical separation from the photographer, who is quite literally "outside the frame." These multidimensional layers of the image all add texture to our reading of this document of expanding power systems in Tanzania in the 1950s.



Untitled (44UN-8011-469)
Tanganyika (Tanzania), 1958. Archival pigment print



Untitled (44UN-7981-177),
Northern Rhodesia (Zambia), 1958. Archival pigment print

MECA&D: It was an immense collection that you were dealing with—around 2,000 that you narrowed down to 150. How did you choose and curate the book itself?

Aimée: Todd Webb was an incredible archivist. He kept meticulous records, organizing his negatives in manila envelopes. This was very helpful as we began culling through everything, first with Betsy and Sam, and later with our co-curator, Casey Riley.

We spent a great deal of time talking about the photographs. I remember sitting around the Archive's computer in a pre-COVID time with Erin, Sam and Casey Riley, talking about the scanned images and identifying the images for the book and exhibition.

We began to see themes throughout the images that we eventually highlighted for the exhibition: colonialism and independence, portraits and power dynamics, environmental impact, built environment, trade and transport, and industry and economy. We had many discussions of the ways that different images intersected multiple categories.

MECA&D: Were there any photos that were particularly enlightening to you when it came to how they brought to life some of those themes?

Erin: Many of the landscape images, for example, present a particular perspective of industry and technology. Consider an image of the Kariba Dam and the Zambezi River Basin that looks like a celebration of industry and technology—the kind of material Todd was hired to photograph.

But if you look outside of the frame here, the whole view becomes more expansive—you learn that more than 57,000 Tongan people were displaced in order to create the dam, and that entire river ecosystems were disrupted and ruined because of the aggressive and violent nature of the dam construction.

These kinds of images, which reveal the impact—the deep and really violent impact—of imperialism and colonialism on African topography, we found particularly problematic and compelling.

There's another image of a slag heap from Northern Rhodesia that is so beautiful you want to hang it in your living room, but if you actually consider what is happening in the image, it's very disturbing. And so we see a coupling of the beautiful surface of the image with darker, more violent and troubling histories together. They're not always easy to look at, but they do force us to ask really important questions.

Aimée: These images help to make that point in the exhibition sections entitled "Impact on the Environment" and "Built Environment."

MECA&D: Congratulations on all your work in creating this to share with the world.

Aimée and Erin: Thank you for your interest and great questions.

&

toddwebbarchive.com, [@toddwebbarchive](https://twitter.com/toddwebbarchive)



ARTIST HIGHLIGHT

ABOVE: Hannah Adams '21, *Woven Sketches (1/4)*
woven image with sequins, 8" x 10", 2017

RIGHT: Sarah B MacDonald '21, *Beehive Bear with Two Bumble Bees*
selectively glazed ceramic, oil paint, 7' x 5' x 5", 2020



AMINATA CONTEH

Bridging the Gap

BY JACQUI WALPOLE

ASSOCIATE DIRECTOR OF MARKETING & COMMUNICATIONS

A few years ago, Aminata Conteh '21 would have been shocked if you told her she would be gaining recognition for her work combining metalsmithing with basket weaving. In 2021, she was one of only ten graduating college seniors selected for a \$15,000 Windgate-Lamar Fellowship by The Center for Craft in Asheville, North Carolina for exemplary skill in craft. It is one of the largest national awards offered to art students.

"I started at MECA&D as a graphic designer!"

It was only out of curiosity that she added metalsmithing to her course load. Maybe it was the ability to really use her hands, or maybe it was

Photos by Annabelle Richardson '22





“Trust yourself... It might take a long time to truly learn this, but it’s important to have faith in your ability. And find a space where you feel comfortable asking questions and seeking out feedback.”



the awe she felt in transforming a seemingly unmovable material. Whatever the reason, it didn't take long for Conteh to drop her graphic design drawing course in order to have more time to develop her new metal skills. Conteh quickly gained recognition at MECA&D for her woven metal creations, inspired by a desire to honor her family heritage. She continued to explore her signature medium under the thoughtful guidance of her mentor while in residence at the Indigo Arts Alliance in Portland, Maine. Conteh's metal versions provide a poignant reminder of the poise and beauty of the women carrying baskets on their heads that astounded her during her childhood visits to Sierra Leone.

In her artist's statement for the fellowship, she wrote, "Taking the basketry technique of coiling, common in Sierra Leonean fanner baskets, I am using copper, steel, nickel, and silver to preserve a history through the physicality of metal. The shift in materiality from reed to metal transforms the object into something that is pliable and sensually resilient. Working with the personal histories of estranged family dynamics and emotional detachment, the baskets become responsive vessels through which one can process love, understanding, relationships, and grief. Being able to sit with the baskets, cradle them between the palms of your hands, and nestle them close to your chest is part and parcel of the healing process. It's a way of bridging the gap between what you have and what you don't."

Early in her effort to explore this unique art, Conteh found herself daunted by the task of reconciling all of her complex feelings about her grandmother into a project piece. "I get stuck when I overthink," Conteh explains. It wasn't until one of her professors encouraged her to just dive into the work that she was able to lean into the rhythm of her hands and allow her memory to come through in the process of making. The lesson is one she hopes to pass along to other artists starting on their journeys.

"Trust yourself," she says. "It might take a long time to truly learn this, but it's important to have faith in your ability. And find a space where you feel comfortable asking questions and seeking out feedback."

While her degree from MECA&D is in Metalsmithing & Jewelry, Conteh never received any formal training in basket weaving. Most of her work is a product of trial and error—demonstrating an amalgamation of what went right and wrong. Typically, she starts with a rough size and shape she hopes to produce, but her larger goals are flexible and change throughout the course of the process. “Know that someone else might be creating something similar,” she suggests. “Don’t let that discourage you. You are making what *you* are making.”

During the start of the pandemic, when lockdowns kept Conteh home in Brooklyn, New York, and away from the tools she needed to keep her work going, she took the opportunity to do some deep conceptual time for her craft. When she felt the urge to get to work, Conteh found new mediums to help satisfy her creative cravings. “I actually started using hair and beads,” she says. “I wouldn’t be eager to share those with anyone!” But the experience gave her a deeper appreciation for the MECA&D community, which Conteh recalls handled the unprecedented experience with a combination of generosity and emotional support. When she had the chance to get back into the studio, she was more than ready to get to work.

With such tactical mediums, one can imagine the texture, weight, and emotional provocation that comes from holding Conteh’s pieces through a mere photograph. But when individuals have the opportunity to experience the objects in person, responses can be surprising. “I’ve seen people pick them up and turn them upside down or flex the baskets in ways I didn’t expect,” remembers Conteh from her undergraduate senior thesis show. “One individual thought a piece looked like a hat and put it on his head.”

What’s ahead for Aminata? “I would love to do a series of baskets about my mother and food. My mother is an amazing cook, and all of her recipes are like muscle memory passed down from my grandmother.” Aminata imagines capturing those recipes of home and family, etching them into long metal strands and weaving them into a basket filled with love.

&

aminataconteh.com, [@aminomnom](https://www.instagram.com/aminomnom)



ARTIST HIGHLIGHT

SOVATTARO KONG '21

from the *Neighborhood Watch* photography series, 2021

OLIVIA FREDRICKS

Exhibition Review

BY JENNA CROWDER '09

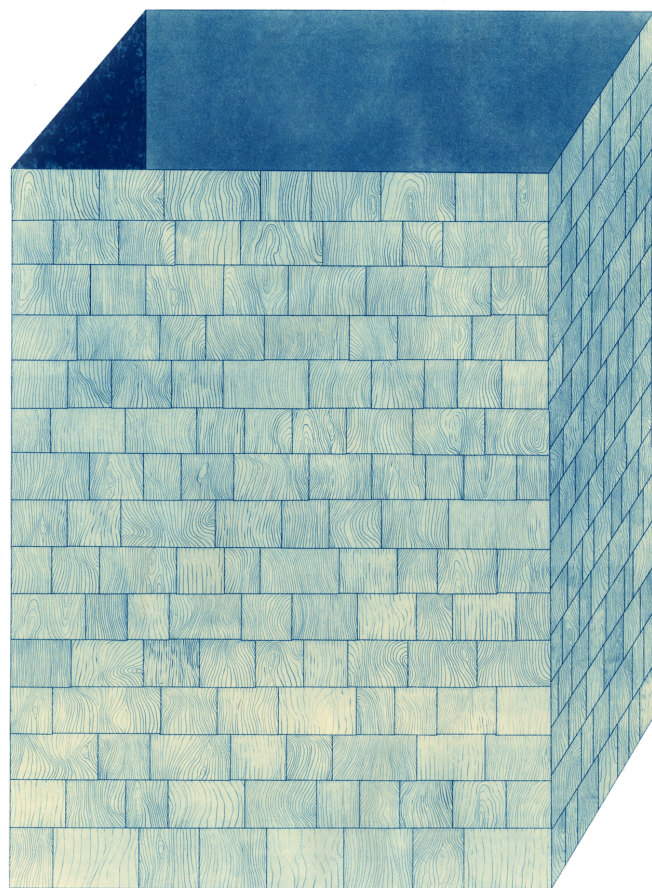
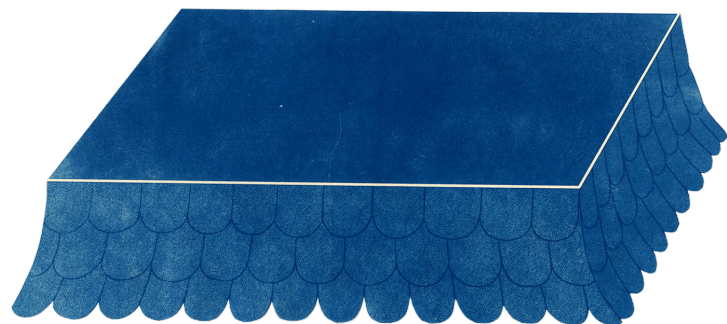
ASSOCIATE DIRECTOR OF ADMISSIONS

***Spring St.* marks the culmination of Olivia Fredricks' two-year residency within the Prinmaking Department at Maine College of Art & Design.**

The Blue Clerk, by the writer Dionne Brand, dramatizes a relationship between an author and a clerk. The clerk, clad in an ink-blue coat, is tasked with accounting for the author's unwritten and unspoken thoughts, ideas, and reflections, which appear as bales of left-hand pages—versos—piling up on a pier on the sea. The author and the clerk observe and critique one another, each unsure, suspicious, of the other. *The Blue Clerk* is a poetic reflection on the act of writing and, by extension, the acts of observing and making meaning. The clerk is a critic: skeptical, methodical, demanding. The author

Photo by Annabelle Richardson '22

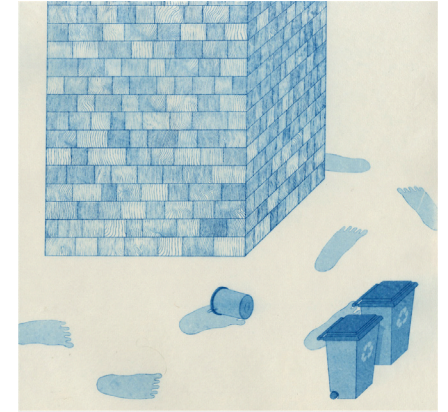
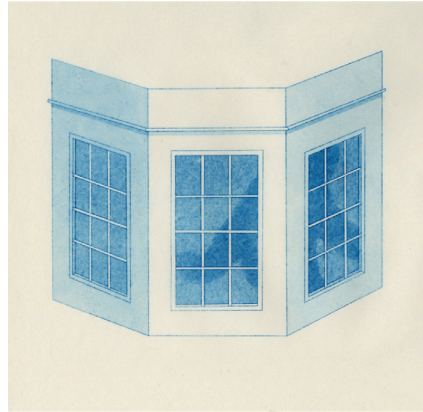
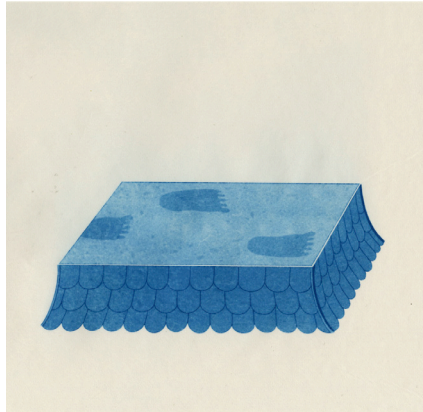




is self-conscious and withholding. Brand speaks to the multiple selves artists embody: *Now you are sounding like me, the clerk says. I am you, the author says.* I have been thinking of Brand's prose poems in *The Blue Clerk* and Olivia Fredrick's work in *Spring St.* in equal measure. Of course, first, because they both cogitate on the color and the meaning of the color blue. But on another level I'm interested in how both artists understand and process authorship and craft creatively: the way an artist might observe and make her place in the world, what an artist might reflect outward to a viewer or a reader and what she might keep for herself.

Look, for example, at Olivia's cyanotype floor plans. These works function on two levels: one embodies her relationship as an artist with the viewer, the other as a kind of future private memory bank for Olivia herself. Drawing influence from architectural and interior design illustrations, a map of an apartment layout is a blueprint of her daily life and a base for the serialized documentation of her thinking and living. Olivia's precise editing—her clerk, perhaps—carefully selects what is to be shared with a viewer and what will remain unsaid. In recognition that the work is for both the artist and an audience for varying reasons, what information is revealed feels weighted and symbolic despite—or because of—their quotidian origins, like locating within her apartment places she's cried or had sex, left cups or stubbed her toes. Consider also that all these maps, like all the works in this exhibition, are not documentation but instead abstractions that interpret the poetics of a life lived and the psychic grappling one does to live it.

Originally from Fayetteville, Arkansas, Olivia has been the Printmaking Department Artist-in-Residence at Maine College of Art & Design since 2019 after graduating from the University of Arkansas with a BFA in Studio Art. Olivia has developed the works in this show from ongoing observation of the architectural—and by extension, social—worlds of the Northeast. Her aesthetic is neither spare nor minimal, tempting as it is to suggest, looking at the luxurious buffers of white space and her carefully selected palette. Her work is highly detailed and surprisingly ornamental—in that



it dwells in ornamental details, like coastal cedar shingles or a Victorian roof—and it's through Olivia's attention to the depth of a single color and considered spatial relationships on paper that she creates a hyperfocus of attention on a particular object, room, or texture. Objects are untethered from their man-made environs, decontextualized so that we may more singularly focus on the visual language of a bird house or fire hydrant or gingham couch. She shows Maine back to its residents, edited and filtered through a printmaker's lens.

Olivia's practice is printmaking as much as it is sustaining relationships to place and objects. These works cumulatively index and catalogue mental notes, experiences, and patterns: Olivia records the world with curiosity, classifies it within her own visual and relational languages. She often begins with photographs and collections of notes and images that she

She extends a kind of generosity in two directions: she preserves meaning and memory for herself, and trims and edits, as an act of care, to enable a viewer to make sense of the chaos and noise of reality.

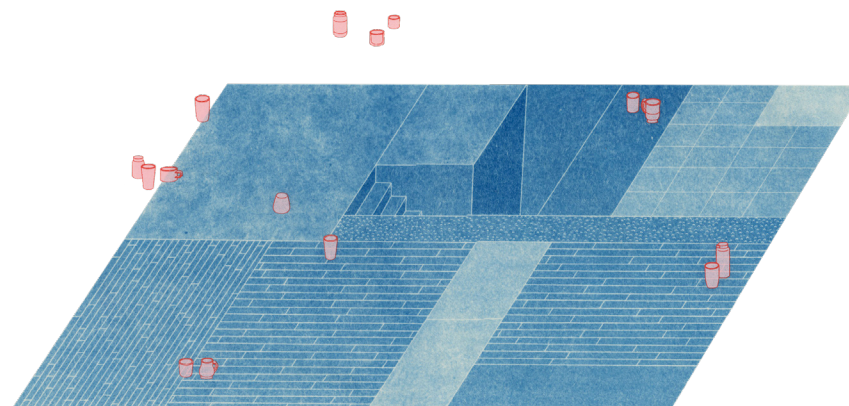
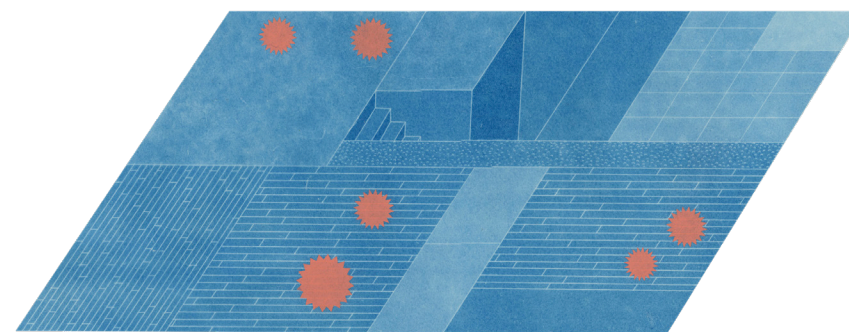
imports into Procreate to further draw and edit, eventually preparing transparencies for printing, which become the work you see here.

And there is color. “Maine is so *blue*,” Olivia tells me in a recent studio visit. In that declaration, I understand her affair with the color seen. Like Dionne Brand’s clerk, Olivia understands the fundamental power of color. She delves into blue throughout this exhibition, from the algal hue of cyanotypes (which, chemically, is Prussian Blue) to the medium blue of RISO ink in a zine that sweetly connects the printed objects of this exhibition to the haint blue of breathing cedar shingles. Where the clerk’s desire for a blue language is punctuated by want for a lemon language or a violet language, so too are Olivia’s blues clarified by pops of deep rosy pink. “I am very loyal to a color,” Olivia says, and it’s true, to a point: she works with a color “until it runs its course.” One can see in her previous work an obsessive kind of investigation into celadon or pink and here the nuanced blues of Maine. As if to make her devotion all the more apparent, the occasional pink to red has the effect of deepening—and, in a way, cataloguing—these blues, from near green to almost violet.

The historian, writer, and artist Dr. Myron Beasley once remarked to me that those new to a place are often privileged to a certain kind of truth about that place: an equal, and different, understanding than the truths known by those who are more fully enmeshed within a culture’s contexts. The works in *Spring St.*, all made in the past year, derive from Olivia’s relationships to natural and built environments and the objects within them. What I find most compelling about these relationships is that Olivia neither owns them nor takes it for granted that any viewer will see and feel as she does. Both author and clerk, sorting through the sense of it all, she extends a kind of generosity in two directions: she preserves meaning and memory for herself, and trims and edits, as an act of care, to enable a viewer to make sense of the chaos and noise of reality.



oliviamfredricks.com, @oliv.marie



All artwork by Olivia Fredricks

“Blue tremors, blue position, blue suppuration. The clerk is considering blue havoc, blue thousands, blue shoulder, where these arrive from, blue expenses...The clerk hears humming in her ears; blue handling, she answers; any blue, she asks the author, any blue nails today? Did you send me, as I asked, blue ants? The author asks, blue drafts? Perhaps blue virus, blue traffic would make a sense, says the clerk, blue hinges, blue climbing, these would go together under normal circumstances. The author actually doesn't hear a thing the blue clerk says under these circumstances when the blue clerk sits in the blue clerk's place making the blue clerk's language. Systolic blue, any day it will be blue now, reloading blue, blue disciplines. The blue clerk would like a blue language or a lemon language or a violet language.

Blue arrivals. Oh yes.”

- Dionne Brand, Verso 13 from *The Blue Clerk: Ars Poetica in 59 Verses*



ALUMNI NEWS

Artists at Work Awards

The Belvedere Fund for Professional Development in the field of crafts at MECA&D was established in 2008 and supports the professional and studio practices of BFA alumni who graduated in the last 10 years. The 2021 selection committee was comprised of ceramic designer **Adam Chau '10**, **Leah Gauthier**, former Adjunct Assistant Professor & Studio Tech in Textile & Fashion Design, and **Kyle Patnaude**, Assistant Professor in Metalsmithing & Jewelry and MFA. The 2021 awardees are **Chloe Darke '11**, **Adrian King '12**, **Olivia Dwyer '18**, **Madison Poitras-Upton '20**, and **Violet Weiner '20**.

Candice Gosta '20 and **Aminata Conteh '21** were selected as Spring 2021 interns at Indigo Arts Alliance, an arts incubator and residency program in Portland, ME, committed to cultivating the artistic development of artists of African descent that was founded by Assistant Professor in Illustration **Daniel Minter, Hon. DFA '19**, and **Marcia Minter, Hon. DFA '19**.

MECA&D Residencies

MECA&D's residencies were postponed in 2020 due to the COVID-19 pandemic, but we were thrilled to be able to host previously selected residents in the summer of 2021.

Tracy Mastro '91, **Joshua Primmer '01**, and **Daniel Davis '05** participated in the 2021 Alumni Residency at Maine College of Art & Design where they worked in studios in the Porteous building for four weeks during the month of July. The residency is aligned with the Master of Fine Arts program, providing residents the opportunity to connect with MFA visiting artists, faculty, and students. The jury was comprised of past participant **Asherah Cinnamon '08**, Administrative Director of Graduate Programs **Rachel Katz MFA '00**,

and Graduate Admissions Counselor **Joel Tsui '16**, **Salt '17**, **MFA '19**.

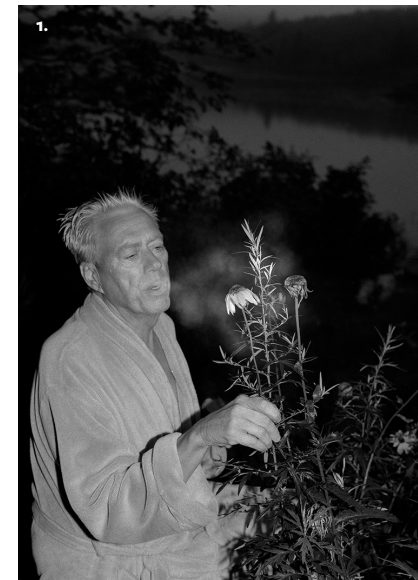
Located in Stonington, ME, the Pace House residency is made possible through the generosity of Stephen and Palmina Pace who gifted their seaside home to the College for the purpose of creating time and space to support the work of MECA&D alumni, faculty, and staff. The 2021 Pace House alumni and faculty residents were **Penelope Jones '84**, **Mai Snow '13**, **Paul Guilmoth '15** with guest artist **Elias Pierce**, **Brendan Shea '18**, **John Fireman MFA '14**, **Amelia Garretson Persans MFA '16**, **KT Coleman MFA '20**, and Sculpture and MFA Associate Professor **Joshua Reiman**. With support from the Stephen and Palmina Pace Foundation, residents **Penelope Jones '84**, **John Fireman MFA '14**, **Amelia Garretson Persans MFA '16** and **Joshua Reiman** were also awarded stipends to recognize their accomplishments as mid-career artists and encourage their professional development. The jury was comprised of Adjunct Instructor of Animation & Game Art **Reggie Burrows Hodges**; Visiting Professor of Sculpture and Foundations **Benjamin Spalding MFA '17**; and **Hilary Irons**, MECA&D Assistant Professor of Foundation, Gallery and Exhibitions Director at the University of New England, and co-founder of Able Baker Contemporary gallery, both in Portland, ME.

New MFA Fellowship

Evelyn Wong MFA '19 was awarded the first MECA&D MFA Fellowship at The Studios at MASS MoCA for the fall of 2021 through MECA&D's Artists at Work Program. This fully funded opportunity for BIPOC students and alumni of the College's graduate program provides studio, housing, meals, gallery admission, business coaching, and access to printmaking presses during a two-week residency in North Adams, MA.

Alumni Opportunities

Maine College of Art & Design recognizes our alumni as an essential part of our community. Please visit meca.edu/alumni to learn more about our alumni benefits, residencies, grants, and other opportunities. To share a news story, email Alumni Relations & Events Coordinator Isabelle O'Donnell '17 at alums@meca.edu.



1. PAUL GUILMOTH '15, *Cartographer at Black Pond*, archival inkjet print, 11"x14" from 6"x7" film, 2019. 2. VIOLET WEINER '20, *Cluster*, 2019, Marble, powder coat, brass, fine silver, pinback steel, vitreous enamel, 2.25" x 2" x 1.75". 3.1. TRACY MASTRO '91, 3.2. JOSHUA PRIMMER '01, 3.3. DANIEL DAVIS '05.

ALUMNI CLASS NOTES

1970s

Rebecca Goodale (attended) '73, Roderick Dew '80, MFA '00 and **Lenora Leibowitz '81** were part of the exhibition *Critters: Mythical, Real & Imagined* at Lewis Art Gallery, Portland Public Library in collaboration with the Maine Jewish Museum in Portland, ME.

The 2021 Maine Jewish Museum art auction in Portland, ME, included work by **Rebecca Goodale '73; Alison Hildreth '76, Hon. DFA '17; Celeste Roberge '79; Penelope Jones '84; Judy Glickman (attended) '85; Tracy Mastro '91; Anne Ireland '94;** Visiting Assistant Professor of Printmaking and Foundation **Michel Droge MFA '10;** and Professor of Painting + MFA in Studio Art **Gail Spaien.**

Rebecca Goodale (attended) '73 and **Christopher Patch '98** were featured in the exhibition *Taproots* at The Chocolate Church Arts Center in Bath, ME.

Alison Hildreth '76, Hon. DFA '17 was included in the exhibition *Kindred* at Cove Street Arts in Portland, ME.

Patrick Plourde '76 had a piece of sculpture entitled *PINECONE* gifted to the Portland Public Art Committee by TEMPOart in honor of **Alice Spencer, Hon. DFA '18** (also a former MECA&D Trustee) and installed for permanent display in Deering Oaks Park, Portland, ME.

Matt Blackwell '77, Kerstin Engman '79, Thomas Connolly '87, Margaret Lawrence '93, and Rachael O'Shaughnessy '94 were featured in the exhibition *Maine: The Painted State* at Greenhut Galleries in Portland, ME.

Matt Blackwell '77, Patrick Plourde '76, Peter Haller '80, Teresa Sullivan '80, Ellen Gutekunst '82, and Felice Boucher '84 had work included in the exhibition *Acquired Symbols* at the Maine Art Gallery in Wiscasset, ME. The exhibition, which brought together pieces from artists with ties to Maine artist and teacher John Lorence, focused on symbolic expressions of what is going on in the world around us.

1980s

Connie Hayes '80, Hon. DFA '03 had one of her pieces, *That Brick Feeling, Portland*, acquired by the Portland Public Library for their permanent collection.

Seri Inez Kotowski '81 was featured in the Ink & Clay 45 Sapphire Anniversary exhibition *The ART of Type*. The exhibition is currently virtual and will be held in person next year at the Kellogg University Art Gallery at Cal Poly Pomona in Pomona, CA. Her work in the show acts as a visual educational tool for the extent and pathway of exposure of the nuclear weapons industry in New Mexico.

Penelope Jones '84 had an exhibition, *Falling Into Place*, at the Maine Jewish Museum.

Charles "Chuck" Hamm '86 was hired as the new principal for South Bristol School in South Bristol, ME.

Beverly Tower (Perkins) '86 was a finalist for a 2020 COPIC Award, a competition for artworks created using Copic products.

1990s

Melonie Bennett '91 was part of the *New England Now: People* exhibition at the Shelburne Museum in Shelburne, VT.

TS Mastro '91 had an exhibition titled *ENAMEL* at Maine Craft Portland in Portland, ME.

Anne Ireland '94 had a solo exhibition, *Within Reach*, at the Maine Jewish Museum in Portland, ME.

Rebecca Bennett Duke '95 had work in the pop-up exhibition *Nomad*, organized by Torrance Art Museum at Del Amo Crossing in Torrance, CA.

Nitasia Roland '96 created an artistic and esoteric Tarot deck, *TAROT CHIMERA*, incorporating public domain work of 19th-century French Symbolist Odilon Redon as well as writing a companion book: the *Arcana of Odilon Redon*.

Jasmine Clayton (attended) '97 of Kurier, **Olivia Dwyer '18** of Olivia Halo Designs, and **Jordan Carey '19** and **Madison Poitras-Upton '20** of LOQUAT participated in STITCH: MAINE DESIGNERS ON THE RUNWAY, A Fashion Fundraiser Benefiting The Maine Crafts Association at Urban Farm Fermentory in Portland, ME.

Isak Applin '98, Kreh Mellick '05, Lisa Pixley '07, Hannah Hermes '15, Carter Shappy '15 and Assistant



4. CONNIE HAYES '80, HON. DFA '03, *That Brick Feeling, Portland*, 2003, Oil on canvas, 48" x 72". 5. PATRICK PLOURDE '76, *SPIDON CONE* #7, 2021, x 72". 6. PENELOPE JONES '84, *Suspend #2*, Gouache of paper, 32.5" x 4.5". 7. ALISON HILDRETH '76, HON. DFA '17, *Connect*, Watercolor on paper, 2021.

Professor in Illustration **Daniel Minter, Hon. DFA '19** had work included in the exhibition *Gargantua & Lilliputian*, curated by David Wolfe, at Cove Street Arts in Portland, ME.

Lisa Dombek (attended) '98 had an exhibition, *SEA ME*, at Salt Pond Studio in Friendship, ME.

Denise Karabinus Telang '99 collaborated with scientists who dissect DNA and with the Malacology Department studying shipworms as part of an arts and science collaboration with the Bishop Museum in Honolulu, HI.

2000S

Vivian Beer '00 had a new work, *Anchored Candy no. 11*, on view at Cranbrook Art Museum in Bloomfield Hills, MI.

Liz Prescott '00 had work featured in the front room show *Disrupted Reality: On the Edge of Abstraction* at Art Space Gallery in Rockland, ME.

Ebenezer Akakpo '01 of Akakpo & Co. was featured on *Elevating Voices*, a program produced and directed by Greenlight Maine that aired on Maine Public Television.

Hope Rovelto '01 and **Athena Lynch '20** were quoted in Séan Alonzo Harris's photo essay *Street View of Portland* in *Down East Magazine*.

Mainer magazine wrote an article on the history of the 158 Pickett Street Cafe owned by **Kate Schier-Potocki '02** and her husband.

Marisa Martino '03, the founder and CEO of District BATCH, an all-natural luxury skin care company based in Washington, DC, was interviewed for a Whole Health Series podcast on iHeartRadio on "Why Toxin-Free Skin Care Products and Packaging Matter."

Sage Tucker-Ketchum '03 was accepted to join the artist roster at Portland Art Gallery in Portland, ME.

Sage Lewis '04 was one of four artists included in the *Parallax/Geography* exhibition at the ICA at MECA&D.

Nicole Duennebieier '05 had a solo exhibition, *Floral Hex*, at 13 Forest Gallery in Arlington, MA. An article about her work and the exhibition was featured on the blog *Wonderland* by Greg Cook.

Justin Velgos '05 launched a mobile app, Food Truckalico, to help Mainers navigate the growing food truck scene

Matthew J. Burnett MFA '06 received the SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities in honor of his professional achievement as a SUNY Canton professor. His work combines nature and conservation into creative pursuits.

WMUK public radio did a piece on **Ted Lott '06** titled *Art Beat: Of Furniture And Houses*.

MECA&D Associate Director of Admissions **Jenna Crowder '09** was a juror for New System Exhibitions' Summer 2021 Open Call in Portland, ME, along with **Ashley Page '20**.

2010S

Jared Goulette '11 painted a mural featuring local birds and flowers at 188 Main Street in Lewiston, ME.

Matt McGillvray '11 wrote an essay about the necessity of thinking about climate change as part of the design process, which was featured on the UX Collective independent design publication and blog Medium.

Danielle Gerber '12 had work featured in the Eat Drink Lucky subscription box in Portland, ME, for April, 2021.

Mai Snow '13 had an installation called *Green Flash* exhibited in the SPACE Gallery window in Portland, ME.

Regan Emily Bell '14 has taken over ownership of Maine Photo Works in Westbrook, ME.

Isaac Atkins '15 exhibited work in *Wait For Me Inside The Infinite* at New Systems Exhibitions in Portland, ME.

Rachel Adams '15 and her husband, Ryan Adams, were featured in an article in *Down East Magazine* about their mural projects in Portland, which referred to them as "the first family of Portland art." Rachel and **Kincaid Pearson '19** had work for sale in the Portland Anthropologie store curated by Creative Portland in Portland, ME.



8. LIZ PRESCOTT '00, *Emerge*, 16x16" acrylic on panel, 2021. 9. SAGE TUCKER-KETCHUM '03, *Garden Patio*, oil on canvas, framed 23"x16", 2021.

Dylan Hausthor '15 had an installation entitled *Shivering in the Garden* exhibited in the SPACE Gallery window in Portland, ME. Dylan and **Sybil Davis '22** had work included in the book *Primal Sight*, a collection of works by 146 artists by Efrem Zelony-Mindell

Hannah Hermes '15 had the piece *I Spy Maine Needs* on view in the poster case at SPACE Gallery in Portland, ME.

H Boone '16 had an exhibition *Gendered Fluid* at New Systems Exhibitions in Portland, ME.

SPACE Gallery held a Maine Trans Net Art Auction that included work by **H Boone '16** and **Aurelia Wrenn '20**.

Meg Hahn '17 was the May 2021 Artist-in-Residence at Able Baker Contemporary in Portland, ME.

Baxter Koziol '17 had an exhibition, *HOUSE BLANKET*, at Buoy Gallery in Kittery, ME.

Arnela Mahmutović '17 had an exhibition, *A Place In Between*, at New Systems Exhibitions in Portland, ME.

Eden McDowell '17 had an exhibition, *Silt*, at New Systems Exhibitions in Portland, ME.

Isabelle Maschal O'Donnell '17 and **Hannah Adams MFA '19** were included in the exhibition *String Revolution: Textile And Visual Artifact* at The Ketchum Library Gallery at the University of New England's Biddeford campus in Maine.

Isabelle Maschal O'Donnell '17, **Joshua Dixon (attended) '19**, **Kate Gardiner '20**, **Ayumi Horie, Salt '92**, and **Alex Rheault, Salt '02** were included in the exhibition, *The Art of Mending*, organized by the Illustration Institute at the Brick Store Museum in Kennebunk, ME. The exhibition was also co-curated by **Kate Gardiner '20**.

The creative production studio Rove Lab in Saco, ME, produced a video called *Insuppressible* about **Lewis Rossignol '17**.

Jordan Carey '19 wrote an essay for the Maine Crafts Association on "What Maine Craft Means To Me."

Jordan Carey '19 and **Madison Poitras-Upton '20** were featured in a *Down East Magazine* article about Portland-based designers in Maine.

Jordan Carey '19, **Madison Poitras-Upton '20**, and Assistant Professor in Illustration **Daniel Minter, Hon. DFA '19** created an installation called *Helpers* in the SPACE Gallery window in Portland, ME.

Naomi David Russo '19 interviewed Heide Martin for the Maine Crafts Association Interview Project series that pairs emerging and established artists.

2020S

An interview with MECA&D Sculpture Tech **Athena Lynch '20** was included in the new book *Strange Devices*, written by Associate Professor and Sculpture Program Chair **Joshua Reiman**. **Athena** also organized a three-day event to commemorate Juneteenth in 2021 at Congress Square Park in Portland, ME, which featured a program of workshops led by community arts organizations including Indigo Arts Alliance. The event was held in collaboration with Maine Inside Out, and was hosted by Friends of Congress Square Park.

Ashley Page '20 was the June 2021 Artist-in-Residence at Able Baker Contemporary in Portland, ME.

Aurelia Wrenn '20 had an installation, *Letters to the Sun*, in the SPACE Gallery window in Portland, ME.

James Cousens '21 is working with Portland Downtown to create stencils of native birds and flowers as part of an AARP-funded project to transform alleys in downtown Portland, ME, with murals.

MFA

Richard Metz MFA '00 had work included in a collaborative exhibition with the Kindred Art Collaborative at the Cellini Showroom in Ambler, PA.

Phoebe Potts MFA '02 was one of 65 artists or artist groups to receive a 2021 Live Arts Boston (LAB) grant for her tragic-comic, one-woman show about adoption, capitalism, and the tyranny of American motherhood.

Aaron Stephan MFA '02 was interviewed about his work in *Maine Magazine's* September 2021 issue.

Dana Bell MFA '04 was added to the list of designers whose work is featured by Design Within Reach, a modern design retailer. Her artworks featured on their website include prints and original paintings.



10. JARED COULLETTE '11, *Lewisston Local Birds Mural* 11. BAXTER KOZIOL '17 *The Boyfriend Shirt*, *HOUSE BLANKET*, at Buoy Gallery. 12. ARNELA MAHMUTOVIĆ '17 *Flower of Freedom and Spark of Freedom*, *A Place In Between*, at New Systems Exhibitions. 13. EDEN MCDOWELL '17, *FLAG*, vinyl, steel, cement, sandbags, pigment, 2021.

Gina Siepel MFA '08 and Professor of Painting **Gail Spaen** were included in the exhibition *Skowhegan School Artists* at the Maine Jewish Museum in Portland, ME.

A short video was created about the work of **Kim Vose Jones MFA '12** by Ottawa City Hall Gallery in Ottawa about her recent travelling installation *Cirque de Vice*.

Sandra LaPage MFA '13 was featured in an Inside Art Series session hosted by the Brooklyn Public Library in New York City in partnership with the NARS Foundation. Sandra and **Maria Yolanda Liebana MFA '13** organized the exhibition *In Praise of Magic* at Paradise Palase, a curatorial project in Bushwick, NY.

Annika Earley MFA '16 was hired as the new managing director of Speedwell Gallery in Portland, ME.

Tessa Greene O'Brien MFA '16 had an exhibition, *Floating in the Water Looking Up at the Sky*, at Dowling Walsh Gallery in Rockland, ME. She also curated Gathering Resilience, a series of public art performances and events hosted by TEMPOart in Portland, ME. Performances and events took place at *Gathering Stones*, sculpture installation created by Adjunct Instructor in Sculpture **Jesse Salisbury** on Portland's Eastern Promenade. Events included work by Adjunct Instructor in Animation & Game Art and Foundation **Pam Chévez** and Adjunct Instructor in Animation & Game Art **Amelia Garretson-Persans MFA '16**.

Golaleh Yazdani MFA '18 was the July 2021 Artist-in-Resident at Able Baker Gallery in Portland, ME.

Mildred Bachrach MFA '19 had an exhibition titled *Mildred Bachrach: An Artist's Response to the Pandemic* at the UU Meeting House in Pittsfield, ME. She also had an exhibition in the windows of the LA Arts Gallery in Lewiston, ME.

Sharon Shapiro MFA '19 had a solo exhibition, *Sharon Shapiro: Social Fabric*, at Poem 88 gallery in Atlanta, GA.

MAT

Cooper Binette '20, **MAT '21** was hired as a student intern at Biddeford Intermediate School in Biddeford, ME, for the school year 2020-2021.

Salt

Tim Greenway, Salt '03, a photographer for *Mainebiz* magazine in Portland, ME, created a series of photographs documenting construction of a Free Street apartment complex. The work illustrates the vertical growth of the Portland peninsula over the past two years and will be exhibited in *Resurgam: We Shall Rise Again* at Cove Street Arts in Portland, ME.

Adreanna Rodriguez, Salt '19 was awarded a 2021 Ida B. Wells Fellowship given to emerging and mid-career journalists working in a variety of media formats and outlets. Each fellow receives a \$20,000 stipend, plus funds to cover reporting costs for their first substantial piece of investigative reporting. During the year-long program, fellows receive intensive editorial feedback, legal counsel, research resources, mentoring, story placement, and publicity assistance.



10. ASHLEY PAGE '20, Open Studio Day at Able Baker Contemporary, 11. MIKEL ELAM, RICHARD METZ MFA '00, CARLCELLINI, Kindred Art Collaborative, Dream Rituals, 45" x62", acrylic on canvas, 2021. Photo by Carl Cellini.

In Memoriam



A Tribute to Phillip “Phil” K. Stevens, Jr. ’91

Phil Stevens was born on May 26, 1946, and was killed in a tragic accident after being struck by a car on August 27, 2021, at age 75. Phil grew up a city boy in Michigan. His mother, who made art, enrolled him in art classes and took him to museums. After being drafted into the army, he was fortunate to be sent to Germany, where he was able to reconnect with the art world by visiting many museums. After graduating with a BA and an MBA with Distinction from the University of Michigan, he moved to Maine where he worked as an accountant. Much of his free time was spent climbing mountains, walking in the woods, and drawing from nature. He began taking classes at Maine College of Art & Design (then Portland School of Art), where he subsequently enrolled, studying with artists Edwin Douglas, Jonnie Ross, and Jim Cambronne, and graduating with a BFA in Painting with Honors.

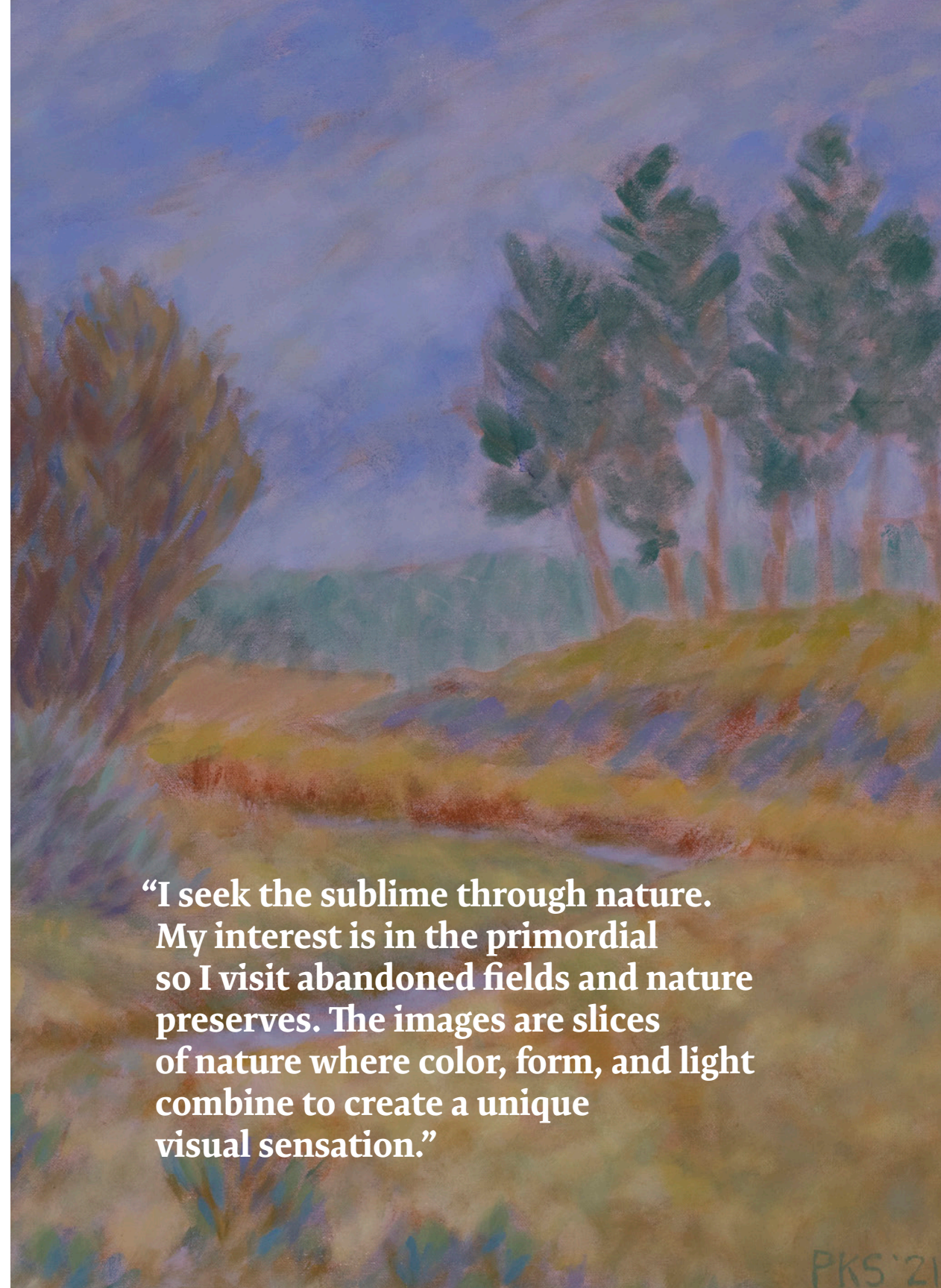
In 1987, while still a student, Phil began working in MECA&D’s Business Services Department. After graduation, he was hired and served in multiple roles, ultimately retiring from his position as Director of Business Services in 2017. In his role as Director, Phil ably served on the Finance, Investment and 403(b) Committees of the Board of Trustees. He demonstrated his deep commitment to

the College by continuing on, post-retirement, to support the Business Services team part-time until March of 2020, the onset of the pandemic. Phil further demonstrated his commitment to the students of MECA&D with the establishment of the Stevens Family Internship Fund. His generous gift funds stipends for unpaid student internships. Phil believed deeply in the Artists at Work program and MECA&D’s mission to educate artists and designers for life.

Phil was active in the Maine arts community and was a longtime member of the Peregrine Press, a non profit, fine arts printmaking cooperative in Portland as well as the Monotype Guild of New England. His work is included in the collections of the Portland Museum of Art, Bowdoin College, Farnsworth Museum, University of New England, New York Public Library Print Collection, and Colby College.

Phil will be remembered as a kind, gentle, loving spirit with a marvelous sense of humor and will be deeply missed by the MECA&D community. He is survived by his life partner Mary Ellen DiBiase, siblings Susan Larimer and Ralph Stevens, a number of other relatives, and three feline friends.

RIGHT: Phil Stevens, *Mast Landing Spring*, Oil On Canvas, 22" X 26"



“I seek the sublime through nature. My interest is in the primordial so I visit abandoned fields and nature preserves. The images are slices of nature where color, form, and light combine to create a unique visual sensation.”

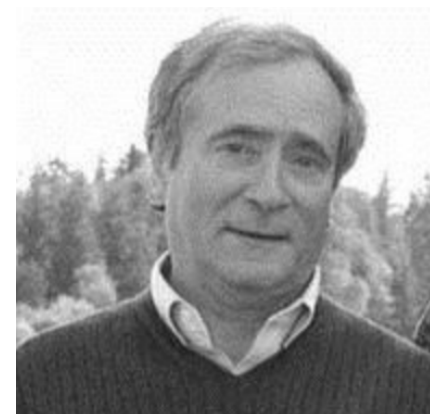


William Arthur Mills, Jr. '76

William Arthur Mills, Jr. passed away at age 67 on February 4, 2021 at his home in Whitesboro, New York, with his loving partner, husband, and friend, Scott Molampy, by his side. Will, a fine artist and masterful painter, was born in Utica and graduated from Portland School of Art (now MECA&D) with a BFA in Painting. In his 20s, he traveled abroad to Spain, Morocco, and France. He met Scott, a commercial artist, in 1982 and they moved to NYC in 1984, where Will pursued his painting career with exhibitions at galleries in Manhattan and Brooklyn. Together they formed Geppetto Soft Sculpture, Inc., also known as Geppetto Studios (geppettostudios.com), a company that fabricates finely crafted specialty costumes, puppets, and props for production companies all over the world. Their primary clients come from around the New York City area, but they have done work from as far away as Japan. They created a niche in the entertainment industry, from large marketing firms down to small nonprofits. Television, stage, musical theater and film companies were their main clients, and they also helped fledgling companies

get started with their costume and puppet needs. They worked with David Letterman, Diane Keaton, Janet Jackson, Nickelodeon, Warner Brothers, The Ellen Degeneres Show, HBO, MTV, Cirque Du Soleil, Wu Tang Clan, and Hasbro, Inc., among many others. Will studied many religious faiths and was ordained as an interfaith minister in the mid 90's, at St. John the Divine Cathedral, Manhattan. He created an interfaith temple in his longtime apartment with Scott in Carroll Gardens, Brooklyn, where he hosted a well-attended MECA&D alumni gathering in 2009. In 2015, he and Scott returned back home to Whitesboro, after 33 years in New York City, to take care of William's aging father. Geppetto Studios continues to thrive through Scott, his partner of 38 years. William is also survived by Tracey Mills and her son, Grant Mills, (son of his deceased brother, John), Jason Warsala (son of deceased sister, Priscilla) and his wife, Suzanne and their two children, Jack and Julianne.

Photo by Mimo Gordon Riley '86



Jonathan Aldrich, Former Professor of English

Jonathan Aldrich died at the age of 84 on January 6, 2021, in Cape Elizabeth, Maine, after suffering a stroke. Described as a "stimulating, generous, and sparkling presence to those who knew him," Jonathan was born in Boston on Jan. 22, 1936, and grew up in Cambridge, Massachusetts, with his brother David. He spent summers throughout his life in Tenants Harbor, Maine. Educated at Phillips Exeter Academy, Harvard College, and the Bread Loaf School of English at Middlebury College, at Harvard he won the William Lloyd Garrison Prize for poetry and an Academy of American Poets Award. It was at Bread Loaf that he met his future wife, Nancy, also a poet; they were married in 1966 and were together 54 years. Following his education, Jonathan was an English teacher and principal of Argenta Friends School in British Columbia, Canada. He taught English at Elmira College, NY; at Berea College in Kentucky; and for 25 years at Maine College of Art (now MECA&D), where he was recognized with a "Best Teacher" award by faculty vote. Jonathan was a lifelong supporter

of MECA&D and is remembered by current staff and faculty as "an incredible, very generous man" and "a lovely individual." Ceramics Program Chair Mark Johnson said, "He was so well regarded by all of us who worked with him. He was bright and insightful in his teaching, and sincerely supportive of his colleagues. I always admired his comments and observations at faculty meetings, weaving humor and wisdom with eloquence." Many of his students from all stages of his teaching career kept in permanent touch with him, and regarded him as a formative influence. Jonathan was active in the Portland arts community, and for decades he and Nancy hosted periodic meetings of poets at their home. Jonathan is survived by his wife Nancy; daughter Tess, her husband Anthony Alessandrini and their daughter Mina of Brooklyn, NY; son Tom, his wife Carolyn and their daughter Junie of Amsterdam, Netherlands.

Development News



Photo by Mimo Gordon Riley '86

Scholarship Fund Turns Loss Into Hope

When Maine College of Art & Design Trustee Kathryn Yates had a bad ski accident last winter, her longtime friend Anne Honeywell Orr was there for her, fixing her meals and helping her to recover. Then, when Anne passed away unexpectedly a short time later, Yates was crushed by the devastating news. This loss, however, propelled Kathryn into action. This summer, she created The Anne Honeywell Orr Memorial Endowed Scholarship as a lasting legacy to the friend she so admired.

Anne Honeywell Orr led an innovative, original, and artistic life. Anne was from Youngstown, New York, and graduated from Smith College. She worked in advertising, eventually owning an ad agency in Pittsburgh. She traveled the u.s. in her van, Van Go, and became a successful business consultant

working with major organizations worldwide on mergers and acquisitions. Anne studied interior design while living in Seattle and San Francisco, eventually working on homes coast to coast. Her life of service and activism benefited many, and her service to the community extended to numerous charitable and political organizations.

The Anne Honeywell Orr Memorial Endowed Scholarship honors the spirit of service and activism that Anne embodied during her life, while preserving her legacy. Gifts to the fund also qualify for the Lunder Foundation Challenge Grant match, doubling the value and bringing us closer to our goal to raise \$100,000 each year in additional endowed and scholarship gifts. The fund continues to grow and will provide hope through scholarship aid for talented and needy students majoring in Woodworking & Furniture at MECA&D.



Endowment Update

Sustainability lies at the heart of MECA&D's roadmap for the future. A healthy endowment provides stability, flexibility, and confidence, allowing MECA&D the ability to achieve our educational and charitable goals more effectively, while helping to reduce the costs of education in many ways.

At the start of MECA&D's Fiscal Year 2018, our endowment stood at about \$7 million. Today, it is worth over \$15 million. One of our five main Strategic Plan (2020-2027) goals is to double its value.

Our endowments range from scholarships for our students in a variety of programs to funds for book purchases for the Joanne Waxman Library and support for our Visiting Artist lectures. Donors create endowed funds for a variety of reasons, including honoring the legacy of a loved one; honoring

their own philanthropic legacy; investing in an area of particular interest; and to make a difference that lasts not one lifetime, but many. To learn more, contact 207-775-5098 or advancement@meca.edu.

Investing in the Next Generation

Another new endowment, The Susan L. Ray Endowed Memorial Fund for Maine Students, will benefit deserving students from Maine. It was recently established through a gift from the Estate of Bradford Ray in memory of Susan Leavitt Ray, a talented professional artist who was born in Portland, Maine, and who shared her passion through teaching and exhibiting her textiles and paintings. Susan was a member of the Maine Women in the Arts and the Four Seasons Art Guild. Susan and Ray lived in Buxton, Maine.

Their generosity will allow the next generations of art students to pursue their dreams.



Photo by Annabelle Richardson '22

Annual Report of Giving

As of June 30, 2021

Maine College of Art & Design is proud to present our Annual Report of Giving to acknowledge and thank our donors for gifts made between July 1, 2020, and July 30, 2021, which totaled **\$4,105,581**

Despite a very challenging and uncertain year, thanks to strong community support, MECA&D was able to remain sustainable, with a 3% increase in our Annual Fund and significant growth in our endowment. We are deeply grateful to all of our donors for their vital support. Make your gift by June 30, 2022, and add your name to our growing list of over 700 donors, including alumni, friends, foundations, and other supporters! **meca.edu/donate**



The Porteous Society

Donors who make generous gifts of \$2,000 or more each year to any purpose at the College are included in MECA&D's Porteous Society. Members are invited to special events and share the College's commitment to provide our students with the tools and support they need to become successful in their chosen creative careers.

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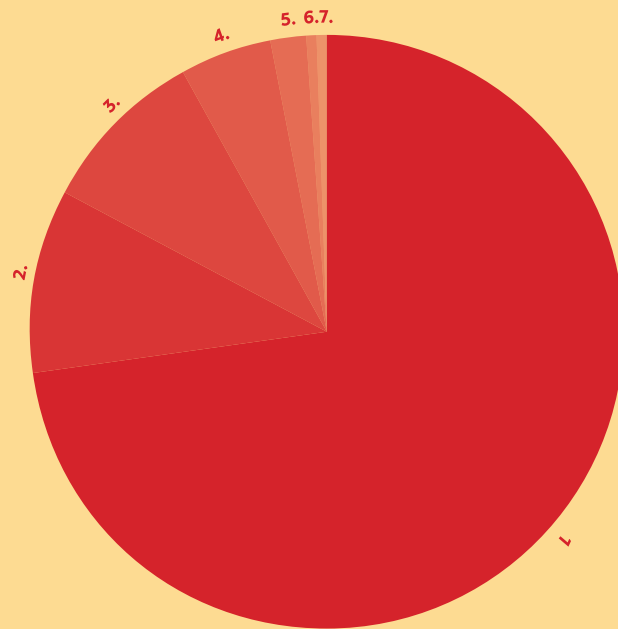
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Every donor is very important to us, and we strive to keep accurate records. We apologize if we inadvertently omitted or misspelled any names. Please let us know so we may correct our records. Contact us at 207-699-5015 or advancement@meca.edu with any corrections or questions about our giving programs. Make a gift easily and securely at meca.edu/donate.

1882 Society

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It is especially meaningful for Maine College of Art & Design to be the recipient of gifts to commemorate or honor a student, graduate, family member, faculty member, or friend of the College. Gifts to MECA&D's endowment

benefit the College in perpetuity and provide annual income for scholarships and designated program and operating support.

In Honor of Gabriel Adams '02
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In Memory of Letty Berkovich
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To the Dr. Edward M. Friedman '08 and Carole J. Friedman Gary Ambrose Professorship for Sculpture
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Roger Gilmore, Hon. DFA '02 and Betty Gilmore

To the E. Kent and Beatrice Gordon Endowed Scholarship
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In Honor of Christina Hill '14
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In Honor of Jamie Johnston
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Janet and Phil Bruen
Anne Deering
Pamela Emery
Raelene and Ken Fasulo
Karen and Andy Jones

Julie, Nina and Dora Russem
Nonie Kimball and Scott Sanford

In Memory of Donald C. Lerch '49
Nancy Larsen

In Honor of Elizabeth H. Lewis '16
Jane Lewis P '16• and Michael E. Lewis, M.D., P '16

To the Lunder Scholars Fund
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In Memory of Christine Maclin

To the Christine Maclin Continuing Studies Endowed Scholarship Fund
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Jeff Saffer
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Kim Vockel and Matt Yu

In Memory of William A. Mills, Jr. '76
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Bill and Patty Zimmerman

To the Mildred A. and Harold P. Nelson Endowed Scholarship
Bruce and Patty Nelson
Kenny and Mary Nelson
Leonard Nelson and Merle Nelson, Hon. DFA '04

In Honor of Elaine Niemi
Kathy Irving

To the Diane Nolan Endowed Scholarship
Victoria Nolan and Clark Crolius
Jim and Amy Osborn

In Memory of Anne Honeywell Orr

To the Anne Honeywell Orr Memorial Endowed Scholarship
Betsy and Dan Barrett
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Kathryn A. Yates

In Honor of Abby Peck
Karen and Howard Levine

To the Deborah Spring Reed Endowed Scholarship
Deborah S. Reed

In Honor of Susan A. Rogers
Karen and Warren McFarlan

To the Salt Diversity Fellowship Fund
Anonymous
Gary Hardcastle, Salt '19

Kelley Libby, Salt '10
Araminta Matthews
Kerry Seed
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Annie Wadleigh

In Memory of Patti Sandberg '02 To the Patti Sandberg '02 Memorial Award
Frances and Jay Kelley
Kathleen and Warren McKeon P '02
Michelle Michaud '09

To the Laurence and Judy Sisson Endowed Travel and Scholarship Fund
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In Honor of Dr. Rachel Somerville
Betsy and Roger Mervis

In Memory of Margaret Libby Standley '52

To the Margaret Libby Standley '52 Endowed Scholarship
Peter Standley

To the Stevens Family Internship Fund
Phil Stevens '91•

To the Joanne Waxman Endowed Scholarship
Rebecca Waxman Sneed and Douglas Sneed

In Honor of the Woodworking & Furniture Program at MECA
Karen Russo P '19

AMPERSAND

BY STEVE BOWDEN '97

DIRECTOR OF MARKETING & COMMUNICATIONS

& Magazine is Maine College of Art & Design's newly redesigned biannual publication celebrating the incredible work of our students, faculty, staff, and community. With patience and guidance from our magazine staff, this issue that you now hold in your hands was entirely redesigned, reshot and reimagined with our students through our new internship opportunity, & Lab.

& Lab is a new credit-bearing initiative encouraging students to collaborate across disciplines to create solutions for real-world projects related to the school. We would like this to become a platform where students have the opportunity to apply the skills they've learned in our classes to large client projects and to be able to problem solve a wide array of situations.



2021 Participants

CAROLINE KOUBA GRAPHIC DESIGN '22



I first met Caroline in Junior Core Studio, and she stood out quickly as a very serious student. I was truly impressed with her capacity to take ownership of anything presented to her while keeping her work thoughtful and detailed. She has a rare gift in balancing the more rigid and technical aspects of typography as well as having the ability to apply and respond to those concepts formally with her own ideas. Her grid work from that class led her to win a Maine Ad + Design 2021 Broderon Award, which included a \$1,000 scholarship.

BEN WARND AHL ANIMATION & GAME ART '22



I met Ben in my Intro to Generative Art & Design class. He is yet another quiet student who can pack a punch when given the opportunity. He came to the school with several years of computer science experience that he had been applying to game creation. His knowledge of code allowed him to adapt to my JavaScript class remarkably quickly, and he became my Teaching Assistant. I really appreciate Ben's openness to things that don't yet exist and his ability to apply historical examples to new ideas.

ANNABELLE RICHARDSON PHOTOGRAPHY '22



I became familiar with Annabelle's work when Photography Chair, Justin Kirchoff suggested she might be interested in working with the marketing department. Annabelle was immediately engaged and presented a very strong portfolio of personal, commercial, editorial, and studio work. I was quickly impressed by her natural professionalism and interpersonal skills. Her ability to make both her subject and peers feel at home is notable and complements her ability to identify the moment at hand, capturing the shot as it presents itself.

When I graduated from Maine College of Art & Design in 1997 with a degree in Graphic Design, I initially found myself thrown into a ton of different client situations that I did not feel equipped to handle at first. Yes, it was daunting. But, as it turns out, I was in a much better position than I had ever imagined thanks to what I learned at this school. More times than not, the skills and knowledge I gained here equipped me with a fresh perspective that made me approach opportunities and problem solving differently.

Coming into the workplace, I was recognized for an ability to understand color and composition (which I attribute to my 2D class with former Painting and Design Professor Glen Renell); an understanding of three-dimensional form and space; how to approach materials, tools and processes (3D & Tool Tech with Woodworking & Furniture Design Professor Emeritus Jamie Johnson); or even how to render my ideas (Drawing with former Associate Professor of Foundation Meg Brown Payson). Not to mention my newly honed design skills (thanks to Professor of Graphic Design Margo Halverson, Graphic Design Professor Mark Jamra and Professor of Animation & Game Art George Larou '88). All these folks have inadvertently changed my life.

My educational experience here provided me with a foundation that has translated throughout my career in Europe, the U.S., and Asia. Decades later, I want to offer students both practical and creative problem-solving opportunities building off this foundation. To put these ideas into action, Vice President of Academic Affairs and Dean of the College Ian Anderson and I selected an initial group of three students to pilot this concept and bring it to life. So far we are thrilled with the results.

We are extremely proud of the work featured in this magazine created by this outstanding group of students. And we have a lot of other exciting projects in the works we will be sharing soon.

We look forward to growing this program through further collaboration with other students and departments. Our goal is to cultivate a new and exciting ever-evolving group of students crossing disciplines to create something we've never seen before in the semesters to come.

RUTHIE HARRISON '21,
still from *Growing Pains*
animation 2021



Notes on the Type

The letterforms that Caroline Kouba '22 created for the titles of this magazine were proof printed and digitally arranged from a unique collection of wood type from MECA&D's Printmaking department. These forms are actually part of hundreds of physical plywood type blocks that were entirely designed and CNC machined here at the College by students and faculty back in 2015 through an interdepartmental workshop with Graphic Design Professor Mark Jamra, Adjunct Assistant Professor of Printmaking Pilar Nadal MFA '13, and Adjunct Professor of Graphic Design Steve Bowden '97. Next time you are up in Printmaking you should check them out.

Mark Jamra & Expo Sans

& Magazine is entirely set in both Expo Serif and Expo Sans, two families designed by Graphic Design Professor Mark Jamra.

WORKSHOP

PARTICIPANTS:

Hallie Mitchell '17, Hanna Miao, Justin Lumiere '17, Mariana Silva '17, Megan Young '18, Miekala Cangelosi '16, Miriam Amaro Ochoa '17, Natalia Lefebvre '17, Paige Leonas '19, Rebecca Tochtermann '17, Richard Mahoney '17, Rosetta Kong '17, and Taylor McElhinny '18



Photos by Justin Lumiere '17

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