



Crystal Bridges Museum. Photo courtesy of Crystal Bridges Museum

An update from the President or things seem to be moving faster these days

I recently attended the first-ever convening of leadership from the nation's state museum associations. Throughout the United States there are forty-five museum associations. For many museums, especially for small museums and museums in remote areas, these associations play a significant role in providing resources, technical assistance, and professional development opportunities. Meredith Bennett, of the Roswell Museum & Art Center, and I traveled to the Crystal Bridges Museum in Bentonville, Arkansas for this meeting. Generously supported and fully funded by IMLS and AAM, the convening allowed state museum association leaders to meet and discuss our unique challenges and opportunities. The purpose of the initiative was to provide a forum for sharing experiences and to develop capacity building strategies.

Prior to attending the convocation, I completed a preliminary telephone interview and discovered several important things. You realize that you have been around a long time when the interviewer asks how long you've been involved with NMAM and then she literally gasps at the answer. (If you're curious, the answer is 20 years.) Of greater importance was the question about key organizational strengths. After careful consideration, I decided

that the strength of NMAM lies in its membership, a tightly knit network of passionate museum professionals. Given economic constraints, geographic distances, complications of governance, and the finite number of hours in any given day, it is simply amazing what New Mexico museums accomplish and how many of these dreams are realized through simple communication, effective collaboration, ingenuity, and imagination. I am truly honored to have worked with so many brilliant and passionate people over the past twenty years.

Effective collaboration has always been a hallmark of successful museum projects. A collaborative first for NMAM was the joint conference with the Texas Association of Museums. The conference took place April 2-5, 2014 in Lubbock, TX. If you didn't make it to the Annual Conference then perhaps we'll see you in Albuquerque, November 6-7, 2014. In lieu of our traditional fall conference, NMAM is hosting a Seminar in Museum Administration. This intensive two-day professional workshop will provide you with career guidance, offer tools to enhance your museum operations, and increase your effectiveness as an administrator.

Lisa M. Pugh, *President*

Achievements

F-16 Fighting Falcon Arrives at the National Museum of Nuclear Science & History

The National Museum of Nuclear Science & History received an F-16 Fighting Falcon, its second aircraft acquisition in over 21 years, on Monday, March 10, 2014.

The F-16 Fighting Falcon is a compact, multi-role fighter aircraft that achieved combat-ready status in 1980. This particular aircraft has resided on Kirtland Air Force Base, within Sandia National Laboratories, since 1997 and was relocated to the Museum's outdoor exhibit area with the help of Kirtland AFB civil engineering and security forces as well as Museum staff and volunteers. Extensive planning and preparations were made for the relocation of this 14,000 lb., 49 ft. 5 in. airplane.

Upon arrival to the Museum, the full-bodied F-16 will be the focus of a special initiative within "Operation Preservation" – a two-year campaign to restore the iconic aircraft in Heritage Park – where the exterior display surfaces will be reconditioned and restored to display the New Mexico Air National Guard 150th Fighter Wing, "The TACOS," tail insignia and trim.

"Through this particular initiative, we wish to honor the history and legacy of the legendary 'TACOS' flying fighting squadron," said Jim Walther, Museum Director. "The Museum and its volunteers will work diligently to refurbish the aircraft to comply with the 150th Fighter Wing paint and tail flash so that it will look like an original 'TACOS' airplane."



New F-16 Fighting Falcon en route to the National Museum of Nuclear Science & History. Photo courtesy of the National Museum of Nuclear Science & History.

This division of the New Mexico Air National Guard has flown combat operations in Korea, Vietnam, Bosnia and Iraq and was mobilized and flew combat air patrol sorties throughout the United States following the attacks on September 11, 2001. The 150th Fighter Wing "TACOS" operated the F-16 from 1992 to 2003.

Restoration of the F-16 will begin almost immediately – under the supervision of Jerry Hanks, Project Manager, with help from SNL, Kirtland AFB and Museum volunteers - and will be funded by donations received from supporters and entities with personal ties to the Museum and the 150th Fighter Wing. Precision Fabrication, Inc., J.B. Henderson Construction, Valley Fence Company and Napa Paint Supply have sponsored donations of specific equipment and materials necessary for the restoration.

Completion of this outdoor exhibit for visitor viewing will possibly take place this coming summer. Contributions to the F-16 "TACOS" restoration can be made online at nuclearmuseum.org under "Support the Museum." Please designate the donation with the notation of "F-16 TACOS Project."

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

Save the Date!!

NMAM 2014 Seminar in Museum Administration
Albuquerque, NM
November 6-7, 2014

In lieu of our traditional fall conference, NMAM is hosting a Seminar in Museum Administration. This intensive two-day professional workshop will provide you with career guidance, offer tools to enhance your museum operations, and increase your effectiveness as an administrator.

For more information please stay tuned to both your Links newsletter and the NMAM website (<http://www.nmmuseums.org>). We will be posting information as we can.

Achievements (cont.)



Part of the team inside Fort Stanton Cave using instruments to analyze minerals. Photo courtesy of Wayne Walker

Fort Stanton Cave Study Project assists in NMSU Bio-signature research

For the last year the Fort Stanton Cave Study Project (FSCSP) has been at the helm of assisting a most unusual Cave research project. “This is cutting edge,” explained Public Outreach Liaison for FSCSP, Lynda Sánchez. “It involves testing the prototype equipment for extreme environments. NMSU is in the development stages of the research and we are pleased to be part of this exciting and new project.”

More specifically, according to Project Director, Steve Peerman: “Testing of the equipment in extreme environments meant taking the team deep into Fort Stanton Cave. Three locations were used for the testing. There is a substantial amount of equipment involved in this project at this point. The instrument head is housed in one box...the electronics in another and the computer, which controls the whole process is separate still. All of these pieces are connected by several cables.”

“Dr. Nancy Chanover, lead scientist is actually a Planetary Astronomy Professor and is hoping to see this project meet its ultimate goal - a space probe instrument for determining biological or non-biological origin of minerals,” Peerman noted. “There are several NMSU students and professors who were engaged in the development of this equipment, and Dr. Penny Boston, from NM Tech is also involved in the study.”

This particular trip was proposed by the NMSU team and jointly managed and coordinated by the FSCSP and BLM.

The Spring Expedition for the Project begins April 25. Check the website for additional information about the FSCSP at fscsp.org.

Lynda Sanchez, Public Outreach Liaison
Fort Stanton Cave Study Project

Achievements (cont.)

Friends of Historic Lincoln formed to support the Lincoln Historic Site

A new friends group, the “Friends of Historic Lincoln,” has been formed to support the Lincoln Historic Site. The group has already received a charter from the New Mexico Public Regulation Commission and is in the process of obtaining its 501 (c) 3 designation.

During the process of forming this new group, Rory McMinn has been serving as the chair of the board. He has gotten into that role so much he had his car painted with “Friends of Lincoln.” Gary Stilwell has agreed to serve as Vice President of the Board and Ginger Moore has been serving as Secretary/Treasurer. Herb Marsh has been working filing papers with the State Corporation Commission and the IRS.

The new board is looking to work with businesses on possible ways to raise capital to support the Historic Site once the 501 (c) 3 designation is obtained.

La Placita



Rory McMinn's Friends of Lincoln Car. Photo courtesy of La Placita

Lincoln Historic Site is Riding High

True West Magazine has named Lincoln, New Mexico, as one of 2014's “Top Ten True Western Towns of the Year.” The magazine recounts the notorious Lincoln County War and notes, “Lincoln today is a beautifully-preserved monument to that chaotic period of New Mexico's history.” The Lincoln Historic Site just keeps getting better and better. If you haven't been to Lincoln lately, it's time for a road trip. *True West* observes that across from the courthouse, where Billy the Kid killed Deputy U.S. Marshal Robert Olinger and Deputy J. W. Bell, is a sign on the historic Wortley Hotel that proclaims: “No guests gunned down in over 100 years.” So saddle up and visit Lincoln.

El Palacio

WELCOME

Lincoln Historic Site

After waiting for over four months, we were able to hire two new Rangers in November.

Sandy James comes to us from the Valles Caldera National Preserve near Taos where she was an Interpretative Ranger. She has adjusted to work here and is rumored to have been a hit at the Ladies of Lincoln Luncheons. She lives in Capitan.

Charles Ruberson comes to us from the Petroglyph National Monument in Albuquerque. He is living in the Brent House but will move into the Fresquez House once it is completed. You can tell him by his infectious smile and outgoing personality.

We have lost Bill Rogge to retirement and Gwendolyn Rogers is retiring in about a month. Both of them should have replacements soon.

La Placita

What's Happening

Focus on Photography

Focus on Photography is a year-long series of exhibitions which opened March 7, 2014 at the New Mexico Museum of Art. Three simultaneous exhibitions kick off the series: the solo show *Beneath our Feet: Photographs by Joan Myers*; the group show of landscape photographs titled *Grounded*; and the Photo Lab, an evolving interactive space exploring photographic processes and ideas.

Beneath our Feet: Photographs by Joan Myers is a survey of work by the Tesuque-based photographer who, for nearly forty years, has used her camera to explore the relationship between people and the land from New Mexico to Antarctica. This exhibition of more than 35 photographs reaches back to her early work in California and New Mexico during the late 1970s when she created hand-colored platinum prints in defiance of the prevailing norm of silver printing. It includes prime examples from her series *Along the Santa Fe Trail*, when she followed that historic route from Missouri to Santa Fe in the mid-1980s.

“Joan Myers is a decades-long New Mexico resident with an international reputation as an artist. This is a rare occasion for us in Santa Fe to see how her thinking about how we interact with the landscape developed over the years,” says Katherine Ware, Curator of Photography at the museum.

Myers' more recent digital work in color, made from 2001 to 2013, commands center stage in the show, with numerous prints from her large-scale series *Wondrous Cold* and *Fire and Ice*. A notable image entitled *HVERAROND, ICELAND (ITALIAN NUNS)*, 2007, depicts Italian nuns at a geothermal field in Iceland.

Grounded, the adjacent group show of more than two dozen images, most from the museum's collection, continues the examination of landscape by literally exploring the ground beneath our feet. “In these thought-provoking and rather minimalist photographs, we see artists portraying the land at its most elemental way,” says Ware. “Instead of being about a landscape view or vista, the pictures focus on the place where the artist is standing.” Works include Lee Friedlander's shadow self-portrait taken at *CANYON DE CHELLY*, 1983; Eliot Porter's muddy landscape near Farmington titled *BLACK PLACE, NEW MEXICO*, 1945; Mary Peck's stark view of *SALT BEDS, NEAR LOVING, NEW MEXICO*, 1983; and a grid of 16 recent photographs by Santa Fe-based artist Richard Baron. Baron will give a gallery talk about his work on July 11 at 5:30 p.m.

The third component of this series of exhibitions is *Photo Lab*, a changing educational space that will continue throughout the year of photography shows. Using work from the museum's collection, some of which are recent acquisitions, the *Photo Lab* offers an opportunity for viewers to explore photographic processes. The inaugural installation concentrates on color processes such as Polaroid, dye-transfer, and chromogenic prints, as well as platinum and palladium prints. Historic camera equipment, on loan from the Photo Archives at the New Mexico History Museum/Palace of the Governors, acquaint visitors with the changing technology of the medium, ranging from a home-made pinhole camera to a Polaroid camera and various other accessories. Visitors are encouraged to linger in the Lab to enjoy books and articles and to share their ideas about photography on a comment board. A touch-screen monitor will offer instruction on how photographs are developed in a darkroom and other topics.



Salton Sea Small Building (1987)
Platinum-palladium print, hand-colored. By Joan Myers. Photo courtesy of Joan Myers

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What's Happening (cont.)

(Photography continued)

Focus on Photography is a year-long series running March 7, 2014 until March 15, 2015 in the upstairs galleries of the New Mexico Museum of Art. These three initial exhibitions will be on display March 7 to August 17. They will then be replaced by a second group of three shows running this fall, and then a final third group of three shows next winter. This initiative provides a chance to showcase photography in New Mexico and place it in a broader context. The state art museum collection includes more than 8000 photographs ranging in date from about 1836 to 2013.

Steve Cantrell, *PR Manager*

Friends of Coronado State Monument Lecture at Coronado Historic Site

What: *Once We Moved Like the Wind*, the story of the Apache Nation and other nomadic tribes of the Southwest

Who: Alex Candellario Sedillos, retired Historic Site Ranger.

Synopsis: The Southwest is home to many diverse Pueblo cultures, but it is also home to other Native communities who live life on the move. Because they continually change locations, the Apache people have very different experiences from those who settle in one area. Alex is a wonderful storyteller and will share his personal insights into the Apache life-ways.

Alex was born into the Warm Springs and Mescalero Apache tribes in New Mexico, but also spent time in California. He grew up hearing and living the legends and lore of his ancestry, but also grew up in a modern American context. Alex spent the last 10 years as a Coronado Historic Site Ranger, and was a very popular guide to the ruins and history of the Kuaua Pueblo. Before joining the Coronado Site, Alex was employed by the Aerospace industry where he used his photography, videography and documentary skills. Today, the award-winning photographer is expanding this expertise through his new business: Red Eye Images.

When: Sunday, April 27 at 2 p.m. Note that this is the 4th Sunday of the month because Easter falls on the 3rd Sunday this year.

Where: DeLavy House (Sandoval County Historical Society Museum), located on Edmund Rd. and Hwy 550, Bernalillo. Turn between I-Hop and Warrior Fuel Station and follow the gravel road.

Cost: \$5, adults; 16 and under, Free; members of the Friends of Coronado, free.

Reservations: None, but seating is limited, so come early to enjoy this special program.

Steve Cantrell, *PR Manager*

New Mexico Department of Cultural Affairs

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What's Happening (cont.)



The Albuquerque Museum Presents: *Everybody's Neighbor: Vivian Vance*

Vivian Vance, c.
1930 Brooks Studio,
PA1978.153.

So many of us grew up watching *I Love Lucy* throughout the years, and we probably do our best to catch re-runs on TV whenever we get the chance. There is something about the nostalgia of it all that proves irresistible. But I bet that most of us never knew that one of this famous TV show's beloved stars was actually an Albuquerque talent.

Everybody's Neighbor: Vivian Vance features the history and popular culture of vaudeville star and actress Vivian Vance, who appeared regularly at Albuquerque Little Theater (ALT) and the KiMo. Vance, who spent part of her young adult life in Albuquerque, eventually won her most endearing role as Ethel Mertz on the TV situation comedy, *I Love Lucy*. The exhibition will be on view at the Albuquerque Museum from March 29, 2014 – January 31, 2015.

Vivian Roberta Jones, known as "Viv" to her friends and family, was born in 1909 in Cherryvale, Kansas. As a teenager she decided to pursue acting career, against the wishes of her religious mother, Mae. Vivian's large family eventually moved to Albuquerque and Vivian and her husband Joe Danneck joined the Joneses. She found a job modeling clothes, but in 1930 she defiantly announced that she had landed a role in the racy vaudeville show, *Cushman's Revue*, playing at the KiMo Theater. She traveled with the show, then returned to Albuquerque.

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What's Happening (cont.)

(*Vivian Vance continued*)

Under the guidance of ALT director Kathryn Kennedy O'Connor, Vivian appeared in the theater's first two seasons. Convinced that she had potential, O'Connor and the theatre held a benefit in 1932 by selling tickets to *The Trial of Mary Dugan*. Critics raved, writing, "Whether Vivian Vance can make good in New York will be decided next month, but the Albuquerque actress...showed that she can make good before a hometown audience." With the proceeds, O'Connor sent Vivian to New York to study under actress Eva Le Gallienne.

Soon Vivian started landing chorus roles, eventually graduating to supporting roles in *Hooray for What!* and *Let's Face it!* with Danny Kaye and Eve Arden. In between productions Vivian returned to Albuquerque. Vivian always felt that she owed a debt of gratitude to the people of Albuquerque for supporting her early career, and returned often to appear at the ALT free of charge. By the early 1940s, Vivian was living in New York but had also purchased a small adobe ranch house in Cubero, west of Albuquerque near Grants.

Vivian then moved to California to work on film and theatre projects. While visiting the La Jolla Playhouse in 1951, Desilu Studios producer Desi Arnaz watched Vivian's amazing performance as Olive Lashbrook in *Voice of the Turtle*. Convinced that she was perfect for the role of Ethel Mertz in *I Love Lucy*, Desi Arnaz brought Vivian into the studio for a surprise introduction to his wife and star of the show, Lucille Ball. Because of Vivian's good looks, impeccable comedic timing and a street-smart sense of how to play to an audience, she shined throughout the run of *I Love Lucy*. The 1953 episodes brought her an Emmy® Award for Best Supporting Actress in a Series, with additional nominations in 1954, 1956, and 1957. *I Love Lucy* secured Vivian Vance's place in television history. After a wondrous career in theater, film and television, the accomplished actress passed away in 1979. Many of her family members still live in New Mexico, and her sister Lou Ann holds local comedy workshops. Their stories, awards, photographs, and memorabilia contribute greatly to the exhibition, celebrating a small-town girl who hit the big-time.

Public Programs

The Museum is excited to be offering the following programs based around the *Everybody's Neighbor: Vivian Vance* exhibition:

Performance: Vance Players, Wednesday, May 7, 2014 11 a.m.

Vivian Vance's career included theatre performances at the Albuquerque Little Theatre, summer theatre festivals and Broadway. The Vance Players will perform a 30-minute montage of scenes from plays that featured Vance. Free program.

3rd Thursday: ABQ Ladies of Comedy, Thursday, May 15, 2014 5 – 8:30 p.m.

In honor of the Museum's Vivian Vance exhibition, come celebrate Albuquerque's current funny ladies. There will be performances by music comedy trio JeeZ LaWeeZ and local stand-up comedienesses. This program is sponsored by Las Ventanas Homes, Affordable Solar and the Rodey Law Firm.

Performance: Vance Players, Wednesday, June 4, 2014 11 a.m.

Vivian Vance's career included theatre performances at the Albuquerque Little Theatre, summer theatre festivals and Broadway. The Vance Players will perform a 30-minute montage of scenes from plays that featured Vance. Free program.



Debbie Brient. Photo courtesy of Debbie Brient

WELCOME

Georgia O'Keeffe Museum's New Director of Museum Advancement

The Georgia O'Keeffe Museum announces Debbie Brient as its new Director of Museum Advancement. Brient joins the Georgia O'Keeffe Museum from Trinity University in San Antonio, Texas where she held the position of Assistant Vice President for University Advancement and oversaw corporate and foundation relations. Brient was formerly the Director of Philanthropy for the Texas program of The Nature Conservancy where she oversaw fundraising teams in Dallas, Houston, Austin and San Antonio.

"Debbie is bright, intelligent and outgoing and I am thrilled to welcome her to our team," said Robert A. Kret, Georgia O'Keeffe Museum Director. "She brings a significant amount of experience from for-profit and not-for-profit communities and I am confident that she will make a significant contribution to the Museum's success."

"Georgia O'Keeffe is my favorite American artist and Santa Fe is my favorite American city," said Brient. "To have the opportunity to help protect the artistic legacy of Ms. O'Keeffe, her life, and American Modernism for future generations is a dream come true."

Brient was born and raised in Kansas and received a Bachelors of Science degree in secondary education from the University of Kansas. Before entering the non-profit world, Debbie held management positions at broadcast television affiliates in San Antonio, Albuquerque and Los Angeles. She has studied, lived and worked in Costa Rica, Puerto Rico, and Spain and is bilingual in English and Spanish.

What's Happening (cont.)

Between Two Worlds: Folk Artists Reflect on the Immigrant Experience

Visitors to the Museum of International Folk Art (MOIFA) have a unique opportunity to help develop an exhibit on the timely topic of immigration. *Between Two Worlds: Folk Artists Reflect on the Immigrant Experience*, a new participatory exhibit lab exploring issues of immigration, home, and belonging, is now under way in the Museum's Mark Naylor and Dale Gunn Gallery of Conscience.

In this exhibit lab, visitors and community members participate “behind the scenes” to explore handmade embroidery, carving, paintings, drawings, and beadwork about immigrant journeys, and share their own memories, stories, and thoughts based on what they see. Each of these objects—made by traditional artists from the Americas, Africa and Asia—explores the ways that traditional arts can express and engage people's feelings about leaving one's home, settling in a new place, and creating a sense of belonging, among other issues that arise when people move from one place to another.

“Immigration brings up strong feelings, both personal and political,” said Dr. Suzanne Seriff, Director of the Gallery of Conscience. “Ask anyone what they think of when they hear the words ‘The American Dream,’ for example, and they can probably tell you a story that relates to their family, either positively or negatively. This holds true whether they immigrated themselves, or were already here when newcomers arrived. As one of the designated Sites of Conscience that exist around the world, the Gallery is a great place to draw on history, art, and storytelling to stimulate a more public conversation about the timely topic of immigration.”

Like all Gallery of Conscience exhibits, *Between Two Worlds: Folk Artists Reflect on the Immigrant Experience* is conceived as a participatory space in the museum where the public is invited to visit, give feedback, leave their thoughts and their stories, and help to shape the content and form of the exhibition and its related programming. “That's why we like to call it an ‘exhibit lab,’” states Seriff. “It is a space for experimentation, participation, and dialogue within the museum—creating a continuously evolving exhibit experience that responds directly to visitor input and ideas.”

Interactive elements and facilitated dialogues with the public about immigration, the meaning of home, and the exhibition itself are tools that the Gallery of Conscience team will use to make each iteration of the show a constantly evolving reflection of the community's interests, personal narratives, and current issues regarding the immigrant experience, locally and abroad.

Between Two Worlds: Folk Artists Reflect on the Immigrant Experience is a prototype for a more “official” iteration of the exhibition, which will open with a convening of local and international folk artists at MOIFA, in conjunction with the 11th annual International Folk Art Market, in July 2014.



Mozambique artist Camurdino Mustafá Jethá holding his sculpture *Refugiados (Refugees)*, 2013, now in the collection of the Museum of International Folk Art (A.2013.61.2). Photo courtesy of Laura Marcus Green

About the Gallery of Conscience

Launched in 2010, the Mark Naylor and Dale Gunn Gallery of Conscience at the Museum of International Folk Art (MOIFA) in Santa Fe, New Mexico, engages and connects communities through the power of folk arts in order to catalyze positive social change. The Gallery works collaboratively with local and international traditional artists and community partners to create a forum for open dialogue about contemporary social justice and human rights issues.

The Gallery of Conscience is rooted in a model of public participation, dialogue, engagement, and community partnerships. Through dialogue-based programs, exhibits, and educational activities, as well as innovative partnerships with arts organizations, artists, and scholars, the Gallery addresses social issues of conscience important to us all as global citizens.

This exhibit is made possible in part by an award from the National Endowment for the Arts/Art Works. Additional funding for the Gallery of Conscience comes from Mark Naylor and Dale Gunn, the International Folk Art Alliance, the International Folk Art Foundation, the Museum of New Mexico Foundation's Director's Leadership Fund and Exhibitions Development Fund, the National Endowment for the Humanities, and the Institute of Museum and Library Sciences. Our dialogue series is part of the National Dialogues on Immigration Project of the International Coalition of Sites of Conscience.

Steve Cantrell, PR Manager
New Mexico Department of Cultural Affairs

What's Happening (cont.)

Wooden Menagerie

One of the most far-reaching exhibits of New Mexico animal wood carvings, *Wooden Menagerie: Made in New Mexico*, opened at the Museum of International Folk Art on April 6, 2014 with 107 artworks made by such masters as Felipe Archuleta, Patrociño Barela, and José Dolores López. The exhibition runs through February 15, 2015.

The artworks range from narrative-to-abstracted in style, and include birds, reptiles, fish, cattle, an alligator that is almost smiling, and a whimsical blue deer. These mixed-media carvings were created from elm and cottonwood along with glass marbles, leftover yellow paint from painting highway lines (utilized by Archuleta for a cheetah), broom bristles, dog hair (it is said that Archuleta would befriend stray dogs if he needed hair for, perhaps, a bear carving), rope, metal, leather, nails, sawdust, and wood shavings. Animal woodcarving is an Hispano tradition going back to the 1700s in New Mexico.

The exhibit is divided into several sections. The early-to-mid 1900s "Heritage" focuses on the works of Celso Gallegos, José Dolores López, and famed modernist Patrociño Barela. According to MOIFA guest curator Andrew John Cecil, who has been working on this show for almost a year, "Barela was the first Hispano woodcarver lionized by the contemporary art world." Barela not only portrayed animals with human qualities, but sometimes the humans exhibited animal-like qualities, as in his carving of a man pulling an ox cart, thus becoming a beast of burden himself. A Luis Tapia artwork entitled *El Gallo* similarly explores how our human identity is connected to animals in its portrayal of a male singer with a rooster's tail.

The section "A Miracle from God: Felipe Archuleta," is the central segment of the exhibition, with 48 pieces from Archuleta and his workshop, including pieces worked on by his son, Leroy Archuleta and his grandson Ron Archuleta Rodríguez, who began working at the workshop when he was eight years old. Beginning with sheep, burros, oxen, and pigs observed from daily life, Archuleta's animal carvings drew on his rural New Mexican heritage to communicate a sense of how humanity connects with animals. As global media arose in the 20th century, Archuleta gained a larger worldview through television, magazines and children's books. He began portraying more exotic animals such as giraffes, elephants, and tigers. His workshop in Tesuque, called *La Escuela*, was a hotbed for other woodcarvers in the 1970s, '80s, and '90s, including Alonzo Jiménez and David Alvarez. During the late 1980's, "Santa Fe Style" became a cultural phenomenon and the animal carvers were "right in the thick of it" says Cecil. By 1991, Archuleta's work had been shown in Paris, New York, LA, and Tokyo. This was the peak period for recognition of this work on the international art stage.

The show places these sculptures in a larger international context. Archuleta's work has appeared at numerous museums



Leroy Ortega, *Owl with Kangaroo Rat*, 1989, Wood, paint, Gift of Ann Pollock, Museum of International Folk Art, IFAF Collection, FA.2013.17.1. Courtesy Museum of International Folk Art. Photo by Blair Clark

including the Smithsonian Institution, Museum of American Folk Art in New York, and Milwaukee Museum of Art, while Barela's woodcarvings were featured at the Museum of Modern Art in New York in the 1930s and Jim Davila's carved Technicolor rattlesnake appeared on the cover of *Rolling Stone* in the 1980s held by actor Jack Nicholson.

Contemporary woodworkers who will be spotlighted in the show include Gloria López Córdova, Ron Archuleta Rodríguez, Arthur López and Luis Tapia. Cecil says of these works, "There is a sense of personification and the animism is really powerful in these works. The contemporary art world is always looking for pure expression. These artworks not only use animal imagery but are transforming it into new, innovative forms."

Wooden Menagerie will be on view April 6, 2014 until February 15, 2015. Public programs include a mask-making workshop, an artists' panel with contemporary carvers, and a panel of national figures discussing the importance of New Mexican animal woodcarvings. Artworks featured in the show were obtained from the MOIFA collection, Spanish Colonial Art Museum collection, Albuquerque Museum, Roswell Museum and Art Center, and private collectors including Santa Fe Style author Christine Mather.

Steve Cantrell, PR Manager

New Mexico Department of Cultural Affairs

What's Happening (cont.)

National Museum of Nuclear Science & History

The National Museum of Nuclear Science & History will be hosting the 18th Annual **Asian Pacific Islander American Heritage Festival**, celebrating the cultural traditions, ancestry, native languages, and unique experiences represented among ethnic groups from Asia and the Pacific. Lion dancers, Taiko drumming, calligraphy and origami demonstrations and many more exciting activities will fill the day on Saturday, May 10, from 10 am to 3 pm. Museum visitors will be treated to a cultural experience through performances, presentations, exhibits and activities, including food samples. Participation in the day's activities are free with Museum admission; \$8 for adults and \$7 for youth and seniors.

The National Museum of Nuclear Science & History will partner with Duke City Repertory Theatre on Friday, May 23, for a special performance and discussion of "**These Shining Lives**." Doors will open at 6 pm at the Museum, providing patrons with an opportunity to mingle with the cast and members of DCRT before the performance begins at 7 pm. "These Shining Lives" is an inspiring tale of determination, strength and justice that follows a young woman in the 1920s as she works for a large company, painting the hour markings on watch dials using a radium compound that glows in the dark. As our heroine becomes ill due to radium poisoning, the company turns a blind eye, and she and her co-workers decide to take a stand and fight back. Tickets may be purchased in advance at dukecityrep.com; \$25 for adults and \$17 for youth and seniors.

"**Sacrifice & Service: The American Military Family**" is a special exhibit that will open Memorial Day, May 26, and run through August 31 at the National Museum of Nuclear Science & History. This inspiring exhibition celebrates America's rich military history through the voices of America's military families. Through written word and interactive elements, visitors will experience the joy, the sorrow and the sacrifice of America's steadfast and unsung heroes, the military family. There is no additional admission cost to view the exhibit beyond regular Museum admission; \$8 for adults and \$7 for youth and seniors.

The National Museum of Nuclear Science & History will host "**Science is Everywhere**" Summer Camp from May 27 through August 8, 2014. Science will come to life in these week-long learning adventures for children, ages 6-13. Camp topics include exciting themes such as Roboquest I, II and III; Grossology; Everything that Flies; Rockets, Rockets, Rockets; Myths Busted and many more! Register online at nuclear-museum.org or call 505-245-2137, extension 103, for more information.

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

Museum of Indian Arts and Culture

The Museum of Indian Arts and Culture (MIAC) will honor world-renowned artist and teacher Allan Houser's 100th birthday with an outdoor sculpture exhibition scheduled for August 3, 2014 through June 1, 2015.

Footprints: The Inspiration and Influence of Allan Houser will feature works by sculptors who were inspired or influenced by Allan Houser either as a student, mentee, protégé, or artist.

The exhibition of up to 15 works will be on Milner Plaza just outside MIAC and shared with the Museum of International Folk Art.

Museum Director Della Warrior said; "As a teacher and mentor Allan Houser inspired many of the great native artists of today. *Footprints* celebrates the artistry, guidance, and leadership of Mr. Houser as well as the growth of Native American sculpture over the last 100 years."

Steve Cantrell, *PR Manager*

New Mexico Department of Cultural Affairs

Sacrifice & Service

On Memorial Day, Monday, May 26, 2014, *Sacrifice & Service: The American Military Family*, a special exhibition by the Museum of the American Military Family, will open in the Smithsonian-affiliated National Museum of Nuclear Science and History in Albuquerque, New Mexico.

Through written word and interactive activities, film programs and book readings, story telling and classes, visitors will experience the joy, the sorrow, and the sacrifice of America's steadfast and unsung heroes, the mothers and fathers, sons and daughters, grandparents, brothers and sisters of the men and women who serve and have served in our nation's military.

The exhibition, which runs through Labor Day, shows the resilience of military families as they deal with frequent relocation, multiple deployments, sorrow and sadness as well as the pride and honor of military service.

With this exhibit, the Museum of the American Military Family is launching a membership campaign, details about which can be seen at www.museumoftheamericanmilitary-family.org.

Sacrifice & Service is sponsored by LockheedMartin/Sandia National Laboratories, Raytheon, Bernalillo County, Elks Lodge #2500, and Marriott Residence Inn.

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Director Frances Levine standing in front of the Santa Fe Trail portion of *Telling New Mexico: Stories from Then and Now*. Photo courtesy of *Museum Times*

HAPPY TRAILS

Fran Levine Rides Off into the ... Sunrise

On Jan. 22, the Missouri History Museum in St. Louis announced it had hired Dr. Frances Levine as President and Chief Executive Officer. March 15 was her last day at the New Mexico History Museum. She agreed to a final interview.

Q: You inherited a plan for the new museum that was outdated. How hard was it to regroup?

A: The pressures of how to scale the building to the budget and site were enormous. But Tom Wilson, John McCarthy and I put together a team of Regents, Compadres and Historic Preservation Officer Kak Slick and began to revisit the plans with architects Peter Saylor, Roy Woods, and their teams. Secretary Rubén Smith invited community members, headed by architect Steve Robinson, to help us rescale the project. Harold and Susan Skramstad helped us forge a unified vision. Then we hired Thomas S. Byrne to build it, and Patrick Gallagher's team to reimagine the exhibition design with the NMHM staff and docents.

Q: When feelings of what-am-I-doing threatened you, what kept you going?

A: The Palace itself. It had stood on this site for 400 years, through wars and changing political winds. It had survived many forms of assault and yet it was still the strongest symbol of our history. We needed this new building to allow the Palace to tell its own story as a witness to the previous four centuries.

Q: What advice do you have for whoever eventually takes your place here?

A: The same that was given to me: Play with those who will play with you. We have great partners at the other DCA museums and historic sites, New Mexico PBS, UNM, Highlands, and other universities. They are all important to raising a future generation of workers, supporters and visitors who will love what we do in museums.

Keep the Palace as your guiding star. Always remember what took place there over the centuries.

Museum Times

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