
STORIES *of* MAINE: An Incomplete History

An Educator's Guide & Starter Pack

THREE THINGS TO KNOW:

- 1. There is more than one way to tell the history of a place. History is personal.**
We recognize the value and importance of giving space for many different histories. We cannot possibly tell a complete history of Maine or the land where Maine currently sits because it is too complex and varied.
- 2. Having a diversity of perspectives and narratives helps tell a more holistic story.**
The stories and voices within this exhibition represent 20 community members who live and work in Maine, and therefore reflect each individual's personal and lived experience. Visitors will also have the chance to tell their story in an online component.
- 3. The exhibition is meant to mark, not celebrate, Maine's statehood by addressing contributions and conflict.** Our hope is that these stories spark further conversations about the telling of history and give space for both celebratory and painful moments.

You can find a partial glimpse of the exhibition online here and many of the community voice labels and featured artworks are available digitally: PortlandMuseum.org/MaineStories

STANDARDS:

VISUAL ARTS

E. Visual and Performing Arts Connections: Students understand the relationship among the arts, history and world culture; and they make connections among the arts and to other disciplines, to goal-setting, and to interpersonal interaction

E1. The Arts and History and World Cultures (PreK-Diploma)

E2. The Arts and Other Disciplines (PreK-Diploma)

E5. Interpersonal Skills (PreK-Diploma)

READING:

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

Craft and Structure

1. Assess how point of view or purpose shapes the content and style of a text.

HISTORY

Students draw on concepts and processes using primary and secondary sources from history to develop historical perspective and understand issues of continuity and change in the community, Maine, the United States, and world.

WRITING:

Text Types and Purposes

1. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Production and Distribution of Writing

1. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
2. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
3. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

THEMES AND QUESTIONS FOR FURTHER EXPLORATION:

Lenses/Perspectives

- How you view the world is shaped by how you have experienced it. We all have blind spots and different areas of expertise because of our varied experiences. In what ways does your personal lens or perspective on history affect how you see it?
- What stories in this exhibition are new to you and why do you think they aren't well-documented/represented?
- Think about commonly told histories about places or events. Who do these histories benefit? Who do they harm? Who or what do they omit or leave out of the retelling? Whose perspective or lens is this history told through?

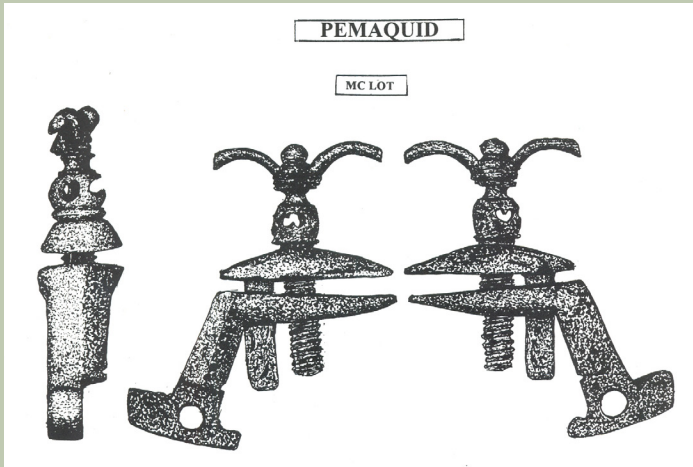
Narrative & Storytelling in History—the telling of history and how it is constructed

- How do you begin to articulate personal and collective history?
- How do you begin to tell the story of a place?
- What is the story of Maine's history and who gets to tell it?
- What can we learn from the past to inform the present/future?

Possibility and acceptance of multiple truths and ways of knowing

- How do you know a place?
- What things/events/ideas/etc. are important for you to remember in order to retell history?

KEY ARTWORKS:



Pemaquid Artifacts

Colonialist past and cross-cultural exchange.



Daniel Minter, *Malaga Island Carving*

History of Malaga Island and artist response to historical events.



Sarah Sockbeson, *Baskets and Abbe Museum historic Basket*

Cultural histories and traditions and how these are carried on and altered throughout generations.



Indian Island voting box

Indigenous rights.

KEY ARTWORKS:



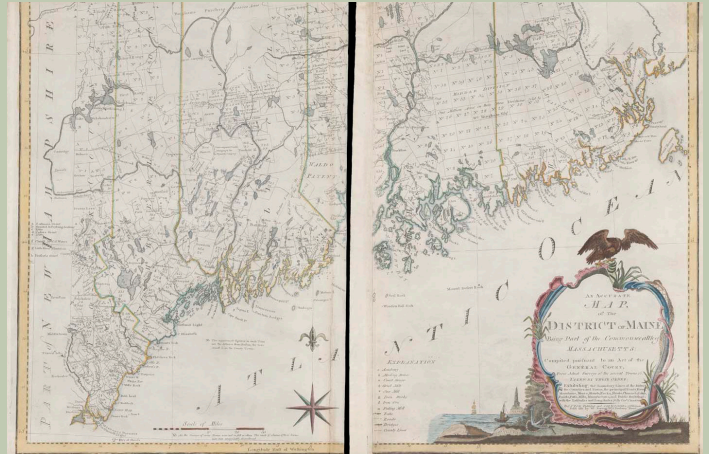
David Driskell, *Pine and Moon*

Artistic ties to Maine; Finding inspiration in the Maine landscape; How does painting landscape become a political act?



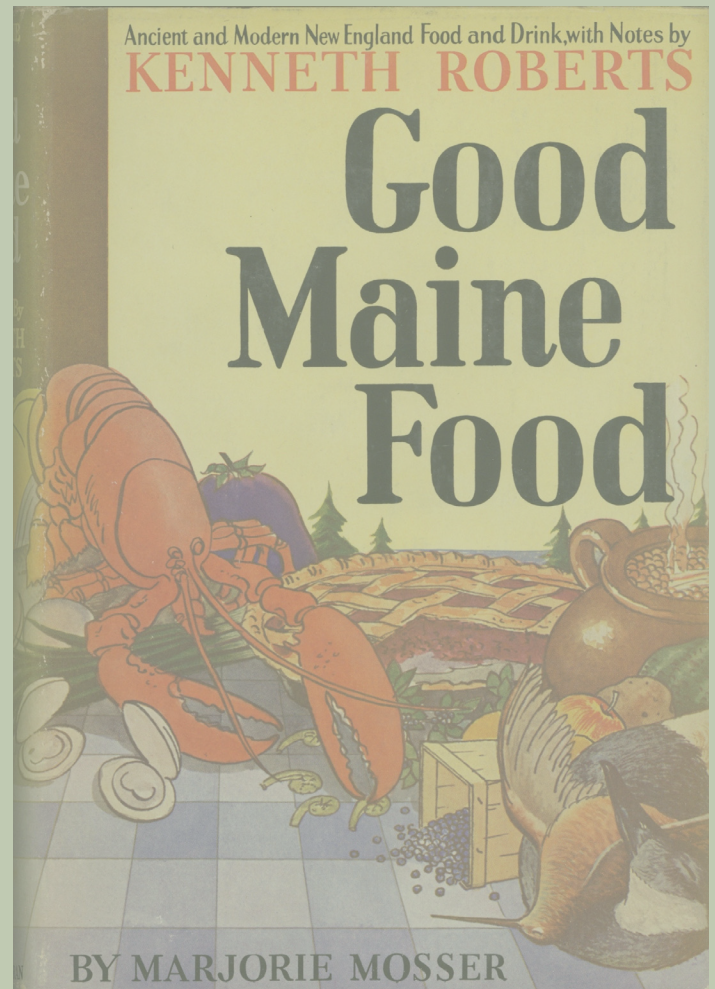
**Frederic Edwin Church,
*Mount Katahdin from Millinocket Camp***

Serenity and power of nature and human interaction on nature, importance of Katahdin to Wabanaki culture.



Map of Maine from Osher Map Library

Maps, boundaries and frontiers are subjective and political and have changed over history; Noting a community that was and is closely tied to Canada though part of Maine.



Historic agricultural tools and cookbooks

Food as culture and expression and stories of place and representation.

ACTIVITIES TO TRY:

What's Your Maine Story?

History is personal. Ask students to think about their own Maine story or a specific event that ties into their larger Maine story. Have students choose an object or artwork they think best tells or connects to their Maine story. It can be a general story, or a very specific one. Ask students to write about their Maine story and object/artwork that they chose.

Questions to consider:

How does this object/artwork represent your Maine story?

Why does this story matter to your personal history?

Why do you feel this object or story matters today?

Share these stories with the PMA!

Understanding Other Perspectives

Look at one of the artworks in the exhibition that has a label associated with it. Ask students to look at the artwork and make their own observations and interpretations of the artwork. Then, have them read the community voice label—either individually or aloud together.

Ask students to consider how this perspective may change or alter their point of view on Maine's histories or on the artwork itself.

Questions to consider: In what ways does your personal lens or perspective on history affect how you see it?

MORE RESOURCES

- All exhibition label text & complete list of artworks in exhibition – please email Meghan Quigley Graham (mquigley@portlandmuseum.org) for access to these texts
- PortlandMuseum.org/MaineStories
- Maine Memory Network (<https://www.mainememory.net/>)
- Maine Historical Society (<https://www.mainehistory.org/>)
- Don't forget to book a Free School tour! To schedule your free PMA tour, or to discuss options, please contact the Learning and Interpretation Coordinator, (207)699-4985; tours@portlandmuseum.org

FEEDBACK & SUGGESTIONS:

Our goal is to continually evaluate our language and resources for educators. If you find any resources or language at the PMA which you believe misses an important perspective or if you have suggestions for how we could improve the language or format of resources like this to better suit your needs, please email Meghan Quigley Graham at mquigley@portlandmuseum.org

Stories of Maine: An Incomplete History Educator Guides are made possible by the Madelyn Busker Cohen Fund at the Portland Museum of Art.

Stories of Maine: An Incomplete History exhibition is funded in part by a grant from the Maine Arts Commission, an independent state agency supported by the National Endowment for the Arts.



CORPORATE SUPPORT:

Bath Savings Institution
Since 1852

JobsInME

Generous support from the Friends of the Collection.

Established in 1983, the Friends of the Collection comprises individuals whose generosity directly supports the acquisition, conservation, and care for the collection as well as related programming. Our collection of more than 18,000 works of art is the heart of the institution, and the Friends of the Collection is instrumental in shaping and maintaining it.

This exhibition is part of *Art for All*.

Art for All supports the PMA's dedication to being an open, accessible, inclusive, and welcoming museum for all, through exhibitions and programs that reflect our community and create experiences with art that strengthen our bonds and bring us together.

INDIVIDUAL SUPPORT:

Anonymous (2)
Justin and Rachael Alfond
Judy and John Adelman
Louise Bessire
Sheri and Joe Boulos
Shannon C. Gordon

Cyrus Hagge
Patricia Hille Dodd Hagge
Alison and Horace Hildreth
Douglas and Sharyn Howell
John and Hilary Isacke
Karen L. McDonald

Marian Hoyt Morgan and Christopher Hawley Corbett
Anne and Vince Oliviero
Richard and Alice Spencer
Stewart and Elizabeth Strawbridge
Amy Woodhouse and Tobey Scott

FOUNDATION SUPPORT:



Franklin P. and Arthur W. Perdue Foundation, Inc.

CORPORATE SPONSORS:



TD Bank, through the TD Charitable Foundation



PAGE 3, LEFT TOP: Unknown artist, *Iron cock to a Spanish miquelet musket*, mid-17th century, wood and metal. Private collection, courtesy Colonial Pemaquid State Historic Site, Pemaquid Beach, Maine; LEFT BOTTOM: Daniel Minter (United States, born 1961), *A Distant Holla, "The Mouth of the New Meadow River"*, 2020, wood and paint. Courtesy of the artist; RIGHT TOP: Sarah Sockbeson (Penobscot, born 1983), *Miniature Curly Basket*, 2010, ash, sweetgrass, dye, and antler. From the collection of the Abbe Museum, Bar Harbor, Maine, RAM 2010-08-002 A-B; RIGHT BOTTOM: Unknown artist, *Penobscot Nation voting box*, circa 1950, wood. Penobscot Nation. Image courtesy Bangor Daily News.

PAGE 4, LEFT TOP: David Driskell (United States, born 1931–2020), *Pine and Moon*, 1971, oil on masonite. Museum purchase with support from the Friends of the Collection, 2011.4; LEFT BOTTOM: Frederic Edwin Church (United States, 1826–1900), *Mount Katahdin from Millinocket Camp*, 1895, oil on canvas. Gift of Owen W. and Anna H. Wells in memory of Elizabeth B. Noyce, 1998.96; RIGHT TOP: Osgood Carleton (United States, 1741–1816), *An Accurate Map of the District of Maine, Being Part of the Commonwealth of Massachusetts*, 1799, engraved and printed, with hand-applied gouache and watercolor. Courtesy of the Osher Map Library and Smith Center for Cartographic Education, University of Southern Maine, American Textile History Museum Collection; RIGHT BOTTOM: Marjorie Mosser (United States, 1918–1981), *Good Maine Food*, 1939, ink on paper. Rabelais Books.