

# Shelburne Museum Announces 2025 Exhibition Schedule

**SHELBURNE, Vt. (January 22, 2025)**—Shelburne Museum announces its dynamic exhibition schedule for 2025, offering an exciting array of artistic experiences that explore the intersections of art, history, and culture including works by contemporary Indigenous artists, designers, and textile and ceramic artists. Opening on May 10, the museum will present six exhibitions, each showcasing a rich tapestry of creativity, running through October 26, 2025.

## Exhibition Schedule:



### **Sound, Art, & Ink: Higher Ground Gig Posters**

**May 10–October 26**

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



### **Herd: Karen Petersen’s Bronze Horses**

**May 10–October 26**

*Herd* transforms the museum’s grounds into a pasture for Karen Petersen’s striking equine sculptures. Stripping away details like manes, tails, and ears, Petersen distills the horse’s form to its essence, revealing primal yet elegant and powerful shapes. Her decades-long exploration of the horse captures a balance of power, sensitivity, and grace. Inspired by ancient mythologies and modern aesthetics, Petersen’s mastery of bronze brings the spirit of the horse to life in ways that transcend mere representation.



**Dahlov Ipcar: The Possibilities of Pattern**

**May 10–October 26**

Explore the rich imagination of Vermont-born artist Dahlov Ipcar. Best known as an author and illustrator of beloved children's books, Ipcar's talents extended into textiles, including needlepoints, hooked rugs, and soft sculptures of real and fantastical creatures. This exhibition offers a rare look at her textile creations, showcasing how she translated her bold, whimsical aesthetic into a variety of mediums.



**Blueprint of a Collection: Cyanotype Photography by David Sokosh**

**May 10–October 26**

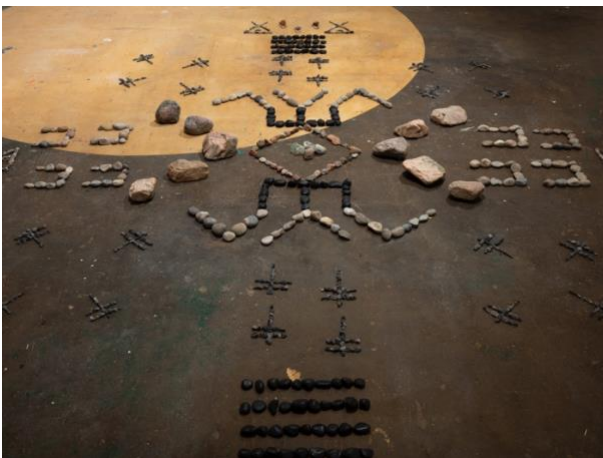
David Sokosh reimagines objects from Shelburne Museum's collection through the 19th-century cyanotype process. Known for its vivid blue tones, the medium highlights Sokosh's ability to create works ranging from documentary photographs to experimental compositions on unexpected surfaces like quilts and hatboxes. This immersive exhibition invites viewers to consider American material culture in new ways, blending historical and contemporary perspectives.



### Porcelain Love Letters: The Art of Mara Superior

May 10–October 26

A retrospective of Mara Superior's acclaimed porcelain art. Originally trained as a painter, Superior found her true medium in porcelain, combining intricate painted imagery with sculptural forms to explore themes of art history, environmentalism, and domesticity. Her pieces, often described as love letters to the world, invite audiences to engage with their timeless beauty and layered meanings.



### Making a Noise: Indigenous Sound Art

June 21–October 26

Artists Kite (Oglala Lakota), Marie Watt (Seneca, German-Scot ancestry), and Nanibah Chacon (Diné and Xicana) merge sound and textile design to create thought-provoking, interactive works. These pieces explore relationships between humans and the nonhuman world—plants, animals, and objects that serve as ancestors and shape our lives. With layered meanings and cultural resonance, the exhibition amplifies connections between tradition and contemporary expression.

For more information about the exhibitions and events, please visit our website at [www.shelburnemuseum.org](http://www.shelburnemuseum.org).

High-resolution images are available for download [HERE](#).

#### Image credits:

- 1) Designed by Jeremy Sadler, *Jeff Tweedy*, March 26, 2009. Silkscreen print on paper, 15 x 15 in. Courtesy of Higher Ground and Solidarity of Unbridled Labour.
- 2) Karen Petersen, *The Dreamer*, 2006. Bronze, 28 x 43 x 12 in. Courtesy of the artist. Photography by Andy Duback.
- 3) Dahlov Ipcar, *Garden of Eden*, 1961. Cloth collage, 37 x 32 in. Courtesy of Rachel Walls Fine Art. © Dahlov Ipcar.
- 4) David Sokosh, *Mermaid Weathervane (Atop the Round Barn) Against the MOON*, 2024. Cyanotype print, 24 x 20 in. Courtesy of David Sokosh.
- 5) 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.

6) 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.

### **About Shelburne Museum**

Founded in 1947 by trailblazing folk art collector Electra Havemeyer Webb (1888–1960), Shelburne Museum in Shelburne, Vermont, is the largest art and history museum in northern New England and Vermont’s foremost public resource for visual art and material culture. The Museum’s 45-acre campus is comprised of 39 buildings including the Pizzagalli Center for Art and Education and Webb Gallery featuring important American paintings by Andrew Wyeth, Winslow Homer, Anna Mary Robertson “Grandma” Moses, John Singleton Copley and many more. For more information, please visit [shelburnemuseum.org](http://shelburnemuseum.org).

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