

Member News

MUSEUM OF NEW MEXICO FOUNDATION

FALL 2026

Powering
Public Outreach
Embracing Community





Table of Contents

1	LETTER TO MEMBERS
2	BOARD OF TRUSTEES
3	FUNDING COMMUNITY
8	MUSEUM OF INDIAN ARTS AND CULTURE
10	MUSEUM OF INTERNATIONAL FOLK ART
12	NEW MEXICO MUSEUM OF ART
14	NEW MEXICO HISTORY MUSEUM
16	NEW MEXICO HISTORIC SITES
18	OFFICE OF ARCHAEOLOGICAL STUDIES
20	MUSEUM SHOPS
21	LEGACY SOCIETY AND WAYS TO GIVE

Cover: Generations came together for hands-on learning at the Gathering Seeds, Tending Roots event on Museum Hill in 2025. The collaboration between the Museum of Indian Arts and Culture and Museum of International Folk Art was part of the annual Community Day. Photo © Cousineau Studios.

Top: A youth participant experiences hands-on education at the Museum of International Folk Art. Photo © Cousineau Studios.

Opposite: Larry Ryan. Photo © Cousineau Studios.

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
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Heritage



Dear Members,

It's been an action-packed summer at our partner museums and historic sites, with exhibition openings and community events supported by the Museum of New Mexico Foundation.

As we head into fall, this issue's feature story offers an informative overview of past and future public programming from our 13 cultural partners, all funded by private support. The story illuminates how your philanthropy creates access for thousands of community members, providing a better understanding of the ripple effects of your gifts to the Foundation's exhibition and education funds.

Private gifts are needed for upcoming museum exhibitions as well. Read how you can help underwrite garment conservation and custom archival mannequins for *Indigenous Design: Culturally Fueled Fashion*, guest curated by Letitia Chambers and opening at the Museum of Indian Arts and Culture in May 2027.

Your gifts are supporting three new fall exhibitions that present different ways of looking at New Mexico culture and identity. At the New Mexico History Museum, *1912* examines what was happening in several spheres at the time of statehood and features fascinating historical objects, including a rare version of the American flag made only for New Mexico celebrations.

At the Museum of International Folk Art, *La Nueva México: Art & Life in the Interior Lands* traces the Spanish and Mexican periods, from 1598 to 1848, through visual art, clothing and other objects from the museum's collection. Together they tell a multilayered, multilingual story of a thriving Southwest long before the East Coast colonies came to be.

And the New Mexico Museum of Art presents *Antoine Predock: Landscape, Body, Form, Light* about one of New Mexico's most celebrated architects. On view in the historic downtown Plaza building, the exhibition showcases Predock's lesser-known forays into visual art, from landscapes to neon sculpture, and offers new perspectives on a legendary New Mexican.

Meanwhile, an exciting restoration of a *Torreón*, or fortified defensive tower, has been unveiled at Lincoln Historic Site. Built in 1850, the structure figured prominently in the Lincoln County War of 1878. Preservation was accomplished through a collaboration with Cornerstones Community Partnerships and Rocky Mountain Youth Corps.

Finally, this fall, the Office of Archaeological Studies explores the history of camels in New Mexico with a unique outreach program at El Morro National Monument.

As I settle into my role at the Foundation, I find myself heartened by our members' commitment to the preservation and perpetuation of New Mexico's story, locally and globally. Thank you for all you do.

Sincerely,



Larry Ryan
CEO/President



"I find myself heartened by our members' commitment to the preservation and perpetuation of New Mexico's story, locally and globally."

—Larry Ryan

Board of Trustees 2026–2027



When Edelma Huntley moved permanently to Santa Fe in 2016, she and her husband David were already devoted Museum of International Folk Art (MOIFA) fans. “We bought a second home in Santa Fe in 2006, and visited frequently from North Carolina,” she says. “Generally, the first visit, each time, was to MOIFA.”

Following a career in higher education, Huntley translated her passion for learning to service as a museum supporter extraordinaire. Her lengthy volunteer resume includes work as a museum docent and leading various support committees. She became a Museum of New Mexico Foundation trustee in 2022, and this July, she stepped up to chair the Foundation board.

The Huntleys have supported museum exhibitions via gifts to the Foundation since 2009 and as upper-level members of The Circles. As a trustee, Edelma has served as secretary, vice chair, Governance Committee chair and co-chair (with Foundation trustee Sabrina Pratt) of the Strategic Plan Committee. Implementation of that plan, in partnership with Foundation staff, board and the New Mexico Department of Cultural Affairs, is among her priorities as board chair.

“The plan opens the gate to a thriving future for the Foundation,” she says. “Private support and generous donors crucially help make that future possible.”

Top: Edelma Huntley. Photo by Saro Calewarts.

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FUNDING COMMUNITY

Public Programs for the People

Walk up to Museum Hill this time of year, and the visitor experience often begins before you set foot inside any museum door.

You might smell bread baking in outdoor hornos behind the Museum of Indian Arts and Culture (MIAC), or create art in the shade of the outdoor classroom next to the Museum of International Folk Art (MOIFA). You could stumble into an open-air embroidery class or join an evening astronomy talk beneath the stars. The same is true downtown, where New Mexico Museum of Art (NMMOA) and New Mexico History Museum (NMHM) events often extend onto the Santa Fe Plaza.

Santa Fe's four state museums, as well as eight statewide historic sites and the New Mexico Office of Archaeological Studies, all offer unique, and often free, public programs throughout the year. Inspired by the history, art and archaeology these institutions represent, their programs are made possible by private support from the Museum of New Mexico Foundation's exhibition and education funds.

Collectively, Foundation funding for education and outreach programs totals more than \$1.3 million annually from individual donors, corporations and foundations. Every single gift reaches far into the broader community—often in surprising ways.

“When you come to our museum, we want you to see things you’d never expect, and we really appreciate how the Foundation helps us accomplish that mission,” says Patrica Perea, director of education at MOIFA.

For Foundation member and MOIFA supporter Joan Vernick, public programs are a vital extension of the museum experience. “It’s important to have educational programs for the next generation to understand what’s happening in arts and culture,” she says. “I always tell the Foundation to put my donation where it will do the most good, and often it goes to education.”

“A donation feels great, and it gives tax advantages, but it’s important to know what supporting these programs actually does and how your gifts are used,” adds Larry Ryan, the Foundation’s president and CEO. “Your individual gift creates access not only for our members, but for thousands of families, schoolchildren and a diversity of community members.”

Presenting Culture in Community

Public programs aim to be relevant and robust, often highlighting collaborations that expand the community’s experience of New Mexican culture.

On September 20, the Museum Hill and downtown museums will co-present Route 66 Community Day, celebrating the centennial of the historic highway that cuts across New Mexico on its way from Chicago to the Pacific Ocean. “Folk art is an expression of your experience, and cars, especially lowriders, are a very specific experience when it comes to Nuevo Mexicanos and Route 66,” Perea says.

The day begins as classic cars cruise up Old Santa Fe Trail to Museum Hill, where community members will enjoy live music and food trucks. Panel discussions illuminate the Route 66 experience of Native communities with speakers from Acoma and Laguna Pueblos. Others share perspectives on African American tourists using the Green Book in New Mexico.

In a unique culinary collaboration, *Edible New Mexico*, a Foundation corporate partner, recently joined MIAC in presenting the Indigenous Foodways Festival. “We had over 25 tribal nations represented, with 40 presentations, 25 food trucks, live podcasting and more—everything from butchering a sheep to vegan Pueblo food,” says Elisabeth Stone, the museum’s former deputy director.

The Foundation’s education funds also support several popular, ongoing programs annually. The weekly Arts Alive! hands-on summer workshops recently enticed people of all ages to Museum Hill to learn from artists and museum educators. And MIAC’s monthly Sunday Funday events took inspiration from *Makowa: The Worlds Above Us* exhibition, on view through early 2027. Activities included a Stargazing Dance Party and a morning Winter Solstice Celebration, the latter funded in 2025 by the John M.

“When you come to our museum, we want you to see things you’d never expect, and we really appreciate how the Foundation helps us accomplish that mission.”



and Patricia L. Bowell Foundation. Similar events are in the works for coming months.

Engaging Culture Statewide

Some of the most popular privately supported public programs are hosted by New Mexico Historic Sites, whose annual events celebrate their cultural missions and honor the past. On September 20, thousands will gather again at the Los Luceros Harvest Festival to enjoy food, arts and crafts vendors, and live entertainment at the historic 148-acre property on the east bank of the Río Grande.

Last spring, Bosque Redondo Memorial's annual Spring Fiber Fair drew a crowd to watch the seasonal shearing of the Navajo churro sheep that live there. "Visitors helped skirt and wash wool, and took classes in carding, spinning and weaving," says Anne McCudden, executive director of New Mexico Historic Sites. The program highlights the Friends of the Bosque Redondo Memorial sheep donation program, which has donated more than 250 sheep to Diné families since 2017.

This October is the New Mexico Office of Archaeological Studies annual Archaeology Day. Visitors will explore pottery and ancient tools while learning from archaeological experts.

And in December, the holidays will shine bright during Lights of Gisewa at Jemez Historic Site. There, the remains of Gisewa Pueblo and San José de los Jemez Mission will be set aglow with hundreds of farolitos, leading visitors along a beautiful, illuminated path while enjoying music and dance performances.

Increasing Public Impact

Maria Sanchez-Tucker, the New Mexico History Museum's interim executive director, embraces the opportunities that programming partnerships provide for expanding her museum's public presence and impact in Santa Fe—and beyond.

"Partnerships allow you to grow your audience by attracting someone else's audience," she says. "We're going to collaborate more so that we can extend our reach around the state."

The museum recently partnered with the National Trust for Historic Preservation in highlighting the history of Route 66. The festivities included Santa Fe Mayor Michael Garcia tackling a 72-ounce "steak challenge" on the Santa Fe Plaza. The annual competitive eating contest from the Lone Star State hit the road in 2026 to celebrate the Route 66 centennial. While it might seem like an unlikely partnership, the ranching industry is a huge part of life in New Mexico. The museum welcomed 200 indoor visitors that day and over 500 participants on the plaza.

Educators at the New Mexico Museum of Art and Vledem Contemporary also are devising creative ways to draw downtown-goers to their programs. The museum's Create Station, held during Santa Fe Pride in June and Santa Fe Indian Market in August, provides a shady respite from the intensity of the main event, enticing visitors to make their own art, including buttons using vintage copies of *New Mexico Magazine*. It's become a popular Indian



"I always tell the Foundation to put my donation where it will do the most good, and often it goes to education."

Page 3: Young dancers take the stage at a 2025 Día de los Muertos program at the Museum of International Folk Art. Photo © Cousineau Studios.

Opposite: Guests enjoy fresh horno-baked bread at the 2025 Gathering Seeds, Tending Roots program, a collaboration of the Museum of Indian Arts and Culture and Museum of International Folk Art, during Community Day on Museum Hill. Photo © Cousineau Studios

Top: The New Mexico Museum of Art's Create Station draws visitors to the museum during Santa Fe Pride celebrations. Photo © Cousineau Studios.



Top: The Tesuque Pueblo Youth Dance Group performs on Museum Hill during the Museum of Indian Arts and Culture's 2024 Winter Stroll. Photo © Cousineau Studios.



Left: A young visitor enjoys a colorful hands-on activity at the 2025 Gathering Seeds, Tending Roots program during Community Day on Museum Hill. The event was co-hosted by the Museum of Indian Arts and Culture and Museum of International Folk Art. Photo © Cousineau Studios.

Opposite: Children and adults marvel at the wonder of the Gustave Baumann marionettes during a performance by Teatro Duende at the New Mexico Museum of Art's annual winter open house. Photo © Cousineau Studios.

Market side event, often attracting market artists and their children.

"This has been a very successful initiative for us, when we used to lament how no one came into the museums on those weekends. Now, we go where the people are," says head educator Chris Nail.

Nail recently took programming to the Railyard, where Vladem Contemporary and the Foundation co-sponsored a Lensic 360 Santa Fe Summer Scene concert by The Suffers. It's one way the museum is increasing its visibility in a busy neighborhood that attracts young people and creative types.

"We're developing more outdoor programming," Nail says. "I'm envisioning [wintertime] evenings under the *Astral Array* [by Leo Villareal] with beanbag chairs and hot cocoa, talking about art."

Creating Traditions Old and New

Many public programs have now become cherished annual traditions, especially around the holidays. On Museum Hill, the Museum of International Folk Art and Museum of Indian Arts and Culture present the family-friendly Winter Stroll. The event features performances of the traditional Mexican play *Las Pastorelas* on December 6, and ends with the breaking of a piñata. Farolitos light up Milner Plaza as visitors enjoy hot cider and biscochitos.

On December 11, multigenerational residents and visitors will again crowd into the History Museum for Christmas at the Palace. Hosted since 1982, this free family event features hot cocoa, Santa Claus and art-making activities. The museum's 50th Annual Las Posadas pageant takes place December 13.

The Museum of Art is widely known for its annual Christmas open house, held this year on December 12. A highlight is the always-anticipated marionette performances by Teatro Duende, featuring replicas of Gustave Baumann's historic carved wooden puppets and original scripts.

Meanwhile, the staff at the downtown museums are creating new year-round programs that might become tomorrow's favorite traditions. The History Museum recently hosted a summer Zine Camp for teens. And this fall, the History Museum launches its Sounds of New Mexico concert series, in collaboration with the New Mexico Music Commission.

"We're bringing in performing artists like Juan Abeyta and Carlos Medina to showcase our state's multiple traditions spanning Hispano, Indigenous and American communities," says History Museum educator Neil Dodge.

At the Museum of Art, Nail sees potential in a Silent Film Series at St. Francis Auditorium, where silent classics are screened with accompaniment by David Solem's live, improvisational compositions on the McNary Pipe Organ. A screening of 1922's *Nosferatu: A Symphony of Horror for Halloween* last year was a huge success.

"We packed St. Francis like we haven't seen in a long time," Nail says. "We'd really love to screen *Metropolis* soon. I think that would be very well-received." ■

Support Public Programs!

Private support powers free events throughout the year. For a full calendar, visit museumfoundation.org, subscribe to our bi-monthly *Member E-News* and follow us on social media.

To learn how to invest in public programs, contact Leslie Armell, Vice President of Development, at leslie@museumfoundation.org.



Native Fashion Forward

Illuminating Indigenous Design

From global runways to the pages of *Vogue* and the halls of fine art institutions, Native fashion continues its national surge. Next May, during SWAIA Native Fashion Week, the Museum of Indian Arts and Culture (MIAC) will explore this phenomenon historically with *Indigenous Design: Culturally Fueled Fashion*, tracing Indigenous haute couture's evolution from its midcentury innovators to contemporary designers.

Earlier MIAC exhibitions—*Native Couture I* (2007), *Native Couture II* (2009), *Lloyd Kiva New: Centennial Exhibition* (2016) and *Patricia Michaels: Painted by Hand* (2024)—laid the groundwork for this landmark show, which underscores how a small, dedicated community has evolved into a global movement.

"We wanted to provide the context that [Native haute couture] didn't spring up overnight—there's a 75-year history going back to Lloyd Kiva New," says *Indigenous Design* guest curator Letitia Chambers, former director of the Heard Museum in Phoenix. "We wanted to carry it back to the beginnings of contemporary fashion in Indian Country and then carry it forward to some of these new, exciting young artists."

Among other things, the exhibition will explore how Indigenous design engages the natural world directly. Materials like yucca, plant dyes and feathers carry distinct histories, while imagery of rainclouds and ravens ties directly to lineage and place. Featured designers Patricia Michaels (Taos Pueblo) and Dorothy Grant (Haida) translate these elements into modern silhouettes, demonstrating how Indigenous expression thrives while remaining deeply rooted in the landscape.

A central theme is the balance between tradition and innovation. Designers leverage new media and technologies while remaining grounded in cultural knowledge. Another featured designer, Orlando Dugi (Diné), known for his exquisite beadwork and painstaking craftsmanship, explains, "Growing up, I witnessed the complexities and many layers of Navajo ceremonies, and that's what I equate garment making to. Without literally replicating what I've experienced within my Navajo cultural identity, I take those experiences and express them through my work."

Chambers describes the museum's newly renovated Masterpieces Gallery, which has been designed to capture the dynamism of a live runway. The space will feature designer installations enhanced by SWAIA Native Fashion Week runway footage, contemporary Native soundscapes



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

and Santa Fe photographer Kitty Leaken's large-scale photography. "The presentation," Chambers says, "brings the runway directly onto the gallery floor."

The exhibition also addresses corporate collaborations and commercialization. For example, internationally known designer Ralph Lauren supports internships and mentorships that help Native youth build careers in creative fields. Garments on loan to the exhibition will include pieces from Lauren's fellowship program—featuring Naomi Glasses (Diné) alongside Jocy Little Sky (Dakota) and Trae Little Sky (Oglala Lakota). A rare Virgil Ortiz (Cochiti Pueblo) dress created for fashion icon Donna Karan will also be on view.

These works demonstrate what Chambers describes as "ethical engagement," reinforcing the principle that global brands must employ Native designers when utilizing Indigenous aesthetics.

Patricia Michaels of Taos Pueblo, a "Project Runway" alum, has experience in both arenas. "An authentic voice has to be the standard," she says. "While some may see this work as cultural appropriation, take a moment to consider the reality that while appropriation can easily be appreciation, erasure is final and unmistakable in its malice."

Conceived as a traveling exhibition, *Indigenous Design* will be circulated nationally by International Arts & Artists. This broad exposure will advance MIAC's mission far beyond the museum to position Native art firmly within the greater fine art canon.

"One of my big themes for wanting to continue to curate is to get more Native art into art museums, as opposed to ethnographic museums," says Chambers. "I think we will do that with this exhibition."

Donor support through the Museum of New Mexico Foundation will be crucial to the exhibition's completion. Private gifts are needed to underwrite garment conservation and custom archival mannequins. Funding is also needed for artist honorariums and a fully illustrated exhibition catalog offering greater detail and context beyond the gallery presentation.

By supporting this initiative, donors will help preserve and promote the legacy of Indigenous fashion, ensuring that authentic voices are foremost in the global artistic narrative. ■

Read All About It!

For your fall reading, explore the world of Lakota women quill and bead artists in *Lakota Women's Arts: Quillwork and Beadwork*, published by Museum of New Mexico Press (mnmpress.org).

Written by Marsha C. Bol, director emerita of the New Mexico Museum of Art and Museum of International Folk Art, with Thomas Haukaas and a foreword by Rhonda Holy Bear, the book gives overdue recognition to Lakota women artists long overshadowed by their hunter-warrior relatives.

Bol, who began her research in the 1980s, traces the motivations driving Lakota women to practice quillwork and beadwork from 1820 to the present, giving primacy to first person Lakota voices past and present.

"Now I have been able to keep my promise to Lakota bead workers and myself to complete this book," Bol says.

Featuring more than 400 images, the 384-page volume highlights historic masterpieces long tucked away in museum collections—including stunning examples of Plains beadwork from the Museum of Indian Arts and Culture.

By bringing these pieces to light, Bol grants readers—including contemporary Lakota people and artists—unprecedented access to tribal treasures.

Opposite: Loren Aragon (Acoma Pueblo), Ancient Resonance Dress. Photo © Kitty Leaken, courtesy Loren Aragon.

Spirit and Intention

Honoring Human Connections

La Nueva México: Art & Life in the Interior Lands, opening October 18 at the Museum of International Folk Art (MOIFA), restores New Mexico to its historical frame—long before the national narrative narrowed to 13 colonies and a supposedly empty West. By tracing the Spanish and Mexican periods, the exhibition reveals a place shaped by exchange, innovation and adaptation.

From 1598 to 1848, this region was layered, multilingual and in motion. This was *la tierra adentro*—the far interior of the Spanish Empire, later a Mexican territory, and always a cross-roads where Indigenous traditions, Spanish influences and Mexican identity collided and reshaped one another. New Mexico wasn't a footnote. It was its own world.

Out of that world, Nuevomexicanos built a cultural identity drawn from Spanish Baroque aesthetics, Mexican techniques, Indigenous materials and knowledge, and the steady pulse of trade along El Camino Real de Tierra Adentro. This still defines New Mexico today.

Curated by Nicolasa Chávez, MOIFA curator of Latin American and Nuevomexicano Collections, and on view through February 27, 2028, *La Nueva México* features more than 150 objects from the museum's collection—many unseen for decades, some never shown. Clothing, weavings, colcha embroidery, painted chests, carved furniture, household tools, devotional works and one of the country's strongest groups of 18th century hide paintings show a region that was inventive, adaptive and far from isolated.

As an exhibition supporter and a Museum of New Mexico Foundation trustee, Matt Rembe of Albuquerque brings a personal connection. "What resonated with me immediately was its connection to [former MOIFA curator] E. Boyd and the role she played in shaping my family's appreciation for New Mexico's Spanish colonial heritage," Rembe says. "Seeing Nicolasa engage with these collections feels like a continuation of that long conversation, carried forward with a new perspective for a new generation."

For Chávez, the exhibition is a homecoming. After four years at the State Records Center and Archives—reading wills, inventories and estate lists—she describes selecting objects as "reacquainting herself with the babies." That archival work reshaped her understanding of the period and informs the exhibition's focus on how objects were used, not just how they look.

A rare 1710 silk brocade coat and breeches set the tone, revealing that New Mexico was plugged into global trade networks far earlier than most Americans realize. European luxury textiles traveled north via El Camino Real, which moved ideas, art, utilitarian goods and people into New Mexico for centuries.



Our Lady of the Immaculate Conception, Mexico, 18th century. Oil on metal. Featured in the Museum of International Folk Art exhibition *La Nueva México: Art & Life in the Interior Lands*. MOIFA, gift of the Fred Harvey Collection, International Folk Art Foundation Collection. Photo courtesy MOIFA.



MUSEUM OF INTERNATIONAL
FOLK ART

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

One experiential highlight is a re-created *estrado*, the formal sitting room where families gathered for *merienda*, a late afternoon chocolate and snack break. Chávez built a more formal, Mexico City-style version for the museum's *New World Cuisine* exhibition in 2012.

This time, the room is distinctly New Mexican, echoing interiors described by travelers along the Santa Fe Trail—"textiles, furniture arranged for conversation, chocolate as ritual," says Chávez.

What visitors won't experience is technology, as Chávez didn't want the present-day bleeding into the story. No videos, no touchscreens, no digital prompts pulling you back into your phone. *La Nueva México* stays firmly in its own time. The objects do the talking.

The exhibition arrives at a pivotal national moment: the country's 250th anniversary. It highlights a chapter rarely included in the national conversation—recognizing the financial, material and strategic contributions of Nuevomexicanos and other Spanish colonial communities to the American Revolution.

La Nueva México also marks the occasion of MOIFA's 75th anniversary. Thanks to private gifts via the Foundation—including lead exhibition support from the William H. and Mattie Wattis Harris Foundation and Gina Browning and Joe Illick—demonstrations, performances, lectures and school programs will extend the exhibition into the community.

"This is a moment to connect audiences not only to history, but to the living traditions New Mexicans continue to carry forward," says Chávez. ■

See the Exhibition

La Nueva México: Art & Life in the Interior Lands

October 18, 2026 to February 27, 2028

Member Monday

Monday, October 5
4 p.m.

Members-only lecture with *La Nueva México* curator Nicolasa Chávez

Read All About It!

For your fall reading, pick up *The Art Underground: The Fantasy Coffins of Ghana*, published by Museum of New Mexico Press (mnmpress.org) in association with the Museum of International Folk Art as the companion volume to its current exhibition on the subject.

Edited by the exhibition's guest curator Mark Sloan with sculptor Eric Adjetey Anang, the book combines striking photography, essays and interviews as it profiles major Ghanaian workshops, highlighting master carvers, women and apprentices.

Contributions from Ghanaian artists and scholars offer the most definitive study to date of the Ga people's *abebuu adekai* ("receptacles of proverbs"), exploring the meaning of the coffins as vehicles to the ancestral realm and the ethics of presenting African art in Western museums.

Tracing the tradition from its mid-century origins—when sculptor Seth Kane Kwei carved a cocoa pod and an airplane—to its 1989 debut at Paris's "Magiciens de la Terre," the volume situates the coffins within the global contemporary art conversation.

Ultimately, *The Art Underground* captures a death ritual that is a dynamic celebration of life.

Architecture as Art

Remembering Antoine Predock

Toward the end of his life, Antoine Predock, one of New Mexico's most celebrated architects, envisioned what would become the New Mexico Museum of Art exhibition, *Antoine Predock: Landscape, Body, Form, Light*. He had just completed *Ride*, a 700-page monograph documenting 65 years of creative output. With that collection bound, Predock approached guest curator Christopher Mead requesting one final show.

Mead hesitated. Having produced three exhibitions and several books on Predock, he asked, "What more is there to say?" But as they talked, a new approach emerged: instead of presenting Predock as an architect, the exhibition would explore his life as an artist.

"He never saw a firm boundary between architecture and art," Mead says. "He always thought he could have been an artist."

Once Mead agreed, the Museum of Art was the obvious venue as an institution dedicated to fine art. Significantly, the show occupies the historic Plaza Building's New Wing, a space Predock helped design early in his career.

On view from November 20, 2026 through August 15, 2027, Predock's sketches, drawings, collages and models stand independently as autonomous artworks rather than architectural documentation, revealing the visual practice central to his identity.

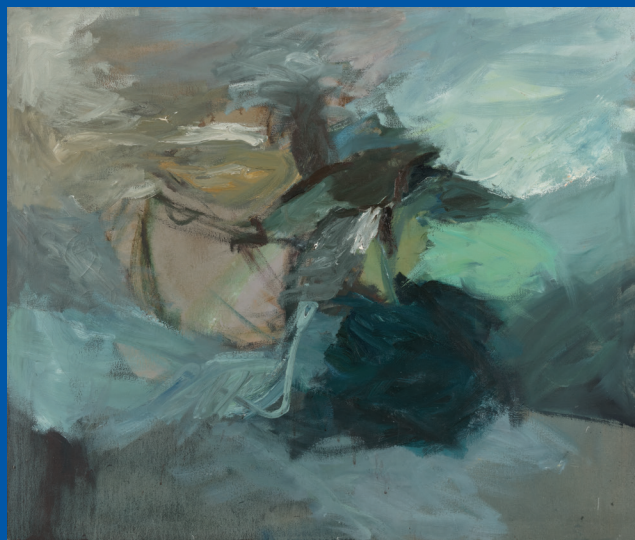
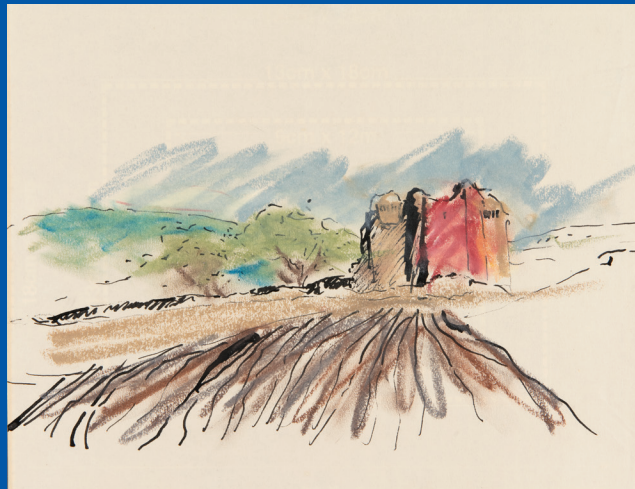
"By celebrating Antoine Predock as an artist, this exhibition expands our understanding of a creative force whose influence reaches far beyond architecture," says Alexandra Terry, the museum's director of curatorial affairs and curator of contemporary art.

The exhibition opens with a video of Predock drawing the Pantheon from memory while in California—rendering the Roman monument through gestures so internalized they became second nature. "He drew the Pantheon so many times it became almost a signature," Mead says.

That sensibility shaped how Predock understood the region's architecture. "He was like a water diviner—he could walk up to a site and get a feel for the place. He had a real connection to place," says Santa Fe architect Devendra Contractor, who spent years as Predock's senior associate. Contractor's firm DNCA designed the Vldem Contemporary and is a Museum of New Mexico Foundation Corporate Partner.

This intuitive response allowed Predock to draw mesas, river valleys and mountains as architectural shapes. "At Chaco Canyon," Mead says, "he saw landscape and building as a single whole." This fusion became the foundation of Predock's practice; he called his projects "analogous landscapes"—the land as the given, the "scape" as the composition.

Elaine de Kooning's arrival at the University of New Mexico in the late 1950s sent a shockwave among the young artists studying there, including



Top: Antoine Predock, *Mission Church, Quarai, New Mexico*, 1963. Ink and pastel on paper. Private collection. © Estate of Antoine Predock. **Bottom:** Antoine Predock, *Landscape*, 1961. Oil on canvas. Private collection. © Estate of Antoine Predock. Photos by Addison Doty.

NEW MEXICO MUSEUM OF ART

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

Predock. She brought the energy of New York Abstract Expressionism, working with a speed and physicality that made painting an event. Her Juárez bullfight paintings—fiercely gestural canvases born from raw movement—revealed to Predock that art could be a full-bodied act of exploration, not simply a representational exercise.

“I don’t think he ever recovered from meeting her,” Mead says. The encounter forever shaped his approach to drawing and to the movement-based experience of architecture.

Mead organized the exhibition into four thematic sections—landscape, body, form and light—tracing Predock’s artistic evolution through his own vocabulary. Everything resolved into light, a lifelong preoccupation uniting his early work with late-career projects. The exhibition closes with the *Electric Tumbleweed*, a digital rendering of a neon sculpture revealing Predock’s embrace of technology as a seamless extension of his lifelong visual expression.

Various public programs supported by the Foundation’s education fund will complement the exhibition. On Saturday, November 21, at 11 a.m. in St. Francis Auditorium, a panel discussion brings together three formidable voices to contextualize Predock’s impact: guest curator Mead, architect Contractor, and Christopher Domin, curator of an exhibition at Zane Bennett Gallery on the work of the late Arizona desert modernist Judith Chafee.

In addition to Mead’s deep curatorial scholarship, Contractor’s years with Predock gave him firsthand insight into how Predock’s raw, physical concept drawings translated into built form. Domin’s knowledge of Chafee’s work highlights her and Predock’s shared mid-century philosophy; while Predock redefined the high desert of New Mexico, Chafee did the same in the Sonoran Desert. Each pioneered an architecture shaped entirely by landscape, light and multidisciplinary artistic practice.

Through these voices, the conversation will move beyond local architecture to examine a broader philosophical movement that reshaped how architecture engages the American Southwest. ■

Read All About It!

For your fall reading, consider mapping the Mother Road with *Roadside Attractions: The Wonders and Wit of Route 66 and Beyond*, a new book marking the Route 66 centennial from Museum of New Mexico Press (mnmpress.org).

Edited by press director Erin Adair-Hodges, this major volume chronicles works from Route 66 centennial exhibitions coordinated by Santa Fe’s four state museums and drawn from permanent state collections.

At the New Mexico Museum of Art, the book’s companion exhibition, *Roadside Attractions*, presents a visual feast of photography capturing the highway’s iconic neon signs, fiberglass giants and improbable architecture.

At the Museum of Indian Arts and Culture, *Route 66 is Indian Country* examines how the corridor bisected Native lands, reshaping trade and tourism across New Mexico pueblos and tribal nations.

The New Mexico History Museum adds a centerpiece lobby mural, *Mother Road Coming into Color*, by Los Lunas artist Molly Mendenhall.

The richly illustrated anthology is also packed with historical archives, including previously unpublished vintage images, early construction records and long-lost roadside attractions.

See the Exhibition

Antoine Predock: Landscape, Body, Form, Light

November 20, 2026 to August 15, 2027

1912

Pointing to the Future

President William Howard Taft signed the proclamation declaring New Mexico the 47th state on January 6, 1912, and a public celebration was held in the capital city of Santa Fe a week later. It had taken more than six decades for state leaders to achieve this recognition, with many setbacks along the way.

Today, the fountain pen that President Taft used to sign the proclamation is in the collection of the New Mexico History Museum. It's also part of a new exhibition, *1912*, which provides a panoramic portrait of New Mexico at the time of its statehood. Encompassing social history, politics, infrastructure, industry, education, religion, health-care, architecture and more, curator Mark Dodge says *1912* demonstrates that "history isn't a linear path."

"This exhibition contains numerous convergences, juxtapositions and jumping-off points," says Dodge, the museum's curator of Southwest Memories. "We look at New Mexico as a destination to recover from tuberculosis, and we look at the natural resources, like coal, that make us a mining state. We talk about the ag-school roots of New Mexico State University, and we talk about homesteading, including Blackdom, the state's first all-Black farming community."

Among the show's three dozen objects is a rare, "unofficial" 47-star flag from Annin Flag Company, presumably made only for New Mexicans for the statehood celebration. "Arizona became a state six weeks later, and the United States rolled out a new flag in July 1912, so we went directly from a 46-star flag to a 48-star flag," Dodge explains.

There's a piano from Lordsburg that Elizabeth Garrett used to finish composing the New Mexico state song, "O Fair New Mexico." Garrett was the blind daughter of Sheriff Pat Garrett, who took down Billy the Kid. The piano, which belonged to Jennie Marsalis Gass, was recently donated to the History Museum by the Gass family. Also on display from the museum's collection is a school desk from St. Michael's College, chartered in 1879 as Santa Fe's first educational institution for boys.

Many items are borrowed from partner institutions, including an iron ore car, courtesy of the Freeport-McMoRan Chino Mines Company, and a valve cylinder from Elephant Butte Dam from the New Mexico Farm & Ranch Heritage Museum in Las Cruces. Completed in 1916, the dam was crucial to flood control and irrigation along the Río Grande—infrastructure that depended on water rights confirmed in the new state constitution.

To achieve statehood, New Mexico had to overcome the widely held belief that the largely Spanish-speaking, Catholic population was more loyal to Mexico than the United States, and other racially and culturally biased perceptions towards the population's supposed foreignness. Although *1912* acknowledges these barriers, Dodge says, "I wanted the



See the Exhibition

1912

September 5, 2026 to
September 12, 2027

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HISTORY MUSEUM

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Read All About It!

For your fall reading pleasure, consider *Telling New Mexico: A New History*, published by Museum of New Mexico Press (mnmpress.org) in 2009, when the New Mexico History Museum opened adjacent to the historic Palace of the Governors.

A companion to the museum's permanent exhibition, *Telling New Mexico: A New History*, this extensive volume was edited by the late anthropologist and folklorist Marta Weigle with former History Museum director Frances Levine and former museum senior curator Louise Stiver.

The book presents contemporary and historic essays by 45 prominent scholars and writers from an array of disciplines, including anthropology, Native American and Chicano studies, history and geography.

The anthology is divided into seven thematic sections covering such themes as the natural environment; history of early contact between Indigenous peoples and Europeans; Spain in the New World and the Mexican period; the path to statehood; and contemporary life in New Mexico.

The editors received a national award from the American Association for State and Local History Regents for their interdisciplinary approach to the preservation and interpretation of state history.

exhibition to point to the future rather than the past.”

The centerpiece of the exhibition is a video, “Voices of 1912,” for which he and Kaela Waldstein of Mountain Mover Media created a powerful new poetic work. It weaves together excerpts from an inaugural address from New Mexico Governor William C. McDonald, words from Isleta Pueblo Governor Pablo Abeita, and poetry from Felipe Chacón and Louis Tafoya—all read in Spanish and English by prominent writers and educators. The strength of the language they used to talk about life in New Mexico in 1912 inspired Dodge—a recent transplant to Santa Fe—as he worked on the exhibition.

“I was instilled with a strange sense of pride at the progressive vocabulary of the time, and I wanted museum visitors to have that experience, too.”

On view through September 12, 2027, *1912* is supported by funds from the Museum of New Mexico Foundation and will feature a public celebration on Friday, September 18, with the Santa Fe Concert Band. Dodge hopes this snapshot in time will inspire visitors’ interest in some potentially esoteric elements of New Mexico’s complicated history. He especially hopes it prompts people to pursue topics more deeply on their own—including by visiting the museum’s online archives and library resources and through books available in the museum’s Spiegelberg Shop. ■

Opposite: Great Seal Spoons, Great Seal of the State of New Mexico, 1912. New Mexico History Museum Collection. Photo courtesy New Mexico Department of Cultural Affairs.

Top: First State Flag, ca. 1915. New Mexico History Museum Collection. Photo courtesy New Mexico Department of Cultural Affairs.

Earthen Engineering

Restoring Lincoln's Historic Torreón

Lincoln Historic Site has unveiled a vital restoration of its historic stone *Torreón* in partnership with Cornerstones Community Partnerships and the Rocky Mountain Youth Corps. The collaboration marks the first time New Mexico Historic Sites has engaged either group, creating a new blueprint for historic preservation across the state. Together, the partnerships anchor the building to its deep Hispano roots.

While Lincoln's popular narrative is frequently dominated by the lore of Billy the Kid, the restored Torreón brings forward the deeper, foundational Hispano history of the region for visitors. A Torreón—the Spanish term for a fortified defensive tower—was a unique architectural response to frontier vulnerabilities. Built around 1850, this circular stone fort is the oldest standing structure in southeastern New Mexico.

The Torreón at Lincoln Historic Site before restoration (left) and after (right). Photos courtesy New Mexico Historic Sites.



The structure originally served as a defensive lookout for Hispano settlers against Apache attacks, featuring interior levels for sentries and families, a fireplace for warmth and a surrounding wall that formed the nucleus of the early community. Defensive trenches physically connected nearby homes to the tower so villagers and their livestock could quickly reach safety unseen. Decades later, the structure became the literal epicenter of the bloody Five Day Battle during the Lincoln County War of 1878.

Its survival to the present day, however, was a narrow escape. Before it was secured for public preservation in 1934, the Torreón's last private owner had begun tearing it down. Though she did not get far, she caused significant damage, leaving the historic tower in what regional site manager Oliver



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Horn describes as a “precarious, falling down condition.”

“The Torreón is a rare surviving example of a form of architecture that was once ubiquitous to New Mexican communities from the seventeenth through nineteenth centuries,” Horn says. “It represents a fusion of Spanish, Mesoamerican, Puebloan, and eventually, Anglo building techniques that highlights what makes New Mexico so special—strength in cultural diversity and exchange.”

Because few defensive towers were ever rebuilt, and fewer still survive, Lincoln’s preservation is vital to shifting the spotlight back to the state’s complex, shared history. It was an equally complex project that included a search for historically accurate finish materials. This ended unexpectedly when Lincoln’s public works department excavated new town water lines. The uncovered soil proved an exact color and consistency match for the Torreón’s original coating, resolving a critical authenticity challenge.

Youth crews with the Rocky Mountain Youth Corps provided the manual labor, applying a scratch coat before finishing with a smooth final layer. Ultimately, the project will add roughly eight tons of locally sourced mud to the structure. Working under the guidance of master preservationists, these young adults gained hands-on training, ensuring that ancestral building techniques are passed to a new generation of New Mexican preservationists.

Funded through a special appropriation by the New Mexico State Legislature, the project underscores a massive regional challenge. New Mexico Historic Sites is essentially the landlord to the state’s largest collection of historic (and aging) adobe and earthen structures. Multiply the vulnerability of a single building by the dozens of structures across Lincoln Historic Site alone, then multiply that by eight statewide sites, and the sheer scale of the visible infrastructure urgency becomes clear.

These are not static monuments; they are living, unchanged examples of a shared New Mexican heritage deemed important enough to save, requiring constant vigilance to preserve. But preservation is an expensive undertaking, requiring partners in both giving and doing.

“This project is a prime example of working with partners and training the next generation on traditional preservation work,” says Anne McCudden, executive director of New Mexico State Historic Sites, adding that private giving via the Museum of New Mexico Foundation is critical to supporting future projects. “These are exactly the types of vital collaborations we want to replicate across the state—and we will need the funds to do it.” ■

Read All About It!

For your fall reading, journey through *Los Luceros: New Mexico’s Morning Star*, published by Museum of New Mexico Press (mnmpress.org) in 2018.

Author Michael Wallis weaves the complex story of Los Luceros into the larger context of northern New Mexico history, from the earliest human inhabitants to the present day. Featuring Gene Peach’s deeply authentic regional photography, the volume captures a landmark that remains a guiding star of living heritage.

Designated a New Mexico Historic Site in 2019, the property’s centerpiece is Casa Grande, a rare, two-story Territorial-style adobe hacienda. The site’s name—*Los Luceros*, Spanish for “the morning stars”—honors the 19th-century family lineage rooted in this 148-acre landscape along the Río Grande.

In the 1920s, Boston heiress Mary Cabot Wheelwright restored the estate, creating a sanctuary that drew cultural icons like Georgia O’Keeffe. Today, the site is on the state and national registers of historic places.

In telling the story of Los Luceros, the book tells the macro history of New Mexico—Indigenous roots, Spanish conquest, American expansion and artistic reinvention—all inscribed in the soil of a single ranch.

Tracking Early Desert Nomads

Archaeology on the Road

Long before the U.S. Army marched camels across the Southwest in the 1850s, the animals had already roamed New Mexico. In fact, early camels evolved millions of years ago in North America before migrating across the Bering land bridge into Eurasia. The lineage known as Camelops lived in the greater New Mexico region until about 13,000 years ago, and most of their bones excavated to date have been located here.

In the 1850s, when the Army's War Department imported camels to haul heavy gear along arid southwestern wagon routes, this unusual history was unknown. When the Civil War broke out in 1861, the Army abandoned the experiment. Some camels were auctioned to circuses and miners. Others escaped, roaming the high desert as wild legends for decades.

The legend and lore of these early desert nomads will come to life on Saturday, September 12, and Sunday, September 13, as the Office of Archaeological Studies (OAS) participates in the National Park Service's biennial U.S. Camel Corps Commemoration at El Morro National Monument. Held from 9 a.m. to 5 p.m. daily, the free, family-friendly event features live camels, living history reenactments, ranger presentations and hands-on activities for children.

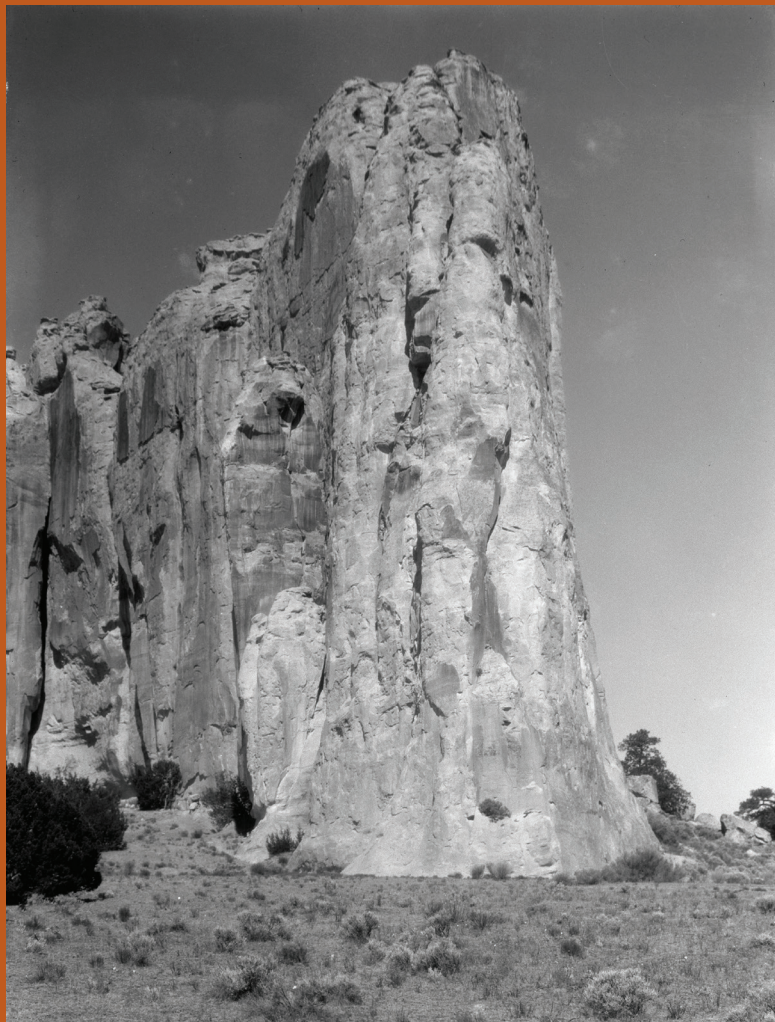
"A lot of people don't know that we had camels in New Mexico in the Pleistocene," says OAS laboratory analyst Esther Peramune. We know people were hunting camels at places like White Sands and Blackwater Draw."

Peramune, a zooarchaeologist and animal bone specialist, will display a contemporary camel skull from the OAS faunal reference collection alongside mid-19th century artifacts. OAS education director Ziggy Prothro will join her in representing the agency at this year's event, which Prothro calls, "my number one favorite event to go to."

Located near the small town of Ramah, New Mexico, El Morro's reliable water source and sheltering sandstone bluff made it a natural waypoint for travelers across centuries. Today, it is best known as the site of Inscription Rock, where early Indigenous peoples, Spanish explorers and Americans alike carved their names and other symbols into the sandstone.

For Prothro, hosting this unique education program at El Morro is another way the division takes archaeology to the public, whose interest in camels and other archaeological history thrives across the region.

"New Mexico is unique because our territory is so exceptionally rich in archaeological finds," Prothro says. "Our arid climate preserves artifacts all the way back to the Ice Age, and unlike places covered in dense forest or



Top: Edward S. Curtis, *Inscription Rock, El Morro National Monument, New Mexico*, 1925. Courtesy Palace of the Governors Photo Archives, Neg. No. 144700.

Opposite: The Office of Archaeological Studies' Ice Age America presentation goes statewide in February as a Wonders on Wheels mobile exhibition. Photo © Cousineau Studios.

 **Office of
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heavy grass, the archaeological record here is right on the surface. It's easily visible, making it an accessible point of discovery for anyone curious about the past."

Crucially, this deep history remains a living one. OAS works in close collaboration with Native communities and descendant groups throughout the state to study, protect and honor cultural resources.

"The people who lived here in the past—their descendants are still here," Prothro emphasizes. "They are actively carrying the torch, working alongside scientists, entering the fields of research themselves and ensuring these sites and stories are preserved."

As OAS's sole education staffer, Prothro has already brought her Ice Age America presentation, funded in part by private donations via the Museum of New Mexico Foundation, to more than 38 rural libraries this year. The outreach continues this autumn in schools before expanding into a statewide Wonders on Wheels mobile exhibition in February.

"The materials and research that drive our statewide outreach—especially to rural and underserved communities—depend entirely on donor support," says OAS Executive Director John Taylor-Montoya. "Every participant leaves our programs with hands-on materials and a deeper connection to our shared history, access made possible through private gifts to the Foundation and its OAS Mollie Toll Education Endowment." ■



Read All About It!

For your fall reading, explore *Linda S. Cordell: Innovating Southwest Archaeology*, published in 2022 by the Museum of New Mexico Press (mnmpress.org), honoring one of the most influential figures in Southwestern archaeology.

Cordell (1943–2013) began her career in 1964 at Sapawe Pueblo—one of the few field schools then open to women—and went on to transform the study of Ancestral Pueblo history. As a researcher and museum director, she modernized the discipline by championing remote sensing, advanced ceramic analysis and deep collaboration with Native communities.

Seventeen essays by colleagues and former students trace how her work reshaped everything from regional settlement modeling to Native American Graves Protection and Repatriation Act legislation.

Beyond her scientific contributions, Cordell was a fierce advocate for women in a male-dominated field, constantly pushing her students to publish and think beyond standard paradigms.

Richly illustrated, this volume captures the generosity, intellect and legacy of a pioneering scholar. As co-editor and former Museum of Indian Arts and Culture curator Maxine McBrinn recalls, "Her superpower was knowing everyone, a sort of professional godmother."

A Day in the Sun

Acoma Figurative Pottery

Acoma Pueblo pottery is beloved for its delicate geometric designs painted onto thin-walled vessels. Made from locally gathered clay, and often painted with black and orange hand-dug mineral pigments, Acoma potters have used these methods for more than 30 generations, when they migrated to their ancestral village of Sky City, atop a 357-foot mesa in central New Mexico.

Traditional Acoma pots feature painted decorative animal designs or human figures. But in the mid-twentieth century, folk art collector Alexander Girard visited the pueblo to seek figurative pieces for the multicultural community tableaus he loved to create. Renowned potters Lucy M. Lewis, Marie Z. Chino, Frances Torivio, Anita Lowden and others stepped outside their usual practice to craft people, animals, pueblos buildings and more.

Girard's collection of more than 100 of these figures lived for decades in storage at the Museum of International Folk Art (MOIFA) but were never displayed. No one at the pueblo even knew they existed until Acoma Pueblo member and cultural consultant Brian Vallo discovered them during a collections tour.

A new MOIFA exhibition, *I Am Clay: Acoma Life in Figures*, highlights these works as guest curated by Vallo and Acoma potters Prudy Correa, Claudia Mitchell, Marilyn Ray and Maria "Lilly" Salvador. A selection of figurative pottery by contemporary Acoma makers is also for sale at the museum's Lynn Godfrey Brown Shop.

"Figurative pieces aren't all that common right now," says Teresa Curl, vice president of retail for the Museum of New Mexico Foundation. "With *I Am Clay*, I really see Acoma figurative pottery having its day in the sun."

Salvador's face pots honor similar exhibition pieces by her late mother, Frances Torivio, who she remembers making objects for a "gentleman collector" when she was a child. For Salvador and the other consulting potters, Acoma pots are living, breathing beings. They are thrilled to share them with the world, and especially, with the Acoma community.

As Salvador put it, "I told them, 'You're all here! Why are you here? You're hidden down in this cellar! You need to be where people can see you smile and talk to you!'"



Pottery by Acoma Pueblo potters is available at the Museum of International Folk Art Shop. Photo by James Woods.

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MNMF Shops
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Mark Naylor and Dale Gunn A Full-Circle Gift

When Santa Fe couple Mark Naylor and Dale Gunn began thinking about their legacy more than a decade ago, they knew they wanted to make a meaningful contribution to the Museum of New Mexico Foundation.

A single visit to the Museum of International Folk Art shaped their giving. Walking into the Gallery of Conscience, dedicated to socially engaged folk art, they were deeply inspired. “The exhibition resonated with us in ways that were unexpected,” Gunn recalls. “It wasn’t just about the objects. It was about the people, their stories and the urgent issues those stories revealed.”

It was a full-circle moment for Naylor, who visited the museum with his grandfather on opening day in 1953. “That day left an imprint,” he says. “It’s part of why this museum means so much to me.”

A bold idea took shape to support the Gallery of Conscience during the couple’s lifetimes. They created the Mark Naylor and Dale Gunn Gallery of Conscience. A planned bequest extended their commitment and will establish an endowment to sustain future gallery exhibitions.

The gallery is now a member of the International Coalition of Sites of Conscience. This global network of museums and memory sites reaches from the U.S to Latin America, Europe, Africa, India, Asia, Indonesia, the Middle East and beyond, connecting Santa Fe to the world in illuminating humanity’s shared struggles.

To learn more about making a bequest, contact Laura Sullivan at 505.216.0829 or laura@museumfoundation.org. Or visit mnmflegacy.org.

Top: Mark Naylor (left) and Dale Gunn. Photo © Cousineau Studios.

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A visitor reviews a hand-printed poster during an opening for the *Printed at the Palace* exhibition at the Palace Press. Photo © Cousineau Studios.





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