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Presented by Harvard Pilgrim Health Care
CONVERSATIONS about successful leadership styles, from communication and team building strategies to revenue and operations.
Garry Jenkins
President, Bates College
WED. 9.17 | 8am
The Roux Institute at Northeastern University
Hosted by Maine Trust for Local News Managing Director Stefanie Manning.
JOIN THIS LIVE EVENT TO MEET PEOPLE AND MAKE CONNECTIONS.
Coffee and light breakfast will be served.
Doors open at 7:30, conversation starts at 8 a.m.
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LIFE & CULTURE **REVIEW**

11 art exhibits across Maine you shouldn’t miss this fall

Medieval art, photography, paintings or drawings: There is plenty of visual art to feed your eyes and your soul.

Communities: **Portland**, **Brunswick**, **Lewiston**, **Rockland**, **Ogunquit**

Posted September 10 **Jorge S. Arango**
Updated September 11

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BATES COLLEGE MUSEUM OF ART

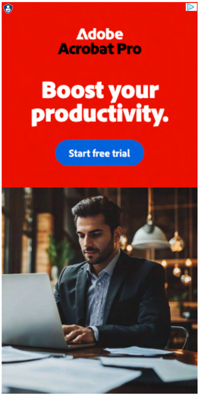
2 Andrews Road, Lewiston. bates.edu/museum, 207-786-6158

Two shows open Oct. 24 and run through March 21 at Bates: “Shelburne Thurber: Full Circle” is a photography show that examines recurring themes in Thurber’s work, particularly the relationship of interior space as an extension of the body and human energy. You may never look at an empty room the same way after viewing these images, which are pregnant with a sense of past lives, and also offer a blank canvas for our own projections.

“Precision and Expression: American Studio Ceramics from the E. John Bullard Collection” is a survey of approximately 100 ceramic works collected by the Director Emeritus of New Orleans Museum of Art.

BOWDOIN COLLEGE MUSEUM OF ART

2400 College Station, Brunswick. bowdoin.edu/art-museum, 207-725-3275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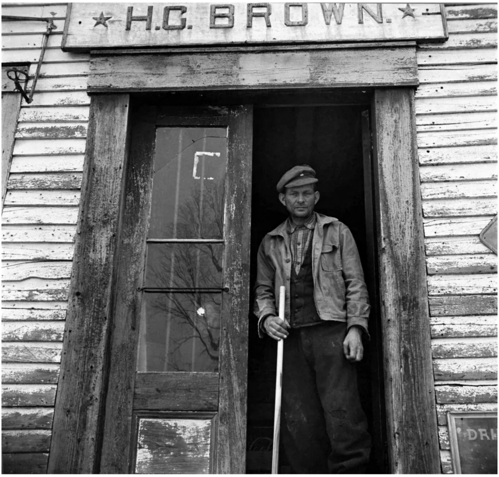
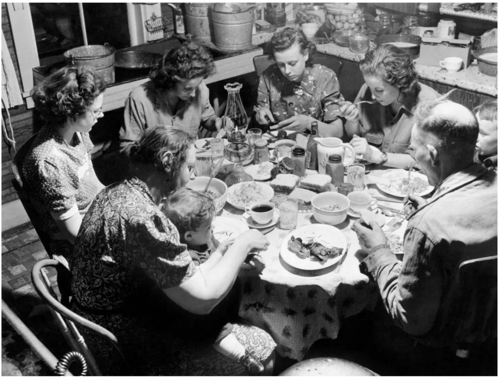


Gordon Parks, "Storefront, Somerville, Maine," 1944, gelatin silver print. (Courtesy of the Gordon Parks Foundation)



Gordon Parks, "Herklas Brown and His Family at Supper, Somerville, Maine," 1944, gelatin silver print. (Courtesy of the Gordon Parks Foundation)

Most know the indelible images of Gordon Parks, one of the most famous documentary photojournalists of the second half of the 20th century (his picture of Ella Watson, a Black cleaning woman holding a mop and a broom before an American flag, known as "American Gothic," is iconic). But did you know that Parks spent time in Maine documenting the life and family of a Somerville man who owned an Esso gas station and general store? The story behind this unusual interlude in his life is fascinatingly related in "Gordon Parks: Herklas Brown and Maine, 1944."

Local Events

Sun, Sep 21 @4:00pm Sponsored
Zenith Ensemble Presents "Trailblazing Voices of the...
Episcopal Church of St. Mary

Mon, Sep 15 @4:00pm
Community Craft Night
Freedom's Edge Cider

Mon, Sep 15 @10:00am
Creative Portland's 8th Juried Art Exhibition - ACCEPTANCE
Creative Portland

Mon, Sep 15 @4:00pm
Walking Tour of Eastern Cemetery
Eastern Cemetery

Mon, Sep 15 @6:00pm
Latin Night
The Downtown Social

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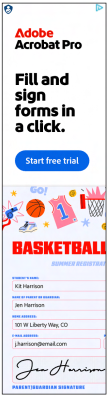
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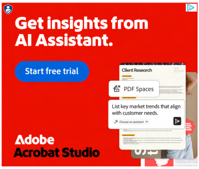
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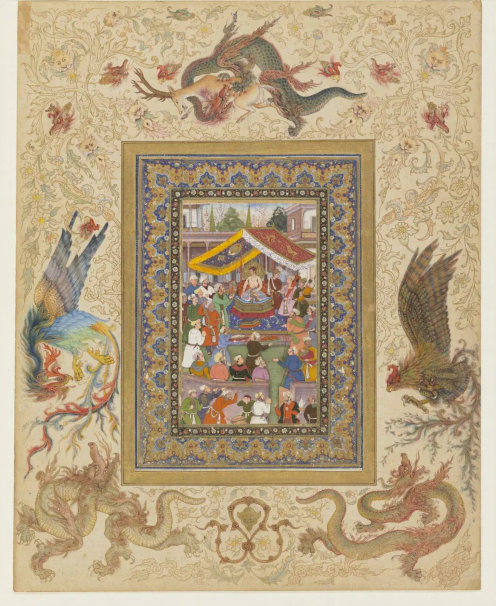
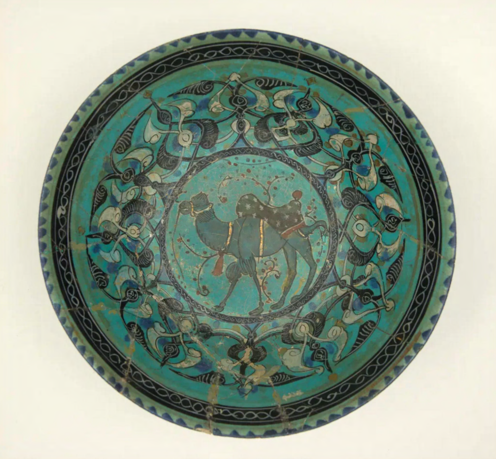


“The Mughal Emperor Akbar Accepting the Gift of a Painting (Court Scene)”, Indian, ca. 1600, opaque watercolor and gold on paper. (Image courtesy of Bowdoin College Museum of Art, gift of Miss Elizabeth P. Martin)



Bowl, Persia (present-day Iran), 1175–1225, earthenware (Image courtesy of Bowdoin College Museum of Art, gift of Miss Elizabeth P. Martin)

Another surprise in the galleries is the revelation that there were profound ties between the medieval art produced in Europe and the Near East, Asia and North Africa. Explore these in "Medieval Art from the Wyvern Collection: Global Networks and Creative Connections" (through Sept. 5, 2027). There are also shows on women etchers, Maine films of Rudy Burkhardt, and new provocative juxtapositions of works from the collection.

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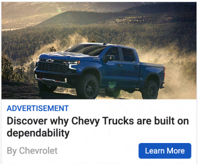

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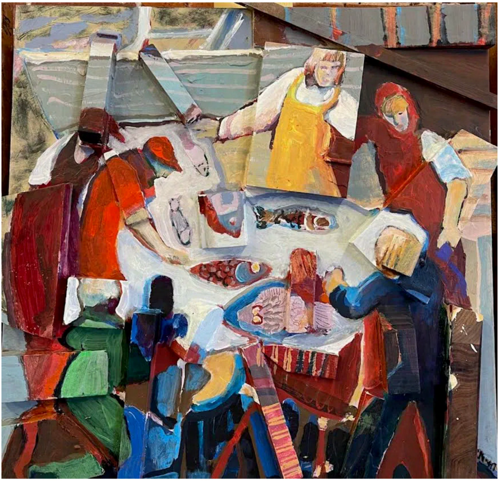
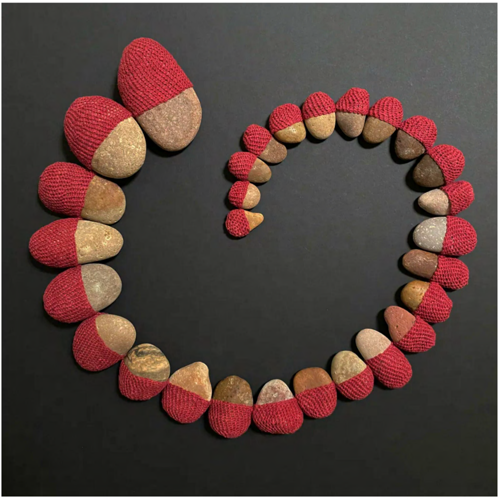
CENTER FOR MAINE CONTEMPORARY ART

21 Winter St., Rockland, cmcanow.org, 207-701-5005



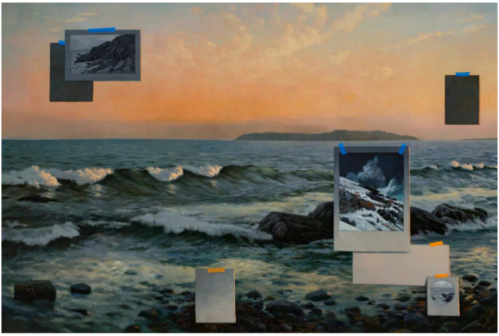
Dustan Knight, "The Fish Table – Maddie's marrying the fellow from Kittery Point," 2023, acrylic on wood. (Image courtesy of the artist)

Over 450 artists applied for a spot in the CMCA's 2025 Biennial (Oct. 3 through Jan. 12, 2026), but just 29 were chosen. This survey of the state's *crème de la crème* is the longest running statewide juried exhibition.



Sarah Haskell, “Hold Me Like a Mother: Red,” 2023, Maine beach stones, linen dyed with madder and cochineal and crochet. (Image courtesy of the artist)

This year’s jurors — Keith Fox, Tom Keyes and William Hathaway — have selected a lively mix of works in many genres and media from a pool of artist both established and emerging.



James Mullen, “Window Prouts Neck,” 2025, oil on canvas. (Image courtesy of the artist)

COLBY MUSEUM OF ART

93 Main St., Waterville, museum-exhibitions.colby.edu, 207-859-5600

The spellbinding “Gertrude Abercombie: The Whole World Is a Mystery” continues through Jan. 11, 2026. This first nationally touring exhibition of the Chicago painter, who was a seminal figure in the midcentury art and jazz movements, reveals a highly original, spiritually oriented artist who plumbed her internal world with highly original, slightly surreal results.

Oct. 21 is the opening of "Is anything the matter? Drawings by Laylah Ali" (through April 26, 2026), the first survey of the artist's extensive works in this medium, which explores themes of power, identity and the human condition. And then on Nov. 19 (through April 13), Penobscot basketmaker and curator Sarah Sockbeson assembles "Mawte: Bound Together," an exhibition of contemporary Wabanaki art.

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FARNSWORTH ART MUSEUM

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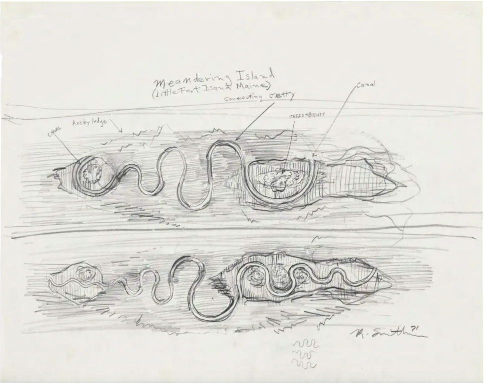


Robert Smithson, "Meandering Island (Little Fort Island Maine)," 1971, graphite pencil on paper.

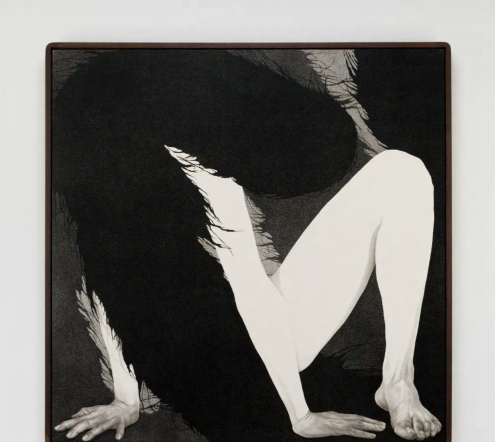
"Joan Jonas: An Island Departure with Nancy Holt and Robert Smithson" (Oct. 4 through March 1, 2026) is a intriguing meditation and conversation with an idea that never came to fruition. The land art movement pioneer Robert Smithson purchased Little Fort Island off the coast of Maine in 1971 (a year after he completed his iconic *Spiral Jetty*, his most famous work).

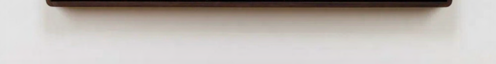
Nancy Holt, “Robert Smithson at a quarry in Maine in 1972,” (Image courtesy of Holt/Smithson Foundation)

The exhibition is the result of a program of works commissioned by the Holt/Smithson Foundation (named for the artist and his fellow artist wife Nancy Holt), which engaged Jonas, who knew and collaborated with the couple, to create a body of work that responded to Little Fort Island and the couple’s own interaction with it. The show will include Jonas’s drawings exploring the ever-shifting contour and character of the land, as well as issues of ownership, transience and the ephemeral nature of art.

INSTITUTE OF CONTEMPORARY ART

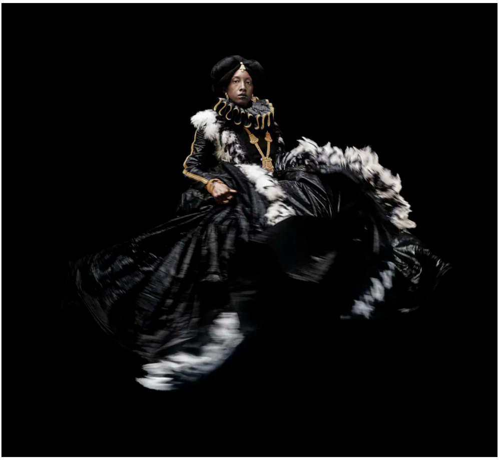
522 Congress St., Portland, meca.edu/ica, 207-699-5029





Samantha Yun Wall, “Wild Seeds No. 1,” 2024. Image courtesy of the artist)

After a summer closure for its revamp, ICA at the Maine College of Art & Design reopens Oct. 3 with “otherwise” (through Dec. 13), an exhibit that presents a baker’s dozen artists who incorporate the power of story in their work, placing their subjects within narratives drawn from science fiction, oral traditions, real-world histories and mythology.



Ayana V. Jackson, “Consider the Sky and the Sea,” 2019. (Image courtesy of Mariane Ibrahim)

MAINE JEWISH MUSEUM

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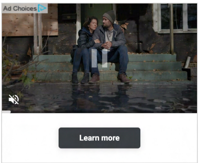
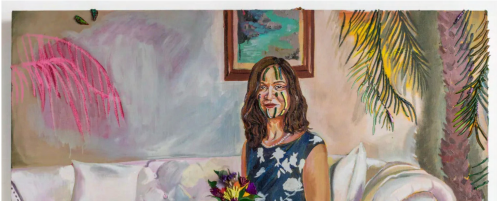
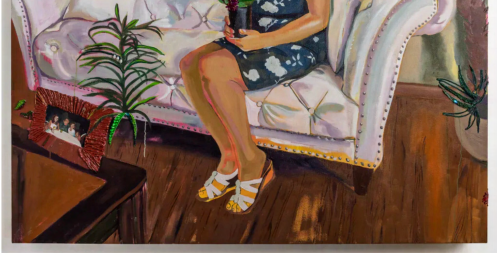


“Jeane Cohen: Mesmer’s Garden” (through Oct. 30) is a painting show about visual abundance. Cohen’s mixture of the abstract and figurative, her full-on color and her densely composed works push us to the edges of perception. They also arouse a lot of visceral response worth examining. We don’t exactly know where we are in a Cohen painting. For some, that can be a portal toward greater understanding. But these works could also prompt reaction from viewers who become overwhelmed by touching into emotion.

OGUNQUIT MUSEUM OF AMERICAN ART

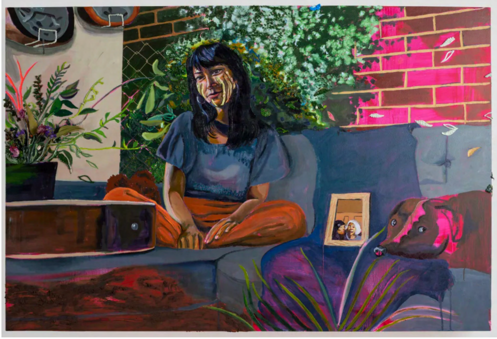
543 Shore Road, Ogunquit, ogunquitmuseum.org, 207-646-4909





Gisela McDaniel, “Nëna,” 2021, oil on canvas, found object, jewelry from subject-collaborator, resin, flower, sound. (Image courtesy of the artist and Pilar Corrias)

There has been a lot of buzz around Gisela McDaniel, a Diasporic Indigenous CHamoru [sic] artist originally from Guam. Barely 30 years old, she has forged a reputation for sensitive portraits of her “subject-collaborators,” many of them women who have suffered abuse and trauma, as well as activists, performers and healers.

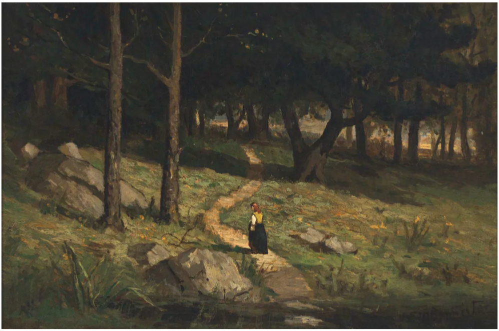


Gisela McDaniel, “Patgon ni hayi,” 2021, oil, flower in resin, epoxy on panel; associated audio recording. (Image courtesy of the artist and Pilar Corrias)

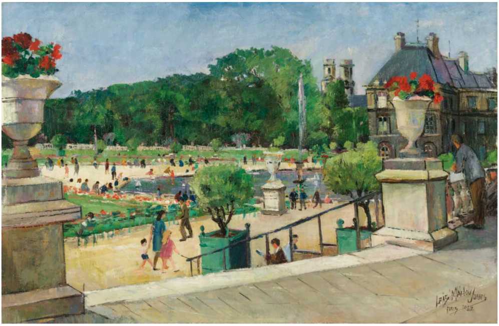
In “Gisela McDaniel: ININA,” (through Nov. 16), we can intuit their trust in McDaniel, who layers her canvases with vibrant color, as well as artifacts from these subject’s lives, which give these works a healing, ritualistic resonance. Aside from the palpable intimacy of these paintings, in them McDaniel also probes the uneasy relationship between Guam and the U.S.

PORTLAND MUSEUM OF ART

7 Congress Square, Portland, portlandmuseum.org, 207-775-7148



Edward Mitchell Bannister, “Untitled (Walking in the Woods),” 1880s, oil on canvas. (Image courtesy Petegorsky/Gipe Photo)



Loïs Mailou Jones, “Paris,” 1962, oil on canvas. (Image courtesy Petegorsky/Gipe Photo)

The big events at the PMA this fall are “David C. Driskell: Collector” (through March 1) — which places Driskell’s own work alongside an array of his personal collection, spanning everything from 19th century landscapes by African-Amerian painter Edward Mitchell Bannister to modern works by Romare Bearden, Elizabeth Catlett and Alma Thomas — and “Grace Hartigan: The Gift of Attention” (through Jan. 11).

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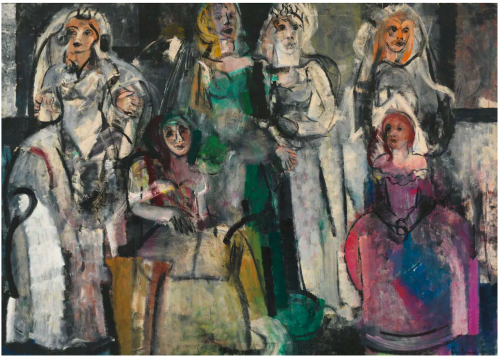

Grace Hartigan, “Grand Street Brides,” 1954, oil on canvas. (Image courtesy of Whitney Museum of American Art/Licensed by Scala/Art Resource)

The latter’s over 40 works, produced between 1952 and 1968, elucidate her inspirational connections to famous, often queer, poets of the 1950s and ’60s, including Barbara Guest and Frank O’Hara.

UNIVERSITY OF NEW ENGLAND

716 Stevens Ave., Portland; 11 Beach Hills Road, Biddeford. library.une.edu/art-galleries, 207-221-4499

The Portland campus galleries will feature “Unspoken Resilience: Healing from the Lewiston Shooting Two Years In” (through Feb. 8). The tragedy unusually affected the deaf community through the killing of four deaf restaurant patrons who had gathered to play pool. The exhibit presents work by artists of the Maine and deaf communities, alongside photographs by Michael Kolster.

At Biddeford, the fall exhibition schedule has not been announced. But you still have time to see “Piece of My Heart: A Laboratory” (through Oct. 26), an exhibition focusing on two artists, Sophie Hamacher and Aliza Sternstein, who create works that explore how to describe the heart outside our usual bounded images of this organ of life and perception.

UNIVERSITY OF SOUTHERN MAINE

5 University Way, Gorham, usm.maine.edu/gallery, 800-800-4876

At the institution’s Gorham location, Portland artist “Lin Lisberger: 20 Walks” chronicles the artist’s experiences of intentional walking — both a physical and spiritual experience — using her signature medium, wood, to create sculptures that examine how we hold and reimagine physical space.

In Portland, “Janna Ahrndt Does Not Dream of Labor” (Oct. 9 through Dec. 5) marks the opening of the Crewe Center for the Arts. Ahrndt is the visiting professor of digital art, and her video work delves into the connection between craft and technology in the digital medium.

Jorge S. Arango has written about art, design and architecture for over 35 years. He lives in Portland and can be reached at jorge@jsarango.com. This column is supported by The Dorothea and Leo Rabkin Foundation.

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MAINE TRUST
OPEN DOOR

Coffee at 7:30 - Real Leadership Insights at 8

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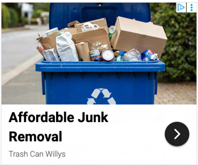

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