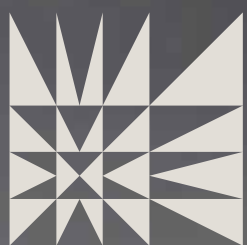


SUMMER

20
23



SHELBURNE
MUSEUM



A MESSAGE FROM THE DIRECTOR THOMAS DENENBERG

In her early musings about a design for Shelburne Museum, founder Electra Havemeyer Webb sketched out an “Indian village” on the southwest edge of the grounds in the pine grove near where Beach Gallery and Beach Lodge currently stand. This interest in Native American culture comes as little surprise as, in 1946, Electra purchased a number of Northwest Coast Tlingit baskets from the estate of Louis Comfort Tiffany. While her nomenclature is dated, Electra’s concept of space devoted to Indigenous art and culture has remained a long-term goal at Shelburne Museum.

Precipitated by the donation of a remarkable collection of Native American art by Teresa “Teri” Perry who, with her late husband Anthony “Tony” Perry, assembled the collection, and now moving forward with design by internationally acclaimed architect David Adjaye, the Perry Center for Native American Art is becoming a reality.

The 240+ items in the Perry Collection tell a rich story of Native American culture, amplifying and enriching the existing 300+ item Indigenous collection at the Museum. Combined, they represent nearly 80 Tribes from coast to coast. This initiative represents the most significant addition, in content and importance, to Shelburne Museum since our founding in 1947.

Visitors will get a glimpse at the collection in this summer’s focus exhibition *Built from the Earth: Pueblo Pottery from the Anthony and Teresa Perry Collection* on view in Pizzagalli Center for Art and Education, Murphy Gallery, from June 24–October 22.

Exemplifying the principles of diversity, equity, accessibility, and inclusion embedded in our mission, the Perry Center will include galleries, ritual spaces, demonstration facilities, storage to serve Indigenous communities, an outdoor amphitheater for programming, and a landscape that creates learning opportunities related to place and sustainability. With visionary design by David Adjaye, whose credits include the National Museum of African American History and Culture in Washington, DC, the Perry Center will certainly be a landmark building on campus and in Vermont.

Stay tuned for much more about this transformative initiative. As always, I look forward to seeing you on the Museum campus very soon.

Sincerely yours,

Thomas Denenberg, PhD
John Wilmerding Director & CEO



The Native American Initiative at Shelburne Museum

Shelburne Museum is undertaking a transformative endeavor centering on Native American art with the addition of the Perry Center for Native American Art. Designed by internationally recognized architect Sir David Adjaye (Accra, London, New York) the \$12.6 million Perry Center will be a 9,750 square foot, highly sustainable pavilion designed from the ground up to support the culturally appropriate interpretation and care of Indigenous material culture. Rooted in Museum founder Electra Havemeyer Webb's early interest in Indigenous art, the new Perry Center will house the gift of a significant collection of Native American art gathered by Anthony and Teressa Perry that, when combined with the Indigenous art already stewarded by the Museum, represents nearly 80 Tribes from coast to coast. The Perry Center, the landscape around it, and the collections it houses will be a focal point on the Museum campus that completes a long-standing goal of defining our southern campus as a year-round facility for school programs and our local community, as well as a driver of cultural tourism in the region.

"The Perry Collection represents the most significant addition in content, size, and importance to Shelburne Museum since Mrs. Webb founded the Vermont institution in 1947," said Thomas Denenberg,

(above) Artist formerly known [Diné (Navajo)], *Second Phase Child's Blanket*, ca. 1870. Perry Collection of Native American Arts. T1.

John Wilmerding Director and CEO of Shelburne Museum. "I am incredibly proud of the partnerships we have forged over the last four years with source communities. These relationships will make The Perry Center for Native American Art a national resource for the study and care of Indigenous art."

The Perry Collection

Assembled over decades with acumen and care by Anthony "Tony" Perry and Teressa "Teri" Perry, the more than 200-item collection of Native American masterworks presents an opportunity to define a new model of stewardship for Indigenous creative culture and presentation to a broad audience. The Perry Collection is being gifted to Shelburne Museum by Teri Perry in memory of her late husband Tony Perry, a noted businessman in Vermont with a deep connection to the region. The Perry Collection is remarkable for its depth, breadth, and quality. Including superb examples of beadwork, clothing, weavings, and pottery predominantly from Plains and Southwest cultures, the collection amplifies and diversifies the Native American materials already stewarded by Shelburne Museum. Together, the collections represent nearly 80 Tribes, presenting an opportunity to collaborate with these and other Tribes in the study of both historical and contemporary Indigenous material culture and art in a manner intentionally accessible to students, scholars, and visitors.



Artist formerly known [Oceti Sakowin Oyate (People of the Seven Council Fires)], *Pair of Possible Bags*, ca. 1870–80s. Perry Collection of Native American Arts. POSB10.

The collection emphasizes craft traditions in the decades before and after the turn of the 20th century. Tony and Teri Perry organized their collection with keen interest and concentration in particular singular forms and always with objects of the highest aesthetic quality and artistic merit, viewing each one as a work of art in its own right.

“Tony was always drawn to the multi-dimensional nature of Native American art. Living with this material not only surrounds you in beauty and history, but it also invites a sense of contemplation and spirituality,” Teri Perry said of the collection. “The dolls come alive with their story; the textiles retain the vibrancy and energy of their weaver; and the beadwork tells of women creating the most sophisticated designs in firelit spaces. Each piece carries a part of a life and culture and is constantly alive.”

The collection is especially rich in ceramics from Pueblo peoples, Acoma and Zuni among them, including a group of 48 finely painted water jars, monumental grain storage vessels, and large bowls. Moccasins form another area of depth. Fifty pairs, of the late 19th century, predominantly from Plains and Prairie Tribes, not only reveal the individual artistry of their makers and traditions of their cultures, but when taken together, create a rich overview of the form. The importance of children and family life are interwoven into children’s items that are strongly represented in the collection. In addition to a group of four beaded cradles of Kiowa, Crow, Cheyenne, and Nez Perce origin, two Lakota beaded baby carriers, and a group of toy cradles are represented. A remarkable assemblage of 50 dolls includes numerous rare pairs.

A selection from the Perry Collection is featured in this season’s focus exhibition *Built from the Earth: Pueblo Pottery from the Anthony and Teresa Perry Collection*, which highlights the skill and artistry of potters from eight of the Pueblo communities in New Mexico and introduces visitors to the techniques of creating these works of art, discussing the historic methods rooted in the land and materials of New Mexico.

The Perry Center for Native American Art

Seventy-five years after Shelburne Museum planned a structure with a permanent focus on Indigenous culture, the Museum is poised to realize that vision and tell a more complete American story. The structure will be a focal point on the Museum campus, a landscape long considered important to the Abenaki people. Designed and realized through a rigorous process in partnership with Indigenous voices, the Perry Center will serve as a welcoming space for Tribal members and scholars to study and engage with the collection and will reimagine the Museum experience for all visitors: our local community, schoolchildren, and tourists.

“Shelburne is ideally suited for this project. Not only is the site a traditional place of cultural exchange for native people, Shelburne Museum is uniquely positioned to serve as a culturally competent steward of a nationally important collection,” said Thomas Denenberg, John Wilmerding Director and CEO of Shelburne Museum.

Preparations for the Perry Center began in 2020 when, as part of a measured evaluation of the Native American Initiative, Tribal members, culture bearers, and scholars were engaged to provide guidance in planning for the Perry Center and in the care and conservation of the collection, an effort that will carry on throughout the project.



Artist formerly known (Iowa), *Moccasins*, ca. 1860–70. Perry Collection of Native American Arts. M23.

“Vermont, especially Shelburne, has long served as a site of meeting and exchange among Indigenous peoples for thousands of years. The Perry Center for Native American Art will allow interaction with and housing of the Perry Collection and Abenaki cultural material to create a facility honoring that history. The Nulhegan Abenaki Tribe is proud to be partnering in helping to guide this amazing opportunity,” said Don Stevens, Chief of the Nulhegan Band of the Coosuk – Abenaki Nation.

The Perry Center for Native American Art is envisioned to be uniquely approachable and respectful of the Indigenous cultures on which it focuses and the important collection it houses. It will feature:

- Innovative permeable interpretative spaces that invite visitors to engage with objects in new and meaningful ways;
- Flexible gallery spaces that allow us to collaborate on thematic installations while promoting best practices in interpretation and conservation of Indigenous materials;
- Sustainable building and landscape design elements that reflect local Indigenous perspectives and the Museum's commitment to care for the environment and the land on which it stands.

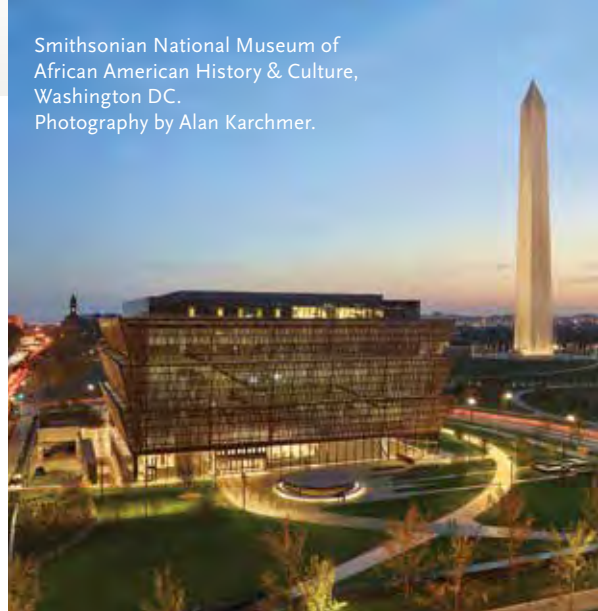
The Perry Center will become a fulcrum point for visitors as they navigate the familiar immersive experiences that make up the Museum. It will be an essential part of Vermont schoolchildren's education, and their experience will reshape assumptions about Indigenous life in America. The Perry Center and the collection it houses will provide a new cornerstone for Shelburne Museum's mission to be a broad educational project, diverse, and alive.

The Architect | David Adjaye

Since establishing Adjaye Associates in 2000, David Adjaye has crafted a global team that is multicultural and stimulated by the broadest possible cultural discourse. The practice has studios in Accra, London, and New York with work spanning the globe. Adjaye Associates' most well-known projects to date include the Abrahamic Family House, an interfaith complex in Abu Dhabi, UAE, and the Smithsonian National Museum of African American History and Culture (NMAAHC).

Other notable ongoing and completed projects include: Newton Enslaved Burial Ground Memorial in Bridgetown, Barbados; The Africa Institute in Sharjah, UAE; District Hospitals in multiple locations across Ghana; the Edo Museum of West African Art (EMOWAA) in Benin City, Nigeria; the Thabo Mbeki Presidential Library in Johannesburg, South Africa; a new home for The Studio Museum in Harlem, New York; 130 William, a high-rise residential tower in New York's financial district; and the new George Street Plaza, a public plaza community building and artwork in Sydney's Central Business District; a new facility for the Princeton University Art Museum; new headquarters for the International Financial Corporation (IFC) in Dakar, Senegal; the Marine Drive Accra in Accra, Ghana; the East County Library in Oregon; and the UK Holocaust Memorial and Learning Centre, situated in London next to the Houses of Parliament.

Smithsonian National Museum of African American History & Culture, Washington DC. Photography by Alan Karchmer.



The firm has received widespread recognition for its contributions to architecture. Adjaye was announced the winner of the 2021 RIBA Royal Gold Medal, considered one of the highest honors in British architecture for significant contributions to the field internationally.

Indigenous Stewardship

The Board of Trustees and Staff of Shelburne Museum recognize the unique responsibility presented with the stewardship of Indigenous material culture. For this reason, we have organized several institutional structures to ensure cultural competency. These include:

- a National Advisory Committee made up of enrolled members of Native American Tribes, scholars, curators, and culture bearers;
- an Exhibition Advisory Committee of source communicators on items in the collections;
- a cultural competency seminar funded by the National Endowment for the Arts;
- engagement with one of the premier Indigenous consultants to building projects in Canada;
- the addition of an Associate Curator of Native American Art funded by the Henry Luce Foundation.

Design and Construction Team

Construction of the Perry Center for Native American Art is comprised of a team that includes an architect of record, landscape architect, construction management, and civil engineering firm, including:

Architect: Adjaye Associates, Accra, Ghana; London, UK; New York, New York;

Architect of Record: Neumann/Smith Architecture, Southfield, Michigan;

Landscape Architect: Reed Hilderbrand, Cambridge, Massachusetts; New Haven, Connecticut;

Indigenous Consultants: Two Row Architect, Ohsweken, Ontario, Canada;

Construction Management: PC Construction, South Burlington, Vermont;

Civil Engineering: Civil Engineering Associates, South Burlington, Vermont.

Conservation Corner

As we considered the offered Perry collection, my awareness of collections care practices in other museums housing Native American collections underscored the importance of caring for intangible aspects of the items as well as the material. Conservation training historically has focused on the preservation and restoration of the tangible material of works of art and artifacts, and not necessarily the intangible aspects. Caring for the intangibles necessitates consultation with community members from the represented Tribes to inform the process.

In 2020, we were honored to receive a grant from the National Endowment for the Arts (NEA) to convene three virtual discussions with a group of five museum professionals and Native American artists who facilitate and participate in these sorts of collaborations. Many of our consultants in these discussions were involved in creating the School for Advanced Research's Guidelines for Collaboration which have become the standard in the museum field. We learned how we might adapt our collections care processes and what makes for a good collaborative experience. We then put what we learned into practice in discussions with weavers, one over Zoom with Stacey Williams (Tlingit) and with master basket maker Sherry Gould (Nulhegan Band of the Coosuk – Abenaki Nation), who visited in person with Chief Don Stevens of the Nulhegan Band of the Coosuk – Abenaki over two days. We gained valuable

insight about what they find important about baskets in Shelburne Museum's collection, and, from these experiences, I was able to draft Museum-specific processes to follow in arranging and documenting these conversations.

In September, we learned that we were awarded a Save America's Treasures (SAT) grant from the Institute for Museum and Library Services (IMLS) to continue the work begun under the NEA-funded project. The SAT grant supported six collaborative discussions with knowledgeable individuals from tribal communities represented within the Perry Collection. Like our other collections preservation efforts, this process of building a community around the Native American collections will be ongoing, and we are grateful IMLS is supporting us in this work.

NANCIE RAVENEL
Director of Conservation

Sherry Gould and Chief Don Stevens reviewing baskets with Director of Conservation Nancie Ravenel.



Al and Mariette Grayhawk (Nulhegan Band of the Coosuk–Abenaki Nation), *Maskwaiolagw (Birchbark Canoe)*, 2018. Birch, cedar, spruce, reed, maple, and ash, 23 x 212 x 40 1/2 in. Courtesy of Nulhegan Abenaki Tribe.



Maskwaiolagw (Birchbark Canoe)

As Shelburne Museum celebrates the gift of the Perry Collection of Native American art from communities throughout the country, we hope that this Abenaki canoe will continue to ground us in our local land and the Indigenous peoples who steward it. Shelburne Museum is located upon land sacred to the Western Abenaki people. Called N'dakinna, or "our homeland," this place has long served as an important site of meeting and cultural exchange. A maskwaiolagw, or birchbark canoe, was crucial to the travel that both nourished communities through hunting practices and facilitated relationship-building. This canoe is on long-term loan, courtesy of the Nulhegan Band of the Coosuk – Abenaki Nation. Visit the canoe, on view in the Pizzagalli Center for Art and Education, this summer.

Built from the Earth:

Pueblo Pottery from the Anthony and Teresa Perry Collection

JUNE 24–OCTOBER 22

Built from the Earth: Pueblo Pottery from the Anthony and Teresa Perry Collection highlights important items from the Perry Collection. The exhibition focuses on the skill and artistry of potters from eight of the Pueblo communities in New Mexico: Acoma, Cochiti, Laguna, Santa Ana, Santo Domingo, San Ildefonso, Zia, and Zuni. Built from the Earth will introduce visitors to the techniques of creating these works of art, discussing the historic methods rooted in the land and materials of New Mexico.



Maker formerly known [Haak'u (Acoma Pueblo)], *Polychrome Pot*, ca. 1885–95. Perry Collection of Native American Arts. PT37.

(far left) Maker formerly known [Haak'u (Acoma Pueblo)], *Acoma Polychrome Jar*, ca. 1840. Perry Collection of Native American Arts. PT48.



(middle) Maker formerly known [K'awaika (Laguna Pueblo)], *Polychrome Jar*, ca. 1865. Perry Collection of Native American Arts. PT50.

(left) Maker formerly known [Ts'iya (Zia Pueblo)], *Dough Bowl*, 1930–40s. Perry Collection of Native American Arts. PT13.

Built From the Earth is made possible thanks to generous support from Donna and Marvin Schwartz; Henry Luce Foundation; and the Institute of Museum and Library Services, Save America's Treasures.

Object/s of Play:

The Work of Cas Holman & Karen Hewitt

MAY 13–OCTOBER 22

Object/s of Play: The Work of Cas Holman & Karen Hewitt explores the creative processes of two award-winning American toy designers—a generation apart—who interpret the concept of open-ended play in their own unique ways. Instead of providing step-by-step instructions or written rules about how to engage with their toys, both Holman and Hewitt design playthings that encourage children to use their own imaginations, fostering creativity, ingenuity, and independent thinking.



Karen Hewitt, *Tinte*, 2007. Wood, paint, and plexiglass, 13 1/2 x 21 x 2 in. On Loan from Karen Hewitt. Photography by Andy Duback.

Karen Hewitt, *Thingamabobbin*, 1975. Wood, paint, and rubber, 11 3/4 x 3 3/8 x 4 in. On Loan from Karen Hewitt. Photography by Andy Duback.



Rigamajig Basic Builder Set, designed by Cas Holman, manufactured by Heroes Will Rise, Inc. Courtesy of the artist.

Pet Friendly:

The Art of Stephen Huneck

MAY 13–OCTOBER 22



Stephen Huneck, *Lap Dog*, 2002. Woodcut print, 25 1/2 x 18 1/2 in. Collection of Shelburne Museum, gift of the Friends of Dog Mountain, Inc. 2022-3.14. Photography by Andy Duback.

A self-taught woodcarver and printmaker, Stephen Huneck (1948–2010) developed a style distinctly his own. Over four decades working in St. Johnsbury, Vermont, Huneck moved fluidly among artistic media, experimenting in woodworking, painting, printmaking, children's books, and more. Central to the artist's practice was his keen sense of humor, an interest in transforming the ordinary into the extraordinary, and, frequently, the inclusion of dogs. While canines and their adoring humans appear regularly throughout Huneck's oeuvre, he also included a menagerie of other creatures in his art, including cats, birds, fish, and farm animals.

Utilizing simple forms, saturated colors, bold textures, and, at times, the written word, Huneck's multimedia artwork reveals how animals humanize people. Huneck was inspired by the world around him, but he also worked "from within," as he put it, drawing upon his strong bond with his dogs. *Pet Friendly: The Art of Stephen Huneck* explores the artist's innate ability to capture this complex, centuries-long relationship.

This exhibition is made possible thanks to generous support from Donna and Marvin Schwartz, Maplefields, and The Oakland Foundation.

Right Under Your Nose:

Children's Printed Textiles from the Collection of J.J. Murphy and Nancy Mladenoff

MAY 13–OCTOBER 22

Featuring selections from the collection of J.J. Murphy and Nancy Mladenoff, *Right Under Your Nose* is inspired by the more than 3,200 examples of children's printed textiles gifted to Shelburne Museum in 2020. Themes as varied as insects, alphabets, circus clowns, shadow puppets, the solar system, and a lumberjack beaver appear on these printed cotton handkerchiefs manufactured for children between the 18th and 20th centuries. Usually worn on or carried close to the user's body, these intimate, everyday objects taught lessons, instilled social and cultural standards, and sometimes even inspired a giggle while providing soothing relief for a runny nose. Close examination of these objects reveals technological innovations in manufacturing, shifts in understandings of children and the concept of childhood, the development of ideas like nationalism and cultural identity, the evolution of gender norms and racial stereotypes, and more.

Unidentified designer and manufacturer, *Lumberjack Beaver Child's Handkerchief*, date unknown. Printed cotton, 9 x 8 5/8 in. Collection of Shelburne Museum, gift of Nancy Mladenoff and J.J. Murphy. 2020-9.634. Photography by Andy Duback.

This exhibition is made possible thanks to generous support from Donna and Marvin Schwartz, J.J. Murphy and Nancy Mladenoff, and the Institute of Museum and Library Services Museums for America.



Pop Up: Inflated Sculpture

MAY 13–OCTOBER 22

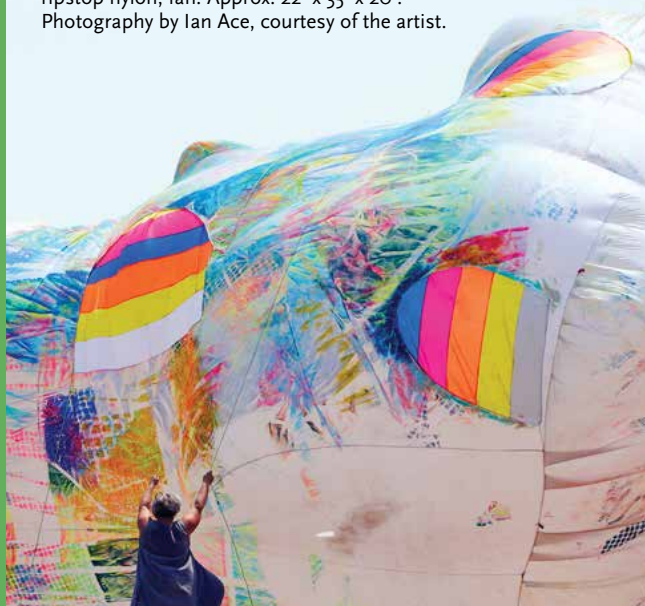
Inflated objects have long been at the forefront of innovative design and advancement. Since the 18th century, pneumatic structures have filled our skies and sprung up from the ground, defying traditional forms and, at times, gravity. Inflated structures began as aviation inventions, intended for warfare, surveillance, or travel. Today, inflated objects are ubiquitous in our daily lives, frequently incorporated into play and decoration, such as children's bounce houses, pool or beach toys, and blow-up chairs.

Pop Up: Inflated Sculpture celebrates contemporary inflatable art's versatility of design, materiality, and technology. Featuring three artists and artist teams leading the field of pneumatic sculpture—Claire Ashley, Pneuhaus, and Tamar Ettun—*Pop Up* will fill space both inside and outside Shelburne Museum. Every two months, a different artist will transform the museum's grounds, placing a new outdoor inflated artwork in conversation with nearby historic structures and environments. Additional multimedia artwork by each artist will create dialogue with the museum's historic collections at various indoor locations throughout the duration of the exhibition. With their large sensuous forms and bold pops of color, these sculptures convey playful humor and wonder while also facilitating discussions about larger sensory, sociopolitical, and cultural topics.

Due to the vulnerable nature of the materials, the outdoor sculptures will not be on view on days with excessive wind.

This exhibition is made possible thanks to generous support from Donna and Marvin Schwartz.

Claire Ashley, *Adam's Madam (Divided)*, 2021 Rooftop Installation at Kimball Arts Center, Chicago, IL. Spray paint, ripstop nylon, fan. Approx. 22' x 35' x 20'.
Photography by Ian Ace, courtesy of the artist.



New Director of Education



Shelburne Museum announced Jason Vrooman as Stiller Family Foundation Director of Education. He joins Shelburne from Middlebury College in Middlebury, Vermont, where he was Chief Curator and Director of Engagement, Diversity, Equity, and Inclusion at the Middlebury College Museum of Art.

"Jason is an engaged and a highly experienced museum educator who joins Shelburne Museum at an exciting time as museums reflect on relevance and reinvigoration in educational programming in the post-pandemic world," said Thomas Denenberg, John Wilmerding Director and CEO of Shelburne Museum. "I have long admired Jason's work at the Middlebury College Museum of Art and I'm pleased to welcome him to Shelburne Museum."

At Middlebury, Vrooman held two posts, most recently as Chief Curator and Director of Engagement, Diversity, Equity, and Inclusion and, prior to that, as Curator of Education and Academic Programs. In his role leading education and academic programs, Vrooman partnered with faculty across the curriculum to incorporate art into their syllabi, led trainings and tours for local K-12 teachers and students, expanded access to and diversified membership in Middlebury's student museum guide program, and promoted physical accessibility. He also developed an internship program preparing students for ethical and equitable careers in the arts. Among his duties as Chief Curator, he spearheaded new acquisitions, curated exhibitions, and chaired the committee charged with reinstalling Middlebury's permanent collection galleries to be more global and inclusive.

"I am thrilled to join Shelburne Museum's dynamic team at this time of growth," Vrooman said. "I believe deeply in art's ability to spark joy, deep personal reflection about our place in the world, and meaningful conversations between people of diverse backgrounds and perspectives. Shelburne's efforts to promote diversity, equity, accessibility, inclusion, and belonging are impressive; I look forward to supporting this work by striving to ensure that visitors of all ages, abilities, and interests feel welcome when connecting with the museum's incredible collections, exhibitions, grounds, and programs."

Vrooman completed his PhD at New York University's Institute of Fine Arts, where he wrote his dissertation on representations of gender and class in 19th-century French art. He received an M.A. from the Williams College Graduate Program in the History of Art (where he helped to conserve a Jackson Pollock painting as a Judith M. Lenett Fellow) and, earlier, earned a B.A. in Studio Art (with minors in Education and Psychology) from Middlebury College.

2023 Upcoming Events

A photograph of a two-story stone house with a gabled roof and a chimney. The house is surrounded by a lush garden with various flowers, including purple and pink blooms. The scene is set in a rural, wooded area under a clear sky.

Friday, May 12

Object/s of Play exhibition opening | 5:30–7:30 p.m.
Pizzagalli Center for Art and Education

Saturday, May 13

Museum opens for the season

Friday, June 2

Free First Friday Eve | 5–7:30 p.m.
Museum Buildings & Grounds

Sunday, June 4

Garden Stroll at Brick House | 2–4:00 p.m.
Brick House

Friday, June 23

Built From the Earth exhibition opening | 5:30–7:30 p.m.
Pizzagalli Center for Art and Education

Friday, July 7

Free First Friday Eve | 5–7:30 p.m.
Museum Buildings & Grounds

Saturday, July 15

Right Under Your Nose exhibition reception | 4–6 p.m.
The Dana-Spencer Textile Galleries at Hat and Fragrance

Saturday, July 29

Dinner By the Lake | 5:30–9:30 p.m.
Brick House

Friday, August 4

Free First Friday Eve | 5–7:30 p.m.
Museum Buildings & Grounds

Friday, September 1

Free First Friday Eve | 5–7:30 p.m.
Museum Buildings & Grounds

Thursday, September 7

Pet Friendly exhibition reception | 5:30–7:30 p.m.
Pleissner Gallery

Sunday, October 22

Museum closes for the season

Friday, November 24

Winter Lights opens

THANK YOU FOR SUPPORTING SHELBURNE MUSEUM

Every spring we share with you our Annual Report of Gifts, which marks the end of the Museum's Fiscal Year 23 on March 31. The list highlights the many generous donors to the Museum's Annual Fund and celebrates the many other ways the Museum is supported through loans, in-kind gifts, and sponsorships. All these streams of generosity are vital to the financial health of Shelburne Museum.

As the Museum embarks on an exciting and transformative major capital project with the Perry Center for Native American Art, your support is more essential than ever. On behalf of the Board of Trustees and staff, we thank you for making a difference in our community.



D. Scott Wise
Chair, Board of Trustees



Thomas Denenberg, PhD
John Wilmerding Director and CEO

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Join us from 5–7:30 p.m. for public events featuring live music, food trucks, and art inspired activities. Free First Friday Eve events are on the first Friday of the month.

June 2

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