

Member News

MUSEUM OF NEW MEXICO FOUNDATION

FALL 2025



Rediscovering
Gustave Baumann

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Cover: Gustave Baumann, *La Posada*, 1923. Color woodcut. Collection of the New Mexico Museum of Art. Museum purchase with funds raised by the School of American Research, 1952.

Top: Gustave Baumann, *Santo Niño de Atocha*, ca. 1940. Carved and painted wood with leather. Collection of the New Mexico Museum of Art. Gift of Jane Baumann, 1978.

Opposite: Photo by Saro Calewarts.

OUR MISSION

The Museum of New Mexico Foundation supports the Museum of New Mexico system, in collaboration with the Museum of New Mexico Board of Regents and the New Mexico Department of Cultural Affairs. The Foundation's principal activities are fund development for exhibitions and education programs, retail and licensing programs, financial management, advocacy and special initiatives.

We serve the following state cultural institutions:

- Museum of Indian Arts and Culture
- Museum of International Folk Art
- New Mexico History Museum
- New Mexico Museum of Art
- New Mexico Historic Sites
- Office of Archaeological Studies

MEMBER NEWS CONTRIBUTORS

Mariann Lovato, *Managing Editor*
Carmella Padilla, *Writer and Editor*
Steve Cantrell, *Writer*
Jennifer Levin, *Writer*
Saro Calewarts, *Designer*



Philanthropic
Support for Our
State's Cultural
Heritage



Dear Members,

This issue is loaded with information about the exciting work of our cultural partners. I'm exceptionally proud to share our cover feature about *Gustave Baumann: The Artist's Environment*, a three-phased installation which will be fully on view at the New Mexico Museum of Art starting September 26. The largest retrospective to date of works by the beloved multi-genre artist emphasizes his deep connection to the state's peoples and cultures as well as his relevance to the international art world.

I want to take this opportunity to thank Mark White for his service as executive director of the Museum of Art. White, who retired in June after co-curating *The Artist's Environment*, took on his role at a crucial moment in 2020, guiding the institution through the dark times of the pandemic. He then stewarded the construction and opening of the Vladem Contemporary in 2023. The Foundation wishes him the best of luck in his future endeavors.

There's additional Baumann programming at the New Mexico History Museum, which hosts a one-day symposium on September 28 in celebration of the Fray Angélico Chávez History Library's completed digitization of the Gustave Baumann Collection. The museum is also expanding its educational footprint with several programs, including a new Open Educational Resources website available to students in 120 New Mexico school districts.

In other division news, archaeologists from the New Mexico Office of Archaeological Studies recently excavated the adobe ruins of a 19th-century sheepherder's home that was discovered during the building of a new bridge near Acoma Pueblo. The pueblo engaged OAS to help preserve the historic property, and OAS archaeologists trained Acoma community members in excavation and artifact handling.

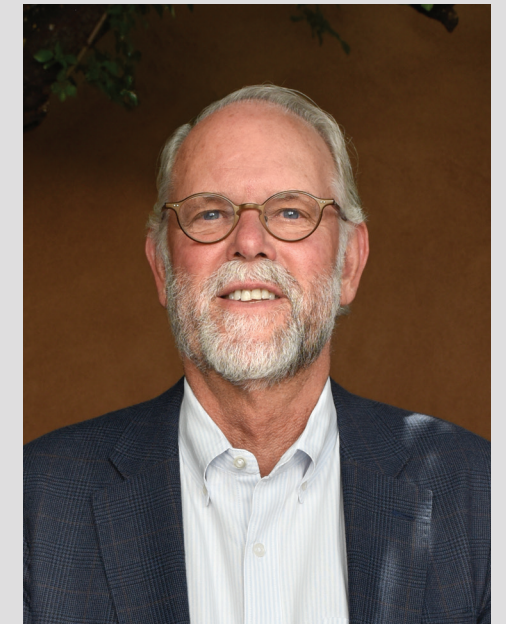
Similarly, the Museum of Indian Arts and Culture has long been a model of collaboration with Native communities, partnering with individuals and tribes alike to ensure that Native cultures are appropriately and sensitively represented at the museum. Another unique collaboration, at Los Luceros Historic Site, highlights work by a New Mexico Highlands University graduate student, who created tactile, 3D models of site buildings for visitors with visual impairments and neurodivergence.

In October, Vladem Contemporary opens *Lucy R. Lippard: Notes from the Radical Whirlwind*, a selection of artwork and ephemera from the collection of the legendary feminist activist and author, who donated a lifetime of art and other personal possessions to the museum in 1999. Finally, more than a dozen contemporary artists will be featured in *Truths Be Told: Artists Activate Traditions*, opening in December at the Museum of International Folk Art. This exhibition explores how traditional arts remain vital for wrestling with modern cultural concerns.

Thank you for your dedication to the art, culture and history of New Mexico and the world—and for everything you do to support our work. I look forward to seeing you this fall at our museums, historic sites and everywhere that your generosity is making an impact.

Sincerely,

Jamie Clements
President/CEO



Thank you for your dedication to the art, culture and history of New Mexico and the world—and for everything you do to support our work.

—Jamie Clements

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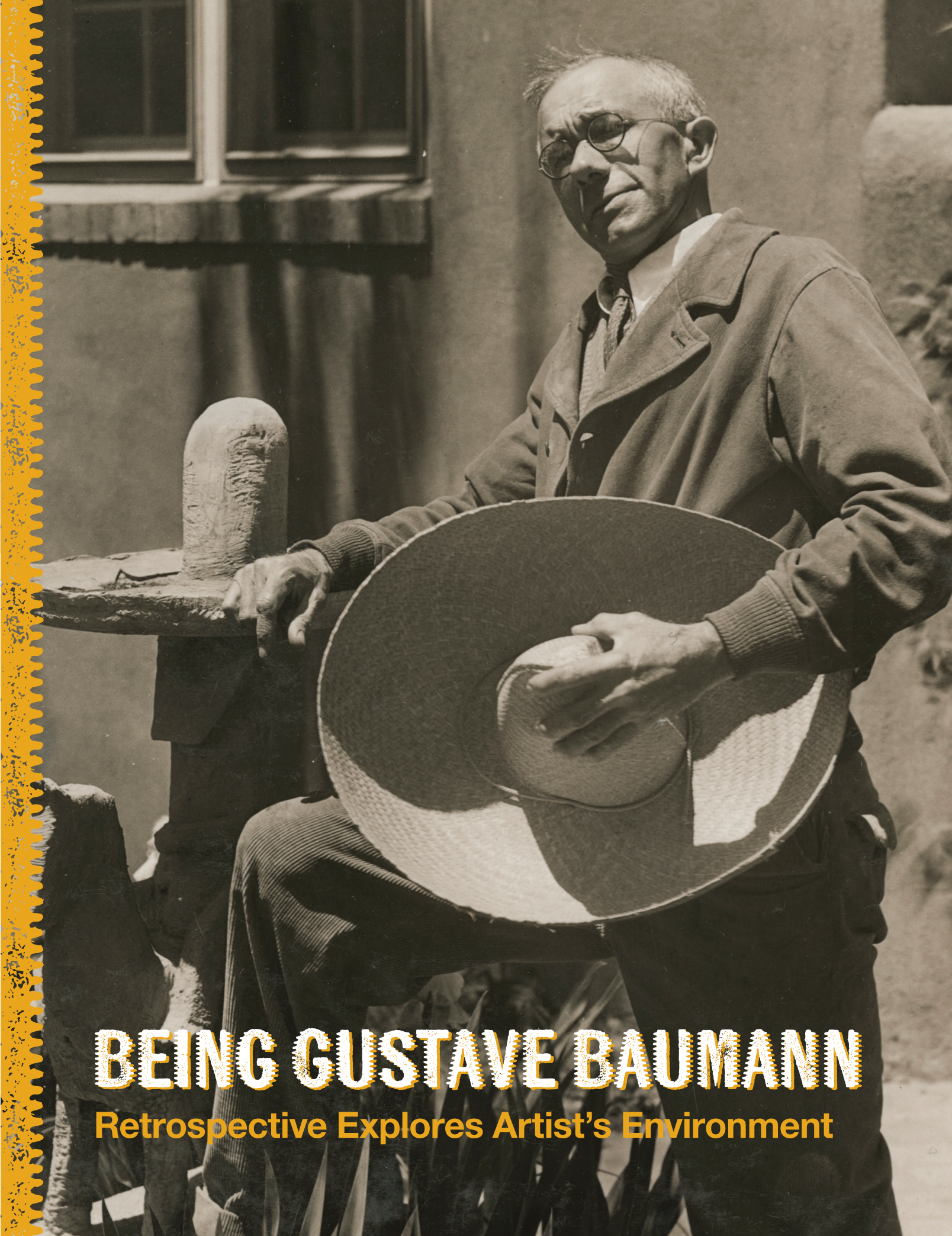
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The Museum of New Mexico Foundation recently welcomed nine new trustees. Pictured left to right are Judy Fisher (ex officio Women’s Board member beginning January 2026), John Grassham, Michael Blum, Judith (Judy) Nix, Rhonda Thomas and Patricia (Trish) Foschi. Not pictured are Matthew Rembe, Natalie Fitz-Gerald and David Gaussoin. Photo by Saro Calewarts.



BEING GUSTAVE BAUMANN
 Retrospective Explores Artist’s Environment

ONE of Gustave Baumann's most iconic prints, *Old Santa Fe* (1925), graces the cover of *Gustave Baumann: The Artist's Environment*, the catalog for a three-phase Baumann retrospective of the same name whose final installation debuts September 26 at the New Mexico Museum of Art's downtown Plaza Building.

"*Old Santa Fe* is the quintessential image of how Santa Fe came to be known. The big sky, the chile ristra—you don't see that in any substantial, mass-produced fashion before Baumann," says Mark White, the museum's former executive director who retired in June. His final project was co-curating the retrospective and editing the catalog, for which he also penned an essay.

The New Mexico Museum of Art has the largest collection in the world of works by Baumann, who is widely acclaimed for his exquisite color woodcuts and beloved, hand-carved marionettes. While prior exhibitions have rightly positioned the artist as a master craftsman, White says some have also wrongly pigeonholed him as a regionalist. The comprehensive retrospective digs deep into the museum's collection and other resources to cast a wider lens on Baumann.

"While it's important to acknowledge his profound skills in many mediums, *The Artist's Environment* seeks to broaden the conversation, placing Baumann in his proper context as a crucial artistic voice of the 20th century," White says.

The exhibition and accompanying catalog are supported by two major gifts. Gala Chamberlain, trustee of the Ann Baumann Trust, provided \$50,000 from the trust to support publication of the catalog and production of an animated exhibition video about the marionettes. And former Museum of New Mexico Foundation trustee Dorothy Bracey gave \$10,000 to fund reproductions of Baumann's original puppet stages.

"Private sector contributions fund exhibition development at our state museums in Santa Fe, and the Baumann exhibitions at the Museum of Art are no exception," says Jamie Clements, the Foundation's President/CEO. "We are grateful to Gala Chamberlain and Dorothy Bracey, both longtime supporters of the Museum of New Mexico system, for being generous lead sponsors of these world-class installations."

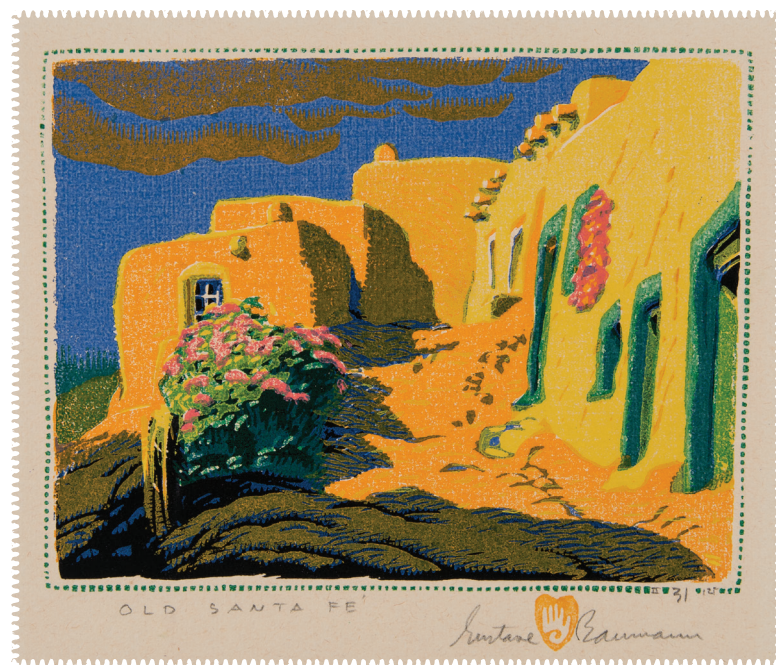
Deep Vision

Few people know Baumann's life and work better than Thomas Leech, White's co-curator for the retrospective. As the former director of the Press at the Palace of the Governors, Leech worked next to a re-creation of Baumann's studio for more than 20 years. He also produced several Baumann-related books while at the press.

"The more I dug into him, the more facets I found, and I appreciated him all the more," Leech says. "For all the studying I've done, I just keep turning up new things."

Leech has contributed numerous essays about Baumann for books and catalogs, including one for the new retrospective catalog. He also recently collaborated with author Carmella Padilla on *Printing*

**I TELL PEOPLE YOU DON'T
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TEACHES US HOW TO SEE.**



the Spirit: Gustave Baumann's Santos, published in May by Museum of New Mexico Press and available at the shops at the New Mexico Museum of Art and New Mexico History Museum. Leech and Padilla will discuss their project at the Museum of Art on Friday, September 26, as part of educational programming presented by the Women's Board of the Museum of New Mexico.

Chris Nail, the museum's head of education, has organized numerous retrospective-related lectures, presentations and hands-on activities throughout the show's run. Supported by the Foundation's Education Fund, these include an event with GallupARTS examining Baumann's role as a New Deal arts administrator and a marionette-making workshop. There are also opportunities to print images using reproductions of some of Baumann's blocks. "You're not going to replicate a Baumann print," says Nail, "but this gives the hands-on feel of what he was doing."

Highlighted in the exhibition are Baumann's original carved woodblocks for *Old Santa Fe*, which demonstrate how his deep skill served a higher artistic aim. "Each block is abstract," Leech explains. Individually, he adds, "they don't mean anything,

but the way he would overlay them, five colors became 10 to 12 colors. I tell people you don't look at a Baumann—you look into a Baumann. He teaches us how to see."

New Mexico Mind

Baumann trained in Munich and operated a successful commercial design studio in Chicago while he was still in his early twenties. But it wasn't the career he wanted, and he began visiting art colonies, living for six years in Brown County, Indiana, and creating woodcuts of the environment there. He spent the summer of 1918 in Taos before heading down the mountain to Santa Fe, where in a story told many times, he was convinced to stay by the offer of a bank loan and studio space at the new art museum.

Baumann married Jane Devereux in 1925, and their daughter, Ann, was born in 1927. He remained in Santa Fe until his death in 1971. The Baumanns were tireless letter-writers and record-keepers, resulting in a vast archive of correspondence, photographs, audio recordings, sketches, sales records and more. In 2021, the Ann Baumann Trust donated the archive to the New Mexico History Museum's Fray Angélico Chávez History Library, where it is available for in-person and online research.

White and Leech considered Baumann's visual output and his writings when they envisioned the retrospective's four sections. These were installed in phases (July, August and September) to accommodate the size of the 220-object show while keeping the museum open to visitors. The Beauregard Gallery installation covers Baumann's commercial career and early forays into fine art. The New Wing covers his explorations after coming to Santa Fe and demonstrates his social and political engagement, as well as his interest in the natural world.

"He was a dendrophile. He loved trees," White says. "Then there is his interest in Indigenous and Hispanic cultures—this fantastic history that was unknown to many people. He called the artists of the petroglyphs the first modern artists."

White says that although Georgia O'Keeffe is considered by many to be

Feature cover: Gustave Baumann, 1932. Photograph by Will Connell. Palace of the Governors Photo Archives, New Mexico History Museum, Neg. Number 059739.

Opposite: Gustave Baumann, *Old Santa Fe*, 1925. Color woodcut. Collection of the New Mexico Museum of Art. Museum purchase with funds raised by the School of American Research, 1952.

Top: Gustave Baumann, *Tares*, 1952. Color woodcut. Collection of the New Mexico Museum of Art. Museum purchase with funds raised by the School of American Research, 1952.

Following Page: Gustave Baumann, *Night Ceremony*, 1948. Color woodcut. Collection of the New Mexico Museum of Art. Museum purchase with funds raised by the School of American Research, 1952.

the patron saint of New Mexico's visual landscape, the title might be more accurately applied to Baumann. "O'Keeffe's work is about O'Keeffe. They were both transplants, but you can't separate her work from what she finds interesting, from her experience. Baumann was thinking about community in a way O'Keeffe never could or would. He was directing his focus toward aspects of New Mexico life and culture that he believed were important to the wellbeing of the state at large."

Intellect and Inspiration

Additional exhibition installations, unveiled in August and September, examine other aspects of his intellect and inspiration. One section explores his flirtation with modernism. "He was very self-effacing about his knowledge, but he was a lot savvier than he pretended to be about what was going on in the art world, and he did some interesting works," White says.

Some things that are perhaps not so well known about Baumann are also revealed. "He not only read *Ulysses*, but he wrote a paper on it. For no one, apparently," says White. "He translated Carl Jung's review of an exhibition by Picasso from Swiss. Why did he do that?"

Baumann was a famously unpretentious intellectual with a notably humorous, fun-loving side. His whimsical nature is perhaps most evident in his marionettes, featured in the installation of *The Artist's Environment* that opened August 15. Baumann's caricatures of New Mexican figures—from cowpokes, princesses, Pueblo dancers and tourists, to fanciful dragons and magical sprites (called duendes)—take center stage. His priceless originals are displayed on replicas of the stages where they were performed in the Baumanns' home, at the Museum of International Folk Art and beyond.

The Baumanns began their holiday puppet show in 1932. Today, replica marionettes are used at the Museum of Art's annual Holiday Open House performances by Teatro Duende. Many Santa Feans have seen the show every year since childhood, just as their parents and grandparents did before them.

"Each year, before the morning marionette show, when the puppeteers are doing their warmups, the audience that's lining up is all adults," Nail says.

This year's holiday performance takes place Saturday, December 13, at the museum's St. Francis Auditorium.

"When the doors open, the staff gets shoved aside as all these grownups run into the auditorium to get the best seats, to see the puppets up close," Nail says. "This is my favorite event that happens at the museum." ■



Gustave Baumann: The Artist's Environment

New Mexico Museum of Art, Plaza Building | 107 West Palace Avenue

July 18, 2025–February 22, 2026
Beauregard Gallery

August 15, 2025–February 22, 2026
New Wing

September 26, 2025–February 22, 2026
Clarke Gallery

September 26, 2025–January 19, 2026
Goodwin Gallery

Member Events

View the full display of *Gustave Baumann: The Artist's Environment* before it opens to the public and enjoy food, drinks and entertainment.

Thursday, September 25
First Look and Member Preview

MUSEUM SHOPS

The Spiegelberg Shop

Representing the Best of New Mexico

Whether you're interested in Taos Pueblo, the history of Black cowboys, green chile enchilada recipes or bilingual bedtime stories, you'll find a book about it at the Spiegelberg Shop at the New Mexico History Museum.

The incredible selection is a group effort, says Susie Frayer, book buyer and inventory administrator for all five Museum of New Mexico Foundation-run museum shops. "I work closely with the staff in the store, who give me important suggestions. They get ideas from the public, and from the authors themselves."

Books account for at least 20% of retail space at each museum shop. But at the History Museum, books occupy 35% of the store—covering the back wall, scattered among other displays, and arranged on tables and shelves in the museum's front hallway. "Luckily, we're able to spread out here, because books are the easiest way to reflect the concept of the museum," says Teresa Curl, the Foundation's vice president of retail.

Store manager Vince Gioielli is happy to point out topics of potential interest. Describing the offerings in one corner, he says, "Over here is New Mexico general history, and on this side are strong women that have put us on the map, like Mabel Dodge and all her buddies. Doña Tules, the madam of the Palace Restaurant. And then we have Code Talkers, Ernie Pyle. Books about religion—Crypto Jews and Native American spirituality. Art and architecture. Zozobra."

Books related to current museum exhibitions are always popular, as well as high-profile nonfiction titles like *Blood and Thunder: An Epic of the American West*, by Hampton Sides, and *The Pueblo Revolt: The Secret Rebellion that Drove the Spaniards Out of the Southwest*, by David Roberts. Novels include Willa Cather's classic *Death Comes for the Archbishop* and *The Wives of Los Alamos*, by TaraShea Nesbit. There are hundreds of self-published and small-press books about niche topics like acequia culture, the Penitentes, and the history of education in New Mexico. Another section holds used and signed books.

A selection of locally made New Mexico-scented candles and incense create a multisensory reading environment, while jewelry, pottery, toys, hot sauce and other items reflect the essence of the state. "You're going to find the best of New Mexico here," Curl says.



A selection of popular book titles available at the Spiegelberg Shop inside the New Mexico History Museum.

Daily Discounts—and More!

Museum of New Mexico Foundation members receive 10% off purchases at all five museum shops every day, and Circles members receive 15% off.

Mark your calendars now for November 25-30, when deeper discounts of 20% off for members and 25% off for The Circles apply.

A History of Collaboration

Amplifying Indigenous Voices

In 1997, the Museum of Indian Arts and Culture transformed curatorial practice by centering the Native worldview in its groundbreaking permanent exhibition, *Here, Now and Always*. As the exhibition is continually updated and revised, most recently in 2022, the museum's Native-led staff continues to "rely heavily on the Native voice in telling our stories," says Tony Chavarria (Santa Clara Pueblo), the museum's curator of ethnology.

The museum's connection to Native communities is deeply embedded in its collaborative curatorial decisions and practices, adds museum director Danyelle Means (Oglala Lakota). "The public can understand our curatorial decisions if we are the ones telling our stories," she says. This extends from exhibitions to public programs to other places where museum audiences engage, "like on YouTube and social media," she adds.

The 2022 exhibition, *Grounded in Clay: The Spirit of Pueblo Pottery*, was "highly collaborative," Chavarria says. Organized by the School for Advanced Research and the Vilcek Foundation of New York, the exhibition debuted at the museum before traveling nationally. The show was curated by the Pueblo Pottery Collective, which is comprised of more than 60 individual members from 21 tribal communities across the Southwest. Their diverse voices expressed the shared heritage of Pueblo pottery as vessels of community-based knowledge and personal experience.

Similarly, the 2021 exhibition, *Clearly Indigenous: Native Visions Reimagined in Glass*, showcased 33 Indigenous artists who embrace glass to express Native stories and cultural traditions. Their innovations underscore one of Means' personal missions for the museum—to give visitors an understanding of the length of time that Natives have lived on this land and adapted their traditions.

More recent exhibitions centered the contemporary, cutting-edge work of individual artists. Among them is fashion designer Patricia Michaels (Taos Pueblo), whose 2024 solo exhibition, *Painted by Hand: The Textiles of Patricia Michaels*, charted her rise on the runway to the pinnacle of haute couture by creating textiles that reflect the landscapes, peoples, experiences, and textures of her community and home.

The 2023 exhibition, *Horizons: Weaving Between the Lines with Diné Textiles*, presented textiles as a living art form, juxtaposing historic and contemporary textiles to "bring the past into visual conversation with the present," says co-curator Rapheal Begay (Diné). In this curatorial model, Means says, "weavers, educators and cultural practitioners directly shaped exhibition content, distinct from a Western fine-arts perspective."

Preston Singletary (Tlingit) and Joe David (Nuu-cha-nulth), *Looks to the Sky*. Photo courtesy of Blue Rain Gallery, Santa Fe.



To support the Museum of Indian Arts and Culture, contact Lauren Paige at 505.982.2282 or lauren@museumfoundation.org.



Herbert Tom Jr. (Diné), *A Gambling Game*. Painting. Collection of the Museum of Indian Arts and Culture.

A new wave of 19 contemporary Native artists featured in *Engaging the Future: The Goodman Fellowship Artists* reframed the Indigenous experience through a range of media, including printmaking, photography, painting, jewelry, film, fashion and mixed media. The artists are recipients of the MIAC Goodman Aspiring Artist Fellowship, an initiative dedicated to empowering Native artists, especially those at early stages of their careers.

The recently opened exhibition, *Makowa: The Worlds Above Us*, again honors Native perspectives and traditions. Co-curator Marlon Magdalena (Jemez Pueblo) carved a replica of his family's shield, depicting sacred star symbols that, he says, "represent Pueblo peoples' strength." The reason for a replica: descendant communities keep their original family shields from public display.

"At MIAC, decisions about what goes on view are made in close collaboration with the communities connected to those objects," Means says. "We honor their voices, their histories and their sovereignty in determining how their stories are shared."

All of these collaborations and related public programs are made possible through private giving via the Museum of New Mexico Foundation.

"Through the enlightened support of individuals giving through the Foundation, MIAC continues to showcase outstanding artists in often groundbreaking exhibitions," Means says. "This support ensures MIAC amplifies Indigenous voices, honors living traditions and fosters unparalleled collaboration with Native communities." ■

Indian Advisory Panel Welcomes New Leaders

The Museum of Indian Arts and Culture's Indian Advisory Panel (IAP) recently welcomed Ulysses Reid (Zia Pueblo) as Chair and Albert Alvidrez (Ysleta del Sur Pueblo) as Vice-Chair.

Established in the 1980s, the 17-member advisory group works with the museum's executive director, who may call upon the IAP to advise on matters relating to the interpretation, presentation and use of collections objects in exhibitions, public programs and more. For example, the IAP reviews all museum exhibitions, including label text, before they go on public view. The group also advises on the culturally appropriate use of historic museum collection items as inspiration for products created through the Museum of New Mexico Foundation's licensing program.

"The Indian Advisory Panel is essential to our work at MIAC," says executive director Danyelle Means (Oglala Lakota). "Their guidance ensures that our exhibitions, programs and use of collections remain grounded in cultural respect, community values and Indigenous knowledge systems."

Both Reid and Alvidrez are deeply involved in their tribal communities. Reid is dedicated to Zia Pueblo's language and culture preservation program. As a potter, he represents generations of family tradition. Alvidrez served his pueblo as governor for nine consecutive terms. He is also a recognized potter, one of two remaining potters in his Tigua tribe.

"MIAC values our efforts and the benefits of our collaboration to bring a perspective historically overlooked," says Alvidrez.

Truth-Telling

Artists Confront Contemporary Life

Inside a glass museum case, Pre-Columbian clay head pots come to life, greeting viewers with expressions of horror and glee, as if suddenly aware that they are on display. The face on each is Kukuli Velarde's, a Peruvian-born artist who now lives in Philadelphia. Selections from her cheeky yet unsettling series, *Plunder Me, Baby*, are included in *Truths Be Told: Artists Activate Traditions*, opening December 7 at the Museum of International Folk Art.

"The guiding question for this show is how do traditions empower contemporary artists to speak their truths through their art?" says Laura Addison, curator of European and American folk art collections. "Tradition is significant to all these artists individually, whether forming a sense of identity for themselves or social justice for their communities. In some cases, it is about imagining a different future."

Museum of New Mexico Foundation trustee Courtney Taylor made a lead gift to the exhibition. "It's exciting to see the Museum of International Folk Art pushing boundaries by blurring the lines between folk art and fine art, showcasing internationally recognized contemporary artists who utilize traditional materials and techniques in their works," says Taylor, who also serves on the Advancement Committee for the museum.

Among more than a dozen contemporary artists in the show are many immigrants, including Pakistani artist Ambreen Butt, who now lives in Texas. She was trained in traditional miniature painting and uses those techniques to create a highly decorative, painted collage, *Soul of My Soul*, that explores the grief of losing children to war and political violence.

"I'm using beauty to draw people in and juxtaposing it with a darker side of history," Addison says. "This is an opportunity to see how artists today are responding to some of the very challenging issues that we're facing. I hope to create a place of reflection, because I think people need that right now."

Truths Be Told features several textile artists, including Mary Lee Bendolph, a quilter from Gee's Bend, Alabama. At 90 years old, Bendolph is an elder in a rural Black community whose centuries-old quilting tradition utilizes scraps of old clothing and sack cloth in improvisational designs.

"The isolation of the area was engineered by the government as part of an effort to block black voters from registering," Addison says. "Suspended river ferry service prevented passage to the nearest city to register. Because of deep poverty, the quilters had to work with whatever they had on hand, so these quilts were very functional, yet there was a



Above: Kukuli Velarde, *Jod*** Indeja. De que se rie?... (detail)*, 2010. Hieronymus Objects Collection. Photo courtesy of the artist.

Opposite: Yinka Shonibare MBE, *Ms Utopia (detail)*, 2013. Tia Collection, Santa Fe. Photo by Stephen White & Co. Courtesy of the artist and Stephen Friedman Gallery.



To support the Museum of International Folk Art, contact Laura Sullivan at 505 216.0829 or laura@museumfoundation.org.

whole aesthetic that emerged."

Seneca artist Marie Watt creates wall hangings with satin from reclaimed blankets, extracting comfort and shine from a dark chapter of American history, when Native communities were intentionally given blankets that had been exposed to smallpox. "She doesn't like to talk about that too much. She prefers to talk about [that era] in terms of resilience, which is a thread that runs through the show," Addison says.

Tradition motivates artists' individual expression, sometimes as a grounding force and sometimes as something to reinvent or contest. *Truths Be Told* broadens the idea of folk art as "an active verb as opposed to a noun," Addison says. "Tradition isn't a thing, it's an act that converses with contemporary society." ■



Truths Be Told: Artists Activate Traditions

Museum of International Folk Art

On view December 7, 2025–January 20, 2027

Member Events

View the full display of *Truths Be Told: Artists Activate Traditions* before it opens to the public.

Friday, December 5

First Look and Member Preview

Cartonería Hits the Road

The Museum of International Folk Art will travel an exhibition inspired by its popular recent exhibition, *La Cartonería Mexicana/The Mexican Art of Paper and Paste*, to statewide venues in 2026, including rural communities. The exhibition will feature commissioned *alebrijes*, fantastical papier-mâché animal figures created by three generations of the renowned Linares family of Mexico.

Museum educators are coordinating bilingual, creative engagement events to raise awareness of the art of cartonería, a joyous expression of human imagination, emotion and tradition.

"We're celebrating this Latino art form in communities with relatively recent immigrant populations," says Patricia Perea, director of education and outreach. "I grew up in these communities, and it's empowering to see the piñatas and masks that we often take for granted being elevated as the kind of art that's represented in a museum exhibition."

The Folk Art Flea committed \$25,000 in funding for the traveling exhibition, and the Museum of International Folk Art Advancement Committee contributed \$10,000. Although committee members often make lead donations to museum exhibitions, this is the first time the committee contributed as a group, explains committee chair Bruce Larsen.

"We talked about a number of possibilities, and this seemed to be a project where our contribution would have an impact," he says. "We got almost 100% participation and reached our goal."

A Radical Whirlwind

Lucy R. Lippard Shapes Art Discourse

In the early 1990s, renowned writer, social commentator and activist Lucy R. Lippard left a small loft in New York City for a little house in Galisteo. Her household of contemporary art—more than 500 artworks, artist's books, posters, political buttons and activist ephemera—followed her West. In 1999, she donated the trove to the New Mexico Museum of Art.

Today, she says, “I never call it a collection because almost everything that lives with me was a gift from the artists.”

On October 24, a selection of Lippard's possessions go on view in *Lucy R. Lippard: Notes from the Radical Whirlwind* at the Vladem Contemporary. Spanning two galleries, the exhibition traces Lippard's prolific career, including as the author of more than 30 books, honoring her pivotal role shaping contemporary art discourse.

“Lucy has defined how we think, speak and write about contemporary art today,” says Alexandra Terry, the museum's curator of contemporary art, noting that Lippard's influence spans various art movements, including Conceptualism, Minimalism and Feminism.

Lippard has long embraced art as a potent catalyst for social change. In 1970, she initiated the first slide registry for women artists, now archived at Rutgers University, and co-founded Ad Hoc Women Artists protesting the exclusion of women in the Whitney Annual. In 1971, she curated the first feminist museum exhibition, *26 Contemporary Women Artists*, at the Aldrich Museum in Connecticut. She launched vital activist groups, including co-founding Political Art Documentation/Distribution, Artists Call against US Intervention in Central America, Printed Matter, Heresies Collective and the Boulder street-performance groups Outside Agitators and Damage Control. And in 2007, she curated *Weather Report*, one of the first “climate chaos” exhibitions shown at the Boulder Museum of Contemporary Art.

Artist Harmony Hammond, whose work is featured in the exhibition, describes Lippard as “a continuous voice from the front lines of feminist art as it has evolved since the 1970s.” She recounts Lippard's personal impact on her career:

“I've told this story before, but it reflects the radical social and political change taking place at that time. Word was out that this critic Lucy Lippard was making studio visits to look at work by women artists for an exhibition she was guest-curating. I called—too late to be considered, but she came to my studio, her son Ethan (then about 6 years old or so) in tow. My daughter Tanya was less than a year old. I showed Lucy my work—sculptures of BAGS

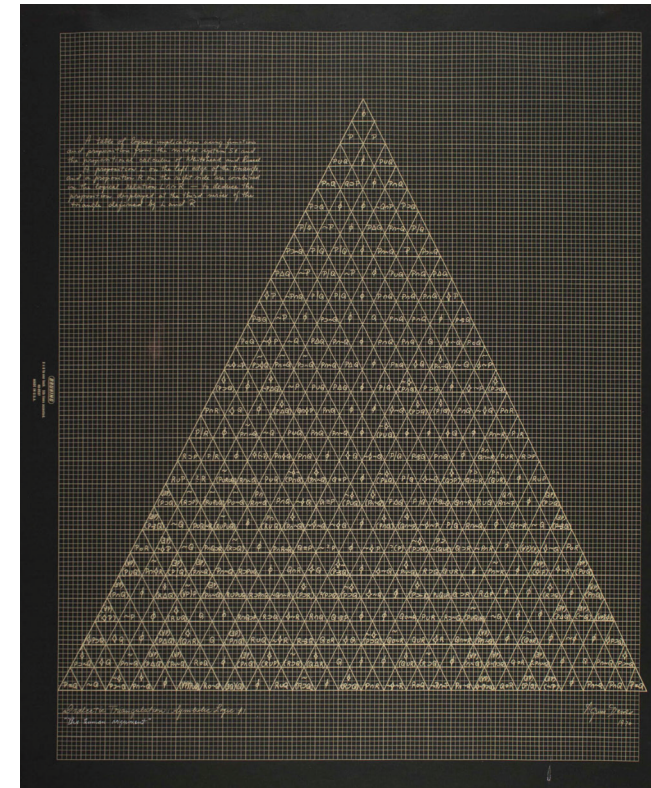
Opposite: Agnes Denes, *Dialectic Triangulation: Symbolic Logic #1*, 1970. Lithograph. Collection of the New Mexico Museum of Art. Gift of Lucy R. Lippard, 1999.

Below: Melanie Yazzie (Diné), *The U.S. Government will Never Whitewash My Grandparents*, 1992. Screenprint. Collection of the New Mexico Museum of Art. Gift of Lucy R. Lippard, 1992.



NEW MEXICO MUSEUM OF ART

To support the New Mexico Museum of Art, contact Jamie Clements at jamie@museumfoundation.org.



made of cloth rags. We talked about the work, its meaning and its relationship to women's lives. We did not have to hide the fact that we were mothers in order to be professional as we would have a decade earlier. To my surprise, Lucy bought *Bag IX*. My first sale in New York, and now part of Lucy's 'collection' at the New Mexico Museum of Art.”

Lippard's move to Galisteo deepened her focus on place, environment and local culture. She has written two books on her adopted home and, 28 years ago, she founded (and still edits) the village newsletter *El Puente de Galisteo*, amplifying local voices. Other writings and curatorial work have elevated the local art scene. “During the 32 years I've lived in New Mexico there has been an impressive uptick in the breadth of art shown here,” she says.

The impact of Lippard's gift is profound, says Terry. “Lucy's donation of artwork and artist's books broadened the scope of the museum's collection to include pioneers of major art movements of the last 60 years. The scope and scale of our collection of feminist art has been influenced by Lucy and continues to be a focus in our collecting and curatorial processes.”

For Lippard, the donation is another form of activism in support of artists and art. “Given the current administration's crusade against DEI and the arts in general,” she says, “the museum will be even more dependent on gifts.” ■

Laura Mueller Joins Museum as Interim Executive Director

When Laura J. Mueller recently stepped into her role as interim executive director of the New Mexico Museum of Art, she brought more than three years of experience as deputy director of the Museum of International Folk Art. She also brought a thoughtful approach to the role of museums in their communities and their responsibility to foster dialogue through art.

Her curation of the folk art museum's recent and well-received exhibition, *Amidst Cries from the Rubble: Art of Loss and Resilience from Ukraine*, powerfully demonstrated her dedication to cultural narratives and folk art's humanistic connections. She plans to continue to follow these community-based threads in her work at the Museum of Art.

“For me, the New Mexico Museum of Art and Vladem Contemporary aren't just galleries; they embody the creativity and resilience of our state,” says Mueller. “My goal is to expand our reach, ensuring all New Mexicans feel connected to and truly inspired by the art we showcase.”

Mueller's experience in art, culture and museum leadership includes directing the Art Department at the Portland Japanese Garden and producing major exhibitions at the Japan Society Gallery, The Newark Museum of Art and Brooklyn Museum. She holds a Ph.D. in art history and master's degrees in both business administration and arts administration.

All-Access History

Museum Expands Digital Educational Outreach

In July, the New Mexico History Museum uploaded the first-ever comprehensive New Mexico history program in collaboration with the New Mexico Public Education Department. The materials appear on the state's Open Educational Resources website, ensuring that thousands of teachers and students in all 120 school districts statewide can access high-quality information on New Mexico history.

The project not only fulfills the museum's mandate to remove barriers to access and present more inclusive narratives, it aligns with research that confirms that courses on the state website yield educational outcomes that are comparable, or superior, to classroom instruction. It also complements the museum's focus on expanding its digital resources and outreach. With nearly three million inquiries on the museum website last year, the approach is yielding significant results.

"In person and online, the museum expands learning opportunities for visitors to explore our state's history," says Billy G. Garrett, the museum's executive director.

Some 2,676 students were served in-person by the museum in 2024-2025. As a former New Mexico history teacher, Christina McCorquodale, the museum's education and engagement supervisor, recognized a critical gap in standards-aligned textbooks as an opportunity to extend the museum's reach and impact beyond its doors.

"We are a readily available educational partner for teachers statewide, supporting classroom instruction and complementing the museum's online virtual tours," McCorquodale says. "These materials align with New Mexico's Social Studies and English Language Arts Common Core State Standards."

Teachers can access online offerings, including lesson plans, guides and creative activities. Interactive content, such as historical timeline worksheets and videos, are available for various age groups in English and Spanish. For those requiring deeper research, the Palace of the Governors Photo Archives and Fray Angélico Chávez History Library are available for in-person visits by appointment.

Developing these materials took three years, involving the New Mexico State Historian, experts from academia, Native American community members and teachers. And there's more to come.

"Our next steps are ambitious: launching a statewide pilot program with the New Mexico Association of Educational Retirees to bring state-standards-aligned museum kits into classrooms," McCorquodale says. "We'll also continue updating our digital offerings by collaborating with scholars for deeper historical narratives."

Private funding is needed to continue and grow this vital work, she adds, noting that her department contracts with many of these outside experts



Left to right, New Mexico History Museum educator Neil Dodge, head of education and engagement Christina McCorquodale and educator Nancy Morris-Judd. Photo courtesy Christina McCorquodale.



To support the New Mexico History Museum, contact Lisa Friedland at 505.216.1592 or lisa@museumfoundation.org.



Background left and right, New Mexico History Museum early learning educators Elizabeth Mueller and Cyndi Korzec sing and play music for students. Photo courtesy Christina McCorquodale.

and professionals. Such funding is equally vital to sustain the museum's other highly successful educational programs.

One such program, the Hochberg Early Learning Academy, has for over a decade provided museum visits and educational programs to Head Start and Santa Fe Public School pre-Kindergartners and their families. High-quality Pre-K programs are proven to improve outcomes, underscoring the academy's role in fostering future success.

Named for Stephen and Jane Hochberg, the academy is an integral part of the museum's educational offerings, offering enriched, out-of-classroom learning aligned with state Pre-K Program Standards. Over 4,657 children have been served since its inception, and the academy is already fully booked through May 2026.

While the academy has historically been funded by its namesakes, new funding is critically needed to sustain it beyond the next school year. Current programming costs approximately \$45,000 annually; an additional \$10,000 supports statewide online resources for Pre-K teachers.

"The impact of our educational initiatives, from digital resources to the Hochberg Academy, is undeniable," says McCorquodale. "Sustaining and growing these critical programs, which reach thousands across the state, hinges directly on the continued generosity of private donors through the Museum of New Mexico Foundation." ■

Gustave Baumann Goes Digital

On Sunday, September 28, the New Mexico History Museum celebrates the creative world of Gustave Baumann during a day-long symposium of talks, special guests and other explorations of the artist's life in Santa Fe, where he lived from 1918 to his death in 1971.

Coinciding with the New Mexico Museum of Art's Baumann retrospective, the symposium marks the History Museum's completion of digitizing its extensive Gustave Baumann Collection. Supported by the Ann Baumann Trust, this milestone makes the iconic artist's legacy accessible via its digital collections.

"You'll learn more about this fascinating man who roamed the world but shone brightest once he made his home in New Mexico," says Hannah Abelbeck, the museum's curator of photographs and archival collections.

Symposium events include:

- Archivist Alice Wehling presents on Jane Baumann, the artist's wife.
- Curator Hannah Abelbeck's "Remaking Fiesta" explores Baumann's involvement with 1920s Pasatiempo parades.
- A screening of PBS's *Craft in America* episode featuring Gustave Baumann.
- Baumann Family Slide Night, an interactive presentation of newly digitized photographs with archivists and leading Baumann scholar Martin Krause.
- A discussion of Baumann's unpublished books by Thomas Leech, former director and curator of the Press at the Palace of the Governors.

“Seeing” Los Luceros

3D Models Serve Visually-Impaired Visitors

For a history buff living in or visiting New Mexico, Los Luceros Historic Site offers a comprehensive introduction to the state’s past.

Situated on unceded Tewa homelands, the property has been inhabited for over 10,000 years, its tribal story continuing with Tewa descendants living nearby at Ohkay Owingeh Pueblo. The site’s Spanish colonial history is rooted in the name of the family—Los Luceros—who lived on the property in the 18th century. Today, the 148-acre property is New Mexico’s northernmost historic site.

For most visitors, Los Luceros’ continuous cultural and agricultural story is showcased via walking trails leading visitors to experience a historic Territorial-style hacienda, 19th-century capilla, Victorian cottage, and a charming farmyard with churro sheep, goats and burros. But what if a visitor is vision impaired?

This is exactly the kind of visitor that site manager Michelle Zupan aims to accommodate. Recognizing the diverse ways that people process information and interact with the world, she wonders, “Wouldn’t it be great if the visually impaired and even the neurodivergent could learn about this region’s deep history?”

Last January, Zupan submitted a proposal to the internship program at New Mexico Highlands University, seeking someone to create 3D models of site buildings.

The models would “provide tactile introductions to their exteriors and interiors, easing the transition from outside to inside and from room to room,” she says. She envisioned a tool where visitors could “see” the historic Hacienda’s architectural details with their fingers—gauging the building’s length by counting its portal columns, for example, and familiarizing themselves with the Hacienda even before entering.

A Highlands graduate student proved to be an ideal fit. Destiny Zukevich, a master’s candidate in the school’s Media Arts Department, found the request intriguing, given that her master’s thesis involved making dioramas of historic structures. “I was curious how we could use technology to engage people’s other senses, like touching and feeling,” Zukevich says.

Zupan adds, “Technology allows us to reach people by meeting them where they are in different ways.

Zukevich learned Polycam, a clever application that allows users to turn real-world objects into precise 3D digital models. By taking many photos, the app captures a structure’s exact shape and size. This digital blueprint is then sent to a 3D printer, which uses a corn-based, biodegradable plastic



The Lucero Cottage at Los Luceros Historic Site. Photo © Tira Howard.



To support the New Mexico Historic Sites, contact Jamie Clements at jamie@museumfoundation.org.

called PLA (Polylactic Acid) to transform the digital designs into durable physical objects.

The 3D models will debut at the site’s annual Fall Festival on September 21. The event will also highlight the unveiling of the site’s newly restored Hacienda. Funded through a grant via the Museum of New Mexico Foundation, this preservation work focused on ensuring the Hacienda’s long-term structural integrity without visibly altering its appearance. Returning visitors will notice the site’s new exhibitions and deeply-researched bilingual labels.

Zupan says the 3D model project is the site’s latest collaboration with the Highlands Media Arts Department. She has been fortunate to host student interns from the university for the past five years. In fact, Zukevich’s project advisor, media arts instructor Becca Sharp, is a former Highlands intern, part of the undergraduate team that created Los Luceros’s visitor center’s interactive site map.

While Highlands University pays their interns to work at the sites, Zupan says additional private funding through the Foundation would enable her to hire interns from other educational venues to bring new projects to fruition.

“Students have made significant contributions to the site’s accessibility,” she says, “developing diverse projects that enhance the visitor experience and extend Los Luceros’s reach.” ■

A 3D printed model provides a tactile exploration of the Lucero Cottage at Los Luceros Historic Site. Photo courtesy New Mexico Historic Sites.



Fall Fun at the Historic Sites

Mark your calendars for these special seasonal events:

Los Luceros Historic Site

September 21, 10 a.m.–4 p.m.
Fall Festival

Coronado Historic Site

October 18, 10 a.m.–4 p.m.
Fiesta of Cultures

Fort Stanton Historic Site

October 25, 4:30–7 p.m.
Trick or Treat Trail

Lincoln Historic Site

October 25, 5–9 p.m.
Lincoln After Dark

November 1, 10 a.m.–4 p.m.

Dia de los Muertos

Bosque Redondo Memorial at Fort Sumner Historic Site

December 6, 5–9 p.m.
Winter Letters Farolito Tour

Taylor-Mesilla Historic Site

December 10 to January 4, Wednesday to Sunday, 8:30 a.m.–4 p.m.

One Story, Many Perspectives: Exploring Nacimientos Through Art and Culture

Jemez Historic Site

December 12 and 13, 5–9 p.m.
Lights of Gisewa

Fort Selden Historic Site

December 20, 5–9 p.m.
Noche de las Luminarias

For details, visit nmhistoricsites.org.

Guidebook to the Past

Unlocking Secrets in the Osteology Lab

When a new bridge project near Acoma Pueblo exposed the adobe ruins of a late 19th-century shepherd's home, archaeologists from the New Mexico Office of Archaeological Studies meticulously excavated the site. Unearthing historic fragments, they reconstructed the shepherd's daily life, opening a window onto the past.

As a federally funded project, the Acoma Pueblo bridge triggered Section 106 of the National Historic Preservation Act, mandating careful consideration of the project's impact on such historic properties as the shepherd's home. Acoma Pueblo's engagement of OAS for heritage protection exemplifies OAS's operational model.

"Projects like Acoma are vital to our work," explains John Taylor-Montoya, OAS executive director. "They not only provide funding that sustains our operations, but they allow us to fulfill our mission to preserve and share New Mexico's irreplaceable cultural heritage."

As a state enterprise that operates under the umbrella of the New Mexico Department of Cultural Affairs, OAS helps support its staff and operations by charging fees for archaeological and cultural resource management services. Private giving from Museum of New Mexico Foundation donors provides the essential funding for OAS research and educational outreach programs.

With over 1,000 years of continuous habitation, Acoma Pueblo, known as "Sky City," stands atop a 367-foot-high sandstone mesa 60 miles west of Albuquerque. This sovereign nation has long preserved its unique Keres language and traditions due to its naturally defensible location. The \$100 million bridge project, the largest grant ever to a tribal community by the Federal Highway Administration, will enhance access to the pueblo, spanning rail and gas lines, the Rio San José and agricultural land. Called a "lifeline" by Acoma Governor Charles P. Riley, the new bridge eliminates existing at-grade rail crossings to ensure reliable emergency access across the pueblo.

Though abandoned for decades, the faint outlines of the six-room shepherd's home were visible at the bridge site, leading the OAS team to meticulously search, excavate and document the ruins. The investigation revealed pink-tinted adobe floors, whitewashed walls, and the remains of a fireplace and stove. OAS field crews trained Acoma community members in excavation techniques, artifact handling and precise documentation to ensure data integrity.



Office of Archaeological Studies educator Ziggy Prothro (kneeling) and crew chief Steven Needle explore the adobe ruins of a late 19th-century shepherd's home near Acoma Pueblo. Photo courtesy Melissa Martinez, OAS.



To support the Office of Archaeological Studies, contact Lauren Paige at 505.982.2282 or lauren@museumfoundation.org.

"Our Acoma elders advise our children to get an education, career or job," says Raymond Concho Jr., director of the pueblo's Community Development Office. "The archaeological field work provided the opportunity to hire Acoma citizens to learn and study archaeology. From a science perspective, Governor Charles Riley reminds us that our Acoma ancestors were our first scientists."

The excavation also yielded a striking array of both Acoma pottery and commercial items like china, glassware and metal pots. This rich discovery offers a tangible link to the late 19th-century transformative era ushered in by the railroad, which made manufactured goods widely available from a depot in nearby Grants. For Acoma families, acquiring such items from trading posts, including McCarty's General Store within the pueblo's farming community, represented integration into a wider economy.

The discoveries illuminate how tradition met modernity through evolving needs and new commercial accessibility. They also help preserve the invaluable stories beneath the area's ever-expanding infrastructure.

All recovered artifacts were sent to OAS labs in Santa Fe, where researchers are creating a database that records each object's provenience and features. The database will enable the researchers to identify patterns and reconstruct detailed histories from this understudied late 19th-century period.

"These excavations opened the door to study and capture how our Acoma people's daily ways of life were in the 1800s," Concho says. "The archaeological final report will provide the information for our Acoma people to learn what once was." ■

Acoma community members work on excavation of the western area of the Acoma Pueblo bridge site. In the foreground are the eastern walls of a late 19th-century shepherd's home. Photo courtesy OAS.



Meet New Archaeologist Cameron Turley

The Office of Archaeological Studies recently welcomed Cameron Turley as a field director/lead archaeologist. He brings over 15 years of experience, with prior archaeological work in northern Tuscany, Iceland, Greenland and Barbuda.

In 2021, Turley returned with his partner from New York City to the Southwest, where he was raised and received his initial archaeological training. His interest in archaeology is in uncovering the stories and memories embedded in the things people have left behind. His primary aim is challenging "the harmful, false ideas that cultures are lost, aren't real, or have simply disappeared," he says.

Turley's profound realization of how history can empower a community led to his role at OAS.

"When my partner and I moved back West, I was looking for a change of focus allowing me to apply my practice in support of our neighbors and our community," he says. "Joining the team at OAS resolves that vision into reality."

Turley's academic background includes lecturing in anthropology at Lehman and Brooklyn Colleges. He holds a bachelor's degree in science from Southern Methodist University and a master's degree in philosophy from City University of New York, where he is currently completing his dissertation.

CORPORATE PARTNER

Sky Cinemas

A Shared Mission

Sky Cinemas is among the Museum of New Mexico Foundation's newest Corporate Partners, giving at the \$10,000 leadership level. Formerly known as Violet Crown, the 11-screen independent movie theater and café in the Santa Fe Railyard was rebranded in June. A second cinema in the chain, Sky Midtown, opens in October in the theater formerly known as The Screen.

"Sky Cinemas and the Museum of New Mexico Foundation have a shared mission to enrich the lives of New Mexicans through arts and culture," says entrepreneur and filmmaker Bill Banowsky, who recently sold his other cinema holdings in Texas and Virginia to focus his energy on the New Mexico businesses he owns with his wife, Susan. These include Sky Coffee in the Santa Fe Railyard and Nuckrolls Brewing Co., with locations in the Railyard, Lamy and Angel Fire. The couple also co-own Sky Railway with other investors, including author George R.R. Martin.

Banowsky's journey in film began when he founded Magnolia Pictures in 2001. He also owned a movie theater chain in North Carolina before opening the first Violet Crown in Austin. As a filmmaker, he produced the 2016 documentary *Starving the Beast*, about political influence in higher education. More recently, he directed *A Savage Art*, a documentary about Patrick Oliphant, the Pulitzer Prize-winning political cartoonist and Santa Fe resident. It premieres in September at Sky Cinemas.

The Banowskys' cinema partnership with the Foundation started informally in spring 2025 during the former Violet Crown's 10th anniversary celebration, when proceeds from a screening of *Loving Vincent*, a 2017 animated feature about Vincent Van Gogh, benefited the Foundation. "After that, we decided to become a corporate sponsor by adding some in-kind offers like pre-show spots, options for private screenings and other possibilities," says Peter Grendle, Sky Cinemas senior manager of film programming and director of marketing.

Moving forward, Banowsky and Grendle see greater potential for collaboration with the Foundation and the museums, including screenings related to exhibitions. The new Midtown location will house a café and two screens with 4K laser projection, state-of-the-art sound and luxury seating. Documentaries, foreign films and other art house films will play during the day, with new releases in the evening.

"Sky Cinemas brings the best film from around the world to New Mexico, and this new venue gives us that much more to work with," Banowsky says. "We're open every day. You can have a fine cup of coffee and enjoy a French film at 9 a.m."



LEGACY SOCIETY



Plan a Lasting Legacy

As longtime Native art collectors and supporters of the Museum of Indian Arts and Culture, Carol and Robert Warren designated a generous endowment for the museum in their will before they passed. The endowment provides for the general use and care of the Warren collection of pottery, jewelry and more, which will be utilized for exhibitions and research for decades to come.

"We are so grateful to Carol and Robert for this generous unrestricted gift of a major endowment," says Lauren Paige, director of development at the Museum of New Mexico Foundation. "In difficult economic times, it's significant for the museum to have distributions from endowments to support exhibition development, educational programming, and collections care and acquisitions."

Endowment gifts provide an opportunity to designate a specific cultural institution or the Museum of New Mexico Foundation as the beneficiary. Donors may give to an existing fund or establish a new one.

Distributions from other endowments have recently supported such exciting exhibitions as *Makowa: The Worlds Above Us* at the Museum of Indian Arts and Culture; *Chimayo: A Tradition in Faith* at the New Mexico History Museum; *Timeless Mucha: The Magic of Line* at the New Mexico Museum of Art Vladez Contemporary; and *Sandroing: Tracing Kastom in Vanuatu* at the Museum of International Folk Art.

To learn how you can become an endowment supporter, contact Laura Sullivan at 505.216.0829 or laura@museumfoundation.org. Or visit mnmflegacy.org.

Top: Carol Warren and her husband Robert created an endowment for the long-term care and use of the Warren Collection at the Museum of Indian Arts and Culture.

Ways to Give

MEMBERSHIP

Support the Museum of New Mexico Foundation in delivering essential services to our 13 partner cultural institutions while offering enjoyable member benefits.

THE CIRCLES

Participate in a series of exclusive events while providing leadership-level support.

CIRCLES EXPLORERS

Support and explore the art, culture and history of New Mexico through active, adventurous, and educational cultural excursions and experiences.

CORPORATE PARTNERS AND BUSINESS COUNCIL

Support the museums through your business and receive recognition and member benefits for your business, clients and employees.

ANNUAL FUND

Provide critical operating support for the Museum of New Mexico Foundation to fulfill its mission on behalf of our 13 partner cultural institutions.

EXHIBITION DEVELOPMENT FUNDS

Support exhibitions, related programming and institutional advancement at the division of your choice.

EDUCATION DEVELOPMENT FUNDS

Fund museum education and public outreach programs at our four museums, eight historic sites and the Office of Archaeological Studies.

PLANNED GIVING

Provide a long-lasting impact at our 13 partner cultural institutions through a bequest, beneficiary designation, charitable gift annuity, charitable remainder trust or gift of art.

ENDOWMENT FUNDS

Establish a new fund, or add to the principal of an existing fund, to provide a reliable source of annual income that sustains a variety of cultural programs and purposes.

SPECIAL CAMPAIGNS

Give to special campaign initiatives designed to fund a range of capital expansions and programming advances throughout the Museum of New Mexico system.

For more information, visit museumfoundation.org/give.

Silver Adornments from Taxco

at the Lynn Godfrey Brown Shop at the Museum of International Folk Art



Silver has been mined around Taxco, Mexico dating back to the Aztecs, who used it to make gifts for ceremonial purposes. In the early 1500s, Taxco became famous across Europe as Spain's main source of precious metals in the Americas. It wasn't until William Spratling, an American architecture professor and artist, moved to Mexico in the 1920s when Taxco silver began primarily being used for jewelry. Spratling taught local silver designers his techniques, which were inspired by the styles of pre-Columbian and Aztec art. Today, Taxco is known as the "silver capital of the world."

Santa Fe Plaza

Spiegelberg Shop
New Mexico History Museum
Rosalie D. and Steven J. Harris Shop
New Mexico Museum of Art

shopmuseum.org

Railyard Arts District

George Duncan and Sheryl Kelsey Shop
Vladem Contemporary

Museum Hill

Lynn Godfrey Brown Shop
Museum of International Folk Art
Colleen Cloney Duncan Shop
Museum of Indian Arts and Culture