

## 5 Models for Artist Projects

(1) Create a Platform

(2) Reclaim a Narrative

(3) Alter Space

(4) Grow Community

(5) Be an Activist

**5 Models for Artist Projects**

**5 Years of the Kindling Fund**

# Introduction

Artists have a preternatural drive to start their own projects, initiatives, collectives, and spaces. Creative communities are full of visionary world builders; their projects and prototyped organizations construct worlds in beautiful contrast to the one we live in daily. In these worlds, ideas are a potent currency that catalyze community conversations and push artists to innovate outside of market considerations. Yet, this work is frequently embarked upon with only an artist's own personal resources and unpaid labor.

The Kindling Fund is a financial resource for artist-centered projects across the state of Maine, creating an alternative infrastructure for sustaining artist-organized activities. Along with our growing cohort of national peers in the Andy Warhol Foundation for the Visual Arts' Regional Regranting Network, SPACE seeds funding for projects that take place outside of conventional institutions and value public engagement. Through these grants, we sustain resources for artists so they can take larger risks, initiate dialogues with audiences in meaningful ways, and propose alternative futures for creative practice.

For the Maine artists among us: we hope this publication will serve partially as a time capsule and also as an inspirational hub. If access to resources has limited the pursuit of your dream project, please use the following pages to learn more about our work and to read about our eligibility requirements. We can't wait to hear from you.

SPACE is honored to celebrate five years of these artist-organized initiatives, sustaining a new era in contemporary practice across our state. With these funds, our grantees build equitable platforms for artists that pay participants for their labor, have the resources to undertake ambitious creative leaps, and center social and environmental justice in their work. Kindling Fund grantees have forged new paths for public art processes, fostered opportunities for hundreds of participating artists in their projects, and reconsidered where art can be made and shown, from the open ocean to rural convenience shops. These projects have a footprint far larger than their proposed scope, and the ripple effects of their work have continued to be felt across Maine and nationally.

To provide a kind of core in this galaxy of projects, we teased out five project models that have broadly defined the spirit of the Kindling Fund projects to date. Many of these inspiring initiatives are interdisciplinary, expansive, and propose new modes of working. Because of these factors, many projects proudly defy a single category. We offer these organizational headings as a guide to the driving tactics behind these projects but by no means seek to limit any of their innovative and nuanced work.

Help us celebrate this work by telling your communities about the Kindling Fund, encourage your peers to develop projects and apply, and support the latest artists with your attendance and participation in their work. SPACE sends its deepest congratulations to every past and present grantee in these extraordinary five years. We can't wait to see what comes next.

Onward,  
Kelsey Halliday Johnson, *Executive Director*  
& Elizabeth Spavento, *Visual Arts Programmer*

## Acknowledgements

Our deepest gratitude is extended to The Andy Warhol Foundation for the Visual Arts and their staff for their commitment to making this crucial statewide initiative possible, in addition to the other deserving regrantee programs nationwide. Special thanks to Nat May, Courtney Fink, Golaleh Yazdani, Luna Colt, Brendan Shea, The Press Hotel, our Regional Regrantee Network sister institutions, John Sundling, Winky Lewis, and our jurors: Myron Beasley, Abigail Santinsky, Rob Blackson, Derek Jackson, Xander Marro, Katy Vonk, Anne Marie Purkey Levine, Roya Amirsoleymani, Erin Johnson, Sarah Montross, Chris Doyle, Sharon Hayes, Jenna Crowder, Cameron Shaw, and N. Sean Glover.

SPACE is grateful for our generous peers and neighbors across the state of Maine who have opened their doors to host grant information sessions and grantee projects these past five years. All of the artists who have applied since then have made this process meaningful and competitive; we send our utmost thanks for the ideas and bravery put forth in their applications. This design and publication format was made possible with the expertise of the brilliant Kate Howe of Better Yet Studio.

All of SPACE's staff, board, supporters, and volunteers, past and present, have expanded our capacity through their labors of love and remarkable vision. Thank you for keeping Maine curious.

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# Create a Platform

It's remarkable how many Kindling Fund projects fall into the Create a Platform category. These grants bestow a certain kind of recognition for the artists involved, one that undoubtedly will help them advance their creative career. So, when artists choose to create a project with the purpose of providing a platform so that others can succeed, it turns traditional expectations about prestige and recognition on its head. The artists included in this category are a noun and a verb, nimbly maneuvering among interstitial spaces, connecting artists to resources, providing space for artists to make, perform and show. They undermine the very hierarchical structures that we so often replicate in life and work. They're not quite biting the hand that feeds them so much as Robin Hooding the grant structure itself, spreading the wealth in honor of a more equitable creative landscape. And for that we have much to be grateful. Publications and print initiatives like *Wilt Press*, *The Chart*, *Wash and Fold Press*, *Orbis Editions*, *Perm Press* and *A Clearing* create space for writers and visual artists of all kinds, showing us that print is still relevant, especially when in the hands of independent creatives. Places like the *Institute for American Art*, *Satellite Space*, the *Maine Center for Blah Blah Blah*, *Project Room*, *New Fruit*, *New Systems*, *The Movies*, *The Cannery*, and the *Apothadion* provide space to artists across all disciplines, encouraging an exchange of ideas, connecting locals and visitors. Other artists hand their platform over to someone else entirely, as in the case of the *Number of Inches Between Them*. *The Village Canoe* invited artists to a floating residency, creating a platform that extended into Maine's waterways. All in all, these projects have guaranteed a future for arts, artists, and ideas in Maine.

The Chart's 2019 Visiting Critic-in-Residence & Lecture Series



The Chart will bring five visiting critics to Maine this summer, including the 2019 Critic-in-Residence.

The Chart • Press Releases

**Food, Mundanity, Devotion:**  
Flavor Profile at Border Patrol



Flavor Profile evokes the romanticization and elitism of foodie culture to explore more tender, humanist relationships of food.

Olivia Gentry • Reviews, Vol. 4, No. 2: Winter 2019

**On Darkness and Desire:**  
Alison Hildreth & Juliet Karelsen in conversation



Artists Alison Hildreth and Juliet Karelsen discuss the twin concepts of darkness and nature on the occasion of their consecutive exhibitions at Speedwell projects this winter.

Alison Hildreth and Juliet Karelsen • Interviews, Vol. 4, No. 2: Winter 2019

**Postcards from Home:** on Art Practice, Immigration, & Domestic Work



Cecilia Cornejo Sotelo speaks with Carolina González Valencia about her new publication, *How to Clean a House: A Family Album*, a 20-page book of postcards that combines instructions on how to clean someone's house as a domestic worker with milestones from the migration experience of the artist's family.

Cecilia Cornejo Sotelo • Interviews, Vol. 4, No. 3: Fall 2018

**Ritual Insider/Ritual Outsider:** Gina Adams on art & the archive



"I am a fourth-generation quilt maker!" artist Gina Adams talks with critical ethnographer Myron M. Beasley on archaeology, archive, and the arts.

Myron Beasley • Interview, Vol. 4, No. 3: Fall 2018

**Floating Through Silence and Noise:** Anna Hepler & Jon Calame's "Trespasses"



Hilary Irons speaks with Anna Hepler and Jon Calame on their forthcoming artist book, "Trespasses," in an interview that plays with the "danger and slippage" of both written and visual languages.

Hilary Irons • Interviews, Vol. 4, No. 3: Fall 2018

**A View From the Edge of the Earth:** Double Vision at the Headlands & Fort Gorges



The first in a series of interviews in collaboration with Orbit Editions, Rose Linke speaks with Double Vision artists Andrea Stevens, Francisco Hughes, and Yulia Pinkusevich on their work and research that connects the military histories of the Marin Headlands and Fort Gorges.

**Tending to the Haints of**  
Malaga Island



Online, Portland 2015

## The Chart

Ashleigh Burskey, Jenna Crowder

At the time of their Kindling Fund grant in 2015, The Chart was a new online arts journal where artists, writers and cultural producers could create traditional and experimental art criticism. In response to the scarcity of quality arts journalism in Maine, The Chart formed a platform for critical discourse, interviews, exhibition reviews, essays on art practice and process, and features on artist-run spaces, projects, and initiatives. The Chart's aim is to connect Maine's artists to each other and to national and international contexts. The Chart is an ever-growing hub for dialogue, education, and opportunity for artists and those invested in the vitality and dynamism of Maine's art community.



Portland 2015

# The Institute *for* American Art

Chris Stiegler and John Sundling

The Institute for American Art (IfAA) is an educational organization designed as a museum and located within a domestic space. The Kindling Fund supported a year's worth of IfAA programming that centered on artistic production and community engagement in the home of Chris Stiegler and John Sundling. The IfAA hosted visiting artists and produced several catalogs in addition to lectures, screenings, performances, and original projects.



Portland 2016

## NEW FRUIT

### New Fruit Collective

The Kindling Fund supported 2016 programming at New Fruit, a women-run alternative arts space founded in March of 2015 and located in Portland's Bayside neighborhood. Over the course of the year, New Fruit initiated an exhibition and installation series inviting three queer, female, or trans artists who made work at New Fruit's studio; a public visual arts parade; and River Court, an alternative periodical conceptualized as a local monthly arts newspaper. New Fruit urges a discourse of ideas and risk among collective members, artists, and audiences who identify as women, queer, and/or trans. Their mission includes providing support, visibility, and the means to proliferate creative process in non-traditional materials or modalities.





Portland 2016

## THE APOHADION THEATER

Patrick Corrigan

The Apohadion Theater is a non-traditional, grassroots performance and exhibition space operated out of a studio workspace shared and maintained by more than twenty-five working visual artists, writers, composers and performers. The Kindling Fund grant was used to curate and produce an event series titled "Experimental Creators." These artist-organized programs were open to the public and featured work by visual, performance, and interdisciplinary artists. Support from the grant went directly to the featured artists.

[illegible]

## Skylar Kelly, Sara Lemieux

[illegible]



South Penobscot 2017

## Sound Improv Festival and the Sound Installation Month

Leslie Ross with Gustavo Aguilar, Gaelyn Aguilar,  
Steve Norton, and Nate Aldrich

The New and Experimental Sound and Music Project gathered a variety of artists into communal visual and auditory space to explore methods of listening, seeing, inventing and attending to non-coerced form. Their debut festival was home to new site-specific experimental and improvisational sound-based projects at the Cannery in South Penobscot. For this festival, the grantees produced a two-day multi-disciplinary festival and an exhibition that featured multiple concerts and time-based installations. Related performances took place during Sound Installation Month at the Cannery, showcasing multiple exhibitions by sound artists, each in its own gallery or environment.





Portland, with national distribution 2017

## Wash and Fold Press

Vivian Ewing

Wash and Fold Press sought to help writers and artists reach the public by printing, binding, and publishing their original works. It served as a laboratory not just for the production of printed matter but also for the production of a public. In conjunction with book releases, the project organized social events for the featured writers and artists including talks and demonstrations. Wash and Fold Press also hosted a library with open reading hours. This project culminated with the publication of *Enter Rural Scene*, a limited-edition anthology of humbling, lyrical, and often dark work by women, trans, queer, non-binary, and/or female artists and writers. A public reading event and book launch was held on the birthday of late Maine poet, Edna St. Vincent Millay at Étáin Underthings, a lingere shop in Portland.





Rockland, Camden 2017

# The Number of Inches Between Them

Elizabeth Atterbury with Meghan Brady and Gordon Hall

Atterbury's initiative brought artist Gordon Hall to Maine during the summer of 2017. While in residence, Hall fabricated a large-scale sculpture and staged several related performances, collectively titled *The Number of Inches Between Them*. A corresponding exhibition of visual work by Hall was held at Steel House, an alternative Midcoast venue and coworking space. The project also encompassed a public program at Hillside Farm during which Hall and other artists performed in a similar mode to Hall's ongoing project, The Center for Experimental Lectures. It concluded with a collaborative publication and was later featured as a project at MIT List Visual Arts Center in 2018.

Peaks Island 2017

# Wilt Magazine

Dylan Hausthor with P. Guilmoth

Wilt Magazine is Wilt Press' print version of a gallery: a collection of art, writing and oddities compiled into a beautiful compendium and left open to interpretation. Through sharp design and editing, the magazine packages diverse material in an emotionally cohesive manner while leaving each contributing artist's voice untouched. National, international and Maine-based artists contributed to the magazine, which served as a platform for dialogue between selected artists and audiences. Wilt Magazine was founded to transcend arcane artistic hierarchies and appeal to an audience that is not solely academic.





Online, Portland 2018

# CATHEDRAL

Cody Ross

CATHEDRAL is a digital participatory platform rooted in the sensations of intimacy, privacy, and uncertainty of brief encounters with people and objects in public bathrooms. Rendered at the intersections among a zine and tape distro, an arts journal and literary magazine, and a public restroom, CATHEDRAL was realized through a smartphone/tablet application and was activated by an experimental lecture series. Prioritizing flexibility, ephemerality, and experimentation, the app acted as an improvisational distribution method for marginalized, outside, amateur, and experimental media art and writing. CATHEDRAL is available for download on IOS platforms.





Portland 2018

## The Fruition *of the Year*

New Fruit Collective  
(Bee Daniel, Gelsey Amelia, Kelly Sue,  
Alexa Clavette & Bri Bowman)

New Fruit is a collectively-run art space which strives to cultivate expression, experimentation, and community. New Fruit members view art making as world-making in the pursuit of collective liberation. With Kindling Fund support in 2018, New Fruit launched Perm Press, a community print shop for aspiring printmakers. Grant funds were also used to sustain the Moon Shows and Quarter Days programs: performance- and installation-based series celebrating the solstices and equinoxes. As a collective, New Fruit urges participating artists and audiences toward a discourse of ideas and risk.

DV: Did you sleep at night?

VO: Well, I chose the time I could sleep. They did feed us well. In the morning you arrive and they give you a glass of yogurt, a glass of juice, 2 eggs of course, a quarter of a chocolate bar, and then the rest begins, beef steinhardt, coffee, cream, all without restriction. And then you grabbing for the first shift, come back and you get a second breakfast between flights. A special car drives up to you, offers a tray of food to eat again. But when I flew these planes, it was difficult. Because it was necessary to wear a high-altitude compensating suit, the VKK it's called. And in the summer it's made of rubber, so I'd go on a flight, and by the time I got back my suit was gurgling wet. No time to change, then you have to go eat, and then the second cabin is sitting waiting to go up. I was supposed to actually change out of the suit. There is a high-altitude special house, where you can change. You have two suits, they are individually made in the factory to fit your body. It was difficult there, in the sense that it was hard to fly. Once you take off, it's very cold up there, despite the cabin being regulated by temperature control, it's still uncomfortable. When I was "demobilized" (jerked from flying) a few buddies and I went fishing to mark this occasion and my goodbye. I came

back, we talked about the war, and we sat down there to make the plane broke down. The cause was later determined. Hard to blame anybody in my opinion. This plane was being repaired in Chelabinsk at the factory. This aircraft, the TU-144 has many special features. It is made by a special machine, which eliminates the yoke. The factory confused the terminals, between the base mode and the emergency mode. So in the emergency mode, the terminal is slipped. In the instruction manuals it states when the aircraft comes into stormy clouds, the navigator is obliged to turn off the generators. So when he started off the generator and went into emergency mode, but the terminals were wrong so instead of settling down, there were three big jerks and the engines fell off. He watched his engines drop off behind him. Imagine what a blow that was, due to a factory defect. People died like this, this was literally the very airplane which typically flew Wolf, that's fine. Marchenko, the chief of the school died.

60 DOUBLE VISION

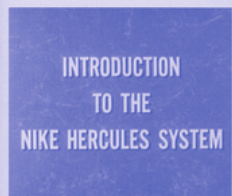
INTERVIEW — VIKTOR GREGARENKO 61

#### TRANSCRIPT INTRODUCTION TO NIKE HERCULES

The Nike Hercules guided missile system is a powerful component of the US Army's air defense arsenal. The accuracy and destructive force of the weapons have been repeatedly demonstrated against high and low altitude targets. In its most familiar configuration, the Nike Hercules is employed on permanent sites in the vicinity of the nation's major industrial and population centers. These sites are divided into two areas: the battery control area with its controlled radar and radar, and the launching area with the Hercules missiles and launchers. But Nike Hercules is not limited to such widely constructed sites. It is mobile and can be rapidly deployed. In view of today's world military tensions, it is vital to have an air defense weapon with the capabilities of the Nike Hercules that can be moved on short notice to protect strategic targets anywhere in the free world.

74 DOUBLE VISION

NIKE HERCULES SYSTEM 75



Portland with statewide artists 2018

# Orbis Editions

Jessica Hankey with Mollie Ennis, Vincent

Greco

Orbis Editions offers a model for a small press that focuses on using publications as a space for exhibitions. With Kindling Fund support, it promoted and disseminated the practices of Maine-based contemporary artists. In conjunction with its publications, Orbis Editions organized public conversations and performances that reinforce the role of print media as both active within and responsive to its cultural context. Throughout 2018, the platform worked with five Maine artists to produce an open edition of creative works, two selected by an open call and each accompanied by a public program.



Belfast, Rockland, the Maine Coast 2019

## *The Village Canoe*

Chris Battaglia

The Village Canoe is a floating artist residency and exhibition. Structured as an expedition, the residency will take place on a 30-foot voyageur canoe, inviting six participants through an open call to paddle, camp, and make art along the Maine coast and/or rivers on the interior. At the culmination of the trip, participating artists will host a temporary and interactive pop-up exhibition of the work produced during the residency. The show will take place outdoors in a movable bow-roof structure – the same enclosure in which the canoe was built – and is free and open to the public.





Portland 2019

## New System Exhibitions

Isaac Jaegerman, Franklin Ahrens,  
Henry Austin, Alice Jones, Hector Magaña,  
and Cody Stack

New System Exhibitions (NSE), was established as a space to exhibit contemporary art by emerging artists. The organizers plan to continue with bi-monthly exhibitions showcasing local and regional emerging talent. Between exhibitions, NSE facilitates open community critiques, public artist talks, and performances while continuing to function as an active studio space for the six founders. NSE initiates creative dialogue among artist communities and highlights the vitality of emerging artists in the social fabric of their city and state.



Portland 2019

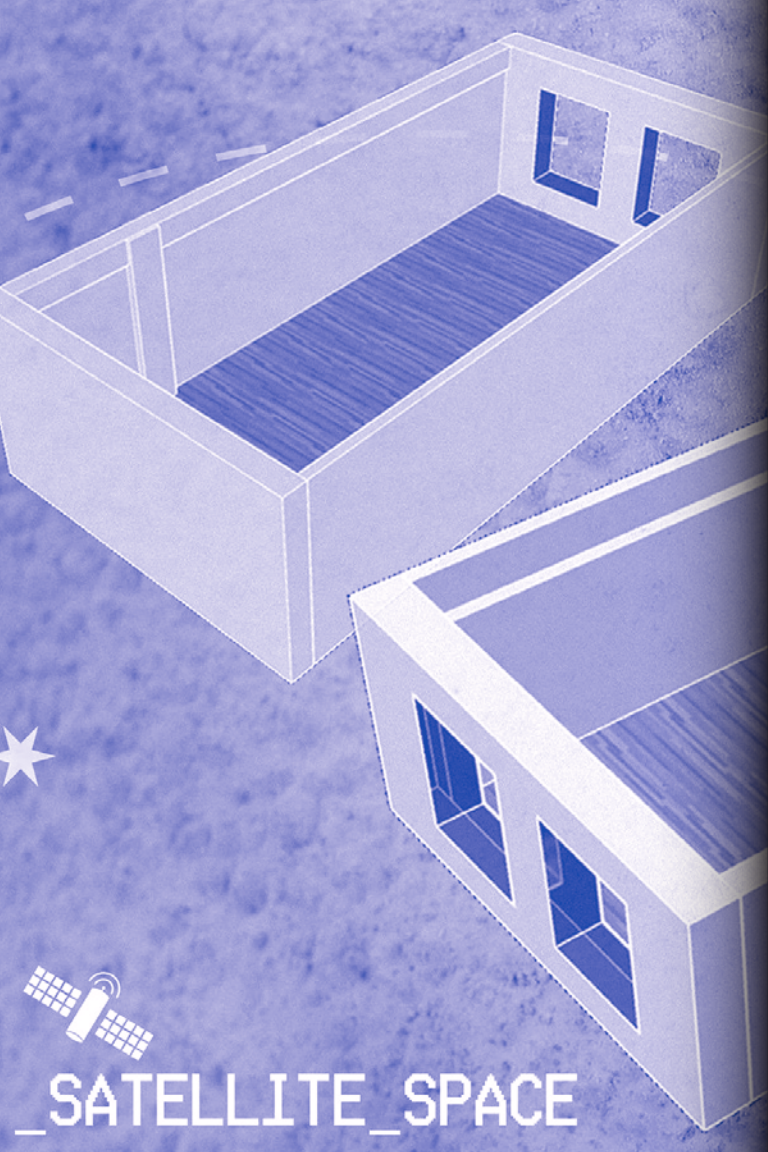
# Maine Center *for* Blah Blah Blah

(MCBBBB)

Derek Jackson

Maine Center for Blah Blah Blah is a multi-media installation that mimics institutional structures while disrupting the systems of oppression that typically guide them. Over the course of the year, MCBBBB will employ a series of murals, sculptures and performances whose context will change depending on each institutional iteration. Extending from Hi Tiger's pilot installation at the space, *Maine Center for Electronic Music*, MCBBBB will build upon this exploration of social discourse, cultural production and community engagement.





Portland 2019

# Satellite Space

Irina Skornyakova

Satellite Space will be a small, temporary, and flexible exhibition venue whose mission is to work with and expand upon the network of artists in Maine to the art world beyond. As the name suggests, the space will work as a connecting point among artists, artist spaces, and collectives. The project will have three core functions: to work with existing Portland artists and Maine-based collectives, spaces, and galleries; to invite guest curators to highlight new perspectives; and to host seasonal shows pairing one emerging Maine artist with one national and one international artist.



Stonington 2019

## Project Room

Jenny Brillhart with Goody B. Wiseman

A Research and Development Grant from the Kindling Fund will support the piloting of engagement programs for the Midcoast community through open art classes, workshops, and artist mentoring. Project Room was conceived as a project space offering community engagement programs and residencies for artists of all kinds to experiment with ideas, foster play, and install work unencumbered by commercial pressures. Brillhart and Wiseman seek to develop a platform where they can encourage installation-based artworks, performance, video, writing, and other process-based works as a means to expand the local field of artistic opportunity.



Farmington, Portland 2019

# A POSSIBLE PRACTICE

A CLEARING: Alana Dao, meg willing

Rooted in the ethos of community-supported art, A CLEARING is a creative network that values and amplifies artists underrepresented within the traditional confines of the Western, masculine-centric canon. The Kindling Fund grant has supported the inaugural project, A POSSIBLE PRACTICE, which highlights art on the margins of dominant culture. In site-specific art installations and open creative platforms, Maine-based artists will be invited to create work in response to a prompt or theme, culminating in a publication that catalogs the project's dialogue.





Portland 2019

## *Films at The Apohadion*

Pat Corrigan, Greg Jamie, Jeremy Robinson

This Kindling Fund grant supports the production of a series of film screenings, lectures, and a film festival at the Apohadion Theater. Focusing on local and regional filmmakers with a special emphasis on avant-garde and non-tradition films, the project specifically enhances the Apohadion's ability to exhibit films and host filmmakers for in-person events, maximizing programmatic impact. The culminating film festival will be organized via an open call to regional filmmakers encouraging a communal environment of sharing ideas and generating further works.

# Reclaim a Narrative

These artists used lived experiences to (re)write stories as small acts of resistance and joy. In an era that has been declared by some to be “post-truth,” personal honesty, integrity, and subjective counterpoints to dominant narratives matter more than ever. By respecting and honoring their subjects at the center of this reclamation, each project helped to build a historical record of care. Whether they focused on an individual, a community, or narratives lost to time, these projects reminded us of the untold stories hiding in plain sight. *We Wear the Same Clothes Every Winter*, *Maine to Dadaab*, and *Chasing Light* used autobiographical approaches ranging from the documentary to the experimental to tell stories about their own lives and communities. Other grantees created storytelling hubs to publicly share about their neighbors, like *Bus Stop Stories*, *Lubec Sound Walk*, and *A Shared Space*. Individual voices were highlighted by artists to draw attention to larger misunderstood topics like aging (*Home/Resilience*), people of color in Maine (*95 Percent*), transatlantic globalism (*ICELANDx207*), and bias in structures of power (*Visual Tensions*). *Re:past* set its sights on an overlooked Maine history of racism and human geography on Malaga Island, inviting engagement around a shared meal and living memorial. Meanwhile, *The Hole History Catalogue* also centered a Maine history around food, reclaiming the culinary history of the donut for Maine and engaging with history through artistic play. In taking time to reflect and share stories, these artists have proposed paths to new futures forged through a more complex understanding of our neighbors.



Augusta 2015

## Home/Resilience

Caroline Losneck, Kelly Rioux, Chris Wright

Home/Resilience was an interactive and experiential social documentary installation that paid tribute to the last two ninety-year-old residents of the St. Mark's Home for Women in Augusta. The site-responsive installation was created in the former site of the historic Augusta Colonial Theater, which closed in 1969. Through the stories and voices of Ruth and Nona, the project raised questions and inspired conversations about wisdom and aging. Beyond a traditional documentary film, photography show, or radio story, the immersive installation revolved around two local figures. Participants experienced the work by walking into a multi-storyline project that represented aging Americans, issues of isolation, and the importance of community in sustaining life.



Portland, the Atlantic Ocean 2016

## ICELANDx207

Justin Levesque

ICELANDx207 was a multi-media project documenting Iceland's entry into Maine's working waterfronts and economy. It included portraits of Icelanders in Maine, documentation of the revitalized International Marine Terminal, and chronicled a nine-day independent residency from Portland to Reykjavik aboard an Eimskip container ship. This work was presented in a retrofitted shipping container located in Congress Square Park in conjunction with the 2016 Arctic Council meetings hosted by the Maine North Atlantic Development Office.





Portland 2017

## We Wear *the* Same Clothes Every Winter

Brian Doody with Catie Hannigan

Through Doody's collaboration with a number of marginalized artists on a photo series, *We Wear the Same Clothes Every Winter* was both an exhibition project and publication featuring writing by Hannigan. The photographs prioritized women, artists, working class, and queer residents of Maine. The exhibition included photographs from the series as well as artwork by their subjects. This project documented a decentralized art scene and by doing so, protested the professionalization of "the art world" in Maine communities — a world that is further removed from the artistic production of the working class.





2017 Lewiston, Auburn, Portland

## A Shared Space: Lewiston

Daniel Quintanilla with Hilowle Aden, Shuab Ahmed Mahat

A Shared Space: Lewiston was a series of pop-up installations of an artist-organized community project exploring minority communities in Maine. The project produced a series of five short-format virtual reality observational documentaries made in collaboration with Lewiston-based Somali Bantu filmmakers. Inviting viewers into the Somali Bantu community, the videos were housed on an online portal and shared publicly in temporary sidewalk screenings using innovative virtual reality hubs. Through direct audience engagement, this project explored questions related to the physical and social spaces we inhabit and what we lose as communities and individuals when we are out of contact with one another.



Portland 2017

## Visual Tensions

Séan Alonzo Harris

Visual Tensions was a photographic project that paired community members of color with members of law enforcement. Photographer Séan Alonzo Harris created portraits as a means to confront and question cultural and racial assumptions, stereotypes, and fears. The subjects of each portrait were positioned to literally face one another, creating a heightened moment of recognition and/or tension. The project provided a platform to visually represent interpersonal relationships between people of color and law enforcement, publicly address implicit bias, and begin the necessary work of undoing racism in the name of collective healing.



Statewide 2018

## 95 Percent: Introducing *the Minority to the Majority*

Yoon S. Byun

This project was proposed as an opportunity to fill a void of stories about people of color living Maine. Maine has regularly been ranked as the whitest state in the nation, most recently by the 2015 U.S. Census, where ninety-five percent of the population identified as white. This ongoing project is equal parts documentary, fine art, oral history, and cultural exchange. Byun's larger goal is to chronicle the lives of at least ninety-five people of color across the state to help build awareness, empathy, and community, starting with a conversation with each photographic subject. An initial pop-up exhibition was held at a general store in Jackman, a rural town near the Canadian border that became site of a public scandal when the town manager was ousted after being revealed as a white supremacist. The photographs and their accompanying stories were also shared in public spaces around Maine — a way to introduce the minority to the majority.





Rockland, Statewide distribution 2018

Exhibition Catalogue for  
**Hole History Show:  
*Origins of the*  
American Style Donut**

Alexis Iammarino with Maeve O'Regan

Artist-curator Alexis Iammarino and designer Maeve O'Regan organized a publication from a recent project curated by Iammarino titled "Hole History Show: Origins of the American-style Donut." This collection of art, performance, and writing responded to a claim that the donut hole was singularly invented by a 19th-century sea captain from Rockport, Maine. The publication initiative documented plates of the sixty-four works of art created in response, reproductions of donut memorabilia, and included fourteen written submissions ranging from culinary history, poems, short fiction, oral histories, and lecture transcriptions. This book became a document of local public history and American culinary history that was gifted to regional libraries and historical societies. An interdisciplinary event was held to celebrate its launch with chefs and artists paired to invent donut-inspired foods for the public.



Malaga Island 2018

# Re:past Remembering Malaga

Myron M. Beasley

Re:past was a site-specific memorial held on Malaga Island. As an intervention in the form of a performative dinner, Re:past engaged the public-at-large to remember the people of Malaga who were forcibly evicted from their homes on July 1, 1912 because they were black or mixed-race. This narrative has come to be known as the story best not told in the history of Maine. The performative dinner was a collaborative event that included dancers, a printmaker, a sound architect, performers, a chef, and painter/cartographer. To be environmentally respectful of the island — now a part of the Maine Coast Heritage Trust — Re:past was a one-time event with a limited audience that was streamed online for the public and documented for posterity. Re:past was a memorial to the dead and the living.





Lewiston, Rockland 2019

## Maine to Dadaab

Shuab Ahmed Mahat, Daniel Quintanilla

*Maine to Dadaab* is a virtual reality documentary by Shuab Ahmed Mahat and Daniel Quintanilla that tells the story of Shuab's return to Dadaab, Kenya, the world's largest refugee camp, fifteen years after his resettlement to the United States. Dadaab is home to an estimated half million refugees who live in makeshift homes, including Shuab's mother and siblings. Unable to return to their home country because of security issues yet unable to gain Kenyan citizenship, these refugees are stuck with no clear path forward. The film will explore Maine's relationship to global human migration, asking audiences to consider a more nuanced narrative, one where home and family stretch across continents and movement between them is neither simple nor linear.



Portland 2019

# Chasing Light

Bianca Sturchio with riel sturchio

Chasing Light is an ongoing collaborative photography series and community engagement project. Bianca and riel use photography as a means to explore their dynamic as twin siblings and the experience of owning a queer identity and a disabled body. Chasing Light holds space for the belief that representation, visibility, autonomy, and truth-telling can build solidarity and promote personal empowerment. The artists intend to present their work online, hold complimentary artist lectures, and encourage story sharing in accessible LGBTQ+ friendly venues. This chapter of the project is particularly aimed at community engagement and showcasing new photographs.



Lubec 2019

## The First Coast: Lubec Sound Walk

**Galen Koch** with Greta Rybus, Josie Holtzman, Isaac Kestenbaum

The Lubec Sound Walk is a multi-sensory, site-specific audio tour spanning over two miles in Maine's easternmost town. Led by a team of guides, the tour transports the listener through space and time, through stories of the past, present, and future. Culminating in a community event at the Lubec Brewing Company, the initiative aims to bring the year-round community together to celebrate, critique, and contemplate stories from Lubec and its residents.





Greater Portland Area 2019

## Bus Stop Stories

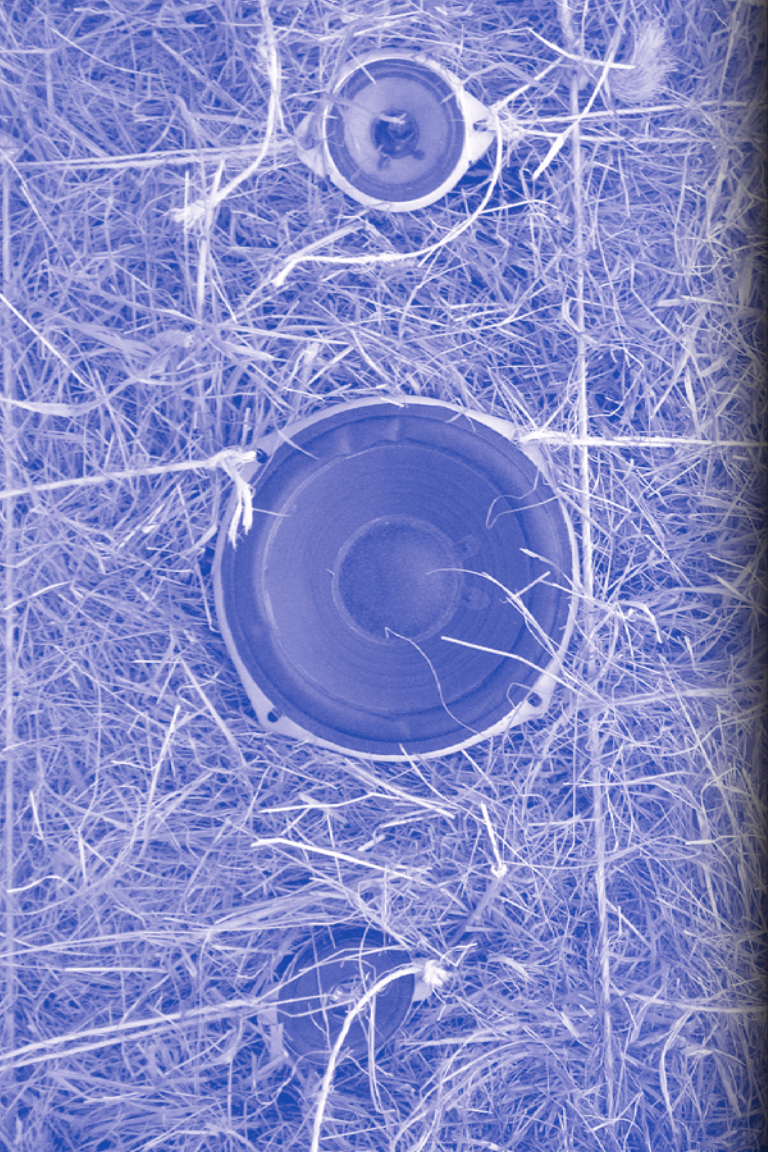
Caroline Losneck

with Kelly Sue Rioux, and METRO bus riders

Bus Stop Stories is a mobile public storytelling project that meets and engages riders right where they are – at bus stops, shelters, and aboard the city's buses. Working alongside riders to create and tell their own stories, the project culminates in an immersive tour where the public is invited aboard a moving bus as they listen to audio stories and view portraits, stopping at temporary pop-up art installations that double as bus shelters created by riders along the way. What if, instead of cultivating invisibility, using the city bus created a new modality for an abundance of omitted voices, ideas, and narratives to be heard, celebrated, and distributed? Bus Stop Stories centers the art and stories of riders to articulate and frame critical challenges and opportunities, while inserting excitement into a moving system.

# Alter Space

The projects in the Alter Space category range from performances and group shows to residencies and public art. Some artists designed projects that are intended to be stepped on during a walk home while other artists circumambulated islands in search of materials to photograph. Pop-up performances surprised audiences at non-art events. Artists embedded themselves among lobster roll shacks in the middle of tourist destinations. Meanwhile, others found camouflage in old buildings that beckoned only the most careful onlookers to enter. These initiatives created works that were only accessible by tidal changes or converted tidal information into visual artworks, while others greeted audiences with brass ensembles on water taxis. Some created space for artists to present work in Maine's iconic mills, including one artist who filled a vast mill with art she produced over nearly two decades. Public artworks initiated changes in city legislature, paving the way for temporary installations in Portland. Other public artworks quenched thirst, literally. Some artists were inspired by glaciers, allowing the weather to degrade wheat-pasted images or built their own ice behemoths out of paper. Whether creating an immersive sound installation or converting an old Airstream trailer into a mobile studio and exhibition space, the artists who altered space often did much more than that. They altered the way that Mainers inhabit their cities and streets. They altered the way Mainers share stories with one another. These projects altered the artistic landscape of Maine not just physically but also conceptually. And for that we are extremely grateful.



Portland, Farmington 2015

# Interstices

Andrew Thompson

Interstices sought to portray an experience of Portland, Maine as it has never been portrayed before. From 2013 into 2015, Andrew Thompson collected hour-long field recordings at every street crossing in the city at all times of the day and night. These durational recordings were displayed in their entirety, with each one played back via its own speaker, in an immersive sonic installation. A final selection was presented as a one-hundred channel “sonic map” at the Emery Community Arts Center in Farmington, Maine in fall 2015.





**Portland Harbor** 2015

## UNPACK

Andy Rosen

UNPACK was a temporary sculptural installation of a single dog and wolf pack perched atop abandoned dock pilings in the Portland Harbor. The project catalyzed new conversations about temporary public art in the city. The installation was an exciting development from Rosen's painting series in which toy-like animals engaged in human struggles were affected by human activity. UNPACK explored humanity's uncanny modern relationship with the environment in an iconic public intervention on the Portland waterfront.



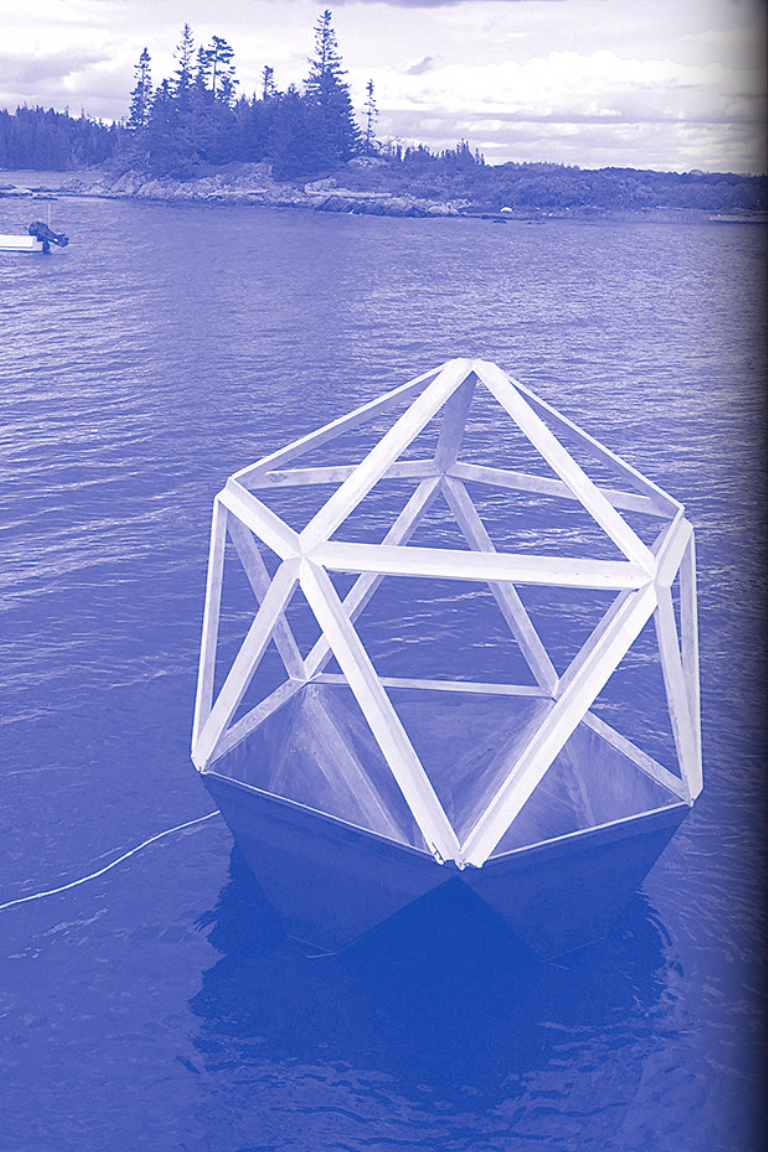


Portland 2015

## Portland Brick

Elise Pepple, Ayumi Horie, Pilar Nadal

What if our city could literally tell its own stories? Portland Brick was a place-based public art installation that created monuments to the moments its residents deemed significant. For this project, historical facts, individual memories, and future wishes for the city were stamped into bricks that were customized to fill gaps in the sidewalks. A web component connected these bricks to longer form stories where future residents' wishes for the city projected outward and catalyzed public art interventions. In this sense, the city's stories literally repaired the sidewalks while wishes shaped new memories of its future.



The Maine Coast 2015

# Spaceship *for* Spaceship Earth

Sean Patrick O'Brien

This floating geodesic sculpture traveled the coast of Maine and was moored in various locations as a transient public artwork. The floating pod, inspired by the work of Buckminster Fuller, was outfitted with photovoltaic panels, wind turbines, and a small hydroelectric generator that converted wave energy into onboard power. Batteries were used to store energy that would later be turned into light, sound, and heat. Sensors on board the floating sculpture were used to record information about humidity, wave movement, temperature and location all of which were converted into visual and sonic artwork.





**Bethel** 2015

## Proposal *for an* Appalachian Glacier

Wade Kavanaugh, Stephen B. Nguyen

The Kindling Fund supported the first phase of a public artwork, exploring the fundamentals of glaciology and establishing a vision for a paper glacier that grew, moved, and ultimately transformed the Maine landscape. This conceptual phase of the project took form in a charrette, where the artists presented a temporary sculpture that mimicked the scale and presence of the proposed glacier in conjunction with technical drawings and site photographs. This exhibition engaged experts and stakeholders in the process of review, critique, and improvement of the plans for the artwork. Proposal for An Appalachian Glacier was later realized in a stop motion animation for which Kavanaugh and Nguyen created a full-scale paper installation in a movie theater in Bethel, Maine.



Lewiston 2016

# Memory

Amy Stacey Curtis

In 1998, Curtis began what would be an eighteen-year commitment to interactive installation art, which initially took shape as nine solo shows modeled after biennial exhibitions. The Kindling Fund supported MEMORY, the artist's ninth and final iteration of this project, consisting of interactive installation works that took place across Maine's abandoned mill spaces. In the end, Curtis installed eighty-one large-scale, temporary, participatory works in vast mill spaces of Maine towns. Each project explored a different theme while inviting audiences to perpetuate its nine unique installations.





**Casco Bay** 2016

## A LONG WAIT

**Erin Johnson**

This event series and platform for artistic inquiry used Fort Gorges — an island-based fort located at the entrance to Casco Bay outside of Portland — as context, material, and site. Johnson curated and commissioned video, sound, and social practice artworks by individual artists and collaborative groups that debuted at Fort Gorges in Summer 2016. The public was invited to join in weekend excursions to the fort, during which participating artists and artworks facilitated inventive and meaningful engagement with this unique site.



**Stonington, Deer Isle, Lubec, Jonesport, Beals 2017**

## *The First Coast*

**Galen Koch** with **Jenny Rebecca Nelson, Justin Levesque,**  
**Seth Brayton** and **Henry Finch**

Using a renovated airstream trailer as a mobile exhibition space, The First Coast travels to year-round coastal communities in Maine during the off-season. Kindling Fund support helped catalyze this project which hosted collaborations and workshops for Maine residents to engage in conversations about their community's working maritime identity and personal perspective of place. The resulting narratives were archived as part of a database of Maine stories, interviews, and sounds compiled by several other organizations in Maine. This archive has become a central part of the mobile studio's work and long-term goals. In 2019, TFC and collaborating artists will begin production on site-specific audio exhibits and sound walks in Lubec and Stonington.



**Portland 2017**

## Truck Show

**Hi Tiger: Derek Jackson with Amandaconda, Nicole Antonette, PSBL, and Taylor Vesey aka SWIM**

Hi Tiger combines forms, aesthetics, and techniques to present work that falls outside of any one category. It isn't a band, although the group does incorporate music. It isn't a dance performance, yet dance is integral. It isn't visual art, though the visual elements derive from lead artist Derek Jackson's own personal history with portraiture and explorations of the body and how it is re/presented. This idea of combining elements is fundamental to the group as it employs a diverse group of artists from various racial, sexual, and religious backgrounds, transcending social norms and expectations. In Truck Show, Hi Tiger presented pop-up performance installations on sidewalks, in parks, parking lots and venues that do not typically present art or performance.





Mount Desert Island 2017

## *The Coast Walk*

Jennifer Steen Booher

This project was part of an ongoing, artistic exploration of Mount Desert Island's shoreline. Booher began walking the island's perimeter in January 2015, interviewing biologists, fishermen, historians, and other stakeholders along the way. The Kindling Fund supported one year of walking during which Booher created a photo-essay blog and composed still life photographs as a means of communicating the experience to her audience. The process of gathering information is central to the work as is the artist's physical presence on the shore. The completed project will cover roughly 120 miles in total and is anticipated to take six years to complete.





Little Chebeague Island 2017

## Surface First Tilts West:

*An Outdoor Experiential Exhibition*

Jordan Parks

This project temporarily installed environmentally conscious, minimal impact works of art along the trails of the Little Chebeague Island. Visitors were invited to interact with the natural and manmade history while simultaneously viewing contemporary art. Each installation's relationship with the trails, historic landmarks, and plants gave the audience a unique outdoor art experience. Works were sourced by an open call process and included fiberglass sculptures that floated atop the water with tidal changes, sound works installed along walking trails, live poetry readings on the island's shores and visual art interventions hung from nearby trees.



**Wiscasset** 2017

## Project: HESPER

Nick Dalton

The schooners “Hesper” and “Luther Little” laid abandoned in Wiscasset’s harbor from the 1930’s until the late 1990’s when they became icons of the Maine Coast. Project: HESPER commemorated these lost icons in the form of a temporary public drinking fountain that was installed on the waterfront in Wiscasset, Maine. The sculptural fountain consisted of insulated water pipes covered in a white PVC jacketing that spelled out the word “HESPER.” Each interconnected letter was approximately 6 feet high and 3 feet wide. The final letter “R” became the basis for the waterspout.





Houlton, Millinocket, Eastport, Farmington,  
Wells, Portland, Biddeford, Rockland 2017

## CHATTERMARK

Shoshannah White

"Chatter mark" is a geological term for the grooves and gouges made from glaciers dragging rock and fragments along as they move, carving into bedrock and leaving traces of their existence in their path. The project was a street art initiative that brought imagery of the Arctic and melting glacial ice to the streets of Maine. Through this work, White injected images of a continually changing Polar landscape into the busy rush of daily life—a reminder of new landscapes resulting from human impact and the connection/disconnection we have with the inhabited world. Images were printed at mural scale and adhered to public walls with wheat paste that deteriorated with time and weather. Each installation pointed to a web component that provided context, links, and varying perspectives on environmental concerns.



Wiscasset 2018

## Artist *In Residence* at Doublet SHED

Doublet Design: Mali Mrozinski with Jordan Gehman

The Space for Handmade Explorative Design (SHED) is a seasonal project space in Wiscasset. With the help of the Kindling Fund, Doublet Design established an artist-in-residence program and assisted with facility upgrades for their public programs. These resident artists occupied the SHED for one month and received a stipend. Their responsibilities included installing an exhibition, participating in an art walk, giving a public lecture, and interacting with the public. Facility upgrades included new seating and lighting to better serve visitors and participants during the ongoing lecture series, SHED Talks at Dusk.





**Biddeford** 2018

## Durational Devices

Deborah Wing-Sproul

This five-week installation examined the underside of the human condition through a performance series in which five devices constrained the artist's movement and vision in a characteristic way. The artist's body became a vehicle to reflect different and varying states of being—youth, old, limited or ill; lonely or depressed; contained, controlled or marginalized—and how we confront resistance with and through the body. A unique drawing tool for each device traced the intentional yet uncontrollable path as the artist performed, resulting in five distinct floor drawings. Each durational action took place in relative silence over the course of two hours. With support from the Kindling Fund, documentation of the performances and the resulting drawings were developed into a dedicated website, which also featured related writing. Additionally, the project hosted a public discussion with contributions from writers Nancy Princenthal and Annie Godfrey Larmon.



**Biddeford 2018**

## **INFLUX**

**Sarah Baldwin**

with **Julie Kuceris Gray, Jarid del Deo**

Fifteen installation artists were selected to exhibit artwork in a month long arts event called INFLUX, held on the Pepperell Mill campus in Biddeford. The works related to the Pepperell Mill's manufacturing history as well as its current state of revitalization and reimagining. The artists engaged the Maine community (specifically York and Cumberland counties, with their histories in textile production) by creating site-specific public works that reinterpreted the mill's multi-sensory experience.

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# Grow Community

As our colleague in the Warhol Regranting network, Kristan Kennedy once wrote, "...it feels important to keep 'community' in quotes. It helps preserve its mutable and debatable meaning. It is fragile, dangerous, galvanizing, ineffective, affective." In her case, Kennedy was describing the curatorial process for the 2013 Time Based Arts Festival in Portland, Oregon, but in this Portland and in the big town we call Maine, the Kindling Fund projects that grow community take on a different kind of mutability. Local IS community in Maine. Whether you're hanging out at a gay bar in downtown Portland or registering for your fishing license in Millinocket, the people and places that have brought us here and kept us here for generations teach us how to be a part of a larger collective. As Mainers, we have a strong sense of communal purpose. Each season we witness the impact of tourism and become accustomed to transience. The enduring relationships we build with the people and places that last throughout the seasons become the community we root ourselves in. The Kindling Fund projects that grow community tap into this sensibility. They pass down the stories that our great grandmothers told us sometimes through printed matter like in *Future Bridges* or in a hand-formed mug like in the *Homemade Exchange*. They encourage us to see the barista that served us coffee yesterday morning as a moonlighting saxophone player, as in the case of *Going For It*. In some instances, they encourage us to let go of the objects that no longer serve us so we can begin to build new communities. In *PLATFORM PROJECTS/WALKS*, we discover that walking within and among our community can be a radical act of empathy. Kindling Fund artists led us to new neighborhoods and to new neighbors with whom we might share a meal against the backdrop of a freshly painted mural. However you keep community in quotes, the following artist projects remind us of one essential fact: we're all in this together.





Portland, Kittery 2015

## Portland Mural Initiative

Will Sears and Tessa O'Brien

The Portland Mural Initiative works with local artists to create temporary and permanent murals, wall paintings, and architectural interventions, pairing artists with wall-painting opportunities. Placing a premium on community engagement, the project hosted neighborhood meals and artist talks for each individual mural, introducing the maker to the work's neighbors. The grant funded the inaugural two murals, a community dinner, and administrative work towards further developing the initiative.



Portland 2016

## FUTURE BRIDGES

Future Mothers: Elizabeth Jabar, Colleen Kinsella

The Future Bridges initiative encompassed a series of pop-up events and participatory actions within the City of Portland utilizing a mobile tent. The project built on the work of Future Mothers (Jabar & Kinsella) in creating participatory structures and vehicles for socially engaged art and civic engagement. Future Mothers is a collective vision/structure/practice that takes the form of prints, installation, books, and performance. Using printmaking as a platform, Future Mothers construct densely layered objects, structures, and environments for communicating diverse narratives and responding to sociopolitical events.





Portland, Falmouth, Westbrook 2016

# PLATFORM PROJECTS/ WALKS

Julie Poitros-Santos

PLATFORM PROJECTS/WALKS was a social practice project engaging the local arts community in a series of inter- and cross-disciplinary conversations and activities around the idea of walking as creative provocation, practice, and product. Over the summer of 2016, PLATFORM PROJECTS/WALKS offered the local community a series of readings, conversations, talks, and group walks exploring the history and activity of walking as creative practice. Video iterations took place further afield in broader Maine, the Faroe Islands, and Japan.





Portland 2018

## The Chart 2018: Equity & Cultural Care

Jenna Crowder

In its third year, The Chart foregrounded explorations of equity, collaboration, and a practice of cultural care through critical arts writing in the form of interviews, reflections, conversations, exhibition reviews, and essays. With support from the Kindling Fund in 2018, The Chart piloted a Critic-in-Residence program and continued its work for online critical dialogue in the state of Maine. The Chart continues to work towards a sustainable platform dedicated to tenderness, visibility, and urgency in arts writing that prefigures a more equitable art world.



Orono, Augusta, Biddeford, Houlton, Easton,  
Boothbay 2018

## *The Homemade Exchange*

Juliette Walker, Devin Shepherd

Ceramic artist Juliette Walker and writer Devin Shepherd created a socially-engaged project in which they exchanged handmade ceramic cups for conversations and stories from Mainers about their experience of home. With Kindling Fund support, Walker and Shepherd travelled across Maine, working with community centers, public libraries, and other meeting places to collect stories. In addition to ceramics, the project generated audio and text works, which were made available online and in a publication that was distributed in the storytellers' communities. The artists catalyzed engagement through craft, shaping participants' memories and current experiences into multi-faceted, multi-media, interactive expression of Maine as home.

Portland, Peaks Island, Topsham 2019

# Emotional Value Auction

Adriane Herman

Designed by “experience broker,” Adriane Herman, an Emotional Value Auction is a participatory witnessed exchange grounded in reciprocity. These unconventional auctions allow people to release things that they can’t seem to let go of while providing others an opportunity to bring new things into their lives based on the emotional value of the object’s story rather than its economic value. Creating meaningful exchanges between strangers, the project aims to connect individuals via empathic exchange. No money changes hands; authentic written expression and shared vulnerability are rewarded and are rewards in themselves.





Portland, Farmington, Winthrop 2019

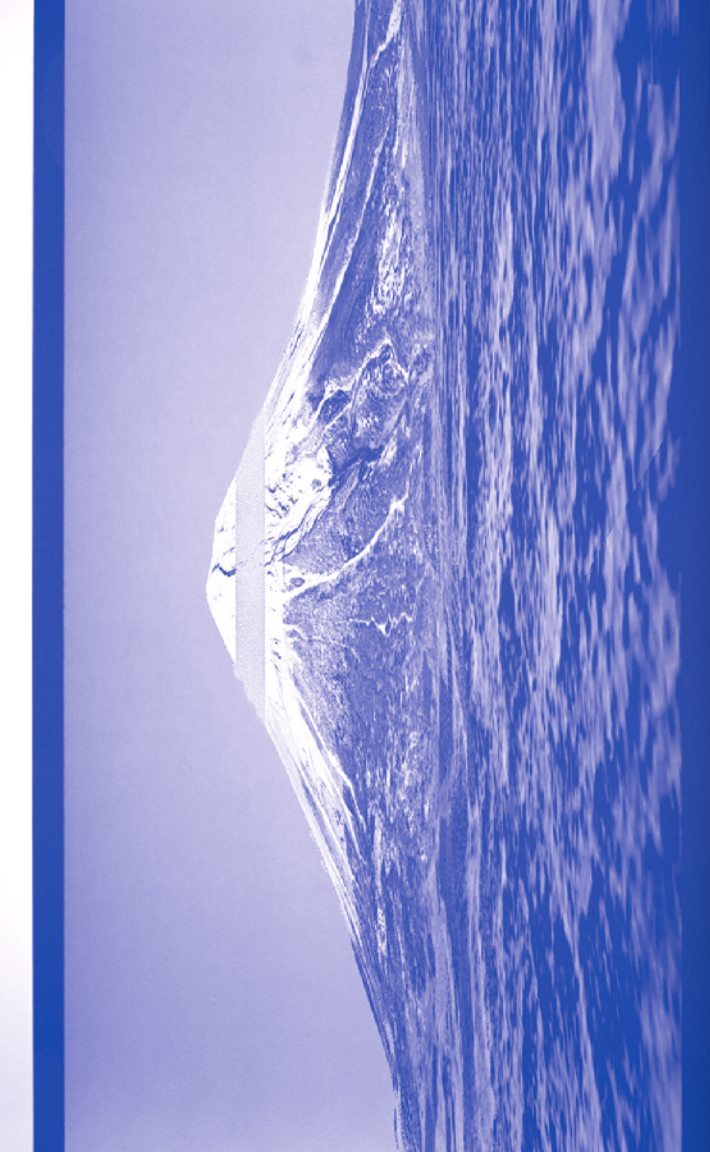
## Going For It: *An Experimental/* Amateur Talent Show

Devon Kelley-Yurdin with Nicole Em

Going For It is an experimental amateur talent show. As an ongoing participatory performance, GFI serves as an exercise in bravery, radical vulnerability, collective joy, and community care. It is an invitation to bring attempt, curiosity, and inexperience to the center, to share hidden corners, and to try new things. Through support and discussion, the event fosters a communal exchange in place of an audience/performer dynamic and builds the critical skills of courage, empathy, and witnessing that are required to create a more just and equitable world. In 2019, Going For It will deepen through wider participation, access, and research culminating in the creation of a printed & digital guidebook that will act as a tool for the production of this event within other communities.

# Be an Activist

Artists have long been at the center of political and social activism in nations across the world. “Activist art” is widely used to describe the ways in which artists address political, social, and cultural power structures, rather than simply representing them. The Kindling Fund projects in this category demonstrate the ways in which Maine artists have created emotionally resonant experiences that lead to measurable change. *Printers Without Margins* and *Giving Voice* speak to the historic power of the independent press and assert its relevance today. The artists involved in these two projects insert themselves and their practice into civic discourse by creating materials that can be used in rallies, protests, and letter-writing campaigns. Other grantees have used storytelling tactics and reenactment to draw awareness to the social issues affecting Maine cities and beyond. *Ambergris* shed light on the opioid crisis affecting Maine’s fisherman in a site-specific multi-disciplinary performance installation. Similarly, the artists who created *The Maribor Uprisings* gave audience members the power to decide how a documentary would unfold, placing them in the role of activists during a protest. *Melt*, *In Kinship*, and *Tracking the Border* are examples of projects that integrated a deep exploration of place by allowing participants and audiences to examine their individual impact on natural and political environments. Each of these projects blurred the lines of audience, participant, and creator, demonstrating the role that our personal decisions play in the political, social, and cultural challenges that we face.



**Statewide 2015**

# MELT

**DM Witman**

This initiative aimed to engage the public by asserting climate change as one of the most critical issue facing us today and in the future. As an extension of a project in progress, Witman printed and mailed two hundred fifty postcard-sized unfixed salt prints to residents of Maine. Recipients were faced with making conscious decisions of whether to open the envelope and how often, contributing to the disappearance of the image. This participatory prompt paralleled our daily life choices contributing to the alteration of the planet's climate.





Penobscot River 2016

## IN KINSHIP

Jennie Hahn

This civic performance project investigated migratory fish restoration in the Penobscot River. Designed to complement existing public outreach surrounding restoration efforts, Hahn's work combined community dialogue, collaboration between artists and biologists, and physical interaction with both fish and the river. A playful booklet of poetic prompts initiated multiple forms of exchange and community creation. In Kinship was an arts-based call to environmental stewardship that asked the question, "If we view the river and its non-human populations as both characters and participants in our dialogue, how might it help us strategically care for the needs of an entire ecosystem?"



**Maine-Canada border** 2016

## TRACKING *the* BORDER

Lucinda Bliss

This interdisciplinary project explored the navigation of the six hundred and eleven miles that represent the Canada/United States border in Maine. The artist traveled the length of the border in four week-long segments, running, paddling, snowshoeing, and snowmobiling. Each segment included travel and/or dialogue with an expert from a different field: forestry, geology, border security and native communities. The resulting work took several forms including a series of large-scale drawings, a blog, and a collection of interdisciplinary lectures. Meanwhile, the project started a true cross-disciplinary dialogue around the increasingly important issue of borders in America.



Portland, Waterville 2017

# The Maribor Uprisings: A Live Participatory Documentary

Maple Razsa, Milton Guillén

with Mary Lampson

Anger over political corruption became unruly revolt in once-prosperous Maribor, Slovenia. Maple Razsa and Milton Guillén created a participatory documentary that places its audiences in the largest uprising in Maribor. As crowds surround and ransack City Hall under a hailstorm of tear gas canisters, live audiences had to decide collectively how they participated in these events and how they understand the popular unrest of our times, from the Arab Spring to Black Lives Matter. The Kindling Fund supported multiple interactive screenings of The Maribor Uprisings and propelled the project into notable international film festivals.





Portland Harbor Net Yard 2018

# Ambergris

*Mining the Net Yard for the Roots of Addiction  
& New Models of Sustainable Fishing*

Michael Gorman

with Donna Daly, Eloise Sherrid

This environmental multidisciplinary installation and performance explored the roots of addiction and new models of sustainable fishing. The piece was inspired by the economic devastation caused by the ongoing opiate epidemic within commercial fishing communities in New England and beyond. Held outdoors on the working waterfront of Portland, this event included the scenes from playwright Michael Gorman's play *Chasing the New White Whale*, which draws inspiration from *Moby Dick*. This event featured live musical accompaniment, video and photographic projections, dance, and visual art.



Portland 2018

## Printers Without Margins *Fellowship Program*

Pilar Nadal, Pickwick Independent Press

Printers Without Margins offered one-month printmaking fellowships to five individuals who wanted to create radical printed matter for an organization or a community at large. Pickwick provided access to their print shop, instruction, materials, creative guidance, and a small stipend to each fellow over the course of their residency. Each fellow created printed matter in an edition of 100 related to the issue in which they were engaged. Printers Without Margins fellows created signs, posters, pamphlets, zines, and postcards exploring topics ranging from LGBTQIA+ rights, incarceration, healthcare, and gentrification. Public distribution of the printed ephemera was an integral component of each residency; these included posting works in public spaces, dispersal during canvassing and community conversations, mailings, and other creative methods of dissemination. A panel discussion culminated the project late in the year.



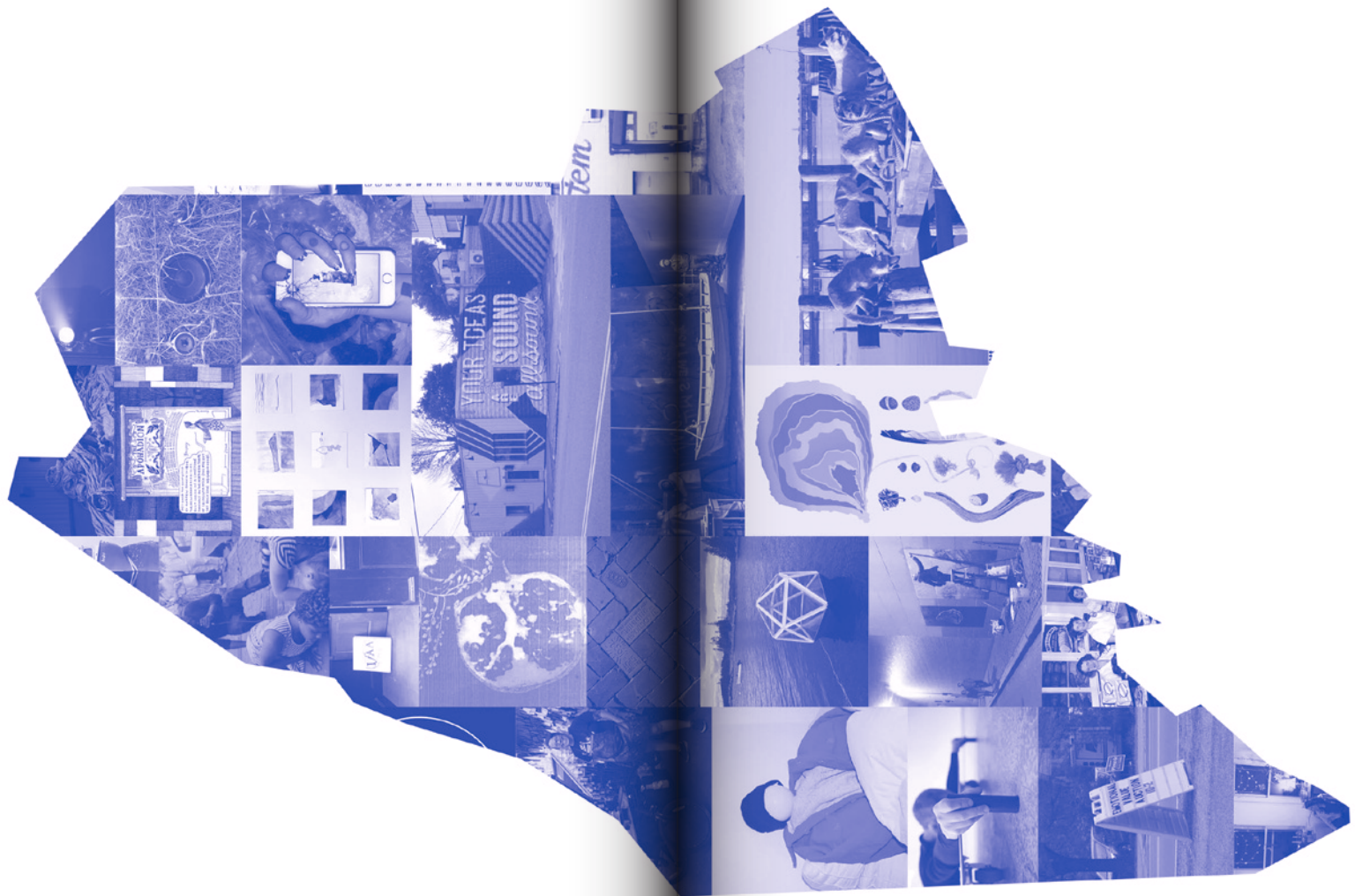
Statewide 2019

## Giving Voice

Hope Rovelto

With a bicycle-powered screen printing studio in tow, printmaker Hope Rovelto will travel around Maine to conduct live, on-site t-shirt printing for political causes. The mobile unit designed by Rovelto, can be ridden or delivered to any community protest, rally, or other community events that take place both indoors and outdoors. Using social media to find events, custom works will be printed for causes ranging from hearings at city halls, protests at the State House in Augusta, to rallies at local high schools. Rovelto notes that in light of the current political climate and ahead of a major election year, 2019 is an important moment to motivate people to think about the issues that affect them.





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# Submission Information

The Kindling Fund supports artist-organized projects throughout Maine that engage audiences and incorporate the visual arts in meaningful ways. With a focus on experimentation, successful applications value unconventional engagement, critical dialogue, collaboration, and create new models for presenting artists' work. The Kindling Fund distributes grants ranging from \$1,500 – \$5,000.

## Eligibility

### Who can apply as a lead applicant?

- Artists based in Maine
- Curators based in Maine
- Collectives based in Maine
- Collaboratives or partnerships based in Maine
- Artist-run spaces based in Maine

### Who cannot apply as a lead applicant?

- Artists who have received \$15,000 from the Kindling Fund over the course of their lifetime
- Artists who have received a Kindling Fund grant the previous year
- Incorporated 501(c)3 not-for-profit organizations
- Artists who are seeking support for projects taking place at nonprofit organizations or other traditional venues\*
- Artists living outside of Maine
- Applicants currently enrolled in an academic program
- Artists who have failed to complete a project or failed to submit a final report

## Expanding the Field of Visual Art

The Kindling Fund supports projects that “incorporate the visual arts” using expansive definitions and interdisciplinary approaches. In the context of our grantmaking, we believe the field of contemporary visual arts includes photography, performance, sculpture, installations, painting, earthworks, drawing, bookmaking, weaving, video, ceramics, mail art, printmaking, basketry, craft, calligraphy, social practice, participatory or community-driven projects, glass works, design, web-based projects, and critical writing about the visual arts. If you are interested in proposing a project that is not listed and you think of it as a form of visual art, please give us a call.

## Sample Project Types

- An earthwork, public art project, public intervention or site-specific installation
- Performances and events that engage the public and the visual arts in meaningful ways
- The publication of writing directly related to the visual arts, including printed matter and online publications
- A web-based project, app, or animation-based project
- A film series or screenings
- Curatorial projects that focus on unconventional artistic practice or research methods
- Exhibitions with a strong public component
- A lecture or workshop series
- Multimedia, video, VR or photo projects
- Social practice or socially engaged projects that engage the visual arts
- Establishing or sustaining the programs of an artist residency, exhibition space, artist-run space or artist collective

## The Kindling Fund Will Not Support

- Private projects with no public component
- Requests for travel or to participate exclusively in other projects
- Requests for equipment only
- Projects that primarily take place within established institutions or as part of a gallery or museum's regular programming

## Time Frame

Completion must occur within one year of the grant award, typically by December 31st.

## Requirements

News about our grant workshops, application portal and deadlines can be found online at [space538.org](http://space538.org) and [kindlingfund.org](http://kindlingfund.org). Please do not mail physical submission materials. We highly recommend first-time applicants attend one of our statewide grant workshops or contact the Kindling Fund administrator during the application process.

### As of 2019, the application consists of

- Brief project summary
- Full narrative description of the project
- Project timeline with a description of how and where the project will be realized
- Explanation of how the project will be made accessible to the public
- Explanation of strategies for community engagement and anticipated impact
- Explanation of the project's relationship to applicants' past work
- Budget worksheet
- Artists' bios / CVs

### The jury will evaluate proposals based upon

- The project concept and how bold it is
- The form of the project and how inventive it is
- The timeline and how feasible it appears
- How the project defines and considers a public audience
- The applicant's strategy for public engagement and the anticipated impact the project has on its community
- The applicant's ability to carry out the project based, in part, on past work
- The artistic quality presented in the work samples
- Clarity and feasibility of the budget
- Prior grantees will have previously funded project(s) presented to the jury for reference



## Grants Available

The Kindling Fund awards approximately 10–15 grants ranging from \$1,500 to \$5,000 each year.

There may be circumstances in which the jury elects to award a Research and Development Grant. These grants are intended to support the development of a project or idea so that the applicant may apply again the following cycle with a more robust proposal. For more information, please visit the FAQ page on our website.

## Artist Responsibilities

If awarded funding, artists are responsible for:

- Prompt and professional communication with grant staff
- Financial accountability/spending as outlined in the budget
- Submission of a brief project summary at the midpoint and end of grant period
- Periodic contribution of written updates and images for The Kindling Fund website, social media, and publicity
- Attending the awards party when the grant is given and the following year when new grantees are selected
- Grantees are legally responsible for all activities, materials, and outcomes associated with their projects.

The Kindling Fund supports artist-organized projects that engage audiences and incorporate the visual arts in inventive and meaningful ways. The Kindling Fund has distributed \$50,000 – \$65,000 worth of grants ranging from \$1,500 – \$5,000 to artists across Maine for the past five years. With a focus on risk and experimentation, successful projects value unconventional engagement, critical dialogue, collaboration, and create new models for presenting artists' work. The Kindling Fund is administered by SPACE as part of the Andy Warhol Foundation for the Arts' Regional Regranting Program.

Funds support a variety of publicly accessible projects with a strong interest in alternative spaces, pioneering practices, and site-specific presentations that do not fit in established institutions or conventional venues. Projects supported by The Kindling Fund have included: performative dinners; public art initiatives; site-responsive installations; the publication of writing directly related to the visual arts; the creation of artist-run spaces; and a smartphone app.

SPACE established the granting program in 2014, responding to the needs of individual artists across the state and Maine's arts community at large. This publication celebrates five years of Kindling Fund grants in Maine.

