

Member News

MUSEUM OF NEW MEXICO FOUNDATION

SPRING 2026



Supporting Native Knowledge

The Cultural Stewardship Fund



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Cover: Dancers at the Museum of Indian Arts and Culture's 2025 Winter Solstice Celebration. Photo © Andres Salazar.

Top: Aerial view of the Museum of Indian Arts and Culture. Photo © Tira Howard.

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

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Philanthropic
Support for Our
State's Cultural
Heritage



Dear Members,

Fourth graders spilling out of an exhibition at the New Mexico History Museum buzz with excitement at newly acquired knowledge—*Did you see that? Can you believe that?* Running into students when you're visiting a museum or historic site is a great reminder of who ultimately benefits the most from the work of the Museum of New Mexico Foundation and from our personal philanthropy.

In this issue of *Member News*, the focus is on education. The cover story offers an overview of updates to and compliance with the federal Native American Graves and Repatriation Act (NAGPRA), the key role that the Museum of Indian Arts and Culture plays in this initiative, and how our members can support this crucial work.

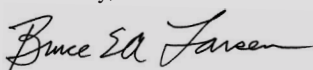
Taylor-Mesilla Historic Site opened in November and is now welcoming visitors to the historic house museum previously owned by educator and state legislator J. Paul Taylor and his wife, the historian Mary Daniels Taylor. Their vast collection of art and artifacts brings to life the culture and traditions of the southern New Mexico borderlands.

An exciting new initiative by the Office of Archaeological Studies (OAS), the New Mexico Archaeology Field Training Program, has guided its first cohort of adult learners in the basics of archaeological work. OAS's past educational endeavors include creative learning sessions at the Bernalillo County Youth Services Center and Acoma Pueblo's Haak'u Academy.

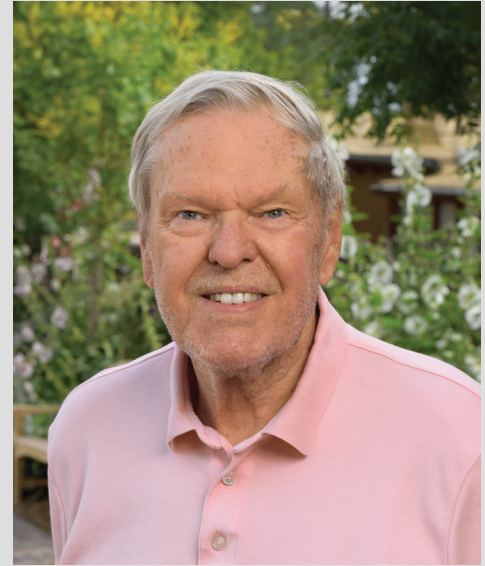
The New Mexico Museum of Art's education department helped curators shape engagement and accessibility for *O'Powa O'Meng: The Art and Legacy of Jody Folwell*, a retrospective exhibition about the work of one of today's most influential Pueblo potters. Educators at the Museum of International Folk Art have teamed up with the New Mexico State Library to bring an exhibition, *Piñatas: A Mexican Art of Paper and Paste*, to rural libraries in communities statewide. And the New Mexico History Museum is ready to train an army of retired teachers to bring its specially designed curriculum to classrooms throughout the state. All of these projects are made possible by private support.

Finally, I want to remind our members that the museums and historic sites offer numerous family-friendly educational activities, from arts and crafts lessons to special events like the Museum of Indian Arts and Culture's recent Winter Solstice Celebration and Stargazing Dance Party. There are more activities to enjoy this spring. It's a great time to get involved.

Sincerely,



Bruce Larsen
President, Board of Trustees



“Running into students when you're visiting a museum or historic site is a great reminder of who ultimately benefits the most from the work of the Museum of New Mexico Foundation and from our personal philanthropy.”

—Bruce Larsen

Board of Trustees 2025–2026



As a former governor of San Ildefonso Pueblo, Museum of New Mexico Foundation Trustee Elmer Torres feels a strong responsibility to ensure that Native history and living cultures are shared with care, respect and authenticity. That perspective led to his role as chair of the Museum of Indian Arts and Culture (MIAC) Advancement Committee.

“MIAC has long been a place where Indigenous voices are centered, and that alignment drew me in,” he says. “Over time, that relationship deepened into a desire to serve and support the broader mission of the Foundation.”

Torres says his passion to “uplift Indigenous voices and support programming led by Native people” extends to the MIAC Advancement Committee. “The committee focuses on building lasting relationships—with donors, partners and communities—so the museum can continue to grow in thoughtful and sustainable ways. I care deeply about ensuring that exhibitions, educational programs and outreach reflect both our history and the vibrancy of Native communities today.”

Torres views the Foundation’s partnership with MIAC as vital to public understanding of Native life and culture. “For tribal communities, cultural institutions carry great responsibility. When they work in true partnership with tribes—listening, learning and respecting sovereignty—they become spaces of healing, education and connection. Philanthropy is an investment in understanding, preservation and respect—for our shared history and for the generations who will carry these stories forward.”

Top: Elmer Torres (San Ildefonso Pueblo) chairs the MIAC Advancement Committee. Photo courtesy Elmer Torres.

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Repatriation and Healing

Cultural Stewardship Fund Supports Return of Native Burial Items

When the federal Native American Graves Protection and Repatriation Act (NAGPRA) was passed in 1990, it required museums and other institutions housing Native human remains and burial objects to add them to a national database so that tribes could repatriate their ancestors.

The law instigated significant changes in the ways that both museum and archaeological practice engaged with Indigenous communities throughout the archaeological research process, but as an unfunded mandate, progress was slow. In addition, the law gave no guidance on the interpretation and research of Native history in museum exhibitions.

At many museums, after an initial surge in repatriations in the 1990s, the process languished until January 2024, when the U.S. Department of the Interior updated NAGPRA, establishing a timeline for repatriation and codifying additional penalties for failure to meet benchmarks. Deb Haaland (Laguna Pueblo), former secretary of the U.S. Department of the Interior, said at the time, “The Native American Graves Protection and Repatriation Act is an essential tool for the safe return of sacred objects to the communities from which they were stolen... Finalizing these changes is an important part of laying the groundwork for the healing of our people.”

The message resonated at the Museum of Indian Arts and Culture (MIAC). The mandated repository for archaeological materials excavated in New Mexico, the museum cares for items from more than 80,000 sites and holds more than 12 million items in its collection. Of these, the human remains now referred to as “Ancestors” by Native communities, as well as their belongings, must be inventoried and repatriated by 2029—or the institution could lose federal funding.

“[Losing federal funding] would be devastating for us because we have contracts with 16 federal and state agencies that keep archaeological materials that may include human remains in our collection, including the Federal Department of Transportation and the Bureau of Indian Affairs,” says the museum’s executive director Danyelle Means (Oglala Lakota).

Central to the NAGPRA updates are consultation protocols that integrate tribal knowledge into the repatriation process, an aspect of the law described as “duty of care.” This requires contacting tribes directly about the disposition of their dead. It’s a significant financial investment, and the museum will take on the entire consultation cost, including all hospitality and honorarium fees associated with bringing tribal representatives to Santa Fe.



“This is such an important aspect of our past and future work that has not historically been covered by state funds or private donors,” Means says. “It isn’t included in the fundraising that we do for exhibitions, programs or education, but it affects all of the work we do.”

With the Museum of New Mexico Foundation’s newly created Cultural Stewardship Fund, private giving will support Means and her team in offsetting the costs it takes to bring Native community scholars, elders and leaders to the museum to identify culturally sensitive items. This ensures that Native people have a voice in how their cultures are interpreted in exhibitions, public programs and educational activities at the museum.

“Tribal consultations for the purpose of repatriation can cost upwards of \$30,000 per visit. Sometimes, tribes must come back multiple times because the expertise of numerous elders and scholars is needed,” explains Lauren Paige, the Foundation’s director of leadership giving for the Museum of Indian Arts and Culture. “We’re helping to make the process accessible.”

Trish Foschi, a Foundation advisory trustee and co-chair of the New Mexico Museum of Art Advancement Committee, was among the first donors to the fund. “I am very concerned about the treatment of Native Americans in the United States, and I believe strongly in repatriation,” she says. “Too often, we have broken treaties and dismissed Native input in our country while taking so much without permission. It’s time to be inclusive and give back so that Native communities can thrive.”

Ensuring A Native-led Process

In addition to the Foundation’s growing Cultural Stewardship Fund, a \$2.5 million special appropriation in 2025 from the New Mexico State Legislature—and another \$1.5 million special appropriation requested for 2026—will bolster the museum’s NAGPRA work.

But beyond funding, of equal importance to Means is engaging in the NAGPRA consultation process with a deep respect befitting the museum’s legacy of stewarding the artistic, cultural and intellectual achievements of the diverse peoples of the Native Southwest.

“The Museum of Indian Arts and Culture wants to acknowledge its part in the hurt that museums everywhere have caused Native communities,” she says. “When the Museum of New Mexico and the Laboratory of Anthropology were founded, the collections were intended to preserve Native culture because the theory was that we would disappear. But we’re still here, and these items belong to us. MIAC’s mission as a museum, and role as a state agency, gives us an extra obligation.”

Today, as a Native-run museum, Means says that NAGPRA compliance reinforces many of the processes the museum already follows. Shortly after the museum opened in 1987, the Indian Advisory Panel (IAP) was formed with representatives from tribal communities across New Mexico and the greater Southwest. The group is called upon by Means and her team to provide necessary input on culturally sensitive material in exhibitions and educational programs. “They are the experts, and they’ve always been the experts,” says Means.





“Museums are required to talk to the tribes and disclose everything that they have. It’s a more proactive approach than listing it in a database and waiting for us to notice.”

Page 3: A dancer at the Museum of Indian Arts and Culture’s 2025 Winter Solstice Celebration. Photo © Andres Salazar.

Opposite: Drummers at the Museum of Indian Arts and Culture’s 2025 Winter Solstice Celebration. Photo © Andres Salazar.

Top: A dancer at Native Treasures. Photo © Jason S. Ordaz.

The Cultural Stewardship Fund will also support this volunteer group’s work, which is deeply rooted in knowledge of NAGPRA. IAP chair Ulysses Reid (Zia Pueblo) has worked with the museum since the 1990s. Back then, he learned about NAGPRA compliance as the tribal historic preservation officer for Zia Pueblo and through an internship at the museum. Three decades later, he continues in his tribal preservation role and is also Zia Pueblo’s new lieutenant governor.

During his long-ago internship, Reid participated in the repatriation of human remains and pottery to his community. He also helped locate items from Zia that belonged in the museum’s collection but were scattered throughout Santa Fe in various ill-suited offices and warehouses. The items are now properly housed at the Center for New Mexico Archaeology, the museum’s off-site storage facility.

“NAGPRA has come full circle,” he says. “Now, museums are required to talk to the tribes and disclose everything that they have. It’s a much more proactive approach than listing it in a database and waiting for us to notice.”

Convening the Culture-Bearers

In November, Reid attended a three-day convening at Buffalo Thunder hosted by the New Mexico Department of Cultural Affairs (DCA) and supported by the 2025 appropriation from the state legislature. There, NAGPRA representatives, tribal historic preservation officers, and tribal leaders from New Mexico and neighboring states gathered to discuss NAGPRA compliance and how the state can best support the 60 tribal communities, including 23 federally recognized tribes, that have connections to the land now known as New Mexico.

Means says that all 60 Native communities were invited, and 141 representatives from 38 tribes attended sessions with representatives from DCA’s eight museums and eight historic sites across New Mexico. Other DCA agencies, including the Office of Archaeological Studies and the New Mexico Historic Preservation Division, also participated.

“The convening established important relationships and opened the door to clear and honest communication so that we can get into this process of returning the ancestors to their homelands,” says Means.

Department of Cultural Affairs Secretary Debra Garcia y Griego adds that the Museum of Indian Arts and Culture has long been a leader in issues of representation, while every institution in the statewide department has embraced best practices in this area.

“I’m extremely proud of the governor and state legislators for recognizing this new timeline and mandate and investing state resources to make sure we’re compliant,” she says. “That’s not happening in every community or state, and it speaks highly of how attuned New Mexico policy makers are to the value and importance of this work.”

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Transforming the Practice

In the early 20th century, scholars at the Laboratory of Anthropology, University of New Mexico and today’s School for Advanced Research gave birth to the field of anthropology in New Mexico. Practices at the time were ex-

tractive, explains Elisabeth Stone, the museum’s deputy director, leading to large collections of Native materials in institutions worldwide.

When NAGPRA first passed in 1990, “There was a lot of push-back from museums and archaeologists who feared that labs and museum collections would eventually disappear, and along with them, the field of archaeology,” Stone says. “But what happened is that the first round of NAGPRA fundamentally transformed the way archaeologists think about the deep knowledge that communities have, and how to work with and for the communities whose lives they study. I anticipate the updates will do the same thing for the curatorial field.”

Today, Indigenous cultural knowledge is inextricable from most archaeological practices, yet asking tribal representatives for input on their collections hasn’t been fully embraced by the museum world. Unlike at the Museum of Indian Arts and Culture, many museums still rely on outdated academic assumptions for interpretation, or the knowledge of Native curators without connection to the tribal objects being interpreted.

“Consulting the tribes is the missing link for museums,” says IAP chair Reid. “This way, museums can’t just say whatever they want and exhibit really sensitive items that they never consulted on.”

The updated NAGPRA requires that the Native ancestors and their belongings that are already in museum collections must be repatriated by 2029. And anytime Native ancestors and their belongings are excavated and repositated at a museum, NAGPRA dictates a two-year timeline for repatriation. For MIAC, this might mean returning items to communities or storing them on behalf of tribes while making them available for ceremonial use or future return.

As federal law, compliance with NAGPRA is mandatory—whether or not federal funding is available. That makes private gifts through the Foundation’s Cultural Stewardship Fund especially critical.

“There will be ongoing costs for tribal hospitality that must be supported by private giving, as well as a duty of care for proper storage and conservation of these items,” Means says. “Being able to pay for all of this, instead of putting that financial burden on tribal communities, only strengthens what we do every day within the museum.”

Both Means and Stone acknowledge that it can be difficult to find the time and money for such a large undertaking and to integrate new ideas into museum practice. “But once you do,” says Stone, “those shifts are better for everyone—for Native communities but also for building a world where the audience has a deeper understanding.”

Means notes how lucky the Museum of Indian Arts and Culture is that the state funds staff salaries and facilities upkeep. The institution is doubly fortunate that the people of New Mexico understand how crucial repatriation is to the continued healing of cultural wounds.

“For other museums, the issue of tribal communication might be outside of their mission unless there’s a NAGPRA issue,” she says. “But the spirit of the new NAGPRA rules is the exact same spirit we have in all our exhibitions and programming, now and in the future.”

To support MIAC’s Cultural Stewardship Fund, contact Lauren Paige, Director of Leadership Giving for the Museum of Indian Arts and Culture at 505.982.2282 or lauren@museumfoundation.org.

“Being able to pay for all of this, instead of putting that financial burden on tribal communities, only strengthens what we do every day within the museum.”

A dancer at Native Treasures.
Photo © Jason S. Ordaz.



Looking for the Local

Shoppers Support New Mexico Artists

Supporting local artists in New Mexico is crucial to our state's culture and economy. Work by homegrown painters, jewelers, authors and others can be found in abundance at the Museum of New Mexico Foundation Shops, offering visitors unrivaled authenticity.

The shops carry an enormous assortment of locally made goods, from spicy salsa to silver filigree. And artists appreciate the "buy local" approach, often visiting with shop staff to showcase their wares.

"You never have to worry that you're buying a reproduction," says Hopi artist Gregory Lomayesva, who sells his woodcarvings and acrylic paintings at the shops at the Museum of Indian Arts and Culture and New Mexico History Museum.

Lomayesva grew up in Santa Fe and works in a home studio in the South Capitol neighborhood. His brightly painted masks, dolls and animal figures possess more than a touch of whimsy and contain multiple traditional influences, including Hopi kachinas and Pueblo storytellers.

"I'm a contemporary artist inspired by my heritage. Hopi is my dad's side," he says. "My mom's a saint maker, Marie Romero Cash, so I'm also inspired by her work. You can find her work in the History Museum shop, too."

For those seeking the ultimate practical keepsake, Kei & Molly flour sack dishtowels are available at the shop at the Museum of International Folk Art as well as at the History Museum. The bold, folk-art-inspired designs have New Mexico themes, like Canyon Road gardens and the Bosque del Apache. Kei Tsuzuki and Molly Luethi founded the business in 2010 in Albuquerque's International District to help recent immigrants transition into the American workforce.

Tsuzuki, now the sole owner, explains that their employees don't arrive with prior screenprinting experience, "but if they've cooked, sewed, done embroidery or anything with manual dexterity, it translates well." Currently, eight people from five countries work in production, and they learn English together at lunch. "We get to know each other by pulling questions out of a box to get conversations going," she says. "We also learn who our local legislators are and practice for the citizenship exam."

Scott Lyon's fantastical, New Mexico-themed shadowboxes are already a hit at the new MNMF Shop at the Albuquerque Sunport, where a visitor recently bought nine of his pieces. Inspired by assemblage artist Joseph Cornell and Mexican folk art, Lyon combines vintage images, fairytale characters, animals and the natural world into wondrous, dreamlike scenes. These works can also be found at the Museum of International Folk Art and Vladem Contemporary shops.

"For the Museum Shops, I focus a lot on scenes of adobe and flying saucers. Anything with UFOs tends to be very popular," Lyon says. "But in general, visitors to New Mexico buy art like they do nowhere else. They come here looking for it." ■



A wood sculpture by Gregory Lomayesva (Hopi). Photo by Saro Calewarts.

Centering Native Voices

Sharing Knowledge through Education

At the Museum of Indian Arts and Culture (MIAC), education is central to stewarding and sharing the artistic, cultural and intellectual achievements of the Native Southwest. Leading this work in the area of adult programming is MIAC Instructional Coordinator Marita Hinds (Tesuque Pueblo). “Our job is to make sure Native voices remain the primary source of cultural knowledge,” she says.

For example, the museum’s 17-member Indian Advisory Panel is often called upon by the museum to provide guidance in creating educational programs that are grounded in community values and Indigenous knowledge. Other outside experts deepen the museum’s interpretive work. In creating the exhibition *Makowa: The Worlds Above Us* (on view until August 17), the museum engaged NASA’s Colorado Space Grant Consortium in Boulder for sky science expertise.

Such museum education programs provide inspiring opportunities for giving through the Museum of New Mexico Foundation. As long-time MIAC education supporter Mary Anne Larsen notes, “Exhibitions are important, but their true impact comes when they spark learning, conversation and cultural connection beyond the galleries—through artist talks, hands-on workshops and community celebrations, especially for Native youth who deserve meaningful access to their own heritage.”

For Emily Berkes, the museum’s instructional coordinator overseeing family and school programming, private support has helped broaden outreach to youth. Outreach is up 18% over the previous year, thanks to the museum’s School Bus Fund, made possible by longtime supporter Sara Otto.

“Growing up in rural Oklahoma, I never went to museums,” says Otto. “Giving kids free transportation gives them the chance to see artifacts and artwork up close—and that kind of exposure can spark curiosity, open minds and change the way they see what’s possible.”

More Native youth are also showing up for the museum’s artist-led workshops, including Andi Murphy’s (Diné) zine workshop and Rapheal Begay’s (Diné) smartphone photography class. Award-winning artist and Institute for American Indian Arts faculty member Leah Mata Fragua’s (Northern Chumash) paper-making workshop presents a contemporary expression grounded in traditional knowledge.

Museum visitors also have more opportunities to connect with Native artists through hands-on demonstrations that deepen appreciation for the



Dancers at the museum’s 2025 Winter Solstice Celebration. Photo © Andres Salazar.



**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.

skill and cultural grounding of Pueblo traditions. Recent demonstrators include potters Ray Garcia (San Felipe Pueblo) and Jerry Dunbar (Ysleta del Sur Pueblo); print-makers Duhon James (Diné) and Deborah Jojola (Isleta Pueblo); and painter Myron Denetclaw (Diné).

Another pillar of educational programming is the Native Narratives Speaker Series, supported by Edward and Maria Gale/Gale Family Foundation, which brings Indigenous tradition-bearers into dialogue with the public. Recent speakers have included silversmith Shane Hendren (Diné), painter Jason Garcia (Santa Clara Pueblo) and beadwork artist Teri Greeves (Kiowa). A related program, Women in Pueblo Leadership, featured Verna Teller, former governor of Isleta Pueblo; Pojoaque Pueblo Governor Jenelle Roybal; Madeline Naranjo, Santa Clara Pueblo Tribal Council; Lela Kaskalla, Nambe Pueblo Tribal Council; and moderator Jade Begay (Tesuque Pueblo/Diné), a Native strategist and policy innovator.

Hinds and Berkes begin work on audience development early in exhibition planning, a process that involves creating community gatherings with multiple educational points of entry. For *Makowa*, this included a Winter Solstice Celebration, connecting the exhibition's themes of sky, science and cosmology. An exhibition opening of bird-watching at dawn on Museum Hill was a fitting start for exploring the worlds above. The John M. and Patricia L. Bowell Foundation sponsored the event, with additional support from Wild Birds Unlimited and Dolina Bakery & Cafe. A Stargazing Dance Party extended the exhibition with a pop-up planetarium, curator-led tours, Indigenous food trucks and live music.

The educators' audience-centered approach shapes other seasonal celebrations such as the Native Dance Series and Indigenous Peoples Day—with free admission for the latter sponsored by Sandia Resort & Casino and Sandia Pueblo. And collaborative events with the Museum of International Folk Art bring together artists, families, elders and visitors from across the region. Looking ahead, the museum is seeking additional donors and businesses to sponsor free admission weekends, creating greater access to programs and exhibitions.

For Hinds, centering Native voices, fostering hands-on learning, and building long-term relationships with artists and communities ensures that the museum is a place where cultural knowledge of the Native Southwest is dynamic and alive.

“MIAC is not only a place for preservation,” Hinds says. “It is a place where culture is practiced, shared and carried forward.” ■

Bus Fund Removes Barriers

Launched in September 2024, the Museum of Indian Arts and Culture's School Bus Fund removes the biggest barrier to museum participation: transportation.

Established through private gifts via the Museum of New Mexico Foundation, the fund opens doors for schools across the region. Emily Berkes, an instructional coordinator at the museum, says the opportunity has resulted in transportation requests from 21 schools “with more coming in.”

Bus rentals range from \$300 for Santa Fe schools to more than \$1,200 for those traveling from outlying communities. Berkes also handles bus logistics for teachers unfamiliar with the process.

The fund impacts onsite educational programming as well. A collaboration with We Grow Eco, a Santa Fe-based nonprofit that uses art to foster environmental awareness, connected students to the exhibition *Essential Elements* through paper-making workshops rooted in sustainability. The fund also made possible a visit from Junior Achievement Job Shadow, an Albuquerque-based program that introduces Pueblo Indian students to museum careers and, Berkes says, “pulls back the curtain” on how museums work.

After a joint field trip to the museum by eighth-grade history and English classes from Edward A. Ortiz Middle School, one teacher described the experience as “a truly precious gift to our students and our school.”

To support the School Bus Fund, visit museumfoundation.org/give-miac.

Connecting Cultures

Educators, Curators Reach People Statewide

Florence Dibell Bartlett founded the Museum of International Folk Art (MOIFA) to reveal the shared stories that connect cultures. That vision guides the museum's outreach and exhibition work today, as educators and curators collaborate to link visitors to global folk art traditions.

The effort extends the museum's educational mission beyond its Museum Hill location. Currently, in a move to reach new and diverse audiences around the state and region, the museum is touring two distinct exhibitions. The first exhibition, *Piñatas: A Mexican Art of Paper and Paste*, is a collaboration with the New Mexico State Library that will bring new cultural resources to libraries in rural towns across the state.

"Libraries promote literacy and access to culture," says state librarian Eli Guinee. "They play a critical role in providing programming that families might not otherwise encounter."

The second exhibition, *Alebrijes: A Linares Family Tradition*, will open at the Mexican Consulate in Albuquerque on Cinco de Mayo. It then travels to communities around the region, engaging audiences that rarely see themselves represented in public cultural spaces. Through bilingual materials, families will experience vibrant *piñatas* and fantastical *alebrijes* as a way to connect their own stories to folk art.

For Patricia Perea, the museum's director of education, this type of effort is more than outreach, it is recognition. The partnerships, she says, give audiences "from Farmington to Artesia to Mesilla a chance to see an exhibition, join hands-on activities and see themselves reflected—a sense of belonging I believe matters deeply."

That sentiment is echoed by Charlie Lockwood, the museum's executive director. "The museum has a mandate to reach people statewide," he says. "We can't always expect people to come to us in Santa Fe. We need to go to them."

Support from Los Amigos del Arte Popular, as well as generous funding from Friends of Folk Art, the Boeckman Family Foundation and members of the Museum of New Mexico Foundation's MOIFA Advancement Committee, is making the traveling of the two exhibitions possible.

Also providing support is the Patricia Arscott La Farge Foundation for Folk Art. "These exhibitions meet families where they are," says Sarah Heartt, La Farge Foundation president.



Pedro Linares, winged dragon *alebrije*, ca. 1980. Papier mâché and paint. Gift of Ann and Paul Gerber. Photo courtesy Museum of International Folk Art.



MUSEUM OF INTERNATIONAL
FOLK ART

To support the Museum of International Folk Art, contact Laura Sullivan at 505.216.0829 or laura@museumfoundation.org.

Back at the museum, educational and curatorial roles are fluid and collaborative. Museum educator Patricia Sigala recently co-curated *Between the Lines: Prison Art and Advocacy*. And bilingual educator Kemely Gomez will carry the themes of *Truths Be Told: Artists Activate Traditions* into the community, bringing a Oaxacan printmaking collective to Capital High School, where students will connect with artists rooted in Mexico's activist print traditions.

The immediacy of printmaking—watching an idea become an image in minutes—will give students a sense of agency and authentic expression. As Laura Addison, curator of North American collections, describes it, “Educators work with curators to shape how exhibitions speak to visitors.”

Looking ahead, Perea hopes to expand education programs to reach a missing demographic. With additional private support via the Museum of New Mexico Foundation, she envisions workshops, social events and collaborative projects that make folk art relevant to young adults—a reminder that accessibility is generational as well as geographic.

“The museum has its kids’ programs down pat,” Perea says. “What I want is to reach those between 17 and 35.”

Thanks to current support from lead donors Joan Vernick, Nance y Ramón López y familia, Suzanne Sugg, and Bunny and Joe Colvin, the universal stories that the museum presents through its education and outreach programs will continue to connect diverse communities both at the museum and beyond. ■

The education team at the Museum of International Folk Art gets cozy with a giant Mexican *piñata*. Photo courtesy New Mexico Department of Cultural Affairs.



Folk Art Flea Returns May 2

One of Santa Fe's favorite springtime traditions—the Folk Art Flea—returns to the Santa Fe County Fairgrounds on Saturday, May 2. Admission is free, and Friends of Folk Art (FOFA) members enjoy exclusive early bird shopping from 9 to 10 a.m., with public shopping from 10 a.m. to 2 p.m.

“Having an up-to-date FOFA membership gives you that extra time to shop where your passions are,” says Flea co-chair Nancy Volksen. “And shopping the Flea is such a fun way to support the Museum of International Folk Art.”

Now in its 15th year, the event is the largest volunteer-run fundraiser by FOFA, a membership group of the Museum of New Mexico Foundation. Over the years, the Flea has raised more than \$1 million in support of education programs and exhibitions at the museum.

The Flea thrives thanks to generous contributions of folk art from collectors and other enthusiasts, as well as support from lead sponsors Patty Newman, the Lewis and Dilworth Family Fund, Suzanne Sugg, and Nance y Ramón López y familia.

This year's offerings include an exceptional selection of textiles, clothing, ceramics, masks, wood carvings, jewelry and more. Treasures from the recently closed Santa Fe shop, Mediterrania, will also be featured.

“People come back year after year for great folk art at great prices,” says Flea co-chair Sara Birmingham.

To join FOFA, please call 505.216.1773.

A Path Forward

Folwell Exhibition Advanced by Education

Visitors stepping into the gallery of the retrospective exhibition *O’Powa O’Meng: The Art and Legacy of Jody Folwell* enter a learning space at the New Mexico Museum of Art’s downtown Plaza Building that was shaped jointly by the museum’s curators and education team. Their collaboration began long before the first object was placed in the gallery.

“We were at the table from the beginning, thinking about accessibility, cultural context and how to make the exhibition meaningful for visitors statewide,” says Chris Nail, the museum’s head of education. Within that context, he adds, serving New Mexicans comes first, an approach that aligns perfectly with the artist at the center of *O’Powa O’Meng*.

Folwell (Santa Clara Pueblo/Kha’p’o Owingeh) is widely regarded as her generation’s most influential Pueblo potter. Beginning in the late 1970s, her personal, political and social narratives—addressing environmental concerns, cultural representation and contemporary life with sharp humor—reshaped Pueblo pottery. And her use of Western and pop imagery helped define a more confrontational visual language.

For younger artists represented in the exhibition, including Cochiti Pueblo potter Diego Romero, Folwell is the “matriarch of the avant garde Native pottery movement.” Her influence was first recognized in 1975 when her work *Half a Step* was selected as the Museum of New Mexico Purchase Prize at the Santa Fe Indian Market.

At the heart of *O’Powa O’Meng* is a simple message: tradition evolves. “Folwell has an enormous amount of history and Pueblo pottery tradition behind her,” Nail says. “But she uses that foundation to create a new chapter.”

Katie Doyle, the museum’s associate curator of art and special projects, adds, “Jody’s work engages with the world in ways that go far beyond visual enjoyment. We don’t shy away from difficult issues, but we also don’t tell visitors what to think. We encourage deeper consideration and reflection.”

That interpretive approach shapes how the museum thinks about audiences across New Mexico, inviting visitors to reflect, question and discover. “We look at the artist, the subject matter and the materials and think about which audiences will connect right away,” Nail says. “Then we ask who we’re missing.”

Folwell’s work gives young visitors a model for how art can respond to the world, and educators encourage students to explore the issues she raises and consider how their own creative work might reflect their lives. That translates to virtual programs, community outreach and use of the museum’s bus fund to help bring school groups statewide to see the show. In a novel and culturally respectful approach, printed exhibition text will be presented in both English and Spanish, and will include a dedicated section featuring an audio recording of Folwell speaking about her work in her native Tewa language.



Jody Folwell, Santa Clara Pueblo/Kha’p’o Owingeh, born 1942. *Wild West Show*, 1996-2003. Clay, paint. Courtesy of the School of Advanced Research. Photo © Addison Doty.

NEW MEXICO MUSEUM OF ART

To support the New Mexico Museum of Art, contact Angelique Keunstler at 505.216.1199 or angelique@museumfoundation.org.

As a state museum, exhibitions and their related education programs rely on private support through the Museum of New Mexico Foundation. *O’Powa O’Meng* supporters Jim Cahn and Jeremy Collatz see this work as essential to Santa Fe’s creative ecosystem. “Santa Fe is a place of ideas,” says Cahn. “Helping bring together the people who drive those ideas is deeply fulfilling for us.”

The museum is also developing hands-on experiences that extend exhibition learning beyond the gallery, from evening drop-in activities to a daylong studio workshop. In partnership with the Museum of Indian Arts and Culture’s popular Clay and Coffee workshop, the Museum of Art will identify and co-host Santa Clara Pueblo potters to lead these programs.

Additionally, two events at the museum’s St. Francis Auditorium deepen the exhibition themes. A recent presentation brought Folwell together with her daughter, Susan, whose pottery is also on view in the show, to reflect on family traditions. Coming up on Friday, May 15, *Boundary Breakers* features Folwell with fellow artists Jared Tso (Diné), Diego Romero and Kaa Folwell, the artist’s granddaughter—all with work in the exhibition—exploring how Folwell’s innovations opened space for new generations of Indigenous potters.

“Folwell has created a path forward,” Nail says. “Our job is to help museum visitors see how all artists’ stories connect to their own.” ■

Jody Folwell (Santa Clara Pueblo/Kha’p’o Owingeh) polishes a pot, ca. 2000. Photo courtesy of the artist.



Alexandra Terry Serving Artists, Reflecting the State

When offered the additional role of head of curatorial affairs at the New Mexico Museum of Art, Alexandra Terry, the museum’s curator of contemporary art, viewed the moment as both a challenge and an opportunity.

After organizing the critically acclaimed exhibition *Lucy R. Lippard: Notes from the Radical Whirlwind* (on view through August 9), Terry’s curatorial priority is strengthening alignment between the downtown Plaza Building and *Vladem Contemporary* in the Railyard, while honoring the distinct identity of each.

The two sites “open space for deeper conversations across time and place,” Terry says, with the education team and docents “guiding visitors to feel those connections.”

“Alexandra has helped shape our vision for *Vladem Contemporary*—setting a dynamic curatorial tone that strengthens its position within the museum’s broader exhibition strategy,” says Laura J. Mueller, the museum’s former interim executive director.

For Terry, that strategy emphasizes building the museum’s collection as a communal effort—supported through private funding for acquisitions, targeted gifts of art from collectors, and collaboration with galleries and the museum’s Friends of Contemporary Art and Photography group. Continued investment in contemporary New Mexico artists, she says, will ensure that the museum reflects the state’s diverse histories and serves the artists who shape them.

Museum History=Your Story

Immersive Education for Deeper Learning

When little learners visit the New Mexico History Museum, educator Nancy Morris-Judd asks them to spread their arms out wide and imagine the space between their hands as the scope of their life. Although the passage of time is obvious to adults, she knows it's less clear to first graders.

"Your left hand is when you were born, and your right hand is today," she explains. "If you're six years old, and you got a puppy when you were five, where does that go?"

To learn about history, you must first understand what history is.

Students a few years older create a "human timeline" to begin conceptualizing the complicated history of New Mexico. After being given cards that assign them a historical event or era, they arrange themselves into chronological order. They also use timeline worksheets to investigate museum objects that strike their fancy—a cooking pot, for instance, or a weapon. "Who used this object?" Morris-Judd asks. "When did they live? What was happening during that time period?"

Such immersive learning activities provide essential context for what students encounter in museum exhibitions, which are integral to education programs. Writing, theater and art projects stimulate critical thinking and engagement. And numerous worksheets, most of which are available as online resources along with virtual exhibition tours, extend the museum's reach to students and teachers outside of Santa Fe.

Museum educators also provide crucial assistance to teachers. Due to lack of core instructional materials for New Mexico History in schools across New Mexico, the education team is helping fill that gap.

"Our students and teachers really need something to sink their teeth into," says Christina McCorquodale, head of education and engagement. "When I was teaching history in the classroom, the museum didn't provide me with a robust way to use supplementary materials. When I came on board three years ago, I was charged with changing that."

New Mexico adopted revised social studies standards in 2022, so McCorquodale and her team have created all-new written materials in collaboration with scholars, including the New Mexico state historian. They also worked with specially credentialed educators to adapt the information into age-appropriate narratives for fourth-, seventh- and ninth-graders—the levels at which students study New Mexico history. Morris-Judd uses the materials with visiting school groups, on visits to local classrooms, or when she connects virtually with classrooms throughout New Mexico.

"The next phase is to work with the New Mexico Retired Teachers Association to train volunteers to take these resources into classrooms in person, across the state," McCorquodale says.



A young visitor participates in an education program at the New Mexico History Museum. Photo courtesy New Mexico Department of Cultural Affairs.

NMHM NEW MEXICO
HISTORY MUSEUM

To support the New Mexico History Museum,
email development@museumfoundation.org.

Private funding is needed to support this capacity-building initiative, as well as for the museum's popular Hochberg Early Childhood Education Academy, which has a year-long waiting list. To make these and other vital educational projects possible, the Museum of New Mexico Foundation is targeting \$50,000 in private support for the current fiscal year.

"We need to increase participation at all the museums, and getting people involved in education is key," says Foundation trustee Joe Colvin, who, with his wife, Bunny, has supported the History Museum's education fund since 2019. "We need to increase bussing funds for school groups and just find ways to get young people to experience some of the wonderful exhibitions."

Educational activities are available for children visiting with their families as well, including exhibition engagement stations and investigation games. Among other opportunities, visitors can create their own code in the style of World War II code talkers, and make original posters and book covers at the Palace Press. Museum educators want visitors of all ages to see history as more than just important dates and pivotal events that might appear on a test.

"History is also your story," says education coordinator Neil Dodge. "Whether you're a recent transplant to New Mexico or your family has been here for 600 years or longer."

A young visitor participates in a hands-on printing activity at the Palace Press. Photo © Tira Howard



Billy Garrett Retires

After six years serving the New Mexico History Museum as executive director, Billy Garrett retired from the leadership position at the end of January.

Garrett served as interim director for most of 2019 and was named executive director in March 2020, just days before the COVID-19 pandemic closed the museum for several months. After steering the museum through that difficult period, Garrett oversaw the largest rehabilitation project for the Palace of the Governors since the 1980s. The five-year preservation project, completed in accordance with national preservation standards, upgraded building infrastructure. It also removed previous non-historic changes to clarify the Palace's historic timeline, resulting in beautifully refinished room interiors and repaired exterior woodwork.

Charged with the daily operations of the museum campus—which includes the Palace of the Governors, Palace Press, Fray Angélico Chávez History Library, Palace Photo Archives and Native American Artisans Portal Program—Garrett also led "Framework for the Future," a strategic planning process intended to improve and enhance exhibitions and programs. The plan emphasizes principles of inclusion, relevance and engagement as part of a commitment to tell wider and deeper stories about the history of New Mexico and its peoples.

"History consists of the stories we use to preserve and make sense of the past," says Garrett. "Expanding that narrative for the enjoyment and benefit of all New Mexicans has been a personal privilege and honor."

Taylor-Mesilla Historic Site

The Home That Was Always a Classroom

In the heart of centuries-old Mesilla, the Taylor-Mesilla Historic Site opened in November after two years of renovations by New Mexico Historic Sites. Visitors were invited into an environment that has always been more than a home. From the moment J. Paul and Mary Daniels Taylor moved in during the early 1950s, they saw the property as a living resource—a place where people could step inside, learn from the past and see their own heritage reflected in its rooms.

Education shaped daily life in the Taylor home. Mike Taylor, the third of the couple's seven children, recalls school groups gathering in the Sala Grande, where his father sat in a rocking chair, weaving stories about each object. "Dad was a teacher at heart, starting in the 1940s," he says. After three decades teaching in the Las Cruces Public Schools, followed by nearly two decades as a state legislator, J. Paul considered the home's designation as a state historic site. Both he and Mary viewed this gift to New Mexico as simply formalizing what their home had always been: a classroom rooted in lived experience.

Mary added another dimension to that legacy. A respected borderlands historian, she microfilmed more than a million pages of records from the Catholic diocese of Durango, Mexico, and authored *A Place As Wild as the West Ever Was: Mesilla, New Mexico*. Her 35,000 photographs of the Mesilla Valley—housed at New Mexico State University—provide clarity and depth to the history of the site and surrounding borderlands. She died in 2007.

When the family entrusted the property to the New Mexico Department of Cultural Affairs, its stewardship enabled essential upgrades, including structural preservation, access conforming to the Americans with Disabilities Act and upgraded environmental systems. Detailed interviews with J. Paul documenting the provenance of all 4,000 objects in the household collection brought it all to life.

Alexandra McKinney, instructional coordinator supervisor and historian for New Mexico Historic Sites, is charged with carrying this legacy forward. A sixth-generation New Mexican, she worked alongside J. Paul for five years before his death in 2023. "To know the person for whom the site is named—that is an incredible blessing," she says, her voice reflecting the weight of that experience.

McKinney notes that the combined archive of J. Paul's interviews and Mary's research now guides interpretation and programming. "Their work gave us a foundation," she says. "It allows us to teach the story of this place with accuracy and heart."



Visitors explore the Taylor residence at the grand opening weekend of the Taylor-Mesilla Historic Site. Photo © Cousineau Studios.

Children try their hands at adobe brick making during the grand opening weekend of the Taylor-Mesilla Historic Site. Photo © Cousineau Studios.



To support the New Mexico History Museum, email development@museumfoundation.org.

Three conjoined adobe buildings—6,000 square feet in total and including the oldest tin faced storefront in New Mexico—hold the Taylor Collection of Spanish Colonial, Mexican and New Mexican artworks and artifacts, some dating to the 1600s. Preserved in situ, the rooms are spaces where every object is a doorway into borderlands history.

“Unlike other historic houses where you can’t enter the rooms,” McKinney says, “you see the home exactly as the family lived in it.” She recalls a visitor who, once he understood this approach, left saying, “What a gem. You are so lucky to work here.”

Daniel Webb, interpretive ranger for the site, sees that same connection every day. “Walking through the Folk Art Room or the Sala Grande, people often feel a sense of belonging, a moment where personal memory and public history meet,” he says.

Looking ahead, Regional Site Manager Emily Watson, is expanding access through new digital tools. Inspired by work at Los Luceros Historic Site, she is developing 3D models of the home to enhance the experience. “Learning from our counterparts across the state and sharing information helps improve the visitor experience for all the sites,” she says.

The Taylor family’s donation reflects their belief that history should be lived, shared and taught. Thanks to private gifts for education and exhibitions through the Museum of New Mexico Foundation, and support from the Friends of Taylor-Mesilla Historic Site, the home will continue to be a place where the borderlands story is passed from one generation to the next, one student, one visitor, one family at a time.

“My folks wanted the house to be for Mesilleros and all New Mexicans, not as a monument to themselves,” says Mike Taylor. Now, he continues, there is “always an open door and a welcome.” ■



Spring into New Mexico's Regional Heritage

From the state’s southern borderlands to the northern valleys, New Mexico Historic Sites is rolling out spring programs that highlight the heritage of the regions they represent. Admission is free for Museum of New Mexico Foundation members unless otherwise noted.

Taylor Mesilla Historic Site offers Making Early New Mexico Furniture on Saturday, April 4, from noon to 1:30 p.m. Ranger Daniel Webb leads this hands-on workshop exploring Spanish Colonial craftsmanship. \$15 adults; \$5 children.

Los Luceros Historic Site and Bosque Redondo Memorial at Fort Sumner Historic Site both spotlight the cultural importance of Navajo Churro sheep. The Los Luceros Sheep Shearing Day is all day on Sunday, April 12, with shearing and wool skirting activities. Bosque Redondo’s Annual Fiber Fair is on Saturday, May 2, from 10 a.m. to 4 p.m.

Fort Selden Historic Site’s Foodways Garden: Preparations and Planting, from 10 a.m. to noon on Saturday, April 18, explores “Three Sisters” crops and regional food traditions.

Jemez Historic Site offers Looking to the Skies: Ancient and Modern Astronomers, on Saturday, May 16, from 11 a.m. to 1 p.m., blending ancient skywatching with modern telescope viewing.

Coronado Historic Site celebrates the centennial of Route 66. The original kiva murals from ancient Kuaua Pueblo are also back on display in a fully renovated mural room.

For details, visit nmhistoricsites.org.

From Field to Classroom

Expanding Hands-on Archaeology

On a cool morning near Santa Fe, a diverse group of New Mexicans—college graduates, midcareer professionals and retirees—kneel in the dust brushing soil from pottery fragments. They are the first cohort of the New Mexico Archaeology Field Training Program, a statewide initiative led by the Office of Archaeological Studies (OAS) that is reshaping how locals learn and work while connecting them to the deep history beneath their feet.

The New Mexico State Legislature launched the program in 2025 to address a shortage of trained archaeologists needed for the state's growing list of infrastructure projects. Lawmakers aimed to build a homegrown workforce and turned to OAS for its blend of scientific rigor, cultural sensitivity and regulatory knowledge. At its core, the program activates the OAS mission to provide professional training and careful stewardship of New Mexico's heritage.

"Interest in the program exceeded our expectations," says OAS Executive Director John Taylor-Montoya. "More than 150 New Mexicans, representing a true cross section of the state, applied for the 30 openings." The two-path program—entry-level and advanced for those with prior knowledge and experience—covers surveying, mapping and artifact identification along with the legal and ethical responsibilities that guide archaeological work.

Online learning paired with fieldwork keeps the training fast-moving and grounded in real-world practice. For example, at a recent workshop at Fort Stanton Historic Site, participants helped assess damage from last summer's wildfire.

Taylor-Montoya notes that the program's impact extends beyond job placement, with participants bringing these skills back to their towns or tribal communities. The training is also built to resonate with descendant communities and land grant heirs who have long stewarded these landscapes. As he puts it, "Heritage is for everybody."

With strong early results, OAS returned to the legislature in 2026 to request renewed funding, hoping to expand the program and open doors for even more New Mexicans.

While the field program prepares adults, OAS educator Ziggy Prothro introduces the next generation to archaeology in classrooms, community centers and places the public rarely sees, such as the Bernalillo County Youth Services Center. In one workshop there, incarcerated youth connected with the past using clay and animal pelts. One moment has stayed with Prothro: A student left behind a clay disk painted with the words "Thank you for this." She keeps it on her desk as a reminder of the program's emotional weight.



Above and opposite: Participants in the first cohort of the New Mexico Archaeology Field Training Program. Photo courtesy OAS.

 **Office of
Archaeological Studies**

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

When teachers at Acoma Pueblo's Haak'u Academy learned about OAS's nearby fieldwork, students came for site tours to learn why the dig was happening and what was being uncovered. Prothro later returned with artifact replicas and hands-on activities and plans to visit again.

Acoma Governor Charles P. Riley embraced the opportunity for Pueblo youth. "Giving Acoma children access to learning opportunities, including archaeology, helps prepare them to carry the Pueblo's knowledge and responsibilities into the future," he says.

Looking ahead, Prothro hopes future private support through the Museum of New Mexico Foundation will enhance OAS's outdoor educational space with shade structures and mock excavation areas to better serve student field trips and local groups at the Center for New Mexico Archaeology. Her goal is to spark curiosity and show that exploring the past can open new possibilities for young people.

New Mexico's archaeological record is among the richest in the nation. With generous private gifts from the Foundation, plus additional support from Friends of Archaeology and the state legislature, Taylor-Montoya predicts the OAS field training program and other archaeology-based educational opportunities will thrive.

"We want to ensure that the people protecting our state are well trained and deeply connected to the communities they serve," he says. ■



Bus Fund Expands Access

Friends of Archaeology (FOA) has launched a new School Bus Fund to help more students experience the work of the Office of Archaeological Studies (OAS) firsthand.

The museum support group, which bolsters OAS through fundraising and volunteer efforts, committed \$5,000 to establish the fund to cover transportation costs for visiting classes.

OAS Executive Director John Taylor-Montoya calls the initiative "a game changer for archaeological education in New Mexico," recognizing FOA's generosity in helping OAS bring archaeology to life for young learners.

Each year, OAS welcomes public and tribal school groups to its labs and facilities at its Santa Fe-based Center for New Mexico Archaeology, giving students a close look at how archaeological research is conducted and who carries it out.

The new fund especially benefits members of rural and underserved communities who might otherwise be unable to travel to Santa Fe, expanding OAS's mandate to reach people across the state.

Supporting student visits "helps expand access to archaeology education and strengthens the impact we can make together," says FOA treasurer Zella Cox.

Garcia Automotive Group

Perpetuating a Family Tradition

Julian Garcia acquired his first Toyota dealership in Albuquerque in 1967. Today, his sons—Carlos, Toby and Ed—run Garcia Automotive Group with locations in Albuquerque, Santa Fe and El Paso, and where their product lines include Mercedes-Benz and Subaru.

Carlos says the family business has been a Corporate Sponsor of the Museum of New Mexico Foundation for decades because their mother, Sheilah, was passionate about New Mexico museums.

A longtime member of The Circles and Legacy Society, Sheilah died in April 2025. In 2013, she told *Member News*, “It’s important to pass along New Mexico’s art, culture and history to upcoming generations, whether or not they are native New Mexicans. It’s easy to take our exceptional culture for granted. We all need to recognize that our lives are spent in a very special place.”

Carlos recalls numerous museum visits in Santa Fe when he was a boy. On many occasions, he lost himself among the dizzying array of ritual, festival and domesticity scenes contained in *Multiple Visions: A Common Bond* in the Girard Wing at the Museum of International Folk Art. “I’d always see something new,” he says.

The Garcias’ ancestors established roots in New Mexico in the 17th century, and the family has had enormous business success in the state. As a Corporate Partner at the \$25,000 leadership level, Garcia Automotive sponsors museum and Foundation events whenever asked—from lecture series and exhibition previews to donor receptions and anniversary celebrations. And Carlos personally carries on his mother’s legacy and enthusiasm as a Foundation Advisory Trustee and a member of The Circles. “It’s vital to give back,” he says.

Just as his parents did for him and his siblings, Carlos takes his own family to visit historic sites and attends museum events throughout the year. “My family has always been committed to preserving and furthering education about New Mexico’s rich cultural heritage, and now I’m sharing that tradition with my daughter, Caroline. We got to visit with the Cochiti silversmith Cippy Crazy Horse at the History Museum. That was really special for her.”

Carlos’s support for the work of the Foundation is unwavering, due in part to his mother’s deep affection for the friends she made as a member of The Circles, and the events she was able to attend through that group.

“She loved the museums, loved the cause,” he says. “We’ll continue to support the museums, not only because doing so was important to her, but because it’s important for all New Mexicans to have as much access to the museums as possible.” ■



To learn more about corporate partnership, contact Mariann Lovato at 505.216.0849 or mariann@museumfoundation.org.

LEGACY SOCIETY



Barbara Boulay's Lasting Legacy

Barbara Boulay spent much of her adult life in Albuquerque supporting her husband Richard's engineering business. But she was also a devoted advocate for the arts, sharing her passion as a docent at the Albuquerque Museum before she and Richard moved to Santa Fe. Herself an avid photographer, Boulay captured the beauty and cultural richness of northern New Mexico. And her collection of Native American pottery, art and exquisite jewelry further reflected her love of the Southwest.

Boulay was most inspired when visiting the New Mexico Museum of Art, where she witnessed a security guard taking time to help a child appreciate the art on view. Her bequest of more than \$5 million, the largest single legacy gift ever received by the New Mexico Museum of Art, will create the Barbara and Richard Boulay Endowment at the Museum of New Mexico Foundation. The endowment will support new acquisitions and educational programming at the museum, ensuring that Boulay's love of art and education will continue for generations.

"Barbara Boulay's extraordinary generosity is both humbling and deeply inspiring," says Laura J. Mueller, former interim executive director of the Museum of Art. "This transformational gift will shape the future of the New Mexico Museum of Art, allowing us to grow our collection in bold new ways and expand educational programs that reach communities across the state. We are profoundly grateful for Barbara's vision, her trust and her belief in the power of art to change lives."

To learn more about planned giving, contact Laura Sullivan at 505.216.0829 or laura@museumfoundation.org. Or visit mnmflegacy.org.

Top: Educational opportunities at the New Mexico Museum of Art inspired Barbara Boulay's legacy gift. Photo © Kitty Leaken.

Ways to Give

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

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 AND EDUCATION FUNDS

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

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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.

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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.

For more details, visit museumfoundation.org/give.

Below: Museum of New Mexico Foundation members peruse *Gustave Baumann: The Artist's Environment*, an exhibition at the New Mexico Museum of Art's downtown Plaza Building. Photo © Cousineau Studios.



The Joy of Spring

at the New Mexico Museum of Art
Vladem Contemporary Shop



Santa Fe Plaza

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