ANTONIA SMALL
Photographs
July 24 - September 22, 2017

Pollock. Photography

LORD HALL GALLERY
University of Maine
This exhibit is a unique glimpse inside the lives of the people of the fishing communities of Port Clyde and Monhegan Island. Through her lens, Antonia Small gives us the opportunity to experience a visual narrative, presented in a deeply rich world of black and white where the intensity and sense of the people are very clearly portrayed.

Bringing her experience as a documentary photographer to bear on the maritime culture that unfolds around her in her hometown, Antonia is able to capture the nuances and details of her subjects with great honesty and beauty. From images of the smooth fog above the waves of churning waters or the calm of a winter day at the edge of the ocean, to the invariable focus of the people engaged in processing the day’s catch, Antonia’s intimate understanding of the way of life of the fishing world is made abundantly clear.

Laurie E. Hicks
Professor of Art, Curator of Lord Hall Gallery
The tiny village of Port Clyde, Maine, is home to one of the region’s last remaining ground fishing fleets.

Part chronicle, part fine art, I began this series of black and white images of Port Clyde in 2009, inspired by the ground fishermen who, in an effort to save their fishery, came together to develop the first Community Supported Fishery (CSF) in the nation. At that time, Glen Libby was still fishing and developing the CSF. Buying fish one day, I asked if I could come take pictures as a long-term project, or until the fate of the fishery became clear. Glen agreed.

My work began on the wharf: fishermen off-loading catch, measuring, weighing, tallying quota under government surveillance. I then followed them to the processing plant where cleaning, cutting, packaging, freezing took place. Later, I began to include other fishermen of Port Clyde and their families and details of the harbor. I received calls from Glen to come see fishing vessel (F/V) Skipper hauled out for cleaning, crabs boiling on the coldest day, nets being mended. His sister-in-law called me to help her deliver piglets on a night so cold that piglet-care took precedence.

ANTONIA SMALL
Artist Statement

F/V Leslie & Jessica. Photography
over image-making. I invited myself to a burial at sea; went lobstering with Glen’s brother, Gary (who lobsters to pay his ground-fishing costs); and attended a wedding and baptism.

Few sane people opt to do what these fishermen do. You have to be a little crazy to cast off the dock lines in the middle of the night and head out into the watery unknown, leaving unpaid bills and anxious hearts ashore, awaiting your success. You have to have a good deal more hope in one day than most folks muster in a lifetime. And that’s before all the odds are stacked against you: then, you have to make lemonade.

I am not qualified in the science, industry or policy of today’s fishery. I am someone who loves sea-infused places and people. I began this project as an excuse to get closer and listen carefully to a few people who love their work, their lives, their home, and their history, however short or long.

Excerpt above taken from Caught (2016) by Antonia Small and Glen Libby
Monhegan Island, twelve miles out to sea, is the year-round home to 56 souls, some of whom choose to fish and lobster through the bitter months of winter.

In 2012, I was invited to show the work in Northern France. My invitation came with a request to "show the people"—I had to convey to my host that the project was about the loss of the people affiliated with this way of life. However, in an effort further show the surviving fishermen’s self-regulating conservation measures, I photographed nearby Monhegan Island’s “Trap Day” (October 1st or thereabouts, depending on the weather), when all the boats set their traps on the same day. Monhegan’s season is October 1 to June 30, a cold winter fishery, all within a two-mile radius of the island. Much like Port Clyde ground-fishermen looking to preserve their livelihood, Monhegan lobstermen have created a set of self-governance rules meant to help their fishery remain sustainable for the long haul.

Overfishing and environmental changes have devastated a once vibrant coast-wide way of life, leaving the men and women of these two small communities clinging tenaciously to what remains of their fisheries. They are adopting new strategies and conservation measures that might allow their children to one day fish the same waters their families have worked for generations.
ARTIST BIOGRAPHY

Antonia (Toni) Small of Port Clyde worked as a performing artist before turning her attention to film and then still photography in her mid-twenties.

As a young teen her summers were spent in the company of an uncle, who took her fishing on Mobile Bay—usually in the pre-dawn hours before work. Around the same time Toni discovered photography, she ran away to sea on a tall ship, the HMS Rose, and sailed to Europe and back. Soon after, Toni began working as photo assistant to French maritime photographer Philip Plisson, on location in Scotland, before returning to the US to study black and white documentary photography at the Salt Institute for Documentary Studies in Portland, and subsequently, enrolling in the Professional Certificate program at Maine Photographic Workshops in Rockport.

Using, almost exclusively, analogue film cameras, Toni is interested in the relationship between time and her subjects: duration of time for exposures, years of witnessing, and change as a historic reality. Studio projects range from pinhole images and theater for the camera, to documenting her salty neighbors at work. Toni’s photographs have been exhibited in the United States and Europe and are held in private collections.
Glen Steaming Crabs.  
Photography

Bait.  
Photography

Fish Cutting - Reggie.  
Photography

Betty Libby Picking Crabs.  
Photography
Trap Stacks. Photography

F/V Ella Christine Leaving the Wharf. Photography
Gary’s Foul Weather Gear. Photography

Capt’n Lee. Photography

Gary’s Hand on the Wheel. Photography
Gary’s Boat in the Harbor.
Photography

Bert “Birdie” Powell.
Photography

Family.
Photography

Father & Son.
Photography
Fish House Details. Photography

Monhegan Village. Photography
F/V Ella Christine’s Bell. Photography

Bollard at Night. Photography
NOTES

COVER. F/V Skipper, 2013. Photography, 27 x 27 inches. Gary Libby cleans the hull of his brother Glen’s boat, F/V Skipper. This was January 2013; Glen sold her later that winter. She now fishes out of Port Judith, RI.

PAGE 2. Pollock, 2009. Photography, 27 x 27 inches. Catch shares were distributed as whole fish for the first few years. Instruction on cutting and cooking were provided.


PAGE 8. F/V Leslie & Jessica, 2009. Photography, 27 x 27 inches. Trucks come down to the wharf (built with funding from the Working Waterfront program), when the boats come in, then carry the fresh catch across town to be processed.

PAGE 13. F/V Ella Christine Leaving, 2012. Photography, 27 x 27 inches. F/V Ella Christine leaves Port Clyde Harbor at 11 p.m. to reach the fishing grounds at dawn.

PAGE 14. Propeller, 2013. Photography, 27 x 27 inches. The propeller of F/V Skipper. To a fisherman this looks like a ton of work and long overdue; to this photographer, it looked like the deep mysteries of the ocean had been brought up to be seen.

PAGE 18. Baptism, 2008. Photography, 27 x 27 inches. Angela Anderson and Joseph Pomerleau are baptized by her father Larry, and her uncle, Dougie, in the waters of the Penobscot Bay, on the occasion of their wedding.


PAGE 20. Glen Steaming Crabs, 2016. Photography, 16 x 16 inches. Glen Libby peers into the crab cooker to estimate if the crabs are done. When they’re ready, he’ll hoist them out, transfer them to a fish basket to cool, and then the picking begins.

PAGE 21. *Fish Cutting - Reggie*, 2009. Photography, 16 x 16 inches. Reggie Montgomery once cut fish for O'Hara's. He came in to give Port Clyde Fresh Catch a hand when they needed help.

PAGE 22. *Trap Stacks*, 2012. Photography, 27 x 27 inches. The trap stacks at the start of trap day tower over everyone. By day's end they'll all be set on the ocean floor.


PAGE 25. *Capt'n Lee*, 2009. Photography, 16 x 16 inches. Scott Mankinen, crew for Justin Libby on F/V Capt'n Lee, waits for the falls to hook up the next tray of fish to haul up to the wharf.


PAGE 29. *Monhegan Village*, 2012. Photography, 16 x 16 inches. Monhegan wharf is a busy place the days leading up to trap day.

PAGE 30. *F/V Ella Christine's Bell*, 2012. Photography, 16 x 16 inches. Boats are required to have back up warning signals aboard. This bell would serve to call for help, or alert other navigators, if the primary horn malfunctions.

PAGE 31. *Bollard at Night*, 2012. Photography, 16 x 16 inches. Slipping dock lines and heading out into the night to arrive at the fishing grounds in the morning requires a healthy dose of hope.

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