A Letter from the President

For the past year, I have been working on the steering committee for the Museums United Phase 2 (MUP2) project. MUP2 is an IMLS-supported initiative in which state museum association leaders are working together to address common concerns and acknowledge the often-shared barriers to success. MUP2 resulted from the Museums United Gathering held in Bentonville, Arkansas in 2014. Not wanting to lose steam, key partners submitted a grant proposal to IMLS to continue the work that began with the Bentonville gathering. Funded by IMLS, MUP2 involves representatives from every state museum association in the nation.

We are almost through the first year of the two-year project, and have completed the initial research and planning phase. A 2015 Needs Assessment Survey was completed by all of the state museum associations in the nation. The survey consisted of 47 questions in 14 categories ranging from staffing and budget to daily operations. This information presents a current snapshot of the associations' resources, governance, technology, professional development practices, and member services. It also provides insights into the areas of capacity-building, programming, and self-assessments of organizational success and sustainability. The next phase was the creation of four task forces, one for each of the four major efforts. Task Force #1 is testing and reviewing association management systems that help state museum associations manage membership, events, and their websites. Task Force #2 is creating an online platform where state museum associations can communicate and collaborate. Task Force #3 is developing an online toolkit to share best practices and resources; and # 4 is looking at sustainability models. The MUP2 Steering Committee and Key Partners met in January 2016. There are regular conference calls and we meet again in May 2016.

How will this affect NMAM members? By looking at the characteristics of strong sustainable organizations, we learn more about where NMAM stands, what we do well, and what needs work. A stronger state museum association will strengthen our member museums and provide better support for our individual members. An important key to a successful outcome is for us to listen to our membership. If you like what we are doing and the programs we offer, let us know. Share your suggestions and concerns with us. With your help we are better able to understand your community's needs and may be able to provide some guidance. Become more involved with NMAM. We are all volunteers and would love to have your help in creating a stronger museum association that will in turn strengthen the entire New Mexico museum community.

Information about MUP2 and the 2015 Survey results are available on this webpage: www.calmuseums.org/MUP2. As the project progresses, the committee is sharing key milestones and updates through an E-Newsletter that goes out roughly every 8-12 weeks. Interested parties may sign up for the E-Newsletter on the webpage.

Lisa M. Pugh, President
Achievements

Los Alamos Historical Museum
Japan Initiative

The Los Alamos Historical Museum has been awarded a 2016 grant from the National Trust for Historic Preservation to increase the cultural understanding between the communities of Los Alamos, Hiroshima and Nagasaki.

From March 24 through April 11 Museum Director Judith Stauber, Museum Registrar Stephanie Yeamans, and Intern Kallie Funk, a Los Alamos High School student, traveled to Tokyo, Kyoto, Hiroshima, and Nagasaki, Japan to visit museums and historic sites. They met with colleagues at the Hiroshima Peace Memorial Museum and the Nagasaki Atomic Bomb Museum with the goal of developing dialogue between the communities.

"Our unique museums are communicators of a shared history—from Los Alamos, the place where the world’s first atomic weapons were created, to Hiroshima and Nagasaki—the places that were devastated by the very same bombs," Los Alamos Historical Museum Director Judith Stauber said. "Our histories are inexorably linked, yet our cultures could not be more separate. In our respective museums, one story ends where another begins. Yet, there is not enough mutual understanding."

In the decades since the United States dropped the atomic bombs on Japan, scientists and educators in both countries have exchanged ideas and information, but these conversations have not been matched by significant cultural exchanges, despite the countries being allies.

"Museums have potential to facilitate discussion of difficult subject matter in non-threatening ways," said Stauber. "While New Mexico and Japan share a history connected by world-changing events, on a societal level, cultural controversy still exists. Museum-to-museum relationship building can help overcome that," she said.

Travel to Japan kicked off a long-term initiative to explore multiple perspectives on the atomic bomb. Outcomes include cultural exchange programs, a traveling exhibit, a film series, speakers and publications to demonstrate learning through partnership about the history and cultural legacy of the atomic bomb.

"Museums are unique spaces to communicate the complexity of peoples and histories, bridge differences and inspire social change," Stauber says. "Los Alamos Historical Museum's Japan initiative emphasizes multiple perspectives and features new partnerships with local organizations including the New Mexico Japanese Citizen's League and Santa Fe Jin. Community partnerships are essential for the museum to successfully create strong programs and new opportunities for visitor engagement."

Museum staff will also visit Kyoto teacher and resident Monica Bethe (daughter of Manhattan Project physicist Hans Bethe and his wife, Rose) and share exhibit plans in development for the new Harold Agnew Cold War Gallery in the Hans Bethe House on Bathtub Row in Los Alamos.

In spite of deep global and societal divisions throughout the world today, museums—especially museums with a shared yet divisive history—can remind the world of the words of Mark Twain, "Travel is fatal to prejudice, bigotry, and narrow-mindedness, and many of our people need it sorely on these accounts."

Judith Stauber, Museum Director
Los Alamos Historical Museum

The LAHM team and the Cultural Affairs staff at the U.S. Embassy in Tokyo. Photo courtesy of the Los Alamos Historical Museum.
From the photo archives of the Fort Stanton Cave Study Project (FSCSP)
A Stunning New Twist on an old Photo Taken at Historic Fort Stanton (c.1870-71)

FSCSP has an amazing 38,000 photos in its Archives. Many include historic glimpses into our intriguing past. This winter one photo revealed some exciting and unexpected identities.

Photography was still in its infancy during the 1870s so any photos from that early period are always valuable. The photo above includes left to right: Dr. Charles Styer, Lt. Orsemus Boyd (seated), Emil Fritz, Captain Chambers McKibbin, Lt. August Kautz (seated), Capt. William McCleave, Mrs. McKibbin or Boyd (seated), Lt. Casper H. Conrad, Mrs. Boyd or McKibbin (seated), and Lawrence G. Murphy.

Depicting a scenario of elegance and formality this c.1870-71 snapshot in time captures several significant players, both military and civilian, in the era just prior to the infamous Lincoln County War (LCW). The tall, bearded civilian standing on the left is Emil Fritz, who, in 1855, was one of the original Company K troopers on a “patrol” underground with orders to observe and explore topography that might be of interest to the military. This was about the same time that soldiers had chased Apaches into the interior of the sinkhole that is now known as Fort Stanton Cave (FSC). Fritz also signed his name on a cave wall.

Being from Stuttgart he had caved before he immigrated to the US. He eventually decided to remain in Lincoln County working for the Murphy/Dolan and Riley Post Traders and later helped manage their facility in Lincoln. When he became deathly ill, he wanted to once again see his family and thus set sail for Germany. Fate dealt his dreams of a cattle empire on the lower Bonito a blow and with his death in 1874, they disappeared into the mists of time. His insurance
policy became a major stepping stone into the turmoil of the Lincoln County War when McSween et al created havoc by not following the letter of the law.

The individual on the far right is (Major) Lawrence G. Murphy, considered another controversial player who continued the battles carried on by various factions during the LCW. We believe that he was likely a caver and once he saw FSC he also could have developed a “moonshine operation underway in the Washhtub Room.” According to Lily Klasner “it was a room big enough for a wagon and a team!” Murphy and his employees were kicked off of the Fort’s grounds and he no longer managed the Sutler’s store. His partner, Jimmy Dolan, may have caved but is missing from the photo because he was not an officer.

Lt. Orsemus Boyd and Capt. Casper H. Conrad definitely caved and were so determined to cross what they considered a lake beneath the earth impeding their travel, that they constructed a boat to do so. It was a bust and sank, almost drowning Conrad. Conrad’s Branch inside FSC is named for the captain and today pieces of “Conrad’s boat” are still visible in the mud near Inscription Rock and along the sides of the cave.

Ltc. August Kautz came to the U. S. as a child from Germany and saw many campaigns during the Civil War as well as the violent turmoil of the Indian Wars. He served in the southwest frontier, including as commander of the Department of Arizona.

Even newspaperman and friend of Pat Garrett and the ghostwriter of Garrett’s biography of Billy the Kid had been inside the cave in 1872 writing: “In one place a lofty dome seems to pierce the roof of the outer world…it confuses the sense to gaze so long upon the brilliant beauties of this place. General Carleton and several other officers were more than two days and nights in the cave. They burned a box of candles but failed to find a terminus.” No doubt some of the officers he mentions as exploring the cave with Gen. Carleton were the men in this photo.

Thus, it is a gift to find an old photo depicting another and relatively unknown side of history. Nevertheless, this incredible cave was not only an intriguing geological discovery but was known by Native American and local resident and then militarily when soldiers traversed the passages. In 1877 the Wheeler Expedition also entered the black hole and managed to survey approximately 2 miles of cave passage. Today, members of the Fort Stanton Cave Study Project (FSCSP) have mapped more than 30 miles, rivaling the length of Carlsbad Caverns! Much of this information is on display at the Fort Stanton Museum.

Indeed, what would Fritz, Boyd, Conrad, Murphy and others on duty during the frontier days of Fort Stanton think today about this photo and about their own role in that history?

Lynda A. Sánchez, Public Outreach Liaison  
Fort Stanton Cave Study Project
What's Happening (cont.)

Historic B-52 Stratofortress to Receive Restoration at the National Museum of Nuclear Science & History

Albuquerque’s very own Boeing B-52B Stratofortress s/n 52-0013, one of only a few B-models left in existence and one of only four in the world on display for public viewing, will be the focus of a special initiative within “Operation Preservation” – a two-year campaign to repaint and refurbish the iconic aircraft in the National Museum of Nuclear Science & History’s 9-acre outdoor exhibit area, Heritage Park.

The B-52 Stratofortress is a long-range, subsonic, jet-powered strategic bomber. Built by Boeing – with a wingspan of 185 ft and a maximum takeoff weight of 488,000 lbs – B-52 airplanes have been operated by the United States Air Forces since the 1950s and the more recent models are expected to serve continuously into the future. The B-52B – the type of aircraft located at the National Museum of Nuclear Science & History – was the first truly operational version of the Stratofortress that featured an enhanced reconnaissance capability and was fitted with a bombing/navigation system, and they remained in service into the mid-1960s when they were traded in for more modern B-52s.

“Our B-52 at the National Museum of Nuclear Science & History is truly Albuquerque’s airplane,” said Jim Walther, Museum Director. “This airplane was delivered directly from Boeing to Kirtland in 1955, and it was never assigned to another Air Force base in all its existence.”

The Museum’s B-52B Stratofortress was used for atomic testing in the Pacific during Operation Redwing, 1956, and Operation Dominic, 1962. It remains the only B-52 in existence that has dropped an atomic bomb - dropped during testing. When the Limited Nuclear Test Ban treaty

(continued on page 6)
was signed in 1963, Albuquerque’s B-52B, serial number 52-0013, was removed from the roster and was later delivered to the Museum, formerly known as the National Atomic Museum, in 1971.

Restoration of the B-52B Stratofortress is scheduled to begin in April of 2016 under the supervision of Major Jerry Hanks, Project Manager, with help from Museum staff and volunteers and will be funded by a multi-program effort to engage supporters and entities with personal ties to the Museum and the historic aircraft. Restoration will include the B-52B receiving bodywork and a new coat of primer and paint.

The National Museum of Nuclear Science & History will launch an ambitious campaign through Indiegogo - a funding platform for creative projects, directly supported by individuals who pledge money - April 1 through May 1, 2016, to purchase the paint for the restoration of the Museum’s iconic B-52B Stratofortress. This will be the National Museum of Nuclear Science & History’s second crowd funding campaign, as the Museum successfully raised over $44,000 last year in a similar initiative for its B-29 Superfortress. Through another crowd funding platform, the Museum exceeded its goal in 30 days and was able to completely restore the exterior of the historic B-29 bomber.

The total restoration cost for the B-52B Stratofortress is expected to be $120,000. Approximately half of this cost will be paid for by the Indiegogo crowd funding campaign where the Museum will aim to raise $60,000 in a one-month time frame. If this campaign reaches its goal in the allotted time of one month, the Museum will be able to purchase paint and primer, prepare the surface of the aircraft and then paint the fuselage and wings.

“This particular aircraft represents Cold Warriors, the extensive work of Sandia National Labs, Kirtland Air Force Base and Albuquerque in general,” said Walther. “And we plan to restore it to its former glory as a proud and honorable reminder of all those efforts.”

Contributions to the B-52B Stratofortress restoration can be made online at nuclearmuseum.org under. Please designate the donation with the notation of “B-52B Restoration.”

Jennifer Hayden, Director of PR & Marketing
National Museum of Nuclear Science & History

Farmington Museums

The E3 Children's Museum and Science Center started 2016 with completely redesigned exhibitions areas. The museum introduced five new exhibits: Soundscapes, Optics and Illusions, Recycled Art, Microworlds, and the interactive Sprout computer. It also updated some visitor favorites, including the puppet theater, the farmyard, and a space for rotating exhibits.

The Farmington Museum ended its two-month run of Ansel Adams Masterworks on April 2nd. The exhibit featured 47 prints from the 70 images Adams designated as his museum set. Following Ansel Adams, the Farmington Museum will mount its annual juried art exhibition, Gateway to Imagination. This year's juror is BettyAnn Mocek, Professor of Art at Concordia University Chicago and Director of the university's Ferguson Art Gallery.

This summer the Farmington Museum will host a pair of exhibits from the Bell Museum of Natural History. Peregrine Falcon: From Endangered Species to Urban Bird explores the effect DDT had on peregrine falcons, how conservationists brought the falcon back from the brink of extinction and helped build a thriving population, and the role falcons play in their new urban ecosystem. Wolves and Wild Lands in the 21st Century tells the story of wolves in North America and their struggle to survive as cultural and economic pressures continue to shape their existence. Both exhibits will run from July 1st through October 30th.

Kevin Ramler, Exhibit Designer
Farmington Museum
Chimayó: A Pilgrimage Through Two Centuries

A small village in northern New Mexico, not even large enough to have been incorporated, draws some 300,000 visitors a year, 30,000 of those during Semana Santa. These visitors are headed to the single-most visited pilgrimage site in America—the Santuario de Nuestro Señor de Esquipulas, better known as the Santuario de Chimayó. The Santuario was constructed in 1816, built and adorned with care by some of the most skilled carpinteros and santeros in the region. Since then the capilla has been a spiritual destination for the faithful, its popularity and fortune waxing and waning along with that of the village in which it was built. For two centuries, art and faith have endured, changed, and blossomed in the community of Chimayó.

An integral part of this story is how the founding members of the Spanish Colonial Arts Society helped to save the Santuario. At the brink of the depression, in 1929, the privately-owned chapel was being dismantled and sold to help the support the family. Writer Mary Austin, one of our founders, located a donor to supply the funds to purchase the chapel and it was subsequently—immediately—turned over to the Archdiocese of Santa Fe. By purchasing the endangered Santuario de Chimayó, and presenting it to the Archdiocese, our founders showed that their bold focus was—as the original mission says—“to acquire, preserve and protect places, property, both real and personal, things and articles relating to or exemplifying or representing Spanish Colonial art….in all its phases and manifestations…” Think how many lives we have touched through that one imaginative and far-sighted gesture.

While the Santuario sustained the spiritual growth of Chimayó, weaving sustained its economic growth. Home to the famous Chimayó blanket, the story of the evolution of this particular textile is one of the impact of the industrial age on the farms, homes, and ranches of rural villages. Beginning with homemade wooden looms and handspun and dyed wools that were used to create blankets, jerga (yardage) and sayal (sackcloth) for utilitarian purposes, the weavers of Chimayó and their vendors transformed their weaving tradition into a formidable cottage industry that supported much of the population through the years of the great depression. Today Chimayó is home to some of the most celebrated tapestry weavers in the country. They and their neighbors continue to build upon the textile tradition begun by their antepasados.

This exhibit at the Museum of Spanish Colonial Art celebrates the 200th anniversary of the construction of the Santuario, as well as the continuing artistic traditions in Chimayó today. Included in the exhibition are historic and contemporary photographs and paintings of the Santuario as interpreted by artists over the decades; santos by the very same artists who painted the altar screens in the capilla in late colonial New Mexico; Chimayó blankets, pillows, coats and purses spanning the 20th century; and tapestry woven textiles, retablos, bultos and relief carvings by today’s Chimayó artists.

Educational programs accompanying the exhibition include a lecture series and a several scholar-led trips to the Santuario, the weaving shops and the placitas of Chimayó.

Robin Gavin, Chief Curator
Museum of Spanish Colonial Art
What's Happening (cont.)

Offered in conjunction with the exhibit Chimayó: A Pilgrimage Through Two Centuries

Thursday, May 5 | noon–1pm
**Don Usner: Chimayó Beyond the Santuario**

The Chimayó community comprises a number of plazas located outside of the immediate area of the Santuario (a part of Chimayó known as El Potrero), including El Rincón de los Trujillos, La Centinela, Plaza del Carmen, Plaza Abajo, and others. This lecture will describe and locate these Santa Cruz valley plazas, which formed the pattern of settlement of northern New Mexico during much of the Spanish Colonial and Mexican periods, and will discuss the plazas’ associated chapels and the distinctive communities.

Don J. Usner is a writer and photographer known for his work in the areas of cultural and natural history. His book *Sabino’s Map: Life in Chimayo’s Old Plaza* (1995) tells the story of the Plaza del Cerro, Chimayó’s largest and best-preserved plaza. *Benigna’s Chimayó: Cuentos from the Old Plaza* (2001) and *Chasing Dichos Through Chimayó* (2014) are based on folk tales and Spanish proverbs related to Usner by his grandmother. All three books are dedicated to his grandmother Benigna Ortega Chávez and to his mother Stella Chávez Usner, who had become the guardian of the original historical documents that inspired his research.

Saturday, May 14 | 9am–3:30pm
**Chimayó Weaving: The Transformation of a Tradition**

In the early 1800s the Spanish government initiated efforts to expand northern New Mexico’s weaving industry. In a pre-tour briefing at the Museum, Dr. Helen R. Lucero will explain how Río Grande Hispanic weaving continued to be transformed throughout the 1800s and into the present. Using textiles in the exhibit *Chimayó: A Pilgrimage Through Two Centuries*, Dr. Lucero will help tour participants recognize the characteristics of Chimayó weavings that will be seen at Ortega’s Weaving Shop and Centinela Traditional Arts in Chimayó. Lucero, a one time a weaver, is related to the families of both shops and is widely known for his work in the areas of cultural and natural history, will lead a tour of the Plaza del Cerro based on his research into his family’s historical documents and stories passed down through the generations. The tour will also include the opportunity to see some of the *placitas* - or clusters of homes belonging to extended families - that were formed in the late 18th century and survive as neighborhoods of the larger community of Chimayó today. COST: $70 members/$80 non-members. Lunch at El Paraguá included. For tour details and reservations, call 982-2226.

Thursday, June 9 | noon–1pm
**David Setford: The Santuario and Other Northern New Mexican Churches: The Lure for Modernists**

This lecture will look at why so many Northern New Mexico churches -- including the Santuario at Chimayó, Ranchos de Taos, Las Trampas and others -- attracted so many fine artists and photographers, including artists such as Georgia O’Keeffe, Paul Strand, George Bellows, Jozef Bakos and Gustave Baumann.

David F. Setford is Executive Director of the Spanish Colonial Arts Society, the parent organization of the Museum of Spanish Colonial Art and the Spanish Markets. Mr. Setford’s interest in modernism in the Southwest originated at the Norton Museum of Art where he was Chief Curator in the 1990s. In 1999, he curated a traveling exhibition on George Bellows’s Winter Paintings, and he has written on many other modernists. He recently curated *Tradición, Devoción y Vida: 80 Years of Black and White Photography in New Mexico and Mexico* at the Museum of Spanish Colonial Art.

Saturday, June 11 | 9am–2:30pm
**The Plazas of Chimayó: From Potrero to the Plaza del Cerro**

In the late 1770s, a consolidation of scattered, unprotected New Mexican settlements was ordered by the Viceroy. Chimayó’s Plaza del Cerro is the best surviving example of the fortified plazas built in northern New Mexico at that time. Don J. Usner, a writer and photographer known for his work in the areas of cultural and natural history, will lead a tour of the Plaza del Cerro based on his research into his family’s historical documents and stories passed down through the generations. The tour will also include the opportunity to see some of the *placitas* - or clusters of homes belonging to extended families - that were formed in the late 18th century and survive as neighborhoods of the larger community of Chimayó today. COST: $70 members/$80 non-members. Lunch at El Paraguá included. For tour details and reservations, call 982-2226.

Public programs for Chimayó: A Pilgrimage Through Two Centuries are generously underwritten by Judith and Gordon Wilson.
What's Happening (cont.)

Celebration of the 100th Anniversary of the birth of Lloyd Kiva New

The Institute of American Indian Arts (IAIA) announced a year-long programs of events to honor one of its founders -- and a key figure in contemporary Native Arts and education -- Lloyd Kiva New. The celebration started on February 18, 2016 -- what would have been Lloyd's 100th Birthday -- with an opening reception, co-hosted by Aysen New, (Lloyd's widow) at the IAIA Museum of Contemporary Native Arts for the exhibition Lloyd Kiva New: Art, Design, and Influence.

Lloyd Kiva New: Art, Design, and Influence celebrates the work of Cherokee artist and educator Lloyd Henri "Kiva" New (1916 - 2002). This exhibition draws on three major themes of his legacy - each tied to his innovative concepts in Native art and culturally-based educations. The Art of Lloyd Kiva New includes paintings by New from his personal collection, completed between 1938-1995, many never before show in a museum or gallery. The Design of Lloyd Kiva New presents the artist as an innovator of Native Modernism through fashion and textile design in an interpretive reproduction of the Kiva Studio - New's successful 1950s showroom in Scottsdale, AZ. The Influence of Lloyd Kiva New features over forty printed textiles created by IAIA students during the 1960s and 1970s under New's artistic direction - drawn from the permanent collection of the IAIA Museum of Contemporary Native Arts. Art, Design, and Influence hopes to illuminate Lloyd Kiva New's artistic abilities, his successful fashion career, and profound impact on contemporary Native art.

New earned a degree in art education from the Art Institute of Chicago in 1938, then taught painting at the Phoenix Indian School until enlisting in the Navy in 1941. Upon returning to Phoenix after World War II, he became a charter member of the Arizona Craftsmen cooperative - a group of artists who helped develop Scottsdale, AZ into a western center of handcrafted arts. New took the trade name "Kiva" in 1946, and the Lloyd Kiva Studio built an affluent clientele and earned national acclaim for his handbags, clothing, and printed textiles throughout the 1950s. In 1962, New changed his career path, and along with Dr. George Boyce, founded IAIA. New served as the Art Director at IAIA until 1967. He then served as President until 1978, and was brought back to serve as Interim President in 1988. He then held the title of President Emeritus. Although officially retired, New continued to be active in the Native arts community, serving on the Indian Arts and Crafts board -- along with the boards of several national museums - and engaging in writing and speaking engagements world-wide, until his death in 2002. He had a broad, humanistic approach to the arts, stressing creative links to the traditional arts but urging students not to be bound by them and to reject the stereotypical notions of American Indian art and culture.

The celebration will also feature IAIA and the two other participating museums presenting classes, a symposium, and exhibitions celebrating the life, art, and legacy of Lloyd Kiva New.

The Museum of Indian Arts and Culture's (MIAC) presentation is entitled A New Century: The Life and Legacy of Cherokee Artist and Educator Lloyd "Kiva" New and runs February 14, 2016 through December 30, 2016. A New Century is a mesmerizing look into New's storied life from his humble beginnings on the
family farm in Oklahoma to the burgeoning days at IAIA. In between, he strides the decks of the USS Sanborn during WWII and the halls of the Chicago Institute of Art. Opening successive and successful boutiques and craft centers in the gleaming post-war enclave of Scottsdale, AZ, New was a pioneer in the worlds of fashion, entrepreneurship, and Native art instruction. His vision of cultural studies and creative arts education continues to influence and inspire. Through personal recollections, photos, archival documents, and objects pour la couture; explore the life of an American Indian visionary in A New Century: The Life and Legacy of Cherokee Artist and Educator Lloyd "Kiva" New.

The New Mexico Museum of Art (NMMA) will present Finding a Contemporary Voice: the Legacy of Lloyd Kiva New and IAIA May 20, 2016 through October 8, 2016. Lloyd Kiva New devoted himself to establishing IAIA in Santa Fe, NM, with the goal of empowering individual students to reach their full potential as artists and as people. He believed this could be achieved through a connection to traditional tribal art and culture that would be utilized to create a personal artistic expression. He did not want his students to feel stifled by pressures to create a certain type of officially sanctioned Indian Art.

New encouraged students to look at new art techniques and forms as a path to creating contemporary Indian art. He envisioned IAIA artists in a dialog between two cultures-their indigenous heritages and the non-indigenous contemporary mainstream. He asserted that Native artists had a contribution to make to the field of contemporary art. New wrote in 1968, "Given the opportunity to draw on his own tradition, the Indian artist evolves art forms which are new to the cultural scene, thereby contributing uniquely to the society general." In this exhibition, artwork by former and present IAIA faculty and students demonstrate the contribution these artists have made to the larger field of contemporary art.

Additionally, IAIA will be presenting a symposium in cooperation with MIAC: "The Lloyd Kiva New Centennial Convocation" in October of 2016. The convocation will be an interdisciplinary look at the Contemporary Native Art movement.

Additional activities in the celebration will include fashion shows, panel discussions, lectures, a Veterans' Day event and additional special programming in conjunction with Indian Market in August.

This multi-venue celebration of one of Native American Arts' key figures will attract and introduce people from around the world, and throughout New Mexico, to the breadth, depth, and creativity of contemporary Native American art as envisioned by Lloyd Kiva New.

Eric Davis, Marketing and Communications Director
Institute of American Indian Arts

Conference

"VOICES" Call for Sessions

What does the word “Voices” mean to you? Is it giving expression to cultural diversity? Discussing issues around disability or LGBTQ concerns? Exhibiting perspectives of underserved communities? This year we focus our attention to voices and expressions of equity, accessibility, and inclusion in our cultural institutions. How does your institution handle multiple or competing voices? What are the exciting or emerging thoughts and practices in your institution surrounding access and inclusion of voice? Let’s consider and discuss these issues together in Santa Fe at the Institute for American Indian Arts at the annual NMAM conference November 16-19, 2016!

The 2016 Conference Committee is seeking proposals for sessions that will engage and be relevant to seasoned professionals and dedicated volunteers as well as newcomers to the field. Sessions are 60 minutes in length and may be proposed as double sessions.

Please provide the following information on the form when submitting a proposal: your name and title, the name and address of your institution, your phone and email address. You should provide a session title, theme or thesis, and a brief description (1-2 paragraphs), along with a list of participants and their affiliation and a brief bio, if possible. Please note the name of the session chair along with your A/V needs.

To submit your proposal, go to http://www.nmmuseums.org/event-2183022

Click on the ‘Registration’ link. Complete the required fields, review, and submit.

Questions or concerns? Contact Eumie Imm Stroukoff, Program Chair
E-Mail: estroukoff@okeeffemuseum.org
Telephone: 505-946-1011

Deadline for submissions May 31, 2016
What's Happening (cont.)

On March 26, 2016, the Albuquerque Museum of Art and History launched its Community History and Contemporary Issues Exhibit series, inspired by the Brooklyn Historical Society, giving people in the community the opportunity to tell their story about either the local Albuquerque history or contemporary issues within the context of history. Individuals or groups interested in developing an exhibit, submit a proposal to a review panel comprised of community members with diverse backgrounds. Approved exhibits are curated by the individual(s) or group(s) that submitted the proposal and are installed by museum staff in the William A. + Loretta Barrett Keleher Gallery for the public to enjoy.

Our first exhibit under the Community History Exhibit model is Back to Life: The Community of Historic Fairview Cemetery, which is set to run from March 26 to September 11, 2016. Established in the late 1800s, Fairview Cemetery was the first public cemetery in New Albuquerque and this exhibit displays artifacts, documents, and photographs, which commemorate the lives of the founders and some of the historic residents with living descendants in Albuquerque and across the country.

I was skeptical, at first, about the success of projects like this because developing an exhibit is a huge undertaking that requires community support, time, money, collaboration, research, and manpower amongst other things. When working with people who do not have previous experience or have limited experience with exhibit research, development, and design, it becomes challenging to find the time to advise them of the process and guide them through the hurdles while meeting necessary deadlines. I was pleasantly surprised; it has been a wonderful experience working with Susan Schwartz, historian for the Historic Fairview Cemetery and the community curator of the exhibit. She showed tremendous grace under pressure and was able to overcome the challenges of putting together a professional and well-executed exhibition. I was also impressed with the amount of support from other community members and businesses who generously loaned objects for exhibition and contributed their time, knowledge, and support to Susan’s vision.

Projects such as this are dependent upon the cooperation and participation of people in the community for success. It is a wonderful opportunity for the museum and the people of Albuquerque to become better connected—I hope community exhibits become a trend that develops within other institutions.

Alyssa Ashbacher, Assistant Curator of History, Albuquerque Museum of Art & History
What's Happening (cont.)

Carlsbad Museum and Art Center

The promise of Spring is all about community at the Carlsbad Museum & Art Center. At the beginning of March the Carlsbad Area Artist Association installed their judged exhibit Carlsbad Arts 2016. It is a remarkable show and brings attention to the strong and active art community in Carlsbad. In April, art teachers from Carlsbad Municipal Schools brought in all the best from students 1st through 12th grade. This show is almost always overwhelming in the quantity and quality of expression by local students. At the end of April we will be doing the first rotation in the new Roderick F. Mead Gallery. It will be another special event for the museum. The oils and watercolors will be coming down and the prints will be going up. Mead was especially talented as a printmaker using woodcuts and copper engravings. This new show called The Prints will feature all of Meads prints owned by the museum and will include the very special addition of a rare complete Zodiac series on loan to the museum.

After opening the new Roderick F. Mead Gallery in January we had a few empty walls in the lobby area and quickly determined to create a permanent space to show local art. The Local Hangout is a venue that will host an ongoing series of temporary exhibits featuring local artists and made available through an application process. It is meant to offer artists the opportunity to present their work in a solo exhibition in a museum setting and includes the possibility of offering an opening event, workshops, lectures, or gallery talks. Duration of each exhibit will be 4-8 weeks depending on a variety of factors. The museum is excited to be building new and stronger relationships with our art community and offer this opportunity for locals to show and sell their work.

Other exciting developments include the decision to purchase the Glenna Goodacre bronze bas relief Buffalo Dancers which will be installed on a wall recently constructed near the museum entrance where three other Goodacre sculptures are located. This will not only dress up the museum exterior and entrance but also supports our claim that we are growing a Glenna Goodacre sculpture garden and contributing to the new Halagueno Arts Park, which includes the grounds around the museum.

Museum Staff
Carlsbad Museum and Art Center
What's Happening (cont.)

Roswell Museum and Art Center

The spring is shaping up to be an exciting time at the Roswell Museum and Art Center, with new faces bringing fresh ideas to the table. We’re pleased to announce that Jeremy Howe has joined the Museum staff as Planetarium Coordinator. A native of Roswell, Howe was a geologist with Read & Stevens and U.S. Silver Cooperation before coming to the Museum, and brings great enthusiasm and passion to the position. In April, we’ll be having Amanda Nicholson join us as the new Curator of Education. Amanda has her Master’s in Museum Studies from Syracuse University, as well as a B.S. in Art Education from the City University in New York. In addition to teaching art, she has had internships at the Asheville Museum in North Carolina and the Stark Museum of Art in Orange, Texas.

The approach of spring also means new exhibits in the galleries. In Spring River Gallery we’ve got New Mexico Vernacular: Architectural Portraits by Robert Christensen on view until May 29. Based in Belen, Christensen has spent the past four decades photographing the gas stations, grocery stores, and other home-grown buildings that motorists often pass but seldom consider more closely in his striking black-and-white images. In Horgan and Graphics we’ve got What a Relief! on view, an eclectic selection of block prints from the RMAC permanent collection. In April we’ll open Billy Schenck’s West: A Retrospective. Channeling the bright colors and ironic undertones of such Pop artists as Roy Lichtenstein and Andy Warhol, Schenck synthesizes a variety of stylistic and cultural influences, from film still to pulp novel covers, to simultaneously celebrate and critique iconic western imagery. We’ll also be continuing our collaboration with Currents, the annual festival of new media that takes place in Santa Fe each June. This year’s selections will converse directly with both the Museum’s collections as well as Roswell’s history, and should make for engaging installations.

Recent visitors to the Museum may be wondering why one of our most beloved paintings, Ram’s Skull with Brown Leaves by Georgia O’Keeffe, isn’t on view right now. Though it’s in a very good state of preservation, Ram’s Skull was due for a rest period in the vault, so it will not be on view in 2016. In the meantime, we’ve got Registrar Laureta Huit curating some great shows on Native American influences in southwestern art. The first rotation features abstracted interpretations of Taos Pueblo dances by Howard Cook (1901-1980); come by and check out some rarely-seen works. Upcoming rotations will consider modern and contemporary Native American art.

The spring class schedule will also appeal to a variety of interests and passions. In addition to perennial favorites such as clay and watercolor, we’ll be offering courses in fused glass, poetry, memoir writing, and even Instagram. Second Saturday, our free, 9-month morning program for students, is also underway, with upcoming sessions looking at sculpture and costuming.

In short, there’s always something happening here at the Roswell Museum and Art Center, so if you’ve got a chance to stop by, we’d love to see you.

Sara Woodbury, Curator of Collections and Exhibitions, Roswell Museum and Art Center
What's Happening (cont.)

Busy Times For The Museum Of The American Military Family (MAMF)

In partnership with the Raymond G. Murphy VA Medical Center, the Museum of the American Military Family (MAMF) co-hosted a New Mexico ceremony on March 29 as part of a national observance of the 50th anniversary of the Vietnam War. It will opened with a flag line and color guard, continued with tributes to Veterans by Lt. Governor John Sanchez, Cabinet Secretary Jack Fox, and Brigadier General Andrew Salas, and concluded with a special showing of the documentary film “In the Shadow of the Blade,” which depicts the 10,000-mile journey of a battle-scarred UH-1 helicopter from Southeast Asia to America to tell the stories of Veterans and their families who also served. Thanks to the Bernalillo Sheriff’s Department, visitors saw and climbed aboard a restored Huey of the kind featured in the film.

On April 15, MAMF brought “Stray Dog” to the Albuquerque South Broadway Cultural Center as a prelude to the national Run for the Wall event. This documentary film shows how motorcycling offers transformational experiences to Veterans returning to civilian life after combat and calls attention to those still unaccounted for in far-away battle fields.

In production for the summer are two print anthologies of first-hand accounts of Veteran and Veteran family members who reflect on war in “From the Front Line to the Home Front” and in “SHOUT,” a collection of stories by and about LGBT Veterans before and after “Don’t Ask, Don’t Tell” on and after active duty. MAMF will distribute the anthologies without cost and schedule discussion groups around the state about the thoughts and experiences in the books.

Also this summer… converting combat uniforms to paper to garments, a transformational workshop to help Veterans heal from the horrors of war to the joys of creative experience.

Busy, yes; but still time to take part in Memorial Day observances in Sandoval County and Angel Fire and time to plan for events on Independence Day and Veterans Day.

Dr. Circe Olson Woessner, Executive Director
Museum of the American Military Family

SAVE THE DATE

2016 NMAM Annual Conference
November 16-19, 2016
Santa Fe, NM
Institute of American Indian Arts

Connecting to Collections Care

Wednesday, June 15 | noon–1:30pm
Lock, Stock and Barrel: Firearms Collecting for Museums

Thursday, July 7 | noon–1:30pm
Seeding Engagement and Cultivating Volunteers through Crowdsourcing

Wednesday, August 24 | noon–1:30pm
All Aboard: Engineering Collections Care Training for Small Museums

Wednesday, August 31 | 10–11am
Lunch with NEMA: Prepare Historic Structures for Seasonal Closures (This is a special joint webinar with the New England Museum Association and their Lunch with NEMA program.)

Register at www.connectingtocollections.org All C2C Care webinars are free!

Connecting to Collections Care is a program of the Foundation of the American Institute for Conservation of Artistic and Historic Works funded by the Institute of Museum and Library Services.

M. Susan Barger, PhD, Coordinator
Connecting to Collections Care Online Community

SAVE THE DATE

2016 NMAM Annual Conference
November 16-19, 2016
Santa Fe, NM
Institute of American Indian Arts
What’s Happening at Explora?

Explora is collaborating with the national Farming for Fuels program to facilitate one-hour programs for third to eighth graders and their families, to elucidate concepts about alternative, sustainable, and inexpensive energy sources such as biofuels, solar power, and wind power. Participants can design a windmill to generate electricity and turn on a LED, capture solar power to move a car, and measure the amount of sugar or energy in different liquids. Local students were invited to help test activity prototypes. One student commented, “I like the solar power station because I like how the toys worked off the sun/light. I learned that the sun is a power source.” Explora is integrating Farming for Fuels activities into programs such as camps and family science outreach.

*Farming for Fuels is funded through the Creative Discovery Museum of Chattanooga, Tennessee with support from U.S. Department of Energy’s (DOE) BioEnergy Science Center (BESC, bioenergycenter.org) a national biofuels research project, headquartered at the Oak Ridge National Laboratory (ORNL), Oak Ridge, Tennessee.

Amy Carr, Publication and Marketing Manager
Explora

Explora Calendar items:

June 6 – August 5
Spark Curiosity this summer with Explora Summer Camps! Our summer camps for Pre-K-8th graders are rich with hands-on activities in science, technology, engineering, art, and more. Choose mornings, afternoons, or stay the day. Before and after care options. We also have a Computer Game Development Camp for 10th-12th graders July 11-15. View our list of dozens of different camps online at www.explora.us, or call 505-224-8341. Pre-registration and fee required.

Adult Nights:
Friday, May 20 | 6:30–10pm
“Science of Food”
Friday, July 15 | 6:30–10pm
“Explora Olympics”

Explora’s Adult Night, for ages 18+, includes hands-on experiments with surprising materials related to the evening’s theme, plus all main exhibit activities are also open for exploration. Enjoy live music, night sky viewing with astronomers from The Albuquerque Astronomy Society (TAAS), and HAM radio demos with High Desert Amateur Radio Club members. Info: Explora, 1701 Mountain Rd NW, 505-224-8323, www.explora.us. Adults $8; Age 65+, students age 18+, and military, (with ID) $5; Explora members free.
What's Happening (cont.)

Theatrica: A Tour of the Community Arts

The Western Heritage Museum and Lea County Cowboy Hall of Fame is opening an interactive, educational exhibit of an inside look into community arts with a focus on the stage. The exhibit will include day camps and a number of live performances and be open May 19-July 3, 2016.

Many of the arts groups in Lea County have agreed to be a part of the exhibit sharing their information and exhibiting costumes, props, and photos from their respective groups. We will also look at some of the arts groups of the past as each of them have had a part in shaping our community.

After learning about dancing, art, music and theater, venture into the Museum's theater and try your hand at performing. We will have an interactive theater where you can dress up, use props and dance, act, or sing.

A part of the exhibit will also be a number of live performance as well as day camps teaching you a number of skills in the arts. Please check out our website for more information on performances and camps: www.nmjc.edu/museum.

Erin Anderson, Curator
Western Heritage Museum and Lea County Cowboy Hall of Fame
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**2016 ANNUAL MEETING – SANTA FE, NM**

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Donna Thatcher, Education Coordinator
Bart Wilsey, Director
Fort Selden Historic Site
Janet Peterman, Historic Site Ranger
Robert Pierson, Historic Site Ranger
Jimmy Plane, Historic Site Ranger
Nathan Stone, Site Manager

LINKS SPRING 2016 18
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<th><strong>Fort Stanton Historic Site</strong></th>
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<td>David Flores, Maintenance-A</td>
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<td>Larry Pope, Site Manager</td>
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<td>John Schultz, Maintenance-O</td>
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<th><strong>Fort Sumner Historic Site/ Bosque Redondo Memorial</strong></th>
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<td>Norbert Hererra, Plant Facilities Manager</td>
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<td>Aaron Roth, Historic Site Manager</td>
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<td>Grace Roybal, Historic Site Ranger</td>
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<th><strong>Georgia O’Keeffe Museum</strong></th>
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<td>Lindsay Archuleta, Grants &amp; Major Gifts Manager</td>
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<td>Shannon Bay, Education Program Manager</td>
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<td>Andrea Bromberg, Donor Relations Coordinator</td>
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<td>Betty Brownlee, Interim Director of Museum Advancement</td>
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<td>Susan Burke, Assistant to the Director</td>
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<td>Judith Chiha Smith, Registrar/ Collections Manager</td>
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<td>Tori Duggan, Research Center Associate</td>
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<td>Elizabeth Ehrenst, Archives &amp; Digital Collections Librarian</td>
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<td>Tracey Enright, Director of Education and Interpretation</td>
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<td>Ben Finberg, Director of IT &amp; Operations</td>
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<td>Ryan Gallman, Systems Administrator</td>
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<td>Joy Hanson, Director of Finance</td>
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<td>Mara Christian Harris, Marketing Manager</td>
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<td>Cody Hartley, Director of Curatorial Affairs</td>
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<td>Abby Holzer, Membership &amp; Annual Fund Manager</td>
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<td>Robert Kret, Director</td>
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<td>Eumie Imm Stroukoff, Emily Fisher Landau</td>
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<td>Melissa Jenski, Product Development &amp; Merchandising Associate</td>
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<td>Carolyn Kastner, Curator</td>
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<td>Dale Kronknight, Head of Conservation</td>
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<td>Agapita Judy Lopez, Director of Historic Properties</td>
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<td>Elisabeth Loya, Advancement Services &amp; Special Projects Coordinator</td>
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<td>Paul Lujan, Accounting Manager</td>
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<td>Susan O’Leary, Public Relations</td>
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<td>Mary Persinger, HR Generalist</td>
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<td>Wendy Scozzafava, Accounting Specialist</td>
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<td>Kate Skelly, Marketing and Special Projects Coordinator</td>
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<td>Cathy Ullery, Director of Human Resources</td>
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<td>Janice Wirhel, Retail Services Manager</td>
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<td>Sarah Zurick, Education Coordinator &amp; Family Programs Manager</td>
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<th><strong>Hubbard Museum of the American West</strong></th>
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<td>Billy Dakota Crouch, Associate Director</td>
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<td>Brittany Porter, Museum Exhibits Tech</td>
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<th><strong>International Space Hall of Fame Foundation, Inc.</strong></th>
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<td>Bob Wood</td>
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<th><strong>Jémez Historic Site</strong></th>
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<td>Matthew Barbour, Historic Site Manager</td>
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<td>Marlon Magdalena, Instructional Coordinator</td>
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<td>Curtis Vigil, Historic Site Ranger</td>
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<th><strong>Las Cruces Museum System</strong></th>
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<td>Annette Granado, Museum System Administrative Assistant</td>
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<td>Jennifer Robles, Museum Manager – Collections, Branigan Cultural Center</td>
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<td>Rebecca Slaughter, Museum Administrator, Branigan Cultural Center</td>
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<td>Elisabeth Stone, Museum Curator, Branigan Cultural Center</td>
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<td>Stephanie Abdon, Museum Curator, Las Cruces Museum of Art</td>
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<td>Adriana Fierro, Museum Curator, Las Cruces Museum of Art</td>
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<td>Joy Miller, Museum Curator, Las Cruces Museum of Art</td>
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<td>Andrea Portillo, Museum Assistant, Las Cruces Museum of Art</td>
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<td>Kimberly Hanson, Education Curator, Las Cruces Museum of Nature &amp; Science</td>
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<td>Richard Quick, Naturalist, Las Cruces Museum of Nature &amp; Science</td>
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<td>Leticia Soto, Administrative Assistant, Las Cruces Museum of Nature &amp; Science</td>
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<td>Mike Walczak, Museum Director, Las Cruces Museum of Nature &amp; Science</td>
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<td>Joanne Beer, Museum Curator, Las Cruces Railroad Museum</td>
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<td>Garland Courts, Director, Las Cruces Railroad Museum</td>
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<th><strong>Lincoln Historic Site</strong></th>
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<td>Murray Arrowsmith, Plant and Systems Operator</td>
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<td>Gary Cozzens, Historic Site Manager</td>
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<td>Sandra James, Instructional Coordinator</td>
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<td>Ira Rabke, Historic Site Ranger</td>
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<td>Charles Ruberson, Historic Site Ranger</td>
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<td>Alison Swing, Historic Site Ranger</td>
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<th><strong>Los Alamos Historical Society and Museum</strong></th>
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<td>Rebecca Collinsworth, Archivist</td>
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<td>Heather McClanahan, Executive Director</td>
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<td>Aimee Slaughter, Museum Educator</td>
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<td>Judith Stauber, Museum Director</td>
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<th><strong>Los Lunas Museum of Heritage &amp; Arts</strong></th>
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<td>Andrea Chavez, Museum Specialist</td>
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<td>Hillary Madrid, Museum Technician</td>
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<td>Cynthia Shetter, Director</td>
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<th><strong>Mesalands Community College Dinosaur Museum</strong></th>
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<td>Gretchen Gurtler, Director</td>
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<td>Axel Hungerbuehler, Curator</td>
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<td>Linda Morris, Museum Assistant</td>
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<th><strong>Museum of Indian Arts and Culture</strong></th>
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<td>Andrew Albertson, Adult Education &amp; Communication Manager</td>
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<td>Kathryn Arrighetti Ruiznavarro, Adult Education Manager/Marketing Specialist</td>
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<td>Joyce Begay-Foss, Director – Living Traditions Education Center</td>
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<td>Diane Bird, Archivist &amp; IAP Coordinator</td>
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<td>Andrew John Cecil, Museum Exhibitions Preparator</td>
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<td>Tony Chavarria, Curator of Ethnology</td>
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<td>Julia Clifton, Curator of Archaeological Research Collections</td>
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<td>Allison Colborne, Library and Bookstore Director</td>
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<tr>
<td>Angela Crespin, Executive Assistant</td>
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<tr>
<td>C.L. Kieffer, Collections Manager: Archaeological Research Collections</td>
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<td>Maxine Brimbin, Curator of Archaeology</td>
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<tr>
<td>Lisa Mendoza, ARC Move Collections Specialist</td>
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<tr>
<td>Dwayne Muniz, Security Captain</td>
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<tr>
<td>Cathy Notarnicola, Registrar</td>
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<tr>
<td>Marla Redcorn Miller, Museum Education Specialist</td>
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<tr>
<td>Diana Sherman, Assistant Collections Manager: Archaeological Research Collections</td>
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<tr>
<td>Diana Velarde, Education Assistant</td>
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<tr>
<td>Valerie Verzuh, Curator of ICC Collections</td>
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<tr>
<td>Monica Vigil, Financial Specialist/HR Representative</td>
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<tr>
<td>Della Warrior, Director</td>
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<thead>
<tr>
<th><strong>Museum of Spanish Colonial Art</strong></th>
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<tbody>
<tr>
<td>Robin Farwell Gavin, Curator</td>
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<tr>
<td>Linda Muzio, Education Director</td>
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<tr>
<td>Helen Pacheco, Marketing and PR Director</td>
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<td>David Setford, Executive Director</td>
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<tr>
<th><strong>Museum of the American Military Family</strong></th>
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<tr>
<td>Circe Olson Woessner, Executive Director</td>
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<tr>
<th><strong>National Museum of Nuclear Science and History</strong></th>
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<tbody>
<tr>
<td>Ethan Aronson, Museum Store Weekend Supervisor</td>
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<tr>
<td>Molly Brunell, Commercial Operations Buyer</td>
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<tr>
<td>Hanna Costello, Development &amp; Membership Associate</td>
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<tr>
<td>Rachael Cuitufole, Director of Education</td>
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<tr>
<td>Melissa Donahoo, Volunteer &amp; Group Tour Coordinator</td>
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<tr>
<td>sandy Fye, Registrar</td>
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<tr>
<td>David Gibson, Museum Educator</td>
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<tr>
<td>Jerry Hands, Heritage Park Restoration Project Coordinator</td>
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<tr>
<td>Jennifer Hayden, Director of Marketing &amp; PR Director</td>
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<tr>
<td>David Hoover, Curator and Collections Manager</td>
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<tr>
<td>Kyan Ramirez, Graphic Design &amp; Marketing Associate</td>
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<tr>
<td>Elaine Sanchez, Administrative Coordinator</td>
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<tr>
<td>Felicia Savage, Education Enrichment Coordinator</td>
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<tr>
<td>Elena Seaberg, Director of Finance &amp; Administration</td>
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