



CMCA *New*  
MEETING THE CHALLENGE

“A game changer for Maine art.”

- ALEX KATZ



PO Box 147  
Rockport, Maine 04856  
207.236.2875 | 207.323.3299  
info@cmcanow.org

## Gift Opportunities

### NAMED GIFT OPPORTUNITIES FOR THE NEW CMCA

- **Gallery 1** – 2500 square feet / \$1,000,000
- **Gallery 2** – 2100 square feet / \$500,000
- **Lobby** – 850 square feet / \$500,000\*
- **ArtLab** – 600 square feet / \$500,000\*
- **Lecture Hall/Gallery 3** – 990 square feet / \$350,000\*
- **Courtyard** – 2200 square feet / \$350,000
- **Gift Shop** – 330 square feet / \$250,000
- **Administrative Wing** – 1950 square feet\*\*

*\* These named gift opportunities have been committed.*

*\*\* The Administrative Wing has been named for Nellie L. Taft, whose bequest provided the initial gift to the CMCA New capital campaign.*



MEETING THE CHALLENGE

Gift Opportunities

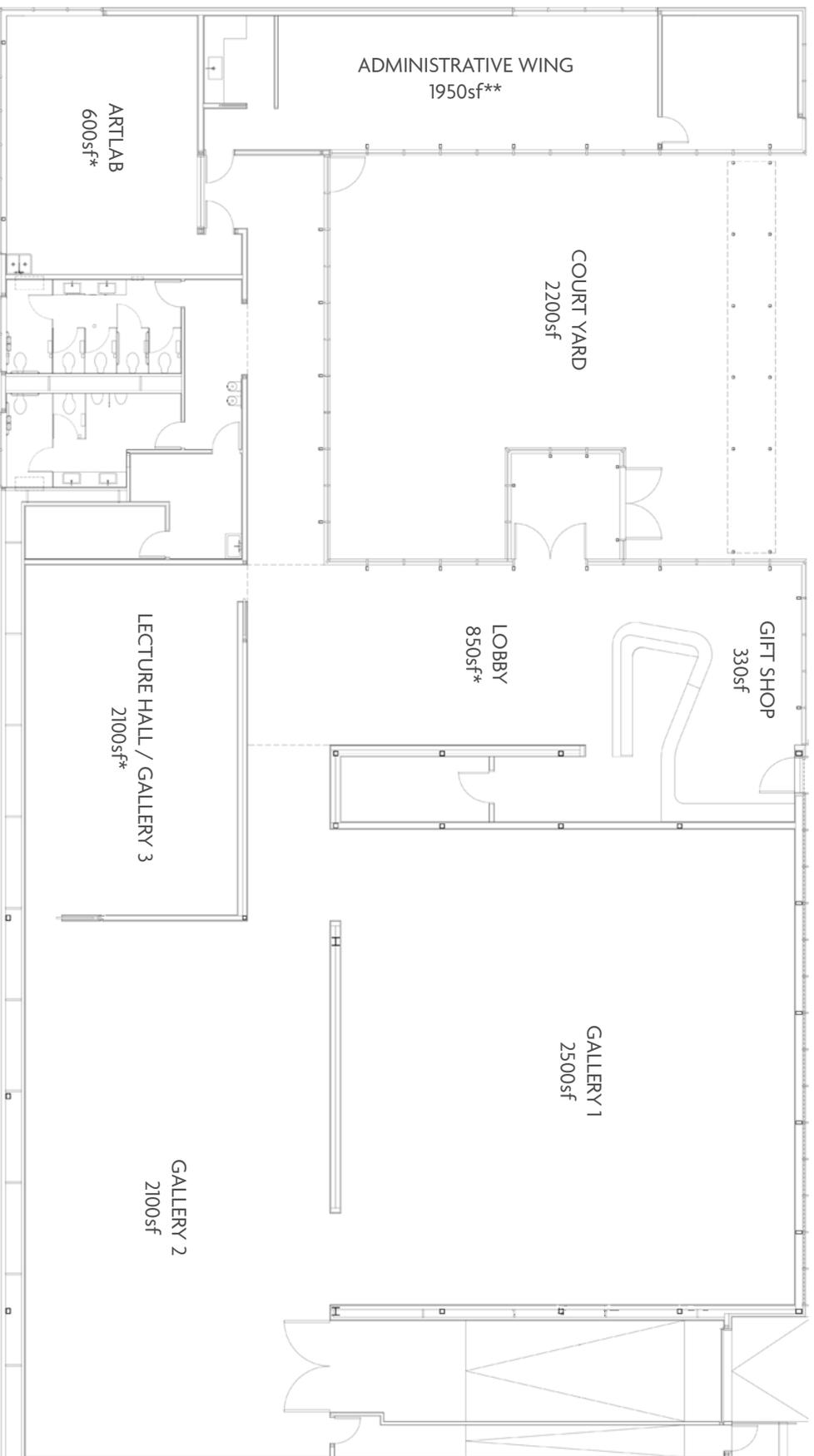
NAMED GIFT OPPORTUNITIES FOR THE NEW CMCA

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CMCA - Advancing contemporary art in Maine through exhibitions and educational programs. | [cmcanow.org](http://cmcanow.org)

## Gallery 1

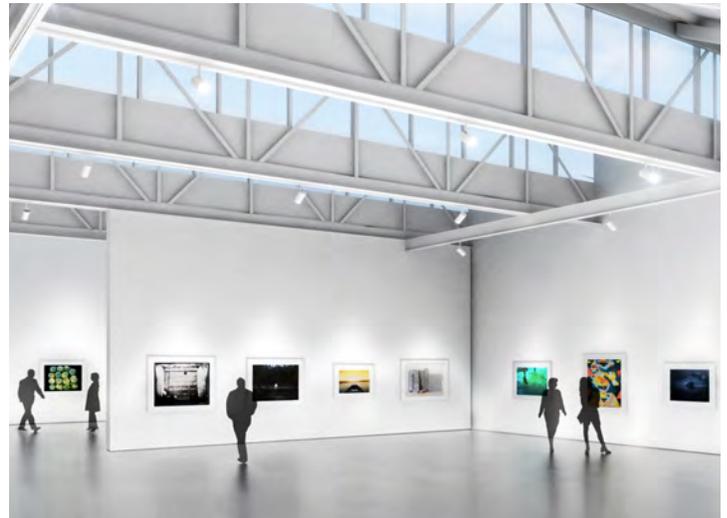
### NAME GALLERY 1: \$1,000,000

Gallery 1 is the premiere exhibition space in the new CMCA. With 20-foot high walls, state-of-the-art energy-efficient LED track lighting, and 2500 square feet of display space, Gallery 1 offers unparalleled exhibition opportunities.

Overhead, the open steel trusses reveal the building's structure as well as the series of four distinctive saw-tooth clerestory windows that allow natural north light to suffuse the gallery, an aesthetic—and energy-saving—advantage.

The generous dimensions of Gallery 1, along with its polished cement floor, make it possible to display a wide range of contemporary artworks from large-scale paintings and sculptures to installations and multi-media works. It will be exceptional, flexible exhibition space.

Gallery 1 will feature four changing exhibitions annually, with accompanying gallery talks, docent tours, school workshops and other related educational programs. In addition, Gallery 1 will serve as an event space for Art to Collect NOW, CMCA's annual benefit art auction and dinner, as well as for rent by outside groups.



Name location: west wall.

Projected annual visitors: 35,000 – 50,000+

## Gallery 2

### NAME GALLERY 2: \$500,000

Gallery 2 is a large-scale, 2100 square foot exhibition space with 13-foot high walls, state-of-the-art energy-efficient LED track lighting, and polished cement floors. It offers exceptional, flexible exhibition opportunities for a wide range of artwork from paintings to photographs, prints, drawings, 3-D installations, and sculptures. Occupying the museum's southeast corner,

Gallery 2 is the visitor's first experience of the art exhibitions at CMCA. Accessed from the Lobby, and open to Gallery 1 and the adjoining Lecture Hall/Gallery 3, the location of Gallery 2 allows for exhibitions to flow through one, two, or all three galleries depending on the space required.

Gallery 2 will feature four changing exhibitions annually, with accompanying gallery talks, docent tours, school workshops and other related educational programs. In addition, Gallery 2 will serve as an event space for Art to Collect NOW, CMCA's annual benefit art auction and dinner.



Name location: south wall.

Projected annual visitors: 35,000 – 50,000+

## Lobby

### NAME THE LOBBY: \$500,000

The Lobby is the main entrance to the new CMCA and serves as a welcome introduction for the public. The light-filled 850 square foot space is entered through the central glass-walled courtyard and is visible from Winter Street, offering passersby a view into the museum and the art displayed on the Lobby's east wall.

A sculptural, curved reception desk designed by architect Toshiko Mori anchors the space and divides the Lobby from the Gift Shop. The desk is designed to serve a dual function as a drinks bar during opening receptions and events. A visitor's coatroom is accessible to the right of the reception desk.

The Lobby is the central gathering space for all visitors. It will be used for all museum events, and will be available for rent for functions by outside groups.



Name location: east wall opposite main entry.  
Projected annual visitors: 35,000 – 50,000+

## ArtLab

### NAME THE ARTLAB: \$500,000

The ArtLab is a vibrant, inviting space for learning and creating. An essential component of CMCA's educational mission, ArtLab teaches visual literacy and critical thinking skills through creative hands-on making.

The 600 square foot space has room for up to 40 participants at each workshop. A band of south-facing windows admit natural light into the classroom. A utility sink with ample counter space and storage cabinets for art supplies line the east wall.

CMCA's ArtLab offers monthly free-of-charge ArtLab for All Ages workshops, afterschool programs, programs for visiting school groups, school vacation workshops, and summer art camps. Scholarships for afterschool programs and summer art camps are available for students with financial needs.

The ArtLab will be used by workshop participants of all ages, but particularly by school-age children from the elementary grades through high school.



Name location: west wall.

Projected annual participants: 1,500 – 2,000+

## Lecture Hall/Gallery 3

NAME LECTURE HALL/GALLERY 3: \$350,000

The Lecture Hall/Gallery 3 is a multi-functional 990 square foot space designed to serve as both an exhibition gallery for smaller-scale artwork, and a 65-seat program space, appropriate for lectures, video and film screenings, receptions, and community meetings.

The Lecture Hall/Gallery 3 is directly accessible from the Lobby and Gallery 2. Full-height, sliding pocket doors allow the Lecture Hall/Gallery 3 to be open to both spaces, or closed for privacy during programs or meetings.

Rental of the Lecture Hall/Gallery 3 by outside groups will be an important source of earned income for the new CMCA.



Name location: north wall.

Projected annual visitors: 35,000 - 50,000+

## Courtyard

### NAME THE COURTYARD: \$350,000

The Courtyard is one of the most distinctive features of the new CMCA. Open to the street, the 2200 square foot courtyard invites the public to freely enter the museum space, to sit among the trees, to enjoy a performance on First Fridays, to share in community events, and to view the inner life of the CMCA's activities through the three glass curtain walls.

Paved with gray bricks, the courtyard's design complements the city's streetscape and the new sidewalk on Winter Street, encouraging pedestrians to walk the short distance from Main Street to the new CMCA. The planters for the courtyard trees are designed to serve double-duty as visitor seating, and can be moved as necessary for events.

The courtyard serves as a gateway to the community, an event space, a sculpture display space, and an invitation to enter into the world of contemporary art.



Name location: on the entry vestibule.  
Projected annual visitors: 50,000 – 75,000+

## Gift Shop

### NAME THE GIFT SHOP: \$250,000

The Gift Shop occupies a high visibility location at the corner of Winter Street and the building's central courtyard. The Shop's floor-to-ceiling glass walls front the street and the courtyard, and are designed to engage the interest of passersby and CMCA visitors.

The Gift Shop's light-colored wooden display shelves were designed by architect Toshiko Mori to form an elegant curving wall divider separating the shop from the open lobby.

The shop will offer a range of well-designed gifts and objects, many of which are created and produced by Maine artists and artisans, reflecting CMCA's mission of advancing contemporary art in Maine. The Gift Shop will provide a critical income stream for the ongoing operations of the new CMCA.



Name location: east wall.

Projected annual visitors: 35,000 – 50,000+

## Capital Campaign

Total Goal: \$5 million

• Purchase of 21 Winter Street property	\$700,000
• Campaign costs	\$50,000
• Legal, environmental, engineering, etc.	\$75,500
• Construction	\$3,500,000
• Architect	\$350,000
• Furniture, Furnishing, Equipment	\$150,000
• Contingency (5% of construction)	\$175,000

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<b>Total</b>	<b>\$5,000,000</b>
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## *Vision for the Future*

### MISSION

CMCA is dedicated to advancing contemporary art in Maine through exhibitions and educational programs that open new possibilities for artists and the public, and to **making art an integral, vital part of Maine life.**

### OUR GOAL

The Center for Maine Contemporary Art seeks to be a leading voice throughout New England and beyond in the continuing dialogue on the art of our time. Our intention is to provide a compelling physical platform for the presentation of work by significant artists—both well known and emerging—connected with the state of Maine, who are part of the larger contemporary discourse. In this way, **CMCA will be a catalyst for carrying forward Maine’s exceptional legacy in American art, and for communicating art’s transformative role in the world.**

### THE NEED

After rigorous study and debate, CMCA’s board of trustees has determined that in order to achieve this ambitious vision and continue to thrive in the decades to come, **CMCA must move to a new location with greater visibility and visitor access, and with facilities more conducive to the showing of contemporary art.** While there is shared fondness for CMCA’s present building (a 19th-century livery stable that later served as the Rockport firehouse), we feel the time has come for a new home and a new platform for our work.

In the six decades since CMCA was founded, the professional population and audience for contemporary art in Maine have grown exponentially. The ease of sharing images and information online has extended contemporary art networks beyond state and regional borders. Artists in Maine, as elsewhere, now exhibit and communicate regularly with colleagues and audiences across the globe. **There is a need in Maine for a dynamic, independent center for contemporary art that will anchor this compelling conversation, and an expanded CMCA is ideally positioned to fill this need.**

### OUR PLAN

Our envisioned new home will enable CMCA to be an active participant in a community that embraces art as an important contributor to the economy and to inspire and serve people of all demographics, including local and statewide residents, visitors from throughout New England and beyond, and particularly the young creative people of the region.

In addition to making possible **more exciting and ambitious exhibitions**, CMCA’s proposed new facilities will allow a **broader range of mission-based education programs**, including a diverse schedule of lectures, gallery talks, video screenings, workshops, and special events, as well as **ArtLab—its popular hands-on arts education program**, designed to foster creative thinking skills for all ages.

Our new home will enable us to integrate the latest technology both in the proposed galleries and online, which will allow us to **extend our program offerings to audiences beyond our physical walls.**

In moving to a new, more visible and more accessible location, **CMCA's fiscal stability will be strengthened by new and more-varied earned income sources**, including revenues from admission, increased gift shop sales, and program fees. In addition, its stronger presence will allow CMCA to attract and retain a larger membership and donor base composed of individuals, businesses, foundations, and private and public grants.

**These combined greater revenue streams will help to ensure CMCA's long-term financial security and its ability to carry out its mission of advancing contemporary art in Maine for generations to come.**

We know that the arts are a positive catalyst for community and economic development, creating new markets, good jobs, and vibrant communities. **With its focus on the art of this generation and the next, CMCA will provide a unique, thought provoking, and inspiring experience for all.**

## CONCLUSIONS

- Maine has one of the strongest contemporary art scenes in the country and CMCA is ideally positioned to make this case to the nation.
- CMCA's long-term success can only be achieved with a new location and a modernized facility.
- Rockland's focus on the arts as an economic engine makes it the ideal new home for our institution.
- A change of location and new facilities is critical to increasing CMCA's audience, broadening its avenues of support, serving its mission, and achieving long-term sustainability.
- An expanded CMCA will allow a broader range of mission-based education programs for learners of all ages.

For additional information, please contact:

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## Our Story

The Center for Maine Contemporary Art has been supporting, exhibiting, and sustaining arts and artists with ties to Maine since its founding in 1952. In that time, CMCA has grown from a scrappy upstart presenting shows in barns and backrooms to become the state's preeminent contemporary arts organization, hosting a slew of internationally-known artists along the way. With its new space in the heart of downtown Rockland, CMCA will extend its reach exponentially, allowing it to continue its mission on a whole new level.

Initially an artists' cooperative known as Maine Coast Artists, the center was founded with a collaborative, catalyzing spirit, around an excitement for not just Maine's rich artistic history, but also as a way to showcase the work of painters, sculptors, and photographers working contemporaneously. For its first fifteen years, the center had no permanent space and a rotating slate of volunteer curators. Early exhibitions were held at the town office, in a barn, and in a potato barrel storage loft. But those shows also included such future luminaries as Alex Katz, Louise Nevelson, and Fairfield Porter, to name a few.

In 1967, a new director—who had started, along with her husband, Maine's legendary Skowhegan School of Painting and Sculpture—oversaw the \$1,650 purchase of a former firehouse and livery stable in Rockport. Over the next nearly five decades in that space, the center thrived, incorporating itself as a non-profit and, in recognition of its broadening scale, eventually re-naming itself the Center for Maine Contemporary Art. Today it is the leading contemporary arts organization in the state of Maine. The roster of names that have shown at the space is head-spinning, and reflective of the remarkable ongoing legacy of the arts in Maine: Lois Dodd, Alan Magee, John Walker, Neil Welliver, Robert Indiana, and Jamie Wyeth, again, to name a few.

All along, CMCA has remained true to its plucky core mission of catalyzing and celebrating contemporary art in Maine. For more than sixty years, it has supported, sustained, and showcased the art and artists connected to Maine—bringing the community to art through year-round programming and exhibitions, and bringing art to the community through outreach, education, and its beloved ArtLabs. From community engagement and work with local kids to showcases and retrospectives, CMCA fosters artists at every stage of their career, and provides a place to see and appreciate the way Maine's impact on contemporary art continues to unfold.

With its upcoming move to downtown Rockland, the center will be able to pursue that core mission on a new and elevated level. Where the former firehouse saw some 9,000 annual visitors, the new space in the heart of Rockland is expected to see upwards of 35,000. Designed by Toshiko Mori, an internationally-known, New York-based architect who has been visiting Rockland on the way to her home on North Haven for thirty years, the new building is the first time CMCA will have a structure built specifically to serve its mission. The glass-enclosed space, with its corrugated metal exterior and emphasis on Maine's legendary light, will be unlike anything else in the state. It's designed to be accessible and inviting, with a central courtyard that offers views inside the galleries and links the space to the community like an open embrace. Here, CMCA will continue its mission as a current and future catalyst for carrying forward Maine's exceptional legacy in American art, only now on a whole new scale.

## CMCA Strategic Plan Summary 2012-2016

### OVERVIEW

The mission of CMCA is to advance contemporary art in Maine. The Board of Trustees launched a strategic planning process in the spring of 2012 to optimize our organizational capacity to meet this mission. Building on CMCA's sixty-year history of expanding contemporary arts dialogues across Maine and numerous currently successful initiatives, the Board of Trustees arrived at a plan of action for 2012-2016 that optimally supports our mission and provides a foundation for continued growth well into the future.

### KEY ISSUES

An analysis of CMCA's strengths, weaknesses, opportunities and threats highlighted several key issues:

- CMCA has a legacy of success in exhibiting cutting edge works of art but CMCA's ability to exhibit a wide range of contemporary art is severely hindered by weight load limitations and structural characteristics of our current physical plant.
- CMCA's exhibits are critically well received but the organization needs to considerably expand attendance to best serve exhibiting artists and the community at large.
- CMCA's Art Lab is well attended but increasing educational outreach requires programming through the school year, something the current facility cannot accommodate.
- CMCA must increase revenue to offset the volatile nature of grant funding.
- CMCA needs to address marketing initiatives and issues of visibility to better inform the public of who CMCA is and what CMCA offers.
- CMCA is isolated by its location from vital arts communities in Maine

### OBJECTIVES

Several goals were identified to address key issues facing CMCA.

- Optimize ability to exhibit a wide range of contemporary art.
- Enlarge attendance, widen reach and strengthen core constituency.
- Increase revenue sources by identifying new possibilities and enlarging organizational capacity.
- Comprehensive overhaul of marketing and development efforts.
- Expand educational outreach and Art Lab programming.
- Identify and pursue partnerships and collaborations.

### IMPLEMENTATION PLAN

Research undertaken during the first stage of strategic planning concluded that identifying a new location for CMCA was necessary to achieve our goals and overcome the limitations of our physical plant and location. The following is a summary of action:

#### Location Change by June 2016

- Identification of physical requirements, analysis of region and search for new location (completed April 2013).
- Determine factors for success: financial needs, community relations and physical improvements required to achieve the move (completed June 2013).
- Build staff and board capacity to meet challenges of expansion.
- Undertake capital campaign.
- Direct building renovation and refitting to meet CMCA's needs.

#### Expand Audience and Increase Revenue

- New location supports audience expansion, increased educational programming and additional outreach is occurring statewide.
- Create partnerships with other organizations through curating off-site exhibitions, hosting events by other organizations and co-sponsoring collaborative arts initiatives throughout the state.
- New grant opportunities, merchandise sales, special events, educational programming and membership drives are pursued to increase revenue.

## Market Analysis and Organizational Assessment *Prepared by Shrum Associates*

### Conclusions:

CMCA faces a series of critical decisions related to its future that have direct impact on its brand, its location, its programs, and its patron base. At the center of these decisions are the limitations of the current facility in Rockport village. The research outlined in this report point to real opportunity for CMCA to advance to the next level as an organization. To realize its full potential as a leading contemporary arts organization in Maine, CMCA must look to **alternative exhibition and program space that supports the breadth of contemporary art.**

Of the scenarios presented, the 21 Winter Street property offers the most potential for CMCA at this stage of the organization's development. Being a former gallery space and located in the core of Rockland's art gallery cluster, the property's identity within the cluster is established. The facility's open floor plan provides flexibility and allows CMCA to maximize space utilization, which would greatly improve exhibition design options compared to the current facility. Organizationally, the 21 Winter Street property aligns well with CMCA's current staff resources, annual operating budget, fundraising capability, and patron base. The projected growth is to scale and will not put the organization in jeopardy.

That said, there will be a need to increase organizational capacity by enhancing fundraising efforts, which in turn will support program growth. With a move to a new location CMCA must seize the opportunity to clarify its identity and strengthen its brand. The organization has a rich history showcasing a number of America's prominent visual artists. This history serves as the foundation for its branding efforts, as well as its fundraising campaign.

Celebrating its role in advancing the careers of artists such as Alex Katz, coupled with a clear and vibrant vision for the future, CMCA should be uniquely positioned as THE leader in contemporary art in Maine and be recognized nationally for its reputation of mentoring emerging artists to critical acclaim. Engaging in critical dialogue is an essential component to CMCA's vision. These dialogues are immensely important to CMCA's positioning as a serious voice in American contemporary art and can present tremendous opportunity for relationship building that leads to innovative partnerships and collaborations.

This is a key leverage point that CMCA can strategically pursue in its effort to strengthen its brand. CMCA has demonstrated success in filling a void in the aesthetic discourse by hosting meaningful discussions on contemporary art. These discussions have proven positive for CMCA, its patrons, and Maine contemporary arts.

# OPERATING BUDGET FORECAST

	Apr 2014 -March 2015	Apr 2015 - Mar 2016	Apr 2016 - March 2017
<b>INCOME</b>			
Annual Appeal & Donations	\$ 159,650	\$ 175,000	\$ 192,500
Grants	15,450	20,000	22,000
Memberships	6,180	23,000	25,300
Auction	144,200	150,000	155,000
Gallery Shop / Online	16,480	50,000	60,000
Education	8,240	10,000	11,000
Admissions	-	100,000	110,000
Event / Program Income	46,350	60,000	66,000
Facilities Rent	-	6,000	6,600
Sponsorships	10,300	20,000	22,000
<b>Total Income</b>	<b>406,850</b>	<b>614,000</b>	<b>670,400</b>
<b>Cost of Goods Sold</b>			
Auction Percentage	51,500	60,000	65,000
Gallery Shop Purchases	5,150	30,000	30,000
<b>Total Cost of Goods Sold</b>	<b>56,650</b>	<b>90,000</b>	<b>95,000</b>
<b>GROSS PROFIT</b>	<b>350,200</b>	<b>524,000</b>	<b>575,400</b>
<b>EXPENSES</b>			
Advertising & Promotion	1,648	4,000	4,120
Bank Fees	155	300	309
Credit Card Processing	4,120	6,000	6,180
Maintenance & Repairs	10,815	20,500	21,115
Computer/Website Expense	3,708	4,600	4,738
Contract Labor	8,240	30,000	30,900
Dues/Memberships/Licenses	464	750	773
Education	9,270	20,000	20,600
Equipment Lease	2,987	2,200	2,266
Event/ Program Costs	43,260	50,000	51,500
Gallery Shop Supplies	309	600	618
Honoraria	5,150	5,000	5,150
Exhibit	8,755	13,500	13,905
Insurance	11,186	18,000	18,540
Interest Expense	17,800	-	-
Interns	2,400	2,400	2,472
Office Supplies	618	750	773
Wages	139,050	215,000	221,450
Payroll Taxes	13,390	21,000	21,630
Health Insurance	5,150	20,000	20,600
Payroll Fees	876	1,700	1,751
Postage / Printing	18,540	28,000	28,840
Professional Fees	7,210	7,000	7,210
Shipping	2,575	3,500	3,605
Travel & Ent	1,545	3,000	3,090
Utilities	15,038	24,600	25,338
<b>Total Expense</b>	<b>334,259</b>	<b>502,400</b>	<b>517,472</b>
Sales Tax	8,034	9,000	9,250
Principle payments on debt	7,180	-	-
<b>Total other obligations</b>	<b>15,214</b>	<b>9,000</b>	<b>9,250</b>
<b>TOTAL CASH OUT-FLOWS</b>	<b>349,473</b>	<b>511,400</b>	<b>526,722</b>
<b>TOTAL CASH IN-FLOWS</b>	<b>350,200</b>	<b>524,000</b>	<b>575,400</b>
<b>NET CASH SURPLUS</b>	<b>\$ 727</b>	<b>\$ 12,600</b>	<b>\$ 48,678</b>



Keep Maine art moving forward by supporting our capital campaign aimed at re-positioning CMCA to new quarters in downtown Rockland by 2016.



John P. Holden  
Community Development Director

September 23, 2013

To Whom it May Concern:

*The City of Rockland is very much looking forward to the relocation and expansion of the Center for Maine Contemporary Art (CMCA) to Rockland. The proposed location for the new CMCA places them in the heart of our downtown and arts district, but also on the entry into the Tillson Avenue District—an area the City has targeted for new investments.*

*The City of Rockland is continuing to evolve into the center for arts and culture development in Midcoast, if not all of Maine. CMCA will be an important addition to our community. We look forward to working with CMCA as its relocation project moves forward to improve the streetscape, sidewalks and infrastructure on Winter Street and Tillson Avenue and to a collaborative relationship for years to come.*

Sincerely,

A handwritten signature in blue ink, appearing to read "John Holden".

John Holden  
Community Development Director



Project Architect: CMCA Rockland  
**Toshiko Mori**

Toshiko Mori is the Robert P. Hubbard Professor in the Practice of Architecture at Harvard University Graduate School of Design and was chair of the Department of Architecture from 2002 to 2008. She is principal of Toshiko Mori Architect, which she established in 1981 in New York City. Mori taught at the Cooper Union School of Architecture from 1983, until joining the Harvard GSD faculty with tenure in 1995. She has been a visiting faculty member at Columbia University and Yale University, where she was the Eero Saarinen Visiting Professor in 1992. Mori has taught courses on the tectonics of textiles, materials and fabrication methods in architecture, structural innovations, and the role of architects as agents of change in a global context. Her recent studio classes have partnered with international non-profits to develop community center and performing arts center prototypes.

Toshiko Mori Architect's current work includes public New York City theater and library projects, a park visitor center in the Bronx, the Hudson Yard Park and Boulevard, and subway canopies. Mori designed institutional projects for Brown University and Syracuse University, and is part of the design team for New York University's masterplan. She also designed the award winning Visitor Center at Frank Lloyd Wright's Darwin D. Martin House compound in Buffalo, NY, as well as the Center of Excellence in Environmental and Energy Systems for Syracuse University. Residential projects include work in Maine, Massachusetts, New York, Mongolia and Taiwan.

Mori's strong research-based approach to design has been commended in invitations to lectures and conferences around the world. As a member and former-chair of the World Economic Forum's Global Agenda Council on Design, Mori has participated in sessions to discuss scarcity-driven design, the future of cities and urban information systems, design related to olfactory sensation and experience, and the role of the arts in improving communities. She has participated in international symposia and conferences, including panels held at the MoMA, Guggenheim Museum, and the G1 Summit in Japan. In 2010, Mori was selected to speak at the annual Women of Architecture lecture series at the National Building Museum. She has lectured at universities across the country and around the world.

Mori has received numerous awards and her work has been widely exhibited and published. In 2003 Mori was awarded the Cooper Union Inaugural John Hejduk Award. In 2005, she received the Academy Award in Architecture from the American Academy of Arts and Letters, and the Medal of Honor from the AIA New York Chapter. Her work was exhibited in the Cooper-Hewitt National Design Museum's "Design Life Now: National Design Triennial 2006" and at the Guggenheim Museum. She has contributed to various publications, and edited a volume on material and fabrication research, *Immaterial/Ultramaterial*. A monograph of her work, *Toshiko Mori Architect*, was published by Monacelli Press.

In 2009, she established a think tank, *VisionArc*, which connects local and global issues to mobilize design initiatives for a more sustainable future. Mori presented this research at the Singapore Icsid World Design Conference and the Bilbao Bizkaia B Award Design Festival. The research aims to locate new opportunities to embed design into higher channels and broader fields of practice.

In mid-coast Maine, where she and her husband, artist James Carpenter, have maintained a home for more than thirty years, Ms. Mori has designed a number of private residences and supervised the redesign of the interior spaces of the Farnsworth Art Museum in 1994-95. A licensed Maine architect, she actively engages a number of local businesses in her practice, among them, *Benchdogs*, *Lowe Hardware*, and *Cold Mountain Builders*.

In January 2014, she was named to the "Top 100 Architects & Designers in the World" list by *Architectural Digest Magazine*.



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## Board of Trustees

### OFFICERS

#### **Charlotte Dixon, Camden, Maine,** Chair

Charlotte Dixon is an academic with a research focus on the sociocultural psychology of artistic creativity. Her most recent work explores the relationship between ethics and creativity in documentary photography and was published in the upcoming Palgrave Macmillan compendium, *The Ethics of Creativity*. She has an MFA from the Yale University School of Art and a doctorate from the Harvard Graduate School of Education. Charlotte teaches both still and time-based media at Maine Media College and works with regional museums and schools to develop visual arts and culture curricula for K-12 educators.

#### **Christopher Gates, Camden, Maine, and Washington, DC,** First Vice Chair

Christopher Gates is president of the Sunlight Foundation, a national non-profit organization based in Washington, DC, that uses the tools of data, technology, and journalism to promote more transparency and accountability in government and politics. Formerly, he was executive director of PACE (Philanthropy for Active Civic Engagement), an affinity group of the Council on Foundations. Gates has also served as president of the National Civic League (NCL) and as co-director of the United States Healthy Communities Initiative and the Alliance for National Renewal. He is an elected Fellow of the National Academy of Public Administration and serves on the boards of Public Agenda, a public opinion research and public engagement organization, and Mobilize.org, a non-profit organization that empowers and invests in Millennials to create solutions to social problems. Gates is also a member of the editorial board of *Public Administration Review* (PAR), and he speaks and teaches around the country on civic engagement and democratic theory.

#### **Karen S. Brace, Camden, Maine, and Westwood, Massachusetts,** Second Vice Chair

Karen Brace is a former principal and co-owner of SimpleSay, a technology company that automated transactions for multiple industries using voice recognition and voice biometrics. As president of the company, she focused on operations, marketing, and business development. Brace's marketing and communications expertise was developed early at a Boston-based advertising and public relations agency. Accepted into the Historical Society of Early American Decoration, a national painting guild, Brace enjoys working with both gold leaf and oil paints and has studied for many years with a master craftsman. Brace graduated from Wellesley College, earned her master's degree in English from the Graduate School of Arts and Sciences at Boston College, and holds a certificate in graphic design from the Boston University Center for Digital Imaging Arts.

#### **Martin E. Lloyd, Camden, Maine,** Treasurer

Martin Lloyd is a resident of Camden and has lived and worked his entire life in Maine. He has served as a professional accountant in the field of taxation for more than 25 years, after graduating from the University of Maine magna cum laude with a B.S. in accounting. He currently maintains a successful tax and financial services practice in Camden that has been in business for some 20 years in Knox County, and recently he added financial planning and wealth management to his practice. Since 2002, Lloyd has held the special designation of Enrolled Agent (E.A.) with the Internal Revenue Service and United States Treasury, and he holds Maine Securities Licenses, Series 6, 63, and 65. Lloyd has extensive experience working with a variety of for-profit and non-profit businesses and organizations, the latter including the local Chamber of Commerce, Kiwanis, Big Brother – Big Sister, and, most recently, CMCA. His involvement with charitable organizations has often been in a fiduciary capacity, as treasurer.

#### **Sandra Ruch, Northport, Maine,** Secretary

Sandra Ruch is the film program manager for International Cinema US, where she organizes documentary film programs for US embassies and colleges and universities around the world. She is also president of CinElixir Consulting, which provides consulting services to documentary filmmakers. Previously, Ruch was executive director of the International Documentary Association, and a film programmer and consultant for the U.S. Department of State in its Bureau of Education and Cultural Affairs, bringing US documentary films and filmmakers to embassies, schools, and arts organizations in 17 countries. Ruch has had extensive marketing experience in senior management positions in the entertainment industry, heading up campaigns for the film *Evita*, PBS's *Masterpiece Theatre*, the Los Angeles Music Center, and Fox TV's *Movie of the Week*, among many others. Ruch serves on juries and expert panels at international film festivals and conferences, and she has served on several boards, among them the Maine Alliance for Arts in Education (MAAE) and the National Film Festival for Talented Youth in Seattle.

## TRUSTEES

### **Jo Anne Bander, Spruce Head, Maine, and Coral Gables, Florida**

Jo Anne Bander is a consultant and writer with more than 40 years of experience in the private, nonprofit, philanthropic, and government sectors. She was president and CEO of Donors Forum of South Florida (an association of grantmaking foundations and corporate giving programs). She stepped down to organize From the Source, a consulting firm focused on strategic philanthropy, sustainable agriculture, and artisanal foods. Bander is also vice president of Funding Arts Network (a Miami donors circle that makes grants to arts organizations), a board member of GableStage, and a member of the Roblee Foundation Advisory Board. She has been vice president of Dade Community Foundation and is a former Co-Convivium leader of Slow Food Miami. In 2007, Bander was included in *Beyond Julia's Daughters*, which highlights women who have contributed to the development of Miami. She has held press credentials to Slow Food's Terra Madre and is a contributing writer to the Maine Organic Farmers and Gardeners Association (MOFGA).

### **Edward M. Collins, Camden, Maine**

Edward M. Collins has been a member of the Rockland, Maine, law firm of Crandall, Hanscom and Collins since 1985. A Rockland native, he graduated from the George Washington University in Washington, DC, and then worked for Maine congressman David F. Emery as a legislative assistant for environmental and marine affairs. He received his law degree from the Lewis & Clark Law School in Portland, Oregon. His practice includes real estate and zoning matters, wills and trusts, probate, and representation of several local nonprofit organizations. Prior board service includes the Georges River Land Trust, Farnsworth Art Museum, Megunticook Watershed Association, Camden Public Library, Mid-Coast Mental Health Association, and, presently, MCH Neighbor Foundation. He is a member of the Maine Bar Association and Knox County Bar Association.

### **Carol Eisenberg, Belfast, Maine**

Carol Eisenberg began her career as an advertising copywriter and graphic designer within the publishing industry. She later graduated from St. John's University School of Law and was admitted to practice in the State of New York, where she worked at two real estate law firms and the New York Stock Exchange. After being admitted to practice in the State of New Jersey, Eisenberg joined the matrimonial law firm of Rose, Poley & DeFuccio. She moved back to New York, where she became an associate and subsequently a partner in the firm of Taylor, Atkins & Ostrow. In 1991 Eisenberg established her own matrimonial law firm in Garden City, New York, and continued to practice until 2009, when she retired and moved to Belfast, Maine, with her husband, William Benjamin. She now focuses her time on her photography and her work with non-profit arts organizations.

### **Heather Hearst, Camden, Maine**

Heather Hearst is the principal of Heather Hearst LLC, a fine art consulting firm. She holds a BS/BA in marketing, and a MA in career development from John F. Kennedy University. Hearst has used her experience in marketing and business development in the software industry and as a career counseling consultant and parlayed it into a commitment to connect collectors and buyers to artists, both in the public and private sector. Hearst also serves on the board of the Wayfinder Schools. She lives with her husband, Jason Hearst, owner of Hearstudio, a sound recording studio, and their two children.

### **Mary Joe Hughes, Warren, Maine, and Milton, Massachusetts**

Mary Joe (Josie) Hughes is the retired Adjunct Professor of the Humanities at Boston College, where she also served as Assistant Director of the Honors Program. She earned her undergraduate degree from Radcliffe College and her Ph.D. from Harvard University. In 1990, she was the first winner of the annual Phi Beta Kappa Award for Outstanding Teaching at Boston College. A Maine summer resident since 1971, she assisted Guy Hughes in running The Coppershed Gallery in Warren from 2004 to 2008, leading to more intense involvement in contemporary art in Maine. In 2013 she published *The Move Beyond Form* with Palgrave Macmillan, about contemporary art, film, and literature. In the same year, she retired from Boston College, and with her husband, Rick Franklin, established an artist's residency program for Maine artists in Farnese, Italy. In addition to her interests in literature and philosophy, art, education, and film, Josie is an avid gardener.

### **Martha Jones, South Thomaston, Maine, and Boston, Massachusetts**

Martha "Marty" Jones has 40 years' experience as a leader in the cultural and philanthropic industry. As a seasoned consultant in arts, nonprofit, and philanthropic management, Jones specializes in strategic planning and fundraising counsel, organizational assessment, executive coaching, and board governance. Prior to beginning her consulting career, Marty served for 25 years at the Celebrity Series of Boston, New England's premier performing arts presenter, the last 15 as president and executive director. She has produced more than 500 world-class artistic performances and educational presentations, as well as special fundraising events, including a Boston Garden gala presentation of Luciano Pavarotti and the farewell Symphony Hall performances of legendary pianist Vladimir Horowitz and violinist Issac Stern. Jones also serves as trustee of the Susanne Marcus Collins Foundation and the Harrison H. & Julia Jones Foundation, board chair of Youth Design (Boston, MA), and member of the advisory board of the Brain Science Foundation (Medfield, MA). She holds a master's degree in theatre from Florida State University.

### **Jack McKenney, Camden, Maine**

Jack McKenney spent more than 25 years as a marketing and merchandising executive in the retail industry, using his creative direction and people skills to manage and contribute to successful brand building and awareness. He now focuses his creative expression on his painting and has a studio/gallery in downtown Camden, Maine. McKenney was director of marketing for Brand Matter, a subsidiary of Hilco Consumer Capital, where he directed the creative strategy for reshaping brands such as Ellen Tracy, Halston, Caribbean Joe, and Bombay Company. He was also the marketing executive at Waverly/Nexcen Brands, Inc. and vice president of marketing for Filene's Basement. Prior to this, McKenney held management positions in merchandising, product development, and marketing for Filene's, Gap, and the Maurice Corporation. He has been involved in several art, educational, and lifestyle organizations through volunteering and fund raising support.

### **Susan Petersmeyer, Camden, Maine**

Susan Petersmeyer graduated from the University of California at Berkeley and has a graduate degree in architecture from the University of Virginia. In addition, she completed a three-year certificate program at the New York Studio School of Drawing and Painting. Petersmeyer practiced in an architectural firm in Washington, DC, and she has also owned a contemporary gift store in a Boston suburb, researched and edited a book on Art Deco architecture in Tulsa, Oklahoma, and worked on several historic preservation projects. Prior to moving to Maine in 2011, Petersmeyer lived in New York City for 15 years, where she served on the boards of Libraries for the Future and Find Your Voice (formerly Starfish Theaterworks). Petersmeyer chaired the board of Find Your Voice for three years, and she is the chair of a small family foundation.

### **Walter Reitz, South Thomaston, Maine**

Walter Reitz is a retired executive, having spent a 45-year career at a series of high technology companies that included Prime Computer, Epoch Systems, and EMC Corporation. At EMC, Reitz created and implemented the company's Customer Loyalty and Satisfaction measurement and improvement systems and processes, created a highly effective telesales function, and managed the implementation of long-term strategic projects within the company's Global Service Division. Reitz was a frequent speaker and contributor to industry conferences and panels, especially in the area of customer loyalty research and technical support tools and techniques. In his Massachusetts community of Sherborn, he was twice chairperson of the town's school committee and a two-term member of the town's finance committee. He retired to Maine in 2012 and resides in South Thomaston.

### **Davis Thomas, Camden, Maine**

Dave Thomas has been part of the CMCA scene both as a volunteer and trustee for the better part of 25 years. He served as auctioneer for the annual summer art auction during the 1980s and joined the board of trustees toward the end of that decade. Rotating off the board from time to time, he returned as a trustee in 2010 to become chair of the Development Committee. He is now also serving as co-vice chair of the Capital Campaign Committee, which is tasked with raising \$5 million to finance CMCA's move to Rockland. After a career in magazine journalism at LIFE, the Saturday Evening Post, Holiday, and several other national magazines, Thomas moved to Maine in 1977 to become the editor and associate publisher of Down East, the Magazine of Maine, retiring in 1993. Since then, he and his wife Karin, a former board president of Maine Coast Artists (the precursor of CMCA), have traveled widely, particularly in Asia, where they have made numerous high-altitude treks in the Himalayas.

### **Dudley Zopp, Lincolnville, Maine**

Dudley Zopp has been involved with CMCA since she first came to Maine in 1988, and has served on the board since 2008. She is a painter whose work ranges from large-scale installations to intimate works on paper, and she has had solo exhibitions at Coleman Burke Gallery/New York, 12 Gallagher Lane, San Francisco, and a solo installation at the University of Maine at Orono. Dudley received the 2002 Individual Artist Fellowship in Visual Arts from the Maine Arts Commission and was shortlisted for a Creative Capital grant in 2011. Her work has been collected by the Portland Museum of Art, the Boston Athenaeum, and the University of Maine/Presque Isle. She studied painting and drawing at the Hite Art Institute, University of Louisville, and holds an MA in modern foreign languages from the University of Kentucky. Dudley was co-founder of Circadia, an environmental and teaching program for at-risk youth, and serves as artist-teacher for Vermont College of Fine Arts, Montpelier.

### **Marilyn Moss Rockefeller, Camden, Maine, Chair, Emeritus**

Marilyn Rockefeller has been a board member at numerous Maine nonprofit organizations, in addition to serving as board chair at Maine Coast Artists (as CMCA was known in the 1980s and 90s). These organizations include the Nature Conservancy of Maine, as co-chair; the Maine Community Foundation; and chair at the Equity Fund, based in Portland. During the 1980s and 90s, Ms. Rockefeller built Moss, Inc. into a world-renowned designer and manufacturer of exhibition spaces for trade shows, utilizing tension fabric technology originally developed by Bill Moss for camping tents. Before its sale in 2001, the company grew to employ 160 workers at its facility in Belfast.

## **ADVISORY COUNCIL**

Eleanor Ames, Rockport and Portland, Maine

Gideon Bok, Camden, Maine, and Cambridge, Massachusetts

Bruce Brown, CMCA Curator Emeritus, Portland, Maine

John Higgins, Cape Elizabeth, Maine

Jason Mann, North Haven, Maine

Cecily Pingree, Portland, Maine

# CMCA CAPITAL CAMPAIGN

## Pledge Form

All contributions are tax deductible. CMCA is a 501 (C) (3) tax-exempt, non-profit organization. Tax ID # 01-02-82701

Name \_\_\_\_\_

Billing address \_\_\_\_\_

City, State Zip Code \_\_\_\_\_

Telephone \_\_\_\_\_ Email \_\_\_\_\_

### PLEDGE INFORMATION

I (we) pledge a total of \$ \_\_\_\_\_ to be paid within a period of three years.

\_\_\_\_ single gift \_\_\_\_ monthly \_\_\_\_ quarterly \_\_\_\_ yearly This pledge begins \_\_\_\_/\_\_\_\_/\_\_\_\_

I (we) plan to make this contribution in the form of: \_\_\_\_ check \_\_\_\_ credit card \_\_\_\_ other\*

Credit card type: \_\_\_\_ VISA \_\_\_\_ MasterCard

Credit card number \_\_\_\_\_ Expiration date: \_\_\_\_/\_\_\_\_/\_\_\_\_

Authorized signature \_\_\_\_\_

Gift will be matched by (company/family/foundation)

\_\_\_\_ form enclosed \_\_\_\_ form will be forwarded

### ACKNOWLEDGEMENT INFORMATION

Please use the following name(s) in all acknowledgements:

\_\_\_\_ I (we) wish to have our gift remain anonymous.

Signature(s) \_\_\_\_\_ Date \_\_\_\_/\_\_\_\_/\_\_\_\_

Please make checks, corporate matches, or other gifts payable to Center for maine Contemporary Art.

\*To make a gift of stock, please contact Suzette McAvoy, Director, CMCA at [smcavoy@cmcanow.org](mailto:smcavoy@cmcanow.org) or 207-236-2875.



Keep Maine art moving forward by supporting our capital campaign aimed at re-positioning CMCA to new quarters in downtown Rockland by 2016.