

16TH ANNUAL

FREEPORT

Fall Festival

OCTOBER 4 & 5, 2014

11AM - 4PM (BOTH DAYS)

L.L.BEAN CAMPUS IN FREEPORT, MAINE



ART

Over 100 Maine artists including painters, jewelers, photographers, woodworkers and more



FOOD

Maine food producers featuring goodies like jams, breads, honey, chocolates and olive oils



MUSIC

Live music on Discovery Stage from Gunther Brown, The Kenya Hall Band, Primo Cubano and Royal Hammer



CHOWDER

Sample chowders from Freeport chefs to determine who wins the 21st Annual Freeport Community Services Chowdah Challenge

THE EVENT IS FREE AND INCLUDES CHILDREN'S ACTIVITIES.

CALL 207-865-1212 TO ORDER A FREE EVENT BROCHURE
WITH A MAP OF EXHIBITOR BOOTHS OR VISIT
FREEPORTFALLFESTIVAL.COM

PRESENTED BY



SPONSORED BY

L.L.Bean



Live Wire



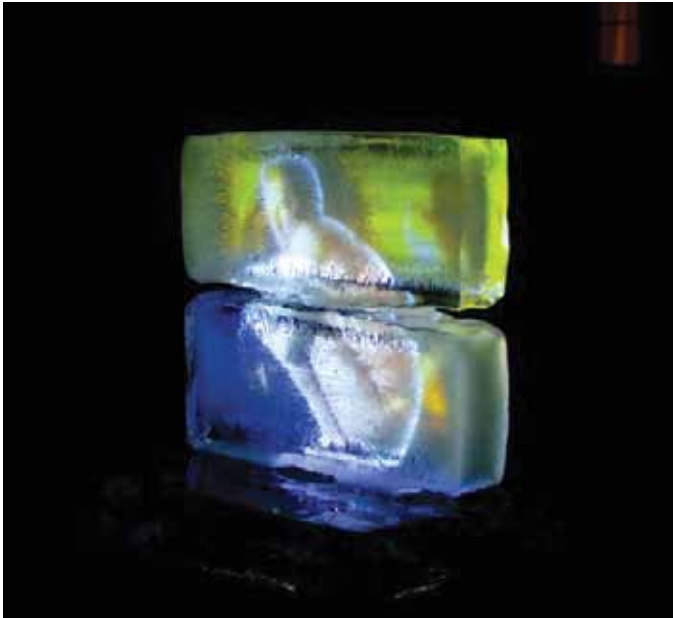
Artist and USM professor Raphael DiLuzio juices the creative process from the studio to the world.

INTERVIEW BY CLAIRE Z. CRAMER

For years, Raphael DiLuzio was a man of two worlds. By day, he was a professor of Art and New Media at the University of Maine at Orono. By night, commuting back to his home in Portland, he enjoyed shocking his audiences with his video installation imagery. His 2007 show at the former Jameson Gallery included light projections of himself crouched and shivering inside a huge block of ice on Commercial Street. (Perfect for startling tourists walking by on a First Friday night.) Then came the night in 2007 of his daring “Light House,” where he projected his video images onto the Cousins Island power station, accompanied by an original musical score broadcast live on WCLZ-FM.

Fate, not art, turned 2008 upside down. His life was shattered when a 16-wheel truck smashed into the rear end of his Honda on I-95. His slow recovery from the collision and severe concussion took nearly two years. He had to restore his ability to speak

The three-dimensional interactive “Voices of Design: 25 Years of Architalx” exhibit at Portland Museum of Art in 2013 featured DiLuzio’s work.



DiLuzio works in many media, including, clockwise from far right: The painting *My Dinner With Andy*; a still from the video *Half Empty*; and the light projections *Message in the Bottle* and *You Are My Sunshine*.

from scratch.

“I was told I’d never speak again, would never recover my ‘higher words’ again,” he says. “Doctors make everything the lowest common denominator” to avoid disappointments—“or malpractice lawsuits.”

“My thoughts came back, but everything was disorganized. Nothing was where it belonged. I spent months in my brain, my ‘memory palace,’ rearranging the furniture.”

Somehow, though, in the process of healing his brain, DiLuzio found creative perspectives he hadn’t considered before. Everything is new.

Your development as an artist began very traditionally with a BFA from the University of California at Long Beach (1987) and MFA (University of Pennsylvania, 1991).

I trained as a painter. I was doing graduate work at Cornell when I met Neil Welliver, Maine’s great landscape painter. He knew

my work and convinced me to come to Penn, where he ran the program, which I did. Some people say he was gruff or crusty. To me, he had the most generous heart. He was my mentor, and it’s because of Neil I ended up in Maine. Even as I went off with all the digital things, my connection to the landscape’s always been there.

Since recovering from your injury, you’ve turned up as a tenured professor at USM, not UMO.

About eight years ago, people at Stanford developed something they call ‘entrepreneurial based research’ as a way to bring creativity and science together. I was at Orono, and when I started talking with [Former UMaine Systems Chancellor] Richard Patenaude and [Provost] Joe Wood about this, they were interested.

Then, the accident, the injury. Fast-forward five years. I wrote a white paper about ‘design science’ called CI2 [Creative Intel-

ligence, Innovation, Collaboration]. Patenaude liked it. Selma Botman [USM president at the time] said, ‘Let’s build a CI2 lab here.’ The idea was to be creative and cross-disciplinary. This is what I’ve been doing for the past three years.

At Orono they said, ‘Hey, you’re leaving?’ And I had to tell them that, yes, Orono’s the scientific flagship in the system, but Portland is the hub of Maine, and this should be in Portland. Our university system is crazy to separate so many campuses. We don’t have enough students.

At USM, I wrote a CI2 grant proposal for the National Science Foundation about the collaboration between fine art, science, and technology. I’ve written many, many art grant proposals, but I’d never written a science grant. I figured I didn’t have a chance. Let’s face it, artists don’t have to produce facts and evidence to support their work the way scientists do. But it was accepted.

You've somehow created a department within the art department at a time when USM is budget-cutting like crazy.

My proposal was for creative-process training courses for STEM professors to incorporate into *their* programs. It's not art; it's not about making people into artists. We held a six-day workshop with the Maine Center for Creativity up in Rockport. People from L.L. Bean, WEX, Idexx, and Unum attended. Sprague Energy now wants to talk about this training program.

Making art is not just about making fine art. The creative process doesn't belong just to artists. It's important to science.

It's all based on the seven steps of creative thinking. This stuff goes back to Plato.

What goes on in the university's CI2 lab?

Students come to explore something they're interested in. There are no classes. All I ask is that they work collaboratively and collectively. They can receive credit, and some can be paid a stipend, thanks to the NSF grant. These are undergraduates, and there are some *smart* kids.

Sometimes professors come in from other departments with a group of students on a project.

I've got students who are developing apps for real money. I have the most creative students around. We have a group now who are looking at the technology of the prosthetic foot, for amputees. It costs about \$40,000 to replace a human foot. My students are working on building one for under \$10,000.

There are towers out in the desert collecting energy; they're called solar intake transfer centers. Students here are working on the math to create a home model using a Dyson vacuum cleaner engine.

There's a group developing a program they call PlowMaine to make snow plowing routes more efficient. Don't laugh. One-800-Got-Junk tried to buy them.

A student cinematographer/videographer is working for a marketing firm here in town. Another student is developing a game; he has a job waiting when he graduates.

What's your role?

I'm the curator. I want the students to create something, start companies in Maine, succeed in Maine.

I get so tired of hearing, 'Oh, it's Maine.'

(Continued on page 80)



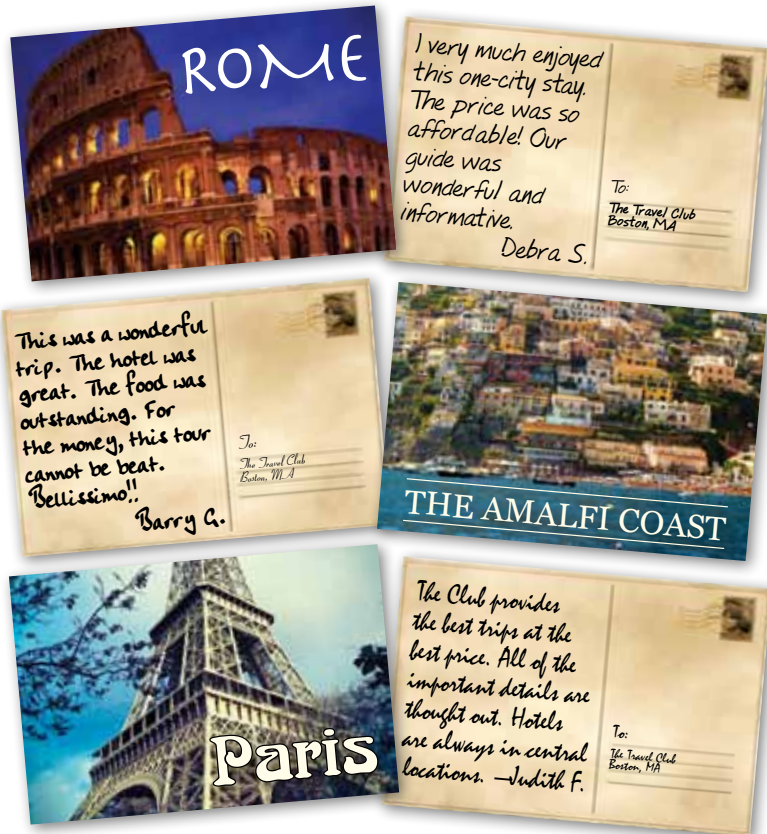
Culture • Nightlife • Legends • Style

SUBSCRIBE TO

OUR CITY...YOUR WAY! **PORTLAND**
(207) 775-4339 • www.portlandmagazine.com Maine's Award-Winning Magazine

THE TRAVEL CLUB OFFERS SOME OF THE BEST VALUES IN TRAVEL AVAILABLE ANYWHERE. BUT DON'T TAKE OUR WORD FOR IT.

Ask Our Members!



ROME

I very much enjoyed this one-city stay. The price was so affordable! Our guide was wonderful and informative.
Debra S.
To: The Travel Club Boston, MA

THE AMALFI COAST

This was a wonderful trip. The hotel was great. The food was outstanding. For the money, this tour cannot be beat. Bellissimo!!
Barry G.
To: The Travel Club Boston, MA

Paris

The Club provides the best trips at the best price. All of the important details are thought out. Hotels are always in central locations. —Judith F.
To: The Travel Club Boston, MA

The Travel Club has been arranging affordable trips to destinations all over the world since 1956. Our members enjoy personal service, small groups, all departures from Boston and our prices include round-trip airfare! With more than 100 travel destinations to choose from every year—including **Tuscany, the Amalfi Coast, Paris, Florence, Barcelona, Rome** and **The Azores**—you'll see why our members wouldn't travel with anyone else.

THE TRAVEL CLUB
Spend Less...Travel More!

Call **617-338-1111 ext. 3** or visit showofthefmonth.com/travel for details.

ROBERTO COIN
COCKTAIL RING COLLECTION

SPRINGER'S
TRUSTED JEWELERS 1870

76 Front St Bath, ME 207.443.2181	100 Market St Portsmouth, NH 603.431.8418	580 Congress St Portland, ME 207.772.5404
-----------------------------------------	-------------------------------------------------	-------------------------------------------------

I just
Love
Shopping
at
Optical
Expressions!

Mizmer

An expression of her optical experience by artist Joyce Raychard

OPTICAL EXPRESSIONS
by Poulin

distinctive eyewear • eyecare

Dr. Philip Poulin, Optometrist
Trudy Poulin, Optician

87 Exchange Street Portland, ME
207-871-7553 • www.opticalexpressions.com

PERSPECTIVE

Live Wire (continued from page 49)

It's not Stanford. It's not Harvard.' There are really brilliant students at USM. I find students with more life responsibilities and skills in the Portland area; they're really focused. Not hanging around the frat house drinking beer.

All the tech aside, you still teach drawing.

I've never stopped being an art teacher. I can teach drawing better than I draw. My 'mark' is just not as controlled as it was. I worked hard to get it back after the accident.

What's going on in the studio these days in terms of your own art?

I'm taking a step back. I was working on a series of digital remakes of old masters. You know Vermeer's milkmaid? Now I'm the milkmaid, same lighting, modern setting, pouring the milk over and over. I'm the *Mona Lisa*.

Maine's been really good for me. I still think it's one of the best places for artists. Even when I do the crazy video stuff.

But I wanted the connection again. No matter what you do digitally, it's indirect. The direct kinesthetic is not there.

So I'm starting a series for my gallery, Elizabeth Moss in Falmouth. I'm going out in *plein air* with my paints to make a series of landscape paintings. My palette was influenced by *plein air* painters in California, where I'm from. It's my palette, not Neil Welliver's.

To me, landscape painting is interesting. No matter how real you make an image, it's abstract. It all comes down to how you control or release the mark on the paper. We'll see if I'm any good at this point.

Since your accident, you've been incredibly productive. You've changed schools, created a new interdisciplinary program. You've had to learn to think, talk, draw, and now paint again.

I got married two years ago, to the most wonderful woman.

And as a challenge to myself, I've started doing stand-up comedy. I started at Slainte, and I've done open mic at the Dogfish. I'm getting ready for another open mic there soon. As a teacher, I have access to a lot of very funny material.

I can predict weather now. I'm affected by barometric pressure—terrible headaches when it drops as a storm approaches.

I lost some superpowers and got some new ones. ■

A SHORT WALK BETWEEN FOUR OUTSTANDING GALLERIES

The BRISTOL ROAD DAMARISCOTTA, MAINE Galleries

A taste of art in Maine. Watercolor, sculpture, paintings in oil and pastel, jewelry, and prints – there's something for everyone!

www.bristolroadgalleries.com
info@bristolroadgalleries.com

ON THE BRISTOL ROAD –

- 179 – Kathleen Horst Studio Gallery
- 172 – The Sinclair Gallery
- 168 – The Kilburn Gallery
- 144 – Kefauver Studio & Gallery



Kathleen Horst



Marnie Sinclair



Jan Kilburn



Will Kefauver

MAINE COLLEGE OF ART'S FALL ART SALE 2014

MECA
MAINE COLLEGE OF ART

collect.

–build your art collection

WEDNESDAY, OCTOBER 8, 2014

Invitational Preview, 6pm–9pm

THURSDAY, OCTOBER 9, 2014

Open to Public, 10am–8pm

FRIDAY, OCTOBER 10, 2014

Open to Public, 10am–8pm

SATURDAY, OCTOBER 11, 2014

Open to Public, 10am–8pm

Collect is a chance to discover emerging artists, view new work by established artists, and build your own collection while supporting MECA's scholarship fund and over 200 participating artists.

Further information available at

meca.edu/artsale