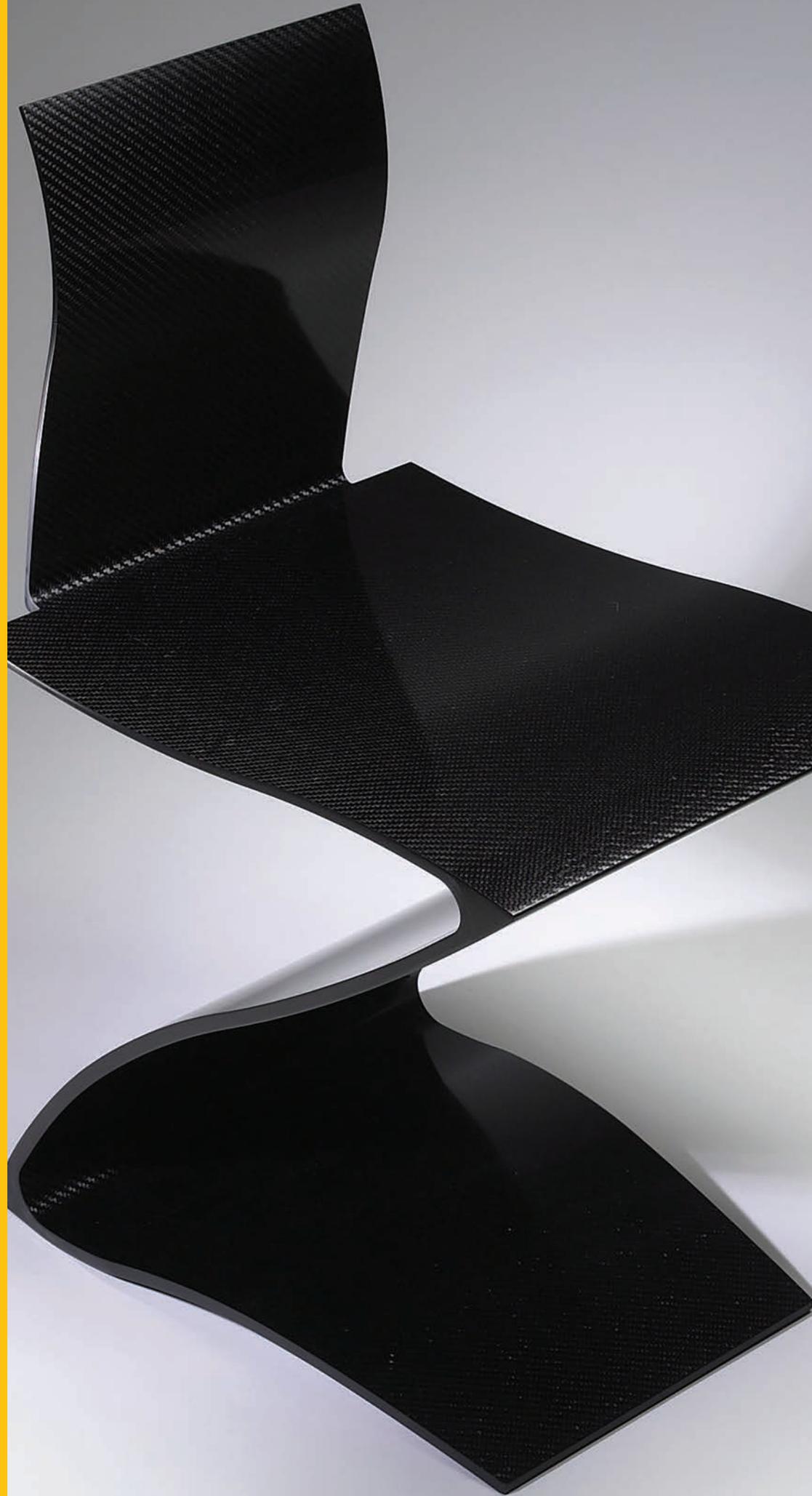


Bennington
museum

INSIDE



Volume 37 | Number 1



Over the last fifteen years, there has been a profound transformation taking place in the way things are made,

all across the world, and here in Bennington too. One of the most interesting aspects of this, for us, is actually how Bennington is tied in with the wider world. So it is very exciting for me to introduce Bennington Museum's spring exhibition – *3D Digital: Here and Now*.

This show is about “high tech” but it’s not high tech as we usually understand it—the virtual world of apps and programming. This show is emphatically about the physical world. It’s also about the profound impact that digital design and automated fabrication are having on making and manufacturing, both single objects, made by artists, and objects made thirty or thirty thousand at a time by industry.

Producing tangible, 3-dimensional objects using CNC routers, 3D printing, laser cutters, and even digital 3D weaving presents amazing new possibilities for designing and making shapes never possible before, for rapid prototyping, for speed and precision in fabrication, for making relatively small numbers of things without the cost of creating molds, and for keeping an almost infinite number of designs in your catalog, without having to hold any inventory.

Bennington Museum's spring exhibition is like no other, bringing together art, design, technology, and manufacturing, all things that Bennington has been famous for over the years, but usually not brought together in one exhibition.

On display are objects ranging from dolls made by R. John Wright in Bennington, to designs for 3D-printed housing for Mars designed by Güvenç Özel, a Bennington College graduate now practicing architecture in Los Angeles. Also included are a carbon-fiber medical treatment bed and the famous Z^o chair designed by Giovanni Pagnotta, manufactured by Kaman Composites - Vermont, Inc. and its predecessor Vermont Composites, both in Bennington; a Plexiglas necklace and a stone sculpture created by Bennington College faculty member Jon Isherwood; hangers manufactured by Nahanco in North Bennington; plywood chairs designed by Bennington College students; and an Airframe chair by Johnny Swing of Brookline, Vermont.

On the cover :

Z^o Chair, 2002
Designed by Giovanni Pagnotta (b. 1964)
Manufactured by Vermont Composites,
Bennington, Vermont, Solid carbon fiber with natural carbon finish, Courtesy of the designer

Director's Letter: 3D Digital Here and Now



NASA 3D-Printed Habitat, "Mission to Mars," 2015, Güvenç Özel (b. 1980), Digital simulation of 3D-printed Housing for Mars, Courtesy of the artist

On the surface, this show has a simple goal: to shine a light on the sophisticated 3D digital design and fabrication going on in Bennington right now. We also want to illuminate how things made in Bennington are having an impact around the globe. Nahanco ships millions of hangers a year from its plant in North Bennington. Abacus Automation is sending complex, highly sophisticated machines to Europe. Kaman Composites makes medical treatment beds and aviation parts that are used around the world. On a deeper level, this show also has the more ambitious goal of supporting economic development in the region. By making visible the amazing stuff going on in southwestern Vermont, we hope to inspire kids in high school and college to see a future here, to realize they don't have to move to Palo Alto or Saratoga to be cool and creative. They can be entrepreneurs and innovators right here. Finally, we also hope to be a connector. Through this show we are bringing together innovators in the local manufacturing community, and we are forging a triad of museum, academe, and industry that we think can be potent force for economic development in this region in the future.

Robert Wolterstorff
—Executive Director

New Acquisitions

Lucioni & Santo

Bennington Museum has recently acquired works by Luigi Lucioni (1900-1988) and Pasquale "Patsy" Santo (1893-1975), both Italian-American artists living and painting in Vermont in the mid-20th century. But the similarities stop there, as the two men could hardly have been more different.

Luigi Lucioni showed an aptitude for drawing from an early age. When he was ten, his family immigrated to America where he attended Cooper Union and the National Academy of Art. In 1932 he became the youngest artist to have a painting purchased by the Metropolitan Museum of Art. Although his primary home was in New York City, he fell in love with Vermont where the mountains reminded him of his native Italy. In 1939 he bought a house in Manchester and he painted meticulous views of the surrounding landscape.

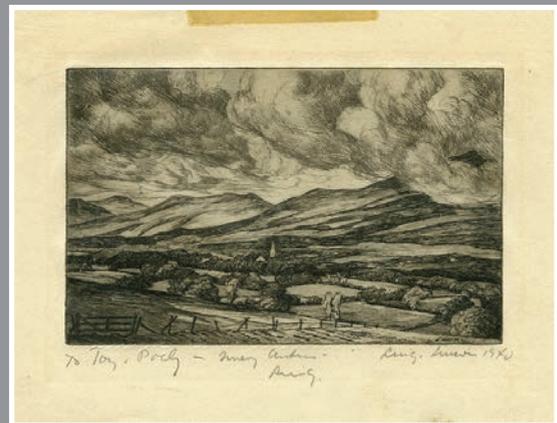
In the 1940s Luigi Lucioni created etchings to be used as Christmas cards for a small circle of close friends. Jennifer Hardy Speer has given five of these etchings that were sent to her parents Tony and Polly Hardy. The Hardys lived in Manchester, Vermont and had deep connections to the local artistic community. Lucioni's etchings are like his paintings, with a level of detail that the artist called "super realism."

Patsy Santo came to the United States at the age of 20 and worked a variety of jobs before settling on house painting as a career. He painted an occasional screen for clients and family. He was self-taught as an artist, and first publicly displayed his artwork at the State Fair in Rutland in 1937, where it caught the eye of artist Walt Kuhn. Kuhn encouraged Santo to pursue art and advocated for him at galleries in New York City. His work was often shown with other "modern primitive" folk painters such as Grandma Moses. Most of his scenes depict Bennington area landscapes.

Santo also made meticulously detailed landscapes, but where Lucioni never included figures, people were an integral part of Santo's scenes. *Ice Capers*, recently bequeathed to the museum by Jeanne Overstreet, shows children skating on a frozen pond. The site of the pond is now part of the property owned by the Vermont Veterans Home, where the deer park is located. This painting is on view in the John T. Harrison, Jr. Orientation Hall.

Although they followed completely different paths to success, both Luigi Lucioni and Patsy Santo masterfully depicted the essence of Vermont and we are proud to add their works to the permanent collection of the Bennington Museum.

Callie Stewart
—Collections Manager



Luigi Lucioni (1900-1988)
Manchester, 1940

Engraving, 5 ½ inches x 7 ¾ inches
Bennington Museum Collection
Gift of Jennifer Hardy Speer



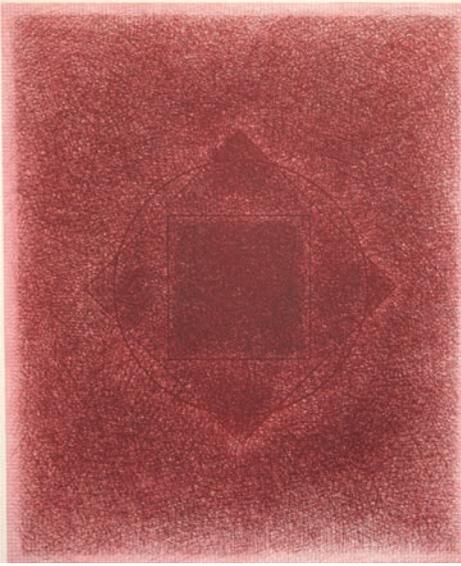
Luigi Lucioni (1900-1988)
Winter Shadows, 1942

Engraving, 5 ½ inches x 7 ¾ inches
Bennington Museum Collection
Gift of Jennifer Hardy Speer



Pasquale (Patsy) Santo (1893-1975)
Ice Capers, 1943

Oil on canvas, 20 inches x 28 inches
Bennington Museum Collection
Bequest of Jeanne S. Overstreet



Exhibitions



through May 1
Works on Paper Gallery

Centers, Circles, Squares, Grids, Works by Vincent Longo, 1958-1976 is installed chronologically and thematically to show Longo's journey during a period when his works shifted dramatically from the organic abstraction of his enormous early woodcuts, represented by *Swinging White*, 1958 (Bennington College Collection) to centered images inspired by the Buddhist mandala, including *Yantra II*, 1965 (Bennington Museum Collection) and *Second Plan*, 1966 (on loan from the artist).

March 26 through June 15
Parmelee and Limric Galleries

3D Digital: Here and Now showcases the burgeoning use of 3D digital technology in art, design and manufacturing right here (in Bennington, VT) and right now. In collaboration, Bennington College, Bennington Museum, and industrial partners including Nahanco and Kaman Composites, are putting local innovation on view with the goal of inspiring more young entrepreneurs to put down roots in Bennington, and advance economic development in the region. This exhibition is supported by Abacus Automation and Global-Z.

April 23 through July 10
Regional Artists Gallery

The works in **Out of This World** suggest lush abstract landscapes with layers of paint and a variety of found print material. Sally Gil's work is colorful, playful, poetic, and embraces the endlessness of the cosmos as well as the minutiae of everyday.

July 2 through November 6
Parmelee and Limric Galleries

Milton Avery's Vermont is the first exhibition to take a focused look at the work this prominent American modernist created based upon his summers spent in southern Vermont, from the mid-1930s through the mid-1940s. See page 5 for exhibition preview. On view will be works from The Sally and Milton Avery Foundation; the Milton Avery Trust; National Gallery of Art, Washington, D.C.; Neuberger Museum of Art, Purchase College, State University of New York; the Peabody College Collection, Vanderbilt University Fine Arts Gallery; and private collectors who wish to remain anonymous. Join us July 8, 5:00 - 8:00 pm as we celebrate the opening of this wonderful exhibit.

throughout the year

Works on Paper Exhibits are on display throughout the year. From May 7 through July 30, **it is all a mystery**, works by Marcy Hermansader feature a selective retrospective of four distinct bodies of work dating from 1981-2015. August 6 through October 30 - Works by Duane Michels



1. Vincent Longo, *Yantra II*, 1965. Etching in red ink. 18 7/8 x 15 5/8 inches. Bennington Museum Collection
2. Sally Gil, *Two Stellar Women*, 2013-2015. Collage, acrylic, casein, and house paint on paper. 60 inches x 58 inches. Courtesy of the artist
Exhibitions made possible in part by the S. Lane Faison Jr. Exhibition Fund.



Milton Avery (1885-1965) *Blue Trees*, 1945. Oil on canvas, 28 x 36 inches. Collection Neuberger Museum of Art, Purchase College, State University of New York. Gift of Roy Neuberger. © 2015 The Milton Avery Trust / Artists Rights Society (ARS), New York. Photo Credit: Jim Frank

Milton Avery's Vermont

July 2 through November 6, 2016

Milton Avery's Vermont takes the first focused look at the work this prominent American modernist created based on six summers of intense activity in southern Vermont between 1935 and 1943. Avery regularly spent his summers traveling with his family in search of new material, and may have been drawn to Vermont by his friend Meyer Schapiro, one of the foremost art historians of the twentieth century. Noted for his simultaneous commitment to exploring the formal, abstract qualities of art and creating representational images drawn from his daily encounters with people and places, Avery captured his family's summer activities and his personal response to the Vermont landscape in works characterized by bold, gestural marks and bright, non-associative colors. *Milton Avery's Vermont* examines Avery's artistic process through pencil sketches executed *en plein air*, fresh watercolors based on his sketches, and major oil paintings.

This exhibition will be accompanied by a beautifully illustrated 80-page catalogue with essays by Karen Wilkin and Jamie Franklin. Available June 11, 2016.

Grandma Moses: American Modern

Shelburne Museum

June 18, 2016 through October 30, 2016

Bennington Museum

July 1, 2017 through November 5, 2017

Grandma Moses: American Modern is a long-overdue exhibition reexamining the beloved American artist Anna Mary Robertson "Grandma" Moses, and reestablishing her place within the canon of mid-century American modernism. This multi-venue exhibition counters Moses' marginalization as a "folk" artist and a phenomenon within popular culture. Through the presentation of fresh research and in-depth analyses of Moses' celebrated artworks and unique painting techniques, the exhibition and catalogue will address the myth of the self-taught artist through a modernist lens. *Grandma Moses: American Modern* also contextualizes Moses within the art world of the 1930s - 1960s by pairing her paintings with the work of fellow "folk artists" as well as modernist contemporaries associated with "high art." In addition to featuring paintings from the permanent collections of Shelburne Museum and Bennington Museum, *Grandma Moses: American Modern* will include key paintings and ephemera by iconic artists such as Joseph Cornell, Helen Frankenthaler, Edward Hicks, Morris Hirshfield, Joseph Pickett, and Andy Warhol.

Jamie Franklin

— Curator



Anna Mary Robertson "Grandma" Moses (1860-1961), *Autumn*, 1957 Oil on pressed wood, 11.5 x 15.5 inches, Bennington Museum Collection, Gift of Rachel Cottrell, Copyright © 2016, Grandma Moses Properties Co., New York

Coming in June, 2016

New Paintings in Grandma Moses Gallery

As many of the paintings from Bennington Museum's permanent collection head to the Shelburne Museum for their launch of *Grandma Moses: American Modern* (June 18, 2016), Bennington Museum has a unique opportunity to bring our visitors paintings by Grandma Moses that have never been on view here before. Beginning this June, our permanent gallery will feature a selection from the series *The Night Before Christmas*, on loan from Galerie St. Etienne in New York City. Then, summer 2017, Bennington Museum will have the distinct pleasure of combining these paintings with those in *Grandma Moses: American Modern*, offering three galleries with over 65 works by the famous artist.



On December 1, invited guests and participating artists in The Festival Reimagined Exhibition got together to celebrate the exhibition's opening. The artists reimagined, reinterpreted, or responded to the 4-foot *Memory Ware Tower*, one of the focal points of the Grassroots Arts exhibition and one of the newest pieces in the museum's collection. All who attended celebrated the exhibition and enjoyed the gallery talk by curator Jamie Franklin.



Events

Jack Mallory's eyes were wide as he spoke with Santa during The Festival Reimagined Family Day.





This past fall at our annual Members' Dinner in the Ada Paresky and Paul Paresky Wing, Galerie St. Etienne of New York City received the General Stark Award, while the Walloomsac Society Award, now in its 25th year, was presented to mother and daughter Rosamond van der Linde and Polly van der Linde, founder and current owner respectively, of Summer Sonatina.



Above left: The Hiland Hall Award is not given annually, but only when the museum sees an individual of extraordinary merit whose contributions have benefitted both Bennington Museum and the Bennington community. This year it went to Tyler Resch, widely published Vermont historian, former editor of *The Bennington Banner*, and currently Research Librarian of the Bennington Museum. Pictured above: Bruce Lierman shares a moment with Judy Kniffin at the Members' Dinner.



We didn't think we could top last year's attendance and income, but this year's Festival Reimagined Gala surpassed all expectations and was the highlight of the holiday season. Above: Jack Leonard speaks with Meg Woolmington at The Festival Reimagined Gala.

Right: Joined by family members Teresita McCarty, Tess McCarty-Glenn, and Thomas Franich, are Ursula C. McCarty and David Evans.



Below: Friends and guests enjoy The Festival Reimagined Gala.



From the Curator



Gilded Age Vermont Gallery at Bennington Museum. View of Bradford sofa and paintings. Bennington Museum, Bennington, VT

The Bradford Family and Aesthetic Taste in Gilded Age Vermont

The Bradford Mill, more formally the H. E. Bradford Company, though one of the best remembered of Bennington's manufacturing companies from the mid-to-late 1800s, was just one of dozens of factories operating in the town during that time. In fact, Bennington was a leading industrial hub in northern New England from the mid-nineteenth century through the mid-twentieth century. At its height around 1890, the town was home to nearly three dozen individual mills along a two-mile stretch of the Walloomsac River, which provided a ready and renewable power source. Companies based in Bennington manufactured everything from woolen underwear, paisley shawls, sewing needles, carpenter's squares, and furniture, to paper, pottery, precision mechanical parts, stereographs and automobiles.

With this industrial boom came economic prosperity. Owners of the mills, including the Bradfords, built glorious homes, often a stone's throw from their factories, and filled them with beautiful art, furniture, and decorative objects. Further wealth poured into the town during this era via summer residents, many from the Troy and Albany, New York, area, who built new summer "cottages" or refurbished existing, often historically significant, homes. A new permanent gallery at the Bennington Museum, *Gilded Age Vermont*, opened on July 20, 2013, highlighting the industrial and cultural innovation of this region's "Gilded Age" — a phrase coined by Mark Twain in 1873 for the period after the Civil War — through objects that were either made or owned in Bennington and the surrounding region or created by artists with connections to the area.

One of the highlights of the gallery is a vignette of art and furniture originally owned by the Bradford family. The group of Bradford-owned objects is anchored by an exquisitely carved and upholstered sofa and a large marble-topped table. These are highlights of a larger suite of parlor

furniture, of which the museum owns two side chairs, two armchairs, and a smaller marble-topped side table. The suite is believed to have been purchased by Henry E. Bradford (1819-1878) as the original furnishings of his home, which was built in 1861 and is still standing on the corner of East Main Street and Bradford Street, directly across from the Bradford Mill. The furniture, designed in the Renaissance Revival style popular at the time, is top of the line for the period, featuring dramatic, expertly executed carving and delicate incised designs embellished with gilding. The suite was likely purchased from a furniture maker in either Boston or New York, who created matching woodwork throughout the house, including mirrors, valences and moldings, much of which still survives. With the introduction of the railroads to Bennington in the 1850s, the town's wealthiest residents typically purchased luxury goods manufactured or retailed in these large metropolitan cities, as transportation became fairly easy and there were few artists/craftsmen who could design or produce objects of this caliber in Vermont.



William Van Zandt (1863-1937), William H. Bradford in a horse-drawn sleigh, Oil on canvas, 22 ½ inches x 35 ½ inches, Gift of Henry Edwards Bradford, Bennington Museum Collection

The Bradford suite bears similarities to furniture made by John A. Ellis (d. 1869), who owned and operated a large furniture factory in East Cambridge, Massachusetts, just across the Charles River from Boston, from the early 1850s until his death in 1869. Ellis is known to have designed and manufactured custom furniture and woodwork for families like the Bradfords. While a definite attribution of the Bradford furniture and interior woodwork to Ellis is not possible at this time, it is interesting to note that another prominent Bennington family, the Parks, are believed to have purchased furniture from Ellis for their mansion in North Bennington, now known as the Park-McCullough House, built in 1864-1865.

Hanging above the sofa in the new gallery are three paintings commissioned and owned by William H. Bradford (1854-1929), who took over ownership of the mill after his father's death. The paintings include a pair of highly personalized still lifes by William S. Reynolds (d. 1903), dating to about 1895, and a portrait of William H. Bradford by William Van Zandt (1857-1942), dated 1894.

Not much is known about William S. Reynolds, but Bradford's still life paintings suggest the strong influence of American artists William Harnett (1848-1892) and John Peto (1854-1907). Both Harnett and Peto specialized in *trompe l'oeil* (fool the eye) paintings that featured highly detailed depictions of objects from everyday life, such as the smoking and drinking accoutrements in the pair by Reynolds, and objects that appear to project out of the canvas, such as nails, string or folded pieces of paper. The still lifes were clearly commissioned directly from the artist by Bradford, as they have multiple



William S. Reynolds (d. 1903), *The Banner*, circa 1895, Oil on panel, 13 inches x 17 inches, Gift of H.E. Bradford Family, Bennington Museum Collection

personal references. *The Banner* depicts *The Bennington Banner*, March 19, 1895 issue, set amidst a plethora of smoking paraphernalia. In the upper left hand corner, seemingly tucked between the painting and the frame, is what appears to be a piece of paper inscribed "Smoking Not/Allowed Here/H.E.B. & Co.," the "Not" having been crossed out and the "H.E.B. & Co." obviously referencing the mill. The other painting in the pair

depicts a similar piece of paper inscribed "The Battlefield" tucked against its upper left corner. *Trompe l'oeil* paintings of this type often included witty visual and/or written puns or double meanings, and while the latter inscription may refer to the painting's depiction of a disheveled array of broken glass, spent matches and used cigars, it may also refer to Bennington's famed eponymous battle.

William Van Zandt and his father, Thomas Kirby Van Zandt (1814-1886), were renowned animal painters from the Albany, New York,

area. In addition to portraits of horses and other livestock owned by New York's upper crust, they were both known for paintings of their wealthy patrons in horse-drawn sleighs. In addition to the portrait of William H. Bradford in a landscape by William Van Zandt, the museum has in its collection a painting of Captain Hamilton Leroy Shields (1823-1889), a native of Troy, New York, who owned homes in Bennington, by Thomas Kirby Van Zandt. These images epitomize Vermont's Gilded Age in their depiction of Bennington's wealthy industrialists and part-time residents dressed to the nines as they elegantly float through wintry landscapes behind their beautiful equine companions, seemingly frozen in time.

Jamie Franklin –Curator
Adapted from the *Walloomsack Review*, Vol 12, Autumn, 2013



On the Trail

With the return of spring, work is resuming on the George Aiken Wildflower Trail in the Hadwen Woods. The project, which has been underway since 2009, is creating a large and lively woodland garden of native plants, ferns and shrubs in the woods and pasture owned by the museum. The work is being done entirely by volunteers, many of them museum members and area Master Gardeners. Most of the Saturday morning sessions run for only an hour, from 9 am to 10 am, and often there are Wednesday afternoon sessions as well. In addition to planting, weeding, watering, removing invasive plants and improving the trails, the plans for 2016 include adding two more unique stone benches by Vermont artists, putting a drinking fountain near the

entrance, and creating hand-held maps to guide visitors along the trails. More information about this project can be found in the Visit section of the museum's website.

Interested in working with us, even on an occasional basis? Contact one of the project co-chairs, Sara Bonthuis at sarabonthis@gmail.com or Jackie Marro at jcmintv@hotmail.com. It is fun work, good exercise, a social gathering, and also a learning experience, with the volunteers sharing information about all aspects of gardening.

Tony Marro
— Trail Volunteer

From the Development Office

I wouldn't be doing my job if I didn't encourage not-yet-members to consider joining the Bennington Museum family. The tangible benefits of becoming a member are many, but let me highlight a few here. As a member you can visit the museum as often as you like, and in some cases bring guests, free of charge. Experience creative and challenging exhibitions - ten or more changing shows every year. This spring, *3D Digital; Here and Now* is a collaborative effort between the museum, Bennington College and local industry. *Milton Avery's Vermont*, opening July 2, will include work by this prominent American modernist that was inspired by the summers he spent in Jamaica, Vermont in the 1930s and 1940s. Vermont landscape paintings we can all relate to.

At the Contributing Level (\$100) and above you receive the benefits of NARM (North American Reciprocal Museum). You can visit more than 800 museums for free! All members will receive all mailings and be privy to "inside" information

about **your museum** – the Bennington Museum. You will receive discounts on ticket prices to select events, and more! The intangible benefits are harder to quantify, but suffice it to say that Bennington Museum members enjoy the benefit of being part of a rich community of inspired and inspiring learners, creators, and innovators.

If you are currently a member of Bennington Museum, I hope you are enjoying your membership and taking advantage of all that it offers. If you know someone who would be interested in membership, please share this information with them. Simply complete the application form below and mail it to Bennington Museum, 75 Main Street, Bennington, VT 05201 or call me at (802)447-1571.

I look forward to hearing from you!

Jeanne Conner
–Director of Development

Join the Museum!

Membership Application

Visit our website for a complete list of benefits.

Name to appear on your card

Name: _____

(Individual Membership : one name. Other levels: two)

Address: _____

Phone: _____

Email: _____

Bennington Museum is the recipient of an \$18,800, 2015 Vermont Historic Preservation Grant that will partially fund an important exterior restoration project. Please consider an additional \$25 contribution in support of this much needed project.

I would like to donate an additional \$25 towards the exterior restoration project.

Bennington Historical Society Membership

Individual \$10 Family \$15

Membership Type

Personal

- Individual \$50
- Family \$75
- Contributing \$100
- Sustaining \$200
- Director's Circle \$300
- Director's Circle Gold \$600

Business

- Non-Profit \$80
- Contributing Corporate \$100
- Sustaining Corporate \$200
- Director's Circle Corporate \$300
- Director's Circle Corporate Gold \$600

Payment

Total Amount Enclosed: \$ _____

- A check made out to Bennington Museum enclosed
- Charge my credit card
 - AmEx MCard VISA Discover

Card no. _____

Exp. Date _____

Security Code _____

Signature _____

Calendar



---Programs *and* Events

Friday, May 6
4:00 p.m.

Stoneware Collectors Meeting – Join us as Dr. John Sladek, Jr., retired Professor of Neurology, Pediatrics and Neuroscience at the University of Colorado, School of Medicine in Denver, and one of the preeminent collectors of Rochester stoneware offers a fascinating presentation on the early Rochester potteries including the Burger and Harrington potteries.

Saturday, June 11
2:00 p.m. – 3:30 p.m.

Music at the Museum concludes its first series with Repast, an ensemble that brings their spirited approach to Baroque music from New York City to Bennington. They will share JS Bach's *Musical Offering* performed on period instruments including harpsichord, viola, flute, cello, and violin. In addition to the wonderful music, they will present the intriguing story behind the creation of *Musical Offering*. Free and open to the public.

Friday, July 1, August 5, and September 2
5:00 p.m. to 8:00 p.m.

First Friday – We are open late and offer “Pay What You Wish” admission. On August 5 join us for our **“Tattoo Two”** second annual Living Exhibition: Tattoo Body Art featuring live models showing their art and sharing their stories. See some of the best work in the area. Become inspired to take your new ideas to your favorite tattoo artist to be inked, or just enjoy the exhibition. Join us and share your body art (and story if you wish) as well. Models must apply in advance. Cash bar, music selected by the models, and more. Contact Deana Mallory at (802)447-1571.

Friday, July 8
5:00 p.m. to 8:00 p.m.

Summer Party – Milton Avery's Vermont is the first exhibition to take a focused look spent in southern Vermont, from the mid-1930s through the mid-1940s. Join us for our annual mid-summer bash when we will enjoy seasonal favorites in food and drink and the beauty of Vermont seen through Avery's eyes.

Third Sunday of Each Month

Bennington Historical Society Meetings are normally held the third Sunday of each month from 2:00 pm to 4:00 pm in the Ada Paresky Education Center located on the second floor of the Bennington Museum. Each meeting explores a wonderfully interesting topic on the history of Bennington and the area. Watch for details.

Sponsors



The Bennington School
Campion Family
William J. Fisk, Attorney
GVH Studio

Hoisington Realty
Kevin's Sports Pub & Restaurant
Tom Lyons & Family
Raymond Bolton Law Office

Southwestern Vermont Medical Center
Walmart
Wills Insurance



Coming Soon

New in the Grandma Moses Gallery
Selection of paintings from
The Night Before Christmas series



Anna Mary Robertson "Grandma" Moses (1860-1961), *Christmas Garden*, 1960, Oil on pressed wood, 12 inches x 16 inches, Copyright © 2016, Grandma Moses Properties Co., New York

Looking Ahead ...

For additional events see page 11.

through June 15

May 6

June 11

July 2 through November 6

July 8

August 5

September 3 – October 10

Opening Fall, 2016

3D Digital: Here and Now

Stoneware Collectors Meeting

"Music at the Museum"

JS Bach's *Musical Offering*

Milton Avery's Vermont

Summer Party

Tattoo Two

Living Exhibition: Tattoo Body Art

Jane Stickle Quilt

Vermont Life Gallery

