

Madison Art Collection | 2024-2025

ANNUAL REPORT



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GREETINGS FROM THE DEAN OF CVPA AND THE EXECUTIVE DIRECTOR OF OCP

The goal of the College of Visual and Performing Arts (CVPA) is to empower our communities to collaborate, envision, and achieve their creative and professional aspirations, exploring the arts as a vehicle for cultural advancement, transformation, and engagement.

As one of CVPA's four on-campus galleries, the Madison Art Collection helps bring this vision to life through the student internship program, which offers hands-on, professional experience, and through the Lisanby Museum, which acts as a site of cultural engagement for students, faculty, and members of the Harrisonburg

community alike.

The MAC is part of our Office of Creative Propulsion (OCP), which focuses on integrative arts. Together, the MAC and OCP successfully secured a grant from Art Bridges this year, allowing for a wonderful exhibition and catalogue as well as educational programming.

I am excited to announce that in the coming year, the MAC will move into a shared workspace with OCP, which has been a goal of ours for a long time. I am looking forward to seeing how they will continue to work and grow

together in the coming years, further fulfilling the mission of CVPA and engaging the JMU community.

Rubén Graciani,

Dean of the College of Visual and Performing Arts,
James Madison University.

The Madison Art Collection (MAC) is an integral part of the Office of Creative Propulsion (OCP), a forward-thinking initiative within the College of Visual and Performing Arts at James Madison University. OCP serves as a catalyst for interdisciplinary and innovative arts engagement, supporting integrative practices that connect students, faculty, and community partners across disciplines.

Within this framework, MAC plays a vital role in advancing experiential learning, serving as a hub for student work-based learning opportunities, interdisciplinary collaboration, and community engagement.

Over the past academic year, MAC has contributed meaningfully to OCP's mission through initiatives such as the Art Bridges grant-supported community-facing workshops, which exemplified our commitment to accessible, integrative arts programming. We are proud of the momentum this

work has generated and look forward to building on it in the coming year.

As we prepare to move into a shared physical space at 131 West Grace Street, we are excited to deepen our collaborative efforts and expand our capacity to support innovative, interdisciplinary arts experiences. We are grateful for the continued support and partnership that make this work possible.

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Kathryn Nusa Logan,

Executive Director, Office of
Creative Propulsion
James Madison University



Kathryn Logan,
Executive Director of
the Office of Creative
Propulsion

REPORTS FROM THE DIRECTORS

The 2025 lunar Year of the Snake symbolizes transformation, renewal, and new beginnings—a fitting metaphor for the past year at the Madison Art Collection. Like the snake, we have embraced change with intention and emerged stronger, more focused, and more connected to our mission.

This year brought many meaningful new beginnings. We welcomed a new curator to our team, James Ogden, whose expertise and fresh perspective are already enriching our work with the Charles Lisanby Archive. We saw significant growth in our endowment, ensuring greater financial stability and the ability to plan boldly for the future. Our collection continued to expand, with acquisitions that reflect both our regional heritage and global outlook.



Virginia 'Ginny'
Soenksen, Director of
the Madison Art
Collection

We were honored to be selected for the 2024-25 cohort of the Museum Assessment Program, administered by the American Alliance of Museums. This opportunity included a comprehensive self-study and a peer review process that helped us articulate clear goals and actionable strategies for the collection's growth, stewardship, and impact.

This was also a year of growing community engagement. A new partnership with Art Bridges allowed us to borrow works by important contemporary artists and offer free public programs that deepened connections between art and audience—advancing our mission of accessibility and inclusion.

Behind the scenes, we launched new initiatives in object conservation, safeguarding our collection for future generations. We also expanded digital access through platforms like eMuseum and The Museum System, bringing the collection to a global audience and making it

easier than ever to explore our holdings.

Looking ahead, the spirit of renewal continues. In the coming year, we will relocate the Madison Art Collection to its new home at The Galleries at 131 West Grace Street. This transformative move will allow us to increase public access to exhibitions and programs, foster deeper engagement with our community, and further elevate the role of the arts on campus and beyond.

As we reflect on a year of remarkable progress, we remain deeply grateful to our supporters, partners, and visitors. Thank you for being part of our journey—we look forward to what the next chapter will bring.

Warmly,
Ginny Soenksen,

Director, Madison Art Collection



Maria Harvey,
Associate Director of
the Madison Art
Collection, Assistant
Professor of Art History

It has been (another!) busy, productive and successful year at the Madison Art Collection, preparing for our move to 131 W Grace Street where we will join the rest of the Office of Creative Propulsion.

It was magical to start the year with *Worlds Within and Without*, an exhibition of Black art organized in partnership with Furious Flower Poetry Center on the occasion of their fourth conference. In our exhibition space, to encourage the ekphrastic work we would later collect in the catalogue (p. 16), we paired the artworks with poetry from past conferences: Amiri Baraka's *In The Funk World* seemed written for Barkley Hendrick's sensational *North Philly Niggah* (1975).

As always, I am proud of all of our students for all of their achievements (you can read a little about these on pp. 28-43!). Our students are essential to everything we do, and I am particularly proud of our student assistants - Lilly, Riley and Anna Keath, three Art History majors

who demonstrated every day the importance of disciplinary-specific knowledge, as they taught wide-eyed freshmen, curated exhibitions, catalogued mystery objects, and learned some basic preventative conservation.

Preparing for a move means organising how to safely move a collection like ours, but it has also meant designing exhibitions for a space we could not see. Sam, Taylor, Maral and Liam - thank you for doing the impossible. AK, thank you for the seemingly never-ending work on *Weaving Clouds* (and thank you Lily for always fixing the graphics!) and for researching and curating our new permanent display. Lily, Juliette, and Maria, thank you for your teamwork on cataloguing and figuring out ways of displaying ancient coins. Hannah, Maiya, Matt, Madison, and Maddie - thank for all of your hours spent on TMS. Ryan, for your love of Charles Lisanby and for putting us in touch with James. Celia, for the new intern video, and Madeline,

Kyle, Lelia, Emily, Auvren, Bethel, Edward, Josh, Jules and Alison - for doing a little bit of everything, which is actually the most important job. You make everything run smoothly and all these projects possible.

As attested in these pages, we did an awful lot for a year spent preparing for a move - I cannot wait to see what we do next.

Maria Harvey,

Associate Director of the Madison Art Collection

REPORTS FROM THE CURATORS

In 2024-25, I continued working with several numismatic and research interns, attributing and publishing the Greek and Roman coins within the Sawhill collection. Additionally, I supervised undergraduate research projects, focusing on 3D modeling and fabrication to increase public engagement with the collection and leverage artificial intelligence methods to recover lost provenance information.

Juliette Thomas (Junior, Earth Science) completed attribution of twenty Roman coins from the Imperial and Augustan periods, now published on our eMuseum. Maria Lo Presti (Senior, Engineering) conducted a deep dive on the Sicilian and Siculo-Punic coins, presenting her work at the JMU Honors Symposium in December 2024 (see pg. 18).



Jason Forsyth,
Associate Professor of
Engineering, Curator
of Coins for the
Madison Art Collection

Jackson Greer (Senior, Computer Science), along with Dr. Nathan Sprague (Computer Science) conducted research to automatically classify ancient coins and match those coins to images within historical auction catalogs. Finally, several numismatic interns, classics undergraduate students, and Dr. Eva Carrara (History)

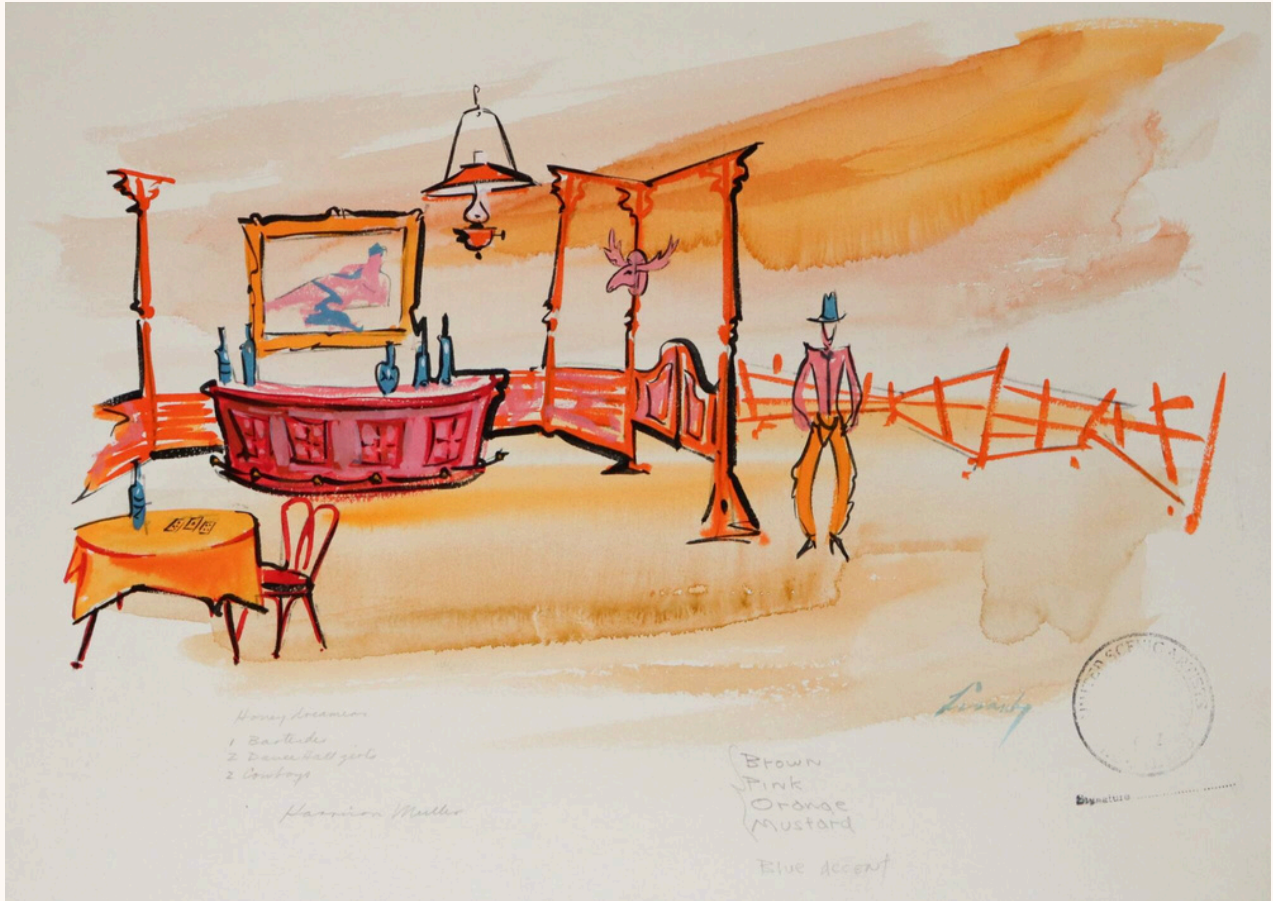
traveled to Baltimore, Maryland to view ancient coins and artifacts at the Whitman Show and Walters Art Museum.

Jason Forsyth,

Curator of Coins



Drs Jason Forsyth and Eva Carrara with students outside the Walters Art Museum, Baltimore



Charles Lisanby, *Honey Dreamers* (Scenic drawing for The Ed Sullivan Show), 1955, Watercolor and graphite on paper, MAC, 2022.4.1



James Ogden, Assistant
Professor of Scenic
Design, Curator of the
Charles Lisanby
Archive

This year I joined the Madison Art Collection team as the Curator of the Charles Lisanby Archive. An alum of the University of Texas, Austin, I have been a Scenic Designer, Technical Director, Production Manager, and professor of theatrical design and production for nearly 20 years.

In my role as curator, I will engage students as they utilize the Charles Lisanby Archive, a vast collection of preparatory drawings, costume designs, and scenic designs amassed over the artist's lifetime. I look forward to discovering the gems in the archive and integrating the material into theater classes.

James Ogden,

Curator of the Charles Lisanby
Archive



Barkley L. Hendricks, *North Philly Niggah (William Corbett)*, 1975, Oil and acrylic on canvas, AB.2018.23

EXHIBITIONS

Worlds Within and Without

In the fall, the Madison Art Collection collaborated with Furious Flower Poetry Center to present artwork from the Art Bridges Foundation in our exhibition, **Worlds Within and Without: An Exhibition of Contemporary Black Art** (September 11 - December 7, 2024). The exhibition was designed to complement the 2024 Furious Flower Conference, held at its traditional home at James Madison University. As the nation's first academic center for Black poetry, Furious Flower convenes every 10 years for scholars and writers from around the world to explore contemporary trends in Black literature, culture, and thought, and publish a signature volume of poetry, poetics, and criticism.

Worlds Within and Without celebrated the work of contemporary Black artists and

invited visitors and conference attendees alike to discover artistic responses to unique narratives as well as the universal truths that unite humanity. The exhibition featured works by Val Gray-Ward, David Hammons, Barkley L. Hendricks, Senga Nengudi, Mickalene Thomas, and Lina Iris Viktor.

We thank the Art Bridges foundation, Salon 94 and Zachariah Ward.



Students in front of Thomas' *Portrait of Qusuquzah #5* in our gallery space.

Art Bridges

In 2024, MAC secured a partnership with the Art Bridges Foundation, a non-profit that funds collection placements, traveling exhibitions, multiyear cohort programs, learning & engagement projects, evaluation, internships, fellows, and more. As a catalyst for change, Art Bridges provides national leadership as well as financial and strategic support to museums and cultural organizations by collaborating on innovative ways of thinking and engaging new and existing audiences for positive social impact. The partnership commenced with *Worlds Within and Without: An Exhibition of Contemporary Black Art* (September 11 - December 7, 2024), for which Art Bridges generously lent artwork and provided funding for an exhibition catalogue and educational public programming.



Mickalene Thomas, *Portrait of Qusuquzah #5*, 2011, Rhinestones, acrylic, and enamel on panel, AB.2021.6

Worlds Within and Without: an Ekphrastic Catalogue

In 2024/25, the Madison Art Collection and Furious Flower Poetry Center, in collaboration with the Art Bridges Foundation, published **Worlds Within and Without: An Ekphrastic Catalogue**.

Ekphrastic poetry has a long history in Black American literary traditions: in 1773, Phillis Wheatley published “To S.M., a Young African Painter, on Seeing his Works.” Wheatley’s poem is all that survives of the work of enslaved sculptor

Scipio Moorhead. “Worlds Within and Without: an Ekphrastic Catalogue” continues this conversation between different art forms, sharing interior landscapes and serving a site of encounter “between the words and worlds of these writers and artists,” in the words of Furious Flower Poetry Center Executive Director Lauren K. Alleyne.



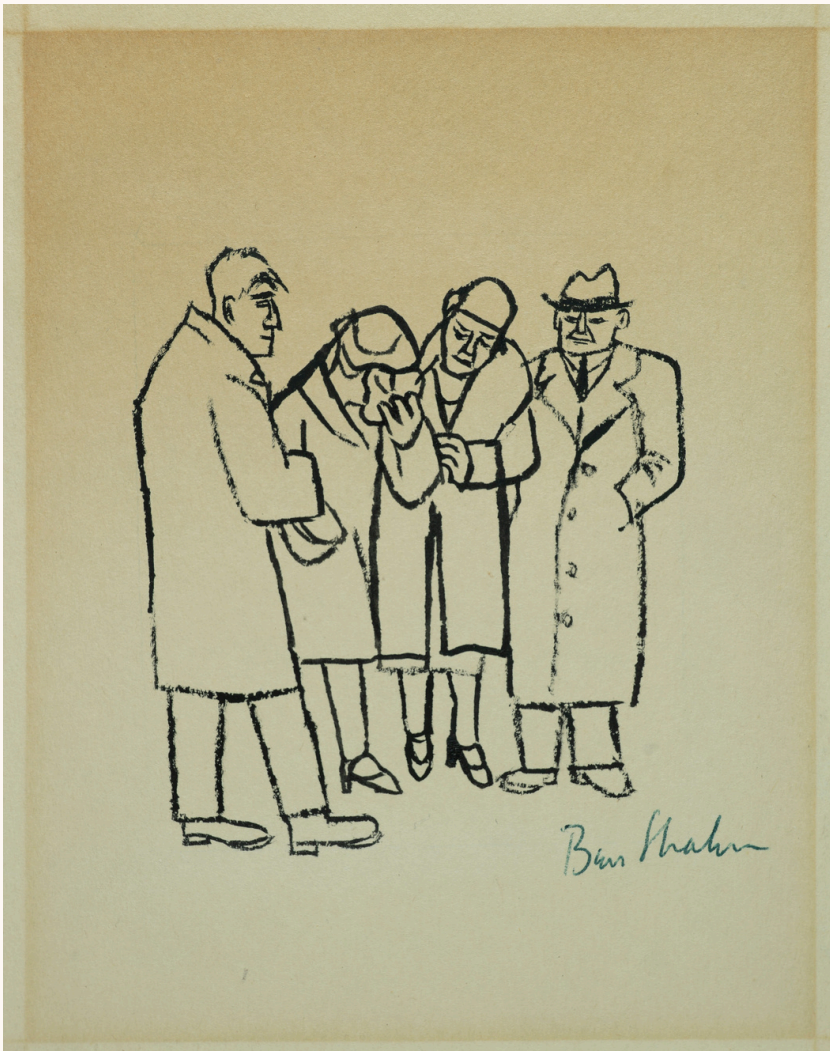
Lina Iris Viktor, VII - *All Creation Held Its Breath*. *Ad Astra*, 2022, Gold, acrylic, copolymer resin, print on cotton rag paper. Courtesy of the artist and Salon 94.



Furious Flower Conference attendees and family members of Val Gray Ward gather in the Lisanby Museum to see Ward's quilt, *Peace The Way Home*.

GIFTS AND ACQUISITIONS

We would like to thank this year's donors, Michael Berg, Joanne Kopman, and Jeffrey Gold, along with Clanci Jo Conover from Fine Art Donations.



Ben Shahn, *Mourners*, Preparatory drawing for 'Death of a Miner,' 1949, Ink on paper, Gift of Michael Berg, MAC 2024.4.7

Michael Berg has once again contributed to our important, growing Ben Shahn collection with a generous donation that included a preparatory drawing for *Death of a Miner* (1949), currently held at the Metropolitan Museum of Art.

Mourners encapsulates Shahn's vision for a modern art anchored in the politics of labor and, later, in the civil rights movement. It is one of

dozens of drawings depicting a deadly 1947 mine disaster near Centralia (Illinois), where 111 people died after a coal mine exploded.

The MAC was excited to partner with **Clanci Jo Conover** at Fine Art Donations for the first time this spring. Fine Art Donations is a new platform, co-founded by Conover, that seeks to connect donors with museums in a streamlined process.

Through Fine Art Donations, we received ten long-term loans from Joanne Kopman, including old master works on paper and woodblock prints after Albrecht Dürer. We also received four works as long-term loans from Jeffrey Gold, including Leonard Creó's *Untitled (Bar Mitzvah)* and preparatory drawings.



Long-term loans from Joanne Kopman and Jeffrey Gold, acquired through Fine Art Donations

LOANS

The Jewish Museum (NYC)

After last year's successful exhibition at the Museo Nacional Centro de Arte Reina Sofía in Madrid, **Ben Shahn, On Nonconformity** has travelled to New York's Jewish Museum (May 23 - October 26, 2025).

The exhibition is guest-curated by JMU Art History Professor Laura Katzman and the MAC is third-largest institutional lender after the Jewish Museum and the Smithsonian. The catalogue has been published by Princeton University Press.

Ben Shahn, On Nonconformity offers a fresh and wide-ranging account of the work of Ben Shahn (1898-1969), a Jewish immigrant from Russian-controlled Lithuania who became one of America's most prominent and prolific 'social viewpoint' artists from the Great Depression through the Vietnam War. Shahn's guiding credo—formulated in the Cold War—asserted that nonconformity was the precondition for all significant art and great social change.



Ben Shahn, *Italian Landscape*, 1943-44, Tempera on paper, Walker Art Center 1944.4

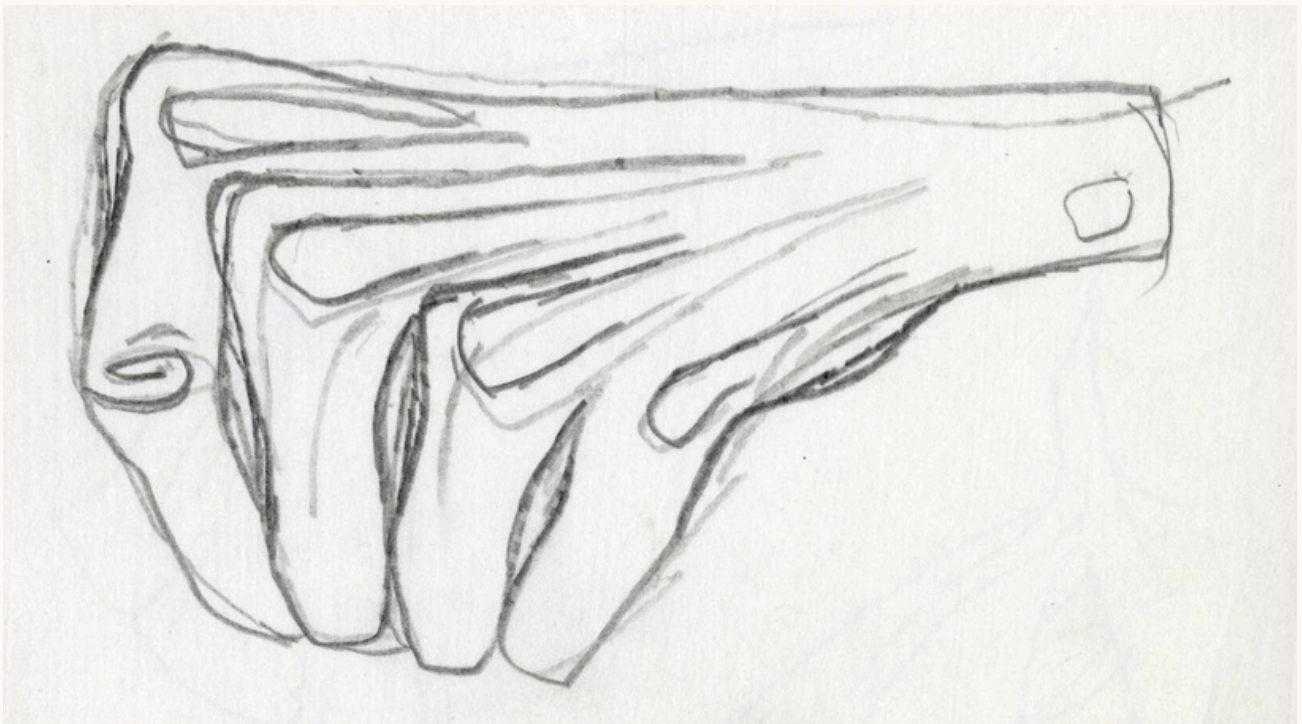
In the Press:

"Ben Shahn, *On Nonconformity* [is a] revelatory survey [...]. Those works use the time-honored art of painting to make the modern world, and its signature troubles, as present as Shahn can manage. The effect is gripping, and feels utterly relevant for the troubled moment we are living in now."

– The New York Times

"The gems of this period are Shahn's drawings, with their bold yet stuttering line [...] the Jewish Museum provides pencil and ink drawings of J. Robert Oppenheimer, Martin Luther King, Jr. and Gandhi's hand - with a wonderful little swirl for a knuckle."

– The New Yorker

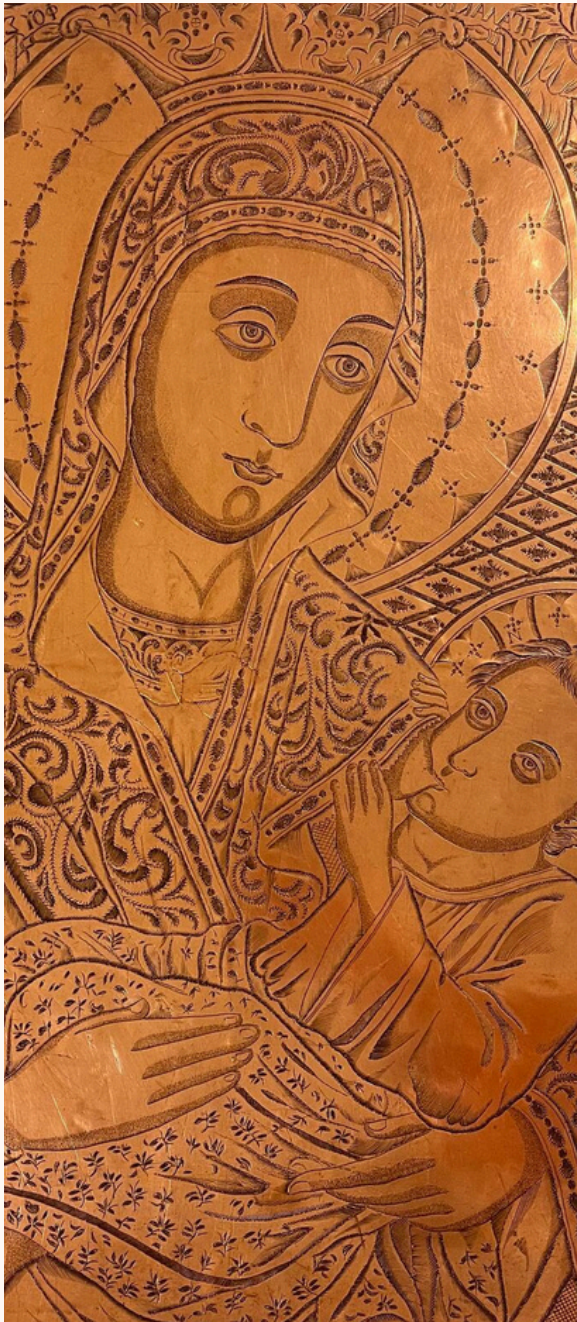


Ben Shahn, *Untitled [Study for Gandhi's Hand]*, c. 1964, MAC, 2021.3.39



From *Ben Shahn, On Nonconformity*, The Jewish Museum

The Icon Museum and Study Center



Gabriel of Skopelos, Detail of Virgin Galaktotrophousa, 1871, MAC 2021.4.144

In September, the Madison Art Collection's *Virgin Galaktotrophousa* (2021.4.144), an engraved copper plate, and its respective print went on loan to The Icon Museum and Study Center for their exhibition, **Printing Icons: Modern Process, Medieval Image** (October 18, 2024 - March 30, 2025). JMU was one of six institutions and private collections to loan a work to the exhibition.

Printing Icons: Modern Process, Medieval Image explored the way print and icon painting interacted over the seventeenth to early twentieth centuries. It showcased works from across the Balkans, Eastern Europe and Russia to illuminate how traditional techniques, such as printing icons after traced panels, shaped perceptions of woodblocks and engravings, and how Western techniques transformed icon painting itself.



Emeritus Professor, Richard Finkelstein photographing a bronze sculpture

OTHER INITIATIVES

In November we announced the launch of our eMuseum website, which makes our collection accessible to all. This exciting development marks a major step forward for both JMU and the collection, expanding its mission to preserve and share art and artifacts with audiences on and off campus. Now, anyone with an internet connection can explore centuries of art, history, and heritage from the comfort of their own home.

An essential tool for digitization is The Museum System (TMS), a collections management software that allows anyone to search through collection information and images. The ongoing cataloguing of our collection has been possible thanks to our interns, who have

been busy entering information into TMS for each one of our thousands of objects.

Our digitization efforts have been joined by Emeritus Professor, **Richard Finkelstein**. Richard delights in the details of each object, a fact that is evident in his photography, bringing the objects to life for virtual viewership. Our interns have also been hard at work, assisting Richard and uploading the images to our eMuseum platform.

We hope that by making the collection more easily accessible, it will be easier for faculty, students, and outside researchers to use it.

New Website and eMuseum

As part of our work on digital accessibility, we have re-designed our website. The new website links directly to our eMuseum, includes a list of past and future exhibitions, allows us to publish our news and updates, has a section dedicated to interns and internships, and space for us to present the history and shape of the collection.

As with all of our work, students have been directly involved: Celia Cooley (Class of 2026) wrote, filmed and edited a video of interviews with our interns ('Internships' → 'Meet the Interns'), and Julianne White (Class of '24) and Abby Wiggins (Class of '24) wrote text describing parts of our collection (respectively 'Our Archeological Collection' and 'Our North American Collection').



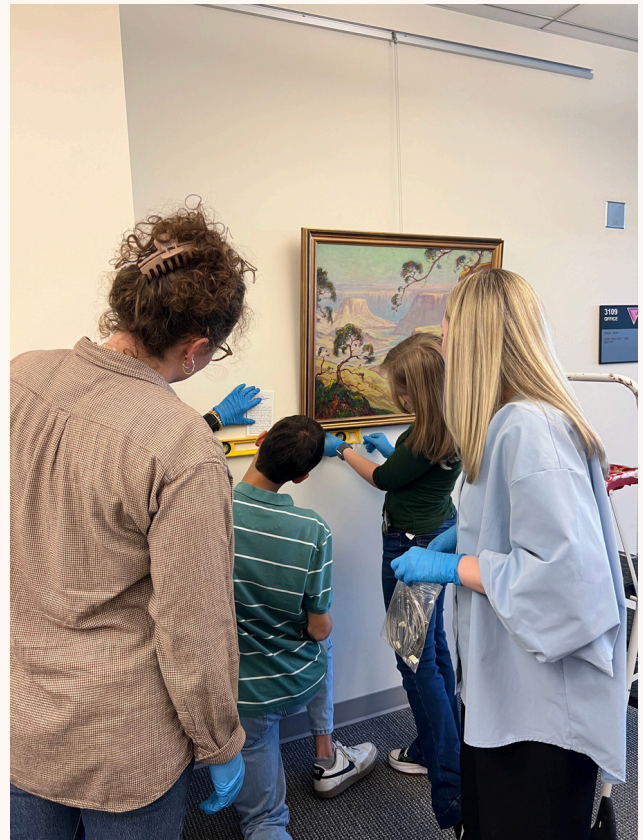
Access at [www.https://www.jmu.edu/madisonart](https://www.jmu.edu/madisonart) or click [here](#).



Utakawa Toyokuni III, Genkai Nadaemon from *Shiranui monogatari* ("The Tale of Shiranui"), 1853, Woodblock print (nishiki-e); ink and color on paper, MAC, 2018.1.7

Internships and classes

In the Fall of 2024, the Madison Art Collection's interns curated a small display of paintings for JMU's Leeolou Alumni Center, writing text, designing labels, and learning how to hang paintings. In the photos, Alison Morton (Class of 2027) and Ryan Michalowicz (Class of 2026) hang a painting of the Grand Canyon by American landscape artist Eliot Clark (1883-1980).

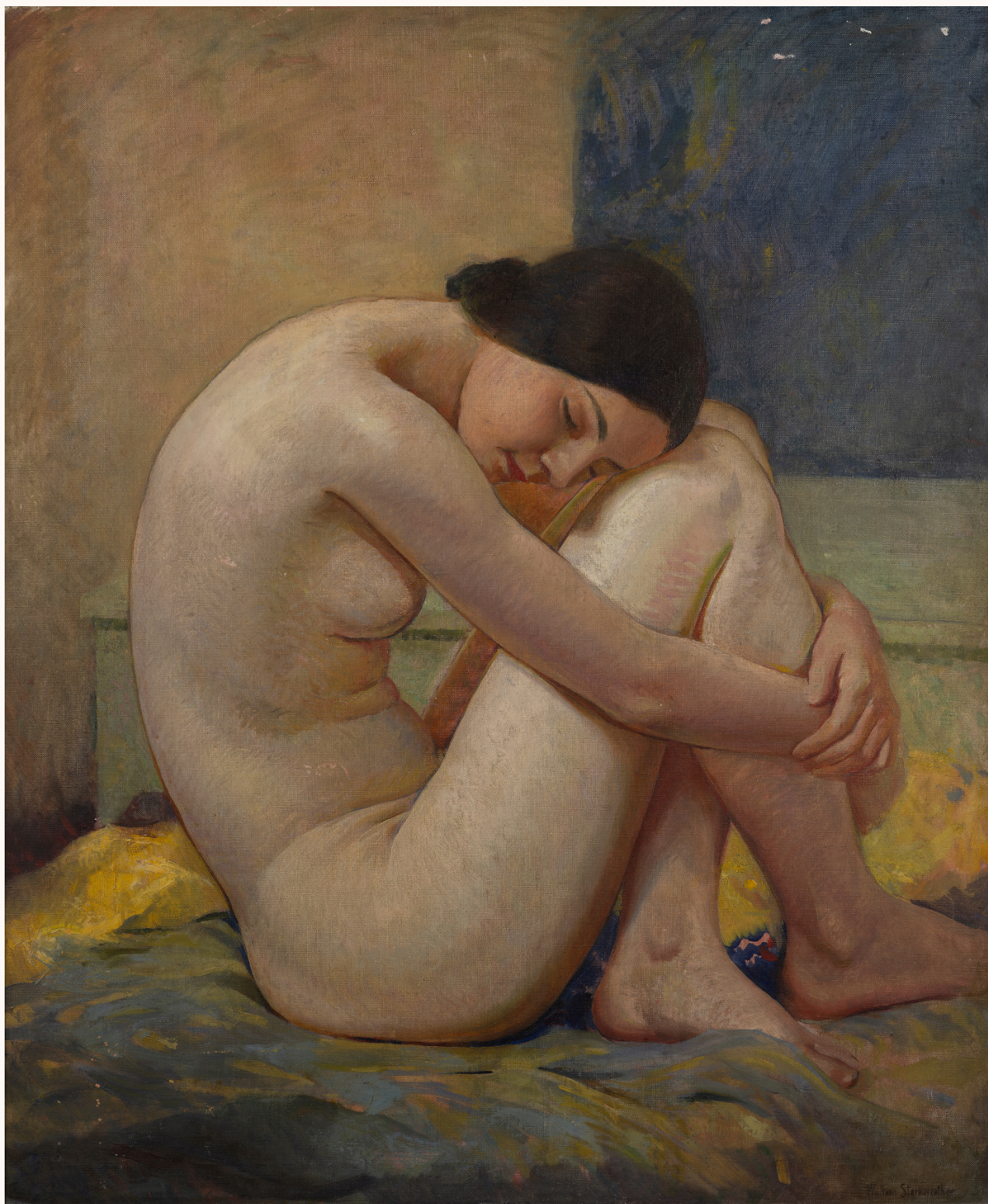


Students learning how to hang paintings according to best museum practices in the Leelou Alumni Center.

This academic year, the Madison Art Collection welcomed students from a variety of classes: from Art History to Japanese Language and Culture, from Roman Republic to numerous General Education classes. Directors Ginny Soenksen and Dr Maria Harvey spoke to students in the MAC's exhibition space, welcomed them in our workroom, and gave guest lectures across campus to Business and Art History classes alike.



Ginny Soenksen introducing students to a hands-on session in the MAC's workroom at Festival Conference Center.



William Starkweather, *Untitled Nude*, 1931, oil on canvas. Gift of Margaret "Bliss" Glazebrook, 1979. MAC 79.2.5

Conservation

Thanks to **Jeff Lang's** generous donation, we launched our first conservation initiatives.

We started with our collection of Mexican retablos, which are small ex voto paintings from the turn of the twentieth century which inspired artists like Frida Kahlo.

Painted on tin by non-professional artists, these fragile artworks peel severely and are in need of cleaning and stabilization. Thank you, again, Jeff, for supporting these important initiatives!



Fall '24 intern, Alison Morton (Class of '27), with the Mexican ex voto she helped pack so that it could be safely couriered to the conservator.

Museum Assessment Program (MAP)

MAC was accepted by the American Alliance of Museums (AAM) into their Museum Assessment Program (MAP), which is supported through a cooperative agreement with the Institute of Museum and Library Services (IMLS). MAC specifically focused on Collections Stewardship to examine its collections practices, policies, and needs within the context of our total operations, plans, and resource allocation.

MAC staff conducted a year-long internal review, and then joined with interns, curators, and affiliate faculty during an on-site peer review with Lin Nelson-Mayson, Retired Director, Goldstein Museum of Design at the University of Minnesota. Through these activities, MAC was able to identify practical, ethical, and strategic collections issues and activities related to the care and management of the collection per professional practices and standards.



Ancient Greek Maker, *Terracotta Figurine of a Pig*, 400 BCE, Gift of Drs John and Bessie Sawhill. MAC. 76.1.670

Museum Trek

In Spring '25, we collaborated with the College of Arts and Letters and the Careers Center on the first "Museum Trek." "Career Treks" are field trips that allow students to be fully immersed in possible future workplaces, while mingling with alumni and employers. At the MAC, students met with our Director, Ginny Soenksen; Diane Ehrenpreis, Curator of Decorative Arts and Historic Interiors at Monticello; Jenny Burden, Executive Director of the Arts Council of the Valley; and Katie Parks, recent JMU and MAC alumna and Registration Assistant at the Virginia Museum of Fine Arts (VMFA).

VMFA Workshop

On April 28, 2025, the Virginia Alliance of Museums (VAM) and the VMFA chose to host a workshop on Museum Collections and their care at the MAC. The workshop was lead by the VMFA museum staff, and co-organised by Professor Sarah Brooks (Art History, JMU) and Ginny Soenksen. It featured the MAC's collection as the case study.



Diane Ehrenpreis, Jenny Burden, Katie Parks, and Ginny Soenksen speaking at the Museum Trek panel

Honors College Symposium

In December, our intern Maria LoPresti (Class of 2025) presented her research on our ancient Sicilian coin collection at the Honors College Symposium. Maria is an Engineering major with an interest in the history of Sicily, where her family is originally from. She worked with Dr. Jason Forsyth on cataloguing and researching the coins. In the Spring semester, Maria scanned them and made 3D-printed versions, which we plan to use in our new galleries



MAC intern Maria LoPresti at the Honors College Symposium posing next to her research poster and holding the 3D scans of a Carthaginian coin in her hands.

Art History Forum

MAC interns are encouraged to present their research at the School of Art, Design, and Art History's annual Art History Forum. In 2025, student assistant Anna Keath Smith, and interns Maddie Amme, Madison deSarno, and Matthew Epstein presented their research, respectively, on a Protestant print in the MAC's collection, and on the different processes and issues in digitizing prints and archeological material. Another intern, Maiya Correa (Class of 2025), won the Art History Forum award with a presentation on "Learning and Unlearning: Difficult Conversations in Museum Spaces". Congratulations, Maiya!



MAC interns Madison deSarno (Class of 2026) and Matthew Epstein (Class of 2026) presenting at the Art History Forum (2025).

Japan Grant

The Director of the Madison Art Collection, Ginny Soenksen, received a grant from the Ishibashi / Japan Foundation for her project '**Fashioning the Future: Innovation in Japanese Textiles.**' The Ishibashi / Japan Foundation grant supports the development of professionals specializing in the study of Japanese visual arts, by providing travel support. Ginny spent two months in Japan visiting artisan workshops and investigating innovations in traditional textile-making!

Unruly Iconograph(ies)

Dr. Maria Harvey, Associate Director of the Madison Art Collection, was part of the organizing committee for the annual conference for the Index of Medieval Art (Princeton University) '**Unruly Iconographies? Examining the Unexpected in Medieval Art**' and for the satellite field seminar

Unruly Iconographies / Iconografie Indisciplinate: Exceptions or New Patterns? (Center for the Art and Architectural History of Port Cities "La Capraia"), alongside Francesca Santamaria and Drs. Pamela Patton, Maria Alessia Rossi, Sarah Kozlowski, Ali Alibhai, Catherine Fernandez, Jessica Savage, Henry Schilb and Fiona Barrett.

Unruly Iconographies? took place in Princeton on November 8th, 2024. The program can be found on The Index of Medieval Art. Unruly Iconographies / Iconografie Indisciplinate was held in Naples on June 12-13, 2025. The Center for the Art and Architectural History of Port Cities "La Capraia" is a partnership between the Edith O'Donnell Institute of Art History at the University of Texas at Dallas, the Museo e Real Bosco di Capodimonte, Franklin University Switzerland, and the Amici di Capodimonte.



A sneak peek of our new space, at 131 W Grace Street.

FORTHCOMING

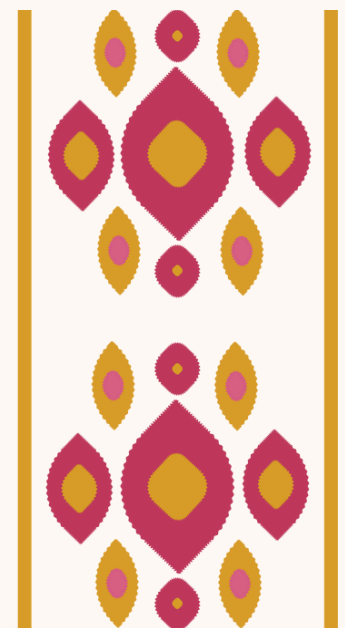
We're Moving!

We are excited to announce that the Madison Art Collection is moving! As much as we have enjoyed our stay in Festival Conference Center, we are thrilled to be moving to 131 W Grace Street, where we will be nearer to Main Campus, in the same building as the Office of Creative Propulsion, and in a building better suited for our collection. We are hopeful that this new location will make us more accessible both to JMU students and faculty and to the Harrisonburg community at large.

Exhibitions

We have taken a break from exhibitions during the move, but are happy to share that we will open our new gallery space in Spring 2026 with *Weaving Clouds: Textiles of Central Asia*. This exhibition has been in the works for many months, with a wide range of interns contributing their own unique vision and skills to the process. The show will open in Spring 2026, complementing a Fall 2026 corresponding exhibition at Duke Hall Gallery.

WEAVING
CLOUDS
TEXTILES OF CENTRAL ASIA



OUR ALUMNI

The MAC staff would like to congratulate our graduated interns who have been accepted into jobs, programs, and internships this year.



Interns Anthony Cordova (Class of '24) and Dani Mosko (Class of '25) inspecting the watermark on our Rembrandt print



LILLY JANE MAMON

Lilly Jane Mamon graduated from JMU in 2024 with a Bachelor of Arts in Art History and a Bachelor of Science in Hospitality Management with a minor in General Business. She now holds the position of Dual Director of Hospitality at The Bee Hotel and The Holbrook Hotel – redeveloped historic properties that have been transformed into luxury hotels located in Danville, Virginia. She is responsible for daily revenue reporting, on-property accounting, and front office

management, as well as internal programs such as leadership development, employee appreciation, and new hire training. During her time at the MAC, Lilly Jane worked on researching, rehousing, and deaccessioning objects, as well as aiding in executing exhibitions. At the MAC, she developed transferable skills at the intersections of art, history, and hospitality, which she applies daily providing unique guest experiences.

RILEY HARRIS

Riley Harris graduated from JMU in 2025 with a degree in Art History and Museum Studies. She is starting as a visitor service's associate at the National Sporting Library and Museum in DC, where she will be the first point of contact for guests. The MAC provided Riley with experience engaging the public in a museum setting and she looks forward to continuing to grow in the field and contributing to the meaningful work of connecting visitors with art, history, and scholarship.



KATIE PARKS

Katie Parks graduated from JMU in 2024 with a degree in Art History and Museum Studies. Currently, she is the registration assistant at the Virginia Museum of Fine Arts. She works closely with the registrars, art handlers, and collections managers to ensure the safekeeping of art as it moves into and out of the VMFA's care. Primary tasks include assisting with exhibition installations and de-installations, tracking and labeling incoming acquisitions, creating and editing TMS records, object handling, and record keeping. Her internship at the MAC, where she worked extensively on the Roman coin collection with Dr. Jason Forsyth, prepared her for entering the museum field and allowed her to put her best foot forward in a professional setting.

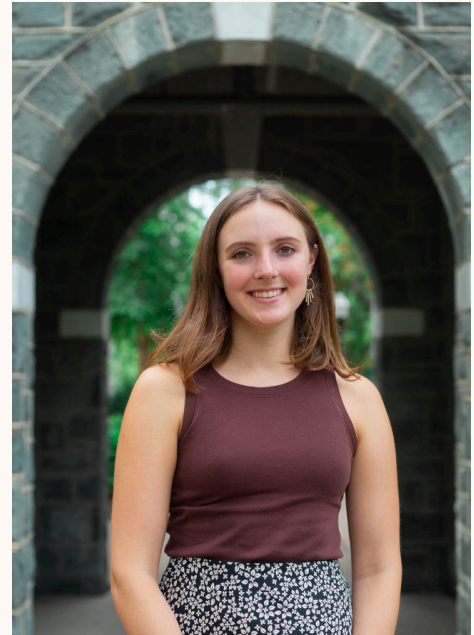


NATALI MUNOZ

Natali Munoz (Art History, Class of 2024) is an incoming Art History M.A. student at Syracuse University, where she is also a recipient of their Samuel H. Kress Florence Legacy Fellowship. Most of her program will be conducted in Florence, Italy, as the M.A. is concentrated in Italian Renaissance Art History. She plans to further focus her studies on depictions of and attitudes towards women in Italian late-medieval through Renaissance art, specifically as sinners. During Natali's time as an intern at the MAC, she gained experience in refining her academic writing skills, researching objects utilizing primary sources, and collaborating professionally with her peers and directors.

ABBY WIGGINS

From September 2024 to April 2025, Abby Wiggins (Art History, Class of 2024) was one of the Smithsonian American Art Museum's Advanced-Level Interns. She worked with the Curator of Time-Based Media and the Curator of Folk and Self-Taught Art, organizing curatorial files, creating a digital archive, and providing research and writing support. Abby's internship at the MAC was her first experience working with a museum collection, which taught her how to build research documents for objects, write concise narratives about artworks and collections, rethink cataloguing practices for our North American collection and navigate databases – all skills she used very often at SAAM.



JULIANNE WHITE

Julianne White (Art History and Anthropology, Class of 2024) is a graduate student of anthropology and archaeology at the University of Virginia. As a historical archaeologist, she works in the mid-Atlantic region. Her research project focuses on groups displaced from current-day Shenandoah National Park, using quotidian material evidence to deconstruct and disprove the narratives used to justify their displacement.

All of her work is done with the goal of untangling colonial perspectives in practice, research, and interpretation. At the Madison Art Collection, where she was an intern and a student assistant, she worked on a number of projects, including researching and contextualizing our archeological collection.

OUR TEAM

Staff



Ginny Soenksen
Director



Dr. Maria Harvey
Associate Director



Dr. Jason Forsyth
Curator of Coins



James Ogden
Curator of the
Charles Lisanby
Archive



Dr. Laura Katzman
Ben Shahn
Specialist



**Dr. Kathleen
Giles Arthur**
Curator of
Medieval and
Italian Art



Richard Finkelstein
Collections Imagery
Specialist

Student Assistants



Lilly Jane Mamon
Art History and
Hospitality
Class of 2024



Anna Keath Smith
Art History
Class of 2025



Riley Harris
Art History
Class of 2025

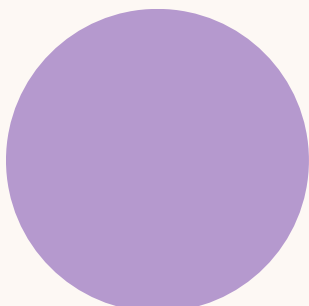
Interns



Maddie Ammes
Art History
Class of 2027



Madeline Barlas
Biology
Class of 2024



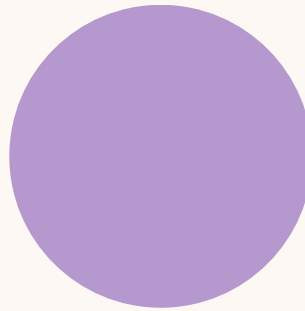
Kyle Carey



Celia Cooley
Biology
Class of 2026



Maiya Correa
Studio Art
Class of 2025



Taylor DeJesus



Madison DeSarno
History
Class of 2026



Lelia Duhe



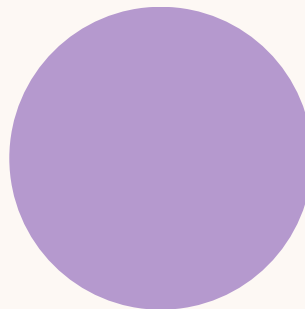
Matthew Epstein
Computer Science
and History
Class of 2026



Emily Hess
History
Class of 2028



Maral Khayat
Architectural Design
Class of 2025



Auvren Lightle



Maria Lo Presti
Engineering
Class of 2025



Ryan Michalowicz
Theatre and Studio Art
Class of 2026



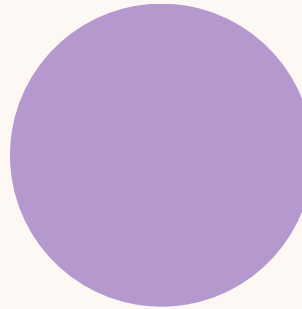
Alison Morton
Art History
Class of 2027



Jules Perez
English
Class of 2026



Hannah Schrimp
Art History
Class of 2027



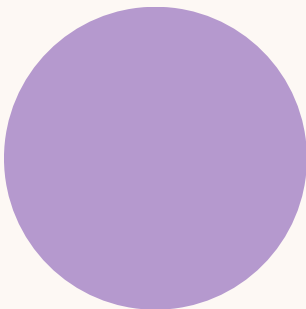
Bethel Sharew



Sam Strain
Architectural Design
Class of 2025



Lily Taylor
Industrial Design
Class of 2025



Liam Thai



Juliette Thomas
Earth Science
Class of 2027



Edward Tomlinson
History
Class of 2027



Josh Vasely
Art History
Class of 2026



OCP
Office of
Creative
Propulsion

CONTACT

MADISON ART COLLECTION
1301 CARRIER DRIVE
HARRISONBURG, VA 22807
(540) 568-2661
WWW.JMU.EDU/MADISONART
MADISONART@JMU.EDU
