

# Member News

MUSEUM OF NEW MEXICO FOUNDATION

SUMMER 2025



**Foundation Forward**  
**Strategic Plan Sets Sights on the Future**



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**Cover:** The Pettit Family Garden at the Museum of New Mexico Foundation's Eugenie Shonnard Campus.  
Photo by Saro Calewarts.

**Above:** Kathleen Wall (Jemez), *Evening Star*, 2009. Clay and paint. Museum of Indian Arts and Culture Collection, gift of Ronald L. and Vickie Sullivan. Courtesy Museum of Indian Arts and Culture.

**Opposite:** Photo © Cousineau Studios.

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View full staff list at [museumfoundation.org/staff](http://museumfoundation.org/staff)

## 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



Philanthropic  
Support for Our  
State's Cultural  
Heritage



Dear Members,

*What's next?* Those two little words are top of mind for the Museum of New Mexico Foundation this summer as we embark on an ambitious, three-year strategic plan. Our goal is to increase Foundation revenues, strengthen our operations and clarify our public-private partnership with the New Mexico Department of Cultural Affairs. That also means more robust collaboration and communications between the Foundation and the 13 cultural partners we serve.

In this issue of *Member News*, you'll gain insight into the strategic planning process, learn more about the nuances of the public-private partnership, and—I hope—understand how your Foundation membership is crucial to the big picture. I also hope you'll be inspired to increase your investment in our museums as a donor, legacy giver or volunteer. This new, forward-thinking plan required a lengthy and complex process of consulting stakeholders. I am grateful for the efforts of Edelma Huntley and Sabrina Pratt, co-chairs of the Strategic Planning Committee, and Michael Knight, chair of the Foundation's Board of Trustees. Other trustees, including Nancy Baker, J. Scott Hall and Dan Monroe, also played key roles in the planning process.

Meantime, a round of modernist retrospectives is on view at the New Mexico Museum of Art this summer, with *Gustave Baumann: The Artist's Environment* and *Eugenie Shonnard: Breaking the Mold* at the downtown Plaza building and *Timeless Mucha: The Magic of Line* at the Vladem Contemporary. Another retrospective, *Appearances Deceive: Embroideries by Policarpio Valencia*, opens at the Museum of International Folk Art. All these exhibitions were made possible by generous donors like you, as was *Makowa: The Worlds Above Us*, an exhibition about Indigenous peoples and the cosmos at the Museum of Indian Arts and Culture.

Elements of the *Makowa* exhibition will travel to rural and tribal communities as part of the museum's new Educator on the Go initiative, for which the Foundation is currently seeking private funding. We're also seeking support for the Osteology Laboratory at the Office of Archaeological Studies, which requires new technology to remain on the cutting edge of research.

If you've ever considered becoming a museum docent, you can learn about opportunities at the New Mexico History Museum for both indoor exhibition guides and outdoor walking tour guides, the latter of which is a program of Friends of History, a Foundation member support group you're welcome to join.

In the spirit of new collaborations, the Foundation is looking forward to working with Anne McCudden, the recently appointed executive director of New Mexico Historic Sites, who joined the division in April and will oversee the opening of the Taylor-Mesilla Historic Site later this year. She comes to the role with more than 30 years of experience in historic site management, and a background in fundraising and grant writing that will surely benefit New Mexico.

Thank you for all you do to support our work. We'll see you this summer at the museums!

Sincerely,



Jamie Clements  
President/CEO



Our goal is to increase Foundation revenues, strengthen our operations and clarify our public-private partnership with the New Mexico Department of Cultural Affairs.

—Jamie Clements

# Board of Trustees 2024–2025



## Championing Partnerships

Former Museum of New Mexico Foundation Board Chair J. Scott Hall played a pivotal role in shaping the Foundation’s new three-year strategic plan, chairing the partnership-focused working group.

Drawing on his extensive legal and leadership experience, Hall led efforts to strengthen collaboration between the Foundation, the New Mexico Department of Cultural Affairs and its affiliated museums, historic sites and Office of Archaeological Studies. His work centered on improving procedures among the partners for information sharing and campaign planning, as well as expanding support for New Mexico’s eight historic sites.

“Scott brought thoughtful leadership and clarity to some of the most complex relationships we manage,” says Foundation President/CEO Jamie Clements. “His approach was both practical and forward-looking.”

Hall is a longtime Santa Fe attorney with expertise in oil and gas law, administrative law and legislative practice. With deep knowledge of public-private partnerships and a strong commitment to New Mexico’s cultural institutions, Hall’s leadership in the strategic planning process helped position the Foundation to build stronger, more transparent relationships in support of its mission.

**Top:** J. Scott Hall, former Foundation board chair and current trustee, also chaired the Partnerships Committee for the strategic plan. Photo by Saro Calewartz.

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# Strategy for a New Era

## Museum of New Mexico Foundation Charts a Forward Path

The four state-run museums in Santa Fe, eight historic sites statewide and Office of Archaeological Studies illuminate New Mexico's complex cultural past through enthralling exhibitions and educational programs for visitors of all ages.

Now, the Museum of New Mexico Foundation, the private nonprofit organization that for 63 years has raised money to support these initiatives, is eyeing the future with a new vision of increased support for, and collaboration with, the cultural institutions it serves.

Over the next three years, the Foundation's new comprehensive strategic plan aims to increase fundraising, enhance its membership operations, strengthen marketing and communications, grow museum shop and licensing revenues, and deepen its public-private partnership with the New Mexico Department of Cultural Affairs. The big vision is to define, act on and achieve goals that maintain and advance the Foundation's mission.

"It's 2025, the end of the first quarter of the new century. It's the right time to look forward," says Foundation trustee Edelma Huntley, who co-chairs the Strategic Planning Committee. "No matter how strong your organization is, there's always room to improve."

Since 1962, the Foundation has delivered over \$120 million in private support to its 13 partner institutions, raising more than \$2.5 million annually to fund exhibitions and education. While the State of New Mexico provides for staffing and infrastructure, Foundation donors pay for the things that visitors engage with—underwriting everything from exhibitions and public education programs to collections care and other projects.

"Without private giving from the Foundation's members and donors, we would have beautiful buildings with wonderful collections tended by brilliant curators, but the public would have no way to experience them through exhibitions, public programs and more," says Jamie Clements, the Foundation's president and CEO.

Simply put, the Foundation's private funding serves a vital public purpose. As public needs evolve—and as cultural institutions, business and philanthropy continue to change—it became clear to Foundation leaders that a new strategy was needed to guide the organization into the next era. Internally, organizational considerations were the purview of an ad hoc committee led by Clements and Foundation board chair Michael Knight,



Museum of International Folk Art



Museum of Indian Arts and Culture



Vladem Contemporary



New Mexico Museum of Art



History Museum  
New Mexico History Museum

and included planning for Foundation leadership succession and increased board effectiveness.

Ultimately, Knight says, the plan is about giving all New Mexicans a sense of ownership in their public cultural institutions, ensuring that “more people are involved and engaged.”

## An Inclusive Process

The plan took shape over many months as Huntley and committee co-chair Sabrina Pratt gathered more than 200 public stakeholders in candid round-table discussions, which included Foundation trustees, staff, donors and volunteers, as well as division directors, friends group members and Department of Cultural Affairs staff. Together, they crafted a strategic plan that builds on the Foundation’s past successes as a path to its future.

“Wrangling all these moving parts and writing a cohesive plan is a major undertaking,” says Clements. “We are hugely grateful to Edelma and Sabrina for their dedication to the process.”

The process was rigorous, but Huntley and Pratt were well-equipped for the task. Pratt, an arts and culture consultant with over 30 years of experience in arts administration, tourism and economic development, directed the City of Santa Fe Arts Commission from 1990 to 2012. Huntley was chief research officer and dean of the graduate school at Appalachian State University in North Carolina and dean-in-residence at the Council of Graduate Schools in Washington, D.C. before retiring to Santa Fe a decade ago.

“I’ve long been fascinated by organizational change and evolution,” Huntley says. “What I loved most about the process is that as soon as all the stakeholders got in the same room and started talking about ideas, people immediately began to implement things. The plan took flight while we were still creating it.”

A SWOT analysis identifying Foundation strengths, weaknesses, opportunities and threats helped bring five broad strategic goals into focus: Strengthen Partnerships, Increase Fundraising Impact, Expand Membership, Amplify Communications and Marketing, and Improve Organizational Effectiveness.

One opportunity that emerged is to better define the nature of the public-private partnership between the State of New Mexico and the Foundation. To that end, Huntley led an ad hoc committee on communications and marketing, assisted by Foundation trustee Courtney Finch Taylor. Their work led to a central communications task—to more clearly explain to the public how the Foundation fits into the cultural puzzle of the divisions it supports.

“Because it’s unusual to have fundraising for cultural organizations done by a separate entity, there is confusion about where the line is drawn between the Foundation and the divisions,” says Pratt. “People have a variety of impressions about whether the Foundation is a museum, and who is responsible for developing exhibitions and educational programming.”

In an effort to improve both internal member communications and public messaging, a rebranding initiative, led by an expert branding agency, is underway. The agency will assess everything from the Foundation’s print and online materials, to its logo and other visual markers, to the strength (or weakness) of its longstanding name.

**Strengthen  
Partnerships**

**Expand  
Membership**

**Improve  
Organizational  
Effectiveness**

## Increase Fundraising Impact

## Amplify Communications and Marketing

“Our museums, historic sites and Office of Archaeological Studies each have a wonderfully unique identity,” Clements says, explaining that each originally fell under the umbrella of the Museum of New Mexico, which was created in 1909. But in 2004, when they became part of the Department of Cultural Affairs, the “Museum of New Mexico” moniker became obsolete.

“Many people are unfamiliar with what the Museum of New Mexico is,” Clements continues, “and that impacts their understanding of the Foundation and the work that we do.”

Whether this affects the Foundation’s ability to forge a more modern identity, or to successfully implement contemporary marketing branding strategies, remains to be seen, but this challenge is fully addressed by the strategic plan.

### A Framework for Collaboration

In addition to clarifying the roles of the state and Foundation in their public-private partnership, the strategic planning process exposed a desire among both parties to create a stronger, more transparent and collaborative partnership. An ad hoc committee on partnerships, led by attorney and former Foundation board chair J. Scott Hall, created a new General Operating Agreement explicating the Foundation’s responsibilities in relation to its diverse state partners, and vice versa.

“An updated framework for collaboration was long overdue,” says Clements. “The state provides stability, and I affirm my appreciation for the critical role the state plays. At the same time, the Foundation offers a little private-sector entrepreneurial spirit. We all benefit from the strengths that each brings to the equation.”

The plan calls for shoring up internal processes between the partners. For example, Clements is especially heartened by the stipulation that the museums provide exhibition schedules to the Foundation three to five years in advance. “This will give us the right amount of runway to raise funds,” he says. “It’s a huge step forward in ultimately bringing more private support to the system.”

Additionally, communications strategies between the Foundation and its cultural partners will be more closely coordinated to strengthen the Foundation’s brand recognition as a vital source of support for exhibition-related and educational content. Ideally, a closer and more creative collaboration will compel both visitors and existing members to make a gift to support the museums, historic sites and Office of Archeological Studies.

“This is something every cultural institution is dealing with,” says Clements. “We need to continually supplement and broaden our membership base to grow private support. We want to maintain our base and also attract more people in their thirties, forties and fifties, from more diverse backgrounds—many of whom have different ideas about philanthropy.”

### Staying Mission-Focused

Maintaining an engaged and ever-increasing membership base has been crucial to the Foundation’s longevity over 63 years. Its ability to stay mission-focused while growing membership, increasing financial support for its cultural partners, and strengthening its partnerships and internal operations will also determine its future, according to the strategic plan.

The Foundation operates the largest arts membership program in New Mexico, with 9,000 households contributing nearly \$2 million in member dues annually. This directly supports the Foundation's mission by funding its general operations. Growing membership enables the Foundation to raise funds for its divisions without administrative fees; manage vendor contracts and accounts payable; and oversee 41 endowments valued at \$33 million.

Many members join for reduced admission and other tangible benefits, or because of an interest in a particular museum. Others engage because of a strong belief in cultural philanthropy. Indeed, Clements notes, about half of all members are also donors to an individual museum, the Office of Archaeological Studies or a historic site.

Evaluation of the Foundation's membership and development operations in relation to the future fiscal health of the Foundation and the organizations it serves fell to an ad hoc committee overseen by Nancy Baker and Dan Monroe, who also serve on the Foundation board. Baker is a fundraising consultant specializing in planned giving, while Monroe is the retired director and CEO of the Peabody Essex Museum.

The duo's combined expertise goes to the heart of the Foundation's primary mission—to raise money that provides support for exhibitions, education and other culturally rich and relevant initiatives. Such activities not only keep the public coming back, they also compel donors to continue to give, and ideally, to grow their giving.

"Ultimately," Clements says, "we hope those donors will become legacy givers, working directly with the Foundation to arrange bequests and estate gifts, making us a part of their long-term financial planning."

## The Path Forward

More than a document, the strategic plan will move forward as a living guide for action, collaboration and constituent involvement. Its implementation will be guided by Foundation leadership, who will strive to position the Foundation to thrive, as it has in the past, in the decades ahead.

"By and large, the process confirmed that people think the Foundation is doing its job," says Pratt. "The staff is deeply dedicated to the work, and the divisions offer so much opportunity for enrichment, for education."

The far-reaching vision is for a rebranded and reenergized Foundation—one that is aligned with and responsive to our supporters, ever-ready to meet the evolving needs of our cultural partners.

"How can we support them better?" Huntley asks. "I think 25 years into the new century is the ideal time to look forward—and to look back. What have we done that's worked? What can we improve? Every strong organization has a strong strategic plan in place. This is us, always moving forward."



Left to right: Sabrina Pratt, Michael Knight and Edlema Huntley in the atrium at the Museum of International Folk Art. The trio were part of a dynamic Museum of New Mexico Foundation leadership team that crafted the new strategic plan. Photo by Saro Calewarts.

# Celebrating Gustave Baumann

## New Merchandise Marks Artist Retrospective

Artist Gustave Baumann rendered the soul-stirring beauty of New Mexico like no other. He joined the great migration of artists who arrived in Santa Fe in the early twentieth century and lived here for the rest of his life. His affinity for his adopted home resulted in a range of artworks, including acclaimed woodblock prints of nature, tradition and celebration unmatched for their authentic sense of color and light.

“He was an observer, a documentarian. He understood that he was living in an extraordinary time and place,” says Carmella Padilla, co-author, with Thomas Leech, of *Printing the Spirit: Gustave Baumann’s Santos*, recently published by Museum of New Mexico Press. The scholarly yet accessible volume traces Baumann’s interest in traditional New Mexico santos and features his renderings of 34 bultos and retablos. Original writings by Baumann and Mary Austin, as well as poetry by Peggy Pond Church, complement an essay by Padilla and a preface by Leech.

*Printing the Spirit* is among the new selection of Baumann items available at the Rosalie D. and Steven J. Harris Shop at the New Mexico Museum of Art and the Spiegelberg Shop at the New Mexico History Museum. The merchandise celebrates the launch of *Gustave Baumann: The Artist’s Environment*, a comprehensive retrospective opening in three phases— July 18, August 15 and September 26—at the New Mexico Museum of Art’s downtown Plaza building. Another essential title is *Gustave Baumann’s Southwest*, presenting over 50 of the artist’s woodblock prints and gouaches and available exclusively at the Museum Shops.

“The Museum of New Mexico system holds the largest collection of Baumann items in the world, so we have items you won’t find anywhere else, exclusive to our shops,” says Teresa Curl, vice president of retail for the Museum of New Mexico Foundation. “We have dozens of images on notecards and posters, as well as books, calendars and puzzles. “We’ve also created luxury silk scarves based on the *Hopi Corn* image from 1938 and *Marigolds* from 1929.”

Soon, posters of Baumann’s iconic prints of golden aspen leaves and adobe walls against bright blue skies will be among the first images people see at the Albuquerque Sunport, where a Museum of New Mexico Foundation Shop opens later this year.

“Baumann will be our ambassador,” Curl says. “His vision of New Mexico will greet visitors to the Land of Enchantment and welcome residents home.”



Gustave Baumann, *Hopi Corn*, 1938, color woodcut. New Mexico Museum of Art Collection, museum purchase with funds raised by the School of American Research, 1952.

# Educator on the Go

## Expanding Access to Indigenous Astronomy

Indigenous peoples have long recognized the interconnectedness of sky and earth, from tracking celestial cycles to observing planetary movements.

A new Museum of Indian Arts and Culture exhibition, *Makowa: The Worlds Above Us*, offers a captivating exploration of the deep connection between Indigenous peoples and the cosmos. The exhibition also provides opportunity to make impactful connections with communities beyond the museum.

Starting this summer, the museum's new Educator on the Go initiative will bring *Makowa*-related educational programs—and, eventually, the exhibition itself—to rural and tribal communities throughout New Mexico that often lack access to museum resources.

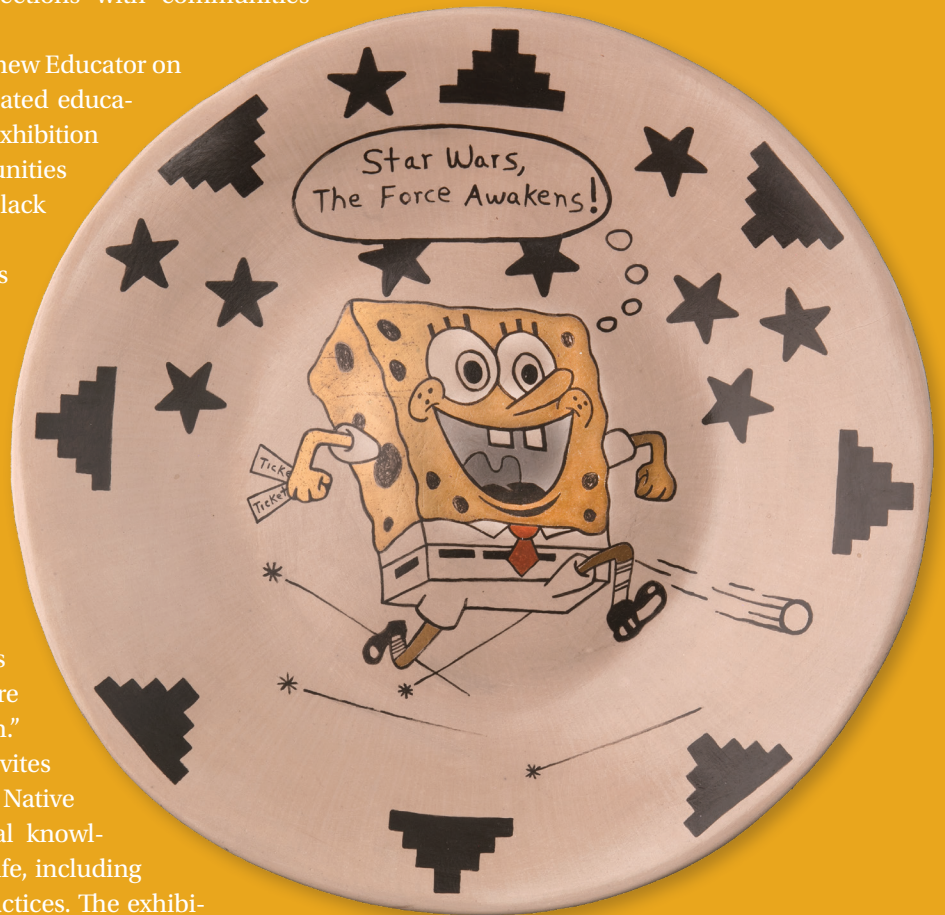
Led by Elisabeth Stone, the museum's deputy director and program manager, the program's outreach relies on recruitment of traveling educators, including museum studies students from the University of New Mexico and Institute of American Indian Arts.

"This initiative is about making sure all New Mexicans, especially Native youth, can see their stories reflected in education," says Stone. "It also allows us to build a statewide network of teachers and partners who can continue to share this knowledge far beyond the exhibition."

The Tewa word for "sky," *Makowa* invites visitors to view the universe through Native perspectives, illuminating how celestial knowledge shaped essential aspects of daily life, including agriculture, navigation and spiritual practices. The exhibition showcases rare artifacts from the museum's vast collection, along with interactive displays and multimedia presentations that reveal the sophisticated astronomical knowledge of New Mexico Pueblos and other Southwestern tribes.

Stone says the pilot program will extend the exhibition in various ways. Participating venues may host week-long pop-up exhibitions. Star parties will engage attendees in exploring the night sky with telescopes, guided by local astronomy experts and Native storytellers. Other events may include conversations with Indigenous poets, musicians and culture bearers, creating rich, multisensory experiences.

"Connecting the skies above with the stories below" is how exhibition co-curator Marlon Magdalena (Jemez Pueblo) describes the project. An award-winning flute maker, performer and instructional coordinator supervisor at Jemez Historic Site, Magdalena emphasizes the program's potential to foster cultural pride and deeper understanding.



Jonathan Loretto (Jemez Pueblo, Cochiti Pueblo), *Sponge Bob goes to see Star Wars*. Ceramic plate. Museum of Indian Arts and Culture Collection. Gift of Ken Williams Jr. Courtesy Museum of Indian Arts and Culture.



**MUSEUM OF  
INDIAN ARTS + CULTURE**

To support the Museum of Indian Arts and Culture, contact Lauren Paige at 505.982.2282 or [lauren@museumfoundation.org](mailto:lauren@museumfoundation.org).

Ultimately, with support from the Museum of New Mexico Foundation, the museum seeks to raise \$100,000 to fully fund program development and a permanent Educator on the Go program coordinator for the museum. The educator will collaborate with schools, tribal libraries, community centers, museums and planetariums statewide to bring hands-on, culturally grounded programming to learners of all ages.

This initiative is about making sure all New Mexicans, especially Native youth, can see their stories reflected in education.

“With this Educator on the Go program, MIAC continues its role as a bridge between cultures,” Stone says. “We’re deepening appreciation for Indigenous astronomy and expanding access to cultural education where it’s needed most.” ■

Teri Greeves (Kiowa) and Keri Ataumbi (Kiowa), *Big Dipper/Milky Way*, 2015. Beaded bracelet. Museum of Indian Arts and Culture Collection. Courtesy Museum of Indian Arts and Culture.



## Exploring the Indigenous Sky

This summer and fall, in collaboration with the Museum of Indian Arts and Culture exhibition, *Makowa: The Worlds Above Us*, Jemez Historic Site hosts a series of evening star parties.

*Makowa* explores Indigenous astronomy and the significance of the sky in Southwestern Native cultures. At Jemez, clear views of constellations, nebulas and star clusters are visible through high-powered telescopes. Set against the site’s dramatic backdrop of the 700-year-old Giusewa Pueblo and the 17th-century San José de los Jémez Church, the star parties offer a unique opportunity to experience ancestral knowledge under the night sky.

The presentations begin at 8 p.m. with “Looking to the Skies: Ancient Astronomers of the Southwest,” hosted by site instructional coordinator supervisor Marlon Magdalena (Jemez Pueblo), who also co-curated the *Makowa* exhibition. Magdalena will guide visitors through Native interpretations of the stars, highlighting seasonal constellations, planets and other celestial features visible from the site.

Star party attendees may return to the site the next day for a free daytime visit, where local vendors will offer handmade crafts and traditional food.

Jemez Historic Site is located in Jemez Springs, an easy drive from Santa Fe, Albuquerque and Bernalillo.

Information: [nmhistoricsites.org/jemez](http://nmhistoricsites.org/jemez)

# A Legacy Unveiled

## Rediscovering Policarpio Valencia

A chance email in the summer of 2022 from Jade Archuleta-Gans to Carrie Hertz, the Museum of International Folk Art's curator of textiles and dress, led to the rediscovery of a little-studied set of textiles representing the complete known body of work by a historic northern New Mexico artist.

That email was the catalyst for *Appearances Deceive: Embroideries by Policarpio Valencia*, the first-ever retrospective of Valencia's remarkable work, opening June 8, and on view through July 26, 2026.



The exhibition's 10 embroidered textiles—gathered from three collections—represent the entire known output of Valencia (1853 to 1931). The Nuevomexicano artist was also a farmer, traveling salt trader, mill operator, *mayordomo* (ditch boss) of the Acequia de las Herreras, and the elected Justice of the Peace of the village of Santo Niño in the Española Valley.

Jade Archuleta-Gans, Valencia's New York-based, great-great-grandson, was visiting family in Santa Fe when he saw one of Valencia's pieces in the museum's online collection and asked to view it in person. Hertz was thrilled.

"Whenever possible, I never pass up a chance to facilitate a visit with an artist's descendant," she says. "For Jade, I pulled the six Valencia artworks held at MOIFA. It was the first time I had seen them all laid out—it was spectacular. That's when I decided to pursue an exhibition. Jade connected me with other Valencia descendants, many of whom worked with us to plan the show."

The museum acquired the works over time through gifts from Florence Dibell Bartlett's friends: Mary Cabot Wheelwright, Cady Wells and Cornelia Thompson. Former museum director Charlene Cerny notes that E. Boyd, the museum's first curator of Spanish colonial art, "was not afraid to collect this highly unusual work for preservation. Boyd knew great work when she

Policarpio Valencia, embroidery, ca. 1927, Santa Cruz, New Mexico. Wool and cotton. Museum of International Folk Art Collection, H. Cady Wells Bequest, former collection of Gladys Butler. Photo by Saro Calewarts.



MUSEUM OF INTERNATIONAL  
**FOLK ART**

To support the Museum of International Folk Art, contact Laura Sullivan at 505.216.0829 or [laura@museumfoundation.org](mailto:laura@museumfoundation.org).

saw it. Policarpio's work would have much to teach us, generations after both of them had passed."

Likely created between 1922 and 1931, the year Valencia died at age 78, the embroideries repurpose household textiles and worn clothing as canvases. Valencia covered these surfaces with dense needlework, embroidering poetic verses, social commentary, and abstract designs and figures. The exhibition takes its title from an embroidered phrase that appears on some of Valencia's textiles.

While appearances may deceive, Hertz explains, they can also teach. "Valencia's works reflect the themes of his era and the idiomatic styles of humor, philosophy and craft emergent in his cultural landscape," she says.

Cerny adds, "The messages Policarpio Valencia so carefully wrought and sent to us continue to resonate nearly a hundred years after his death."

Written in a now-endangered dialect of New Mexican Spanish, Valencia's embroidered narratives were once described by a young museum volunteer, Laurel Seth, as "curling words." Seth is now executive director of the International Folk Art Foundation, which is supporting the exhibition. With the foundation's help, the Spanish embroidered texts have been transcribed and translated for the first time.

The messages Policarpio Valencia so carefully wrought and sent to us continue to resonate nearly a hundred years after his death.

A few additional pieces from the museum's collection, contemporary with Valencia's lifetime, will be displayed to provide context and deepen understanding. Other works by Valencia are on loan from the Nuevo Mexicano Heritage Arts Museum and the Heard Museum.

Charlie Lockwood, the museum's executive director, reflected on the significance of the show. "Our collection includes 162,000 objects—some of stunning craftsmanship and beauty, others of great historical importance. Policarpio's textiles are both," he says.

Thanks to the generous support of lead donors Courtney and Scott Taylor and other Museum of New Mexico Foundation donors, *Appearances Deceive* ensures that Valencia's voice and vision will be preserved and appreciated by new generations. ■

## Stories in Sand from Vanuatu

*Sandroing: Tracing Kastom in Vanuatu* opens June 29 in the Museum of International Folk Art's Mark Naylor and Dale Gunn Gallery of Conscience.

Presented in collaboration with the Vanuatu Kaljoral Senta and National Museum, the exhibition highlights UNESCO-recognized sand drawing—an important form of communication among Vanuatu's nearly 80 distinct language groups.

Traced in sand, volcanic ash or earth, these intricate drawings encode stories, ancestral knowledge and social structures, preserving kastom, or traditional Vanuatu culture, across generations.

Felicia Katz-Harris, the museum's director of curatorial affairs, says the exhibition began with a discovery in the museum's collection. "I noticed objects that hadn't been accessioned for up to 50 years. I reached out to the Vanuatu Cultural Center to ask if they had any information—and if they wanted any items returned. That's how we decided to do a joint exhibition."

Centering the show are nine sand drawings by Edgar Hinge, a master sand drawer and cultural knowledge holder at the Vanuatu Cultural Center.

"He begins with a grid, then, without lifting his finger, tells a complete story," says Katz-Harris, offering a rare look at a living cultural language.

*Sandroing* is supported by the U.S. Embassy in Vanuatu, International Folk Art Foundation and Museum of New Mexico Foundation.

# Artistic Intersections

## Connecting Mucha, Shonnard and Baumann

The New Mexico Museum of Art has long been shaped by the intersection of local vision and global influence. This summer, three major exhibitions celebrate the regional impact of modernism and its international roots through the lives and work of three significant artists: Alphonse Mucha, Eugenie Shonnard and Gustave Baumann.

*Timeless Mucha: The Magic of Line* highlights the career of Czech-born artist Alphonse Mucha, a leading figure in the Art Nouveau movement. On view at the New Mexico Museum of Art Vadem Contemporary, the exhibition features more than 100 works from the Mucha Trust Collection, tracing the artist's path from decorative arts pioneer to cultural icon. The show opens to Museum of New Mexico Foundation members on June 20 and remains on view through September 21.

"Mucha's style revolutionized visual aesthetics worldwide," says Mark White, the museum's executive director. "This exhibition reflects the museum's mission to connect the roots of modernism with contemporary expression."

*Timeless Mucha* also explores the artist's lasting influence on design across genres and generations—from 1960s psychedelic posters and album covers for the Grateful Dead and the Rolling Stones to Japanese shōjo manga and graphic novels. A selection of these works appears alongside Mucha's originals, showing the reach of his ornate, expressive line.

In a curatorial decision rich with historical resonance, the Mucha exhibition overlaps with *Eugenie Shonnard: Breaking the Mold*, on view through September 1 in the museum's downtown Plaza Building. Shonnard, an early-20th-century sculptor and designer, studied under Mucha at the New York School of Applied Design and remained his friend and protégé until his death in 1939.

Shonnard's Art Nouveau beginnings, visible in her early decorative works, evolved into a modernist sensibility reflected in her sculpture, architectural ornaments and furniture. She first arrived in Santa Fe in 1925 at the invitation of museum founder Edgar Lee Hewett, who gave her studio space at the museum.

"Both Mucha and Shonnard were celebrated in their time, but their reputations faded," White says. "These exhibitions bring them back into the conversation as pioneers of design and expression."

The museum's connection to Shonnard runs deep. Upon her death in 1978, she left her home and adjacent studio to the Museum of New Mexico Foundation, and her archives and artworks to the museum. That collection forms the foundation of *Breaking the Mold*, while Shonnard's Paseo de Peralta property is now home to the Foundation offices.



**Above:** Eugenie Shonnard, *Untitled* (student drawing after Alphonse Mucha), 1907. Pencil and watercolor. New Mexico Museum of Art Collection, gift of Jeffery Beck, 2024. Photo by Kurt Beardsley. **Opposite:** Gustave Baumann, *Tares*, 1952. Color woodcut. New Mexico Museum of Art Collection. Purchased with funds raised by the School of American Research, 1952. Courtesy New Mexico Museum of Art.

## NEW MEXICO MUSEUM OF ART

To support the New Mexico Museum of Art, contact Asya G. Beardsley at 505.216.1199 or [asya@museumfoundation.org](mailto:asya@museumfoundation.org).

Just as Shonnard and Mucha shared a mentor-student relationship, Shonnard and Gustave Baumann were contemporaries and friends in Santa Fe's tight-knit art community. Both studied in Europe, and Baumann also worked for a time in free studio space provided by the museum after his arrival in Santa Fe in 1918. Their connection will come full circle on July 18 with the opening of *Gustave Baumann: The Artist's Environment*, also in the downtown Plaza Building.

These exhibitions bring them back into the conversation as pioneers of design and expression.

Drawn primarily from the museum's extensive holdings, *The Artist's Environment* features Baumann's prints, paintings, drawings, furniture, sculpture, marionettes and more. A prolific and beloved figure in New Mexico's art history, Baumann gifted many works to the museum during his lifetime. After his death in 1971, his wife Jane donated the remainder of his collection, including the puppets, props and sets from his marionette theater.

"This summer, our galleries will present a rare convergence," says White. "Three artists whose lives and work intersected over time and place—Mucha in Europe, and Shonnard and Baumann in New Mexico—will be in dialogue under one roof." ■



## An Art Nouveau Evening

Celebrate art, style and generosity at *Salons & Spirits: An Art Nouveau Evening* at the New Mexico Museum of Art's Vladek Contemporary on June 20, from 6 to 9 p.m.

The event marks the opening of *Timeless Mucha: The Magic of Line*, featuring more than 100 works by Alphonse Mucha from the Mucha Trust Collection.

The evening channels the elegance of Parisian Art Nouveau, the vibrant energy of 1970s Haight-Ashbury and the dynamic world of Japanese shōjo manga. Guests are encouraged to dress with artistic flair and enjoy themed cocktails by *As Above, So Below* and a French-inspired menu by *High Mountain Cuisine*.

A lively after-party follows from 9 p.m. to midnight, featuring DJ Christina Swilley and local food trucks.

The evening's theme is also a nod to two other exhibitions, *Eugenie Shonnard: Breaking the Mold*, now on view at the museum's downtown Plaza Building, and *Gustave Baumann: The Artist's Environment*, opening July 18 at the downtown Plaza Building. Both Shonnard and Baumann studied with Mucha in Europe.

### Salons & Spirits: An Art Nouveau Evening

Friday, June 20

Gala 6-9 p.m. | Afterparty 9 p.m. to midnight  
New Mexico Museum of Art Vladek Contemporary

Event proceeds support the museum's exhibitions and education programs.

Tickets and sponsorship information:  
[museumfoundation.org/salons-spirits](https://museumfoundation.org/salons-spirits)

# Be-bopping Through Time and Place

## Docents, Walking Tour Guides Share History

A boy on a tour of the Palace of the Governors has an “aha” moment when he learns that the courtyard where he is standing used to be in Mexico. Wide-eyed at this real-time geographical epiphany, he says, “My grandmother is from Mexico.”

More than a year later, New Mexico History Museum docent Kathleen Daggett still remembers him. “Adults can be-bop through chronologies of time and place, but it was news to him that New Mexico used to be Mexico,” she says. “Then, he was attached to me for the rest of the field trip, asking question after question.”

Daggett and other museum docents gain their training from Christina McCorquodale, the museum’s education and engagement supervisor, who guides them through twice-weekly classes that meet for three months. Docents first learn how to lead tours of the permanent exhibition *Telling New Mexico: Stories from Then and Now*, which covers more than 500 years of history. They then build on their knowledge via changing museum exhibitions and personal research.

Daggett, a retired Army colonel and former Boy Scouts committee chair, also serves the museum as an outdoor walking tour guide, a program of Friends of History, a member support group of the Museum of New Mexico Foundation. She recommends both volunteer activities to anyone with an interest in history and a flair for talking and sharing.

“You read a lot, you learn a lot. It’s a fun way to get out with people and share the glory that is New Mexico,” she says.

The Friends of History downtown walking tour requires about two miles of walking and lasts about two hours, winding from the museum to the New Mexico State Capitol and back to the Santa Fe Plaza. “Our tour manual lays out 29 stories of Santa Fe, most connected to specific places around town,” says Michael Ettema, chair of the Friends of History Steering Committee. “The fun part is figuring out how to tell stories in your own words and put your own spin on things.”

A former museum director and curator with a passion for architecture, Ettema’s favorite story is about the original design of the Roundhouse, the state capitol building in Santa Fe. “Willard C. Kruger designed the modernist Joseph M. Montoya Federal Building and the wrap-around tower at the Bataan Memorial Building. For the capitol, he designed a circular building clad in vertical panels, with tiny slit windows. Brutalism didn’t exist at that time, but it was a brutalist design. Most people found it horrendously inappropriate for Santa Fe, so John Gaw Meem led a commission to redesign the exterior in territorial revival style.”

New Mexico History Museum walking tour guide Dan Kitrell leads a tour on the historic Santa Fe Plaza. Courtesy Friends of History.



**NMFM** NEW MEXICO  
HISTORY MUSEUM

To support the New Mexico History Museum, contact Jamie Clements at [jamie@museumfoundation.org](mailto:jamie@museumfoundation.org).

The walking tour focuses on the confluence of cultures in Santa Fe. “How people come and get layered in, and occasionally fight—and this layering is what makes Santa Fe what it is now,” Ettema says. Two new specialty tours have also proven popular: “Assassins, Spies and the Manhattan Project” and “Cowboys, Outlaws and the Wild West.” The latter is led by a guide in character as a time-traveling, 1880s cowman.

## Older kids get really into learning about Popay and the Pueblo Revolt, because it involved teenagers.

Museum docents can also pursue their personal interests. Some love taking visitors to see *18 Miles and That's As Far As It Got: The Lamy Branch of the Atchison, Topeka and Santa Fe Railroad*, an exhibition where “everyone likes to press the button to make the train go, no matter how old they are” says Daggett.

During her three years as a docent, Daggett has grown especially fond of leading school groups. “Kids aren’t as polite as adults. If they hook into something, they just ask,” she says. “Older kids get really into learning about Popay and the Pueblo Revolt, because it involved teenagers. I ask them if they could have run with the message. You see these wonderful blinks of understanding.”

Docent tours are free with museum admission; walking tours are \$30, and all proceeds benefit the museum. For information about upcoming docent training, contact [nmhm.education@state.nm.us](mailto:nmhm.education@state.nm.us). To join Friends of History, visit [museumfoundation.org](http://museumfoundation.org). ■

New Mexico History Museum walking tour guide Dan Kitrell shares the history of the present-day location of The Rainbow Man on East Palace Ave. Courtesy Friends of History.



## New Curator Joins Palace Press

Keri Miki-Lani Schroeder joined the New Mexico History Museum in January as curator of the Press at the Palace of the Governors. Among her priorities is emphasizing print as a living art.

“There’s a misconception that print has been dead since the 1970s, but it’s simply not true,” Schroeder says. “We no longer need it in the same way we once did, but that has opened it up to more possibilities. Right now, people can be very careless with language, but when you really slow down and set type, break down language letter by letter, you think about it differently.”

As a working artist, Schroeder combines sculptural book structures and found objects, integrating traditional and contemporary bookbinding and printing techniques. She is currently working with the museum’s curatorial committee on a five-year exhibition schedule and developing plans to increase public involvement with the press.

Schroeder’s books are included in several collections, including Princeton University, Harvard University, the Library of Congress and The British Library. She was the Distinguished Speaker for the 2023 Charles W. Mann Lecture in Book Arts at Penn State University, received the MCBA Prize in 2022 honoring excellence in book arts, and was the Salzberg Artist in Residence at Jaffe Center for Book Arts from 2019 to 2021.

Schroeder also worked as a studio assistant at Flying Fish Press and at BookLab II as an edition bookbinder. She holds an MFA in book art and creative writing from Mills College.

# Honoring the Past

## Anne McCudden Leads Historic Sites

When New Mexico Historic Sites sought a leader to honor its storied past and shape its future, it found an ideal match in Anne McCudden.

“It is simply not enough to call New Mexico Historic Sites a gem or a treasure,” says McCudden, the division’s new executive director “The depth and breadth of history at the sites is truly extraordinary. I look forward to learning more about them and to engaging our visitors in appreciating the unique history and beauty of this region.”

McCudden has more than 30 years of experience in historic sites management, most recently as executive director of the Thomasville History Center in Georgia. She assumed her new role in April and brings strong leadership skills and a deep appreciation for New Mexico’s diverse heritage. She is especially excited to work with the Office of Archaeological Studies, New Mexico History Museum, Friends groups and area Pueblos.

She also looks forward to collaborating with Museum of New Mexico Foundation staff and trustees, emphasizing her background in fundraising and grant writing. She believes her experience building working boards and partnerships will be an asset and sees strong potential in teaming with the Foundation to engage new donor prospects.

McCudden started work just as the sites enter their busiest season—summer—when visitation peaks and programs like Lincoln’s “Old Lincoln Days” are in full swing. Fall and winter bring more action, including the highly anticipated opening of Taylor-Mesilla Historic Site and popular holiday programs such as Jemez’s “Light Among the Ruins,” which draws more than 2,000 visitors.

She is especially enthusiastic about the opening of Taylor-Mesilla. “This site offers a unique glimpse into New Mexico’s past,” she says. “Visitors will experience the lives of those who shaped Mesilla.” Interactive exhibits and guided tours will share human stories, architectural heritage and immersive learning opportunities.

McCudden will also oversee implementation of the Cultural Landscape Report at Fort Stanton Historic Site. This project will require significant capital funding through the New Mexico State Legislature, a task McCudden feels well-equipped to take on. She plans to work closely with the Foundation’s Advocacy Committee, drawing on her successful experience securing government support for past initiatives.

McCudden’s passion for history and archaeology was sparked by childhood experiences—a formative family trip to Mesa Verde and time spent at Chicago’s Field Museum. She recalls being mesmerized by the King Tut

**Opposite:** Anne McCudden, the new executive director of New Mexico Historic Sites. Courtesy New Mexico Department of Cultural Affairs.

A member event at Jemez Historic Site.  
Photo by Gabriella Marks.



To support the New Mexico Historic Sites, contact Jamie Clements at [jamie@museumfoundation.org](mailto:jamie@museumfoundation.org).



exhibition, the museum's "coal mine" walkthrough, and the endless cabinets of curiosities, all of which inspired a lifelong love of museums.

These early encounters led to her strong belief in place-based learning. "Being in a location where the history took place" is essential to increasing visitor engagement and appreciation," she says.

So is collaboration. She praises partnership, such as the long-standing collaboration between the sites and New Mexico Highlands University's Center for Cultural Technology. This has empowered students to create innovative, tech-driven visitor experiences. One example: "SIM Pueblo," a computer game at Coronado Historic Site, lets users digitally explore ancestral crops and cultural life.

The depth and breadth of history at the sites is truly extraordinary. I look forward to learning more about them and to engaging our visitors.

McCudden's vision for New Mexico Historic Sites is clear: elevate their role as essential to understanding the state's diverse history, foster meaningful visitor experiences, and secure long-term funding through donor engagement and public support.

"I look forward to working with our staff to drive dynamic visitor experiences that deepen understanding of New Mexico's history," she says. ■

## New Summer Journey to the Sites

There's summer fun—and learning—for all at the New Mexico Historic Sites. Enjoy these activities and more:

### Los Luceros: Dawn 'til Dusk Days

First Sunday of every month, 1 to 2 p.m.

Roam 148 scenic acres, meet friendly farm animals and enjoy Read with a Ranger.

### Coronado: Turkey Feather Blanket Weaving

August 3, 10 a.m. to 2 p.m.

Learn the cultural significance of the turkey with Mary Motah Weahkee (Santa Clara/Comanche) and enjoy hands-on crafts.

### Jemez: Pueblo Independence Day

August 10, 7 a.m. to 4 p.m.

Celebrate the 1680 Pueblo Revolt with a symbolic run, traditional dances, food and crafts.

### Fort Stanton: Fort Stanton Live!

August 23, 9 a.m. to 4:30 p.m.

Experience frontier life with cavalry drills, reenactments, talks, live music and kids' activities.

### Lincoln: Old Lincoln Days | August 1–3

Enjoy Wild West excitement with Billy the Kid reenactments, tours, talks and family-friendly entertainment.

### Taylor-Mesilla: Family Day | August 23

Celebrate J. Paul and Mary Taylor's legacy with free activities on the plaza, including mariachi, dance, crafts and community fun.

### Fort Selden: New Chile Heritage Garden Daily

Home to "New Mexico No. 9" (1913), the state's first official chile cultivar that helped make New Mexico the chile capital.

### Bosque Redondo Memorial at Fort Sumner: Commemorate the 1868 Treaty

June 14, 1 to 4 p.m.

Honor Diné resilience, experience moving exhibitions and stories of return.

# Guidebook to the Past

## Unlocking Secrets in the Osteology Lab



Inside the New Mexico Office of Archaeological Studies, a division known for its pioneering research, Chandler Buchfink is a scientific detective of sorts. As supervisor of the Osteology Laboratory, Buchfink specializes in the study of bones. Through these ancient remains, he uncovers stories of the people and animals who once inhabited the Southwest.

“These life histories are one of the most important things I create,” says Buchfink. “They share the experiences that past peoples faced.”

But the bones don’t speak on their own. Context is everything.

To fully understand ancient lives, Buchfink and other researchers meticulously document each find. The data includes where the remains were found, how they were positioned and any accompanying artifacts. “A bone without context is like a word without a sentence,” he says. “It tells you nothing.”

By comparing skeletal remains across sites and time periods, Buchfink traces how populations evolved and adapted to the region’s challenging environment. Diets, illnesses, injuries, survival strategies—these become visible through careful analysis.

“They were people, just like us, trying to make their lives work,” he says. “And if we pay attention, we can learn how to make our lives work better, too. It’s not just history; it’s a kind of guidebook.”

To write the next chapters of this guidebook for OAS, Buchfink needs a more robust and scalable database. The current system, built on Microsoft Access, has served its purpose but now limits the depth and scope of modern research. Private gifts through the Museum of New Mexico Foundation are needed to fund an upgrade to expand Buchfink’s access to critical data.

An upgrade would also streamline integration of new archaeological discoveries and enable cutting-edge analysis. Modern software tools could

Animal bones at the Office of Archaeological Studies Osteology Lab. Photo by Saro Calewarts.

**Opposite:** Zooarchaeology expert Esther Peramune works in the Office of Archaeological Studies Osteology Lab. Courtesy OAS.

 **Office of  
Archaeological Studies**

To support the Office of Archaeological Studies, contact Lauren Paige at 505.982.2282 or [lauren@museumfoundation.org](mailto:lauren@museumfoundation.org).

reveal subtle patterns in skeletal data, leading to more accurate reconstructions of past lives and deeper insights into human adaptation.

Still, new software alone won't solve everything. Migrating thousands of data points—collected over decades—into a new system is a massive task requiring meticulous planning and execution to preserve data integrity. Buchfink and the OAS team also need external IT support and specialized training to successfully transition and utilize new tools.

And if we pay attention, we can learn how to make our lives work better, too. It's not just history; it's a kind of guidebook.

"Upgrading the database will help us ask more complex questions and uncover richer stories," Buchfink says. "It will allow us to reconstruct narratives with more clarity and nuance."

The result? A more comprehensive understanding of New Mexico's ancient peoples—what they faced, how they lived, and what we can learn from them today. For the broader research community and for future generations, this enhanced database will serve as an invaluable resource to ensure that these silent witnesses—bones once buried beneath the earth—continue to speak, teaching us not only about the past but about our shared future.

"Understanding where we came from helps us understand where we're going," Buchfink says. ■



## Exploring Cultural Crossroads

Archaeologist Kelly Jenks, this summer's Office of Archaeological Studies Distinguished Speaker, explores the complex history of Hispanic colonization and settlement in the American Southwest and Southern Plains.

Jenks is a professor at New Mexico State University, where she teaches historical archaeology, cultural resource management, and introductory courses in anthropology and archaeology.

Jenks's research spans from 1550 to 1950, focusing on the late prehistory and history of the region. She is particularly interested in how social and political identities formed when different cultures came into contact at a cultural crossroads—during the Spanish colonial, Mexican and early American periods.

Jenks's work brings new insights into the region's layered past. A key research area involves understanding how Hispanic identity was shaped within multiethnic communities.

She has analyzed pottery from the Tubac Presidio in southern Arizona, a military outpost active from 1752 to 1846. She has also led fieldwork in the Spanish land grant community of San Miguel del Vado, in the Upper Pecos River Valley.

Watch your email or visit the OAS website at [nmarchaeology.org](http://nmarchaeology.org) for a date and details about the Distinguished Speaker event.

# Dignify by Design

## Biennial Museum Design Summit Returns to Santa Fe

National and international leaders in design, retail, architecture and cultural innovation will gather at La Fonda on the Plaza and the Museum of International Folk Art to discuss trends, working with cultural material and creating community.

**DIGNIFY BY DESIGN: Respecting People, Place and Tradition** features two days of presentations and conversations exploring how design can enrich lives and foster creative practices that center on dignity.

“Design holds the power to dignify the spaces we inhabit, inform more sustainable solutions and propel cultural traditions forward,” says Pamela Kelly, vice president of licensing for the Museum of New Mexico Foundation. “This summit invites us to consider the challenges facing our world today, accelerate the acceptance of new ideas and inspire positive change.”

Launched by Kelly in 2015, the biennial summit was created to spotlight the Museum of New Mexico’s world-class collections and engage design leaders around issues involved with working respectfully with cultural materials. 2025 marks the fourth summit and promises to be the most resonant yet. An inspiring group of changemakers will lead conversations centered on the role of design in shaping ethical, inclusive and vibrant communities. The lineup includes:

- Michael P. Murphy, acclaimed architect and co-founder of MASS Design
- Fernando Laposse, Mexican designer known for sustainable, culturally rooted work
- Virgil Ortiz, Pueblo ceramicist, filmmaker and futurist
- Stacey Edgar, executive director, International Folk Art Market
- Aki and Arnaud Cooren, French-Japanese designers based in Paris
- Marie Brown, executive director, Handhouse Studio

**DIGNIFY BY DESIGN** is presented by the Museum of New Mexico Foundation in partnership with Human Dignity Projects, a nonprofit dedicated to promoting dignity in all aspects of life. The organization publishes the digital magazine *dig.ni.fy*, which shares stories of people, businesses and cultural leaders working to ensure dignity remains at the core of their work.

Foundation members and friends are encouraged to attend this extraordinary event. Visit [humandignityprojects.org/dignify-by-design](http://humandignityprojects.org/dignify-by-design) to learn more or buy tickets.



**Top:** Detail of coca bag (Ch'uspa), Inca culture, South Coast, Peru, ca. 1500 CE. Camelid fiber, cotton. Museum of International Folk Art Collection. Gift of Lloyd E. Cotsen and the Neutrogena Corporation.

**Bottom:** Detail of storage basket, Yurok people of California ca. 1904. Hazelnut rods, spruce root, beargrass, maidenhair fern stem. Museum of Indian Arts and Culture Collection.



## A Legacy of Collecting

Frances H. Graham was a lifelong collector of art, experiences and friendships. She and her husband, Bob, traveled extensively, forming connections around the world and returning home with artworks, curiosities and memories. The couple's Minnesota home was a reflection of these travels, serving as both a gallery and a welcoming space for friends. Bob, a gracious host, and Frances, a spirited conversationalist, shared a love of lively gatherings.

Eventually, their passion for art and the Southwest led the pair to Santa Fe and a beloved ranch south of Abiquiu, fulfilling their retirement dream. Frances cherished the museums in the Museum of New Mexico system as well as the Minneapolis Art Institute, both of which received treasures from her collection.

Select pieces from Frances's collection, including an Emmi Whitehorse painting, became part of the permanent collection at the Museum of Indian Arts and Culture. Other non-museum items were donated to the Folk Art Flea, benefiting the Museum of International Folk Art, and to the Fred Harvey auction in support of the New Mexico History Museum. All of these gifts leave a lasting legacy within the museum community.

To learn about making a legacy gift, contact Laura Sullivan at 505.216.0829 or [laura@museumfoundation.org](mailto:laura@museumfoundation.org). Or visit [mnmflegacy.org](http://mnmflegacy.org).

**Top:** Volunteers help organize items from the estate of Frances H. Graham. Courtesy Museum of International Folk Art.

# 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](http://museumfoundation.org/give).

# Timeless Mucha

at the George Duncan and Sheryl Kelsey Shop  
at Vladem Contemporary



Discover the timeless artworks of Alphonse Mucha and his influence on popular culture worldwide in the new exhibition, *Timeless Mucha: The Magic of Line*, opening June 20 at the New Mexico Museum of Art, Vladem Contemporary. Shop our collection of books, prints, accessories and more inspired by Mucha's work.

## 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