

Member News

MUSEUM OF NEW MEXICO FOUNDATION

SUMMER 2026



New Mexico Narratives
Celebrating the U.S. at 250



Cover: Delbert Buck, *Figure*, ca. 2000. Collection of the Museum of International Folk Art, gift of Ernest J. and Edith M. Schwartz. From the exhibition *Americana at 250: Eagles, Flags and Uncle Sam*.

Top: Cara Romero, *Coyote Tales No 1*, 2017. Collection of the New Mexico Museum of Art, gift of Loren G. Lipson, M.D. Photo by Kevin Beltran. From the exhibition *Rooted Strong: Visions of America from New Mexico*.

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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,

On behalf of the Museum of New Mexico Foundation's CEO Search Committee, I'm proud to introduce Larry Ryan, our new president and chief executive officer. Larry officially stepped into this leadership position on April 1. We are thrilled to have found someone with deep experience in private fundraising for public institutions in New Mexico as well as a love for arts and culture.

Larry stood out among more than 60 highly qualified applicants for his experience with fundraising in New Mexico on behalf of a large, complex university system—which aligns perfectly with the structure and work of the Foundation. As vice president for university development at the University of New Mexico Foundation since 2011, he worked extensively within a public-private partnership, managing a team of development officers who raised funds on behalf of numerous departments, including six colleges, athletic teams, a museum and a performing arts venue. He has also engaged in major gift cultivation, managed capital campaigns and led strategic planning efforts.

The search committee was especially heartened by a passage in Larry's cover letter about his management style, which closely reflects the Foundation's strategic priorities. "I have championed cultural transformation, staff empowerment and inclusive leadership," he wrote. "These efforts have fostered a resilient and transparent organizational culture."

Larry's colleagues at UNM considered him beloved across the university, frequently citing his genuine approach to building and cultivating relationships. What's more, they credited him with helping university leaders and constituents understand fundraising and development as crucial to the institution's financial sustainability.

Larry succeeds Jamie Clements, who retired in 2025 after 12 years with the Foundation. Larry told the *Santa Fe New Mexican* that Jamie's long tenure drew him to the job. "People raved about him and his leadership," he said. "And I like the idea of an organization that had grown, had a good history and was an important part of moving the museums forward."

I wish to acknowledge all of our search committee members for their diligent work at this important juncture in the Foundation's history. Many thanks to Bruce Larsen, Bud Hamilton, Frieda Simons, Michael Reid, Debra Garcia y Griego, Briony Jones, Gail Anderson, Edelma Huntley, Caroline Burnett, John Macukas and Sabrina Pratt.

All of the Foundation's trustees look forward to getting to know Larry and supporting his leadership. We also look forward to watching him build relationships with you, our Foundation's members and donors, and everyone whose enduring faith in the importance of New Mexico's cultural heritage makes our work possible.

Sincerely,

Christine McDermott

Chair, CEO Search Committee



Christine McDermott and Larry Ryan.
Photo © Cousineau Studios.

"We are thrilled to have found someone with deep experience in private fundraising for public institutions in New Mexico as well as a love for arts and culture."

—Christine McDermott



As a longtime chief investment officer at Clearstead Avalon Trust, a Santa Fe wealth management and trust firm, it's no surprise that Christine McDermott was tapped to join the Museum of New Mexico Foundation Investment Committee in 2008. The Santa Fe native stepped up her commitment by becoming a Foundation trustee in 2014.

"I was impressed by the commitment of investment committee members, including Bob Nurock, John Young and Bruce Larsen, who were active trustees and museum supporters," she recalls. "I was honored to be asked to join."

McDermott has since supported the Foundation's mission in various ways, eventually chairing the Investment Committee and serving on the Governance Committee. She contributes annually at the Governor's Circle level and has established a legacy gift via her estate plan.

Recently, McDermott stepped in to chair the search committee for the Foundation's new president and CEO. "The committee set about to leverage the key insights gained from the Foundation's Strategic Plan," she says. "We wanted a strong leader, collaborator, communicator and fundraiser."

In all of these roles, McDermott's heart has been in her hometown. "As a proud native New Mexican and Santa Fean, I cherish my involvement with the Foundation, which allows me to contribute to the place I love and call home," she says. "The cultural resources offered by New Mexico's museums and historic sites are important to all of us and deserve support and stewardship."

Top: Christine McDermott. Photo by Saro Calewarts.

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IN CONVERSATION

**Exhibitions Connect New Mexico
to Story of the U.S.**

In 2026, the United States marks the 250th anniversary of the Declaration of Independence, a celebration known as the Semiquincentennial or Bisesquicentennial. While the federal government officially honors the writing and signing of the country's founding document on July 4, museums throughout the 50 states will help tell the story of this crucial historical moment with exhibitions opening on or before that date.



Given the distance between New Mexico and the 13 original colonies on the Eastern seaboard, where most of the action towards national sovereignty took place, the Semiquincentennial could feel disconnected locally. But following a statewide mandate from the New Mexico Quincentennial Commission, Santa Fe's four museums, eight state historic sites and the Wonders on Wheels van all saw an opportunity to curate exhibitions that convey the proud but complicated, culturally diverse history of the U.S. in the Southwest.

"We're not just marking a milestone—we're putting the founding of the United States in conversation with New Mexico," says Debra Garcia y Griego, cabinet secretary for the New Mexico Department of Cultural Affairs. "Our educational resources and public engagement initiatives are bringing the commission's mandate to life through exhibitions and hands-on experiences that emphasize themes of common ground, historical identity and histories of independence."

Already, donors are stepping up to ensure this conversation extends to museum and historic site visitors of all ages, says Larry Ryan, Museum of New Mexico Foundation president and CEO. "With private support via the Foundation, these wide-ranging exhibitions and public outreach initiatives will ensure that New Mexico's unique history is adequately represented during the Semiquincentennial year," he says. "What a great opportunity to spread more of our state's cultures and creativity to the world."

Handmade Nation

"New Mexico is often framed through its place in art history, and we wish to honor the diverse communities and cultures whose artistic contributions reflect its vital role in the American narrative," says Alexandra Terry, director of curatorial affairs and curator of contemporary art at the New Mexico Museum of Art.

Terry and Katie Doyle, associate curator of art and special projects, co-curated *Rooted Strong: Visions of America from New Mexico*, which opened in April. They used the museum's modernist and contemporary collection to contribute to the state's larger historical narrative—one of family, landscape, and art and craft traditions that extend to ancestral times. The show features works by such artists as Ruben Estrada Gonzalez, Lucy Lewis, Jody Naranjo, Laura Gilpin and Elias Rivera.

On view at the Museum of Art's Plaza Building until September 7, *Rooted Strong* includes a speaker series and a series of woodcarving workshops with Española artist Cruz Lopez. A Spanish-language poetry event is supported by a generous donation from Augustina Reyes. The gift honors her late husband, Michael Olivas, a lawyer who grew up in Tierra Amarilla and had a deep love of poetry. "His family came to New Mexico in the 1500s," says Reyes. "Poetry was his kind of art."

"New Mexico is often framed through its place in art history, and we wish to honor the diverse communities and cultures whose artistic contributions reflect its vital role in the American narrative."

Page 3 (left to right): 1) Emmi Whitehorse, *Afloat #956*, 1993, Collection of the New Mexico Museum of Art, gift of Emmi Whitehorse, 2002. © Emmi Whitehorse. Photo by Cameron Gay. From the exhibition *Rooted Strong: Visions of America from New Mexico*. 2) Artist Once Known (Lakota), Pipe bag, ca. 1890. Collection of the Museum of Indian Arts and Culture, gift of Alan S. and Alice Fleisher. From the exhibition *Stars, Stripes and First Americans: The Flag in Native American Art*. 3) Fritz Scholder, *Unfinished Liberty*, 1986. Collection of the New Mexico Museum of Art, gift of Jenifer and Dwight Hackett, 2012. From the exhibition *Americana at 250: Eagles, Flags, and Uncle Sam*.



I Am Clay: Acoma Life in Figures, opening June 7 in the Museum of International Folk Art's Gallery of Conscience, features objects that Alexandar Girard collected from the 1950s through the 1970s with an eye toward creating the vignettes in the museum's *Multiple Visions: A Common Bond* permanent exhibition. Co-curated by former Acoma Pueblo governor and cultural advisor Brian Vallo and four Acoma clay artists, *I Am Clay* is attracting significant private support, with a \$5,000 lead donation from Mark Naylor and Dale Gunn, namesakes of the Gallery of Conscience. Other lead gifts came from Jo Ann and Bob Balzer, Julie Ann Dakin and Christopher Oechsli, and Dwight Pearson Lanmon and Lorraine Lanmon.

The exhibition features human and animal figures by such well-known Acoma potters as Lucy Lewis and Marie Z. Chino, as well as many unsigned objects. Vallo and his co-curators were able to identify some of those objects, as when Maria Lilly Salvador recognized more than a dozen pieces made by her mother, Frances Torivio.

The museum has the largest number of Acoma figurines Vallo has ever seen, "clearly developed in response to what Girard may have commissioned," he says. The work recalls ancestral vessels featuring images of animals found at Mesa Verde and Chaco Canyon, which, Vallo says, "reminds us that the tradition is ever evolving, including for the tourist trade."

On view through November 30, *I Am Clay* is the museum's contribution to Craft in America's nationwide Semiquincentennial initiative—Handwork: Celebrating American Craft 2026—which highlights the vital role of craft in society. "You can't operate without vessels, without textiles, without pewter for dishes and candleholders," explains Laura Addison, the museum's curator of European and American folk art collections.

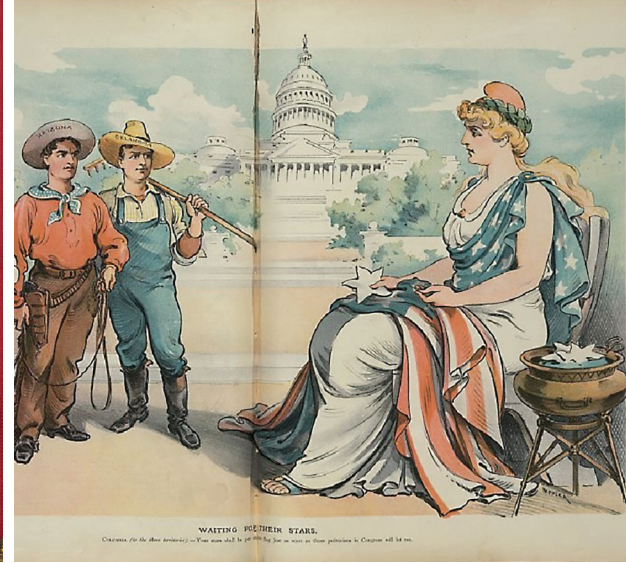
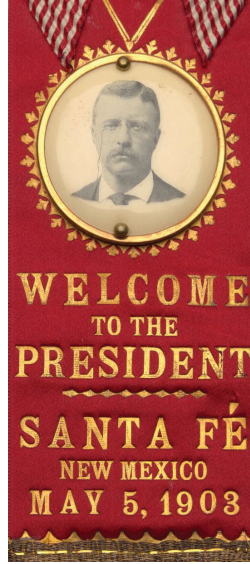
The initiative strives to tell some of the untold or undertold stories of American craft, including Indigenous art, calling for a more complex and diverse understanding of the handmade in the nation from past to present. For example, says Vallo, the Acoma language has no words for "art" or "craft," only words for the respect potters have for their creations, which they consider living things.

Flag Meditations

Making beautiful regalia for family members in the image of the flag is a demonstration of love for many Native peoples, says Elisa Phelps, head of curatorial affairs at the Museum for Indian Arts and Culture, and curator of *Stars, Stripes, and First Americans: The Flag in Native American Art*, on view through March 7, 2027. "The exhibition asks you to consider why Native artists use the American flag in their art, because it does seem counterintuitive," Phelps says. "The flag was the symbol of oppression and trauma, but there is also a strong warrior tradition in many tribes,

Pages 4 and 5 (left to right):

1) Raymond Jonson, *Earth Rhythms #2*, 1923. Collection of the New Mexico Museum of Art, museum purchase, 2007. Photo by Blair Clark. From the exhibition *Rooted Strong: Visions of America from New Mexico*. 2) Frances Torivo (Acoma Pueblo), *Standing Figures*, ca. 1960. Collection of the Museum of International Folk Art, gift of Girard Foundation Collection. Photo by Kate Macuen. From the exhibition *I Am Clay: Acoma Life in Figures*. 3) Pauline Thomas (Diné), 2001-2002. Collection of the Museum of Indian Arts and Culture, museum purchase, Drs. Norman and Gilda Greenberg Purchase Fund. From the exhibition *Stars, Stripes and First Americans: The Flag in Native American Art*. 4) Delmas Howe, *Trailer Home*, 1992. Collection of the New Mexico Museum of Art, gift of L.D. Burke III, 1995. © Delmas Howe. Photo by Addison Doty. From the exhibition *Rooted Strong: Visions of America from New Mexico*.



and the flag is often worn by veterans.”

Stars, Stripes, and First Americans explains different aspects of Native culture and history, like the reverence for military service and the importance of Diné Code Talkers during World War II, honored in a painting by Kee Yazzie (Diné). American flags adorn a beaded Lakota vest from the late 19th or early 20th century; a pair of silver inlay earrings by Santo Domingo Pueblo artist Mary Coriz from 2001; and a 2002 beaded bracelet by Kiowa artist Terry Greeves. What led to each creation probably depends on when it was made.

“During the period they were forced onto reservations, the government clamped down on [Indigenous] cultural celebrations, but folks could still celebrate July 4. And you could incorporate some of your own traditions under the guise of celebrating that holiday,” Phelps explains. As for contemporary jewelry featuring the flag, Phelps notes that many of the pieces are from just after the terrorist attacks of 9/11, when American flag fashion became a nationwide trend.

The American flag is also a focus of the New Mexico History Museum’s *Americana at 250: Eagles, Flags, and Uncle Sam*, on view through January 20, 2027. The exhibition encourages visitors to consider the flag and other common “symbols of state,” says Mark Dodge, curator of Southwest memories, who filled second-floor showcases with objects from the museum’s collection as well as from the Museum of Indian Arts and Culture, Museum of International Folk Art, New Mexico Museum of Art and National Hispanic Cultural Center.

Among the highlights is Fritz Scholder’s *Unfinished Liberty*, produced the year the Statue of Liberty was restored for its 1986 centennial. The bronze sculpture resembles Lady Liberty if she were handmade from clay, with a patina that recalls her pre-restoration oxidized appearance. An unknown artist from 1940 created a cotton yo-yo quilt of a 48-star American flag, and Delbert Buck (Diné) put Uncle Sam on a motorcycle—with sheep in the sidecar—in a 2000 piece titled, simply, *Figure*. There is also political ephemera like posters, Bicentennial Nambé silver and a “Welcome President Teddy Roosevelt” ribbon that New Mexicans wore during his 1903 visit to the state.

“It’s a contemplative space to consider the ideals the nation’s founders outlined in the Declaration of Independence,” Dodge says. “It might inspire visitors to think about what it means to embody justice and liberty.”

Tying the Threads of History

The Wonders on Wheels van visits 120 schools, libraries and special events throughout New Mexico every year. This year, it will tour its first original exhibition, *The Arts of Democracy in New Mexico*, co-curated by program manager Jennifer

Pages 6 and 7 (left to right): 1) Artist Once Known (Taos Pueblo), Moccasins, before 1959. Collection of Museum of Indian Arts and Culture. From the exhibition *Stars, Stripes and First Americans: The Flag in Native American Art*. 2) Welcome President Teddy Roosevelt ribbon, 1903. Collection of the New Mexico History Museum. From the exhibition *Americana at 250: Eagles, Flags, and Uncle Sam*. 3) Jennifer Hasty, Wonders on Wheels program manager, inside the van’s exhibition *The Arts of Democracy in New Mexico*. Photo courtesy New Mexico Department of Cultural Affairs. 4) Buffalo Soldiers on the plaza, 9th Cavalry Band, Santa Fe, NM, 1880. Photographer: Ben Wittick. Courtesy Palace of the Governors Photo Archives, Neg. No. 050887.



"It's a contemplative space to consider the ideals the nation's founders outlined in the Declaration of Independence."

Hasty and historian Margaret DuPond. The exhibition lays out some of the events that led to the writing and signing of the Declaration of Independence while also tracing the independence, sovereignty and local governance of New Mexico's ancestral peoples—who eventually settled in pueblo and other tribal communities.

Hasty and DuPond found parallels between the colonists and colonial powers in the 13 East Coast colonies and those in New Mexico, "which was an under resourced colony of Spain," Hasty explains. "The settlers here were also complaining about being taxed and not seeing any benefits."

The exhibition looks at the Spanish and Mexican periods, the processes of statehood and the development of New Mexico's constitution, and the importance of the printing press, newspapers and political cartooning to democracy. Visitors to the van can make their own zines to express their freedom of speech.

Meanwhile, New Mexico Historic Sites is set to celebrate America's Semiquincentennial with *New Mexico Spirit: 250 Years of Diversity and Resilience*, a new exhibition opening on July 4. Each of the eight statewide sites will unveil an interpretive panel that tells one of its lesser-known stories and its relationship to the 250th anniversary of the signing of the Declaration of Independence.

Los Luceros highlights the history of Genízaros, enslaved people of mixed Hispano and Native heritage often brought into families as children to work as domestic servants or field laborers. Jemez discusses the resilience of the Jemez Pueblo people, while Coronado examines the Southern Tiwa during the 18th century.

Moving south, the Bosque Redondo Memorial looks at how the Diné and Ndé peoples' paths to sovereignty began during their forced interment during the Civil War. Lincoln documents the conflict between the Apache and Comanche at the Battle of Sierra Blanca, and Fort Stanton explores the Buffalo Soldiers and the 1876 Centennial Celebration in Santa Fe.

Rounding out the exhibition, Fort Selden focuses on Apache perseverance in southern New Mexico. And at Taylor-Mesilla, visitors explore El Camino Real and the Mesilla Valley.

Each of the panels will be on view at their respective sites for a year before being brought back together as a traveling exhibition promoting the many different histories to be experienced at New Mexico Historic Sites.

"Our goal is to get our histories to everyone and celebrate New Mexico's unique history," says Matthew Barbour, deputy director of New Mexico Historic Sites. ■

To support exhibitions and related programming at our museums and historic sites, please contact development@museumfoundation.org.

Outdoor Activation

Extending the Museum Experience

A nearly seven-foot bronze sculpture, *Bear Dancer* by Eddy Shorty (Diné), now greets visitors outside the Museum of Indian Arts and Culture (MIAC). It is one of two recent gifts from Uschi and Bill Butler; the second, *The Embodiment of Prayer*, a life-sized bronze by Joe Cajero (Jemez Pueblo), joins the museum's collection.

The installation of *Bear Dancer* signals the first step in an ambitious plan to reactivate MIAC's outdoor cultural landscape. The sculpture is "a reminder you don't have to be indoors to experience Native American art," explains Elisa Phelps, MIAC's head of curatorial affairs. She adds that placing works of art throughout the grounds encourages visitors to explore the walking trails and gardens as additional cultural destinations.

For the Butlers, the gift continues a long-standing museum partnership, including their creation in 2021 of the Friends of MIAC Exhibition Endowment Fund, which funds several vital exhibition initiatives. "Partnering over the years has been a meaningful journey for us," says Bill, a Museum of New Mexico Foundation honorary trustee. He adds that their latest gift "feels like a natural extension of that support."

For MIAC Executive Director Danyelle Means (Oglala Lakota), extending the museum experience to its outdoor spaces is a priority. "We're looking closely at how to program and reclaim those areas as an active part of our education and outreach, and we are seeking funding to support that vision," she says. She notes that the Butlers' continued generosity bolsters the effort to create a meaningful experience from the moment a visitor arrives.

Specifically, Means envisions a phased revitalization of the land behind the museum, home to two demonstration gardens, an amphitheater, a ramada, several small adobe structures and the adjacent arroyo regularly used by neighbors as a walking path. It is a comprehensive plan to create a living cultural landscape that supports storytelling, hands-on classes, seasonal harvesting, bread making, growing and harvesting traditional Native foods, and the possibility of future sculpture installations.

The long-range project will unfold in phases. Restoration efforts began last fall as a crew from Ancestral Lands, an initiative engaging Native youth in land stewardship, cleared trails and underbrush in the arroyo to reduce fire risk. Their efforts reflect the intergenerational care that sustains cultural landscapes. "Through Ancestral Lands, I learned how our teachings live in the land," notes one participant.



Bear Dancer by Eddy Shorty (Diné) welcomes visitors to the Museum of Indian Arts and Culture. Photo courtesy Museum of Indian Arts and Culture.



**MUSEUM OF
INDIAN ARTS + CULTURE**

To support the Museum of Indian Arts and Culture, contact development@museumfoundation.org.

This spring, MIAC renovated its outdoor horno, enlarging it for expanded food demonstrations and community events. And this summer, instructional coordinator Emily Berkes is restoring the museum's demonstration gardens.

As a reflection of living Native food traditions, hornos carry deep personal meaning for archivist Diane Bird (Kewa/Santo Domingo), who recalls the distinct patina of her grandmother's Cochiti style oven. "Cochiti, Santo Domingo, Jemez ovens—they all look similar, but they're not the same," she explains, noting how oven forms and yeast traditions vary across the Pueblos.

On Saturday, June 20, the first-of-its-kind Indigenous Foodways Festival will provide an early experience of the outdoor cultural classroom as it takes shape, including tastings and conversations around the restored horno. (See sidebar). The festival will preview how the outdoor spaces can serve future programs. Means hopes it will also help build momentum for funding the broader project via the Foundation.

"We want visitors to learn from the land as much as from the galleries," Means says. "To do that, we look to the Foundation to help bring this vision to life." ■

Uschi and Bill Butler recently donated two bronze sculptures to the Museum of Indian Arts and Culture. Photo © Robert Mesa.



Celebrating Indigenous Foodways

The Indigenous Foodways Festival, a one-day celebration of the living food cultures, ancestral knowledge and contemporary creativity of Indigenous peoples across the Southwest, takes place on Saturday, June 20, from 10 a.m. to 6 p.m. at the Museum of Indian Arts and Culture (MIAC).

Presented by MIAC and *Edible New Mexico*, a Museum of New Mexico Foundation Corporate Partner, the festival brings together tribal communities, chefs, farmers and cultural leaders for a day of learning, tasting and connection.

"*Edible New Mexico* is proud to support the Indigenous Foodways Festival, which celebrates the deep food traditions that continue to shape New Mexico today," says *Edible* co-publisher Stephanie Cameron. "Honoring Indigenous foodways alongside the many cultures that define our state is central to our mission."

Through storytelling, cooking demonstrations, hands-on classes, panel discussions and a vibrant marketplace, visitors will experience how Indigenous foodways sustain culture, identity, land stewardship and future generations.

The event highlights both tradition and innovation, showing how food continues to shape community resilience and the future of sustainable food systems.

Visit indigenousfoodwaysfestival.com to purchase tickets (\$5 to \$55) or to view a full program schedule.

Spirit and Intention

Honoring Human Connections

The Art Underground: Fantasy Coffins of Ghana, opening July 19 at the Museum of International Folk Art (MOIFA), illuminates one of the most universal human acts: honoring the dead. It also extends MOIFA founder Florence Dibell Bartlett's philosophy that "the art of the craftsman is a bond between the peoples of the world."

Across cultures, people create objects and rituals to mark a life, affirm identity and guide the passage from one world to the next. Among the Ga people of coastal Ghana, where funerals are the most significant public expression of a life, brilliantly carved "fantasy" coffins—known as *abebuu adekai*, or "receptacles of proverbs"—transform biography into sculpture.

Crafted in specialized workshops, each coffin is a portrait in wood—a vivid, public declaration of who a person was and how they wished to be remembered. A fisherman is carried to burial in a great wooden fish. A woman who sold chocolate in the market is interred in a cocoa pod. A driver is laid to rest in a gleaming taxi. These representations are not whimsical, but intentional, and deeply understood by the community to reflect the deceased's identity, profession, aspiration or character.

The exhibition's design reflects the vitality of Ghanaian fantasy coffin workshops. Featuring nearly two dozen coffins, full-sized and miniature, it focuses on works from three popular makers in the Greater Accra Region: the Kane-Kwei Carpentry Workshop; Paa Joe Coffin Works; and Hello Design Coffin Works. There, five renowned artists—Seth Kane Kwei, Paa Joe, Eric Adjetey Anang, Daniel Mensah ("Hello") and Jacob Tetteh Ashong—have transformed a local funerary practice into a vibrant global art form.

Guest curated by Mark Sloan in collaboration with artist Anang, the exhibition goes to the heart of Ga funeral practice. Ghanaian voices, led by Anang, anchor the narrative. At the same time, says Sloan, "The exhibition addresses how meaning shifts when a vessel made to return to the earth enters a museum environment."

"Helping visitors understand these coffins within the world that created them—not as curiosities, but as part of a living Ga funerary tradition—is essential," Sloan continues. "In Ghana, death is a communal passage involving music, movement and negotiation. These coffins belong to that larger social rhythm."

The connection between form and identity resonated with Rosalind Doherty, a Museum of New Mexico Foundation trustee. She underwrote the display of a jumbo airplane coffin in memory of her late husband, Lowell—a tribute to the X-15 aircraft research that defined his early career.

Another of the several donors who contributed to the exhibition is Corinne A. Kratz, a longtime museum supporter and distinguished scholar of African expressive traditions. "Supporting *The Art Underground* was a



Paa Joe Workshop, Sankofa Bird, full-sized coffin. Photo by Mark Sloan, 2023.



MUSEUM OF INTERNATIONAL
FOLK ART

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

fitting way to honor and remember my husband Ivan Karp and our dear friend and colleague, Doran Ross, both eminent scholars of Africa and of museums,” she writes. “Former director of the Fowler Museum, Doran did research in Ghana for nearly 50 years and he was the one who gave me the small sankofa bird coffin from Paa Joe’s workshop that now holds some of Ivan’s ashes.”

That sense of honoring a life through form also resonated with donor Gina Browning, whose contribution remembers her mother, Virginia (Jinny) Browning, a devoted supporter of education, the arts and cultural life in St. Louis. Browning notes, “We are excited to support the museum in bringing this wildly beautiful and creative art form, which so perfectly celebrates the extraordinary life of my mother, Jinny Browning.”

Exhibition donors Edelma Huntley, vice chair of the Foundation’s Board of Trustees, and David Huntley, a master woodworker, found connection in two vehicle-inspired coffins as a reflection of their shared lifelong passions. “Transforming wood into sculpture has always mattered to me,” says David, “and these are fully realized forms that carry both spirit and intention.”

The couple’s collection of folk art cars provided another link to the Ghanaian art form. “These works show how Ga artists turn a coffin into a symbolic journey,” says Edelma, “one that echoes the spirit and imagination we’ve always loved in folk art vehicles.”

Charlie Lockwood, MOIFA executive director, is gratified by the enthusiasm surrounding the exhibition. “The museum’s supporters, through their gifts to the Foundation, are part of the bond that keeps this tradition alive,” he says. “As partners in cultural stewardship, they help ensure that artists’ work is shared with the world.” ■

See the Exhibition

The Art Underground: Fantasy Coffins of Ghana

July 19, 2026 to September 5, 2027

First Look

Friday, July 17, 5:30 p.m.

Member Preview

Saturday, July 18, 5:30 p.m.

Hands-on with Arts Alive!

Arts Alive! returns to Museum Hill this summer with free, hands-on art making every Wednesday from 10 a.m. to 2 p.m. This high-energy program moves children past the glass case and directly into the creative process.

Working with the same materials—clay, fiber, and paint—found in the galleries, visitors experience art in a tangible and meaningful way. Guided by artists and educators, young makers gain insight into the skill, creativity and cultural traditions behind each work of art, transforming how they see and understand the objects on view.

“I like seeing the art first and then making my own. It feels like I’m part of the museum,” says Maya, a 9-year-old museum visitor.

This summer, these free drop-in workshops will connect visitors to the following Museum of International Folk Art exhibitions:

June 10—Embroidery

Appearances Deceive: The Embroideries of Policarpio Valencia

June 17—Clay

I Am Clay: Acoma Life in Figures

June 24—Printing

Truths Be Told: Artists Activate Traditions

Arts Alive! is supported by the International Folk Art Foundation and private gifts through the Museum of New Mexico Foundation.

Silent Inheritance

Exhibition Unearths Buried Histories

A mile from the New Mexico Museum of Art's Vladem Contemporary, a bronze plaque at Frank S. Ortiz Park overlooks the site where the U.S. government incarcerated 4,555 men of Japanese ancestry from 1942 to 1946.

Despite this proximity, social secrecy and internalized shame buried the history of the Santa Fe Internment Camp for decades. "Silence is its own inheritance," notes artist TT Takemoto. "My work makes visible what my family could not speak."

Takemoto is among a multigenerational group of Japanese and Japanese American artists whose physical and visual voices populate *Reclaiming the Future: The Legacy of Japanese American Incarceration*, opening September 5 at the Vladem Contemporary. Against this backdrop, says curator Machiko Harada, these artists "explore archives and inherited memories—supplemented by imagination—to shed light on events that have been hidden or overlooked."

Harada's research focuses on Japanese visual culture and the afterlives of incarceration. With this history frequently sidelined, she says, many artists turn to memory as both subject and method. Artist Ken Okiishi, for example, works within a void of inherited information to speak of cultural erasure. "My work is about the glitches in memory, the distortions that happen when history isn't passed down," Okiishi says.

To fill these gaps, some artists reconstruct heritage from fragmented stories and research, turning knowledge into recovery. Roger Shimomura's pop-inflected paintings confront inherited memories. "Much of my work is based on the diaries kept by my grandmother while she was incarcerated," he says.

As artists trace memories backward, they excavate once-invisible narratives. Their work moves beyond documenting the wartime suspension of civil liberties for 120,000 people nationwide; it becomes an active reclamation of identity. Takemoto's performance and film work embody this impulse, surfacing the unspoken legacy of incarceration. Collectively, these artists affirm that the camp experience helped define Japanese American identity—one that is deeply rooted in Santa Fe.

"We wanted to bridge a profound physical and historical gap in our own backyard by presenting *Reclaiming the Future*," says Alexandra Terry, the Museum of Art's director of curatorial affairs and curator of contemporary art. "The exhibition brings our mission to life. It amplifies diverse voices and invites the community to envision a future where everyone belongs."



Lehuauakea, *Still Finding My Way Back Home*, 2025. Collection of the New Mexico Museum of Art. © Lehuauakea.

NEW MEXICO MUSEUM OF ART

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

Courtney Taylor, longtime supporter of the Museum of Art and a member of the Museum of New Mexico Foundation Board of Trustees is a generous underwriter of the exhibition. She underscores its urgency, saying, “The internment of Japanese Americans during World War II is a painful reminder that fear and prejudice can erode our founding principles, and vigilantly remembering is essential to ensuring that such injustices are not repeated.”

For exhibition donor Jill Heppenheimer, the owner of TOKo Santa Fe, the exhibition is “an opportunity to support the human spirit and the artistic processing of trauma from that history.” Personally, she adds, “My own consciousness around WWII was shaped by the American response to the war, and living in Santa Fe less than a mile from the site of a 1940s internment camp still chills me.”

On October 17, the museum’s inquiry into this hidden history will extend to its downtown Plaza Building with the opening of a companion exhibition, *Legacies on the Land: Photographs by Joan Myers and Patrick Nagatani*. The show brings together the artists’ parallel approaches to photographing the sites of WWII Japanese incarceration. Nagatani focused on those tied to his family’s history, while Myers documented the stark physical traces of the camps left in the landscape. Together, their work meditates on place and the afterlife of trauma.

“The landscape remembers even when people try to forget,” says Nagatani.

Myers adds, “The sites look empty, but they’re not. The land holds the stories.”

Planned public programs, funded by private gifts through the Foundation, include lectures, film screenings and artist-led workshops. ■

See the Exhibition

Reclaiming the Future: The Legacy of Japanese American Incarceration

September 5, 2026 to May 30, 2027
Vladem Contemporary

First Look and Member Preview

Friday, September 4, 5:30 p.m.

Welcoming Marisa Sage

With the conviction that art should be a point of genuine connection for everyone, Marisa Sage began her role in March as executive director of the New Mexico Museum of Art.



“Museums must be places where people recognize themselves, not only as visitors but as stakeholders,” she says.

For more than 20 years, Sage has worked alongside contemporary artists, organizing over 100 exhibitions worldwide. Her practice centers on listening, building trust with communities and creating spaces where people feel welcome regardless of their art vocabulary. As former director and head curator of the art museum at New Mexico State University, she opened a new museum, expanded programming, and strengthened statewide partnerships—always keeping public engagement at the forefront.

Sage sees the Museum of Art as a connected cultural ecosystem, linking past and present and deepening statewide collaborations.

“We will build a museum that is locally grounded and nationally resonant, reflecting the richness, diversity and future of New Mexico,” she says.

Deeper History

Interim Director Brings New Ideas

As a kid in Pueblo, Colorado, Maria E. Sanchez-Tucker's family didn't have much money, but her mother always made sure to take her and her brother to libraries and museums. "Culture was very important from very early on," she says.

When she was 16 and struggling to find pride in her identity, a visit to an exhibition about the Aztecs at the Denver Museum of Nature and Science changed her outlook—and created a career path that now has led to her role as interim executive director of the New Mexico History Museum. "I suddenly understood how diversity contributes to who you are and that sharing diverse stories is important," she says. "If kids feel pride in their culture and history, that can really be life-changing. That's where my work has come from."

Sanchez-Tucker's resume reflects a series of stepping stones leading inexorably to her new work. Appointed as the museum's deputy director in December, she took on temporary leadership responsibilities when a search for a new executive director was postponed until after the gubernatorial election. Before joining the History Museum, Sanchez-Tucker directed the City of Santa Fe's Community Services Department. And prior to that, she spent four years as division director of the Santa Fe Public Library. She managed library special collections and museum services for the Pueblo, Colorado, library system from 2010 to 2019 and spent her earlier career as executive director of the Bessemer Historical Society in Pueblo and as curator at the Nevada State Railroad Museum.

"In museums, people learn about complex parts of our history that aren't so easy to tell, and we get them to think about how we come together as human beings," she says. Her focus at the History Museum is to make sure exhibitions are telling meaningful stories that "inspire people to want to learn more and go deeper."

She has numerous ideas for initiatives that require funding. She plans to refine those ideas by analyzing data collected during the 2024–25 strategic planning process and by listening to feedback from museum staff and communities statewide. Primarily, she hopes to increase visitation and visibility by implementing more public programming; making the museum lobby more welcoming and inspiring; enhancing exhibition design with multimedia options like audio tours and QR codes for additional information; and ensuring that the museum's vast collections are highlighted.

Additionally, she wants to secure complete funding for an educational initiative to bring state history curriculum developed at the museum to classrooms statewide. Providing more awareness and support for the Fray Angélico Chávez History Library and Palace of the Governors Photo Archives projects will also be key priorities.



Opposite: Members enjoy the *Palace Through Time* exhibition inside the Palace of the Governors. Photo © Jean Phillips.

NMHM NEW MEXICO
HISTORY MUSEUM

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

“Increasing visitation also means talking to people who don’t come to the museum,” she adds. “Who are we missing? How do we serve broader audiences by talking to people who aren’t able to visit? How do we make virtual exhibitions reach the furthest parts of the state?”

Enlivening the lobby entrance off Lincoln Avenue is an exciting challenge because, while everyone is eager for a more vibrant space, it must also retain its current function as a special events space and gathering spot for visitor orientations. “We want to inspire wonder and awe as soon as you walk in the door,” says Sanchez-Tucker. “There are boundless opportunities with the right support.” Richard Hertz, a longtime museum supporter, made a \$1 million bequest for lobby enhancements in 2025, of which about \$40,000 annually is now available to the museum.

As for exhibitions, she has set her sights on adding interpretive elements to *Palace Through Time*, an architecture history exhibition that opened in 2024 at the Palace of the Governors. “I envision a walking tour where you can click on a QR code that takes you into that room as it looked in a certain time period. Because some people learn from text panels, and others learn through different experiences.”

Other goals include creating a hands-on children’s gallery in the museum that offers frequent family events, and developing workshops on researching and preserving family history at the Fray Angélico Chávez History Library and Palace of the Governors Photo Archives. Sanchez-Tucker encourages private support for these important resources, where the unglamorous but vital work of processing collections happens behind the scenes.

“Donors make it possible to make more and more of our holdings available to the public,” she says. ■



Printed at the Palace

A new exhibition of works printed at the Palace Press during its impressive 54-year history showcases letterpress brochures and flyers as well as boutique pieces and limited-edition work, including books and poetry broadsides created in collaboration with renowned poets such as Arthur Sze, N. Scott Momaday and Gary Snyder.

Also showcased are beautifully handcrafted books featuring iconic New Mexican artists Gustave Baumann and Peter Aschwanden, and contemporary posters and books by Barry Moser, Julie Chen and Amos Kennedy.

Printed at the Palace was curated by Keri Miki-Lani Schroeder, who joined the press in 2025. Pam Smith was the first director, starting in 1972. Over 28 years, she produced a variety of printed material, including replica newspapers, notecards with historic pottery designs, and even Governor Bruce King’s Christmas cards. Thomas Leech took over in 2001, and during his 20-year tenure, honed his expertise on Baumann, the painter and printmaker whose studio is re-created at the Press. Works by Smith and Leech are on view in the exhibition.

Printed at the Palace is one of many exhibitions statewide celebrating the U.S. Semiquincentennial. Visitors can also examine the Washington Hand Press, built in 1876 by the Cincinnati Type Foundry. Found in a barn in Hatch, New Mexico, the press was brought to the museum in 1970 and restored. The patriotic icons cast into the press’s framework are in honor of the 1876 U.S. Centennial. The press was used to print the History Museum’s facsimile of the Declaration of Independence.

Drive On

Discover Summer at the Sites

Summertime brings a flurry of reasons to get on the road and discover New Mexico's historic sites, where events and admission are free for Museum of New Mexico Foundation members.

From the northern Río Grande bosque to the Mesilla borderlands, eight historic sites statewide offer rare encounters with the state's past. Each location—ancestral village, frontier fort or family home—features signature programming that both preserves history and brings it to life.

The following programs represent just part of what New Mexico's historic sites offer this summer. Additional workshops, tours and community events unfold across the system, all made possible by private support via the Foundation. Full schedules are available at nmhistoricsites.org.

Los Luceros Historic Site

This Alcalde ranch preserves historic architecture in a landscape of orchards and old-growth cottonwoods along northern New Mexico's Río Grande.

nmhistoricsites.org/los-luceros

Dawn 'til Dusk Birding

Monthly, first Sundays, 7 a.m.

Partnering with the Pajarito Environmental Education Center, local experts lead early-morning walks through the site's bosque, home to more than 150 bird species.



Left: The hacienda at Los Luceros. Photo © Gene Peach. **Opposite left:** Old Lincoln Days. Photo courtesy New Mexico Historic Sites. **Opposite right:** Mary Daniels Taylor photography equipment. Photo © Cousineau Studios.

Fort Stanton Historic Site

Established in 1855 south of Capitan, Fort Stanton's 88 buildings reflect its history as a military post, tuberculosis hospital and WWII internment camp.

nmhistoricsites.org/fort-stanton

Flashlight Tour

July to October, last Fridays; 7:30–9:30 p.m.

This after-hours walk explores historic buildings and restricted areas by flashlight. Participants navigate dim corridors and uneven terrain while learning the fort's layered stories.



To support New Mexico Historic Sites, contact development@museumfoundation.org.

Coronado Historic Site

In Bernalillo, Coronado preserves Kuaua Pueblo, established in the 14th century and known for its excavated room blocks and rare pre-contact kiva murals.

nmhistoricsites.org/coronado

Artist Demonstrations

Sundays June 7, July 5 and August 2; 10 a.m.–4 p.m.

Indigenous artists demonstrate traditional pottery and carving. Visitors can watch the process, learn about materials and purchase handmade pieces.

Bosque Redondo Memorial at Fort Sumner Historic Site

In Fort Sumner, this memorial marks where nearly 10,000 Diné (Navajo) and Ndé (Mescalero Apache) people were forcibly interned from 1863 to 1868.

nmhistoricsites.org/bosque-redondo

Treaty Day Commemoration

Saturday, June 13; 1 p.m.

Honoring the 1868 Treaty that allowed the Navajo to return home from Bosque Redondo, the program features Dineh Tah' Dancers and a talk by Shawn Price (Diné) titled "100 Years: Route 66 and Tribal Communities of New Mexico."

Lincoln Historic Site

Lincoln preserves a storied Western town with original buildings tied to the Lincoln County War.

nmhistoricsites.org/lincoln

Old Lincoln Days

Friday, Saturday, Sunday August 7–9; all day

This annual celebration features lectures, music and living history demonstrations. Friday and Saturday conclude with The Last Escape of Billy the Kid, a pageant dramatizing the outlaw's legendary jailbreak.



Taylor-Mesilla Historic Site

On historic Mesilla Plaza, this site preserves the 19th-century adobe home, collections and storefronts of J. Paul and Mary Daniels Taylor.

nmhistoricsites.org/taylor-mesilla

Mary Daniels Taylor's Photographs of Mesilla

Saturday, August 8; 2–3 p.m.

Join Ranger Daniel to learn about Mary Daniels Taylor's photography from her 54 years on Mesilla Plaza. She documented religious and secular events that defined the community. Learn about her cameras, darkroom techniques, and her vast collection of prints and negatives.



Jemez Historic Site

Designated as a National Historic Landmark, this Jemez Springs site preserves the ancestral village of Gisewa and the 17th-century San José de los Jémez Mission.

nmhistoricsites.org/jemez

Pueblo Independence Day

Sunday, August 9; 7 a.m.–4 p.m.

This celebration commemorates the 1680 Pueblo Revolt with traditional dances and tours. The day begins with a 13-mile run from Jemez Pueblo, honoring the messengers who sparked the revolt.

Fort Selden Historic Site

In Radium Springs, Fort Selden's adobe ruins preserve frontier military life and the legacy of the Buffalo Soldiers.

nmhistoricsites.org/fort-selden

Annual Foodways Garden Salsa Demo and Harvest

Saturday, August 29; 10 a.m.–Noon

Join Ranger Payton to harvest and prepare chiles and vegetables from our foodways garden. Participants will learn the process of roasting chiles, how to make delicious salsa and chile-based sauces, as well as a three sisters stew.

Meet the Megafauna

Engaging Ice Age Replicas

How do you deliver 12,000 years of history to every corner of New Mexico without putting irreplaceable archaeological specimens at risk? For the Office of Archaeological Studies (OAS), the answer is museum-quality resin replicas built for hands-on exploration.

“These replicas let us move past the ‘glass case’ approach,” says John Taylor-Montoya, OAS executive director. “When a visitor holds an Ice Age bone replica, they aren’t just learning history, they are engaging with the physical mechanics of the past.”

OAS is currently fundraising to acquire a replica suite of Ice Age megafauna—massive mammals that once dominated the New Mexican landscape. The collection includes a four-foot mastodon femur, a formidable *Bison antiquus* skull and the two-foot claw of a giant ground sloth. “We only need eight people to step up,” says Ziggy Prothro, OAS education coordinator, noting the replicas range from \$89 to \$1,075.

Prothro already uses a saber-toothed cat skull and fang in outreach programs. As students compare a saber-toothed cat’s anatomy to a modern mountain lion, the response is “pretty dramatic,” she says.

The new replicas will anchor the first immersive Ice Age exhibition aboard the New Mexico Department of Cultural Affairs’ Wonders on Wheels (WOW) van. WOW educators are co-designing the exhibition, set to debut in 2027, to tell a fuller story of New Mexico’s prehistoric landscapes, the first people who navigated them and what Prothro calls their “advanced technologies, like the atlatl and spears with reloading tips that ensured their survival.”

“Many New Mexicans don’t realize just how different our environment was in this period, shaping the possibilities for human lifeways,” says Jennifer Hasty, WOW program supervisor. “That really excites the WOW team, to be able to offer the public a multisensory experience of Ice Age prehistory.”

In addition to the replicas, OAS needs to fund the exhibition’s fabrication. That includes everything inside the van, from Spanish-language translations and protective plexiglass to interpretive panels. After its yearlong tour, components of the WOW exhibition will become part of the OAS traveling education program.

“Every replica, panel and hands on element will serve classrooms and communities for years to come,” says Taylor-Montoya. ■



Ziggy Prothro, education coordinator at the Office of Archaeological Studies, shows off a megafauna replica. Photo courtesy New Mexico Department of Cultural Affairs.

 **Office of
Archaeological Studies**

To support the Office of Archaeological Studies, contact development@museumfoundation.org.

The Folk Art Collection

Capturing the Common Visual Languages of Textiles

Since first signing a licensing agreement with Kravet Fabrics—the largest distributor of residential textiles in the United States—in 2000, the Museum of New Mexico Foundation’s licensing program has partnered to bring to market four substantial and highly successful textile collections inspired by textiles, baskets and traditional dress from the Museum of Indian Arts and Culture and Museum of International Folk Art.

The latest collaboration with Kravet again draws from the renowned and expansive textile holdings of the Museum of International Folk Art, widely regarded as one of the top 10 ethnographic textile collections globally. Aptly named the Folk Art Collection, this new body of work represents textiles and traditional dress from cultures across six of the world’s seven continents.

Work on the collection began in 2022 with an onsite research visit to the museum by Kravet’s lead designer, Hannah Hendricks, and Scott Kravet, the company’s chief creative officer. In advance of their visit, Carrie Hertz, the museum’s curator of textiles and dress, and Pamela Kelly, the Foundation’s vice president of licensing, curated a selection of more than 20 textiles for review. The textiles were photographed and shared with the broader Kravet design team.

Over the next two years, concepts were developed and presented for review by the museum team. Several designs underwent thoughtful revision and refinement before receiving approval and moving into production, ensuring that each final textile honors its source material while evolving it for contemporary use. The approved designs draw inspiration from textiles, traditions and techniques spanning New Mexico, Nepal, Sweden, regions of Africa and Pakistan.

Although the source material originates across four continents, their common visual languages emerge throughout the collection—most notably diamonds, serrated triangles, flame-stitch zigzags, and animals both real and imagined. Many of these motifs evolved as a direct function of making—shaped by techniques such as narrow-loom weaving, embroidery and felting—and are universal in both form and appeal. What distinguishes each source textile, however, is the hand of the maker: the artisan’s individual cultural perspective embedded in every gesture, stitch and structure.

“Reimagined through the rich earth tones and tactile sensibilities of the Southwest, the Folk Art Collection celebrates cultural traditions made modern,” says Kelly. “The collection was designed with the textures and color palettes of the Southwest’s plants, grasses, rock formations, skies and architecture in mind—honoring the landscapes and material intelligence that continue to shape this region’s visual language.” ■

To learn more about the licensing program, contact Pamela Kelly at 505.216.0614 or pamela@museumfoundation.org.



Fabrics from the Folk Art Collection by Kravet Fabrics. Photos courtesy Kravet Fabrics.

Century Bank

A New Mexico Story

Founded in 1887, when New Mexico was still a U.S. Territory, Century Bank is Santa Fe's last remaining locally owned and operated bank. Today, Century offers a full array of personal and business banking, as well as wealth management.

Century's New Mexico focus and management by an all-local board of directors translates to its longtime partnership with the Museum of New Mexico Foundation, says public relations director Anna Maggiore, who grew up in Los Alamos. She represents Century on the Foundation's Business Council, and the bank is a longtime Corporate Partner at the \$10,000 leadership level. Century provides additional support to the Foundation's 13 cultural partners through capital campaigns and funding for exhibitions and educational programming.

"The Wealth Management Division is sponsoring the Friends of History Lecture Series at the History Museum this year," Maggiore says. "I want us to get more into those kinds of sponsorships, and to take advantage of the corporate sponsorship benefits. I'd love to do a community event at Vladem."

Maggiore is responsible for meeting with New Mexico nonprofits to understand how Century can help fulfill their respective missions. The bank supports 150 organizations annually that are dedicated to education, economic development, arts and culture, financial literacy, health and humanitarian issues.

"It's critical to us that our philanthropy stays in New Mexico and supports our people," she says. "We support the Foundation because it preserves and protects New Mexico's history, art and culture. The museums and historic sites tell our story, and Century is part of that story."

Maggiore's professional role is also deeply personal. She grew up going to the museums with her parents, and her mother, Edwina Lieb, volunteers weekly in the textile collections at the Museum of International Folk Art (MOIFA). Maggiore says she visits Alexander Girard's *Multiple Visions* exhibition at MOIFA when she misses her father, who passed away a few years ago. "I used to love going there with him. We loved the one I called 'Teddy Bear Christmas'—bears and dolls gathered around a Christmas table with presents."

Maggiore enthusiastically utilizes a corporate partner benefit that provides free passes to museums and historic sites to bank staff. "We have some young tellers, and some who are new to New Mexico, so I share passes with people who haven't had the opportunity to visit a museum," she says. "I tell them all about what they can learn there, and about the historic sites. I encourage them to get out there and learn about the state." ■

CENTURY BANK
We Bring Local to Life.

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

LEGACY SOCIETY



Sally Davis and Richard Kozoll Benefiting Statewide Communities

One of the easiest ways to support the Museum of New Mexico Foundation's 13 partner institutions is through a Donor Advised Fund. Just ask Sally Davis and Richard Kozoll of Albuquerque, who make generous annual gifts through their Donor Advised Fund at the Albuquerque Community Foundation.

Kozoll holds a master's degree in public health and recently retired from a more than 50-year practice in family and general preventative medicine in Cuba, New Mexico. Davis, who has a doctorate in the psychological foundations of education, has for nearly 50 years been on the faculty of the University of New Mexico's Department of Pediatrics, directing its Prevention Research Center and Division of Prevention and Population Sciences.

The couple's history of serving rural communities inspired their support of exhibitions and educational outreach at the Museum of Indian Arts and Culture, Museum of International Folk Art, New Mexico Museum of Art and New Mexico Historic Sites. With a designated percentage of their estate going to the fund, they can make annual contributions beyond their lifetime.

"We wish to support the Museum of New Mexico system and bring the opportunity for others to appreciate and enjoy our state's art, culture and history, especially our rural communities," says Kozoll. "We urge others to do the same with a legacy gift."

To learn more about giving through a Donor Advised Fund, please contact Laura Sullivan at 505.216.0829 or laura@museumfoundation.org. Or visit mnmflegacy.org.

Top: Sally Davis and Richard Kozoll. Photo courtesy Sally Davis and Richard Kozoll.

Ways to Give

MEMBERSHIP

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.

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.

For more details, visit museumfoundation.org/give.

Members try their hand at screen printing at the Museum of International Folk Art. Photo © Cousineau Studios.



The Legacy of Martha Arquerro

Find her award-winning pottery at the Colleen Cloney Duncan Shop in the Museum of Indian Arts and Culture.



Santa Fe Plaza

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

Museum Hill

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

Railyard Arts District

George Duncan and Sheryl Kelsey Shop
Vladem Contemporary

shopmuseum.org