





A MESSAGE FROM THE DIRECTOR THOMAS DENENBERG

Seventy springs ago on an overcast day in April, the *Ticonderoga* arrived at Shelburne Museum. It came 1.7 miles over land from Lake Champlain and dry docked in an earthen basin where the 220-foot steamboat's imposing presence has anchored the campus ever since, a beloved symbol of both the improbable and the whimsical that serves as a metaphor for the entire Museum.

In times of uncertainty seeing enduring symbols like the *Ti*, or the Round Barn, or Monet's *Grainstacks*, can be reassuring, grounding, and hopeful. This was something Lois McClure intuitively understood. She passed away earlier this year, and her philanthropic legacy at this institution looms large. Simply put, Shelburne would not be the what it is today without Lois' generosity and foresight. The *Ticonderoga* was a favorite of hers and she and her husband J. Warren "Mac" McClure, a longtime member of the Board of Trustees, contributed to its preservation and, by underwriting the cost of admission for Vermonters, made sure that admission to the Museum was not a barrier to seeing the *Ti* or any other work of art at the Museum.

If museums are a grounding force in our lives, a visit to Shelburne is also all about the wonder of experiencing something new. This season we have a half dozen special exhibitions that will provoke thought, stimulate the senses, and make you smile. Not least among them, *Sound, Art, & Ink: Higher Ground Gig Posters*, is a celebration of a unique creative collaboration among concert promoter, designer, and printmaker, with each poster—and there are 270 of them—elevating an ephemeral moment into a work of art. The exhibition is an apt way to commemorate more than 25 years of musical memories made at Ben & Jerry's Concerts on the Green here at the Museum, which once again kick off in June.

Making a Noise: Indigenous Sound Art, a continuation of the Museum's Indigenous art series, opens June 21 and will take the auditory experience of *Sound, Art, & Ink* a step further. With a nod to the Museum's textile collection, featured artists merge sound and textile design to create art that bridges tradition and contemporary expression.

Photographer David Sokosh is also focused on the intersection between the traditional and the contemporary. Through applying a 19th-century technique to his photographic images, Sokosh takes familiar Museum objects and casts them in the distinct blue hue of cyanotype. The result is a contemporary take on the whimsy and wonder of the collection.

Which brings me back to the start of this letter: Art provides a way for us to pause, take stock, ponder, laugh, and appreciate the world around us. Every visitor who comes through our gate, every person who becomes a Member, every donor who generously gives, is an affirmation. Our journey to get here required support from all of you and, like the *Ticonderoga* in its home port, we are firmly planted in the cultural consciousness of Vermont—"an educational project varied and alive," in the words of our founder Electra Havemeyer Webb—with no intention of pulling up anchor.

See you very soon on the grounds!
Sincerely yours,

A handwritten signature in black ink that reads "Tom". The signature is stylized with a long, sweeping horizontal line above the letters.

Thomas Denenberg, PhD
John Wilmerding Director & CEO

Conservation of Museum's Buildings Crucial Part of Stewardship

Two projects underway prepare for important updates to systems and lighting



Top: LED bulbs of the same intensity but different color temperatures are installed on either side of a window in Electra Havemeyer Webb Memorial Building. Above: Mrs. Webb's bedroom with all light bulbs switched to a consistent cooler color temperature. While appropriate light levels are maintained for collections preservation, the difference in light temperature aims to improve the way visitors experience the space.

Conservation is a crucial part of the Museum's stewardship mission, and is often something that visitors do not see. At Shelburne, stewardship extends beyond collections care to the 39 buildings that house the Museum's collections including roofs, siding, decking on the *Ticonderoga*, and paint on the Carousel figures, to name a few.

The Conservation Department is in the midst of major projects aimed at long-range care of two beloved buildings on campus, Electra Havemeyer Webb Memorial Building and Webb Gallery of American Art.

A National Endowment for the Humanities (NEH) Sustaining Cultural Heritage Planning Grant is funding the examination of environmental systems in Webb Gallery and Memorial Building. Jeremy Linden, Linden Preservation, and Daniel Dupras, Engineering Services of Vermont, looked at both buildings and suggested enhancements to our monitoring program and other actions that would result in more sustainable environmental systems. Together with input from the Education and Curatorial departments, this information will culminate in a plan that lays out several options for moving forward.

Meanwhile, in Memorial Building, lighting, which can seem low when coming in from the bright light of outdoors, is being examined for recommendations on potentially increasing light to improve the visitor experience without harming the art on view. Funding from the Institute of Museum and Library Services (IMLS) Museums for America program allowed Conservator Johanna Pinney to join us for two years to design a survey to measure the light in the building. She is also updating condition information for the decorative arts in the building, which will improve our ability to monitor changes, prioritize future conservation treatment, and inform a plan to ensure the collection's safety once work begins on the environmental system. The grant also allowed us to bring in Steven Weintraub, a conservator widely regarded for his deep knowledge of museum lighting systems, to provide feedback and make suggestions about kinds of fixtures to consider.

As part of the light survey, Pinney has placed monitors in front of some of our most light sensitive works of art; these will be moved to the sides of the frames before the Museum opens. With input from the Museum's Facilities Technician John Rogers and Preparator Giancarlo Filippi, Pinney has been trialing some options over the winter. Together, we will develop lighting protocols that will, ideally, improve the visitor's experience in the building while being mindful of potential light damage.

Support from NEH and IMLS along with generosity from our many annual donors is crucial for ensuring the Museum meets its vital conservation mission, which extends to more than 100,000 objects in the collection, our 39 exhibition buildings, and dozens of storage spaces in an ongoing and evolving process.

Nancie Ravenel, *Pizzagalli Director of Conservation*



In the Interest of Fine Art: A Shelburne Museum Planning Project has been made possible in part by a major grant from the National Endowment for the Humanities.

Any views, findings, conclusions, or recommendations expressed in this article, do not necessarily represent those of the National Endowment for the Humanities.

This project was made possible in part by the Institute of Museum and Library Services MA-252869-OMS-23.

MAKING

Indigenous
Sound
Art

A NOISE

Although they are often treated as entirely separate artistic media, sound and textiles are inextricably linked—the swish of silk, rustle of cotton, or scratch of tulle all bring to mind memories of textiles that have spoken their presence. *Making a Noise: Indigenous Sound Art* brings together works by contemporary Indigenous artists that reflect this relationship between sound and textiles. The exhibition opens to the public on June 21 and will include multiple interactive works. Visitors of all ages are invited to look, touch, and listen to select works in the exhibition.

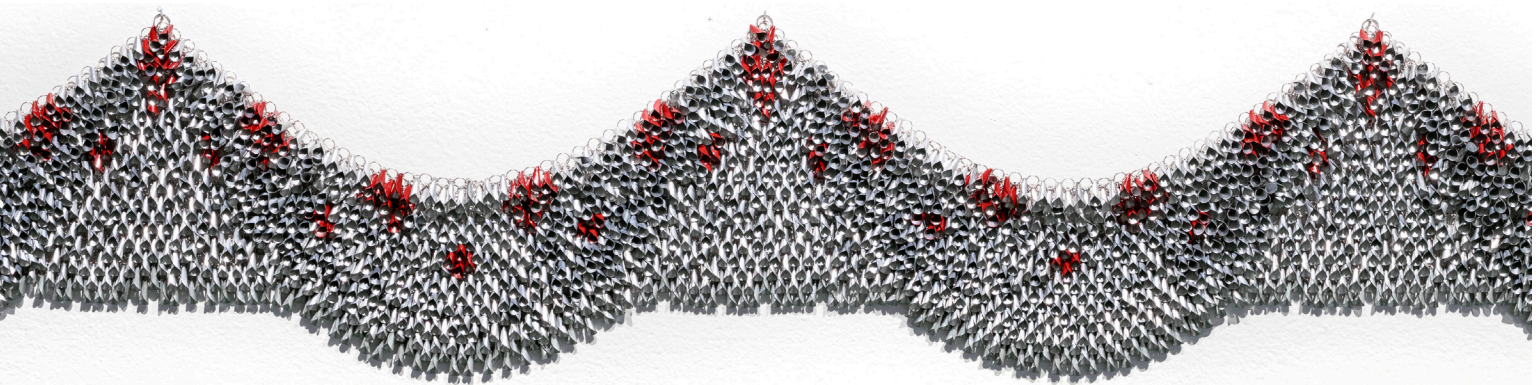
The art in *Making a Noise* draws on historic forms to create complex, culturally pressing work. Kite (Oglála Lakhóta) creates musical scores that draw on the visual language of Lakota beadwork geometry, translating dreams and musical compositions into stone structures and embroidered hides. Kite spoke about her artwork and her relationship with nonhuman kin in a recent webinar, *Creativity and Kinship: Engaging a Lakota Worldview through Dreams and Technology*, available on the Museum's website. She says that “by considering the ‘hearing’ and ‘listening’ capabilities of nonhuman entities, a method of engagement reliant upon mutual respect and responsibility becomes possible.” In this exhibition, the nonhuman kin include stones, computer technology, and deer hides.

In one new work created for this exhibition, Kite arranges stones into Lakota geometries that serve as a musical

score. The geometry tells the musician how to play, speaking through the human and the instrument. The shapes become the language through which the stones speak. We look forward to learning what you hear when you listen to these artworks!

Three artists in the exhibition use *ziibaaska’iganan*, or jingle cones, in their works. Aerius Benton-Benai (Lac Courte Oreilles Ojibwe Tribe) created a jingle dress, designed to be worn at a powwow. The jingle dress, and the dance associated with it, come from the time of the influenza pandemic of 1918. At that time, an Ojibwe elder dreamed of a dress adorned with the rolled lids of tin cans, which made a gentle, healing sound and would cure a young Ojibwe girl who had fallen ill. Since that time, the dress has been a symbol of healing and resilience.

Marie Watt (Seneca, German-Scot ancestry), and Chelsea Bighorn (Lakota, Dakota, and Shoshone-Paiute) repurpose the jingle cones into different art forms. Watt’s series, called *Sky Dances Light*, includes huge sculptural clouds of the cones hung from ribbon. Watt describes these works as “simultaneously heavy and weightless, the jingles nudge and tap each other, creating murmurs of sound when animated by a breeze. They amplify each other’s stories, reverberating with each passing movement.” Visitors are invited to engage with the works through gentle touches, creating a light noise that reverberates through the gallery. Bighorn uses the cones on her wall hangings. One such work, *Jingle Cone Chainmail*, joins small, delicate,



Chelsea Bighorn (Lakota, Dakota, and Shoshone-Paiute), *Jingle Cone Chainmail* (Detail), 2023–25.
Aluminum cans, paint, and jump rings, 6 x 65 in. Courtesy of the artist.



Chelsea Bighorn (Lakota, Dakota, and Shoshone-Paiute), *Morning Star* (Detail), 2024. Partially bleached canvas, beads, artificial sinew, and jingle cones, 41 x 49 1/2 in. Courtesy of the artist.

handmade cones into a singular work of armor, showcasing the strength of Indigenous women who continue to dance and create.

Nanibah Chacon (Diné and Xicana) mirrors her family's weaving legacy through the intricate shapes found in her murals, including installations made of string, which she calls "wall weavings." For this exhibition Chacon worked with Lucas Gonzalez to create a new experimental work, a wall weaving made of musical wire, which can be played in the gallery. The shapes formed by the wire are reminiscent of Diné textiles, including those made by her maternal ancestors. When a visitor plucks a string in this mural, their body's energy is sent out into the world as sound in a wavelength that looks remarkably similar to Diné textile designs, affecting the environment and those around us.

Together, the works in this exhibition consider the relationship between sound and textile and between humans and nonhumans. *Making a Noise: Indigenous Sound Art* is on view in Pizzagalli Center for Art and Education, Murphy Gallery, June 21 through October 26.

Victoria Sunnergren,
Associate Curator of Native American Art



Kite (Oglála Lakhóta), *Everything I Say is True*, Commissioned by Walter Phillips Gallery, Banff Centre, Alberta, Canada, 2017. Carbon fiber, dress, video, and sound, 30 minutes. Courtesy of the artist. © Kite. Photography by Rita Taylor.



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.

Member Event:
Making a Noise Exhibition Opening
Friday, June 20, 5:30-7:30 p.m., Pizzagalli Center for Art and Education
Members, gather with us to celebrate the opening of *Making a Noise*. Light refreshments, cash bar. Registration required.

Exhibitions 2025



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 print-makers from Iskra Print Collective. 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

Member Exclusive: Ink! Print Workshops

Wednesdays, July 16; August 13; September 17 from 5:30–7:30 p.m.

Print Shop

Members, jump into the creative world of printing in the Museum's Print Shop! Members can register for any or all of three hands-on printmaking activities, from posters to postcards, using 19th century wood type, ink, and the Print Shop's printing presses. Take home your own original printed masterpiece! Reservations required. Exclusive Member event, ages 16+. Space is limited.

July 16: Postcards

August 13: Posters

September 17: Block Printing

Designed by Michael Jager, *Bob Dylan*, June 20, 2017. Silkscreen print with hand painting on paper, 15 x 15 in. Courtesy of Higher Ground 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 such as 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

Herd: Karen Petersen's Bronze Horses is made possible by the Oakland Foundation and Kitty Coppock, with additional support from Donna and Marvin Schwartz.

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

Shelburne Museum exhibitions are generously supported by Donna and Marvin Schwartz, with additional support from our Members and donors to the Annual Fund.



Dahlov Ipcar: The Possibilities of Pattern

Dahlov Ipcar's work combines elements of modernism, social realism, folk art, and a fascination with the natural world. This exhibition examines how printed textiles shaped her multidisciplinary practice—from paintings and illustrated books to collage and sculptural forms—highlighting the artist's lifelong commitment to imaginative creativity.

The Dana-Spencer Textile Galleries at Hat & Fragrance

Dahlov Ipcar, *Leopard and Tiger*, 1974. Wool on linen ground, 36 x 60 in. Private Collection. Photography by Andy Duback. © Dahlov Ipcar.



Blueprint of a Collection: Cyanotype Photography by David Sokosh

Using the cyanotype process, David Sokosh reimagines Shelburne Museum objects 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

David Sokosh, *Mermaid/Moon*, 2023–24. Cyanotype, 38 x 30 in. Courtesy of David Sokosh. Photography by Andy Duback.



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

Porcelain Love Letters: The Art of Mara Superior is made possible by Merle and Barry Ginsburg, with additional support from Donna and Marvin Schwartz.

Member Exclusive: Fired and Inspired A Conversation with Porcelain Artist Mara Superior

Saturday, June 7, 4:00–5:00 p.m.

Pizzagalli Center for Art and Education

A special panel discussion for Members with acclaimed ceramic artist Mara Superior; Alice Cooney Frelinghuysen, the Anthony W. and Lulu C. Wang Curator of American Decorative Arts at The Metropolitan Museum of Art; and Kory Rogers, the Francie and John Downing Senior Curator of American Art at Shelburne Museum examining Superior's influences and the historical precedents that inform her practice. The conversation also considers themes in her art—including home, food, travel, fine and decorative arts, and activism. Exclusive Member event.

Mara Superior, *Teapot of Survival (Portland Vase)*, 2023. High-fired English porcelain painted with ceramic underglazes, ground oxides, Cornwall Stone glaze, wood, gold leaf, bone, and ink, 19 x 14 1/2 x 6 1/2 in. Courtesy of Mara Superior and Ferrin Contemporary. John Polak Photography.



THANK YOU FOR SUPPORTING SHELBURNE MUSEUM!

At Shelburne Museum, every gift tells a story—a story of generosity and commitment to preserving art, history, and culture for future generations. With your support in 2024, we engaged over 134,000 visitors through inspiring exhibitions and programs, honoring founder Electra Havemeyer Webb’s vision to create an “educational project, varied and alive.”

As we reflect on the past year, we were especially proud to share unforgettable moments with you, beginning with the breathtaking total solar eclipse and concluding with another enchanting presentation of Winter Lights illuminating our historic buildings and grounds. These experiences remind us of the power of art, nature, and shared experiences to inspire and unite.

It is an honor each year to present this Annual Report of Gifts. We are grateful to all of you who care deeply and invest in our mission, ensuring the Museum thrives as a place of creative discovery for all ages. Thank you for being a vital part of the Shelburne Museum community.

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IN MEMORIAM

Lois McClure (1926-2025)

Lois McClure, a philanthropist with deep commitment to Vermont, passed away on January 26. Simply put, without Lois' leadership, Shelburne Museum would not be the institution it is today. For the last 50 years, she and her husband J. Warren "Mac" McClure, a longtime member of the Board of Trustees, lent a guiding hand to every major initiative at the Museum from building the McClure Visitor Center and moving the iconic Round Barn to the campus to the construction of the Pizzagalli Center for Art and Education.

The steamboat *Ticonderoga* was a particular favorite of theirs as Lois fondly remembered her father commuting to work from Charlotte to Burlington on the *Ti*. A transformational gift from the McClures in 1992 helped preserve the vessel and permanently endowed the Museum's stewardship of this National Historic Landmark. Always with an eye on the future, the J. Warren & Lois H. McClure Foundation gave a leadership gift to the Pizzagalli Center for Art and Education, setting in motion a campaign to ensure that Vermont had a state-of-the art museum facility.

A regular attendee at exhibition openings and events, her smile and warmth brightened the room wherever she went. Her philanthropy reflected an authentic and



J. Warren "Mac" McClure and Lois McClure with the *Ticonderoga*, ca. 1992. Photography by Ken Burris.

deep caring for the community where her roots ran deep. Whenever a project came up, Lois was the first to declare "you can do that," and then rolled up her own sleeves to help. The Museum, like the community at large, is a better place for her commitment and kindness.

All of us at Shelburne Museum miss her dearly.

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An asterisk (*) next to a name indicates that the individual has passed away.

If we have made any errors, please accept our apologies and notify us to ensure that we correct our records.



Event Highlights

Unless noted, all events are free for Members or with Museum admission. Please see website for more information.

Community Day May 10

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

Community is the heart of the Museum! Join us to kick off the 2025 season. Highlights of the day include musical performances, gallery talks, drop-in artmaking, and more. Free admission.

Community Day is generously supported by an anonymous foundation, with additional support from our Members and donors to the Annual Fund.

Sensory Friendly Mornings at the Museum

Fridays, May 16, September 19, and October 10, and Saturdays, June 21, July 19, and August 16, 8:30–10:00 a.m.

Experience exhibitions and the Museum grounds in a calm, gentle environment designed for visitors of all ages with varying social and sensory-processing needs. Free. Registration recommended.

Shelburne Summer Nights

Thursdays, June 12 and August 14, 5:00–7:30 p.m.

Activities for all ages, live music, food trucks, access to Museum buildings and exhibitions, and lawn games! Free admission.

Shelburne Summer Nights are generously supported by an anonymous foundation, with additional support from our Members and donors to the Annual Fund.

Save the Dates: Celebrate the Ticonderoga

Mark the 70th anniversary of the *Ticonderoga*'s momentous arrival at Shelburne Museum.

September 12–14

Activities include a *Ti* Haul Trail walk, listening party with Vermont Folklife, artmaking, *Ti* yoga, a lecture on the history of the *Ti*, and more.

And celebrate on the decks of the iconic steamboat while enjoying tours, a scavenger hunt, signature cocktails, hors d'oeuvres, and more! Tickets on sale this summer.

Talks

Sound, Art, & Ink: Stories from a Quarter Century of Creative Collaboration

Tuesday, May 20, 5:30–7:00 p.m., Pizzagalli Center for Art and Education and livestreamed via Zoom

A rollicking roundtable with Alex Crothers, Co-Founder and Owner, Higher Ground; Michael Jager, Co-Founder of JDK Design, Solidarity of Unbridled Labour, and Iskra Print Collective; and Leo Listi, Co-Founder, Iskra Print Collective, about how these iconic posters were conceived, designed, printed, and received. Museum Director Tom Denenberg will moderate. Registration recommended.

A Contemporary Interpretation of American Material Culture

Friday, July 18, 5:30–6:30 p.m., Pizzagalli Center for Art and Education

David Sokosh reflects on his work featured in the exhibition, *Blueprint of a Collection: Cyanotype Photography* by David Sokosh. Registration recommended.

The Art of the Gig

Wednesday, August 6, 6:00–7:00 p.m., Pizzagalli Center for Art and Education

In this “sonically illustrated” talk, musicologist and musician William Ellis, PhD, Professor and Chair of Fine Arts: Music, Saint Michael's College, will explore how gig posters engage in visual dialogue with bands' music and document cultural and countercultural movements and communities. \$10 for Members, \$15 for non-members. Registration recommended.

The Art of Dahlov Ipcar: Contexts and Connections

Thursday, September 25, 5:30–6:30 p.m., Pizzagalli Center for Art and Education and livestreamed via Zoom

Donna Cassidy, PhD, Professor of Art and American & New England Studies Emerita, University of Southern Maine, will discuss the range of styles used by Ipcar in her art. Critics have often claimed that her work remains outside art movements. Cassidy will argue that Ipcar's creative activity emerged from specific contexts. Registration recommended.

Tours

Meet the Herd and Meet the Artist— Karen Petersen's Sculptures

Sunday, May 18, 3:30–4:30 p.m., Shaker Shed

Artist Karen Petersen shares her artistic process and journey then leads participants through the field of sculptures, introducing each unique creature.

Close Looking: History, Context, and the Creative Process in American Art

Wednesdays, May 28, June 25, July 23, August 27, September 24, October 22, and Saturday, August 16, 1:00–1:45 p.m., Webb Gallery

Learn contextual, artistic, and historical background on selected works after engaging in close looking activities and discussion. Limited to first 20 participants.

Inspire!

Inside Electra Havemeyer Webb's Brick House

Sundays, June 1 and September 21

11:00 a.m.–4:00 p.m., Brick House

Join us for the rare opportunity to see Brick House, Museum founder Electra Havemeyer Webb's iconic Vermont residence, plus refreshments. Reservations required. \$40 Members, \$50 non-members.

The Possibilities of Pattern: Dahlov Ipcar

Wednesday, June 4, 2:00–2:45 p.m. and Saturday, August 16, 11:30 a.m.–12:15 p.m., The Dana-Spencer Textile Galleries at Hat and Fragrance

Limited to first 20 participants.

Artmaking & Activities

Mindful Yoga

Tuesdays, June 3, July 1, August 5, September 2, 5:30–7:00 p.m. and Sundays, August 24, 5:30–7:00 p.m., September 14, 8:30–10:00 a.m.

Engage in a tour and art-based meditation in a special exhibition, followed by an all-level, outdoor yoga class. \$10 for Members, \$15 for non-members. Registration required.

Artmaking: Creative Space for Teens and Adults

Thursdays, September 11, October 9, 5:30–7:30 p.m., Pizzagalli Center for Art and Education

In a casual, comfortable setting, make art inspired by the Museum's special exhibitions. \$5 for Members, \$10 for non-members. Registration required.

Crazy Quilts

Wednesday, June 11, 2:00–2:45 p.m. and Saturday, October 4, 11:00–11:45 a.m., The Dana-Spencer Textile Galleries at Hat and Fragrance

Limited to first 20 participants.

Making a Noise: Indigenous Sound Art

Saturdays, June 21, 1:00–1:45 p.m., July 12, 11:00–11:45 a.m., September 20, 1:00–1:45 p.m. and Wednesdays, July 30, August 20, October 15, 1:00–1:45 p.m., Pizzagalli Center for Art and Education, Murphy Gallery

Limited to first 25 participants.

Blueprint of a Collection:

Cyanotype Photography by David Sokosh

Friday, July 11, 2:00–2:45 p.m. and Saturday, September 27, 11:00–11:45 a.m., Pleissner Gallery

Limited to first 20 participants.

Sound, Art, & Ink: Higher Ground Gig Posters

Tuesday, August 12, 2:00–2:45 p.m. and Saturday, September 13, 11:00–11:45 a.m., Pizzagalli Center for Art and Education, Colgate Gallery

Limited to first 20 participants.

Family Programs

Monthly Storytime—Inspired by Dahlov Ipcar: The Possibilities of Pattern

Saturdays, May 17, June 21, July 19, August 16, September 20, October 18, 11:00–11:45 a.m., Shaker Shed

Join us as we read a whimsical selection of books including favorites from Dahlov Ipcar and other authors and illustrators related to her themes. Open to all ages.

Family Artmaking: Animal Sculptures

Monday, June 30, 10:30–11:30 a.m., Shaker Shed

Young artists, create cardboard animal sculptures inspired by the art of exhibiting artists Karen Petersen and Dahlov Ipcar. Registration required. Ages 4–12.

Family Tour: Creative Seeking with David Sokosh

Saturday, July 19, 1:00–2:00 p.m. Meet in Pleissner Gallery

Join the artist to learn about how he transformed these visions into art, and go on an exploration around the Museum grounds to find his inspirations. Open to all ages.



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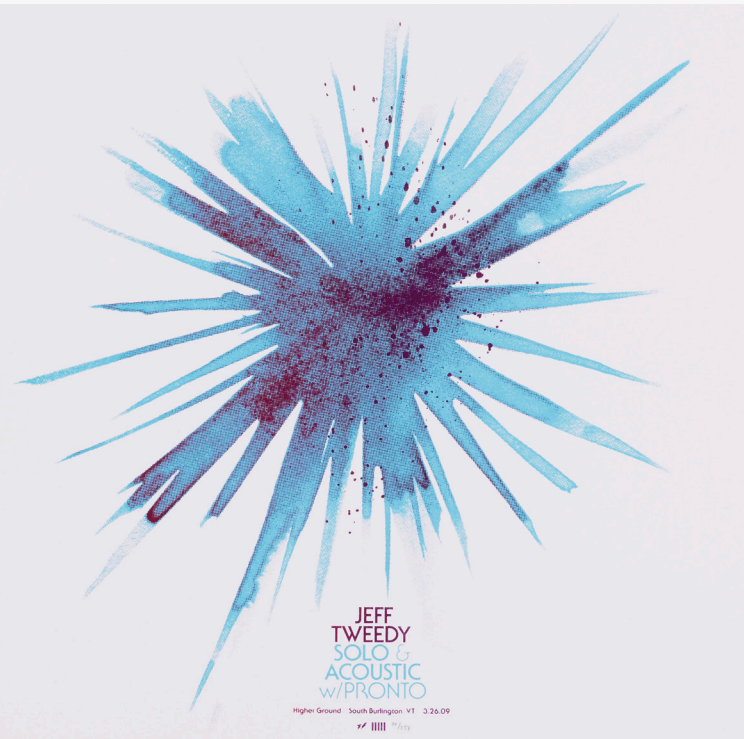
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Designed by Jeremy Sadler, *Jeff Tweedy*, March 26, 2009. Silkscreen print on paper, 15 x 15 in. Courtesy of Alex Crothers, Iskra Print Collective, and Solidarity of Unbridled Labour.

Members!

Join us for our first events of the 2025 season.

Member Season Preview Day

Enjoy early access to 2025 exhibitions and stroll the campus. Friday, May 9, 10:00 a.m.–5:00 p.m.

**Member Exhibition Opening and Reception
Sound, Art, & Ink: Higher Ground Gig Posters**

Kick off the 2025 season at the opening of this special exhibition that celebrates music, design, and printmaking. Friday, May 9, 5:30–7:30 p.m.

**Member Exhibition Opening and Reception
Making a Noise: Indigenous Sound Art**

Indigenous artists merge sound and textile design creating interactive works that bridge tradition and contemporary expression. Friday, June 20, 5:30–7:30 p.m.

Registration required for opening receptions.
RSVP at shelburnemuseum.org/member-events,
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