MECA MAGAZINE
SPRING + SUMMER 2013

LEGACY + VISION
A CONVERSATION BETWEEN TWO PRESIDENTS

MECA MAKES ITS MARK
STUDENTS CREATE A NEW VISUAL IDENTITY
DARIN BERNUM

Published twice a year, the goal of this publication is to inform and engage students, alumni, faculty, staff, trustees, and friends of the MECA community about exciting developments on campus and around the world. We encourage you to submit feedback, news, class notes, old photos, and story ideas for consideration to news@meca.edu.

welcome
FROM DEAN IAN ANDERSON
Dear Friends,

I am pleased to introduce the inaugural issue of our new MECA magazine. As our flagship publication, it bears the responsibility of keeping step with MECA’s hallmark, since 1882, of personal, artistic, and professional growth. I invite you to read, within its pages, about several noteworthy transformations that have taken place at MECA over the course of the past several months: transformations that demonstrate our hallmark remains true.

At MECA, our curriculum supports the creative spirit of our students, empowering them to become artists, citizens, and entrepreneurs. We are proud to be an active leader in the field of art and design, both as an educational institution and as a community of working artists. Our small city campus allows for close relationships to grow, both inside and outside of the college, forming new networks for communication and collaboration. Our faculty, who serve as both mentors and co-learners, work diligently to ensure that our students become effective artists—in the studio, in the community, and in the world.

Our new logo is the result of an inspiring collaboration between our talented faculty, dedicated students, and internationally recognized design professionals. This dynamic process consisted of a three-day charrette hosted by Eddie Opara of Pentagram Design and serves as a powerful testimony to what can be accomplished when inspiration, expertise, and passion for one’s craft intersect. Read more about this exciting development by turning to page 16.

We are also thrilled to announce a new major in Textile and Fashion Design. Made possible by a generous gift from the Quimby Family Foundation, the new program will focus on imparting a deep understanding of the design and making of textiles, extensive study of the field of apparel, and ultimately, fashion as a contemporary response. Meet Chair of the Textile and Fashion Design department, Anne Emlein, on page 21.

I hope you enjoy the following pages and welcome your impressions, comments, thoughts and reactions.

All the best,

Ian Anderson
Vice President of Academic Affairs & Dean of the College

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Our Mission
Maine College of Art delivers a demanding and enlivening education in visual art and design within an intimate learning community. We teach each student how to transform aspirations and values into a creative practice that serves as the foundation for a lifelong pursuit of personal and professional goals.

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The purchase and transformation of the Porteous Building, at a pivotal time in the College’s history, is the legacy of Roger Gilmore, MECA president from 1989 to 2001. Recently, Roger sat down to muse with Don Tuski, current president, about MECA today, how it has evolved over the past two decades, and what space art colleges might occupy in the future.

**DON** I have always held strong to my belief in artists as public intellectuals and art as central to culture, not an add-on. The idea of coming to a college that is a small and intimate environment with intensity and focus around the creation of art was really important to me. The power of the art college process, the critique process, seeing the world in more thorough and thoughtful ways, where you use your head, heart, and hands, are all appealing.

**ROGER** My initial impressions of you, Dim, were that you looked like you would be a very good fit. Indeed, MECA has evolved very nicely into more of a complete and stable institution. It’s a thrill to see it continuing on a forward, upward trajectory and developing new programs that were only a dream 15 years ago. MECA continues to be a very strong, independent, professional art college and an even more central presence downtown. In the late ’90s, we were just beginning to realize these connections.

**DON** Portland’s mayor, Michael Bloomberg, refers to MECA as the anchor of the arts district, and I love the fact that a couple of years ago, visionary philanthropist Roxanne Quimby said, “I can’t imagine this city without art.” We have a big recruitment initiative underway. This year we visited 40 states across the U.S. and other countries. Alumni love helping a place they feel very strongly about and that they feel is their own. 

**DON** For a small college, our alumni are spread out nicely. In February, a large group of us went down to New York City for the opening of an exhibit featuring Ahmed Azouzou, ’15, whose work has garnered worldwide attention. Azouzou’s work was shown alongside that of major artists Francisco Bacon, Philip Guston, and Paula Rego. Many alumni have been very helpful, and we try to be as supportive as we can, so that they continue to feel good about MECA.

**ROGER** Another example is the memorial MECA hosted last September for Jinx Dustin, ’91. Talk about a sense of family! When a family wants to have a memorial at an art college, that really reflects a sense of community.

**DON** Community is a term that students still use when explaining why they came to college here. If you ever search YouTube for “Maine College of Art” or “MECA,” there are a lot of student videos and it’s interesting how many times the notion of community comes up. It’s pretty powerful.

**ROGER** MECA’s legacy began in the early 1900s, and as the College continues to have positive momentum and modest growth, the legacy will continue to grow and grow and grow. Should we try to anticipate the nature of colleges in 50 years? Will all be online and the building for sales? I don’t think so. There’s something about the tangibility, the physical reality, and the togetherness of the students with the faculty. I also love the bookends of programming at MECA. It is so ironic that this relatively modest-sized art college has been able to maintain both an innovative MFA program and Pre-College classes in the summer. It’s a lot to be the grandfather of.

**DON** The way that students are asked to look at the world and are assigned certain readings can make them more powerful than a lot of other approaches to higher education. Nothing replaces live people in a live studio doing a live critique, or a live professor interacting with a student around creating work. It’s hard to Skype that. As long as art colleges can find ways to educate as efficiently as possible, using technology in non-traditional ways, they will persist as physical spaces. When you see people of all ages getting involved in art, you realize it’s one of the last intellectual frontiers for people who have been successful in business, law, sports, government, and other careers. Human beings are really creative animals, and it’s up to art colleges to rediscover the importance of artists as public intellectuals in communities. I’m thinking of an art college version of Microsoft. Artists make communities better. Find me a community that artists have made worse. I haven’t found one yet. At MECA, our hallmark is helping artists to build a strong traditional studio practice while embarking on the potential of the broader notion of the ‘post-studio’ studio. We have a curriculum that connects us to places like the Tellus, downtown Portland, Freebie Street, Portland State University, and Cultural Centering.

**ROGER** The most creative artists are moving beyond solving problems to adding new questions, finding new ways of looking at things, and new ways of relating. And those questions are integral to MECA’s vision to support our alumni and really make sure that our student work continues to produce great art, make a living, and navigate the world beyond our walls.

**DON** I don’t see us going over 500. Trying to be more efficient and keeping costs down, especially in the real estate market in downtown Portland. Doesn’t available space make communities better. Find me a community that artists have made worse. I haven’t found one yet. At MECA, our hallmark is helping artists to build a strong traditional studio practice while embarking on the potential of the broader notion of the ‘post-studio’ studio. We have a curriculum that connects us to places like the Tellus, downtown Portland, Freebie Street, Portland State University, and Cultural Centering.

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continue reading...
At MECA, we want students to build their resumes from the day they enter. Kristin Fitzpatrick ’13 is a Printmaking major with a minor in Public Engagement. While in college, Kristin had internships at Pickwick Independent Press, New Frontiers, and Fish House Designs. As a student, her work was exhibited and sold at Rise Contemporary, The Landing Gallery, and the Lewis Gallery. After graduating in May, she began her time at the Monhegan Residency. She will spend this fall at Zea Mays Printmaking in Massachusetts and then return to Maine where she has a two-person exhibition at The Landing Gallery. For more about Kristin, see kfitzpatrick@meca.edu.

PHOTO ADRIANE HERMAN

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PHOTO ADRIANE HERMAN

PUBLIC ENGAGEMENT

Students Making a Difference

Using community service as currency was the concept behind MECA’s first-ever Yankee Swap Pop Up Shop. Faculty member PAUL GEBHARDT and local marketer John Books worked with students to develop this one-night-only shop during the holidays. Handmade goods and art created by MECA students were sold for time instead of money. In exchange for artwork, “buyers” committed to volunteer at a cause of their choice for half of the time it took to make the art.

MECA students from various departments and disciplines created a visual campaign to Provoke the Vote that included prints, posters, zines, stickers, buttons, video, performance, and social media. Maine College of Art partnered with the League of Young Voters to educate students about voter engagement and train them to register voters. The Portland Public Library displayed an exhibition of posters made by students in the Graphic Design major.

ALAN ADRANNA WARNER ’12 curated The Other Side of Shade, a collection of works that interpret and reflect the issues of race, oppression, and power. Participating artists included alumni EDWIGE CHARLOT ’10, ADRIANA WARNER ’12 and NICOLE WARRIOR ’12 as well as student TAMEGOA NIXON ’14. This exhibition and related programs in the Portland building was presented by the Public Engagement program at MECA and the NAACP Portland Branch with generous funding from the Edward H. Davis Benevolent Fund of the Maine Community Foundation. The MLK Fellows, a youth leadership group of the NAACP’s Portland branch.

In their first week at school, nearly 40 freshmen participated in a project on the construction site for the new Portland Street Teens Shelter. Wright-Ryan Construction presented the students with individual panels and the students chose the theme. Each square honors a different nationality from the diverse young people population of nearby Portland High School. Selected panels will hang permanently on the inside of the renovated space for teens. This is one example of how freshmen partner with the community the day they enter the college. The PV in class is divided into six sections, each with a community partner and a public project.

PUBLIC ENGAGEMENT

Student Capstone Projects

Students can earn a minor in Public Engagement by taking additional coursework, completing an internship, and developing a capstone project.

KYLE DIMARE ’12 worked with Youth Build to teach a workshop on the design process utilizing CNC technology to produce sculptures.

HANNAH MERCHANT ’13 worked with Cultivating Community to design a bicycle powered farm stand.

KRISTIN FITZPATRICK ’13 worked with the Big Mouths youth leadership group from Cultivating Community on a print media campaign to educate high school students on healthy food choices.

With our Artists at Work program, we give students the skills, opportunities, and experiences to transform aspirations and values into a creative practice that serves as the foundation for a lifelong pursuit of personal and professional goals.

PUBLIC ENGAGEMENT

The Public Engagement Minor is a four-year curricular pathway that integrates art, real-world problems and community partners into the BFA studio curriculum. The minor is a model for interdisciplinary education with an extracurricular pre-professional program, exposing students to skills for a variety of careers in non-profit and educational organizations, art institutions, graduate study, and expanded notions of entrepreneurial studio practices.

PROFESSIONAL DEVELOPMENT

Through internships, exhibitions, classes and workshops, students begin building their resumes from the day they enter college.

Work With Us

Maine College of Art works with non-profits, businesses and individuals to develop creative solutions—from addressing social issues and creating change to professional development and commissions. Should you be working with us?

Public Engagement Projects:

ELIZABETH JABAR
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Internships + Freelance Opportunities:

JESSICA TOMLINSON
Director of Artists at Work
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TAMIEQUA NIXON + EDWIGE CHARLOT

Students at Work

Right: Students explore issues of race, oppression, and power through a hands-on artmaking collaboration between MECA’s Public Engagement department and MLK Fellows, a youth leadership group of the NAACP’s Portland branch.

MLK Fellows engage with senior citizens at Bayview Heights through art workshops.

Below: “Collectors’ Market” art sale.

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Creative Entrepreneurship

Under the guidance of Graphic Design professor SAMANTHA HAARDICH, Graphic Design students collaborated with organizers of the annual MECA Holiday Sale to produce the visual identity for this year’s event. The design concept was featured on the poster, advertisements, and brochures as well as in the front window display. The display won first prize in Portland’s Downtown District Winter Window Walk Competition.

More than 20 students participated in the annual MECA Holiday Sale. With thousands of visitors and more than $300,000 in transactions, the Holiday Sale provides students with an opportunity to learn about product development, visual display, pricing, marketing, and basic bookkeeping.

For the 15th year, the D.L. Geary Brewing Company sponsored their Geary’s Summer Ale package design competition at MECA. From the 60 entries, owner David Geary selected the design by KAITLIN CALLENDER ‘14, a Graphic Design major. Her image of the working water front will be featured on one million bottles of beer and related packaging. She also won $5,000 cash. Geary’s partnership with the College is a way for the company to give back to the community and also to support art education and innovation.

Mike Hagge solicited the help of the College when he wanted “to make something that’s invisible become visible.” Students created 42 urban illustrations and 14 were then applied to the clock face over the course of the semester. The work will be sold and proceeds will go towards the fundraising effort for the clock’s restoration.

EMILY ROGSTAD ’13 will participate in a national juried exhibition of contemporary jewelry at the Torpedo Gallery in Alexandria, Virginia. The exhibition is titled Fabricated. Emily’s work will be exhibited alongside that of top professional contemporary artists from around the country and reflects her exploration into abstracting the choker.

SHELBY GOLDSMITH ’13, a Metallurgical & Jewelry major, coordinated a successful campus-wide donation effort of food and clothing to help her home state of New Jersey in the aftermath of Hurricane Sandy.

Furniture Design major JAKE MICHAUD ’14, a Woodworking major and Public Engagement Professor, came in first place at the 13th Annual University of Southern Maine Royal Majesty Drag Competition. In addition to receiving a standing ovation from the 700-person crowd, Michael’s entrepreneurial efforts also helped raise $4,000 for USM’s Center for Sexuality and Gender Diversity.

Professional Development

MECA is partnering with Creative Portland and Maine Volunteer Lawyers for the Arts to present a year-long series of professional development workshops to provide artists with business basics. Support is provided by the Guberman Family Foundation. Past topics have addressed grantwriting, taxes, image management, and website development.

Upcoming Workshops

MAY 8 Being a Professional: Responsibilities & Expectations
AUGUST 14 Going Big

Workshops are held in Osher Hall from 6 – 9pm. Admission is free for students, faculty, staff, and alumni and $10 for all others. For videos of past presenters and registration for workshops, see creativeportland.com/pdp

MECA partnered with the Maine Arts Commission this fall to bring Creative Capital on campus for a two-day professional development retreat. A review panel selected 20 emerging artists to participate, including ten alumni. Creative Capital is a national non-profit organization dedicated to providing integrated financial and advisory support to artists pursuing adventurous projects.

Creative Artists at Work

Holiday Sale Window 2012, designed by students.
Kaitlin Calleender ’14, Geary’s Summer Ale Competition Winner 2013.
Holiday Sale Window 2012, designed by students.
Shelby Goldsmith ’14 organized a resource drive in response to Hurricane Sandy.
Nathalie Reed ’13 interned with a jeweler to learn more about operating a craft business.
Kaitlin Calleender ’14 organized a resource drive in response to Hurricane Sandy.
Nathalie Reed ’13 interned with a jeweler to learn more about operating a craft business.

COURSES FROM TOP

Holiday Sale Window 2012, designed by students.
Kaitlin Calleender ’14, Geary’s Summer Ale Competition Winner 2012.
Scott Mack with Before the Clock student artwork.
A junior in the Sculpture Department, Shannon Googins ’14, was recently awarded the Maine Fund Prize recognizing studio practice.

The pinnacle exhibition for BFA students features a culmination of their thesis research and installation projects of new MFA works during the summer intensive.

MFA IN PORTEOUS
MFA THESIS EXHIBITION May 2013
MFA SUMMER EXHIBITIONS June – July Installation projects of new MFA works during the summer intensive.

MFA RETROSPECTIVE August An exhibition featuring new artworks from the MFA summer intensive.

BFA OFF-CAMPUS
The Center for Maine Contemporary Art and curator emeritus Bruce Brown mounted the exhibition: Prints: Breaking Boundaries at the Portland Public Library in Portland this fall. The exhibit included works of current students.

MFA RETROSPECTIVE
The exhibition will be on view at the Portland Public Library through 2014.

BFA AWARD WINNERS

MECA MAGAZINE // SPRING + SUMMER 2013
Faculty Achievements

EXCELLENCE IN ACTION

EDE CUER, Adjunct Assistant Professor in Art History, co-founded a Slovenian artist’s collective featured at Tate Modern in London, New Slovenearte Kunst (1984 – 1992). A Historical Perspective. She gave a talk at the Tate and contributed a major essay to the exhibition’s catalogue.

The 2012 Faculty Exhibition The World Over at ICA at MECA included work by JEFFREY CLANCY, Metalsmithing & Jewelry; ELIZABETH JABR and COLLEEN KINSELLA, Printmaking; ADAM MANLEY, Woodworking & Furniture Design; and GAIL SPAIEN, Painting. This thematic faculty exhibition was juried by Amelia Scilly, Deputy Director and Curator of White Columns in New York.

The Museum of Fine Arts, Houston, recently acquired two photographs from Adjunct Assistant Professor of Photography CHEERYL ST. ONGE’S Natural Findings 2009 portfolio. From the same portfolio, two photographs are included in the University of Maine Museum of Art’s 31st Triennial 2013 exhibition. A 2013 Guy george Fellow, ST. ONGE plans on two weeks in Haiti this summer with nine painters, then will head off to Houston as a Visiting Artist at the Houston Center for Photography.

PHILIP BRUD, Assistant Professor of Painting, exhibited portraits of two cinema backgrounds actors at The University of Vermont, November 2012 – February 2013. The oil on linen paintings are portraits of invisibility. A leading contemporary art gallery in Boston, Ellen Miller Gallery, hosted a solo show of New Paintings by Professor of Painting GAIL SPAIEN’S most recent work from March 1, 2013 to April 13, 2013. Acrylic on linen, Spaien’s large scale landscapes evoke, Ellen Miller states, “an ephemeral atmosphere akin to being in nature.” The Kids Are All Right, an exhibition about family and photography held at the John Michael Kohler Arts Center in Wisconsin, September 2012 – January 2013, included the works of Associate Professor and Program Chair in Photography JUSTIN KIRCHOFF, Professor of Liberal Arts. DANA SAWYER authored a biography of Aldous Huxley in 2002. This September, he will lecture on Huxley and the paranormal at Oxford University during the Fifth International Aldous Huxley Symposium. The prestigious 2013 Coretta Scott King Illustrator Honor has been awarded to Adjunct Instructor of Illustration DANIEL MINTER whose illustrations in Ellen’s Dream accompany Kelly Starling Lyons’ words that tell the story of a young girl who learns the new meaning of freedom during the time of the Reconstruction. Adjunct Assistant Professor in Illustration JAMIE HOGAN, in tandem with author April Pulley Sayre saw Here Come the Humpbacks! published by Charlesbridge Publishing in February 2013. Hogan’s rich pastels complement Sayre’s text to deliver a scientifically accurate account of the humpbacks’ migration.

Show #10: Your Face is a Landscape, an exhibition curated by Sara Reiman and Reina Shibata at 528 W. 28th Street. #10, in New York City, included paintings by HILARY IRONS, Adjunct Instructor of Foundation. Hilary Irons was one of sixteen artists chosen for the exhibition from over 400 submissions.

The New Hampshire Institute of Art Gallery, Manchester NH: Amelia Center Gallery in Panama City, FL, Market House Craft Center, Lancaster, PA, and Terra Incognita Gallery, Chicago, IL, are a handful of the national juried exhibitions in which Professor in Ceramics MARK JOHNSON’S work was included. One of his teapots will be included in a book due to be published this summer by Lark Crafts, 500 Teapots, Volume 2.

Ten years of poster design for the annual Architalx lecture series were included in the Portland Museum of Art’s Architalx exhibition. The posters were designed by Alice Design Company, the Graphic Design department at MECA. Woodworking & Furniture Professor MATT HUTTON’S exhibition Beyond Vernacular opened at Gallery 924 at the Arts Council of Indianapolis, along with artist Cory Robinson. Shannon Liniker, Director of Gallery 924, said, “Hutton and Robinson seem to have a clear vision of what it means to understand and embrace the visual language of the often simple, but comforting iconography of rural Indiana. They have brilliantly married high design, functionality, and their own personal histories.”

ST. ONGE

2013 exhibition. A 2009 Guggenheim Fellow, St. Onge designed a major poster series for the National Museum of Women in the Arts in Washington, DC. She gave a talk at the Tate and contributed a major essay to the exhibition’s catalogue. She is the co-founder of the architalx lecture series in Chicago, IL are a handful of the national juried exhibitions in which Professor in Ceramics Mark Johnson’s work was included. One of his teapots will be included in a book due to be published this summer by Lark Crafts, 500 Teapots, Volume 2.

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MECA’s Mane: Four Seasons in a Day Fashion Show fundraiser held on April 20, 2013, featured the work of MECA students and alumni and celebrated the addition of Textile & Fashion Design to MECA’s curriculum, made possible by a gift from Ronnie Gymb. The event was sold out in advance and featured live models on the runway, and a spectacular array of talent.
WHAT IS A CHARRETTE?

Thought to originate from the École des Beaux-Arts in Paris in the 19th century, the word charrette today refers to an intensely collaborative period of design activity where a group of design professionals work towards drafting a solution to a design problem.

MECA MAGAZINE // SPRING + SUMMER 2013

MECA is excited to announce the launch of a new visual identity designed to convey the College’s rich history and dynamic future. Our new mark reflects the institution’s strongest assets: an extraordinary community of artists and the mission of promoting academic excellence, creative entrepreneurship, and civic engagement.

The new mark is the culmination of combined efforts that transpired over an intensive three-day charrette hosted on campus in early February 2013. Orchestrated under the guidance and vision of internationally-known designer Eddie Opara, Partner at Pentagram (the world’s largest multi-disciplinary design firm), and graphic design faculty led by Margo Halverson and Charles Melcher, a group of MECA graphic design majors were selected to participate. Eddie Opara introduced the charrette, “The whole process is to establish a way that the students can start to understand how the real world actually works.”

At MECA, from the day students arrive on campus, we provide them with the skills and opportunities to be creative professionals for life through our Artists at Work program. This philosophy is supported by intentionally offering them experiences like this to use their creative talents as undergraduates.

The three-day charrette emphasized the professional approach to graphic design and revolved around defining a narrative through discovery that would ultimately serve to inform the design process. Charles Melcher noted, “This is an avant-garde approach to developing an institutional identity that, to the best of our knowledge, has never before been attempted in North America. What better way to celebrate MECA’s mission than creating an unprecedented legacy that highlights the college’s creative force and trust and support for our students and faculty?”

Inspired by MECA’s distinctive sense of place and the critical role MECA serves as an anchor in the Arts District of Portland, Maine, the new visual identity embodies the College’s innovative spirit and commitment to artistic excellence.

Having the opportunity to work with professional designers and faculty members on a project that had never been done before was truly amazing. As a student, being part of the collaboration that rebranded the school we represent was an experience that is irreplaceable. It was an experience that none of us will ever forget and all will be proud of for years to come. I am very honored to have been a part of it all.

—SARAH MOHAMMADI ’13, GRAPHIC DESIGN MAJOR

The logo design team pauses for sustenance during a weekend-long intensive that culminated with several design concepts for MECA’s new mark.

An innovative collaboration between internationally-known design experts, graphic design majors, and faculty yields a bold new visual identity that evokes contemporary and classic.

MECA MAKES ITS MARK

Photography: Gabriel Sturchio ’12

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The five-pronged ‘E’ represents the five core tenets of our educational philosophy statement — studio, agency, place, community, and ethics, the five floors of the historic Porteous building, the five educational areas — BFA, MFA, Art Ed, CS, and Pre-College, while paying tribute to the iconic red stairwell that unifies each of the departments and majors.

—DON TUSKI, PRESIDENT

Adjunct and full-time design faculty played an integral role in the development of MECA’s new mark. Participating members of faculty included Mark Jamra, Samantha Haedrich, Beth Taylor, and David Puelle (pictured here with student Carly Soos ’13).

Leading the MECA logo design process is Eddie Opara (Partner at Pentagram in New York City), Margo Halverson (Professor of Graphic Design), and Charles Melcher (Associate Professor of Graphic Design) pictured above (left to right). This unique collaboration is the result of a friendship formed by Eddie Opara and Charles Melcher while pursuing their MFA degrees at Yale University. In 2010, Opara was included in EBONY magazine’s “Power 100 List” of the nation’s most influential African Americans, and most recently he was selected as one of the “100 Most Creative People in Business 2012” by Fast Company. In addition to serving as members of MECA’s Graphic Design faculty, Charles Melcher and Margo Halverson operate Alice Design Communication, an award-winning graphic design studio that focuses on print, artist books, and web-based design solutions.

The Charrette Team

BRANDON SMITH, DOCUMENTATION
KLARIZZA CRUZ
LUCY HENSON
CARLY SOOS
DAN HEUTZ
MARGO HALVERSON, PROFESSOR

Eddie Opara, Pentagram
Sarah Mohammed
Kaitlin Callender
Nicole Holmes
Sabrina Volante, Documentation
Charles Melcher, Professor

CELIA PACKARD

Vice President for Institutional Advancement Rebecca Swanson Conrad believes that the introduction of a new visual identity is a historic moment for MECA. She said, “The purpose of developing a new mark that more effectively communicates the vibrant pulse of our community is not only to cultivate unity and a sense of pride, but to reaffirm the common thread that holds us all together as a greater sense of whole.”

“…at its finest and underscores the distinctiveness that makes this such a special place,” said MECA President Donald Tuski. “Not only does our logo signify the unparalleled educational experience and wealth of professional development opportunities found at MECA, it also symbolizes several of our most important defining attributes: The five-pronged ‘E’ represents the five core tenets of our educational philosophy statement — studio, agency, place, community, and ethics, the five floors of the historic Porteous building, the five educational areas — BFA, MFA, Art Ed, CS, and Pre-College, while paying tribute to the iconic red stairwell that unifies each of the departments and majors.”

—from Raffi Der Simonian
Over the years, MECA has established a reputation for attracting the highest caliber faculty in a wide range of disciplines. As accomplished artists, designers, scholars and educators, our faculty, leaders in their fields, are committed to the success of their students—in the classroom, in the studio, and beyond. Here are a few examples of how our faculty inspire, challenge, and create a culture that values artistic excellence, creative entrepreneurship, and civic engagement.

EDITED BY GRETA RYBUS

Philip Brou
CHAIR OF FOUNDATION & ASSISTANT PROFESSOR OF PAINTING

ON HIS ART
I love the contradictory nature of painting. It is a language that constantly undermines itself. In my opinion, painting is not a discipline suited for finding solutions, but it is unbelievably good at perpetually generating questions.

ON MAKING ART IN MAINE
Last weekend I went for a long walk on a beach and did not see a single person, not even footsteps. The ability to easily get away from everyone is one of the things I most enjoy about Maine. There is also an interesting sense of desolation in Maine. Andrew Wyeth put it best when he said, “Maine to me is almost like going to the surface of the moon. I feel things are just hanging on the surface and that it’s all going to blow away. In Maine, everything seems to be crumbling with terrific speed.”

ON THE PAINTING DEPARTMENT
MECA’s painting department is small, but I believe it is outstanding. The faculty and staff are all working artists with very different types of studio practices, which allows us to teach a wide variety of approaches and methodologies. This is supplemented by a world-class visiting artist roster, including Helen Molesworth, Robert Hobbs, Sam Messer, and David Humphrey. The student work resulting from this rigorous environment is as good as any program in the country.

Anne Emlein
TEXTILE & FASHION DESIGN, ASSISTANT PROFESSOR & CHAIR

ON HER ART
Textiles and fashion are an immediate, everyday form of expression and something everyone everywhere has participated in since time immemorial, on an individual level, and collectively. Whether “making art” or pursuing a hobby, textiles and fashion always figure in. For me, it isn’t black and white. Whether I am hiking, or baking, or visiting museums, I am always noticing pattern, color, interesting textures, and materials of all kinds.

ON WHAT A PROSPECTIVE STUDENT MIGHT FIND AT MECA
At MECA, I believe we are all very ‘on the ground.’ The student who chooses MECA will be included in a community of people—faculty, staff and fellow students who are all artists at heart. We are all very involved in the processes that make up what we do. The prospective student will find a spirit of intimacy and involvement at MECA that permeates every aspect of the college and the teaching of art.

ON THE MAINE FASHION SCENE
Fashion, in the broad sense of the word, finds Mainers at the forefront—in social movements, environmental awareness, the local, sustainable food movement, music, recreation, etc. Textile practices flourishing in Maine right now are getting attention worldwide for great design, use of beautiful local materials, and conscious making practices—the local/global movement the world is embracing. It’s the perfect moment for textile and fashion design at MECA as our students respond to the traditional, innovative, edgy, independent, practical and creative spirit of this special place.

TEXTILE & FASHION DESIGN
MECA’s newest course offerings are focused on imparting a deep understanding of the design and creation of textiles, extensive study in the field of apparel, and, ultimately, an exploration of fashion as a contemporary response. Courses in design, surface pattern, materials and dyeing, and costume and textile history complement the acquisition of textile techniques in knitting and printing—techniques that are simultaneously applied in courses in apparel design and construction. While these courses are supported by technology, strong emphasis is placed on hand processes. These academic offerings are made possible thanks to the generous support of Roxanne Quimby, the Maine-based philanthropist.
Adam Manley
WOODWORKING & FURNITURE DESIGN, ASSISTANT PROFESSOR & PROGRAM CHAIR

ON HIS ART
I am drawn to wood as a medium because of its flexibility and sensuality, both structurally and aesthetically. Since I was trained as a furniture maker and larger scale builder, I gravitate toward the material because of the comfort and understanding that I have. I know exactly what I can and cannot do with it and can allow my intuition to take over. I find the tactile nature and structural capacity of wood to be gratifying in many ways.

HOW HIS BACKGROUND INFLUENCED HIS TEACHING STYLE
I was raised in a family that believed in doing things the right way, and working at something hard to get it done. In my work and training, I am endlessly questioning my own ideas and processes to hone them. This comes through in the way that I teach. I want to get the most out of a student, and believe in pushing students to make their best work possible. I am not an excessively strict teacher, but I try to encourage investigation through trial and error. I believe that we learn the most from our failures and that this is a crucial part of any educational process.

ON LIFE AT MECA AND IN PORTLAND
What I think is the most enticing characteristic of MECA is the individualized educational experience. I have the opportunity to work directly with students in order to ensure that they get what they need. I have never seen an institution with more direct access to faculty and staff than MECA. Also, I think that the city of Portland is a huge draw. This city is the perfect size for a college like this. There are world-class galleries, and interesting events everywhere you look and they are all within a 10-minute walk of the front doors.

Elizabeth Jabar
ASSISTANT DEAN, DIRECTOR OF PUBLIC ENGAGEMENT & CHAIR OF PRINTMAKING DEPARTMENT

ON THE PRINTMAKING PROGRAM
Printmakers are interested in communicating with people, and also working on a rich exchange of ideas. We like to help each other and inform each other’s practices. There is a really collective environment to a print studio. That is a broad appeal to a lot of students. We are in the corner of the building, and students get to make prints and look out at Casco Bay and be inspired by landscape and environment and the activity of the city because we are right downtown in the middle of the Arts District.

ON HOW HER BACKGROUND INFLUENCES HER TEACHING STYLE
I grew up in a big working class family in Maine. My family is very political. My grandfather was a labor organizer and I have many uncles, aunts and cousins who were and are committed to civic engagement and social change. This part of my family history, along with my cultural heritage and religious background, shaped my values as an artist. I am inspired by art and artists who take on challenging social issues, and my own work has increasingly taken a political direction. Artists have always been critical of the world and have worked to shift perception on relevant issues of the day. With all the suffering and injustices in the world I think we have a responsibility to engage and respond, and as an educator I need to share these things with my students so they are prepared to enter into a diverse and global art world.

ON MECA’S ATMOSPHERE
Students who come here are looking for an intimate learning environment. I know a lot of schools say that, but we really mean it. The way we are structured and our scale offers an ability to really design a specific learning experience for each student who comes here. We have a lot of contact time with our students so there’s a long-term mentoring relationship that’s built, and I think students are looking for that. It makes us unique.

ON MECA AND PORTLAND’S ARTISTIC COMMUNITY
We have a very prosperous cultural community here. I see MECA as being the keystone of that. This state and specifically this city have an incredible wealth of illustration talent. It’s quite extraordinary. There are world class writers and illustrators all over this city and state. We are able to tap in to a lot of the diverse talent that already resides here in Maine to work with our students.
JOAN URANECK, pictured above on the left, has taught art history at MECA for 35 years, starting in 1974, and has remained passionate about her subject: “The amazing things that every time I start teaching in the fall, she says, “I put out the first slide, and it’s just like new again. I tend to that set as a ‘60s – it’s an art of making art. Art history is named historic – it takes both to make a sentence. You have to have art history if you New Englander’s experience have we effectively taught.

Undergraduate art education

The Art Education program at MECA offers an undergraduate program in Fine Arts with concentrations in Studio Art, Art History, Art Education, and Art Therapy. The program is designed to prepare students for careers in teaching, museum work, art administration, and other areas related to the arts.

The Art Education program at MECA is accredited by the National Association of Schools of Art and Design (NASAD). The program requires a minimum of 120 credit hours for graduation, with coursework in studio art, art history, and education.

Student Profile

ASHLEIGH BURSKEY ’13

Ashleigh Burskey, a senior art education major, was a part of the 2012 “Adventures in Art” program, which was led by MECA’s Art Education students and faculty. The program is offered once a year in conjunction with the ICA’s Spring exhibition.

Ashleigh Burskey’s work focuses on the intersection of art and education, with a particular interest in the ways that art can be used to facilitate learning and engagement.

The program included visits, exhibition tours, and gallery games as a way to introduce young artists to the creative process while igniting a passion for the visual arts. “Adventures in Art” was a highly anticipated event, with more than 1,000 students participating.

Ashleigh Burskey is currently working as an art teacher atpublic elementary school in Portland. She is also planning to attend graduate school in the fall to pursue a Master of Fine Arts degree in Art Education.

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

ART EDUCATION PROGRAM BOASTS 100% JOB PLACEMENT

Director & Associate Professor of Art Education Dr. JANE DALTON, PH.D, announced that the 2012 Art Ed graduates were all gainfully employed in their chosen field, working in PK-12 schools in Maine, New York and North Carolina. According to Dr. Dalton, “The success rate of this program is the result of a strong program and the caliber of students who choose to attend MECA. Upon completion of the program, students are highly qualified to seek teaching opportunities in a variety of settings.”

To learn more about the wonderful programs at MECA, please visit our blog at arted@meca.edu.
**MECA MAGAZINE** // SPRING + SUMMER 2013

Adjunct. A catalogue of and work for consideration should contact Dietlind Vander Schaaf at

Alumni interested in submitting to apply.

Alumni Biennial Artists

To announce the 2013 Alumni Biennial Artists

Gina Adams '02

Dana Barnes '02

Jenny Dougherty '05

Rebecca Bennett Duke '95

Shirah Neumann MFA '12

Rebecca Wood '12

2013 MECA Alumni Biennial will take place from August 24 through October 13 at the Institute of Contemporary Art at MECA. The opening reception will be held from 6 – 8pm on August 24, with a post-reception alumni gathering to follow.

Alumni Events + Opportunities

Alumni! Reconnect with your College and fellow alums this summer at our upcoming events, including the Art Sale Alumni day on Saturday June 8 and the Alumni Biennial opening reception on August 24.

JUNE ART SALE + ALUMNI GATHERING

MECA has re-invented its annual Art Auction with a new Art Sale on June 8 – 9. Alumni are invited to submit up to five pieces to be included in the sale. Visit meca.edu/artsale for full information. An alumni gathering and dinner will take place in the MECA Green Space on Saturday, June 8 in conjunction with the sale. The gathering will replace the annual Alumni Banquet and will be held from 6 – 8pm on August 24, with a post-reception alumni gathering to follow.

Call for Art

MECA College of Art has openings for exhibitions in the Charles C. Thomas Gallery in the Administrative Center at MECA. The Gallery was named in honor of a former Board of Trustees member who served from 1995 to 2005 and was an exemplary and generous leader, friend, and advocate for the College. A hallway gallery with approximately 76 feet of linear wall exhibition space, it is suitable for 2-D work only. Alumni are invited to apply. Visit meca.edu/alumni for more information and to apply.

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**Alumni News**

Dwayne Charlie '10, Times Square Nixon '14, Adriana Warner '12, and Nicole Warren '12 exhibited works devoted to the issues of race, oppression, and power in The Other Side of Shade, which also included an artist's talk and dialogue in the Portico lobby at MECA. The exhibit was curated by Adriana Warner '12. A catalogue of the work is anticipated this spring.

The collaborative exhibition: This Flat Earth / Esta Tierra Plana, featuring American and Spanish artists, was shown at Rose Contemporary in Portland, ME and Rubicon1 in Madrid, Spain. Artists from each country created works on paper in response to the "flatness" of the earth. The exhibit included Annie Buckwalter MFA '12, Kimberly Converry (attended '98), Adjunct Instructor and Printmaking Studio Technician, Colleen Kinsella, and Justin Rich '02.

Work by MECA painting major who graduated in 2005 was featured in this annual exhibit at the June Fitzpatrick Gallery at MECA, MECA Painters: 20 Years Later. This year's painters featured John Capello, Jason Cornell, Michael Marks, Nolan Stuart, Sage Tucker-Ketchum, and Stacey Valliere.

Two MECA alumni were involved in the making of Oscar-nominated films in the "Animated Feature Film" category: Nelson Lowry (attended '98) was the production designer on the movie ParaNorman, which was produced by Oregon film studio Laika, and David Hutchins '97 was the effects supervisor on Disney's Wreck-It Ralph.

We are pleased to announce the winners of the 2013 MECA Residencies

Stephen Pace House

Anthony Bragg '07, Untitled, cardboard, paper, MDF, foam, fabric, wire, acrylic paint, acrylic medium, charcoal, 76 x 22 x 120," 2012.

MECA 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 2012 – 2013 Alumni Council members are: Leon Anderson '83, Elaine Angelopoulos MFA '09, Asherah Cinnamon '08, Jeff Dieumegard '97, Kate Katomski MFA '02, Mary Schmalig Keehne '98, Sabrina Metyler '91, Bennett Morris MFA '01, Elizabeth Prior '02, Andrea Raynor '92, Emma Sampson '11, and Erin Sweezy '94. If you would like more information, or are interested in joining the Alumni Council, contact All Dalton '93 at al@meca.edu.

Liberty Mutual Insurance Discount

Through MECA’s relationship with Liberty Mutual, degree-holding alumni may receive a discount on auto, homeowners, and life insurance. For more information, go to libertymutual.com/me/MeCalab.xls, or contact our representative at Liberty Mutual, Danielle Bates, at 207.819.0050 ext 50202 and mention that you are a MECA alumn.

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alumni class notes

For over a hundred years, MECA’s alumni have made outstanding contributions in their respective fields. In the 21st century, they are proudly bringing the qualities of creative problem solving blended with an entrepreneurial spirit to continue MECA’s legacy of excellence.

1970s

MATT D’O BayD’Ville (ATTENDED 1970) had work in a variety of Maine venues, including Portland, Falmouth, and Saco. In addition, he was featured in a variety of group exhibitions, including one at Falmouth University in Saco, ME, and was the featured in the 1970s MECA class notes.

ROB LICHT ’84 had work included in the Spring + Summer 2013 MECA Alumni Magazine. He has worked as a freelance artist and has been featured in a variety of Maine exhibits, including solo shows at the Saco Museum of Art and the Visual Arts Center at MECA.

LEON ANDERSON ’83 moved their collaborative work to Portland, ME. He also gave a lecture as part of their Artist Presentation series.

ADAM DEGRANDIS ’95 was a principal artist in the group show titled Here and There at the University of Southern Maine. He also gave a lecture as part of the Artist Presentation series.

JENNY MCSKEE DUGGERTY ’95 had work featured in a variety of Maine venues, including exhibitions at the Saco Museum of Art and the Visual Arts Center at MECA.

VIVIAN BEER ’96 had a solo exhibition titled Vivian Beer: Designed in SoCal at The Gallery in San Diego, CA.

TIM BURNS ’97 featured in the Café des Artistes section of the Bangor Daily News.

JOE KIEVITT ’93 was a featured member of the Maine women’s group Phantom Buffalo, which formed while he was at MECA. The band’s four full-length releases, Tadacora, were featured in a variety of group exhibitions, including one at Falmouth University in Saco, ME.

KEVIN BEAN ’98 had a solo exhibition titled Paintings, Drawings at the Dominican University of California in San Rafael, CA.

LAURE HADDOCK ’99 exhibited work in the group show titled The Muse: Museum of Contemporary Art in Portland, ME.

LIBBY BARTETT ’98 was featured in the exhibition at the Thomas Memorial Library in Cape Elizabeth, ME.

MELONIE BENNETT ’98 was a featured member of the Maine women’s group Phantom Buffalo, which formed while she was at MECA. The band’s four full-length releases, Tadacora, were featured in a variety of group exhibitions, including one at Falmouth University in Saco, ME.

ERIN SWEENEY ’99 was featured in the Group Exhibition titled Photographs of the Maine landscape, which is set to be released this spring. He is an Adjunct Professor in New Media at MECA and works as a freelance graphic artist.

SUZANNE SUZUKI ’90 was a featured member of the Maine women’s group Phantom Buffalo, which formed while she was at MECA. The band’s four full-length releases, Tadacora, were featured in a variety of group exhibitions, including one at Falmouth University in Saco, ME.

LEON ANDERSON ’83 moved their collaborative work to Portland, ME. He also gave a lecture as part of their Artist Presentation series.

AHMED ALSOUDANI ’05 was an artist-in-residence at the Green 2013 Residency, a program that invites artists to make art from trash at the Metro Central Station. He also gave a lecture as part of the Artist Presentation series.

MICHELLE SOULIERE ’04 was featured in a variety of Maine exhibits, including solo shows at the Saco Museum of Art and the Visual Arts Center at MECA.

JOSHDUB ’02 featured in the Café des Artistes section of the Bangor Daily News.

SEAN NEWTON ’02 was a featured member of the Maine women’s group Phantom Buffalo, which formed while he was at MECA. The band’s four full-length releases, Tadacora, were featured in a variety of group exhibitions, including one at Falmouth University in Saco, ME.

RACHEL EASTMAN ’04 was featured in the Group Exhibition titled Photographs of the Maine landscape, which is set to be released this spring. He is an Adjunct Professor in New Media at MECA and works as a freelance graphic artist.

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MFA CLASS NOTES

ANN A SHAPIRO MFA ’09 had work included in Grow: Women’s Caucus for Art, Members’ Juried Exhibition, which addressed questions of women's vital strength, at the Karl Drepauw Gallery at Plymouth State University in Plymouth, NH and was a panelist in Uncouverture as a part of the Creative Feminism, Art, and Technology and Research Action at the University of Rhode Island.

SUSAN BICKFORD MFA ’01 had her piece, Polyphonic, go on display, installation, at the Evergreen Arts Center in Englewood, FL, and had her translation included in a Maine-Women-Francais de la Vallibard at the Art Gallery at the University of New England in Portland, ME.

SIMON VAN DER VEN MFA ’09 had work included in the Small Works Show at Portland Gallery in Belfast, ME; Flashpoint, an international wood fire exhibition at Flinth Gallery in Denver, CO; Escaping the Frame at CRAFT Gallery in Rockland, ME; and the 20th Annual strictly Functional Pottery National (SFPN), based in Pennsylvania, for which his entry was a “Best Thrown and Altered” award, the “HACC Ceramics Club Purchase Award,” and the “People’s Choice” award.

AARON T. STEPHEN MFA ’02 had a solo exhibition titled Aggressive Unison at Aurore Gallery in Portland, ME, and had his work included in the CMAA Biennial Exhibition 2012 at the Center for Maine Contemporary Art in Rockport, ME.

MAYSEY CRADDICK MFA ’03 had work featured in Forever in Amber, the book has been acquired at David Lusk Gallery in Memphis, TN, inspired by the destruction of Hurricane Katrina. In 2013 her work will be featured at Dixon Museum of Art and Brooks Museum of Art in Memphis, TN, as well as the Arts & Crafts Center and the University of Central Arkansas.

JENNIFER MOLLER MFA ’03 and her partner Beth Ireland raised a new fund for a new project called “Turning Around America: Sanctuary,” for which they are building a sustainable, affordable, and mobile art education studio that will serve as a prototype for future models.

ELIZABETH “LIZ” SWIBEL MFA ’03 had her work included in a two-person exhibition titled Parts Ford Wildfire at the Medicine Factory in Biddeford, ME, and in the University of Kansas and he was featured in an essay on the Kansas City-based art blogs Kowsmouth.

CHRISTOPHER SULLIVAN MFA ’07 joined the faculty at St. Joseph’s College in Standish, ME with a joint appointment in Fine Art & Communications.

ELAINE ANGELOPOULOS MFA ’09 will have an essay and images included in the upcoming publication “Poetic Bullets” to be published through I B Tauris next year.

STACY HOWE MFA ’10 had an exhibition at Smithsonian American Art, in Los Angeles, MA, titled “Artefacts Eating Things They Shouldn’t.

SARAH BOUCHARD MFA ’11 was artist in residence at the AUNUCA Gallery in Minneapolis, MN, called “Arctic Eats Things They Shouldn’t.”

KIM VOSE JONES MFA ’12 had her work included in the national juried biennial exhibition Fibers2012 at Cambridge Galleries in Cambridge, Ontario.

In memoriam

ALFRED WATERMAN ’48 of Portland, died on January 29, 2013. Mr. Waterman was 90 years old. He was a well recognized and loved portrait painter, artist, and for a time worked at the Smithsonian Institution as a celebrity sketch artist. His works have been displayed in his native country, and he also opened his own studio for art instruction on Congress Street called Art House. In February, Mr. Waterman was honored at a gathering of Alumna members and friends who expressed their gratitude to him for his years of friendship and encouragement.

PAUL A. CRISTIEN ’77 of Westbrook died on January 26, 2013. Mr. Cristien was 77 and lived in Westbrook, Me. He graduated in 1975, and was a member of the Portland School of Fine and Applied Art (now MECA), majoring in Photography. For the past 15 years, he owned and operated Crecent Studio. He was also a member of the Professional Photographers Association and is survived by his wife of 41 years, Mary Lou Herriman, Crecent.

SARAH BOUCHARD, Obit in Press release, Maine Temple Project, paper, water, glue, dimensions variable, 2021

JENNIA CROWDER ’07 is an artist-in-residence at Studio Kusali at the space Artella in Goa, India.

ASHRAH CINNAMON ’10, STEFANIE LOEB ’08, NINA PETROCCHIO ’08, and MARTHA PIUSKINS ’08 returned to perform their collaborative piece, “Alpaca War” at the Clifford Gallery at Waterfall Arts, as well as on Main Street in Belfast, ME.

BETH TAYLOR ’08 was hired as the Assistant Director of Marketing and Design at MECA. Beth has worked in the Continuing Studies and Admissions office and is also an Adjunct Instructor in Graphic Design at MECA.

CHELSEA CLARKE ’09 exhibited her work in Beebe Woods. The Trail Leads to Our Door

Fibreworks 2012

MEGAN GERVASIO ’11 and demonstration titled “Transformed: Trans art, music, and dance program last summer.

MEGAN GERASIO ’11 exhibited work in 23 Grants at Darby Fine Art in Venice, FL.

MARGARET “MAGGIE” MUTH ’11 was an artist-in-residence at Maine Firefighters in Topsham, ME as part of their annual SEW-N event Maggie’s work was included in the Red Studio and she conducted workshops throughout the month of October.

JOE ROSSRIT ’11 released Super Dust Bunny, his first iOS game for the iPhone, iPad, and iPod touch. It is now available in the App Store.

ELIZABETH “ABETT” RUSSELL ’11 curated a group exhibition entitled Census County at the Meg Perry Center in Portland, ME.

HARLAN CRICHTON ’12 was in a three-person show with artist and Bob Shepherd at the Clifford Gallery at Waterfall Arts in Belfast, ME.

DENA GIOUX ’12 was selected to assist Tzeit Geen at the National Conference on Education for Ceramic Arts.

ZANE SOUDE ’12 was featured on the PVD.Lady Project blog, along with They’re Using Tools: founder Melinda Rannazzisi. Zane is the special project manager at this video and animation production company.

GABRIELLA STURCIO ’12 had work featured in Creative Quarterly: The Journal for Art & Design and received a Good Idea Grant from the Maine Arts Commission to purchase photography studio equipment.

BETH TAYLOR ’08, BERNICE HARRIS ’79, and ANDREW SMITH ’79 were honored at a gathering of Mr. Waterman was honored at a gathering of Alumna members and friends who expressed their gratitude to him for his years of friendship and encouragement.

SHIRAH NEULMANN MFA ’12 exhibited her work in a two-person show at Auzonico Gallery in Portland, ME titled Variable Presence. The show was reviewed in the Portland Phoenix.

ART ED

ANDREW JASPERSON ART ED ‘07 teaches at Camden Mountain School in Camden, ME, after spending two years teaching in Portland, ME, and at the University of New England.

INGRID ERIKSON ART ED ’08 was an artist-in-residence at the AUNUCA Foundation in Sheldon, VT and at Wildfires Retreat in the Blue Ridge mountains. She teaches art classes at Water-works Visual Art Center in Salzburg, NC, as well as an art course for homeless adults, and taught an art class for Head Start students as part of an art, music, and dance program last summer.

MARY PENNINGTON ART ED ’10 is teaching at the Maine School Administrative District #75 in Topsham, half-time at the high school and half-time at the middle school.

Sarah Bouchar, Obit in Press release, Maine Temple Project, paper, water, glue, dimensions variable, 2021

We Want to Hear From You

Show what is happening in your life with the MECA community. Send your updates, high resolution images (300 dpi minimum), and updated contact information, to alums@meca.edu or mail to:

Alumni Office
Maine College of Art
22 Congress Street, Portland, ME 04101

Submissions for Class Notes received after February 1, 2013 will be considered for inclusion in the next newsletter.

FOR ALL OTHER ALUMNI RELATED INQUIRIES CONTACT

Jill Dalton ’04, Associate Director of Art at Work & Director of Alumni Relations 207.561.5018 or alums@meca.edu

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MECA’s low-residency MFA in Studio Art was among the first of its kind in the nation and is fundamentally grounded in maintaining a vibrant studio practice. The educational philosophy behind MECA’s MFA program is rooted in providing each student with a transformative learning experience that emphasizes research, experimentation, reflection, collaboration, and problem-solving within a rigorous studio practice.

John Freeman MFA ’14 directed the experimental film *The Absent Cheese of the Acropolis*, which was shown at the Portland Maine Film Festival and won the 2012 Maine Film Prize. The film features a vintage adult film with all of the X-rated scenes edited out.


Pilar Nadal MFA ’13

Canandaigua is the Seneca word for “the chosen spot.” Pilar Nadal left Canandaigua, her hometown in Upstate New York, for her chosen spot: MECA. During her first visit, she was immediately drawn to both the program and the community. “I was really impressed with the facilities and the idea that everything was in one building for the undergraduates and that it was such a small and supportive community. I also chose MECA because I knew I wanted to do printmaking and wanted the flexibility to devote from that, to experiment and to let the idea take me into the media, rather than using the media as a starting point.”

Pilar has been pleased with her choice as she has not had to wait until after graduation to measure the value of her degree. “At MECA, I don’t feel like I’m living in some kind of grad school bubble, and that the real world will start up again in May when I graduate. I’m already almost there as a working artist; that’s what I am and will be.”

Pilar has worked as a teaching assistant, taught Introduction to Printmaking, and built a strong professional network. “MECA is a small school and you can really find a place for yourself. One of the best aspects is the opportunity to meet fellow classmates and form a wide network of other artists – my current classmates live in Brazil, Canada, South Dakota, New York, Wisconsin, Indiana, and Kansas.”

Pilar has explored several projects while at MECA. One is the Tired Press, a bicycle retrofitted with the components of a mobile print shop, which she takes out into the city during the monthly First Friday Art Walk. The idea came from an Artists at Work elective taught by Daniel Fuller, the Director of MECA’s Institute of Contemporary Art. “I like bicycles, postcards, printmaking and talking to people,” Pilar noted. “I spent two semesters building the bike and researching similar contemporary printmakers’ projects, such as Drive by Press print collective, and the Moveable Type truck. This idea of creative entrepreneurship was appealing to me.”

Don’t Miss COLLECT: MECA’s Summer Art Sale, a four-day pop-up art sale featuring original work by MECA alumni, students, faculty, staff and friends.

JUNE 6 – 9, 2013 AT MECA

**STUDENT PROFILE**


mfa visiting artists lecture series

SUMMER 2013

EACH SUMMER, WE INVITE VISITING ARTISTS, CURATORS, AND SCHOLARS TO PARTICIPATE IN THE MFA CURRICULUM. IN ADDITION TO CRITIQUES AND STUDIO VISITS WITH STUDENTS, VISITING ARTISTS DELIVER A TALK THAT IS FREE AND OPEN TO THE PUBLIC. LECTURES ARE HELD IN OSHER HALL AND BEGIN AT 6:30PM.

WILLIAM WEGMAN THURSDAY, JUNE 20
This internationally known New York artist is the author of numerous books for children, as well as videos and other work that often incorporates his famous cast of Weimaraners.

ALIX LAMBERT MONDAY, JUNE 24
This writer, producer, filmmaker, and artist was nominated for a Writers Guild of America Award for her work on the HBO drama Deadwood and has made a feature-length documentary that aired on Nightline.

JIM DRAIN MONDAY, JULY 1
Jim Drain, a Miami-based artist who is a former member of the performance art collective Forosefield, creates hyperactive, chaotic art, fashion and furniture, using an abundance of materials from chains to yarn to costumes.

KATE GILMORE MONDAY, JULY 8
Kate Gilmore’s themes of displacement, female identity and systems of power are reflected in her artful critiques of sex and gender through live performances and videos that often feature herself struggling to overcome self-imposed obstacles.

JENNIFER GROSS MONDAY, JULY 15
Jennifer Gross is the Seymour H. Knox, Jr. Curator of Modern and Contemporary Art at Yale University Art Gallery and recently curated the traveling exhibition The Société Anonyme: Modernism for America.

SPENCER FINCH MONDAY, JULY 22
Spencer Finch works in a variety of media, including watercolor, photography, glass, electronics, video and lights. His site-specific light installations are often constructed using a colorimeter and recent public projects include New York City’s High Line public park.

LAYLAH ALI MONDAY, JULY 29
Laylah Ali is a Massachusetts-based painter who incorporates references from hieroglyphics and American folk art to create meticulously planned paintings that resemble comic-book serials and include themes of political resistance, social relationships and betrayal.

WILLIAM VILLANONGO MONDAY, AUGUST 5
This painter, printmaker and mixed-media artist creates compositions that refer to art history through the use of mythological and religious figures placed in a variety of African American and American contexts.

For more information about the MFA program and lectures, visit meca.edu/mfa, email mfa@meca.edu or call 207.699.5030.

The Art of Giving

INVEST IN THE PROCESS

Your gift to Maine College of Art provides opportunities for students to begin life as working artists while they are at MECA. Please invest in our artists at work to help them gain the skills, opportunities and experiences they need to be creative professionals for life.

GIVING ONLINE IS SIMPLE + SECURE
Please visit meca.edu/donate to make your gift today.

For gifts of stock, information on planned giving, or to send your check by mail, please contact:
Rebecca Swanson Conrad,
Vice President for Institutional Advancement
Maine College of Art
522 Congress Street
Portland, Maine 04101
207.699.5017
bconrad@meca.edu
On May 9, MECA celebrated the 17th Annual Art Honors, which recognizes artists, philanthropists, organizations and art educators with significant ties to Maine who offer MECA’s students, as well as the public, powerful examples of lives in the arts.

The annual event, held in the College’s Porteous Building, also celebrated the BFA, MFA and Art Education graduates and featured the Class of 2013 senior thesis exhibition.

Art Honors raises critical funds to support the College’s mission to educate the next generation of creative individuals. Maine College of Art believes that the 21st century economy depends on artists to take leadership roles as public intellectuals and creative entrepreneurs.

For more event details, visit meca.edu/art-honors.

CONGRATULATIONS TO OUR 2013 HONOREES

DAHLOV IPCAR
Award for Leadership as a Visual Artist and the Honorary Degree of Doctor of Fine Arts

CANDACE PILK KARU
Award for Leadership in Art Philanthropy and the Honorary Degree of Doctor of Fine Arts

PORTLAND MUSEUM OF ART
Award for Leadership in the Visual Arts