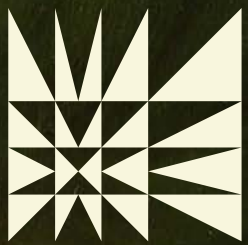


WINTER

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SHELBURNE
MUSEUM



A MESSAGE FROM THE DIRECTOR
THOMAS DENENBERG

To help make all of this happen, I would like to welcome Benjamin Krevolin, Director of Development. He joins us from Bard Graduate Center in New York City, where he headed up institutional advancement. Prior to that he served as President of the Dutchess County Arts Council and was in development at Vassar College. We are excited to have Benjamin on board at this pivotal time in advancing the Museum's service to the community through exhibitions, the Native American Initiative, and educational programming.

Thank you for your continued support for Shelburne Museum. I am looking forward to an exceptional and full season of exhibitions, events, and community engagement.

Sincerely yours,

Thomas Denenberg, PhD
John Wilmerding Director & CEO

From its inception, Shelburne Museum was envisioned as a place where all would feel welcome. Electra Havemeyer Webb was mindful in designing a museum that was the antithesis of the imposing monolith made of stone. Instead, her museum comprised a collection of houses in a village with a covered bridge, a steamboat, a lighthouse, a school house, an inn, and lots of green space and gardens in between.

Inclusion has remained a focal point for Shelburne Museum ever since. Today, we put Diversity, Equity, Accessibility, and Inclusion at the forefront of every decision we make. We highlight this in several stories in this newsletter.

The premise of the *New England Now* series is to give voice to, and turn the spotlight on, artists from the region who bring fresh and thoughtful perspectives about what it means to be "of" New England. The third installment in the series opens on May 11, and Curator Carolyn Bauer's selection of 12 contemporary artists carries the thesis forward, exploring the fantastical and ethereal in ways that will inspire reflection.

Putting inclusion front and center has been a fundamental aspect of our Native American Initiative. To this end, the Talking Circles with Tribal leaders that we have held in collaboration with Two Row Architect, an Indigenous-owned firm based in Six Nations of the Grand River First Nation in Canada, have allowed us to listen and learn in ways that will inform the design of the Perry Center for Native American Art in a way that acknowledges the cultures that will be represented within.

(cover) William Matthew Prior, *Nancy Lawson*, 1843. Oil on canvas, 30 1/8 x 25 in. Collection of Shelburne Museum, museum purchase, acquired from Maxim Karolik. 1959-265.34. Photography by Andy Duback.

A Grand Spectacle in the Great Outdoors: Elliot Fenander's Circus Photography

In its 1972 magazine and program, the Clyde Beatty-Cole Bros. Circus (CB-CBC) proudly declares itself as the largest under-canvas show in the United States, preserving the fading tradition of America's itinerant circuses. Ironically, the photographs in this exhibition emphasize the striking absence of the iconic Big Top tent, a symbol of distinction and pride for the CB-CBC. Captured on July 16, 1972, at the Bousquet ski area outside Pittsfield, Massachusetts, Elliot Fenander's (b. 1938) images chronicle the rare spectacle of a "Blue Sky" or open-air performance. This departure from circus tradition was prompted by heavy rains saturating the grounds, preventing the tent's setup and transforming the outdoor setting into an unexpected stage.

Through his camera's lens, Fenander was able to document a variety of surreal scenes: trapeze artists soaring through the cloudy sky, clowns frolicking in open fields, and exotic animals inhabiting the Western Massachusetts landscape. Through unfettered access to the circus rings, Fenander was able to capture up-close and personal snapshots of notable performers, including the "dashing cat man" David Hoover, the sensational French aerialists the Les Blocks, and famous clowns Jimmy James, Ken Dodd, and Shorty Hinkle, among many others.

From 1965 to 1972, Elliot Fenander chronicled the performances of six circus companies traversing the northeastern United States. Developing personal relationships with performers, he gained behind-the-scenes access, exchanging pictures for their trust. His poignant black-and-white photographs vividly portray the declining state of America's traveling circuses in the post-golden-age era (1960 to the present). In 2011, Fenander generously donated his collection of more than 1,900 negatives and artist prints to Shelburne Museum.

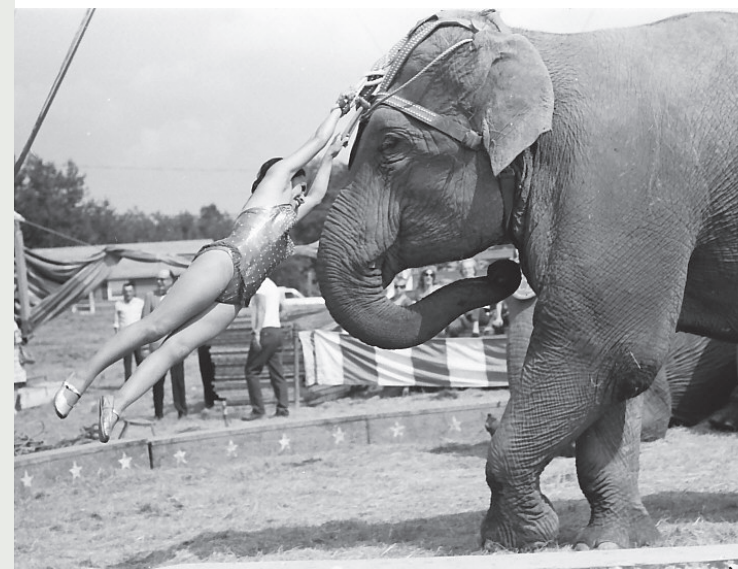
Kory Rogers, *Francie and John Downing Senior Curator of American Art*



Elliot Fenander, *Mimi Zerbini Performing on the Trapeze*, 1972. Negative, 1 1/2 x 1 in. Collection of Shelburne Museum, gift of Elliot and Phyllis Fenander. 2011-37.596.



Elliot Fenander, *The Les Blocks on Tightrope*, 1972. Negative, 1 1/2 x 1 in. Collection of Shelburne Museum, gift of Elliot and Phyllis Fenander. 2011-37.603.

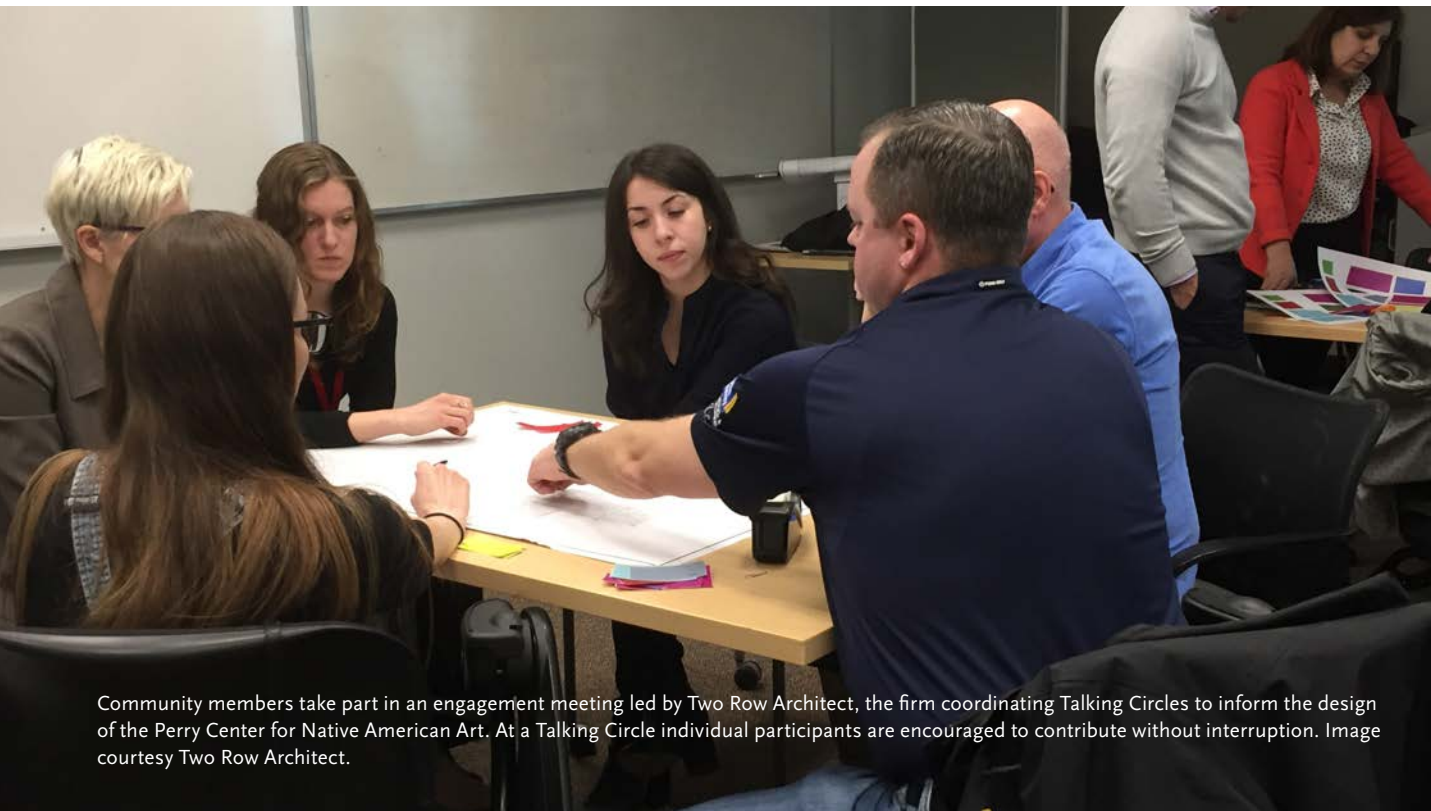


Elliot Fenander, *Ora Logan Performing With Elephant*, 1972. Negative, 1 1/2 x 1 in. Collection of Shelburne Museum, gift of Elliot and Phyllis Fenander. 2011-37.571.



Elliot Fenander, *Clyde Beatty-Cole Bros. Circus Main Entrance*, 1972. Negative, 1 1/2 x 1 in. Collection of Shelburne Museum, gift of Elliot and Phyllis Fenander. 211-37.500.

Learning from Listening: Talking Circles Inform Perry Project



Community members take part in an engagement meeting led by Two Row Architect, the firm coordinating Talking Circles to inform the design of the Perry Center for Native American Art. At a Talking Circle individual participants are encouraged to contribute without interruption. Image courtesy Two Row Architect.

Listening to Indigenous voices is a vital aspect of the Native American Initiative at Shelburne Museum. From care and stewardship of the more than 300 items in the collection to design of the building that will house them and the surrounding landscape, hearing from Tribes has been a priority at every step of the project.

The Perry Center for Native American Art, in the early stage of design, will be devoted to the housing and exhibition of the collection, which represents more than 80 Tribes across North America. The Museum has employed an Indigenous form of information gathering—the Talking Circle—to hear from local Abenaki upon whose traditional lands the collection will reside, as well as members of the Tribes who are represented through items in the collection.

Leading this process is Two Row Architect, an Indigenous-owned firm based in Six Nations of the Grand River First Nation in Canada. Matthew Hickey from the Mohawk Nation and a Partner at Two Row explained the process and its significance in design. First, the term Talking Circle is a bit of a misnomer.

“The term Talking Circle is counter intuitive in the way we use the terminology. For us, the architectural designers curating and chairing the meetings, we really aren’t talking. We are there to listen,” Hickey said. “We are trying to get as many ideas open on the floor without interruption.”

The series of Talking Circles started by engaging the host nation, the four bands of the state-recognized Abenaki.

Leaders from the Tribes provided insight into the significance of place, in this case the land where the Museum sits. The architects wanted to learn what plants are important to them, what are their unique ceremonies, what knowledge and teachings do they have about the place, and how the Abenaki interact with this place specifically.

Additional Talking Circles will focus on the collection and hearing from members of the Tribes whose items are represented in the collection and understanding more about the respectful care and stewardship of those items.

“We are taking a look at this from two different ways,” Hickey said. “What is the identity of this building? It should be Abenaki and it should honor the host nation. Items in the space, the internal content, should be informed by the Talking Circles we have with the people where the items come from. There may be commonalities to some degree, but there will be unique moments with items in the collection that need to be looked at and taken care of in unique ways.”

Ultimately, Two Row serves as translators, taking what they have heard and learned in the Talking Circles and incorporating it into the building and landscape design.

“What makes Shelburne’s project unique and challenging,” said Hickey, “is the number of cultures the project touches.”

We could not agree more.

Gathering Knowledge at the Source: Traveling to New Mexico to Learn More about Shelburne’s Collection

Last summer, one of my colleagues, Landis Smith, created an experience for me, and by extension, the collection, that has profoundly impacted my understanding of Pueblo pottery and its care.

Smith, who is Projects Conservator at the Museums of New Mexico Conservation Unit, working primarily with the Museum of Indian Arts and Culture, is a widely acknowledged and highly regarded expert in the conservation of Native American works, especially those from Pueblo communities. Over the years, she has built longstanding relationships with artists, thinkers, and leaders in these communities, and has collaborated with members of Native communities and museum professionals to create guidelines for the ethical care of Indigenous cultural material that inform my own work.

After the pots displayed in the 2023 exhibition *Built from the Earth* arrived at Shelburne Museum, I consulted with Smith to examine them with me, first virtually and then in-person in Shelburne. During her visit, she pointed out condition issues typical of utilitarian usage, evidence of past restoration, and condition issues that should be investigated further, offering greater context than what I could obtain on my own.

At her invitation, I made a trip to Santa Fe, New Mexico. Together, we visited the Museum of American Indian Art and Culture to visit pots in storage so that I could examine a wider range of art from Pueblo communities than what we have at Shelburne Museum, more examples of evidence of use, examples of condition issues, varied approaches to repair, and housing methods. Because she could vouch for my sincerity and approach, and owing to the strength of her relationships, I was able to



Partially reconstructed summer dwellings at Puye Cliff Dwellings in northern New Mexico.

meet and have extended conversations with several artists and culture bearers. Potters from the San Ildefonso and Acoma pueblos welcomed me into their homes and shared stories about how they learned their craft and how pots attributed to them individually are, in fact, the product of a number of hands who assist with gathering and processing their materials. Family members and assistants help dig and transport clay and slip materials from nearby locations. They forage truckloads of beeweed, sometimes referred to as spinach, that gets cooked down to make organic paints. These trips are times when stories are shared, and traditions are passed along. With a group of local conservators, I was able to watch the San Ildefonso potter and his assistant fire pots outdoors using cow and horse manure to fuel the fire and ask questions about their experiences with factors that influence a pot’s appearance and longevity.

Perhaps the most impactful experience for me was the opportunity to visit the Puye Cliff Dwellings with museum, cultural preservation and language program consultant Tessie Naranjo and her niece, artist Eliza Naranjo Morse. Both are members of Santa Clara Pueblo, and Puye is their ancestral home. We joined another guided group exploring the site. The guide invited group members to respectfully examine pot sherds and rocks shaped into tools found at the site and pointed out features of the site that supported the community’s life on the Pueblo, including partly restored summer and winter dwellings constructed of wood and soft volcanic tuff and the narrow steps worn into the side of the mesa. While I greatly appreciated the opportunity to look closely and handle these pieces of the past, it was truly an honor to hear Naranjo and Naranjo Morse’s perspectives about the site and efforts to preserve their culture and language and watch how they interacted with the landscape, structures, pot sherds, and tools with deep respect and appreciation.

I am deeply appreciative to Landis Smith for these experiences. Honoraria paid to those I visited during the trip were funded in part by a grant from the Institute of Museum and Library Services, Save America’s Treasures program.

Nancie Ravenel, *Director of Collections & Conservation*



Maker formerly known [Haak’u (Acoma Pueblo)], *Water Jar*, 1910. Clay and pigment, 9 1/2 x 10 1/2 x 10 1/2 in. Collection of Shelburne Museum, Anthony and Teressa Perry Collection of Native American Art. 2023-5.8. Photography by Andy Duback.

After New York Exhibitions, Shelburne Works Return

Paintings to be back on view this season

This past year, three paintings from Shelburne's permanent collection traveled to New York City where they were featured in major exhibitions. All three will be back "home" this coming season and on view.

Au Jardin by Édouard Manet (1832-1883) was part of a blockbuster show at The Metropolitan Museum of Art titled *Manet/Degas* that ended in early January. The exhibition, organized by the Met and *Musées d'Orsay et de l'Orangerie*, Paris, explored the relationship between Manet and Edgar Degas (1834-1917) and how the artists, whose friendship was close and at times strained, influenced one another's work and defined modern painting in France.

Shelburne's portraits by William Matthew Prior (1806-1873) of Boston abolitionists Nancy Lawson and William Lawson were also on loan in New York to the American

Folk Art Museum where they were featured in *Unnamed Figures: Black Presence and Absence in the Early American North*.

The exhibition, which ends March 24, explores early American images and Black representation, or lack of representation, in early visual culture between the late 1600s and early 1800s, examining the complexities and contradictions of the region's history.

Au Jardin will once again be on view in Electra Havemeyer Webb Memorial Building, amidst Shelburne's Impressionist collection. The Prior portraits will be back on view in Webb Gallery of American Art.



Édouard Manet, *Au Jardin*, 1870. Oil on canvas, 17 1/2 x 21 1/4 in. Collection of Shelburne Museum, gift of Dunbar W. and Electra Webb Bostwick, 1981-82.



Emilie Stark-Menneg, *Iris Spring*, 2022. Acrylic and oil on canvas, 80 x 100 in. Courtesy of the artist.

New England Now: Strange States

Ghostly folklore and tales of supernatural phenomena pervade New England's identity. The region's haunted landscapes and historic settings foster an atmosphere where intellectual and creative liberation thrives, providing a haven for artists, writers, and thinkers. The mystique surrounding the Salem, Massachusetts, witch trials, stories by Shirley Jackson (1916-65) and Stephen King (b. 1947), and other eerie legends instill a sense of the uncanny in the Northeast, sparking the imaginations of those who seek inspiration beyond the ordinary. Today, New England's spectral charm continues to be a wellspring for artists seeking boundless realms of creativity.

New England Now: Strange States features 12 multidisciplinary artists working throughout New England whose artwork delves deep into the inner realms of the psyche to unearth and critically analyze our complex realities. Employing a rich tapestry of mediums and techniques, from trompe l'oeil still-life paintings to assemblage sculptures, each artist's work presents as portals to parallel worlds.

Transcending boundaries and easy categorization, the artwork featured in this exhibition embraces multiple perceptions of the ethereal grounded in topics of mythology, environmentalism, the ideals of beauty, transformation, and gender and cultural identity. *Strange States* presents a diverse and enigmatic dreamscape that imparts viewers with new perspectives on our region and greater world.

Strange States features recent and new artwork by: Bianca Beck, Sarah Meyers Brent, Nicole Duennebier, Lauren Fensterstock, Arghavan Khosravi, Laura Kramer, Jennifer McCandless, Allison Maria Rodriguez, Farzaneh Safarani and Bahareh Safarani, Emilie Stark-Menneg, and Tara Sellios. The exhibition continues outdoors with additional sculptures by Bianca Beck. On view in Pizzagalli Center for Art and Education, Colgate Gallery May 11 through October 20.

Carolyn Bauer, *Curator*

Exhibitions 2024

Shelburne's regular season runs from **May 11 through October 20** with a full slate of new special exhibitions. Here are highlights.

On view June 22 through October 20

All Aboard: The Railroad in American Art, 1840-1955

Embark on a journey through American history and explore the captivating world of trains in American visual culture during the transformative period of industrialization from 1840 to 1955.

Organized by Shelburne Museum, Dixon Gallery and Gardens, and Joslyn Art Museum.

Pizzagalli Center for Art and Education, Murphy Gallery

On view May 11 through October 20

New England Now: Strange States

From Nathaniel Hawthorne to Stephen King, the depths of the psyche and the surreal have long fascinated New England artists. Twelve multidisciplinary artists from the region tap into a rich tapestry of mediums and techniques to create their perceptions of the ethereal grounded in topics of mythology, environmentalism, the ideals of beauty, transformation, and gender and cultural identity.

Pizzagalli Center for Art and Education, Colgate Gallery

Confected, Borrowed & Blue: Transferware by Paul Scott

The first in a series of "interventions" by contemporary artists features works by British artist Paul Scott, known for his provocative reinterpretation of 19th-century transferware. Plates, platters, and jugs by Scott will be displayed alongside objects from the Museum's collection creating "segues" that spark dialogue between the old and new.

Variety Unit, Ceramics Gallery and Jug Room

Lorna McMaster: Stewarding a Seed Collection

Contemporary fiber artist Lorna McMaster creates portraits and landscapes in felted wool that call attention to the interdependence of pollinators like bees and birds, native plants and foodways, and local communities.

The Dana-Spencer Textile Galleries at Hat & Fragrance

A Grand Spectacle in the Great Outdoors: Elliot Fenander's Circus Photography

Black-and-white photography captures a rare "Blue Sky" outdoor performance by the Clyde Beatty-Cole Bros. Circus in 1972, when wet grounds prevented the Big Top tent from going up at the Bousquet ski area near Pittsfield, Massachusetts.

Circus Building, East Gallery

Vermont Furniture at Shelburne Museum

A new installation of Vermont furniture and associated material culture from the permanent collection with some of the finest chests, chairs, tables, and more to have graced the state's interiors from the 19th century to the present.

Vermont House



Edmund Charles Tarbell, *In the Station Waiting Room*, Boston, ca. 1915. Oil on canvas, 24 3/8 x 32 in. Crocker Art Museum; Gift of Dr. Joseph R. Fazzano, 1956.7.



Bianca Beck, 2021. Wood, wire, papier-mâché, acrylic, and oil, 67 1/2 x 96 1/2 x 48 in. Courtesy of the Artist and Rachel Uffner Gallery, New York.



Lorna McMaster, *Painted Lady Runner Beans*, 2023. Home-grown, hand-dyed, needle felted Border Leicester X Shetland wool on cotton, 31 x 23 1/2 in. Courtesy of Lorna McMaster. Photography by Tricia Suriani.



Nahum Parker, *Sofa*, ca. 1830. Mahogany, white pine, and brass, 35 x 84 x 20 1/2 in. Collection of Shelburne Museum, gifted from the J. Brooks Buxton Vermont Furniture Collection. 2018-9.35.

Stay Tuned for Member Events!

Member Exhibition Opening: New England Now

Friday, May 10, 5:30–7:30 p.m.

Garden Stroll at the Brick House

Sunday, June 9, 2:00–4:00 p.m.

Member Exhibition Opening: All Aboard

Friday, June 21, 5:30–7:30 p.m.

We loved welcoming everyone to our third annual Winter Lights and sharing the seasonal holiday spirit with our community. Our varied exhibitions, programs, and special events throughout the year all contribute to the Museum's mission to inspire curiosity and creativity, and the Shelburne Museum Member community is a vital source of support for that mission!

Keep an eye on our website for the latest updates on all of our programs and events! If you have any questions about membership or events, please feel free to be in touch at members@shelburnemuseum.org.

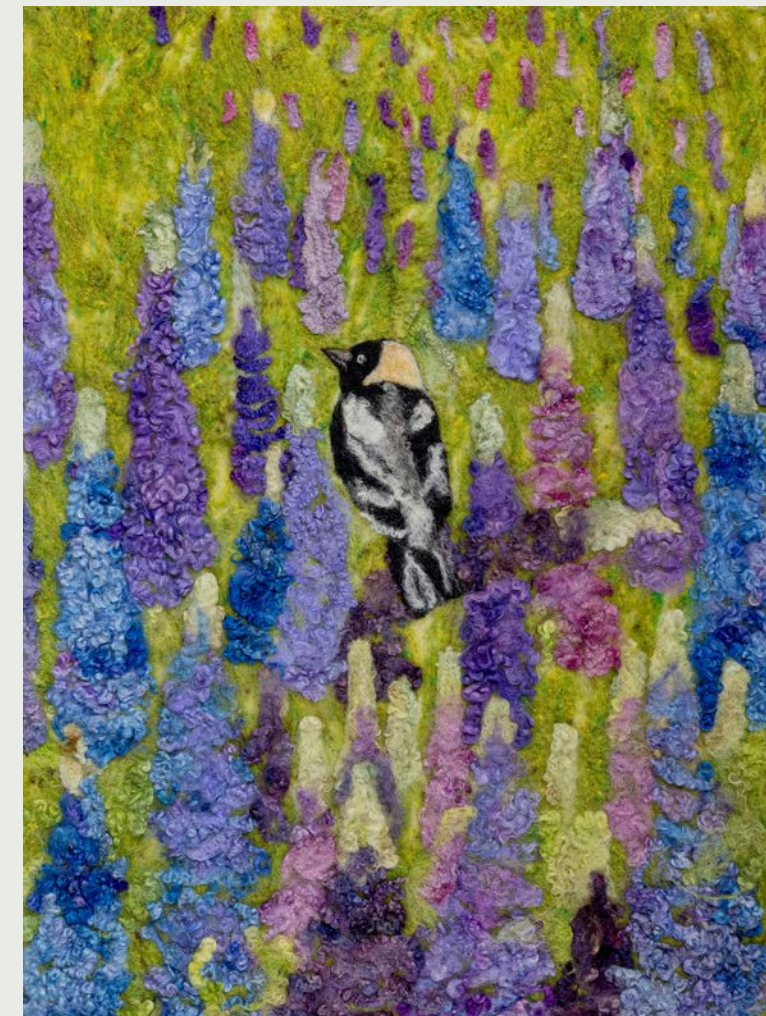
Spotlight on the Coming Season: Stewarding a Seed Collection

Contemporary fiber artist Lorna McMaster creates portraits and landscapes in felted wool that call attention to the artist's commitment to seed saving as an act of environmental stewardship. For the coming season, a collection of McMaster's compositions will be featured in The Dana-Spencer Textile Gallery at Hat and Fragrance.

Lorna McMaster: Stewarding a Seed Collection will feature 14 needle-felted wool panels constructed from home-grown wool bred specifically for the fiber texture that makes her felt work so unique. The wool for her works comes from sheep raised organically and shorn on her farm on Prince Edward Island, Canada. The exhibition panels call attention to her favorite open-pollinated varieties including Glorious kale, Berlicum carrots, Drama Queen poppies, Connemara chamomile, and more. McMaster's compositions aim to raise awareness about the ways humans, animals, and plants can adapt and live symbiotically as part of a global community. A 15th panel is inspired by the gardens at the Museum.

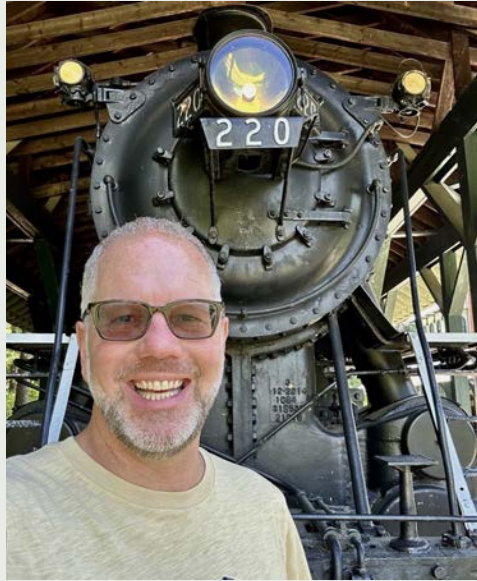
Now hailing from St. Stephen, New Brunswick, McMaster has spent decades working and teaching in multiple disciplines of fiber arts and seed saving. During the pandemic, McMaster started the Heartfelt Seed Project to educate others about seed saving through the arts. Heartfelt Seed Project also offers seeds, educational materials, and activities that revolve around seed saving and nature awareness. Much of this deep knowledge will inform programming associated with the exhibition.

Katie Wood Kirchoff, *Alice Cooney Frelinghuysen Curator of American Decorative Arts*



Lorna McMaster, *Return of the Bobolink*, 2022. Homegrown, hand-dyed, needle-felted Border Leicester X Shetland wool on cotton, 31 1/2 x 23 in. Courtesy of Lorna McMaster. Photography by Tricia Suriani.

Guiding Hands



“For years I thought I would enjoy being a guide at the Museum. However, I had no idea it would be so fulfilling and rewarding! I learn so much every day and am surrounded by guests and other guides who are equally enthusiastic about what the Museum has to offer.”

**Rob Johnson, Seasonal Visitor Guide
Burlington, Vermont**

There are so many enriching ways to engage with Shelburne Museum. **Have you considered deepening your relationship with the Museum as a Volunteer or Visitor Guide?**

Volunteers:

Volunteers support the goals of many departments at the Museum by bringing a wide variety of skills and experiences. We strive to create meaningful matches between volunteers’ talents and the Museum’s needs.

Visitor Guides:

Visitor Guides represent Shelburne Museum as paid staff ambassadors. They belong to a large community of fellow learners dedicated to sharing their enthusiasm for art and history with our diverse audience. Part-time and full-time seasonal opportunities available.

For more information about working as a paid Visitor Guide or donating your time as a Volunteer at your favorite museum, please contact Catie Camp, Manager of Guide, Group Tour, and Volunteer Programs, at ccamp@shelburnemuseum.org or (802) 985-0831.

Summer Camps



Get ready for an artistic journey where creativity knows no bounds! Summer camps at Shelburne Museum offer children ages 4 to 15 a fun and hands-on camp experience. Visit <https://shelburnemuseum.org/learn/camps/> for more information and registration.

Creativity Lab I

June 24–June 28: 9 a.m.–3 p.m., Ages: 7-9

Creativity Lab II

July 8–July 12: 9 a.m.–3 p.m., Ages: 10-12

Teen Creativity Lab

July 15–July 19: 9 a.m.–3 p.m., Ages: 13-15

Owl Cottage Academy

July 29–August 2 & August 5–August 9

Morning only: 9 a.m.–12 p.m., Full Day: 9 a.m.–3 p.m., Ages 4-6

Welcome Benjamin Krevolin

The Museum is pleased to announce Director of Development Benjamin Krevolin.

Krevolin’s experience and skills align in many ways with the vital work he will be doing at Shelburne. He joins the Museum from Bard Graduate Center, a periodic partner of Shelburne Museum and a renowned institution for the research and exhibition of the decorative arts and material culture based in New York City, where he headed up institutional advancement.

“Benjamin joins the Museum at a pivotal time with the ongoing progress of the Native American Initiative, exciting new educational programming, and a robust schedule of exhibitions in the offing,” said Thomas Denenberg, *John Wilmerding Director & CEO*. “We are delighted to have him join our committed and mission-driven staff here at Shelburne Museum.”

He also served as President of the Dutchess County Arts Council in New York’s Hudson Valley. His experience includes working as Associate Director of Leadership Gifts at Vassar College in Poughkeepsie, New York. Krevolin holds a bachelor’s degree from Vassar College and is a graduate of the Julliard School of Drama.



Benjamin Krevolin, Director of Development.

Winter Lights 2023

Once again, Winter Lights warmed the hearts of tens of thousands of visitors over the seven weeks between Thanksgiving and early January! Thank you to all who came to experience the joyful event. Winter Lights was made possible in part from generous support from lead sponsors **Lake Champlain Chocolates** and **Radiance Medical Aesthetics and Wellness Spa** with additional support from **Global Foundries** and **Vermont Mutual**.



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HOURS

May 11–October 20, 2024
Daily 10 a.m.–5 p.m.



shelburnemuseum.org

Talk to us

Need more information?
Looking to get involved?
Membership Office:
(802) 985-0923

Inspired Generosity: The Spark of Potential that Led to a Legacy



Brick House in Summer. Photography by Caleb Kenna.

The existence and longevity of Shelburne Museum was never a foregone conclusion. In fact, it wasn't even a possibility until James Watson Webb brought his fiancé, Electra Havemeyer, up from New York City, to see a neglected brick farmhouse on Lake Champlain. Standing together looking at the crumbling façade with boarded up windows, Webb enthusiastically attempted to convince Miss Havemeyer that they could make a life together in this improbable crumbling structure. In a move that would have made Edith Wharton proud, Webb spoke of the building's lovely proportions and volume. A bold tactic for which we should all be incredibly grateful because, as Electra would recall later in life, "Until that day I had never given a thought to either the beauty or historic interest of a building."

A spark was lit then that continues to burn brightly today as Shelburne Museum. We all are not only the beneficiaries of that spark, we are now the caretakers. Your generosity combined with that of others, ensures that Shelburne Museum continues to ignite and inspire a new generation.

You can make a secure gift online at shelburnemuseum.org/join-support/ or mail a check made payable to Shelburne Museum to P.O. Box 10, Shelburne, VT, 05482, or call us at 802-985-0834.