

Rose Marasco's *Domestic Objects*

“Removed from their contexts domestic objects become magical things, perhaps especially when they appear in photographic representation.

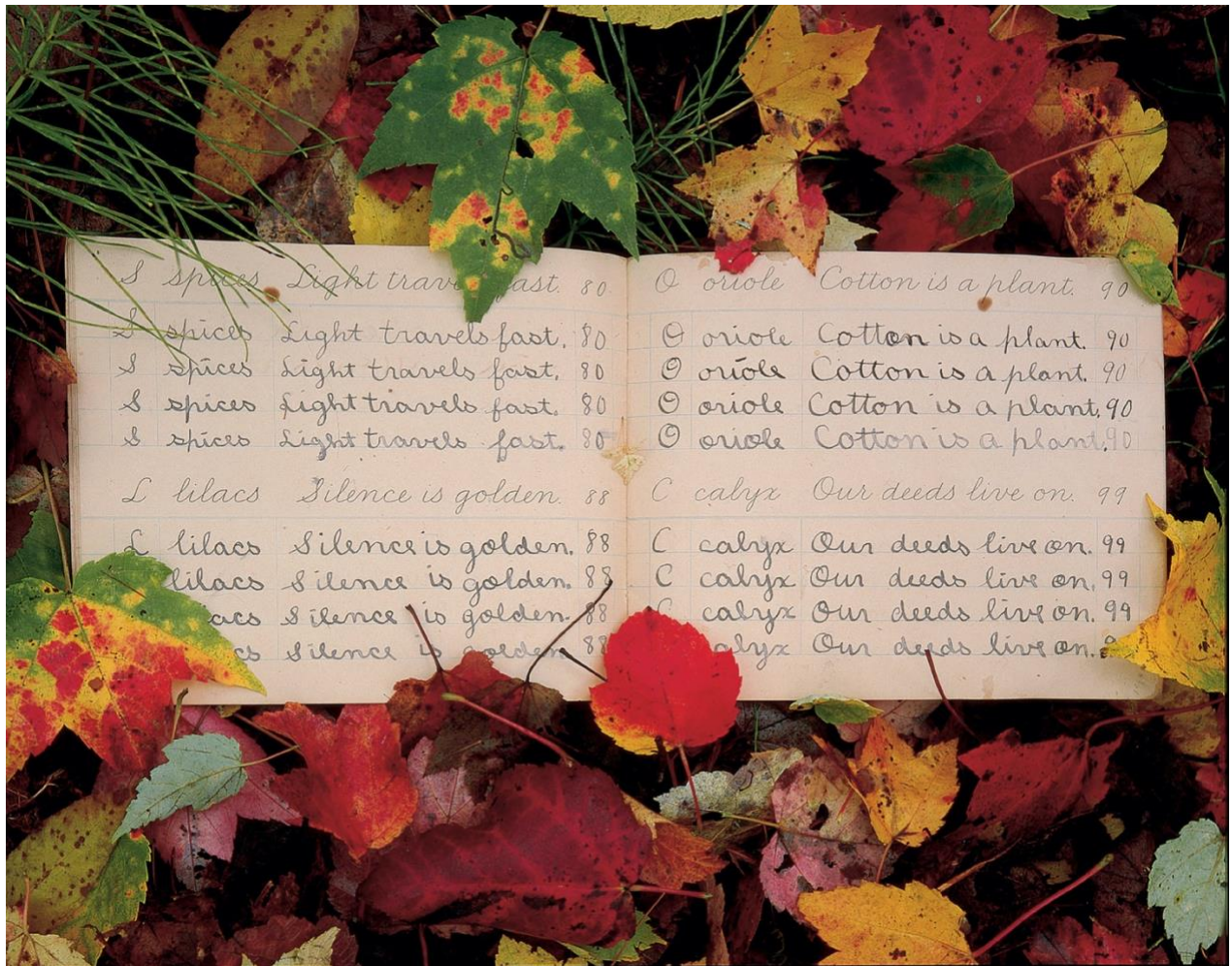
Suddenly fixed, exposed in all their minute overlooked detail, domestic objects in photographs become a source of mystery.”

-Kim Grant*

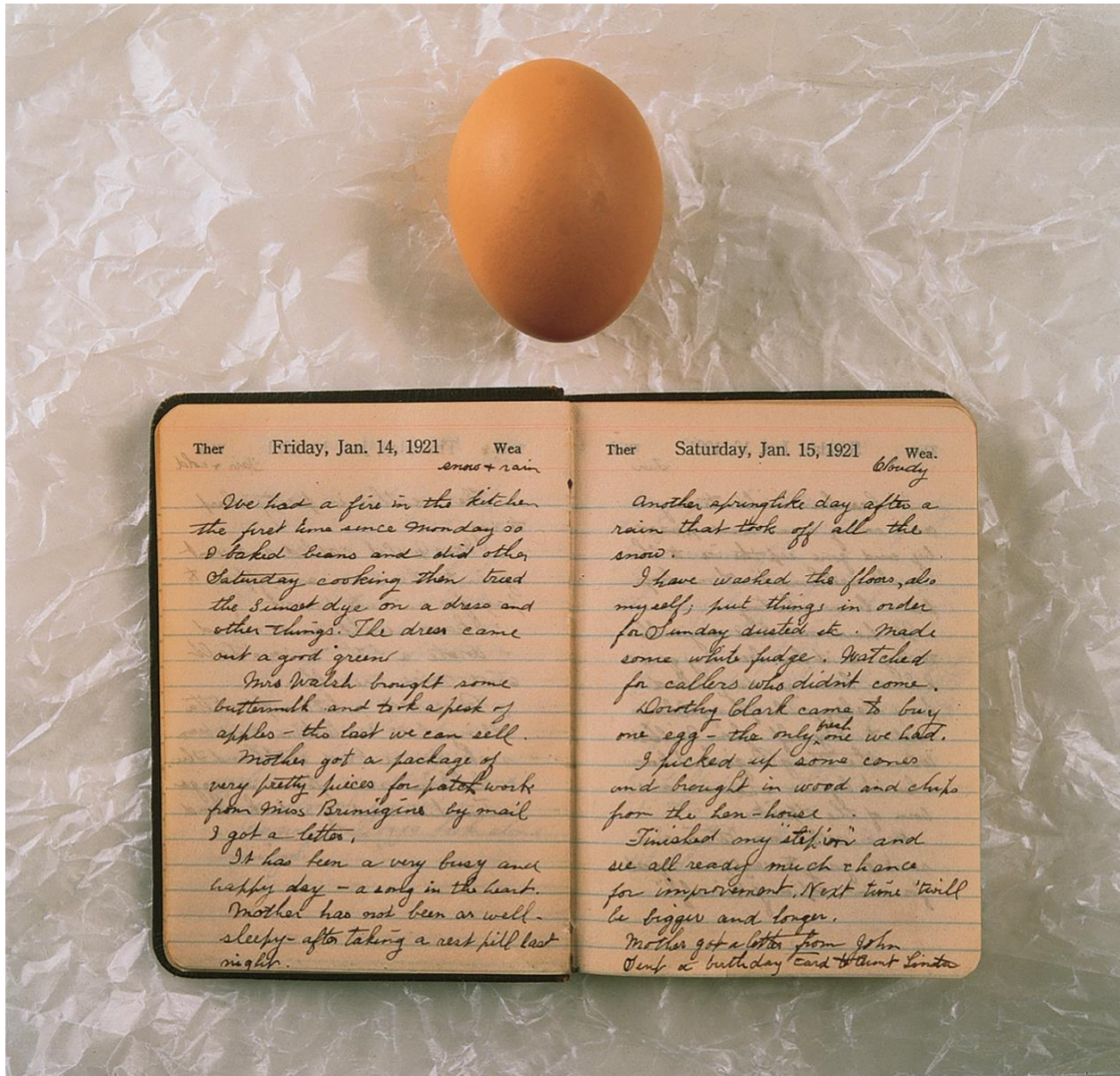


Clothespins, cibachrome print, 16 x 20 inches, 1993

*Excerpt from Kim Grant's Introduction to Rose Marasco's *Domestic Objects: Past and Presence*. Exhibition catalogue produced in conjunction with the University of Southern Maine, page 4, 2004.



Margie Snow Writing Book, cibachrome print, 16 x 20 inches, 1995



Egg Diary, cibachrome print, 13 x 15 inches, 1994

Rose Marasco

Born in 1948, Rose Marasco is a fine art photographer and educator in Portland, Maine. She has had significant one-person exhibitions at The Portland Museum of Art (1989 and 2015); Meredith Ward Fine Art Gallery in New York City (2014); the Houston Center for Photography (2010-11); Universite de Bretagne Occidentale in Brest, France (2008); Sarah Morthland Gallery in New York (2003, 2000 and 1998); The Davis Museum at Wellesley College (1995); and The Farnsworth Museum of Art in Rockland, Maine (1992). Her work has also been featured in numerous group shows of distinction, most notably at the Bowdoin College Museum of Art, Marlborough Gallery, Photokina, the International Polaroid Exhibition, University of New England Art Gallery and the Smith College Museum of Art.

Marasco's photographs are included in public collections including the Fogg Museum at Harvard University; Fidelity Investments Corporate Art Collection; The Davis Museum and Cultural Center at Wellesley College; Photography Collection at The New York Public Library; The Portland Museum of Art; and the Museum of American History, Smithsonian Institution. Marasco's work has been highlighted in major publications including the *New Yorker*, *New York Magazine*, and *The Chronicle of Higher Education*. Her exhibitions have been reviewed in *The New York Times*, *The Boston Globe*, *The Village Voice*, and *Art New England* among many others.

Marasco has a B.F.A. from Syracuse University and a M.F.A. from the Visual Studies Workshop, Rochester, New York. She taught at the college level for 40 years, lecturing at many institutions including Harvard University, Bates College, Colby College, Massachusetts College of Art, and Parsons School of Design. In 2005 Marasco was awarded the Excellence in Photographic Teaching Award from the Santa Fe Center for Photography. She is Distinguished Professor Emerita of Art at the University of Southern Maine, where she initiated the photography department. In 1974, Marasco created the department at the School of Art, Munson-Williams-Proctor Institute in Utica, New York.

Rose Marasco's cibachrome prints available for research and viewing

1. Clothespins, 16 x 20 inches, 1993
2. & 3. Needle Book, 16 x 20 inches, 1993 with an 8 x10 in. print of another page & with a guide for printer
4. Rolling Pin, 16 x 20 inches, 1994
5. Lace Border, 16 x 20 inches, 1994
6. Duplicate Mixed, 16 x 20 inches, 1994
7. Washboard, 16 x 20 inches, 1994
8. The Work Basket, 16 x 20 inches, 1994
9. L.F. Carter Diary, 16 x 20 inches, 1994
10. Potato Masher, 16 x 20 inches, 1994 (version 1)
11. Potato Masher, 16 x 20 inches, 1994 (version 2)
12. Heart & Eyes, 16 x 20 inches, 1995
13. Pocket, 16 x 20 inches, 1995
14. & 15. Margie Snow Writing Book, 16 x 20 inches, 1995, with the 8 x 10 inch cover of the book, 1995
16. Needles, 16 x 20 inches, 1995
17. Leaves (Garland of Leaves), 16 x 20 inches, 1995
18. Box of Leaves, 16 x 20 inches, 1996
19. Nest, (version 1), 16 x 20 inches, 1996
20. Remnant, 1996 16 x 20 inches, Bath, ME
21. Leg (stocking form), 16 x 20 inches, 1997
22. Other Poems, 16 x 20 inches, 1999

23. To My Mother, 16 x 20 inches, 1999
24. My Grandmother, Carolina Sacco Faga (no.1), 16 x 20 inches, 1993
25. Maine in History & Romance, 16 x 20 inches, 2000
26. My Hair, (cut on August 25, 1955) 8 x10 inches 1994
27. Nest, (version 2/studio version), 11.5 x 11 inches, 1996 with paper guide for printer

Series:

1. Diaries – eight (8) prints

1. Egg Diary, 13 x 15 inches, 1994
2. Oatmeal Diary, 16 x 20 inches, 1997
3. Silverware Diary, 16 x 20 inches, 1998
4. Sink Diary, 16 x 20 inches, 1998
5. Wishbone Diary, 16 x 20 inches, 1998
6. Popcorn Diary, 16 x 20 inches, 2000
7. Leaf Diary, 16 x 20 inches, 2000
8. Fig Diary, 16 x 20 inches, 2000

2. Tender Buttons – thirteen (13) prints, 6 diptychs front & back of card.

Each print size is 11 x 14 inches; included also is a one (1) early test print 11x14 inches

3. Circles – fifteen (15) photographs each print size is 11 x 14 inches

4. Found Portraits of Women thirteen (13) prints in total. Each print size is 11 x 14 inches 12 here + 1 photograph Doily

1. The Medal, 1996
2. Darned Tidy, 1993
3. The Broom, 1994
4. & 5. Woman Sewing, 1997, 2 prints – recto/verso
6. Tintype Portrait, 1994 (made in France)
7. Mother & Daughter, 1995
8. My Grandmother, Carolina Sacco Faga (no.2) 1994 (made in France)
9. Cyanotype Portrait, 1994 (from a found negative & made in France)
10. Found Photo Album # 1, 1994 (made in Stonington, Maine)
11. Found Photo Album # 2, 1994 (made in Stonington, Maine) 1994
12. Frances, 1994 (made in Stonington, Maine)

5. Scrapbook, 1999 – eight (8) prints) each size 11 x 14 inches

6. Memorial Book, 1998 (Golden Floral Album)– eight (8) prints each 11x 14 inches

7. Palmer Method, 1999 –six (6) prints each 6 x 10 inches, with one (1) 8x10 inch digital print showing sequence

8. Quilt Square, 1996– nine (9) prints, each size 11 x 11 inches

9. Dice Book, 2000 – twelve (12) prints, each size 8 x 10 inches

10. Quilt Piece, 1997 – two (2) prints, each size 11 x 14 inches



Maine Women
Writers Collection

The Maine Women Writers Collection was founded in 1959 by Grace Dow and Dorothy Healy to preserve and make available the writings of Maine women who had achieved literary recognition.

We collect the work of authors and creators who identify as female, femme, transfeminine, or non-binary, and include both published and unpublished material such as letters, photographs, diaries, memorabilia, artwork, and other forms of creative work. Our holdings focus upon the state of Maine; Dawnland, the traditional territory of Wabanaki people; and the northern New England region.

Funding Opportunities for Artists and Scholars

Our [Creative Fellowship Program](#) hosts one artist or writer annually to engage in research in our collections and to produce work inspired by time spent in the archives. MWWC Creative Fellowships range between \$1,500 and \$2,000 and may be used to compensate applicants for time spent away from other work, transportation, housing, supplies, and other research-related expenses.

Our [Research Support Grant Program](#) is intended for faculty, independent researchers, and graduate students at the dissertation stage, who are actively pursuing research that requires or would benefit from access to the holdings of the Maine Women Writers Collection. MWWC Research Support Grants range between \$250 and \$1,500 and may be used for transportation, housing, and research-related expenses.

Maine Women Writers Collection
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<https://library.une.edu/mwwc/>

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