

IMPACT REPORT

2025-26



THE TROUT GALLERY

THE ART MUSEUM OF DICKINSON COLLEGE

CARLISLE, PENNSYLVANIA



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BY THE NUMBERS

10,892

Visitors

155

Public Programs, Events
and Tours

38

Student Participants in
the Trout Workshop

6,226

Visitors on Guided Tours

22

Student Interns

6

New Exhibitions
Opened

162

Dickinson Classes at the
Museum

24

Unique Majors of
Student Interns

6

Exhibition Catalogues
Published

2,383

Dickinson Students in
Classes at the Museum

387

Teaching Opportunities
for Dickinson Students

582

Objects from the
Permanent Collection
Exhibited and Used in
Classes

53

Dickinson Professors
Who Taught Classes at
the Museum

209

Tours and Classes
Taught by Dickinson
Students

60

New Acquisitions

28

Unique Departments/
Programs Represented
in Class Visits

4,773

Visitors Taught by
Dickinson Students

2,709

Followers on Social
Media

A MESSAGE FROM
THE DIRECTOR

As I write this letter, construction is underway for a new building that will provide opportunities to engage with more art on the campus at Dickinson College. In addition to donating nearly 200 works of art, benefactor Samuel G. Rose '58 is generously funding the construction of a building that will house the Jim Thorpe Center for the Futures of Native Peoples and the Samuel G. Rose '58 Art Gallery. Beginning in fall 2027, The Trout Gallery and the Samuel G. Rose '58 Art Gallery together will form a larger museum experience. Amidst this excitement and planning for state-of-the-art exhibition spaces and storage facilities, The Trout Gallery continued to serve as a **vital laboratory for interdisciplinary exploration, global understanding and civic engagement**. As the art museum of Dickinson College, our mission is to create dynamic encounters with art that cultivate creativity, cultural understanding and academic innovation. By engaging students, scholars and our regional partners in Pennsylvania and beyond, we leverage our collections to build the empathy and agency required to forge a more equitable world.

During the 2025-26 academic year, The Trout Gallery proudly mounted exhibitions that reflected cross-disciplinary perspectives; provided opportunities for our students and faculty to engage in innovative research, teaching, and learning; and engaged with 22 student interns who developed a variety of professional skills and offered programs for all ages in our local community.

This report highlights many of the achievements of the past academic year, with an emphasis on the meaningful impact on and collaboration with Dickinson College faculty across departments and programs. We are profoundly grateful for the support we receive from donors, alumni, faculty, staff, students and our wider community, so that we can continue to center student learning in all exhibitions, collections, programs and internships.

Shannon Egan P'27
Executive Director of Dickinson Galleries



EXHIBITIONS

As a teaching museum, The Trout Gallery's exhibitions promote curiosity, collaboration, and understanding through active engagement with communities, ideas, and artworks. The Trout Gallery installed 6 exhibitions in the 2025-26 academic year. Many of the exhibitions are curated by Dickinson College students; one features the work of Dickinson College senior studio art majors; and all reflect the academic mission of the college.

All exhibitions are accompanied by full-color printed catalogues.



IMPRINT: SELECTED GIFTS FROM ERIC DENKER '75

June 13–Sept. 13, 2025

This exhibition celebrated one of The Trout Gallery's most generous donors: art historian, curator, educator, and Dickinson College alumnus Eric Denker '75, Ph.D. Since his graduation from Dickinson College 50 years ago, Dr. Denker earned his doctorate from the University of Virginia, worked as a senior lecturer at the National Gallery of Art in Washington, D.C., and served as the curator of prints and drawings at the Corcoran Gallery of Art. Over the decades, The Trout Gallery has received nearly 900 objects from Dr. Denker. The breadth of Dr. Denker's giving reflects his own passions as a collector and also leaves a significant imprint upon the community by fostering a deeper understanding of the arts across time periods and cultures.

Opposite: Winslow Homer (American, 1836-1910), *Art Students and Copyists in the Louvre Gallery, Paris*, from *Harper's Weekly*, vol. VII, 1868, wood engraving on paper, 9 x 13.75 in. (34.9 cm). Gift of Eric Denker, Class of 1975



TO LISTEN DEEPLY

June 13–Dec. 13, 2025

While most works of art engage with the senses of sight and touch through their form (texture, materiality, shape), *To Listen Deeply*, curated by Trout Gallery intern Sophy Nie '25, examined how sound is a key component for diverse works of art. Taking inspiration from American experimental composer Pauline Oliveros' "deep listening" philosophy, which encourages a heightened awareness of our sonic environment, this exhibition invited viewers to engage with the works of art on multiple sensory levels and to pay attention to perceived visual and acoustic vibrations—in other words, to listen deeply.

Opposite: Manuel Alvarez Bravo (Mexican, 1902–2002), *Violin Huichol*, 1979, Gelatin silver print on paper, 8 x 10 in. (20.32 x 25.4 cm), The Trout Gallery, Gift of Lawrence and Carol Zicklin, 1986.1.2.2



WENDY RED STAR: HER DREAMS ARE TRUE

Sept. 26, 2025–Feb. 7, 2026

Her Dreams Are True presented a new perspective on the role of archives, museum collections and personal memory in Apsáalooke (Crow) artist Wendy Red Star's prints and photographs. Throughout her large body of work, Red Star reconsiders and liberates archival photographs and materials from a fixed historical moment.

This exhibition offered visitors with an opportunity to see the artist's recent works that recontextualize hand-painted illustrations of artifacts in the Denver Art Museum's Indigenous collection. Red Star juxtaposes these cultural belongings with her own photographs of the Crow Nation's annual fair in Montana. Red Star's digital collages from her *Bíluuke* series create new contexts and ways of understanding Apsáalooke heritage items found in different public collections. More than a meditation on the past, Red Star's archival work looks to the future and reimagines the meaning of rematriation.

Red Star was the recipient of Dickinson College's prestigious Arts Award. On Nov. 7, 2025, at 7 p.m., Dickinson College President John E. Jones III '77, P'11, presented the Arts Award to Wendy Red Star in Rubendall Recital Hall, Weiss Center for the Arts. The public presentation included a welcome by Amanda Cheromiah, Ph.D. (KawaiKa-Laguna Pueblo), Executive Director of the Jim Thorpe Center for the Futures of Native Peoples, and an interview between the artist and Shannon Egan, Executive Director of Dickinson College Galleries.

An exhibition catalogue with essays by Laura Furlan and Darren Lone Fight, edited by Shannon Egan, was selected for distribution by D.A.P./Artbook.

Opposite: Wendy Red Star (Apsáalooke (Crow), born 1981), *Her Dreams Are True (Julia Bad Boy)*, 2021. Six-color lithograph on Somerset Satin soft white, with archival pigment printed *chine collé* on mulberry paper, edition 15 of 25, 20.25 x 20 in. (51.4 x 50.8 cm). Image courtesy of the artist and Sargent's Daughters © Wendy Red Star.



A MEASURE OF VALUE

Jan. 16–April 4, 2026

From ancient coins to contemporary prints, the diverse selection of objects on display in this exhibition considered the dynamic relationship between artistic and economic notions of value.

Curated by Allie Gonzalez '26, this exhibition featured work by artists Faith Ringgold, Sue Coe, Andy Warhol and the Guerrilla Girls, among others, as well as a selection of ancient Roman coins and Ashanti, Afo and Lega currency objects.

Opposite: Jennifer Ling Datchuk, *Money Honey*, 2017. Archival digital print, 48 x 36 in. The Trout Gallery, purchase made possible by the Friends of The Trout Gallery and the Burgess Institute for the Global Economy, Dickinson College, 2025.40.



DISSECTING LOCOMOTION

Feb. 20–April 4, 2026

This exhibition, co-curated by senior art history students Abigail Allport, Anna Radigan and Lena Rimmer under the direction of Professor of Art History Elizabeth Lee, examined Eadweard Muybridge's groundbreaking scientific and photographic project *Animal Locomotion*. Completed at the University of Pennsylvania in 1887, *Animal Locomotion* recorded the movements of athletes, artists' models and medical patients as well as both wild and domesticated animals, addressing fundamental questions about bodies in motion and depicting movement in a manner that influenced early cinema.

Opposite: Eadweard Muybridge, *Plate 627 from "Animal Locomotion,"* 1887, Black and white photograph, dry plate process on paper, 13.75 x 19.375 in., The Trout Gallery, Gift of Samuel Moyerman, 1987.4.76.

Above: Abigail Allport '26, Lena Rimmer '26, and Anna Radigan '26 examining nineteenth-century optical devices for display in the exhibition.



GIVE UP THE GHOST: SENIOR STUDIO ART MAJORS EXHIBITION

April 17–May 17, 2026

Throughout a yearlong seminar, senior studio art majors engage in sustained and critical studio inquiry that results in the creation of ambitious and cohesive bodies of artwork, a selection of which was included in this end-of-year thesis exhibition. This exhibition featured works by senior studio art majors Sarah R. Coates, Izzy Enrique, Johnny Nguyen, Miranda Sipe, Larry Vandyke, Chris Vill and Inés Zamora under the collective direction of Dickinson's studio art faculty.

Opposite: Izzy Enrique, *King No More*, Acrylic ink, acrylic paint, colored pencil, 22 x 30 in.

Above: Photograph of senior studio art majors: Sarah R. Coates, Izzy Enrique, Johnny Nguyen, Miranda Sipe, Larry Vandyke, Chris Vill and Inés Zamora.

THE COLLECTION



Roberto Lugo (American, born 1981), *Ain't I*, 2025, glazed stoneware. Purchase of the Friends of The Trout Gallery, 2026.3.a-b

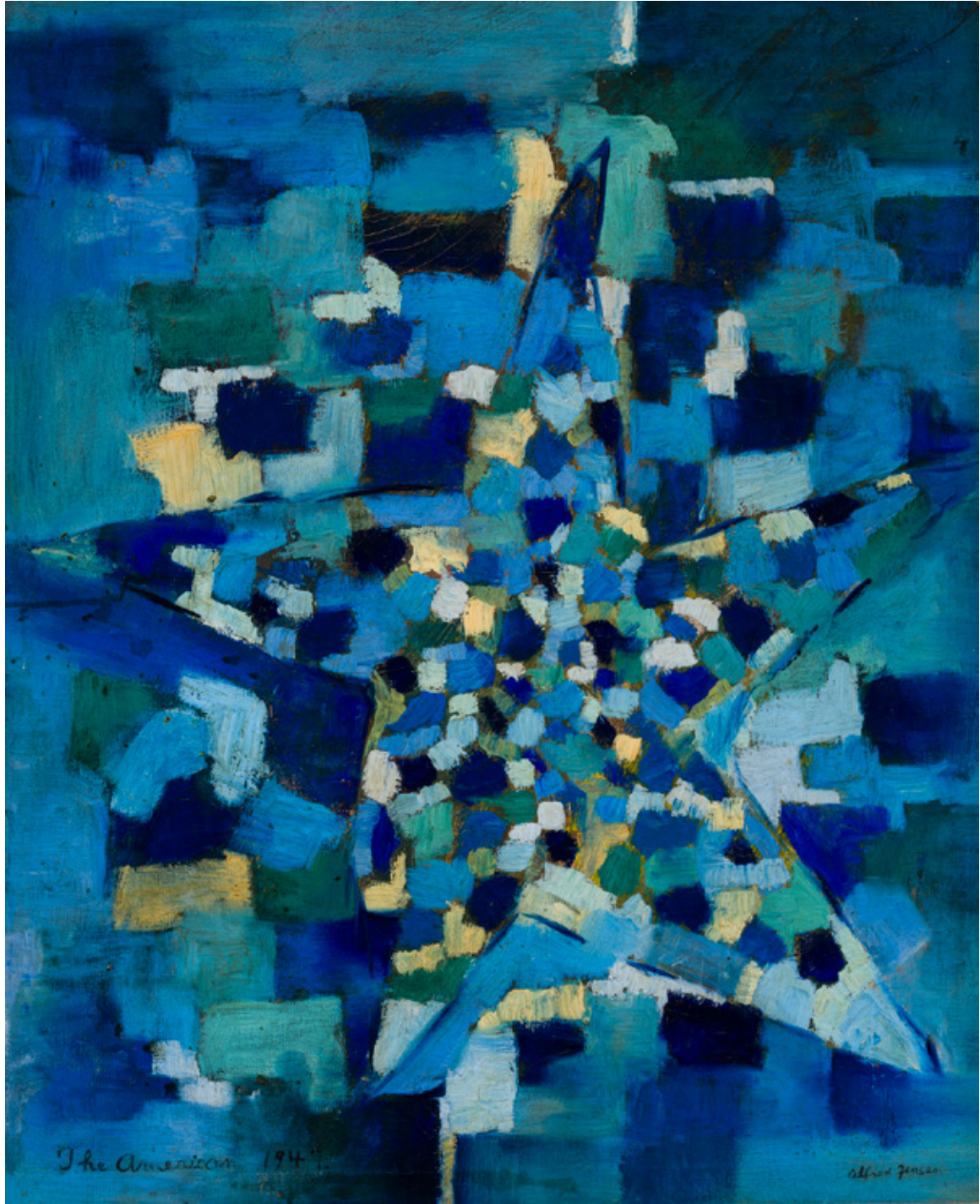
The Trout Gallery's collection of **11,931 works** represents a vital academic resource for the Dickinson College community. The holdings include art and objects from antiquity to the present, which are used frequently in exhibitions and in teaching across a variety of Dickinson College courses. During the 2025-26 academic year, visitors engaged with **582** objects. Of these objects, **148** were included in exhibitions, **44** were installed in the Curriculum Gallery, and **390** were used in Out of the Vault programs.

During the 2025-26 academic year, the Trout Gallery made **60** acquisitions. These acquisitions reflect both the generosity of our donors and the museum's concerted effort to continue to focus on works by artists of color, women artists and other groups historically underrepresented in the study of art history in Western countries. Thirty of the new acquisitions are works by women artists, including *Nā Akua Mana Loa (The Great Powerful Gods)* by **Lehuauakea** (Hawaiian, Kānaka 'Ōiwi, born 1996), the first Native Hawaiian artist to enter the collection.

A work that adds complexity and breadth to the history of American art is **Roberto Lugo's** (American, born 1981) teapot, titled *Ain't I*. Lugo's striking portrait of 19th-century abolitionist Sojourner Truth calls out the ongoing issues of racial injustice and inequality in American politics and art. The museum strengthened its collection of Asian art with two mid-20th-century Chinese paintings that will be researched and exhibited by Dickinson College's Senior Art History Seminar students under the direction of Professor Ren Wei in spring 2027.

Right: Lehuauakea (Hawaiian, Kānaka 'Ōiwi, born 1996), *Nā Akua Mana Loa (The Great Powerful Gods)*, 2024, wildfire charcoal and red ochre on kapa. Purchase of the Friends of The Trout Gallery, 2026.4.





SELECTED ACQUISITIONS

Opposite: Alfred Jensen (American, 1903-81), *The American*, 1947, oil on canvas. Gift of Mark B. Goldstein '84, 2025.31

Bottom: Ken Gonzales-Day (American, born 1964), *Into Eternity, Claremont*, 2007, archival ink on fiber rag paper. Purchase of the Friends of The Trout Gallery, 2025.39





Above: Yasu Kato (Japanese, 1907–1997), *Snowfield (Onneya, Kitaminokuni)*, 1966, woodblock print on paper, 13 x 11.25 in. (33.02 x 28.58 cm). Purchase of the Friends of The Trout Gallery, 2025.28.24.

Opposite top: Grace Arnold Albee (American, 1890–1985), *Ploughland*, 1946, Wood engraving on paper, Gift of Terry Hartle and Susan Quantius in Honor of Drs. Eric Denker '75 and Meredith Gill to Recognize Eric's 50th Reunion as a Dickinson Graduate, 2025.21.

Opposite bottom: Peri Schwartz (American, 1951–2021), *Self-Portrait (Thanksgiving Eve)*, 1987, Monotype on paper. Gift of Dr. Eric Denker '75, in Memory of the Artist, 2025.20.5



PUBLIC PROGRAMS



EXPERIENTIAL LEARNING

Students from every discipline at Dickinson take advantage of cultural life at The Trout by attending art openings, joining our spring student gala, studying in The Trout Gallery during finals or attending special museum events. For students interested in deeper engagement, The Trout Gallery offers both paid and volunteer opportunities.

The Trout Gallery prioritizes student learning throughout the academic year as well as during summers. Our **22 student interns** represent **25 majors**, including Neuroscience, Psychology, Economics, Educational Studies, Political Science, International Business & Management, Classical Studies, American Studies, History, Art History and Spanish & Portuguese Studies, among others. Interns work across a variety of areas within the gallery. During the 2025-26 academic year, the positions included **1** curatorial intern, **3** collections

& exhibitions interns, **11** museum education interns, **7** language education interns (Spanish, German, French and Arabic), and **2** summer interns.

In **The Trout Workshop**, a volunteer program led by Trout Gallery Intern Anh Tran '26 (Neuroscience/ Psychology), **38 Dickinson College students** from a wide variety of majors participated as Trout workshop collaborators. Believing that art museums can and should be places that ignite curiosity, self-discovery, learning, socialization and personal connectedness for everyone, The Trout Workshop provides an opportunity for students to work with Trout staff to put these values into practice. Workshop collaborators meet bimonthly to engage with and offer feedback on all areas of Trout operations.

Across various programs, class visits, lunch-and-learn gallery tours, summer camps and other events, The Trout Gallery provided **387 teaching opportunities** for Dickinson College students. There were a total of **4773 participants** in these events.

The Trout Gallery offers a variety of public programs for Dickinson College and the larger community. The museum fosters social learning and meaningful dialogue, welcoming diverse perspectives and lived experiences to create an accessible, engaging and dynamic gallery environment. During the 2025-26 academic year, the museum's programming focused on gallery talks by student curators and artists, events in the community and programs for K-12 students taught by gallery interns. We hosted a total of **155** programs, tours and events, with a total attendance of **5684** visitors. Selected events included:

- **6** Top Secret programs for children ages 5-8, in partnership with Bosler Memorial Library, taught by Dickinson College students and the Post-Baccalaureate Fellow in Museum Education (**130** participants)

- **9** student-curator and student-artists talks in the gallery (**196** attendees)
- **32** Culture Studio classes for middle-school students, taught by Dickinson College students and the Post-Baccalaureate Fellow in Museum Education (**85** middle-school students)
- **4** community festivals and events, including the Harvest of the Arts Festival, the Black Cultural Festival, the Amani Festival and the Peoples' Picnic (**715** attendees)
- Conversation with and presentation of the Arts Award to Wendy Red Star (**272** attendees)





THE MUSEUM AS A TEACHING RESOURCE

Academic engagement with Dickinson College faculty is central to our mission. In addition to working closely with the Department of Art & Art History to support the two senior seminar exhibitions, The Trout Gallery supports Dickinson College classes through exhibition visits, the Curriculum Gallery and Out of the Vault programs in the Mumper-Stewart Education Center. During the 2025-26 academic year, **2383 Dickinson College students in 162 classes** visited The Trout Gallery. **Fifty-three Dickinson College professors from 28 unique departments and programs**—including Africana Studies, Environmental Studies, German, International Business & Management, International Studies, Philosophy, Physics, Religion, Russian, Spanish and Sociology, among others—provided engaging, hands-on learning experiences for the students, thinking creatively and innovatively about their pedagogy and making connections across disciplines.



WHO WE ARE



FULL-TIME STAFF

Shannon Egan, Ph.D., Executive Director
James Bowman, Registrar and Exhibition Designer
Heather Flaherty, Ph.D., Curator of Education
Jen Marsh, Administrative Assistant

GALLERY ATTENDANTS

Jolene Gregor
Sue Russell

POST-BACCALAUREATE FELLOW IN MUSEUM EDUCATION

Maddy Hull '24 (2025-26)
Georgia Mantione '26 (2026-27)

STUDENT INTERNS

Summer 2025

Georgia Mantione '26 (English, French)
Reed Stone '26 (Educational Studies, Economics)

2025-26 Museum Education Interns

Kora Blue '28 (History, Classical Studies)
Jillian Carlisle '26 (English, Classical Studies)
Claudia Colaprete '27 (Art History, East Asian Studies)
Sophie Harberson '28 (English, Classical Studies)
Nina Grafton '26 (Women, Gender & Sexuality Studies, German)
Kiersten Kahn '26 (English, Africana Studies)
Isabella Motch '28 (International Business & Management, Classical Studies)
Lina Najdi '28 (Law & Policy, International Studies)
Anna Radigan '26 (Art History, Italian Studies)
Reed Stone '26 (Educational Studies, Economics)
Anh Tran '26 (Neuroscience, Psychology)

2025-26 Language Education Interns

Julia Forlenzo '28 (Spanish & Portuguese Studies)
Sofia Getoff-Scanlon '26 (Political Science, Spanish)
Aissata Kone '27 (Psychology)
Georgia Mantione '26 (English, French)
Jimena Marquez-Marquez '27 (Spanish & Portuguese Studies, LALC)
Karinna Richardson '27 (History, Music)
Sydney Phillips '27 (Political Science, Spanish)

2025-26 Exhibitions & Collections Interns

Orion Giles '27 (History, Art History)
Percy Sikder '27 (Art History)
Mel Sumner '26 (Archaeology, Medieval & Early Modern Studies) 2025-26

Curatorial Intern

Allie Gonzalez '26 (American Studies)

TROUT WORKSHOP COLLABORATORS

Abigail Allport '26 (Art History/Chinese)
Pratha Baniya '29 (Undeclared)
Abigail Benham '28 (Environmental Studies/Biology)
Katherine Bikker '29 (Undeclared)
Sydney Bilek '28 (Art History)
Marianna Bischoff '28 (International Business/Anthropology)
Scarlette Carroll '28 (Environmental Studies/Art History)
Sarah Coscia '28 (Art History)
Emese Daroczi '26 (English/Psychology)
Claire Dujardin '29 (Undeclared)
Talia Einaudi '28 (Art History)
Kaelin Gschwend '29 (Art History)
Cody Harper '27 (Philosophy/Art Studio)
Tullah Hasselberg '28 (Philosophy)
Garin Hoenig '29 (Undeclared)
Lindsey Hoffman '28 (Environmental Studies/Anthropology)
Jina Jeong '28 (International Studies/Economics)
Elise Kuberski '28 (Psychology)
Alexandria Lauff '26 (English/Medieval & Early Modern Studies)
Jacqueline Meredith '26 (History)
Ender Meyer-Mitchell '28 (Biology/Art Studio)
Georgia Mugisha '26 (International Studies/Economics)
Claire Muriceak '29 (Undeclared)
Ash Nugent '29 (Undeclared)
Fiona Orrok '27 (Art Studio/Education)
T A Phan '29 (Economics/Political Science)
Antonia Pignatelli '29 (Undeclared)
Gwen Price '28 (Art History)
Yeis Rivera-Olivo '26 (American Studies)
Lauren Robinson '26 (Anthropology)
Ava Schneider '28 (Economics)
Daniel Seeger '27 (Biology/Art Studio)
Anushka Sharma '29 (Physics)
Audrey Sonta '29 (Art Studio)
Ian Trabuco '26 (Religion)
Talia Ullman '26 (Anthropology)
Chau Vuong '29 (Biology/Environmental Studies)
Piper Wake '28 (Political Science)

GALLERY ADVISORY COMMITTEE

Matthew Biwer, Assistant Professor of Anthropology and Archaeology
Scott Boback, Professor of Biology
James Bowman, Registrar and Exhibition Designer
Kristi Brant, Executive Director of Major and Planned Gifts
Anthony Cervino, Professor of Studio Art
Renée Cramer, Provost and Dean of the College
Shannon Egan, Executive Director, Dickinson Galleries
Karen Faryniak, Chief of Staff and Secretary of the College
Heather Flaherty, Curator of Education
Jim Gerencser, Associate Dean for Archives & Special Collections
Elizabeth Lee, Professor of Art History

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Brendan Anderson	Robert Colman	Heather M. Flaherty
Katherine M. Anderson	James F. Colony	Sonia Flegeal
Art Bridges Foundation	Laura I. Colony	Beth P. Gobble
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Meta I. Bowman	Phillip J. Earenfight	Maurizia Grossman
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Patrick Carberry	Elizabeth A. Fagan	
Kara E. Carmack	John G. Faryniak	

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Cheryl Harmon	Jim Mackey	David M. Ruegg	Alison L. Van Harskamp
Terry W. Hartle	Christopher A. Martin	Kirsten Salonga	John E. Van Harskamp
Devin C. Hartman	Holly Maxson	Amy E. Schweigert	Susan Vernon
Paul Heishman	Stephenie E. McGucken	Scott A. Schweigert	Thomas Vogler
G R. Hudson	Bernardo Medina	Siena F. Scott	Fred Wainwright
Jolie A. Hughes	Margaret L. Molnar	Wilford W. Scott	Milica C. Wainwright
Michael S. Hughes	Darlene Morris	Darrel L. Seibert	William E. Wallace
Hillary J. Hulen	Samuel Moyerman	Laura A. Seibert	Kathleen M. Warner
Christiane Hyde Citron	Andrew P. Murdough	Stephanie Seibert	Mary A. Warner
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Will Igoe	Maura M. Murphy	Paul R. Shaffner	Alan M. Weinstein
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Francisca Kan	William E. Owens	Charles E. Slyngstad	
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