ART FOR SOCIAL CHANGE
PUBLIC ENGAGEMENT STUDENTS AT MECA HELP MAKE COMMUNITIES BETTER
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ON THE COVER
The Grow Cart was created by HANNAH MERCHANT ’13 (WWEA Public Engagement Mentor) This mobile farm stand was designed in partnership with Cultivating Community for the Public Engagement Capstone project. The Grow Cart is used to deliver local organic produce and support Cultivating Community’s Eldershare and Farmshare distribution efforts in the city of Portland. PHOTO: SERENA JOYCE

LEADER TEAM

ALUMNI COUNCIL
MECA’s Alumni Council is a leadership group that works to help enhance connections between alumni and the College, identify paths of engagement, for alumni and provide support for the work of the Director of Alumni Relations. The 2014–15 Alumni Council members are:

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ELAINE ANGELOPOLOUS MFA ’09
EVE BENNETT ’00
ASHERAH CINNAMON ’08
JEFF DEUMEGARD ’07
KATE KATOMSKI MFA ’02
MARY SCHMALING KÄRNS ’98
SABRINA METIVIER ’11
JOHN POWERS ’95
ELIZABETH PRIOR ’82
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ERIN SWEENEY ’94

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MECA MAGAZINE // WINTER + SPRING 2015

Welcome
FROM EXECUTIVE VICE-PRESIDENT BETH ELICKER
Maine College of Art is a hub of creative innovation and transformation. Since arriving in 1988, I’ve witnessed MECA evolve and grow into one of the most dynamic art colleges in New England. It has been truly inspiring to be part of this creative community where I am surrounded by talented students and educators dedicated to honing their craft through rigorous studio practice, harnessing their creative voice and becoming an artist for life.

One of the defining moments of the MECA experience is when a student discovers the power associated with influencing their community. Through the experiential learning required in First Year and Sophomore Seminars, the electives in public engagement, the Artists at Work program, and the Public Engagement minor, students are given the opportunity to gain the skills and confidence to directly impact their community, and in turn, themselves.

Considered one of the first programs of its kind in any art college, MECA has been weaving the interdisciplinary pedagogy of Public Engagement across our curriculum for over 25 years. As evidenced throughout the pages of the Winter/Spring issue of MECA Magazine, our commitment to improving and contributing to our communities through artistic excellence, creative entrepreneurship and civic engagement has never been stronger.

Sincerely,

BETH ELICKER

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Art for Social Change

EDUCATIONAL EXPERIENCE AT MECA SHAPES A NEW GENERATION OF ARTISTS, CITIZENs, ENTREPRENEURs AND CREATIVE PROBLEM SOLVERS

It is hard to imagine a community without visual art. Visual art stimulates, pleases and challenges citizens of all ages. The largest cities and most rural towns embrace art in public places. Galleries and artists’ working studios drive economic development and attract people to gather. One only needs to see an artist working with a group of children who are intently asking questions to know that artists create dialogue across social and economic boundaries.

But how do artists, through their work, intentionally engage communities to think, to see differently and to provoke us to act on what we see? What stimulates MECA students to continually reflect on the meaning and purpose of their work as they pursue their degrees? How do MECA students discover that learning is a moral activity that carries responsibility beyond the self?

The pursuit of a BFA, MFA, or MAT degree at MECA follows a curriculum guided by MECA’s educational philosophy, which is based on five tenets: studio, agency, place, community and ethics.

“At the core of a MECA education is the belief that an artist's life centers on the studio practice: MECA defines the studio as a public as well as a private place, where the artist takes risks, undertakes research, experimentation, reflection, collaboration and problem solving, all in preparation for creating and presenting meaningful work. Students learn that a lively and enduring studio world is sustained by a strong community that supports and celebrates the common intellectual values of shared research and practice and serves as an introduction to meaning work. Students learn that a lively and enduring studio world is sustained by a strong community that supports and celebrates the common intellectual values of shared research and practice and serves as an introduction to

“Art is the signature of civilization.”

—BEVERLY SILLS

TWENTY FIVE YEARS OF PUBLIC ENGAGEMENT

Using the pedagogical tool of service learning and the power of the arts, MECA students have been creatively solving real world problems, building collaborative community partnerships and strengthening professional skills. Assistant Dean and Director of Public Engagement Elizabeth Jabar explains, “Students are propelled into situations that tap their creative potential. MECA’s dynamic project- problem- and research-based courses give students the kind of experience and confidence to affect their culture and society. Considered one of the first programs of its kind in art school, this art-in-context pedagogy is integrated into various studio and liberal arts courses, into the newly launched Public Engagement Minor, and into the FY-In (First Year Initiative) and SYL (Second Year Lab) seminars. Through these initiatives and links to co-curricular education, the entire MECA community engages in larger conversations with the world.”

Beginning in 1989, with a mural project at Brighton Medical Center's Oncology Unit under the guidance of Sculpture Professor Regina Kelly (now Khwondo Dzidziza, an Abbess of the Victory Dzidziza Nunnery), MECA faculty have encouraged students to engage in “these conversations with the world” as part of their studio practice. MECA students ask students to consider their work as part of the larger social fabric, grounded in the world and applicable to a real-world problem. Among all college and university first-year seminars, MECA’s FY-In is unique as a required course for all first-year students. Jabar describes FY-In as an essential part of every student’s education that fully immerses students in art and design, and involves them in the world of work and places their creative efforts into a real-world context. FY-In teaches the critical importance of collaboration, research and practice and serves as an introduction to

“Students are propelled into situations that tap their creative potential. MECA’s dynamic project- problem- and research-based courses give students the skills and confidence to affect their culture and society.”

—ELIZABETH JABAR, ASSISTANT DEAN, DIRECTOR OF PUBLIC ENGAGEMENT

Catherine D’Ignazio MFA ’05

HACKING THE BREAST PUMP

Catherine is a researcher at the Massachusetts Institute of Technology (MIT) Center for Civic Media who has three children and suffered through negative breast pump experiences with each of them. When she brought this up with fellow artist Alex Miotel MFA ’09, they tried to imagine an art project around the topic. They mentioned it to Catherine’s MIT co-worker, Regina Kelly, and to the artist, Alexi Hope, who remarked that it could “be a legitimate thing—it doesn’t have to be just an art project.” After holding a small, unbudgeted hackathon in May of 2014, their blog posts went viral on Facebook and Twitter and they soon picked up a number of collaborators who wanted to work on the mission of redesigning the breast pump.

In September of 2014, the “Make the Breast Pump Not Suck” hackathon took place at MIT and the weekend-long quest included about 150 engineers, designers, midwives, parents and babies. Who knew breast pumps were so complicated or so reviled? Moms, that’s who. Traditional breast pumps are bulky and so complicated or so reviled? Moms, that’s who. Traditional breast pumps are bulky and mechanical, and women need to change. For me, coming from an arts background, bringing these things into public discourse was a priority. Usually these are private things that we don’t talk about in public. Sometimes, I think, as a choice we have huge public health ramifications. There’s a significant policy dimension.

“I think MECA had a huge influence on how broadly I conceived of the role of art to be in the world. I’ve always been inspired by movements like Fluxus, which combined art and everyday tasks making soup. It is really lovely that the making of soup can also be an artistic gesture that has an impact. That’s the kind of wonderful thing about it. I am an ‘undercover artist’ on this project. It doesn’t have to be just an art project. It doesn’t have to be just an art project.”

Learn more about the project at breastpump.media.mit.edu.
This mutual relationship allows MECA students to explore and practice social change through facilitation and dialogue, while allowing Seeds of Peace students to practice art as a vehicle for understanding each other and promoting social change. This multi-generational project uses printmaking, new media and sculpture to promote its own third step to the greater community.

Noah Frigault ’05

LAWYER WITH AN ART DEGREE

Noah Frigault ’05 graduated with a degree in Painting from MECA, but also became immersed in the field of social justice. Now a California-licensed attorney “committed to advancing the rights of low-income communities in the Bay Area of San Francisco,” he is currently a consultant for the Department of Fair Employment and Housing, while also serving on the Housing Residential Rent & Relocation Board for the City of Oakland. He has worked for the San Francisco Human Rights Commission and as a law student did internships for the Refugee and Human Rights Clinic and the Homeless Advocacy Project in San Francisco. Noah earned his JD in 2013 from the University of California Hastings College of the Law. He has volunteered for the Common Ground Collective, a disaster and humanitarian relief organization for homeowners affected by Hurricane Katrina, the Maine Volunteer Lawyers Project, and Habitat for Humanity East Bay (teaching and leading volunteers in great construction). He was also involved in the Fair Chance Campaign, which spearheaded the Fair Chance Act and now provides protections for people with smart and conviction records seeking housing and employment in San Francisco.

“I continue to struggle with defining the relationship between my time at MECA and my ‘real world’ work after graduating,” Noah says. “I know that while at MECA, I had the same desire to ‘save the world’ that many young people have, and I attempted to carry that out through both my senior thesis and my volunteer work in the years following MECA. However, another key lesson from my experience, I have found that the link between traditional notions of art and social justice does not easily hold up anymore. Art plays an ancillary role. To affect change, you have to be direct about it. I love art with a capital ‘A’, and am making, but when it comes to social justice, I am a results-driven person. People have a tendency to overestimate the importance of art in social justice because it was so important in the past, but those were different times.”

Noah Frigault’s art education has had a deep impact on his work. “As a lawyer, I have found myself involved in many nonprofits and local government agencies. My background is often very different from that of my colleagues, so I think it brings a fresh eye to community projects within these organizations. At MECA, I was educated by students and teachers who seem much more radical than the people I work in government, and sometimes even in legal aid, and I think that has helped me keep a perspective that is more in line with community values than government ones.”
A History of PUBLIC ENGAGEMENT (PE) at MECA

FACULTY DEVELOPMENT
MECA has partnered with Maine Campus Compact since 2001 to deliver faculty trainings on service-learning pedagogy and our curriculum development.

CONFERENCE
MEET US ON THE FRONT PORCH, presented at Creative Tensions in Building the Engaged Campus, Northeast Regional Campus Compact

CULTURAL CO-CREATION: COMMUNITY BASED EDUCATION IN THE ARTS, TEACHING, MAKING, RESEARCH, BOWDOIN COLLEGE

CONVERGENCE: THE INTERSECTION OF ARTS + ACTIVISM, FOUNDATION CONFERENCE, Tufts

ART IN SERVICE
Faculty member Regina Kelly creates and leads Art in Service, considered one of the first art in service programs in the country.

PROGRAM DEVELOPMENT
Service Learning pedagogy embedded across studio programs and courses.

PROGRAM BUILDS 2001–2007
Over a six-year span the Creative Community Partnerships program included courses across 11 studio disciplines and connected with 50 new community partners. The program is studied by other art schools as a model of dynamic service-learning integration.

PUBLIC ENGAGEMENT MINOR IS LAUNCHED

PE FELLOWS
Public Engagement Fellows are campus leaders and are charged with building student capacity, participation and civic engagement through curricular project-based work and co-curricular programming.

FY-IN: INVOLVE/INFUSE/INSPIRE
The FY-IN seminar is required for all first-year students and involves studio work, academic research and service-learning integration with a community partner. It is aimed to fully immerse students in art and design, and the life of the College and Portland communities, and to place their creative efforts into a real-world context.

SYL
Second Year Lab is an interdisciplinary course, designed to immerse students in a sustained project with a community partner in order to develop each student's ability to take an idea from inception to completion, and introduce professional skills necessary to be an artist at work.

THE PUBLIC ENGAGEMENT MINOR is a four-year co-curricular pathway that integrates art, real world problems and community partners. Students take action as citizens, artists and designers to solve and address real, complex problems. The minor is a model for interdisciplinary education and prepares students with professional and interpersonal skills to work in the world as creative and social agents.

AWARDS
PE program receives The Maine Campus Compact President’s Leadership Award.
MECA students receive Student in Service Awards to lead civic engagement efforts on campus and help build student capacity for community partnership work.

JOHN RUBIN
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DONALD HARWARD FACULTY AWARD FOR SERVICE LEARNING EXCELLENCE
Christina Bechtion
Elizabeth Jabar
Paul Gebhardt

= Faculty design new initiatives and curriculum integration
= Launch FY-In course
= New administrative hire, Elizabeth Jabar, Assistant Dean + Director of Public Engagement, created to support and lead PE
= PE and Student Affairs collaborate on developing quality co-curricular education
= SYL Second Year Lab, sophomore seminar course integrates PE/SL
= First Public Engagement Minor graduates
= PE and STaff Support

ARTISTS AT WORK LAUNCHED
Public Engagement aligns with Career Services, Alumni Relations and Special Projects to form Artists at Work

PE STUDENT INTERNSHIPS CREATED
PE Minors work with the PE Director to support and lead PE curricular and co-curricular programming.

PE STUDENT IN SERVICE AWARDS
The Student in Service Awards recognize the contributions of students who have demonstrated a commitment to public engagement.

PUBLIC ENGAGEMENT MINOR

= AMY FRANCESCCHINI
= Faculty present on PE programs at WAKING CITY, RISD
= Professor present on PE programs at ICA
= Faculty in lead support faculty and VISTA staff support.

PROGRAM CROSSROADS
New Public Engagement Service Learning faculty team sustains and supports integration of service-learning into courses.

Course release for lead support faculty and VISTA staff support.

MECA has partnered with Maine Campus Compact since 2001 to deliver faculty trainings on service-learning pedagogy and our curriculum development.
Every day, we get requests from individuals, nonprofits and businesses looking for creative talent. We connect them with designers and makers, problem solvers and entrepreneurs. Our students, faculty and alumni are the risk-takers and innovators who dare to think differently and lead projects and initiatives that focus on building relationships between campus and community. The fellowship is supported with a grant from the Helen and George Ladd Foundation.

Does your organization want to partner with MECA students? Contact Elizabeth Aklar at ejabar@meca.edu.

Creative Entrepreneurship
Several MECA artists are creating work for the new Press Hotel in downtown Portland, Maine. Chair and Associate Professor of Woodworking & Furniture Design MATT HUTTON is building the lobby reception wall and furniture for the lobby with assistance from RANSELY MORTON ’14, JENNY DOUGHERTY ’03 has been commissioned to create a site-specific piece. Student TESSA O’BRIEN MFA’16 and staff member DIETLIND VANDER SCRAAF will have work from individuals, nonprofits and businesses looking for creative talent. We connect them with designers and makers, problem solvers and entrepreneurs. Our students, faculty and alumni are the risk-takers and innovators who dare to think differently and lead projects and initiatives that focus on building relationships between campus and community. The fellowship is supported with a grant from the Helen and George Ladd Foundation.

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Public Engagement
Students in MECA’s innovative first year seminar course (FY-In) worked with the following community partners on a variety of creative projects throughout the city of Portland in the fall semester:

- Portland TreeKeepers - The Island Institute
- Portland Brick - The Bicycle Coalition of Maine
- Environment Maine - Camp Susan Curtis

Associate Professor of Graphic Design CHARLES MELCHER and students in his FY-In class, Community Action: Design and Activism, created posters to encourage citizens to “Get Out the Vote” in response to the high set out by the AIGA “Get Out the Vote” Campaign. The posters were exhibited at the Portland Public Library and will be promoted nationally through CEEP (Campus Election Engagement Project). Students will see their posters distributed to other campuses in the country for the next election in 2016.

Jon Rubin was a visiting artist in Public Engagement this fall. He is an interdisciplinary artist who creates interventions into public life that re-imagine individual, group and institutional behavior. Jon gave a public lecture, participated in a BIG THINK facilitated dialogue with first year students about the role of humour in contemporary art and worked with students on various strategies for socially engaged art.

- Adjunct Assistant Professor of Printmaking MICHEL DROGE MFA’10 and students in her FY-In class, Climate Change and Maine Island Communities, partnered with The Island Institute to study climate change and its impact in Casco Bay. The goal was to bring local fishermen, artists and scientists together through a mutual concern for the future regarding climate change and to share their research with the public through the visual arts. Students traveled to various islands throughout the semester studying ocean acidification, ocean warming, rising tides, storm ranges, new species and fishermen’s oral histories. They shared their findings about the impact and vulnerability of Maine’s islands in regard to these topics through an exhibition of their photographs, maps and hand-crafted artists’ books. This exhibition will be traveling to the State House in Augusta and some of the work will be published in the state’s Ocean Acidification Commission Report next month.

- Students in Adjunct Assistant Professor of Printmaking PILAR NADAL MFA’13’s FY-In class (Transporting) Capturing the Intangible partnered with Portland Bricks. A project of local artists Ayumi Horie and Elise Pepele, Portland Brick is a multimedia public art project that marries community, function and history through technology, live performance and the fabrication of sidewalk bricks. Students gathered stories from residents of the India Street Neighborhood and stenciled elements from these stories onto bricks. In 2015, these stories of past, present and future histories will be carved into bricks and inserted into area sidewalks. A website will include audio of the full stories. Ceramics student ROCHELLE GARCIA ’15 is working on the project as part of her Public Engagement capstone for the minor New Media student SAM RICHARDSON ’15 is using the 3 D printer to fabricate plastic typefaces to print text into clay.

- Visiting Assistant Professor BENNETT MORGIS MFA ’07 and students in his FY-In class Out of Place partnered with the Bicycle Coalition of Maine on two educational events in Portland, including the Bike Light Giveaway and Slow Ride event, and Farmers’ Market outreach. The events focused on educating commuters and residents about bicycle safety. MECA students screen-printed and distributed custom-designed T-shirts in Longfellow Square and Deering Oaks Park.

- Chair + Professor of Liberal Arts DANA SAWYER and students in his Envisioning a Sustainable Society class partnered with Environment Maine on projects to highlight food scarcity and climate change. Students created a photo booth where people could have their picture taken and communicate why climate change is an important issue for them. The photos, along with signed postcards, were delivered to the national office of the Environmental Protection Agency, in support of the EPA’s Clean Power Plan to reduce carbon emissions by 37% (of 2005 levels) by 2030. The public could also sign a petition to urge their Maine legislators to explore ways of growing a new food web that would help small farmers get their crops to market, so people can buy local.

- CHLOE BEAVEN ’15 and CATLIN ERVIN ’16 are the Public Engagement Fellows for 2014-2015. HANNAH HOWARD ’17 is the Project Assistant. They will receive a financial scholarship and academic credit to design and lead projects and initiatives that focus on building relationships between campus and community. The fellowship is supported with a grant from the Helen and George Ladd Foundation.

- The annual MECA Holiday Sale provided a sales venue for 55 selected alumni artists and students in the majors. Thousands of shoppers attended the two-day event and spent more than $100,000 on unique handmade art, crafts and gifts.
Chloe Beaven ’15
PUBLIC ENGAGEMENT FELLOW + NEW MEDIA SENIOR

Chloe transferred to MECA for the Public Engagement minor after studying Anthropology and Visual Arts at the University of British Columbia. During her time at MECA she has utilized her public engagement minor to leverage leadership positions on campus, in the community, and around the globe. She is partnering with Waynflete School and Seeds of Peace on her capstone project. The project will focus on issues of race, dialogue and civic responsibility. Her project will include implementing the Big Think Series, monthly conversations hosted by an artist or academic within the field of socially engaged art or social justice, revitalizing the MECA C.A.R.E diversity group, leading workshops with the Seeds of Peace students, and launching an exhibition on campus. Her capstone culminated in a public dialogue and slam poetry event and workshop led by visiting scholar Don Senyei that took place at MECA on February 5 and 6.

SOPHOMORE YEAR
- Field organizer for marriage equality initiative
- Secretary of MECA H.O.P.E. (Helping Our People to Equality - LGBTQIA Group)
- Founding member and co-president of MECA C.A.R.E. (Celebrating All Realms of Ethnicity)
- Merit Exhibition Award Recipient
- Curator of Nothing Major Exhibition
- Maine Campus Compact Award

JUNIOR YEAR
- Internship with nonprofit Catalyst for Peace
- Travelled to Sierra Leone
- Co-President of MECA HOPE
- Co-President of MECA C.A.R.E.
- Professional Development and Entrepreneurship Grant
- Merit Exhibition Award Winner
- Summer coordinator for Continuing Studies summer programs
- Student assistant for Artists at Work

SENIOR YEAR
- Working for nonprofit Catalyst for Peace
- Public Engagement Fellow, partnering with Seeds of Peace and MECA
- Capstone project, Partnering to the student group Racial Awareness at Waynflete (RAaW)
- Student assistant for Artists at Work

in the collection. Through Artists at Work, ERIN HUTTON ’18 will oversee a team to create a typewriter installation.

Professional Development

Artists at Work presented a series of workshops that help prepare undergraduate and graduate students for life as an artist. Presenters included staff, alumni and local professionals.

PUBLIC SPEAKING
- HOW TO RASTOR ARTWORK
- RESUMES FOR ARTISTS
- YOR DIGITAL FOOTPRINT
- TEACHING AT THE COLLEGE LEVEL
- CHOOSING A RESIDENCY

The workshops were supplemented by visiting artists talking about their career paths. Sharon Louden, author of Living and Sustaining a Creative Life, spoke about what she learned from the 42 artists interviewed for her book. Jacob Crane and Timothy Decker, authors and illustrators, talked about the publishing process related to their graphic novel Lies in the Dust.

INTERNSHIPS

Internships provide real world experience, on-site training, and an opportunity to test-drive a career. Students intern locally during the school year and seek national internships in the summer. Internships run from September to December, January to May, and June to September. They require a supervisor who is skilled in the tasks assigned to the intern. Students earn three academic credits in exchange for 135 hours of work.

FALL 2014 INTERNSHIPS

TEACHING ASSISTANT, MECA
PUBLIC ENGAGEMENT FELLOW PROJECT ASSISTANT, MECA
PRODUCTION ASSISTANT, Community Television Network
STUDIO ASSISTANT, Kerri Johnson
DESIGN PRODUCTION, Christopher David Ryan
STUDIO ASSISTANT, Chickadee Games
DESIGNER, Impact Custom Apparel
STUDIO ASSISTANT, Bennett Morris
STUDIO ASSISTANT, Metalsmithing & Jewelry Department at MECA

Do you need an intern? Contact Jessica Tomlinson at jtomlinson@meca.edu.
PROJECT WINDOW FALL EXHIBITIONS

STARTING POINT: Junior Metalsmithing & Jewelry students mounted an exhibition of 100 brooches.

MECA: NOW WITH MORE PULP! Junior Illustration students in Adjunct Assistant Professor of Illustration JAMIE MCGRAW’s class created an installation in conjunction with The Pulps exhibition on view at the Portland Public Library.

SEA HAG: Alum CHRISTOPHER PATCH ‘98 created paintings and prints centered around the fictional Sea Hag character from Popeye.

STUDENT EXHIBITIONS

Based on a two-day workshop with visiting artist Ben Van Dyke, graphic design students mounted an installation in a vacant storefront on Oak Street for the November First Friday Art Walk.

All sophomore students participated in on-campus exhibitions related to coursework in their Second Year Lab class. The purpose of the class is to introduce students to project-based assignments that span the entire semester. Exhibitions were mounted in Artists at Work and the Joanne Waxman Library.

BFA SHOW AWARD WINNERS

BEST WORK BY A FRESHMAN
BRIANNE SHEA

BEST WORK BY A SOPHOMORE
ALEXANDRA KUEHNE

BEST WORK BY A JUNIOR
IVA MILOVANOVIC

BEST WORK BY A SENIOR
CARTER SHAPPY

PRINTMAKING
HONORABLE MENTION
GILLIAN DOTY
Junior in Ceramics

HANNAH PARRETT
Senior in Painting

KATELYN DRAKE
Senior in Metalsmithing & Jewelry

ELYSA HAUSTHOR
Senior in Photography

ELIZABETH LEWIS
Junior in Metalsmithing & Jewelry

FOURTH PLACE
PETE DORE
Junior in Woodworking & Furniture Design

THIRD PLACE
TABITHA BARNARD
Junior in Photography

SECOND PLACE
GRACE HAGER
Senior in Painting

BEST IN SHOW
JOSEPH LENDWAY
Senior in Woodworking & Furniture Design

MECA AWARD
IZABELLE PROVAN
Junior in Photography

The jury has chosen to recognize for innovative distinction:

Veronica Rose Jones ‘16, Maine’s Wild Edible and Medicinal Plants, handmade book, watercolor, ink, pencil, 4.5”w x 6”h x 4.5”l, 2014

PHOTO: ALIK VERSOCKI ’15
The ICA at MECA is a contemporary art museum located at the threshold of the Porteous Building. Visiting artists frequently conduct student studio visits and participate in critiques, reflecting MECA’s educational philosophy that a lively and enduring studio practice helps students become creative agents. The ICA’s faculty exhibitions provide opportunities to appreciate MECA’s faculty as working artists. The recent ICA faculty exhibition South of Now included insightful commentary on how artists and audiences interact and featured work by Visiting Assistant Professor of Sculpture Sean Glover, Professor of Painting Honour Mack, Visiting Assistant Professor of Printmaking Bennett Morris MFA’07 and Adjunct Assistant Professor of Art History + MFA in Studio Art Christopher Stiegler.

SEAN GLOVER  
Visiting Assistant Professor of Sculpture

“I make objects. The objects I make combine traditional processes and materials with contemporary ones. I think about how we communicate with each other through objects.”

How do observation and public engagement intersect? Can one be a vehicle for the other? I am interested in how observation and site, as it relates to the public and space, can inform each other. They shape each other. With each different person that approaches a site, different ways of observation are enacted. These differences are reflections of the histories and backgrounds that each observer comes from. People act on those observations and engage in activity on that site accordingly. Back to my initial statement about observation and site, how does observation relate to the tension between objectivity and subjectivity? Can one be truly objective when observing?

What evolution/change, if any, do you see in students from their first to last year in their awareness of the world outside MECA and their capacity to engage with it constructively? This is only my second year at MECA. I cannot speak for the students in other departments. This is only my second year at MECA. I cannot speak for the students in other departments.

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HONOUR MACK  
Professor of Painting

When does the tipping point from private perception to an awareness of public perception occur in your work? How do you know this point has been reached? As a painter, I spend all of the creative process alone. I think about how the maker can change your work, if at all?

Is surveillance a form of public engagement? Why/why not?

What role does public engagement play in your work process? If none, why not?

I am interested in communicating ideas. Artists offer up alternative ways to communicate with others. It’s our job to engage with the public.

What evolution/change, if any, do you see in students from their first to last year in their awareness of the world outside MECA and their capacity to engage with it constructively? This is only my second year at MECA. I cannot speak for the students in other departments.

BENNETT MORRIS MFA’07  
Visiting Assistant Professor of Printmaking

How does the term “public engagement” differ from artist to curator?

How does your work make sense of the world outside MECA and the viewer?

I consider public perception.

How does the term “public engagement” differ from artist to curator?

BENNETT MORRIS MFA’07  
Visiting Assistant Professor of Printmaking

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CHRISTOPHER STEIGLER  
Adjunct Assistant Professor of Art History + MFA in Studio Art

When do you find public engagement generally they are looking for bodies in their exhibitions? Public engagement has been a concern of museum and gallery staff longer than it has been a form for artists to employ. The artist, you see, co-opted the term.

What role, if any, has public engagement played in the valuation and monetization of art? In both senses of the word public engagement has broadened the audience for contemporary art. It has therefore led to a democratization of the art world. This is a good and bad thing depending on who you ask. To my eyes, it is bringing more perspective to the field without necessarily altering its configuration that much.

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How does that bear on the bottom line? The more people we have in our audience, the more value (cultural and monetary) we can find in our work. The trick is to make sure that all those involved in these public engagement projects are adequately compensated.

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Faculty Achievements

Words After War is a literary program that provides veterans, their families and civilian supporters with the tools they need to tell their stories. Co-founded by MECA Alumni, Adjunct Instructor of Liberal Arts MIKHAIL MCGRATH, the project was featured in a recent issue of The New York Times.

Chair and Professor of Liberal Arts DANA SAYDER had an article published in the Aldous Huxley Annual, the journal of the Centre for Aldous Huxley Studies at the University of Munster in Germany. He gave a workshop called “Touching the Void” on the overlap between spiritual and aesthetic experiences hosted by visionary artist Alex Grey at the Chapel of Sacred Mirrors sanctuary in New York. Dana was also selected as a featured speaker for the annual conference of the Association for Personality Type International (APT), to be held in Miami in July 2015. His lecture will be on using Jungian personality types to decide one’s spiritual path.

Chair and Associate Professor of Metalsmithing A. JEWELRY SHARON PORTELANCE ’82 is spending part of her spring sabbatical as artist-in-residence at the Estonian Academy of Art in Tallinn, Estonia. She plans to visit museums and historic sites in St. Petersburg, Russia; Helsinki, Finland; Munich, Germany; and Lisbon, Portugal.

JAMIE HOGAN, Adjunct Professor of illustration, had three original illustrations from the book New Come The Hamburger featured in the Secrets of the Sea exhibit at the University of Southern Maine’s Lewiston-Auburn, Auburn Campus Artium Gallery. The non-fiction picture book about humpback migration was selected as an Outstanding Science Trade Book for children by the National Science Teachers Association. Three new books forthcoming in 2015 that feature her illustrations are John Muir Wrestles a Watarellby by Julie Dannenberg, Tiger Boy by Mirali Perkins and Island Birthday by Eva Murray.

Co-Chair of Illustration SCOTT NASS recently designed the new Family Guide for the Portland Museum of Art in Portland, ME. He is creating a monthly cartoon for Down East Magazine called “Red Claws.” He created a graphic identity for Great Bay South, NH-based online social community for collectors. Illustrator STEPHEN COSTANZA, Adjunct Assistant Professor of illustration, will be joining the department faculty.

Adjunct Assistant Professor of Foundation ANNA MANLEY, who is also an MFA advisor, recently completed a four-month residency as Windgate Fellow Artist in Residence at the University of Wisconsin-Madison, where he embarked on the project Itinerant Landmarks, a series of environmental sculptures. He also had work included in the Center for Maine Contemporary Art Biennial in Rockport, ME, and his work was featured in Staying Put, a solo show at SPACE gallery in Portland, ME. Adam spent the 2013–2014 academic year as department head of furniture at UMass Dartmouth’s Program in Artisanship.

Chair and Professor of Painting and Chair of the MFA in Studio Art GAIL SPADE had work featured in New Acquisitions, at the University of New England gallery in Portland, ME, and in Dosier Bell and Gil Spier at Ascocirco Galleries in Portland, ME. Her work will be included in the 2015 New American Painting exhibition as well as the upcoming Maine Art New: Contemporary Perspectives book.

Chair and Associate Professor of Woodworking & Furniture Design MATT HUTTON will have six pieces of furniture showcased under his Studio 240 brand at the Architectural Digest Home Design show in New York City this spring. This is a juried platform of makers who present their work to the interior design field as well as the general public.

HILARY IRONS, Adjunct Instructor of Painting, exhibited recent paintings in the solo show Green Windsor at FOLK shop and gallery in Kittery, ME, which included works made during her residency at MECA’s Stephen Pace House in August and at her Homosoko residency on Kezar Lake, both in Millinocket, ME. Director of Continuing Studies COURTNEY COOK, who is also an actor, was featured in the Maine premiere of Love and Information by British playwright Caryl Churchill, which was staged by the Lortolom Theater Collective at SPACE Gallery in Portland, ME.

ROB SULLIVAN, Visiting Assistant Professor of Illustration, had a solo show of paintings and drawings titled A Troubling Calm at Skylight Gallery in Chelsea, NYC. He participated in the invitational Portland Biennial with work at Greenzinh Galleries in Portland, ME. Rob also had numerous paintings in the group show The Figure in Water at Shaver Contemporary, Northeast Harbor, ME. In February and March, Rob will be showing large body of work in a solo show at FITCHBURG STATE UNIVERSITY, FITCHBURG, MA. He will give a lecture in conjunction with the show. As of September, 2015, under its new Director, Rob will be officially represented by REDWAGON GALLERY NYC.

PAUL GEBHARDT, Visiting Associate Professor of Foundation, presented his paper collaboration through Public Engagement at the 2014 AICAD Conference at the Columbus College of Art and Design. The presentation focused on MECA’s approach to teaching students about social practice through our public engagement classes and minor.

GEORGE LAROU, Chair and Professor of New Media and Professor of Graphic Design, recently launched a game in Google Play called Prismatic Tracks. The goal is to navigate your planktonic singular of plankton to achieve haploid heaven. The game contains a series of 18 navigational puzzles, each with progressively challenging sets of obstacles and captivating life forms.

LUNG-WEN TSAI, Chair and Associate Professor of Sculpture, exhibited in both the invitational New American Painting and featured in the 2014 AICAD Conference at the Columbus College of Art and Design. His work was also featured in the invitational Center for Maine Contemporary Art Biennial in Rockport, ME, and his work was featured in Staying Put, a solo show at SPACE gallery in Portland, ME. Adam spent the 2013–2014 academic year as department head of furniture at UMass Dartmouth’s Program in Artisanship.

ROBYN GRAF, Visiting Assistant Professor of Photography, had his fourth solo exhibition, Perspective Lines, at Varnum Richardson Gallery in New York City.

The New Yorker reviewed the show in its November 24, 2014 issue: “The inventive photographer, who works in Maine, has dispensed with the camera in his beautiful new pictures, which were made using colored gels, mesh netting and light. Graf’s photographs feel in-process, as if the fabric were still moving, refracting and layering gossamer passages of magenta, rose and acid green.” Bethany Ball has made similarly color-rich abstractions on this scale. The largest piece here is just over six feet high, but Graf’s materials give his work more texture and an exhilarating buoyancy.”

In conjunction with the exhibition, Bryan published his third monograph, Prismatic Tracks. The book was published by Conveyor Editions and featured an essay by Daniel Fuller, former director of the ICA at MECA.

Associate Professor of Graphic Design MARK JAMRA has founded a studio partnership with photographer Neil Park, called “Park & Jamra.” This collaboration involves a creative variety in communications, consisting of different forms of letterform design, concentrating on typefaces for use in various language communities in the U.S. and abroad.

Institutional News

MECA sponsored The Pulpul exhibit at the Portland Public Library’s Library’s Lobby. Free and open to the public, over 15,000 visitors enjoyed the world’s largest collection of Pulp paper covers. MECA hosted a talk by Joshua Bergery, Pulps expert and grandson of renowned Pulp Fiction author Karl E. Bergery.

MECA’s second art sale fundraiser, COLLECT, held from October 8–11, was a tremendous success, featuring over 700 pieces of work by over 200 artists, including 113 alumni. The sale raised over $13,000 to benefit MECA and support its working artists. The 2015 COLLECT’s Fall Art Sale will take place October 7–10, 2015 in the Portland Building.

Maine Campus Compact held a Presidents’ Summit on Environmental Sustainability for Maine college and university administrators and sustainability coordinators on September 20 in Brunswick. Participants from 16 Maine-based higher education institutions at the summit to discuss connecting core purposes of higher education to address environmental issues, and the challenges and opportunities for campus sustainability efforts. MECA was a supporter of the program and MECA President Rob Willard will be officially represented by the new work at the 2015 AICAD Conference at the Columbus College of Art and Design.

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Restoration of Marle Liederman Uehle’s Flow Thru Out sculpture was completed in the fall. The sculpture is located on the Portland waterfront near the Children’s Discovery Museum and the main entry doors, between the MECA entrance and the ICA. A large wooden box was opened to reveal a new sculpture that is visible to the public every day for one week while a team of alumni restored the work.

Flow Thru Out is a permanent public artwork commissioned by Portland’s Percent for Art Program. The proposal was awarded in 1994 following a national competition and was installed at MECA in 1997.

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**MFA Alumni Profile**

**SUSAN BICKFORD MFA ’01** has been a full-time practicing artist for over 25 years. She often works in new media, creating installations that utilize video, animation, sound and theater. She is an Adjunct Professor of Visual & Electronic Art at the University of Maine at Augusta besides teaching at MECA and the University of Maine at Orono. Her practice has a strong emphasis on collaboration, as evidenced by the Collaborative Portrait Projects: Farmers Edition exhibit at UMA’s Danforth Gallery, which featured to large-scale portraits of local organic farmers produced collaboratively by 200 students from 10 area schools. Susan was a driving force behind the project and the opening featured an actual farmers’ market. Each portrait began with a photograph of a farmer that was enlarged and divided into a grid of 36 squares. Individual students used a variety of techniques to interpret each square before reassembling them to create the final portrait. “The project allows students to experience the transformative power of assembly and offers an opportunity to incorporate civic lessons into art techniques and vice versa,” said Susan.

**IN HER OWN WORDS**

“Working as an artist-in-residence at Rippleffect and teaching and working on these community projects have deeply invested me in a much larger community. I have touched thousands of people —it is a privilege. And they have touched me.”

**The MFA faculty has inspired and fostered my practice in socially engaged art. I can tell that the MECA community really cares about their students.**

—Alicia Christe ’15

**MFA Program Highlights**

**NOW AVAILABLE—FULL RESIDENCY TRACK**

MECA’s MFA in Studio Art program continues to evolve with students’ needs. MECA was among the first art schools in the country to offer a full-residency program. We have recently modified our curriculum to launch a full-residency track so we can integrate MFA candidates into the vibrant life of the MECA community. If students choose this track they will have individual studio space, full use of MECA’s resources and facilities, and opportunities for teaching assistant positions. Response has been high, with many students eager to take advantage of this new option. meca.edu/mfa

**2014 HIGHLIGHTS**

Jay Sanders, the Whitney Museum of American Art Curator of Performance, opened the MFA Summer Visiting Artist Lecture Series, which featured a dynamic ensemble of artists and curators with varied critical perspectives and anti-making strategies. Other visiting artists last summer included Michael Ostman, Richard Renaldi, Abigail DeVille, Rick Lowe, Sharon Hayes, Lisa Sigal and Trevor Smith. These artists and scholars provide powerful input and connections for our MFA students through ongoing critiques and studio visits, often with profound long-lasting results.

Recent graduates CHARLEY YOUNG MFA ’14 was named one of ARTINFO Canada’s “30 Under 30” artists. MFA students and faculty also hosted a dinner for Skowhegan School of Painting & Sculpture’s residents and faculty. This fall MFA students will travel to Venice for the Bienale and to visit a number of other sites, including the Pinault Foundation’s art collection at the Palazzo Grassi, and the Fondazione Prada exhibition spaces. The trip will provide students with an in-person perspective on global art practice guaranteed to enrich studio practice.

**2015 HIGHLIGHTS**

This fall MFA students will travel to Venice for the Bienale and to visit a number of other sites, including the Pinault Foundation’s art collection at the Palazzo Grassi, and the Fondazione Prada exhibition spaces. The trip will provide students with an in-person perspective on global art practice guaranteed to enrich studio practice.

MECA MAGAZINE // WINTER + SPRING 2015
BELVEDERE GRANT FOR PROFESSIONAL DEVELOPMENT IN THE FIELD OF CRAFTS
Alumni working in the field of crafts who hold a BFA degree and have graduated within the last 10 years are eligible to apply. Grants of up to $3,000 will be awarded through a competitive review process. Application deadline is March 4, 2015. Visit meca.edu/apply for more information.

STEPHEN PACE HOUSE, STONINGTON, MAINE
Artist Stephen Pace and his wife, Palma, gave their home and studio, overlooking Stonington Harbor, to MECA in 2007 to be used as an artist residency and gallery. This four-bedroom, turn-of-the-century sea captain’s residence with a large attached barn is available during the spring, summer and fall months at the Pace House. This opportunity is open to individuals, groups and families. Preference for this residency is given to painters.

BAIE SAINTE MARIE ARTIST & FAMILY RESIDENCY AT THE JENNY FAMILY COMPOUND
The family of Barbara Rita Jenny MFA ’02 established the MECA Baie Ste Marie Artist & Family Residency in 2006. Located in New Edinburgh, Nova Scotia, the Baie Ste Marie Residency is open to MECA alumni, faculty and staff. This residency is not only distinguished by its incomparable location on the rugged Atlantic Coast of Canada, but because residents may bring their families to stay in the large house on site.

FAMILY RESIDENCY STIPEND
Through a generous grant from the Sustainable Arts Foundation, a stipend of $500 is available to help support the residencies of artists with families who attend a MECA residency. Apply for the stipend through the residency application form.

BIG INK CALL FOR ENTRIES
A Big Ink event will take place at Pickwick Independent Press in Portland, ME, in June. Big Ink is a collaborative project initiated by printmaker Lyell Castonguay that encourages the practice and understanding of large woodcut. Artists are invited to submit a proposal to create a woodcut, at least 24” x 36” in dimension, through an open call for entry. If accepted, the artist is given two months to carve his or her image into a piece of plywood. At the end of the two months, selected artists meet at Pickwick and help each other print their woodcuts onto paper, under the supervision of Castonguay. On June 5th and 6th, Pickwick Independent Press will invite the public to witness the printing of large-scale woodcuts by printmakers from New England and beyond. For more information visit lyellcastonguay.com/big-ink.

STRUGGLING WITH STUDENT LOANS?
MECA has partnered with SALT to bring our students and alumni financial education resources, advice and self-paced courses. SALT is a program developed by the nonprofit American Student Assistance, which offers live, one-on-one counseling by trained advisors and online tools to help students and alumni develop financial skills and an understanding of debt management. Membership to SALT is a free benefit to all MECA students and alumni. Learn more about loan forgiveness programs, repayment options and more. Visit saltmoney.org to register for your free account.

NEED AN INTERNSHIP?
MECA students can earn three academic credits for a supervised learning experience with a creative professional. Internships are 135 hours long over the course of 15 weeks, beginning September 1, January 15, and May 15. If you would like to offer an internship opportunity, contact artistnetwork@meca.edu.

MECA CERAMICS ALUMNI EXHIBITION
MECA is thrilled to showcase some of the finest work of our Ceramics faculty and alumni in the 2015 MECA Ceramics Alumni Exhibition, which will take place at ArtProv Gallery in Providence, RI in conjunction with the National Council on Education for the Ceramic Arts (NCECA) conference. The exhibition was organized by MECA Associate Professor of Ceramics MARIAN BAKER and juried by Susan De我爱你, Professor of Ceramics, Bates College. The exhibition will run from March 10 through April 3, 2015. Selected alumni artists include: CHRIS ARCHER MFA ’97, ADAM BOOSOJAN ’10, ADAM CHAU ’10, JULIE CUNNINGHAM ’08, KYLTYNN DUGGAN ’07, ADAM KING ’12, SHERI INEZ KOTOWSKI ’81, RUCHIKA MADAN ’93, MATTHEW MCCOVERN ’97, JAMES MITSCHMYER ’05, LEANNA MORRIS MFA ’14, EMILY DIAZ NORTON ’07, HOPE ROVELTO ’01, MILES SPADONE ’13, SAMUEL THOMPSON ’05, ERIK WILHELMSEN ’05, NATHAN WILLEV ‘91, and faculty members: MARIAN BAKER, LUCY BRESLIN, MARK JOHNSON and KARI RASHD ’97.

MECA PAINTERS 10 YEARS LATER
2005 MECA Painters 10 Years Later is an annual exhibit at the June Fitzpatrick Gallery at MECA featuring MECA painting majors a decade after graduation. This year the participating artists included REBECCA BRANDT, THOMAS COOK, NICOLE DUENEBER, ELIZABETH REID, and HILARY STEPHENSON. January 24–February 13

MECA 2015 ALUMNI BIENNIAL
The MECA Alumni Biennial will take place in October in the ICA at MECA. This themed exhibition is curated by three distinguished jurors and features the work of three to five BFA and MFA alumni. Application deadline is March 31, 2015. Visit meca.edu/biennial for more information and to apply.

FOR A FULL LIST OF ALUMNI BENEFITS, VISIT meca.edu/alumni

CALENDAR OF ALUMNI OPPORTUNITIES
Belvedere Grant Competition  March 4, 2015
Opportunity Application Deadline  March 23, 2015
Ceramics Alumni Exhibition Opening Reception  Providence, RI  March 27, 2015
Alumni Biennial Application Deadline  April 16, 2015
Big Ink event at Pickwick Press  June 5 & 6, 2015
Holiday Sale Vendor Application Deadline  August 1, 2015
COLLECT Participation Deadline  COLLECT Art Sale  October 7–10, 2015
Alumni Biennial Opening  October 9, 2015
Alumni Weekend  October 9–11, 2015
Alumni Print Session  October 12, 2015
- Internships  November 1, 2015
- Post a Summer Internship  March 1, 2015
- Post a Spring Internship  August 1, 2015
- Post a Full Internship  August 1, 2015

meca.edu
For more than a hundred years, MECA's alumni have made outstanding contributions in their respective fields. In the 21st century, they now bring the qualities of creative problem-solving blended with an entrepreneurial spirit to continue MECA's legacy of excellence.

1950s–60s
SYLVIA BANGS (attended) ’58 exhibited black and white pen and ink drawings at the Centre Street Arts Gallery in Bath, ME.

1970s
MARY “POOGY” BJERKLIE ’77 had her work included in a group show at Sears Peyton Gallery in New York City.

MATT BLACKWELL ’77 had his paintings of cars installed at Perigo Gallery in Brooklyn for the Brooklyn Gravity Racers event, which featured races of over 200 toy-sized art cars.

1980s
CONNIE HAYES ’80 will teach two painting courses this summer through the JICS program in Città Castellana, Italy: a two-week course called Measurement and Color Language, and a three-week course called Borrowed Views.

JEFFREY HERMAN ’81 was elected into the fellowship program at Civita Castellana, Italy: a two-week course, called Measurement and Color Language, and a three-week course called Borrowed Views.

CATHERINE “KAT” TAYLOR ’83 self-published a book called Protagrass’s Mysterious Dream that features twelve of her pen and ink drawings and accompanying stories through her publishing company, White Cat Publishing.

MARIANNE LLOYD ’83 was featured in an article on designer Angela Adams’s blog.

ROB LUCI ’84 installed his Cazenhovian Landforms exhibition at Stone Quarry Hill Art Park in Cazenovia, NY. For more about Cazenovia, see page 3.

Catherine Crane ’86, Fox Amid Diatoms, 8.25” x 11”, monoprint on pixel and aluminum plate, 2014. PHOTO: JENNIFER CRENSON

GISELLE GAVIARTE ’93, Incoming, oil on panel, 36” x 48”, 2014.
Brendan Mullins (attended '03) gave an artist talk on his recent work created during his residency at Little Paper Planes in San Francisco, CA.

Ken Murphy '03, owner of Murphy Empire, designed the Portland Museum of Art’s member magazine.

Nolans Stewart '03 started a new company called Coastal Root Bitters that uses Maine-based ingredients, and was featured in an article from the Portland Press Herald. The company was the subject of a news story that her cartoon series shared the poster that highlighted the diverse ecosystem of the Terrapin Forest. The objective was to illustrate the ecosystem with a focus on the Alexander Archipelago Wolf, which Greenpeace has recently petitioned to protect under the Endangered Species Act. This poster was created as an informational poster that highlighted the diverse ecosystem of the Terrapin Forest.

Chad Creighton '12 also had his work included in the group exhibition titled "Wildlife on the Move." Ten percent of the proceeds from these books help to fund Maine Audubon's outreach programs for underserved preschools. Jada also had a solo exhibition at the Maine Audubon's documentary project, Recently Extinct Birds of North America. She has done work for the Humane Society, Cambria Press, and Empire, Real of Fantasy and Appearance media. Jada’s drawings have also been featured on Artifact.com in the Pasadena Weekly and The Portland Phoenix.

Taylor Franklin '06 had his first solo exhibition titled "CUT THE WINDOW" at As Gallery in Astoria, OR.

Kristen Gings '06 recently graduated with a BS in Biology from the University of Maine at Orono, and received her BS in Art from Falmouth University in Falmouth, England.

Edward "Ted" Lot '06 had his wearable home project called "Temporary Residency" installed at the Portland Museum of Art in Portland, ME.

"Beads of the World," a traveling exhibition, was featured in this issue. The exhibition documents the installation.

Jennifer "Jenna" Crowder '09 organized a three-city-wide art event called "city drift." Portland is the last stop in a three-city-wide event that features three cities: Portland, ME, New York, and San Francisco, CA.

Edwige Charlott '10 exhibited her work in Works Above Water at Saccarappa Art Collective in Westbrook, ME, in Inheritance: Chester Village Art at the Thomas Eatkins House in Chebeague Island, ME, and in the group show titled "For the Love of Dolphins" at the Portland Museum of Art Contemporary Craft Show, and at A Fine Thing: Edward T. Pollack Fine Art in Portland, ME.

Jenny Lee Maas '10 was a featured artist at the Maine Jewish Museum in Portland, ME.


downloads in Racked National, a fashion website/blog, in the spring edition of Juxtapoz.com, in the 2015 issue of Ink, Press, Repeat, and in the 2015 issue of Esquire.

All of the boursiers are French, but each year one American is also chosen to be part of the program. MARGARET "MAGGIE" MULH '11 held a studio sale at Mayo Street Arts in Portland, ME, to raise funds to purchase art supplies for workshops that she is now offering to people in Moldova, a small country near the Ukraine.

Elizabeb "Abbebi" Russell '01 had his exhibition titled "Mantra" at the Portland Museum of Art Contemporary Craft Show, and at A Fine Thing: Edward T. Pollack Fine Art in Portland, ME.

Chad Creighton '09 had an exhibition titled "Harbor" at Habitat on Arts Center in Sharon, NH.

Harlan Crichton '12 gave an artist talk titled "For the Love of Dolphins" at the Bath School of Art and Design, in the "Artists at Work" program. Jada also had a solo exhibition at the Maine Jewish Museum in Portland, ME.

The summit was called "Truth In Politics: for underserved preschools. Jada also had a solo exhibition at the Maine Jewish Museum in Portland, ME.
James Albert Rollins '63 of Boothbay Harbor and Chebeague Island, ME, died Jan. 20, 2014, in Palm Harbor, FL, at the age of 74. Jim was born in Portland in 1940. He graduated from Deering High School in 1958 and received his diploma from the Portland School of Fine and Applied Arts, with an emphasis on commercial art, in 1963. In 1962, Jim married fellow student Dolores Christian '62, and they moved to Boothbay Harbor, where Jim was employed by the National Marine Fishery Service. In the following years, Jim established Rollins Signs and Graphics and later worked for Bieplo Laboratory for Ocean Sciences. Recently, he was employed by Harbor Beauty. In their retirement years, Jim and Dolores formed a musical group, performing at various events. Dolly sang songs of her French-American heritage, while her husband sang his blues and folk songs. The couple was married for 50 years. Dolores was survived by their son and grandson, and their daughter, Sandy.

Toni Jo Coppa MFA '13 had a solo exhibition titled Toni Jo Coppa at the Denmark Art Center, in Denmark, ME. She received her diploma from the Portland School of Fine and Applied Arts, with an emphasis on commercial art, in 1953. In 1952, Jim married fellow student Dolores Christian '62, and they moved to Boothbay Harbor, where Jim was employed by the National Marine Fishery Service. In the following years, Jim established Rollins Signs and Graphics and later worked for Bieplo Laboratory for Ocean Sciences. Recently, he was employed by Harbor Beauty. In their retirement years, Jim and Dolores formed a musical group, performing at various events. Dolly sang songs of her French-American heritage, while her husband sang his blues and folk songs. The couple was married for 50 years. Dolores was survived by their son and grandson, and their daughter, Sandy.

Pilar Nadal MFA '11 taught a class called Screenprinting Mastery, and then taught a workshop with Erin Sweeney '99 called Instant Letterpress at Pickwick Press in Portland, ME. She partnered with Friends of Congress Square and SPACE Gallery to create a project called “Rocking Chair Projects” in Congress Square, Portland.

Sanford Lapage MFA '13 and Carlos Eduardo Pileggi MFA '13 were artists in residence at the New York Art Residency and Studios (NARS) Foundation in Brooklyn. They participated in the group exhibition Layers of Response, which highlighted the work of the artists-in-residence, and Curatorial, which included the work of multiple artists’ work by curators Benjamin Sutton and J. Andrew Litt. Also included in the show was “The Girls Next Door at Floor Grid Gallery in Floor Space, Brooklyn, NY.

Sandra Lapage MFA '13 and Carlos Eduardo Pileggi MFA '13 were artists-in-residence at New York Art Residency and Studios (NARS) Foundation in Brooklyn. They participated in the group exhibition Layers of Response, which highlighted the work of the artists-in-residence, and Curatorial, which included the work of multiple artists’ work by curators Benjamin Sutton and J. Andrew Litt. Also included in the show was “The Girls Next Door at Floor Grid Gallery in Floor Space, Brooklyn, NY.

In memoriam

James Albert Rollins '63 of Boothbay Harbor and Chebeague Island, ME, died Jan. 20, 2014, in Palm Harbor, FL, at the age of 74. Jim was born in Portland in 1940. He graduated from Deering High School in 1958 and received his diploma from the Portland School of Fine and Applied Arts, with an emphasis on commercial art, in 1963. In 1962, Jim married fellow student Dolores Christian '62, and they moved to Boothbay Harbor, where Jim was employed by the National Marine Fishery Service. In the following years, Jim established Rollins Signs and Graphics and later worked for Bieplo Laboratory for Ocean Sciences. Recently, he was employed by Harbor Beauty. In their retirement years, Jim and Dolores formed a musical group, performing at various events. Dolly sang songs of her French-American heritage, while her husband sang his blues and folk songs. The couple was married for 50 years. Dolores was survived by their son and grandson, and their daughter, Sandy.

Toni Jo Coppa MFA '13 had a solo exhibition titled Toni Jo Coppa at the Denmark Art Center, in Denmark, ME. She received her diploma from the Portland School of Fine and Applied Arts, with an emphasis on commercial art, in 1953. In 1952, Jim married fellow student Dolores Christian '62, and they moved to Boothbay Harbor, where Jim was employed by the National Marine Fishery Service. In the following years, Jim established Rollins Signs and Graphics and later worked for Bieplo Laboratory for Ocean Sciences. Recently, he was employed by Harbor Beauty. In their retirement years, Jim and Dolores formed a musical group, performing at various events. Dolly sang songs of her French-American heritage, while her husband sang his blues and folk songs. The couple was married for 50 years. Dolores was survived by their son and grandson, and their daughter, Sandy.

Pilar Nadal MFA '11 taught a class called Screenprinting Mastery, and then taught a workshop with Erin Sweeney '99 called Instant Letterpress at Pickwick Press in Portland, ME. She partnered with Friends of Congress Square and SPACE Gallery to create a project called “Rocking Chair Projects” in Congress Square, Portland.

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art education

TEACH WHAT YOU LOVE

MECA’s newly accredited to-month Master of Arts in Teaching (MAT) program offers an exceptional program for artists who wish to teach. The MAT, which grew out of MECA’s Art Education certification program, has been approved by the National Association of Schools of Art and Design (NASAD) and the State of Maine. The program is designed so that participants meet Maine’s requirements for initial teacher certification while getting the critical and creative engagement expected at the graduate level.

From the first day of class, teacher candidates interact with children and youth in a variety of schools and community settings, such as museums, summer school programs, and nonprofit organizations, to provide a rich learning environment for arts-integrated explorations. MAT candidates also learn education theory, history and methods. Student teaching internships in the spring semester prepare candidates to begin their careers as confident art educators. Candidates are selected on the basis of a strong art portfolio and the academic potential to complete a master’s program. To learn more about our innovative Art Education initiatives, please visit our blog at arted.meca.edu.

For information on the Art Education program at MECA, please contact arted@meca.edu.

Adventures in Art (AiA), a multi-layered program that combines visual and verbal literacy with art-making, was hosted by MECA’s MAT program in early December. AiA starts with visits to public school classrooms that feature mini-lessons and hands-on activities. These visits set the stage for day-long workshops at MECA that include tours of the ICA with gallery games, art-making and critique. Exhibits of student work with corresponding documentation is then hung in the partner schools. This year the MAT’s AiA served seven classrooms and over 150 children in grades 1-5 from the Hall School, Portland.

MAT STUDENTS AT MECA
INSPIRE + HEAL THROUGH TEACHING VISUAL ART

Making art transports the mind, body and soul to places of imagination and inspiration. While the Master of Arts in Teaching program at Maine College of Art primarily prepares teacher candidates to teach in K-12 public schools, opportunities for teaching art in local community-based settings abound. As part of the Alternative Settings class with Assistant Professor and Director of Art Education Outreach Kelly McConnell, a group of MAT candidates, including Adrienne Kitko, Debra Schaeffer, Lia Petriccione, Shaun Alyward and Tess Hitchcock, selected a placement at the Barbara Bush Children’s Hospital at Maine Medical Center in Portland.

The group shared their enthusiasm for collaborative and individual art making by planning a group activity, followed by one-on-one initiatives tailored for each person.

To begin, they set up a station for the children to learn and explore. Their lesson plans included providing the young patients with various paints, colors and brushes to design unique puzzle pieces that would form a whole. “Tess, Lia and I got to the hospital early to set up,” explained Adrienne. “While we were waiting at the nurses’ station, I heard doors slowly open, and saw tiny eyes peering at us through the sliver of the open door. We put our stuff down and immediately participated in the painting, laughing and playing around with the puzzle pieces.”

After the puzzle activity, the MAT teacher candidates worked with individual patients, designing lessons that focused on art skills that would bring out personal expression and be fun to do. Each teacher candidate used a medium that the children wanted to learn something more about. When describing the experience, Tess Hitchcock noted, “Ashleigh wanted to learn how to paint, so I brought watercolors and a smile to the hospital one Saturday morning.” Tess’s lesson built on Ashleigh’s desire to paint and extended her thinking by posing age-related provocative questions about art making like, “Is it okay to make a mess?” and “Does your painting have to look like something real?” Soon following her lesson with Tess, Ashleigh purchased a watercolor set of her own and continues to experiment with her newfound medium.

The Barbara Bush Children’s Hospital reflects the experience of teacher candidates in all of the Alternative Settings class with its diverse patient population. The hospital student population is a microcosm of the community itself. The patients’ ages range from infants to individuals in their senior years. The hospital’s patient demographics reflect the diversity of Maine society—a reminder that the arts should be a part of all children’s education.

Adrienne further explained their planning process: “Our hope was for the children to get to know one another, make a friend or two and realize they are not alone. Our hopes were exceeded when we had more children than we expected and their family members participated in the painting, laughing and playing around with the puzzle pieces.”

For more info, visit meca.edu/mat.
I started taking painting classes at MECA through the Continuing Studies program in 2007, and have taken Diane Dahlke’s The Practice of Painting (several times) and Janet Manyan’s Painting the Portrait Head. The instructors and coursework were invaluable, as was interacting with the other students and seeing the great variety of approaches to painting. I am a scientist by training, and spent many years studying fish. I have produced a number of pen and ink technical illustrations of fish for research publications. Long hours spent working with preserved specimens in museum collections, and the fascination I have with the fish themselves and the process of studying them, have inspired paintings such as Two Fish in a Bottle (Alosa sapidissima) and Two Fish

Participants in Continuing Studies exhibitions is always a thrill; it provides an opportunity to share one’s work with a wider audience and to meet fellow artists. I am planning to take more coursework through MECA’s Visual Arts Pre-College program in 2007, and have taken Diane Dahlke’s The Practice of Painting (several times) and Janet Manyan’s Painting the Portrait Head. The instructors and coursework were invaluable, as was interacting with the other students and seeing the great variety of approaches to painting. I am a scientist by training, and spent many years studying fish. I have produced a number of pen and ink technical illustrations of fish for research publications. Long hours spent working with preserved specimens in museum collections, and the fascination I have with the fish themselves and the process of studying them, have inspired paintings such as Two Fish in a Bottle (Alosa sapidissima) and Two Fish.

Participating in Continuing Studies exhibitions is always a thrill; it provides an opportunity to share one’s work with a wider audience and to meet fellow artists. I am planning to take more coursework through MECA’s Continuing Studies as time permits, both in painting and other media such as printing and sculpture.

—BRIAN FARM
MECAmorphosis
MAY 1
MECA’s Spring Gala, Fashion Show + BFA Thesis Exhibition hosted in conjunction with: First Friday Art Walk
meca.edu/mecamorphosis

Commencement
MAY 9
Hosted at the State Theatre, class of ’15 Commencement for BFA, MFA and MAT students
meca.edu/commencement

Thomas Moser: A Legacy In Wood
JULY 23 – SEPTEMBER 21
Connecting the past to the future through fine wood craftsmanship
meca.edu/moser

BFA Thesis Exhibition
APRIL 27 – MAY 16, 2015
Bachelor of Fine Arts students present their Thesis work in the Porteous building of MECA
index.meca.edu

MFA Thesis Exhibition:
MAY 8 – MAY 31
Masters of Fine Arts students present their thesis work in the Institute of Contemporary Art at MECA
index.meca.edu

COLLECT
OCTOBER 7 – 10
A benefit for MECA’s scholarship fund and to support local artists
meca.edu/artsale

MECA + PechaKucha Portland
OCTOBER 29
Presented in collaboration with Maine Center for Creativity and the PechaKucha Portland Committee, this special edition PechaKucha will feature storytelling from the MECA community
meca.edu/pk

MECA Matters.

SO DOES YOUR SUPPORT.
Maine College of Art relies on annual fund gifts to sustain and grow our programs. The annual fund supports student scholarships, visiting artist lectures, Continuing Studies classes, art education programs and more. Every gift has a direct impact on our students and is used in the year it is received.

INVESTING IN ARTS EDUCATION
“I’ve taken Continuing Studies classes at MECA for the past 20 years. The facilities—including the library—are excellent. Taking classes at MECA made me aware of what the College is doing to build a community of artists in Maine and beyond. I am very glad to support arts education and this arts community through donations to MECA’s annual fund.”
—JENNY SCHEU

Making a one-time or recurring gift online is safe and secure. Visit meca.edu/donate.

There are many ways to support MECA. For other giving options, including gifts of stock, event sponsorships, the monthly sustainer program, or including MECA in your will please contact:
Rebecca Swanson Conrad, Vice President for Institutional Advancement
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