“Conical Basket with Sweetgrass Lid” by Clare Gabriel, “Point Basket with Ash and Braided Sweetgrass” by Gal Frey, “Katahdin Cat’s Head Basket” by Fred Tomah, and “Fancy Basket” by Clara Keezer—on display at the recent Maine Indian Basketry Exhibition at Maine Fiberarts in Topsham (see grant on page 15). PHOTO: KATE WEBBER
The Maine Humanities Council, a statewide non-profit organization, uses the humanities—literature, history, philosophy, and culture—as a tool for positive change in Maine communities. Our programs and grants encourage critical thinking and conversations across social, economic, and cultural boundaries.

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CALL FOR NOMINATIONS
The Maine Humanities Council seeks to expand its list of potential nominees to fill future openings on its Board of Directors. The Council looks for a wide geographic representation and range of civic and/or academic experience. To notify the Council of your interest, please send a letter and a résumé to:
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The Maine Humanities Council, a statewide non-profit organization, uses the humanities—literature, history, philosophy, and culture—as a tool for positive change in Maine communities. Our programs and grants encourage critical thinking and conversations across social, economic, and cultural boundaries.
Witnessing a Ripple Effect

We’ve seen some exciting developments at the MHC during the last couple of months, with some terrific new partnerships and programming ready to launch, and some tried-and-true programs reaching notable achievements.

I’ll give you just one example. *Letters About Literature* is a nationwide competition for students K-12, offered by the Library of Congress. Students are asked to read a book, poem, or speech and write a letter to the author (living or dead) describing how what they read has affected their life.

As the State of Maine’s affiliate of the Library of Congress Center for the Book, the MHC coordinates the annual competition for students throughout Maine with the generous financial support of the David Royte Fund. Winning letters at the state level are sent to the Library of Congress to be entered into national competition.

The winner of the Middle School Division in Maine this year was Gabriel Ferris, a student from Water-ville Junior High. Gabriel wrote his letter to Walter Isaacson, author of the recent biography *Steve Jobs.* “Is excess a requirement for extreme success?” Gabe asked in his letter. “Your story leaves me wondering if this is the case — and struggling with the balance between still wanting to do something great while still being someone great.”

Fast-forward a couple months. We get a call from the Library of Congress saying that their judges, too, had been impressed by Gabe’s letter. Gabe was named the national winner for the Middle School Division; only the second time that a Maine student has won the national prize.

The story just gets more special from there. In July, we received yet another call from the Library of Congress. They wanted to fly Gabe down to Washington, DC, in September to meet Walter Isaacson, who would be presenting at the National Book Festival. Gabe would read his letter to Mr. Isaacson and Mr. Isaacson would respond to the letter in person — all in front of the National Book Festival audience. (By the time you receive this issue, all of that will have happened. Check out our website for photos, and also for the letter that got it all started.)

The MHC is in the business of helping people connect with the power of ideas. Gabe’s experience with *Letters About Literature* is a prime example about how ideas can change lives.

We see this all over the state: in our reading and discussion programs for Veterans (read more about that in this newsletter); or for domestic violence prevention agencies (who tell us that our facilitated discussions help them connect with other professionals and also with their clients); or for libraries, who tell us how their communities are being strengthened by new conversations, new perspectives, and new audiences.

The MHC envisions the communities of Maine transformed by the power and pleasure of ideas. We advance that vision by creating opportunities for Mainers to come together to read, think, talk, and share. We want you to be part of it. Check out our website for programs in your area, and flip over to the back of this newsletter to read about the upcoming *Dorothy Schwartz Forum on Art, Science, and the Humanities.*

This year’s program is on Communicating Climate Change, offered in partnership with the Gulf of Maine Research Institute, the Portland Museum of Art, and the Margaret Chase Smith Policy Center.

I hope to see you at the Forum or at another Council program this fall — where you can experience your own MHC ripple effect.

Hayden Anderson
Executive Director
In the *Gettysburg Address*, Abraham Lincoln questions whether words have the power to give meaning to the world. He argues that the company assembled at a Gettysburg cemetery cannot consecrate the ground because “the brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract.” He then goes on to suggest that mere words cannot last long in human memory; he insists that they won’t be remembered at all.

Yet over 150 years later, members of a *Veterans Book Group* sat around a table on a mild April evening in Bangor, Maine, and discussed Lincoln’s most famous speech. It might seem strange that a book group sponsored by the Maine Humanities Council would select a reading that so memorably questions the power of words, but the theme of the book group was “The Stories We Tell,” and Lincoln’s speech was one of a dozen readings that explored how we remember, represent, memorialize and talk about service in the armed forces.

The Veterans in the room were a diverse group; they represented three branches of the military and a mix of peacetime and wartime service, from a self-described REMF (Rear Echelon Mother F—er) to combat Veterans of Iraq and Vietnam, and even a Veteran of pre-Vietnam Cold War covert operations. So we had a wide range of ages and experiences represented at the table. Meanwhile, those assembled also held different attitudes toward the written word, from members who were, as one put it, “not big readers,” to others who read all five sessions-worth of readings in the first week—and wanted more.

It was a productive group to wrestle with Lincoln’s concerns about what words can do for us and how they shape our memories of military and wartime service. The members were friendly and talkative, and they didn’t shy away from difficult or controversial issues. In fact, what I appreciated most about the group was their openness and curiosity about other points of view. If one member expressed a very different opinion about an issue, other members didn’t defend themselves or argue their points; instead they wanted to hear more.

This curiosity led to some important revelations. For example, as we discussed the *Gettysburg Address* and the issue of memorialization, one member asked
the group, “Do you like to march in Memorial Day parades?” As we polled those around the table, we discovered a divide: some members insisted on marching as a point of pride, while others expressed varying degrees of discomfort with participating in such events. As we each shared our motivations, we moved away from the public, national meaning of military service and began to wrestle with its personal meaning. In that space, we discovered that this ambiguity toward memorial celebrations actually revealed a deeper similarity of attitude toward our own military experiences.

We discovered that most of us around the table shared a common timeline, but that each of us were at a different point in that timeline. Everyone in the room had already left the military, some longer ago than others. However, independent of branch of service or combat experience, most of us had felt very ambivalent about our service immediately after getting out. Many members explained that they did not want to go to military events, talk about the military, or even to identify as Veterans in the years just after their service. However, as time passed, we tended to think more about our years in uniform and the role that they played, and continue to play, in our history and identity. The farther

removed from our service, the more we began to identify as Veterans.

Lincoln’s speech at Gettysburg ultimately argues that the spoken word is too ephemeral to “hallow” a place. This sense of the sacred was raised by many of the texts we discussed over the ten weeks. Even in our moment of discovery as we discussed marching in parades, we recognized that our own personal sense of the sacred comes as a function of time and distance. Meanwhile, words play a key role in demarcating that sacred space, whether it is a patch of hallowed ground or a personal point of pride.

Coming to the book group—engaging with these texts and with each other—was a way of connecting to and making sense of our own service.

This issue of service and identity is one I have thought a lot about. When he poses words against action, Lincoln implies a gap between the military, who act on the battlefield, and civilians, who speak once the battle is done. This divide is how we often frame military service: an experiential gap that divides one group of Americans from another. As it is sometimes put, you can’t understand unless you’ve been there. In one of our readings, Phil Klay argues that such a divide is dangerous for democracy because “believing war is beyond words is an abrogation of responsibility—it lets civilians off the hook from trying to understand, and Veterans off the hook from needing to explain.”

As Klay puts it, this divide between words and action has dire political and social consequences. But it can have personal consequences, too. I attended the book group as an academic facilitator, but I am a Veteran as well. I have struggled for years to reconcile these two very different sides of my identity. After all, in the way that America frames the Culture Wars, military Veteran and college English professor represent polar opposites. In the book group, however, I discovered that other Veterans share the same struggle to bridge a divided identity. It’s a division that has been formed by the way that Americans talk about military service.

However, programs like Veterans Book Group are closing that divide, programs which bring the worlds of literature and the military together to discuss what is sacred to the world, to the nation, and, finally, to us.

Jeff Sychterz teaches English literature and composition at the University of Maine at Augusta. He is a U.S. Navy Veteran, and he facilitated the Maine Humanities Council Veterans Book Group at University of Maine at Augusta in Bangor this spring.
From book discussion groups to public programs about film or television, many MHC programs revolve around a concrete text that can be read or viewed. *Think & Drink*, our happy-hour discussion series hosted by SPACE Gallery in Portland, takes a different approach. Here, conversation itself becomes the central text, as participants gather to consider a range of perspectives on a central topic before adding their thoughts to the mix.

Topics for the 2015 season (January through June) were diverse, engaging, and at times difficult; sessions on race and gender in particular pushed audiences to grapple with issues that are pressing, personal, and controversial. Despite the challenging subject matter, the growing popularity of the series, combined with the responses of our participants, underscored the importance of and desire for this type of community dialogue.

We selected “Disruption” as the overarching theme for the 2015 program, and our opening session focused on “Disrupting Whiteness.” Panelists Shay Stewart-Bouley, Executive Director of Community Change, Inc.; Darren Ranco, Chair of the Native American Programs at University of Maine at Orono; and Catherine Anderson, local educator, essayist, poet, and blogger, led us in a discussion that sought to examine and challenge the role of white privilege in our society while critiquing the ubiquity of whiteness in our popular and media culture.

We knew when we chose this topic that it would likely generate a great deal of interest: race and racism have dominated the news and media this year, and, in response, the Portland community has seen a surge of activism around racial justice issues. Still, we were pleasantly surprised by the overwhelming turnout, with 120 people.

Our moderator and panelists led us in a discussion that dealt directly with the complexity of racism and racial violence in our historical and current moments, while considering the steps we can take, individually, as a community, and nationally, to work toward racial justice. When controversial or potentially offensive viewpoints arose,
panelists engaged with those opinions while redirecting the conversation to a productive place. Their patience and generosity resulted in a community conversation that stayed on track while providing rich insights. Participants reported that the event allowed them to think about the issues from a range of perspectives, challenged previously held assumptions, and maintained a safe space for a variety of opinions and experiences.

Like our discussion of race in “Disrupting Whiteness,” our final session in June, “Disrupting Gender,” proved both challenging and instructive. Though conversations about gender—particularly gender variance and transgender issues—have become increasingly common in popular culture and mainstream discourse, they remain complicated and at times tricky to navigate. More than any of the other events, this final installment encouraged us to examine the barriers that can make discussion of this topic difficult.

Prior to the event, we spoke with our panelists and facilitator about a problematic dynamic that can emerge in public conversations about gender. On one hand, there are many folks in the Portland community who are quite well versed in issues of gender and gender variance. These people bring a wealth of knowledge, language, and personal experience to the table. While their perspectives are invaluable, their knowledge can be intimidating for others who are just beginning to think and talk about these issues. Terms like “cisgender” (a person whose self-identity conforms with the gender they were assigned at birth) and “genderqueer” (a person who does not subscribe to conventional gender distinctions but identifies with neither, both, or a combination of male and female genders) can be confusing and alienating for people who are entering this type of gender discourse for the first time.

Aware of these challenges, our panelists and facilitator worked to make the conversation accessible to folks who wanted to expand their understanding of the issues at hand, while still maintaining a safe and engaging space for folks who were more experienced with these issues. Panelists helped define terms and encouraged clarifying questions from the audience. Meanwhile, the recent visibility of transgender celebrities such as Laverne Cox and Janet Mock provided entry points to the discussion. The panelists encouraged participants to think about the benefits and advantages of this kind of visibility, while still drawing attention to the very real kinds of oppression that continue to face our transgender communities.

All in all, the 2015 Think & Drink surpassed our hopes, both in terms of the quality of our discussion leaders and in the insightfulness of our participants. We are eagerly anticipating next year’s series, which, taking cues from the positive response to this year’s sessions on race and gender, will continue to engage directly with questions of identity and with pressing social justice issues.
An abandoned trail leads deep into the woods, browned pine needles softening every step. Roots lie half-exposed. The woods alternate between dark and light, the latter becoming less and less frequent. A sense of isolation descends upon the walker.

This is Maine, and it could also be the start of a scene in a mystery novel. Who last went down the twisting, shadowed path? Is that sound just the trees creaking, or is there someone drawing near in the branch-cluttered dusk? Who saw what happened in that little clearing by the trickling waterfall? Is it bigger than the woods alone?

Maine—with its forests, lakes, mountains, and shorelines; with its changing urban centers and distant rural towns; and with the conflicts that are central to many communities—poses the perfect setting in a mystery novel and, in fact, often does. Our state and its natural resources have been a recurring character in mystery novels over the years, forming a character beloved by readers.

Not surprisingly, Maine mysteries are one of the most popular genres among library patrons in this state. As Jeff Cabral at the McArthur Public Library in Biddeford puts it, “It’s human nature that sometimes we wish our lives were a bit more exciting than they are currently. Having a familiar setting and reading a mystery set in places we live, love, or visit make it that much easier to imagine or inject ourselves into the story. We all know that setting can be an important character in a book, and it brings the book home to us in an enjoyable way when it is a locale known to us.”

This summer, the MHC launched “Mysteries by Maine Authors,” a series in our reading and discussion program for libraries, Let’s Talk About It. While the launch is important, we also want to share the process by which we and our library partners created the series.

MHC library programming depends on close partnerships with Maine’s libraries. To create this new series, we consulted with librarians all over the state. We asked what kind of series libraries might want— their staff, after all, are most familiar with their patrons’ reading trends—and then requested two partners to build the series with us: Linda Wohlforth from the Shaw Public Library in Greenville and Jeanne Benedict from the Henry D. Moore Library in Steuben.

Both library partners spent last fall and winter immersing themselves in a long list of books and then held a discussion to determine the “short list” and their recommendations. Throughout, they thought about their audience. Greenville is known among our library programming partners as a community where summer residents and year-round residents mix happily, often developing long friendships; many year-round residents were once seasonal visitors themselves. The team thought of this group when choosing their books, taking care to select titles that would, as Linda describes, “highlight the people from all walks of life who call Maine ‘home’” and were also “entertaining, meaningful, and stimulating.”

“Entertaining, meaningful, and stimulating”—Linda added, “We were aware that many of our participants have chosen the Moosehead area as their [home or] place-away-from-home, as opposed to the coast.”

That will give you a hint: our stunning coastline and its towns, the most frequent setting for novels set in Maine (especially by authors who don’t live in Maine), won’t be stealing the show in this series.

But we won’t ignore the coast entirely. Jeanne in Steuben, director of a small but very important library on the northern coast, recommended books with a big-picture view that might have included the coast but were sure to depict Maine not just as a backdrop but as a true element of the story.

“I was looking for books where the Maine setting was an important part of the story and felt it was important...
that the books had some relevant issue(s) that could be discussed in addition to the who-done-it part of the mystery. Controversial issues are great at sparking conversation — so mysteries that touch on subjects like drug use, homelessness, immigrants, poaching, etc. should make for some lively discussions!”

Jeanne had fun being involved with the initial stages of selection (several, she reports, stood out as good choices). And the result?

“I think some great books were selected,” Jeanne said. “I expect that many who attend the series will go on to read all the other books these authors have written if they haven’t already.”

Review the book list at right and see what you think: do these mysteries fulfill the following?

1. Mysteries that will hook a reader, sometimes by an author whom readers have probably not read.
2. Mysteries that don’t define Maine as the coast, but don’t forget about that part of Maine, either.
3. Mysteries that take a community’s issues to build the who-done-it, or use a Maine setting to depict a major national issue.

If you join “Mysteries by Maine Authors” at the Henry D. Moore Library in Steuben this fall, expect to be “challenged by the subject matter while enjoying reading a Maine mystery.” And Jeanne thinks you’ll be hooked, too.

And if you joined or know someone who joined the Shaw Library in Greenville this summer, expect a report of an avid discussion from a variety of perspectives. Linda told us at print time that she was looking forward to it. “Might I add, it will be a mystery to me as to what develops.”

Our two series-founding partners will have been the first libraries to hold “Mysteries by Maine Authors.” We are thrilled to now include it as part of our ongoing Let’s Talk About It series, open to all libraries statewide.

**“MYSTERIES BY MAINE AUTHORS” SERIES LIST**

Paul Doiron, *The Poacher’s Son*
Gerry Boyle, *Potshot*
David Crossman, *A Show of Hands*
Kate Flora, *And Grant You Peace*
Jennie Bentley, *Mortar and Murder*
Not every stuffed animal you meet is up for the challenge of promoting statewide library connections. We were skeptical ourselves, until we met Hugh. The Maine Humanities Council has long had “Hugh Manatee” as an informal mascot (what bookworm can resist a good pun?), but over this past winter, Hugh became more than a fun name. We devised an online game that would send our manatee buddy to different libraries across the state. We called it “Where are the Hugh Manatees in Maine?” (Go ahead and groan.)

Maine’s libraries are incredible. Their librarians can adjust in one afternoon from working with cutting-edge technology—a 3D printer, for example—to helping someone find information in an old town record book. They help patrons apply for jobs, complete online degrees, find health insurance, and gain access to Veteran benefits. Sometimes the libraries just provide a warm, safe space to spend the morning—a blessing that should never be overlooked.

We are proud of our library partners. We wanted to celebrate them and showcase what’s inside their walls. We envisioned that in the course of this game, librarians would have a chance to share the beautiful spaces and active programs they’ve worked so hard to create. The MHC would be able to reconnect with old friends and partners, and make some new ones. It was also an opportunity to give all of the libraries involved a humorous public face and show the silliness that might not always be evident behind the circulation desk.

Within two days of offering “Where are the Hugh Manatees in Maine?” on the MHC website, 45 libraries had applied to host Hugh. The list was a diverse one, ranging from large public libraries at the center of town to small school libraries. Even the Maine Historical Society’s Brown Research Library signed up. The libraries were spread out across all 16 of Maine’s counties. We ordered four stuffed manatees from Gund, stocked up on postage, and set to work coordinating Hugh’s travel plans.

The game worked as follows: librarians took pictures of Hugh in different locations around their library, sometimes in front of a unique statue or architectural feature, sometimes in front of a piece of artwork, often interacting with patrons and librarians. Librarians sent the photos to the MHC, and we posted them on our website and social media pages. At that point the public got involved—people around the state guessed which library the photos were taken in. Our website provided a map of all the participating locations so that the savvy Hugh-guesser could get some hints (helpful in a state that has 266 libraries).

We weren’t really sure what to expect from all of this. Would the rest of the world think this was as great as we did? As soon as we started to hear back from the sites that Hugh had reached, we knew we didn’t have to worry. The librarians went all-out, and the photos came pouring in. We watched as Hugh joined in story hour, played Mahjong with retirees, hid in the marine mammal section of bookshelves, donned glasses to read philosophical texts, and enjoyed an ocean view through binoculars. Some librarians provided hints about library history and local points of interest. In one poignant scene, Hugh stared into the face of a toy hippopotamus as they stood in front of the book Are You My Mother?
Hugh Manatee was a hit online. People across the country stumbled across the project and voiced their appreciation, even if they couldn't hazard a guess. Someone who saw the photos from the Carrabassett Valley Public Library wrote, “It’s a beautiful library. I want to go see it in person now!” Over the course of the six-month game, the Hugh posts received 113 re-tweets and 121 favorites on Twitter. He was even more popular on Facebook, pulling in 253 shares, 526 likes, and reaching a total of 26,378 views. All of our participating libraries had their own Facebook pages, and many shared the photos with their patrons over the course of the game.

That’s a lot of work from one little manatee. None of this would have been possible if it weren’t for the crowd of people who heard about a silly game and jumped right on board. The MHC is grateful to Maine’s librarians, who go above and beyond the call of duty every day. We can’t wait for Hugh Manatee’s next adventure.
The Maine Humanities Council’s grant program assists non-profit organizations in Maine develop public projects that incorporate one or more humanities disciplines. We’re particularly interested in supporting projects that are collaborative, stimulate meaningful community dialogue, attract diverse audiences, are participatory and engaging, and invite discovery of the humanities in interesting and exciting ways. These pages highlight some of our recent grants.

### BANGOR

**$1,000**  
**One Today — A Day with Poet-Laureate Richard Blanco**

A visit by Maine poet Richard Blanco last April helped Bangor High School and the Bangor Public Library celebrate Poetry Month in a big way. Blanco met with creative writing students, who shared their own writing with the poet and learned about his creative process. He also spoke with students from all curriculum areas about his life growing up in a Cuban-American immigrant family, about becoming a renowned poet laureate, and about his views on current social issues. To complete the day, Blanco held a reading and discussion followed by a reception at Bangor Public Library, engaging and delighting the community.

*Maine Humanities Council, Bath*

**$300**  
**Voices of the Sea**

Last March, this series of performances featured men and women who have made a living on the sea, capturing the spirit and culture of Maine’s fishermen and those who work on the water through their unique original poetry and song. Imagery of a life working the sea accompanied the performances, adding a visual element to events.

*Maine Maritime Museum, Bath*
$1,000 | Bay Clay, Bay Brick, Bay Pottery

The “Bay Clay, Bay Brick, Bay Pottery” exhibition featured hands-on workshops as well as lectures about local clay and its history and artistic potential. One workshop involved creating with local clay, another used clay as a literary metaphor in writing, and talks on geology and archaeology explored prehistoric to colonial pottery and brick-making in the Merrymeeting Bay area.

<image: photo: lydia daniller>

Visitors examine displays and artifacts at the exhibition opening, including a wooden mold for brick-making (center). Photos courtesy Merrymeeting Arts Center, Bowdoinham Historical Society, Bowdoinham

FORT KENT

$6,250 | Acadian Rebellion

Acadian Rebellion, an audio documentary, tells the story of a dramatic 1971 strike at Fraser Paper in Madawaska, Maine, close to the Canada border. Interviews with direct participants, historians, and other experts unfold a dramatic moment in Maine history: a moment of civil disobedience and violence that pitted local Francophone Acadian workers against Anglophone company managers from Maine and Canada.

<image: photo: lydia daniller>

LEWISTON

$1,000 | Uncovering History: Sean Dorsey Dance, The Missing Generation

This summer, the Bates Dance Festival hosted nationally recognized transgender choreographer and activist Sean Dorsey in a series of community workshops, lectures, radio interviews, and performances that focused on the history of the AIDS epidemic as told through the voices of survivors.

<image: photo: lydia daniller>

LEWISTON/AUBURN

$7,500 | Maine is Home Profile Project

Welcoming Maine created five multimedia profile stories highlighting positive cross-cultural relationships in the Lewiston/Auburn area. The project aimed to bridge social boundaries between new Mainers and their native-born neighbors through interactive storytelling, thereby creating a more welcoming climate.

<image: photo: lydia daniller>

PORTLAND

$7,500 | Early Maine Photography: 1840 to 1870

Within a year of the invention of the daguerreotype in 1839, photography found its way to Maine, creating a lasting record of the appearance of the state’s people and places during the mid-nineteenth century. From September 2015 through October 2016, Maine Historical Society will showcase its extensive holdings of early Maine photographs, which vividly illustrate life in the state during the period leading up to the Civil War.

<image: photo: lydia daniller>

American Revolution veteran Conrad Hayer at 103; daguerreotype, 1852. Courtesy Maine Historical Society
Furthering the discussion with filmmaker Maurice Fitzpatrick (at right) at USM. Photo: Jeanne Curren

$1,000 | Representing the Irish Troubles on Screen

In early September, Irish documentary filmmaker Maurice Fitzpatrick gave a series of workshops at USM and other southern Maine colleges on feature and documentary films made about the Troubles in Northern Ireland (1969–1998). He discussed the politics, aesthetics and ethics of these films, including his own BBC documentaries *The Boys of St. Columb’s* and *Translations Revisited*.

Photo: University of Southern Maine, Portland

$7,445 | Victoria Mansion Fashion and Textile Exhibit

A six-month-long exhibit has given Victoria Mansion the chance to create programming around the connections between fashion, industry, and cultural change in the Victorian period. Partnering with students from the Maine College of Art, who created their own renditions of classic Victorian patterns and objects, the project also included lectures, trips, demonstrations, and other public programs, running from May through October.

Photo: Victoria Mansion, Portland

$1,000 | Time Remembered — Time Forgotten

The Choral Art Society presented “Time Remembered — Time Forgotten” last May, featuring the New England premiere of Robert S. Cohen’s “Alzheimer’s Stories” for chorus, soloists, and instruments. A pre-performance panel discussion addressed the positive impact of the arts on Alzheimer’s and dementia patients.

Photo: The Choral Art Society, Portland

$1,000 | Micmac Veterans: Duty, Honor, and Culture

As representatives of a long and proud warrior tradition within Micmac culture, Micmac veterans endured prejudice and hardships to serve a country that was sometimes not their own. This photographic exhibit to be hosted by the Aroostook Band of Micmacs will feature tribal members who served in the United States military during the 20th and 21st centuries. Photos will be accompanied by their subjects’ stories as well as information about the Micmac culture and their deep tribal ties to a wide range of military skills and activities. The exhibit will be held this November in the Mark & Emily Turner Memorial Library art gallery, with other scheduled talks anticipated in surrounding historical societies and museums throughout Maine.

Photo: Aroostook Band of Micmacs, Presque Isle

Cyanotypes made from found items and from PMM glass negatives. Photo courtesy of Penobscot Marine Museum.

$800  Cyanotype Workshops and the Maine Frontier Screening

During the Penobscot Marine Museum’s season-long celebration of the history of photography, this project screened “The Maine Frontier: Through the Lens of Isaac Walton Simpson” with a companion multimedia presentation by filmmaker Sumner McKane, as well as cyanotype-making workshops. The project delved into the character and the work of Isaac Walton Simpson—photographer, blacksmith, musician, woodsman, and more, whose photographs of his family, friends, and landscapes depict the strong character of northern Maine at the turn of the 20th century.

Penobscot Marine Museum, Searsport

$1,300  Maine Indian Basketry Exhibition

Two grants supported an exhibition this spring through early summer of distinctive contemporary and historic Maine Indian basketry at Maine Fiberarts in Topsham. Curated by Penobscot basket maker Theresa Secord and Hudson Museum Director Gretchen Faulkner, the exhibit included a slide presentation, talks, a basket-making workshop, a children’s program, and a wealth of related information about Wabanaki basketry. Funding supported the exhibition, programming, and talks, as well as the companion exhibit publication.

Maine Fiberarts, Topsham

FROM TOP LEFT: “Alewife Barrel Basket” by George Neptune; “Urchin Basket” by Jeremy Frey and “Fancy Point Basket” by Ganessa Bryant Frey; antique baskets from collection of Arlene Morris, Brunswick; “Nested Baskets, Butterfly Weave” by Fred Tomah.

PHOTOS: KATE WEBBER

$1,000  Picture Writing: In Island Voices

“Picture Writing: In Island Voices” sought to foster literacy through art among students grades 3 through 8. The founder of this method, Beth Olshansky, spent four days last spring at the Vinalhaven School working with students and modeling for teachers how to integrate the use of Picture Writing into their curriculums.

Partners in Island Education, Vinalhaven

Stringing Apples, 1883; Emma Lewis Coleman, Photographer; bromide print. Museums of Old York Collection, Museum Purchase, 1965, P2011.5.24

$1,000  Emma Lewis Coleman: Maine

From May to October, Museums of Old York is presenting an exhibit of photographs by Emma Lewis Coleman (1853–1942) including images of local tradespeople, now-absent buildings, and historical landscapes. A Boston-born historian and writer, Coleman visited Maine in the 1880s for the first time and took many photographs while here. Her work of this period combined European pastoral and United States colonial styles during a time when photography was a relatively new invention in the visual arts.

Museums of Old York, York

PhOTOS COURTESY OF PARTNERS IN ISLAND EDUCATION
FORUM ON ART, SCIENCE & THE HUMANITIES

SCHWARTZ DOROTHY

Communicating Climate Change

SATURDAY, OCTOBER 24, 2015
9:00 AM – 3:45 PM, PORTLAND MUSEUM OF ART

Join the Maine Humanities Council, the Portland Museum of Art, the Gulf of Maine Research Institute, and the Margaret Chase Smith Policy Center to explore one of the most contentious issues of our time. How has public conversation about climate change evolved over time? What cultural and historical factors have shaped its trajectory? How do scientists, artists, and humanities scholars influence the way we understand and talk about climate change?

FEATUREING:

- Susanne Moser, Director and Principal Research, Susanne Moser Research & Consulting; Social Science Research Fellow, Woods Institute for the Environment at Stanford University; Research Associate, University of California-Santa Cruz, Institute for Marine Sciences
- Andrew Pershing, Chief Scientific Officer, Gulf of Maine Research Institute
- Jan Piribeck, Professor of Digital Art and Foundations, University of Southern Maine
- Michel Droge, Faculty, Maine College of Art
- Jennifer DePrizio, Peggy L. Osher Director of Learning and Interpretation, Portland Museum of Art
- Thomas F. Tracy, Philipps Professor of Religious Studies, Bates College

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