

Amy Stacey Curtis, from Lyman, Maine, is the Maine Arts Commission's 2005 Individual Artist Fellow For Visual Art, the recipient of five Good Idea Grants, and a 2012 Artist's Resource Trust Grant from the Berkshire Taconic Community Foundation.

In 1998, Curtis began an 18-year commitment to art-making, a project culminating through 9 solo-biennial installation exhibits from 2000 to 2016. In the end, Curtis will have installed 81 large-in-scope, interactive works in the vast mills of 8 or 9 Maine towns. Each solo-biennial exhibit is a 22-month process, each exhibit exploring a different theme while inviting audience to perpetuate its multiple installations. Curtis has committed to this temporary sculptural work to convey that we are a part of a whole, that everyone and everything is connected and affects.

Previous biennials, EXPERIENCE (2000), MOVEMENT (2002), CHANGE (2004), SOUND (2006), LIGHT (2008), and TIME (2010), took place at the Lewiston's Bates Mill, Westbrook's Old Sebago Shoe Mill, Brunswick's Fort Andross, Waterville's Lockwood Mill, Sanford's Millstone Place, and Biddeford's Pepperell Mill respectively. Future biennials: SPACE (October 6–26, 2012, Winthrop Commerce Center, former Carlton Woolen Mill), MATTER (2014), and MEMORY (2016).

In 2018, a publication will document in-depth autobiographical context of Curtis's process and each individual work, and will include essays which have been contributed by Maine's art community, brief historical information about the mills used for these ambitious exhibits, plus full-color plates representative of the exhibits' 81 works.

Some other places Curtis has exhibited installation: Bates College Museum of Art, Colby College Museum of Art, Grothaus & Pearl (Kansas City), Woman Made Gallery

(Chicago), Forest Hills Educational Trust (Boston), Video In Studios (Vancouver), Revolving Museum (Lowell, Massachusetts), Montserrat College Of Art (Beverly, Massachusetts), Art Interactive (Cambridge, Massachusetts), Shore Institute of Contemporary Art (New Jersey), and Tainan University of Technology (Taiwan).

Curtis also generates drawings which support her biennial themes. This work is in many private collections as well as the collections of Bates College Museum of Art, Colby College Museum of Art, Paper New England, and Portland Museum of Art.

Born in Beverly, Massachusetts in 1970, Curtis received her BA in Studio Art from the University of Maine and her MA in Art and Psychology from Vermont College.

Education

MA Art and Psychology, Vermont College of Norwich University, Montpelier, Vermont, 2000

BA Studio Art, University of Maine, Orono, Maine, Phi Beta Kappa, highest distinction, 1993

Selected Grants, Awards, and Honors

2012

Artist's Resource Trust, Berkshire Taconic Community Foundation Grant

2011

Artists' Fellowship, Inc. Grant, New York, New York
Change Inc. Grant, Robert Rauschenberg Foundation

2011, 2009, 2007, 2005, 2003

Good Idea Grant, Maine Arts Commission supported by National Endowment for the Arts

2009 Rebel Blend Fund, Coffee By Design

2005

Individual Artist Fellowship For Visual Art, Maine Arts Commission supported by National Endowment for the Arts

1993

Ruth Stebbins and Edmund G. Schildknecht Art Honor Award
Selected Solo Exhibitions (solo-biennial installation exhibitions*)

Selected Solo Exhibitions (solo-biennial installation exhibitions*)

2012

SPACE, October 6–26, Winthrop Commerce Center, Carlton Woolen Mill, Winthrop, Maine*

27 Hours, May 27–July 7, Haystack Mountain School of Crafts, Deer Isle, Maine

2011

Perceiving Space, October 22–November 18, June Fitzpatrick Gallery, Portland, Maine

Amy Stacey Curtis: 270 Minutes, January 29, The Garage, San Diego, California

2010

TIME, October 9–28, Pepperell Mill, Biddeford, Maine*

Drawings, October 9–31, June Fitzpatrick Gallery, Portland, Maine

2009

27 Minutes, 27 Hours, November 6–28, June Fitzpatrick Gallery, Portland, Maine

Amy Stacey Curtis: Sort, October 7–24, Montserrat College of Art, Beverly, Massachusetts

2008

LIGHT, October 4–24, Sanford Mill, Sanford, Maine*

2007

Currents 4: Amy Stacey Curtis, November 15–April 13, Colby College Museum of Art, Waterville, Maine

Lightwork, November 2–24, June Fitzpatrick Gallery, Portland, Maine

2006

SOUND, October 7–27, Lockwood Mill, Waterville, Maine*

2005

99 Sounds, November 4–26, June Fitzpatrick Gallery, Portland, Maine

2004

CHANGE, October 9–27, Fort Andross, Brunswick, Maine*

2003

Antecedent: Change, November 7–29, June Fitzpatrick Gallery, Portland, Maine

Please Start Here, October 10–November 11, Woman Made Gallery, Chicago, Illinois

2002

Amy Stacey Curtis, October 15–November 17, North Yarmouth Academy, Maine

MOVEMENT, October 12–26, Old Sebago Shoe Mill, Westbrook, Maine*

Ere Movement, May 3–4, Portland Stage Company, Portland, Maine

2000

EXPERIENCE, July 7–August 15, Bates Mill Complex, Lewiston, Maine*

Thesis Exhibit, March 31–April 8, Vermont College, Montpelier, Vermont

Selected Group Exhibitions

2012

Arise: Summer Group Show (7-person), June 23–July 28, The Barbara Krakow Gallery, Boston, Massachusetts

Light, Motion, Sound, May 1–June 17, Ogunquit Museum of American Art, Ogunquit, Maine

2011

Emerging Dis/Order: Drawings by Amy Stacey Curtis, Alison Hildreth, and Andrea Sulzer, June 10–September 10, Bates College Museum of Art, Lewiston, Maine; October 6–November 5,

University of Maine Farmington Gallery, Farmington, Maine

2010

Fuzzy Logic, April 9–June 17, Thompson Gallery, Cambridge School of Weston, Massachusetts

2009

Studio Walls, March 6–28, SPACE, Portland, Maine

Black & White, February 14–March 14, June Fitzpatrick Gallery, Portland, Maine

Recent Acquisitions, January 23–March 30, Bates College Museum of Art, Lewiston, Maine

2008

Drawn, September 4–October 8, Hans Weiss Newspace Gallery, Manchester, Connecticut

The Crossing of Time and Environment, Outdoor Micro-Installations Exhibition, June 8–17, Toshei Village, Danei Township, Tainan County, and Tainan University of Technology, Taiwan

2007

New England Now, November 15–January 11, Paper New England, Hartford, Connecticut

Tiny, November 10–December 22, Whitney Art Works, Portland, Maine

15th Anniversary Exhibition, August 3–30, Woman Made Gallery, Chicago, Illinois

Soundmarks: New Work by NB Aldrich/Zach Poff and Amy Stacey Curtis, June 7–August 15, Art Interactive, Cambridge, Massachusetts

Sound Exchange (two-person), January 5–February 24, Grothaus+Pearl Gallery, Kansas City, Missouri

2006

Road Movies, June 14, The LAB, San Francisco, California

Signal and Noise, April 27–29, Video In Studios, Vancouver, British Columbia, Canada

Laterna Magica II: Video Art Festival, March 24–May 7, Provincetown Art Association and Museum, Provincetown, Massachusetts

Activator, January 20–March 20, Bates College Museum of Art, Lewiston, Maine

2005

A New Order: Appropriation Art in the Digital Age, December 3–February 5, Montserrat College of Art, Beverly, Massachusetts

Luminous Recurrence, December 1–January 9, Shore Institute of Contemporary Art, Long Branch, New Jersey

2004

Subterranean Angels, June 6–August 31, Revolving Museum LAB, Lowell, Massachusetts

Touch, January–February, SPACE, Portland, Maine

2003

ISC@GFS, International Sculpture Center Member Juried Exhibition, July 26–September 28, Grounds For Sculpture, Hamilton, New Jersey

The Four Elements, June 15–August 31, Forest Hills Educational Trust, Boston, Massachusetts

2002

Terrain: Sculpture Today, March 9–April 24, Institute of Contemporary Art, Portland, Maine

2000

H2O 2000: Water as a Theme in Art, June 6–July 30, T.W. Wood Art Gallery, Vermont College of Norwich University, Montpelier, Vermont

1997

Area Artists 1997, Lewiston-Auburn College, University of Southern Maine, Lewiston, Maine

1993

Senior Thesis Exhibit, Maine Coast Artists Gallery, Rockport, Maine

Selected Bibliography/Media

2011

Sebastian Smee, The Boston Globe, "Artists lay it on the line," August 19

Taryn Plumb, Artscope, "Emerging Dis/Order: Drawings by Amy Stacey Curtis, Alison Hildreth, and Andrea Sulzer," July/August

Daniel Kany, Maine Sunday Telegram, "Art Review: Wyeths, women at Bates illustrate power of drawing," July 24

Susan Grisanti, Maine Home+Design, "Current Work," April

2010

Annie Larmon, The Portland Phoenix, "Amy Stacey Curtis's Sixth Solo Biennial," October 12

2010

Bob Keyes, Maine Sunday Telegram, "Time Zone," October 7

Edgar Allen Beem, DownEast Magazine, "Art on the Edge," August

Christine Temin, Art New England, "Seven Sculptors to Watch," June/July/August

2009

Philip Isaacson, Maine Sunday Telegram, "Area Artists show brimming with talent," February 22

2008

Bob Keyes, Maine Sunday Telegram, "The Light Fantastic," October 19

Nancy Heiser, PortCity Life, "Mill Work," September

"Maine Art Scene," on Maine Watch with Jennifer Rooks, MPBN, February 8

S. Elise Archias, "On Structure and Care," catalogue essay for Currents 4: Amy Stacey Curtis, Colby College Museum of Art

Elena Sarni, Artscope, "Currents4: Amy Stacey Curtis," January/February

2007

Bob Keyes, Maine Sunday Telegram, "Installation artist featured in annual Colby exhibition," November 18

Ken Johnson, Boston Sunday Globe, Critics' Picks, "Now hear this," June 17

Jacqueline Houton, Big RED & Shiny, "Soundmarks @ Art Interactive," June 13

Ray T. Barker, The Pitch, Kansas City, "Sound Exchange," February 5

2006

Liz Kelton Sheehan, "Activator," catalogue essay for Activator, Bates College Museum of Art

Bob Keyes, Maine Sunday Telegram, "Interactive Sound," October 1

Chris Thompson, The Portland Phoenix, "Retooled," February 2

2005

Michael Townsend, The Bollard, "99 drawings of sound on the wall," November 9

Rich McKown, Art New England, February/March

Cate McQuaid, The Boston Globe, "When the lines blur," January 7

2004

Discovering Advanced Algebra, Key Curriculum Press, Fragile (from EXPERIENCE) introduces chapter about matrices and linear systems

Benjamin Genocchio, The New York Times, "A show where light is very heavy," December 19

Bob Keyes, Maine Sunday Telegram, "You're invited to help artist create," October 17

Sam Pfeifle, The Portland Phoenix, "Portland's Most Influential (Women)," August 13

2003

Benjamin Genocchio, The New York Times, "A show with a good sense of humor," August 10

Christine Temin, The Boston Globe, "Cemetery branches out with site-specific artwork," July 20

Mary JoPalumbo, The Boston Herald, "Elements of beauty," July 17

2002

Bob Keyes, Maine Sunday Telegram, "Movement invites viewers to play," October 13

Chris Thompson, The Portland Phoenix, "The art of raw," May 2

Phil Isaacson, Maine Sunday Telegram, "Sculpture show sizzles," March 17

Selected Professional Experience

2012

Visiting Artist/Lecturer, Haystack Mountain School of Crafts, Deer Isle, Maine

2011–present

Assistant Professor, Intermedia MFA Program, University of Maine, Orono, Maine

2010

Visiting Artist/Lecturer, Intermedia MFA Program, University of Maine,
Orono, Maine

2009

Visiting Artist/Lecturer, Maine College of Art, Portland, Maine

Visiting Artist/Lecturer, Montserrat College of Art, Beverly, Massachusetts

Selected Collections

Bates College Museum of Art, Lewiston, Maine

Colby College Museum of Art, Waterville, Maine

Paper New England, Hartford, Connecticut

Portland Museum of Art, Portland, Maine

Selected Juried Slide Registries

The Drawing Center, 35 Wooster Street, New York

The Painting Center, 52 Greene Street, 2nd Floor, New York

Representation

June Fitzpatrick Gallery, Portland, Maine, www.junefitzpatrickgallery.com,
works on paper