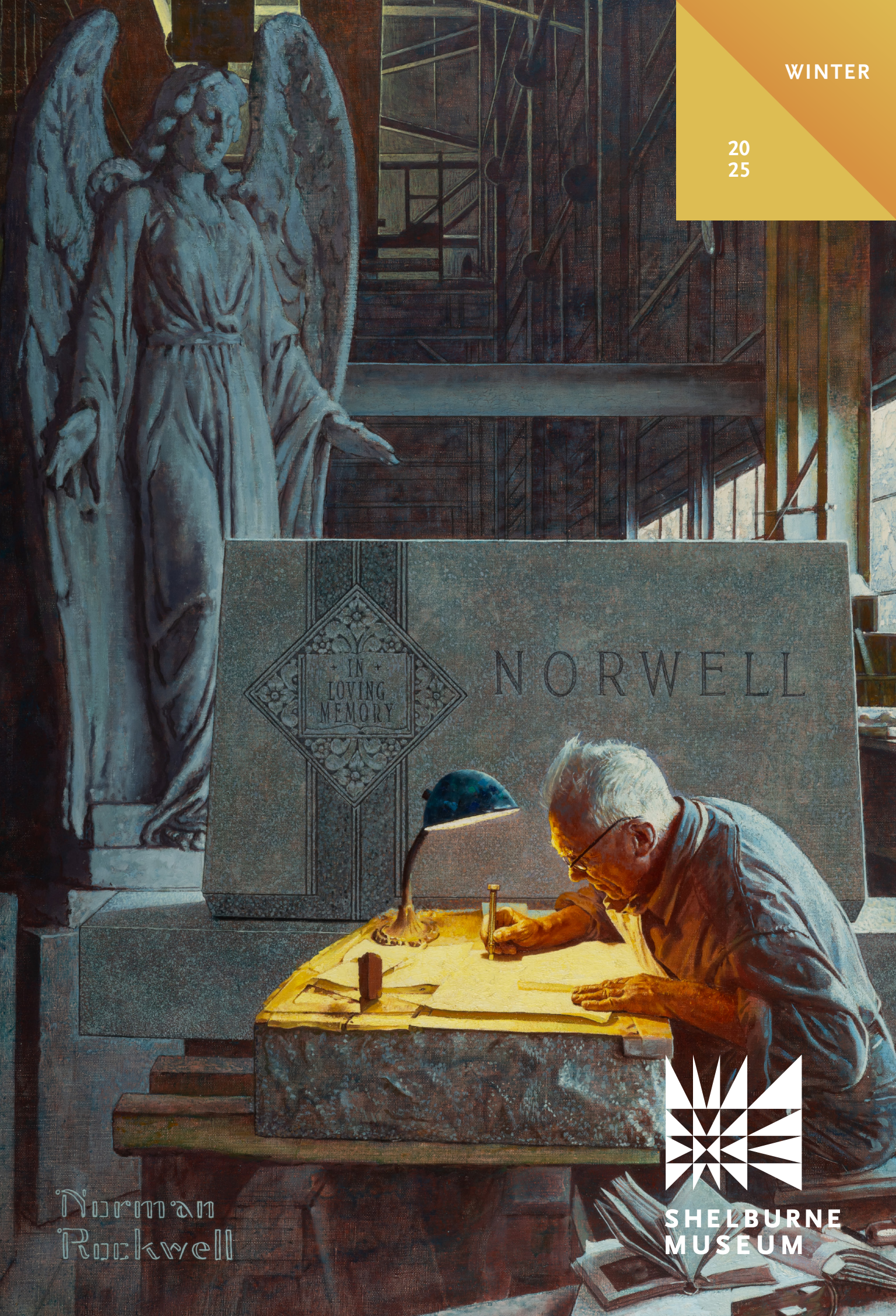


WINTER

20
25



IN
LOVING
MEMORY

NORWELL



SHELBURNE
MUSEUM

Norman
Rockwell



A MESSAGE FROM THE DIRECTOR THOMAS DENENBERG

We mark the start of 2025 with a generous gift of three extraordinary works by Normal Rockwell that are deeply rooted in the legacy of industrial Vermont. Shelburne Museum is honored to be the stewards of *The Craftsman* (1962), (shown on the cover of this publication and right) and *Kneeling Girl* (1955). *The Craftsman* was painted in the Rock of Ages facility in Vermont and is a large-scale painting that memorializes the devotion, skill, and craftsmanship of those who labored in the granite industry. Both were commissioned by Rock of Ages Corporation as part of mid-century advertising campaigns. We are most grateful to Polycor of Quebec City, Quebec, for this important addition to our American art collection. I invite you to view *The Craftsman* and the accompanying sketch, which will be on view in Webb Gallery of American Art this season.

As I write this, we are still feeling the glow of Winter Lights. More than 58,000 visitors flowed through our gate and onto the grounds to experience the brilliant lights and imaginative installations that brought joy to visitors of all ages. Our fourth year of Winter Lights was marked by a significant expansion of the seven-week extravaganza.

Last summer the Museum was awarded a Transformational Tourism, Events, and Regional Marketing Grant from the State of Vermont Department of Tourism and Marketing. Our aim was to boost tourism at a typically quiet time of year, often referred to as “shoulder season.” The grant allowed us to partner with the Town of Shelburne to light up much of the Route 7 corridor from the center of the Village to the Museum gate. This created a winter wonderland from the moment visitors arrived in town. Businesses rose to the occasion, too, and put out festive lights of their own. Just like that, Shelburne

felt like a holiday village. We also partnered with local shops, restaurants, and hotels to offer special deals for Winter Lights ticketholders. We were pleased to have such strong support from our neighbors and look forward to cultivating these relationships for years to come.

Collaboration is a theme that carries over into the new exhibition season, as well. *Sound, Art, & Ink: Higher Ground Gig Posters* celebrates the long-standing partnership among local music venue and producer Higher Ground, design studio Solidarity of Unbridled Labour, and the non-profit Iskra Print Collective. For over twenty-five years Higher Ground booked the musicians, Solidarity designed the posters, and Iskra screen printed them. In addition to bringing top-flight performances to us from Bob Dylan to Bonnie Raitt to Busta Rhymes, this creative collaboration inspired more than 300 limited-edition gig posters that commemorate performances that shaped our lives and now nurture our memories of warm summer nights at the Museum. It’s an exhibition that spotlights not only the creativity of the designers but also the skill of the makers—something we celebrate over and over again throughout the Museum.

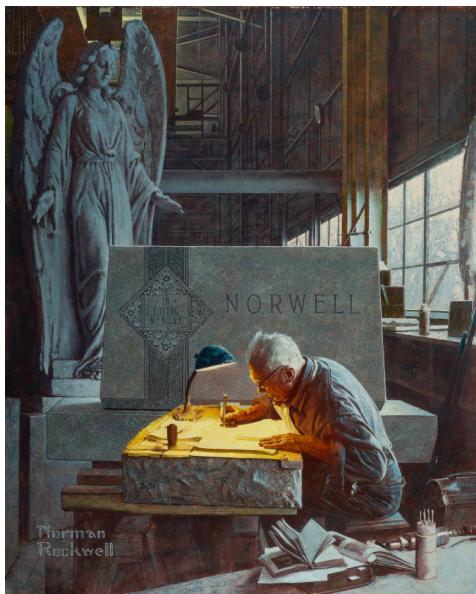
Like all aspects of our mission, support from your donations and grants is vital to keeping the Museum the cultural gem that it is. Thank you for your continued support. We look forward to seeing you soon on the grounds. Opening day is May 10!

Sincerely yours,

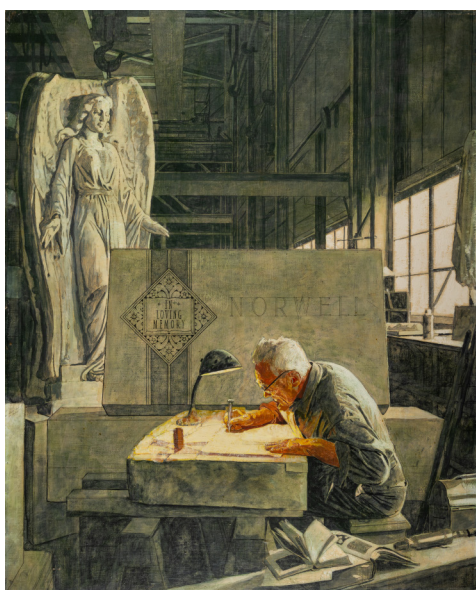
A handwritten signature in black ink that reads "Tom". The signature is stylized and written in a cursive-like font.

Thomas Denenberg, PhD

Welcoming Norman Rockwell's Enduring American Art to the Collection Paintings Celebrate Vermont's Granite Industry



Norman Rockwell, *The Craftsman*, 1962. Oil on canvas, 47 1/4 x 38 1/4 in. Gift of Polycor and Rock of Ages Corporation. 2024-12.1. Photography by Andy Duback.



In preparation for *The Craftsman*, Rockwell created a preliminary sketch for the painting, providing a glimpse into the artist's creative process. The sketch reveals Rockwell's early concepts and his approach to composition, light, and narrative.

Norman Rockwell, *The Craftsman* [sketch], 1961–62. Oil on board, 47 3/8 x 38 3/8 in. Gift of Polycor and Rock of Ages Corporation. 2024-12.2. Photography by Andy Duback.

Shelburne Museum is honored to welcome three important Norman Rockwell (American, 1894–1978) paintings into the permanent collection. Rock of Ages Corporation (Graniteville, Vermont, est. 1885) commissioned *Kneeling Girl* (1955), *The Craftsman* (1962), and the accompanying preliminary sketch of *The Craftsman* as part of mid-century advertising campaigns celebrating the artistry and craftsmanship of Vermont's granite industry. Rock of Ages, and its parent company Polycor, Inc. recently made the decision to give the works to the Museum to ensure their wider appreciation by the public.

Rockwell is one of the best-known American illustrators, renowned for capturing the essence of 20th-century life with his unparalleled skill in visual storytelling. Over a career spanning six decades, Rockwell created more than 4,000 works, including iconic covers for *The Saturday Evening Post* and *Look* magazine. His art transcended its original role as commercial illustration, becoming enduring symbols of American culture. Today, Rockwell's work is housed in major museums across the country, a testament to his profound influence as a master artist.

The connection between Rockwell and Rock of Ages began in 1955 with *Kneeling Girl*. Featuring a young girl kneeling before a gravestone, this painting became part of a successful advertising campaign for the company through the artist's ability to convey deep emotion through his art, resonating with a post-war audience.

In 1962, Rock of Ages approached Rockwell for another commission commemorating the artistry of their headstones. After visiting the facility, Rockwell approached one of their longtime employees, George Seivwright (Scottish-American, 1887-1966), to model for the work. The resulting painting, *The Craftsman*, captures Seivwright posed at the Rock of Ages facility in a moment of quiet focus and dignity, portraying the stonecutter engraving a headstone while a carved angel looks over his shoulder. Seivwright's connection to the community, combined with Rockwell's meticulous attention to detail, imbues the work with authenticity and depth. The artist even included a playful nod to himself: the name "Norwell" engraved on the depicted headstone.

Rockwell's mastery is evident in the thoughtful use of light and texture, with thick impasto strokes that bring *The Craftsman* to life. The work celebrates not only Vermont's granite industry but also the personal stories and dedication of its workers, underscoring Rockwell's ability to humanize his subjects while honoring their craft. As with *Kneeling Girl*, this painting's success is marked by another popular national advertising campaign for the company.

Visitors to Shelburne Museum can see how the work evolved from initial idea to finished masterpiece as both *The Craftsman* and its preliminary sketch will be on view in Webb Gallery of American Art this season. Special thanks to Polycor, Inc. of Quebec City, Canada, and Rock of Ages Corporation for the generous gift of these paintings that celebrate Vermont's rich industrial heritage and Rockwell's enduring impact on American art.

Carolyn Bauer, *Curator*

The Native American Collection

Long-envisioned as an integral part of the Museum



Artist formerly known [Cree or Niitsitapil (Blackfoot/Blackfeet)], *Pair of Beaded Gauntlets*, ca. 1900. Leather, beads, and cloth, each 17 3/4 x 13 1/2 x 2 in. Museum purchase. 1962-142. Photography by Pitkin Studio, Rockford, IL, USA.

When we announced the Perry Center for Native American Art, many people were intrigued to learn that the Museum's collection includes a significant number of Native American items. The collection is comprised of more than 500 items from across the continent representing 389 Tribal Nations.

That the Museum's Indigenous collection was unfamiliar is not surprising, given that Indigenous art has not been on view at the Museum since the 1990s when Shelburne, as well as many other museums, took such items off view so that they could reconsider ways to interpret and exhibit these items in a culturally sensitive manner.

Not only has the Native American collection been a part of the Museum since its inception, the concept of a space devoted to Indigenous art dates to the Museum's beginnings. In creating Shelburne Museum in the mid-20th century, founder Electra Havemeyer Webb included in her vision a Native American Art center. From the beginning, the Museum and Webb recognized that a full understanding of American culture must include an acknowledgement of the Indigenous peoples of this land, whose art and handiwork have always informed "American" artistic excellence. Webb's first purchase for the Museum was in 1947, when she acquired baskets from the Northwest Coast and Plateau regions from the estate of Louis Comfort Tiffany. Tiffany used Indigenous art, as well as Islamic and Asian art, to decorate his country estate at Laurelton Hall, on Long Island, New York. He drew inspiration from these items for his own artwork, including glass lampshades and vases.

Items collected as souvenirs by Webb, her family, and friends while on hunting expeditions in the West and



Artist formerly known [Apsáalooke (Crow/Absaroke) or Niitsitapil (Blackfoot/Blackfeet)], *Blue Wool Dress with Dentalium Shells*, ca. 1875. Wool, shells, and ribbon, 36 1/4 x 32 x 1 1/2 in. Gift of Ogden M. Pleissner. 1961-182.72. Photography by Pitkin Studio, Rockford, IL, USA.

Alaska also informed the collection. Notable examples include a Chilkat dance blanket from Alaska that her father-in-law, William Seward Webb, acquired on a trip and documented in his 1890 book, "California and Alaska: And Over the Canadian Pacific Railway," as well as a large

pot from Acoma Pueblo and intricately beaded gauntlets made by a Cree or Niitsitapil (Blackfoot/Blackfeet) artist. In 1961, Webb family friend Ogden Pleissner, whose sporting-art watercolors and painting studio are part of the Museum collection, donated his Native American collection, which focuses heavily on clothing, including moccasins, dresses, and regalia used in ceremonies. Pleissner likely acquired this material in the 1920s and 30s, when he worked as a painting instructor and pack trip guide in Wyoming. Most of this collection is from the Plains region and could have been traded through the nearby Wind River Shoshone Reservation.

Prompted by the recent gift of the Perry Collection, the Museum's Native American collection became a focal point once again. Gifted by Teresa "Teri" Perry in memory of her late husband Anthony "Tony" Perry, a restaurateur and businessman with close ties to Vermont and Colorado, the items reflect their conscientious collecting, selecting the finest works in several specific categories in which they took interest—items that speak to family life, children, and travel.



Artist formerly known (Klikitat or Plateau Region Tribe), *Basket*, date unknown. Cedar root, bear grass, and dye, 8 x 14 in. Gift of Electra Havemeyer Webb. 1947-17.3. Photography by Pitkin Studio, Rockford, IL, USA.

The Perry Collection, which includes pottery, garments, footwear, dolls, and other items predominantly from Plains, Prairie, and Southwest peoples, amplifies and diversifies the Native American materials already stewarded by the Museum.

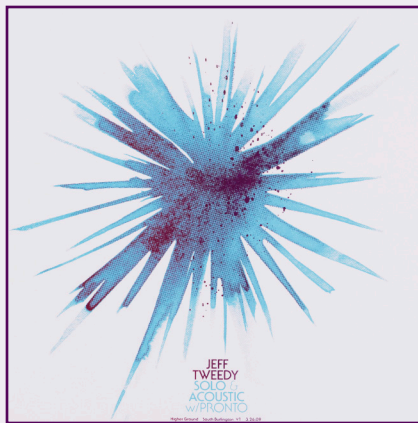
Notable is the Pueblo pottery in the Perry Collection, which is a larger collection than can be found in most museums today. A small portion of this collection was exhibited at the Museum in 2023, serving as an inaugural exhibition and a harbinger for future exhibitions of Indigenous works here. In addition, the collection includes a breadth of moccasins, with both beadwork and quillwork designs. The collection shows off a range of styles, made for a variety of uses. For example, a pair of Kiowa moccasins feature long sweeping fringe, designed to disguise the wearer's footsteps, while a Cheyenne pair utilize a high top to cover the wearer's calves, protecting them from the weather or prickly plants. Another area of excellence in the Perry Collection is the focus on dolls and cradleboards. These small items exhibit enormous attention to detail, adorned with miniscule earrings, belts, and even knives. One can imagine expectant parents, grandparents, and aunts and uncles working to lovingly craft these items for the children who will lead their communities in the future.

As we prepare for the opening of the Perry Center for Native American Art, the Museum is committed to working in partnership with Indigenous culture bearers evaluating the collection to determine if any items should be returned to their home Tribal Nations and to ensure that items that stay in the collection are handled with the utmost cultural sensitivity and the highest standard of stewardship, conservation, and care so they can speak to histories that need to be told.

Victoria Sunnergren, *Associate Curator of Native American Art*



Maker formerly known [Haak'u (Acoma Pueblo)], *Polychrome Water Jar*, ca. 1880-90. Clay and pigment, 16 x 17 1/2 x 17 1/2 in. Anthony and Teresa Perry Collection of Native American Art. 2022-16.4. Photography by Pitkin Studio, Rockford, IL, USA.



Courtesy of Alex Crothers, Iskra Print Collective, and Solidarity of Unbridled Labour

Sound, Art, & Ink: Higher Ground Gig Posters

This season, Shelburne Museum celebrates a creative collaboration among an independent music venue, a visionary design studio, and a team of dedicated printmakers that memorialized the musical moments that shaped lives and nurtured nostalgia through that ephemeral medium—the **gig poster**.

Sound, Art, & Ink: Higher Ground Gig Posters showcases more than 250 of these striking creations, celebrating 27 years of inspired collaboration that has crafted a visual chronicle of Vermont's musical and artistic legacy, capturing the interplay of sound, art, and community.

This vibrant exhibition explores the intersection of music and design. Bold, dynamic posters capture the essence of Vermont's rich music scene, offering an immersive journey into artistry, collaboration, and creativity.

At the hub of this creative force is Higher Ground, a popular venue that has been the pulse of Burlington's live music scene, hosting an extraordinary range of performances that span genres and generations—from emerging artists on the cusp of discovery to icons who have defined the soundtracks of our lives. In the summer months, Higher Ground is the engine behind the Ben & Jerry's Concerts on the Green series at Shelburne Museum, where musicians play in a natural amphitheater against a breathtaking backdrop of the sun setting over the Adirondack Mountains.

Higher Ground co-owner Alex Crothers' ear and eye for talent naturally drew him to Solidarity of Unbridled Labour (formerly JDK Design), a Burlington-based design studio with an international client portfolio, to create posters for his shows. Solidarity's design vision would become reality at the hands of Iskra Print Collective, a nonprofit printmaking cooperative. The partnership led to more than 300 commissioned limited-edition works commemorating select concerts. These meticulously screen-printed designs transcend traditional memorabilia, transforming fleeting moments of sound into vibrant works of art that embody the spirit and energy of each event.

On view in the Pizzagalli Center for Art and Education, Colgate Gallery, May 10–October 26.

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



Hand-Printing Process at the Iskra Print Collective, 2016. Courtesy of Iskra Print Collective.



Printing the *King Gizzard and the Lizard Wizard* Posters, 2022. Photography by Ryan Boera. Courtesy of Iskra Print Collective.

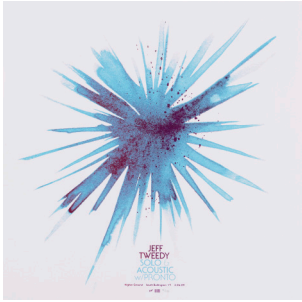


Hand-Printing Process at the Iskra Print Collective, 2016. Courtesy of Iskra Print Collective.



Printing the *King Gizzard and the Lizard Wizard* Posters, 2022. Photography by Ryan Boera. Courtesy of Iskra Print Collective.

Exhibition Highlights of the 2025 Season



On view May 10–October 26

Sound, Art, & Ink: Higher Ground Gig Posters

This exhibition celebrates 27 years of collaboration between music venue Higher Ground, design studio Solidarity of Unbridled Labour, and printmakers from Iskra. Together, they created gig posters that memorialize Vermont's vibrant music scene, transforming fleeting moments into enduring works of art that evoke nostalgia and celebrate the interplay of sound, community, and design.

Pizzagalli Center for Art and Education, Colgate Gallery

Image: Designed by Jeremy Sadler, *Jeff Tweedy*, March 26, 2009. Silkscreen print on paper, 15 x 15 in. Courtesy of Alex Crothers, Iskra Print Collective, and Solidarity of Unbridled Labour.



Herd: Karen Petersen's Bronze Horses

Karen Petersen's bronze sculptures reimagine the horse's form, distilling it to its essence. Stripped of details like manes and tails, her works capture the animal's innate power, grace, and sensitivity. Inspired by ancient mythologies and modern aesthetics, Petersen's creations transcend representation, evoking timeless beauty and strength.

Museum Grounds

Image: Karen Petersen, *The Dreamer*, 2006. Bronze, 28 x 43 x 12 in. Courtesy of the artist. Photography by Andy Duback.



Dahlov Ipcar: The Possibilities of Pattern

Dahlov Ipcar, renowned for her children's books, brought her whimsical aesthetic to textiles, creating needlepoints, hooked rugs, and soft sculptures. This exhibition celebrates Ipcar's mastery of pattern, color, and form, offering a rare glimpse into the artist's lesser-known but equally compelling creative pursuits.

The Dana-Spencer Textile Galleries at Hat & Fragrance

Image: Dahlov Ipcar, *Garden of Eden*, 1961. Cloth collage, 37 x 32 in. Courtesy of Rachel Walls Fine Art. © Dahlov Ipcar.



Blueprint of a Collection: Cyanotype Photography by David Sokosh

Using the cyanotype process, David Sokosh reimagines Shelburne Museum artifacts with striking blue tones. From traditional photographs to experimental compositions on textiles, Sokosh's work bridges past and present, offering a contemporary interpretation of American material culture through a historic lens.

Pleissner Gallery

Image: David Sokosh, *Mermaid/Moon*, 2023–24. Cyanotype, 38 x 30 in. Courtesy of David Sokosh.



Porcelain Love Letters: The Art of Mara Superior

Mara Superior's porcelain art combines intricate painted imagery and sculptural forms to explore themes of art history, domesticity, and environmentalism. Often described as "love letters to the world," Superior's works invite viewers to engage with their timeless beauty and layered narratives.

Variety Unit, Ceramics Gallery

Image: Mara Superior, *Only One Planet Earth*, 2019. High-fired porcelain, ceramic oxides, underglaze, glaze, and gold leaf, 16 x 16 x 1 1/2 in. Courtesy of artist and Ferrin Contemporary. John Polak Photography.

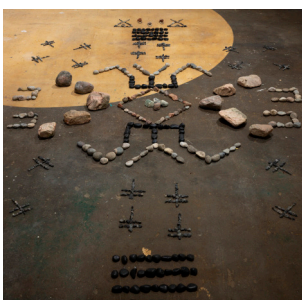
On view June 21–October 26

Making a Noise: Indigenous Sound Art

Featured Indigenous artists merge sound and textile design to create interactive works that explore the connections between humans and the nonhuman world. Through layered cultural meanings, their art bridges tradition and contemporary expression.

Pizzagalli Center for Art and Education, Murphy Gallery

Image: Kite (Oglála Lakhóta), *Iron Road*, in collaboration with Corey Stover and Becky Red Bow, installation at Tinworks Art, Bozeman, MT, 2021. Single-channel video, stones, and drone. Courtesy of the artist. © Kite. Photography by Ryan Parker.



Winter Events

Wednesdays, February 5 and 19, March 5 and 19
12:00–1:00 p.m.

Virtual Artmaking Series Portrait Drawing for All

Develop and practice your portrait drawing skills in our series of four virtual portrait drawing sessions. Every session will have a unique focus, building comfort and confidence in drawing portraits.

Each session will include a warmup inspired by selected artworks from the Museum's collection followed by an introduction to essential skills and concepts, drawing demonstrations, and practice time with the area of focus for the day.

Free. Advance registration required before day of webinar. Artists of all ages and skill levels welcome! Register on website.

Wednesday, February 12, 12:00–1:00 p.m.

Webinar

Two New Views on Conservation at Shelburne Museum

Join us as Museum Conservators Johanna Pinney and Awyn Rileybird dive into the "10 Agents of Deterioration" in relation to their work at the museum. Johanna will discuss how these agents show up in her preventative conservation work in the Electra Havemeyer Webb Memorial Building. Awyn will share how textiles are prepared to go on display in The Dana-Spencer Textile Galleries at Hat & Fragrance.

Free. Advance registration required before day of webinar. Register on website.

Monday, February 24, 6:00–7:00 p.m.

Webinar

Creativity and Kinship: Engaging a Lakota Worldview through Dreams and Technology

Kite (Lakota) is a featured artist in the 2025 Shelburne Museum exhibition, *Making A Noise: Indigenous Sound Art*.

In this virtual lecture, Kite will introduce her current artistic research, which uses dreaming methodologies to engage with Lakota worldviews and Artificial Intelligence (AI) technologies. She will also address her development of body interfaces since 2013, her role in the Abundant Intelligences Research Program, her work in Human Computer Interaction, and her research of nonhuman ontologies and interiorities, first published in the groundbreaking 2018 article "Making Kin with the Machines," which Kite co-authored with Jason Edward Lewis, Noelani Arist, and Archer Pechawis.

Free. Advance registration required before day of webinar. Register on website.

Wednesday, March 26, 6:00–7:00 p.m.

Webinar

Dahlov Ipcar's Whiskers, Wings, and Whispering Things

An in-depth look into the magical world of Dahlov Ipcar, artist, author, illustrator, and creator of wonder. Best known for her vibrantly illustrated children's books, the 2025 exhibition *The Possibilities of Pattern* highlights the artist's expansive work in textiles, including embroidery, fabric collage, "soft sculptures," and related ephemera.

Join Katie Wood Kirchoff, Alice Cooney Frelinghuysen Curator of American Decorative Arts, for a preview of the exhibition and a conversation exploring the ways that Ipcar translated her imaginative narratives into whimsical visual forms.

Free. Advance registration required before day of webinar. Register on website.

Tuesday, April 8, 12:00–1:00 p.m.

Webinar

Artistic Eye: Seeing the World through Mara Superior's Ceramic Art

Mara Superior, acclaimed ceramic artist known for blending delicate ceramic pieces with sharp social commentary, joins Kory Rogers, Francie and John Downing Senior Curator of American Art, for an engaging hour-long discussion about her life, her art, and her creative inspirations. Don't miss this exploration of creativity and innovation and learn more about Mara prior to the opening of her 2025 exhibition, *Porcelain Love Letters: The Art of Mara Superior*.

Free. Advance registration required before day of webinar. Register on website.

Saturday, May 10, 10:00 a.m.–5:00 p.m.

Community Day

Kick off an exciting new season at the Museum. On opening day admission will be free for all. Come experience inspiring new exhibitions and visit the beloved galleries, buildings, and gardens that make Shelburne Museum a place like no other. There will be free activities throughout the day including tours, talks, artmaking, music, and more!

Community Day is generously supported by an anonymous foundation.

Connect with the Museum: Two Ways to Make an Impact!



Volunteer

Looking to connect more with the Museum? We offer volunteer opportunities for a variety of age groups and interests, including gardening, carpentry, greeting visitors, textile demonstrations, special event days, and much more. We also offer opportunities for corporate groups to volunteer as well as large school groups.

Guide

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.

Reach out! For more information please contact Catie Camp, Manager of Guide, Group Tour, and Volunteer Programs, at ccamp@shelburnemuseum.org or (802) 985-0831.

Summer Camps

Summer camps at Shelburne Museum offer children ages 4 to 15 a fantastically fun and hands-on camp experience. Our carefully crafted camp programs are a playground for budding artists, offering the perfect mix of inspiration and self-discovery. Visit shelburnemuseum.org/learn/camps for more information.

Owl Cottage Academy

Week 1: July 7–11

Week 2: July 14–18

Week 3: July 21–25

9 a.m.–3 p.m. / Ages: 4–6

Price: \$350

Creativity Lab I

July 28–August 1 / 9 a.m.–3 p.m. / Ages: 7–9

Price: \$350

Creativity Lab II

August 4–8 / 9 a.m.–3 p.m. / Ages: 10–12

Price: \$350

Creativity Lab III

August 11–15 / 9 a.m.–3 p.m. / Ages: 13–15

Price: \$350





Winter Lights at Shelburne Museum

Thank you to all who experienced the magic of Winter Lights. This season was more brilliant than ever! With generous support from sponsors and a grant from the State of Vermont Department of Tourism and Marketing, we were able to expand the experience beyond campus and into the village, creating a dazzling gateway to Shelburne. We were also able to offer live entertainment on weekends, and bring displays to life with animation at the Circus Building, Lighthouse, and Bostwick Garden.

SPONSORED BY



WITH ADDITIONAL SUPPORT FROM



GRANT SUPPORT FROM VERMONT DEPARTMENT OF TOURISM AND MARKETING



Photography by Adam Silverman.

SHELBURNE MUSEUM
PO Box 10
Shelburne, VT 05482

Nonprofit Org.
US Postage
PAID
Burlington, VT
Permit No. 399



HOURS

May 10–October 26, 2025
Daily 10 a.m.–5 p.m.



shelburnemuseum.org

Talk to us

Need more information?
Looking to get involved?
Membership Office:
(802) 985-0923
info@shelburnemuseum.org



Help us Reach \$1M! Make a gift today

I maintain a membership for your wonderful structures and permanent collection but am SO grateful for these special shows—eye-popping paintings gathered together from across the country to teach and remind us. Bravo for this gorgeous and exceptionally unique show!

Visitor comment from our 2024 exhibition *All Aboard: The Railroad in American Art, 1840–1955*.

Your gift to Shelburne Museum is an **investment in curiosity and creativity** for over 145,000 visitors of all ages each year.

Our fiscal year ends on March 31. Help us meet our \$1,000,000 Annual Fund goal by making a gift today! Give online at shelburnemuseum.org/join-support or by mail to PO Box 10, Shelburne, VT 05482. For more information, contact us at development@shelburnemuseum.org or 802-985-0834. Thank you!