



HARWOOD MUSEUM OF ART
Highlights +
Accomplishments
JULY 2023-JUNE 2024

THE
HARWOOD
Museum of Art

NM THE UNIVERSITY OF
NEW MEXICO



MISSION

Harwood Museum of Art celebrates Taos's artistic legacy, cultivates connections through art, and inspires a creative future.

VISION

Harwood Museum of Art inspires a thriving creative community connected through excellence in the arts.

VALUES

Community · Excellence · Inclusivity · Stewardship

Land Acknowledgement

Harwood Museum of Art respectfully recognizes the unique and enduring relationship that exists between Indigenous Peoples and their traditional territories. We acknowledge that we are on the historic homeland of the Tiwa Red Willow People within the original unceded lands of Taos Pueblo. This acknowledgement serves as a reminder of our ongoing efforts to respectfully recognize, honor, reconcile, and partner with the Red Willow People whose land and water we benefit from in this great valley today.

Commitment to Diversity, Equity, Inclusion, and Accessibility

Enhanced by the diverse voices of New Mexico, we envision a future where Harwood collections, exhibitions, public programs, and constituents reflect the unique multicultural character of the region. Our commitment entails fostering a diverse team, addressing systemic inequities, and collaborating to be a more community-centric institution. Transparency, accountability, and a commitment to continuous learning guide our journey toward becoming a more inclusive and welcoming Harwood Museum of Art.

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Overview

Harwood Museum of Art of the University of New Mexico is an internationally recognized cultural destination located within Taos's historic downtown. As the second oldest museum in New Mexico, Harwood Museum of Art celebrates Taos's artistic legacy, cultivates connections through art, and inspires a creative future. Harwood features nine galleries, including the world-famous Agnes Martin Gallery, and regularly exhibits works from its 6,500-object collection featuring Native American, Hispano, Taos Society of Artists, Taos Moderns, as well as contemporary artists of the region. Harwood also curates exhibitions of regionally and nationally significant artists in the historically registered John Gaw Meem and contemporary galleries. These exhibitions are amplified through a dynamic schedule of public programs, events, and youth education to foster an inclusive space to experience the power of art.

LEFT: 2nd Annual Ledoux Street Block Party, June 22, 2024. Photo by Andrew Yates.

Letter from Leadership

As we present the Harwood Museum of Art's Annual Report for Fiscal Year 2024, we are filled with gratitude for the dedication of the staff, volunteers, and Governing Board, as well as for the incredible support from our community, partners, and patrons. Our fiscal year began in July 2023, immediately following the launch of our Centennial—a time to celebrate and reflect on the complex history of the Harwood.

In the spring of 2024, we intentionally stepped into our next century with a firm commitment to creating a more inclusive future. This commitment took shape through a six-year Strategic Plan focusing on a thriving community, thriving team, and thriving future. While continuing to honor this place and the rich history of the region, Harwood embraced new creative horizons by featuring the groundbreaking work of Raven Chacon, a Diné (Navajo) artist recognized with both a Pulitzer Prize and MacArthur Fellowship. This exhibition demonstrated the power of interdisciplinary art to amplify Indigenous voices and inspire meaningful dialogue. Through in-gallery performances by avant-garde sound artists and engaging youth in creative expression, we expanded the impact of Chacon's work, fostering inspiration across generations.

We concluded the fiscal year in June 2024 with our second annual Block Party, a vibrant celebration of community connection. Featuring live music, art activities, local artisans, and full access to our exhibitions, this event embodied the museum's spirit, welcoming 1,600 community members.

From dynamic exhibitions to transformative educational programs, every initiative this year reflected our unwavering commitment to inclusivity, excellence, and community engagement. As you explore the highlights of Fiscal Year 2024, please know that none of this would have been possible without your support. Together, we continue to make Harwood Museum of Art a place where art, culture, and community thrive.

With gratitude,



JUNIPER LEHERISSEY
Executive Director



SCOTT McADAMS
Governing Board Chair

Strategic Vision

As we move beyond our Centennial and look toward the future, Harwood Museum of Art is committed to fostering a vibrant, inclusive, and sustainable environment that empowers creativity and enriches lives. With the expertise of Eduardo Martinez from Meridian Strategies, LLC, and collaboration with our Governing Board, staff, and community, we completed a strategic plan that will guide us through 2030. Harwood Museum of Art 2024-2030 Strategic Plan centers on three core pillars: thriving community, thriving team, and thriving future.

THRIVING COMMUNITY

Harwood is committed to our diverse community as a welcoming space that makes art accessible through collaborative, relevant exhibitions, programs, and events.

THRIVING TEAM

Harwood is a creative, collaborative, inclusive, thriving work environment where staff and volunteer team members are valued and rewarded for their contributions to a larger vision.

THRIVING FUTURE

Harwood builds long-term organizational sustainability, delivers unparalleled impact supporting the creative economy, and strengthens its position as a premier arts destination and resource.

Our goal is to be a museum where art, culture, and community come together to inspire curiosity, foster dialogue, and transform lives—today and for future generations. Through our collective efforts, we will shape a future where the transformative power of art continues to thrive and impact the world around us.

The full strategic plan is available at [harwoodmuseum.org](https://www.harwoodmuseum.org).

By the Numbers



RIGHT: 2nd Annual Ledoux Street Block Party, June 22, 2024. Photo by Andrew Yates.





“I left richer
for my visit to
the museum.
Thank you.”

— JOE FRUSTACI



Harwood Museum of Art Centennial, June 3, 2023–January 28, 2024. Photos by Andrew Yates.

Harwood Museum of Art Centennial • 1923–2023

REFLECTING ON OUR LEGACY. ENVISIONING THE FUTURE.

JUNE 3, 2023–JANUARY 28, 2024

Harwood Museum of Art of the University of New Mexico celebrated its 100-year anniversary from June 2023 through January 2024, welcoming over 16,600 visitors on a journey through the museum's rich history. To mark the occasion, Harwood engaged in multi-faceted programming, cementing the museum's role as a steward of Western art history. The Harwood Centennial included a major exhibition, publication, fine art portfolio, events, and educational programming designed to warmly welcome both our community and visitors from afar.

The *Harwood Museum of Art Centennial* filled all nine galleries of the Harwood, featuring over 200 works of art that highlight the museum's hundred-year journey. This included vignettes on land history, key figures like Burt and Lucy Harwood, and critical periods such as the Works Progress Administration (WPA) era, the University of New Mexico (UNM) Summer Field School of Art, and its role as the town's public library. Notable loans from J. Paul Getty Museum, New Mexico Museum of Art, Stark Museum of Art, Wadsworth Atheneum, and other major institutions further enhanced the exhibition. Special attention was paid to Taos Pueblo Archives and Spanish Colonial

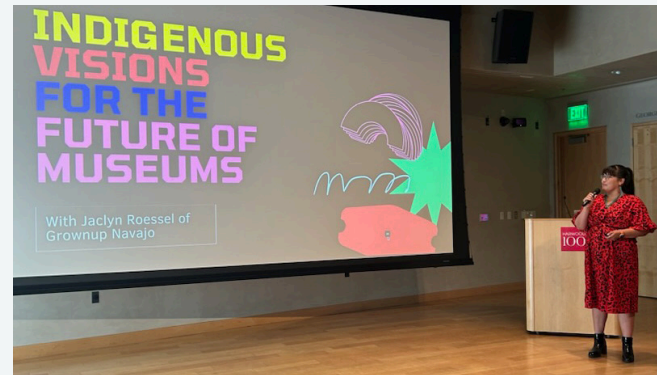
influences, providing a diverse and rich representation of Taos's art legacy.

In parallel, the illustrated publication *Harwood Centennial: 100 Works for 100 Years* highlights key works from the museum's permanent art collection and provides an in-depth understanding of Harwood's role as a cultural anchor of the enduring Taos art community. Written by Curator of Exhibitions + Collections Nicole Dial-Kay and Associate Curator Emily Santhanam, the publication features essays that emphasize the voices of artists, curators, directors, and others who played a key role in the formation of the Harwood.

Harwood Centennial included twenty-three events, ranging from a discussion with Dr. Sylvia Rodriguez on "Art, Tourism, and Race Relations in Taos" to a plein air painting workshop featuring the famous tree at D.H. Lawrence Ranch, led by Taos artist Jivan Lee, and collaborative programming with the UNM-Taos Library. Key highlights included the community-centric Block Party with 1,200 attendees and the three *Open Wall* exhibitions, which presented 284 artist participants

fostering engagement and celebration of today’s thriving arts and culture in Taos. Open late and free on each First Friday of the month, the museum was activated with music and activities provided by our education team and community partners. Harwood also engaged K-12 classes and community youth in the exhibition in myriad ways, including making cardboard models of their future museum.

Our centennial prompted us to reflect on the complexities of our history. While the biases embedded in Taos’s art narrative cannot be quickly undone, our institution—a collective of dedicated staff, board members, and volunteers—remains steadfast in our commitment to driving this change as we embark on the museum’s next 100 years. A key program that brought this into focus was *Harwood 100 More: Envisioning the Future* held over a weekend in October and sponsored by the LOR Foundation. This weekend sparked meaningful discussions on the future of the arts in Taos. It began with Lightning Talks, during which fourteen local leaders shared their creative visions. A Community Day followed, featuring hands-on activities, then a Visioning Workshop led by Diné (Navajo) coach Jaclyn Roessel, and a Town Hall that brought together local museum leaders to discuss decolonization and increasing equity in our institutions. With over 300 attendees and a focus on collaboration, the weekend laid the groundwork for a more inclusive and creative future for Taos’s art community.



ABOVE: Jaclyn Roessel, “Indigenous Visions for the Future of Museums,” *Harwood 100 More: Envisioning the Future*, Community Day, October 22, 2023. Photo by Harwood Museum of Art.

3	16,664	7,846
Years in preparation for Centennial	Centennial Visitors	Exhibition Visitors
4,964	3,854	284
Public Program Participants	Education Program Participants	Artworks from regional artists in all three <i>Open Wall</i> exhibitions



“The Harwood Museum’s ‘Lightning Talks’ presented visual stories by creative arts leaders exploring, defining, celebrating, and expanding Taos’ Art Story on Oct. 20. Multiple voices conjoined in envisioning a future of opening doors to a comprehensive and diverse art exchange.” – KIKA VARGAS, TEMPO NOV 2-8, 2023

SPONSORS

**WCE HENRY
LUCE
FOUNDATION**

**BETTY THOM FOSTER
SPECIAL EXHIBITIONS ENDOWMENT**

**MARYANN
EVANS**

PRESENTING

Beatrice Mandelman and
Louis Ribak Legacy Endowment
Joyce and Sherman Scott

MAJOR

203
FINE ART
Early Modern to Contemporary




LOR FOUNDATION

 OFFICE OF
ACADEMIC AFFAIRS

SUPPORTING

Georgia
O'Keeffe
Museum

n m | a
new mexico arts
public support for the arts

NATIONAL
ENDOWMENT
for the
ARTS
arts.gov

Casa Benavides Inn
Cindy Atkins
Traci Chavez-McAdams and Scott McAdams
Richard B. Siegel Foundation

CONTRIBUTING


CLEAN
TAOS

 INVISIBLE CITY DESIGNS



Harwood Museum Alliance, Inc.
Randall Lumber & Hardware

FRIENDS

Barbara Brenner
Ms. Bornstein
Centinel Bank of Taos

Goldleaf Framers of Santa Fe
Karen and Scott Seitter
Taos Fall Arts

Exhibitions + Collections

EXHIBITIONS

Harwood Museum of Art's exhibitions aim to inspire a thriving, creative community connected through excellence in the arts, while advancing the museum's strategic goals to:

- Celebrate the legacy of Taos's art history
- Support emerging artists of New Mexico
- Represent diverse voices of Northern New Mexico
- Inspire a creative community by exhibiting celebrated national and international artists making work with relevant regional themes

From summer 2023 to summer 2024, the Harwood presented two major exhibitions and rotated nine installations from its permanent collection.

RIGHT: *Harwood Museum of Art Centennial*, June 3, 2023–January 28, 2024, Harwood Museum of Art. Photo by Andrew Yates.





HARWOOD MUSEUM OF ART CENTENNIAL

June 3, 2023–January 28, 2024

Harwood Museum of Art Centennial exhibition celebrated the Harwood Museum’s 100-year history, exploring the land’s cultural significance and its roles since Burt and Lucy Harwood’s 1916 purchase. Highlights included Taos’s first library and art gallery, the Works Progress Administration (WPA) projects, and the University of New Mexico Summer Field School of Art. The exhibition reflected on Taos’s role in major artistic movements and the museum’s influence. Contemporary artists were



LEFT: *Harwood Museum of Art Centennial*, June 3, 2023–January 28, 2024, Harwood Museum of Art. Photo by Andrew Yates. RIGHT: *Harwood Library Interior*, c. 1950s–60s. Photo by Mildred Tolbert.

featured through community installations and a juried commission, offering a dynamic look at the past and future of one of the Southwest’s oldest museums.

As part of the centennial exhibition, the Peter and Madeleine Martin Gallery was dedicated to showcasing significant collections from the museum’s permanent holdings, including the Gus Foster Collection, the Mandelman-Ribak Collection, and the Taos Municipal Schools Historic Collection (on long-term loan).



GUS FOSTER COLLECTION

June 3, 2023–September 10, 2023

The Gus Foster Collection, comprising 391 works of contemporary art by eighty-three artists, was gifted to the museum by Gus Foster in 2013. Foster, an artist, collector, and longtime Harwood Museum of Art supporter, has been involved in the arts throughout his life. The collection showcases pivotal works by artists who contributed to an influential artistic movement in Taos, relocating from Los Angeles over several decades, from the late 1960s through the 1990s, including Larry Bell, Ron Cooper, Ronald Davis, Ken Price, and Roscoe West.

MANDELMAN-RIBAK COLLECTION

September 15, 2023–November 26, 2023

The Mandelman-Ribak Collection was gifted to the Harwood Museum of Art in 2010 by the Mandelman-Ribak Foundation. This gift included a new gallery wing, the naming of two galleries, a permanent endowment, and 133 artworks by Beatrice Mandelman and Louis Ribak—the largest public collection of their work. Mandelman (1912–1998) and Ribak (1902–1979) were influential figures in the Taos Moderns movement. They moved to Taos in the 1940s, opened the Taos Valley Art School, and believed art should embrace the “new.” Their work was deeply influenced by the region’s landscape and cultural diversity.

TAOS MUNICIPAL SCHOOLS HISTORIC COLLECTION

December 1, 2023–January 28, 2024

Since 2012, the Taos Municipal Schools Historic Collection has been entrusted to the Harwood Museum of Art. Once housed in Taos High School, this collection—born from the generosity of local artists—comprises ninety-eight works, now safeguarded in Harwood’s climate-controlled vaults. These significant pieces, crafted by twentieth-century masters, have journeyed to national and international exhibitions. While the Harwood lovingly stewards this body of art, the collection remains under the full ownership and rights of Taos Municipal Schools, maintaining its rich connection to the community.

OPEN WALL

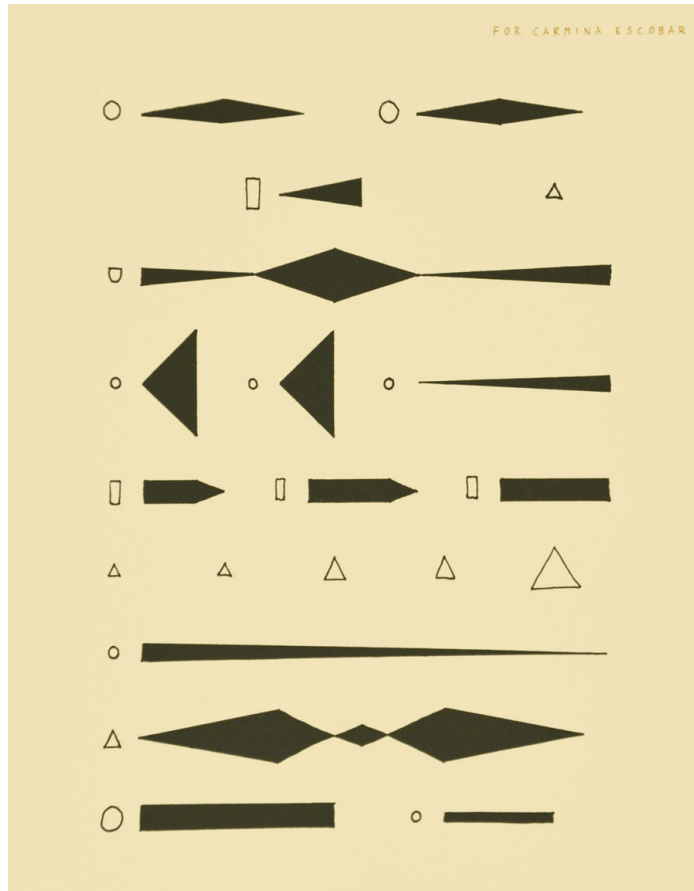
June 1 · August 3 · November 2, 2023

In 1944, Gene Kloss authored the “Report of the Ways and Means Committee for the Harwood Foundation Art Galleries,” allowing Taos artists to pay a \$5 membership fee to exhibit their work annually without curation. Honoring this grassroots tradition, local artists were invited to display their work in the Joyce and Sherman Scott Gallery during rotating pop-up exhibitions. Every three months, a new *Open Wall* exhibition, self-curated by the community, was installed to welcome and engage local participants.



TOP: Taos Fiesta Court in front of the Taos Municipal Schools Collection during Lighting Ledoux, December 1, 2023. *Harwood Museum of Art Centennial*, June 3, 2023–January 28, 2024. Photo by Harwood Museum of Art.
 BOTTOM: *Harwood 100: Open Wall*, June 1, August 3, November 2, 2023. Photo by Andrew Yates.





ABOVE: Raven Chacon, *For Zitk'ála-Šá (For Carmina Escobar)*, 2019, lithograph, 11 x 8 1/2 inches. Courtesy of the artist.

RAVEN CHACON: THREE SONGS

February 24, 2024–July 7, 2024

Raven Chacon, a Diné (Navajo) composer and artist, explores the experiences and histories of Indigenous women through sound, video, and visual art. Chacon's work amplifies the voices of Indigenous women, connecting them to sites of historical trauma and resistance. The exhibition included immersive installations that evoked both personal and collective memory, from silent protests to musical tributes to contemporary Indigenous women in music. Together, these works reflected ongoing Native resistance and resilience, offering a powerful commentary on the intersections of history, culture, and systemic power. Chacon is a 2022 Pulitzer Prize winner and 2023 MacArthur Fellow.

Sponsors: Montaner Charitable Trust, UNM Academic Technologies, Lina and Jim Beckley in honor of Gus Foster and Alexandra Benjamin, Gus Foster, Dianne Frost, Sheree Livney and Steve Hanks, Laura Medley and Randall Johnson, Janet Holmberg and Shawn Berman, Dora and Carl Dillistone, Richard B. Siegel Foundation, and Liz Neely. Additional support provided by Larry Bell Fund for Excellence in Contemporary Art and Tally Richards Fund for Exhibitions.



“Fantastic museum with innovative curatorial projects!” – EDEN LEAL



Raven Chacon, *Three Songs*, 2021, video installation. Sung by Sage Bond (Diné), Jehnean Washington (Yuchi), and Mary Ann Emarthle (Seminole). Courtesy of the artist. Photo by Andrew Yates.



Featured Permanent Collection Exhibitions



ABOVE: School tour. *Indigenized: Works on Paper, 1970s-2000s*, April 4, 2024. Photo by Harwood Museum of Art.

George E. Foster, Jr. Gallery

INDIGENIZED: WORKS ON PAPER, 1970s-2000s

This selection from the Harwood permanent collection showcases how Indigenous artists have reinterpreted Western art forms through drawing, etching, and lithography, asserting their creative perspectives in these media. Spanning various tribal affiliations, styles, and themes from the 1970s to the 1990s, these works reflect a unique Indigenization of mode and medium. Positioned as a counterpoint to Raven Chacon's *Three Songs*, the exhibition fosters a dialogue across galleries, highlighting the diversity of aesthetic exploration and Indigenous expression. This exhibit marks the first public display of several pieces in the collection.



“Wonderful variety! Thank you for showing me many visions of this land.” – K. GANTZEL



“We loved everything. The featured artist and the retablos. It’s a beautifully curated museum. Muchas gracias!”

– RUBY AND SKETCH, SACRAMENTO, CA

Ellis-Clark Taos Moderns Gallery **WOMEN OF TAOS MODERNS**

The postwar Taos Moderns transformed Taos—previously known for Western romantic art—into a center for American modernism. This movement included notable female artists like Agnes Martin, Beatrice Mandelman, Janet Lippincott, Louise Ganthiers, Florence Pierce, and Mildred Tolbert. Their work contrasted sharply with the male-dominated Taos Society of Artists. By the 1940s, Taos attracted artists from major U.S. cities and abroad, drawn by its terrain and light. The Taos Moderns often focused on the spiritual aspects of their environment, striving for essence over accurate representation in their art, marking a significant shift in the artistic landscape of Taos.

Dorothy and Jack Brandenburg Gallery **THROUGH THE SEASONS: SPRING/SUMMER**

Artists in New Mexico, including the Taos Society of Artists (established in 1915), introduced the East Coast and Midwest to the West’s natural splendor through paintings and sculptures. These artworks vividly captured the region’s cultural landscapes, majestic mountains, and vast high deserts, showcasing the distinct seasons of spring, summer, autumn, and winter. They illustrated how locals adapted to and were influenced by the compelling rhythms of nature. Organized seasonally, each piece reflects the unique vision, style, and mastery of the artists, revealing a deep engagement with the environment.

ABOVE: *Through the Seasons: Spring/Summer*, February 24–September 2, 2024. Photo by Andrew Yates.

Other Rotations

JOYCE AND SHERMAN SCOTT GALLERY
Contemporary Art New Mexico

HISPANIC TRADITIONS GALLERY
Unidentified Santeros

PETER AND MADELEINE MARTIN
GALLERY
LA to Taos

HIGHLIGHTS OF THE PERMANENT
COLLECTION
Willem de Kooning

Reflexiones del Corazón
*A portfolio of New Mexican
images and poetry by María
Baca, Miguel A. Gandert, and A.
Gabriel Meléndez.*



“Amazing diversity! Lovely –
what a lucky stroke for me!”

–TIA GREY

6,514	
Artworks in the Permanent Collection	
795	2
Artists Represented in the Permanent Collection	Major Exhibitions
9	58
Permanent Collection Rotations	Incoming Loan Objects
4	268
Outgoing Loan Objects	Permanent Collection Objects on View

Upcoming Exhibitions

LUCHITA HURTADO: EARTH & SKY INTERJECTED

July 27, 2024–February 23, 2025

Born in Maiquetía, Venezuela, in 1920, Luchita Hurtado spent nearly eighty years exploring themes of universality, nature, and the human body through abstraction, mysticism, and landscape. After immigrating to New York in 1928 and studying at the Art Students League, she lived in Mexico City, San Francisco, Santa Monica, and Taos, New Mexico. Hurtado’s time spent in New Mexico profoundly influenced her work. Recognized late in life, she had her first solo museum exhibition at ninety-eight at the Los Angeles County Museum of Art (LACMA) and was named to the TIME 100 in 2019. She passed away in 2020.

Sponsors: Anonymous, National Endowment for the Arts, Hauser & Wirth, 203 Fine Art, Sheree Livney and Steve Hanks, Charles Hill, Kaye and Thomas Tynan, Aaron Payne Fine Art, Debi Vincent and Chokolá, Dora and Carl Dillistone, Ms. Bornstein, Happy Price, Barbara Zaring, Laurie Medley and Randall Johnson, and Romy and Carl Colonius.



NICHOLAS HERRERA: EL RITO SANTERO

September 21, 2024–June 1, 2025

Nicholas Herrera: El Rito Santero offers a glimpse into the life and work of master santero Nicholas Herrera, who was born in El Rito, New Mexico. Of Spanish, Native American, and Mexican descent, Herrera's art reflects his deep ties to the land and traditions of Northern New Mexico. After a life-changing car accident at twenty-six, Herrera became a saint maker, creating bultos, retablos, and large-scale mixed media works. His art explores themes of personal identity, family history, and politics. Still living on his ancestral land, Herrera remains a "village artist."

Harwood Museum of Art is proud to present Herrera's first solo museum exhibition.

Sponsors: 203 Fine Art, Montaner Charitable Trust, Joyce and Sherman Scott, New Mexico Arts, Traci Chavez-McAdams and Scott McAdams, EVOKE Contemporary, Marcy Rumsfeld and Santiago Vaca, Taos News, and Liz Neely.

TOP: Luchita Hurtado, *Mascara*, 1975. Oil on canvas. 68.6 x 91.4 cm / 27 x 36 inches, 82.2 x 104.8 x 5.1 cm / 32 3/8 x 41 1/4 x 2 inches (framed). © The Estate of Luchita Hurtado. Courtesy The Estate of Luchita Hurtado and Hauser & Wirth. Photo: Jeff McLane. BOTTOM: Nicholas Herrera, *El Rito Santero*, acrylic on hand carved wood, 12 x 20 x 13.25 inches. Courtesy of the Travis Family Collection.

Harwood on Tour

Forces of Nature:

Voices that Shaped Environmentalism

Smithsonian National Portrait Gallery

October 20, 2023–September 2, 2024

Ida Rauh, *Head of Mary Austin*, c. 1925, bronze on stone base, 13 1/8 x 6 x 7 in. Gift of the Artist. Harwood Museum of Art Collection.

Patrociño Barela: I Stand On My Own Feet

Roswell Museum

August 12, 2023–February 11, 2024

Patrociño Barela, *El Santo Job*, 1941, carved wood, 14 13/16 x 3 15/16 in. Courtesy of WPA. Harwood Museum of Art Collection.

Patrociño Barela, *Untitled (The Good Shepherd)*, 1949, carved wood, 14 3/16 x 4 3/4 x 5 3/8 in. Gift of Nancy Lee Lipsett Estate. Harwood Museum of Art Collection.

Ted Egri, *Portrait of Patrociño Barela*, c. 1963, watercolor, 32 1/2 x 27 3/4 in. Gift of the Artist. Harwood Museum of Art Collection.

Collections

RECENT ACQUISITIONS

1. Donald Graham, *Robert Mirabal, Taos, New Mexico*, c. 2006, archival pigment print photograph, 61 1/2 x 49 1/4 in. Gift of the Artist.
2. Victor Higgins, *On the Quay*, c. 1912–1913, oil on canvas, 37 1/8 x 47 in. Gift of M. Christine Schwartz.
3. Izumi Yokoyama, *Matriarchy*, 2022, pigment ink on paper, 19 1/8 x 22 1/8 in. Gift of the Artist. (pictured BELOW LEFT)
4. Nikesha Breeze, *108 Death Masks: A Communal Prayer for Peace and Justice (#58)*, hand-carved ceramic Death Mask, red iron. Partial gift of the artist and museum purchase. (pictured BELOW RIGHT)
5. Clinton Adams, *Fugue of Nine Colors*, 1983, color lithograph, 28 1/2 x 22 1/2 in. Gift of Joel Gay.



PANEL OF EXPERTS REVIEW HISPANIC TRADITIONS COLLECTION

A significant achievement this year was the review of the Harwood's devotional art collection by a panel of five New Mexican Santos experts. This collection, which includes nearly 100 rare bultos and retablos, underwent extensive examination to determine artist attribution, symbology, and conservation needs. This review has provided crucial insights into the collection's provenance and historical significance, ensuring its continued preservation and public engagement.

SPANISH LANGUAGE DIDACTICS AND GALLERY GUIDES

The museum also made strides in accessibility by introducing Spanish-language didactics and gallery guides across our exhibitions. This initiative reflects our ongoing commitment to inclusivity and making the museum's resources accessible to a broader audience, particularly within the local community where Spanish is widely spoken.





Luchita Hurtado: *Earth & Sky Interjected* installation, July 2024, Mandelman-Ribak Gallery. Photos by Harwood Museum of Art.



Fun Facts

15,000 LUMENS

IN RAVEN CHACON'S PROJECTORS

258 POPSICLES

CONSUMED AT BLOCK PARTY

1 MILE

OF CABLES USED IN THE PRESENTATION OF
RAVEN CHACON: THREE SONGS

82 NEVER-BEFORE-EXHIBITED

ARTWORKS DISPLAYED

~4,000 TIMES

RAVEN CHACON'S *THREE SONGS*
VIDEO PIECE PLAYED

10 GALLONS OF PAINT

TO MAKE THE MANDELMAN-RIBAK GALLERY BLACK

15 GALLONS OF PAINT

TO RETURN THE MANDELMAN-RIBAK GALLERY
TO WHITE

17 CARDBOARD MUSEUM MODELS

MADE BY ENOS GARCIA 5TH GRADE STEAM STUDENTS

112 WORKS

FROM THE PERMANENT COLLECTION FEATURED
IN THE *CENTENNIAL* EXHIBITION

47 ARTISANS

SHOWCASED IN THE HARWOOD MUSEUM STORE

11 WPA FURNITURE OBJECTS

RESTORED AND EXHIBITED IN THE
CENTENNIAL EXHIBITION

**2 HENRY LUCE FOUNDATION
GRANTS AWARDED**

ONE FOR *CENTENNIAL* AND ONE FOR 2026 EXHIBITION,
UNEARTHING FUTURES/DESENTERRANDO FUTUROS

2 NATIONAL ENDOWMENT FOR THE ARTS GRANTS AWARDED

ONE FOR EASEL TEACHER PROFESSIONAL DEVELOPMENT AND ONE FOR LUCHITA HURTADO: EARTH & SKY INTERJECTED

574 CONDITION REPORTS COMPLETED

48 MUSICIANS

PERFORMED AT THE HARWOOD, WITH OVER 3 GRAMMY AWARDS AMONG THE PERFORMERS

10 WOMEN FEATURED

IN THE WOMEN OF TAOS MODERNS EXHIBITION

101 YEARS

AS A MUSEUM

11 NEWLY ACCESSIONED WORKS EXHIBITED

4 PERFORMANCES

OF FOR ZITKÁLA-ŠÁ

4,470 MILES TRAVELED

BY PERFORMERS FOR FOR ZITKÁLA-ŠÁ PERFORMANCES

25 NEW ARTISTS

ADDED TO THE HARWOOD MUSEUM STORE

12 PRINTS

IN FOR ZITKÁLA-ŠÁ

60 ARCHIVAL OBJECTS

FEATURED IN CENTENNIAL EXHIBITION

1,500 lbs

WEIGHT OF LARRY BELL'S GUS' BERG CRATE, CARRIED BY 6 STAFF MEMBERS TO THE SECOND FLOOR

Education + Public Programs

The Education and Public Programs Department transforms lives through life-long engagement with the arts. Our programs are designed to:

- Expand and deepen engagement with the Harwood collection and exhibitions
- Support equitable access to transformative arts experiences
- Connect audiences with diverse practicing artists
- Incorporate rigorous, relevant, and intentional curricula and teaching
- Contribute to a thriving social, emotional, intellectual, and creative life in Northern New Mexico

RIGHT: 2nd Annual Ledoux Street Block Party, June 22, 2024. Photo by Andrew Yates.



HIGHLIGHTS

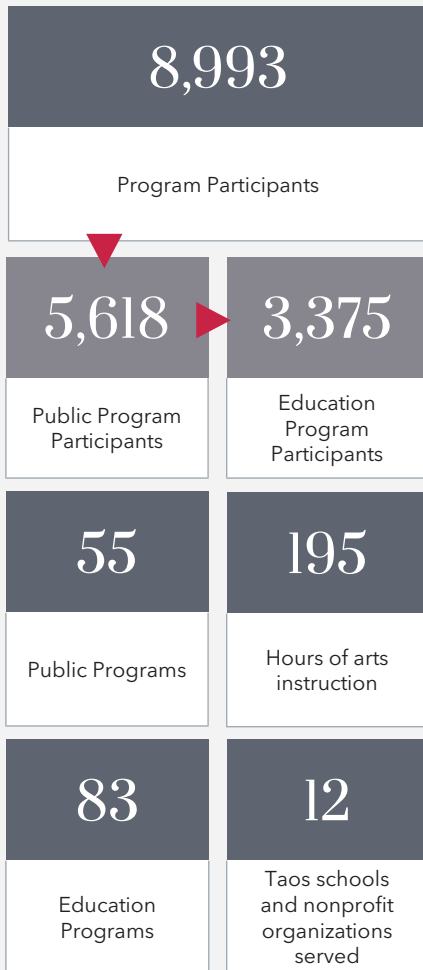
- Hired three contract Teaching Artists: Claire Coté, Leslie Warnick, and Izumi Yokoyama. These Teaching Artists serve as a bridge between the museum and the community by leading school tours and family programs, developing and facilitating art activities, and representing the Harwood at community outreach events.
- Led an eight-week STEAM in-school residency during the fall/winter with three classes of Enos Garcia 5th graders, culminating in a Celebration of Learning for families at the Harwood. When asked what they were most proud of at the end of the project, students highlighted specific elements of their design, their teamwork, and their finished models.
- Hosted a Vista Grande Senior Intern, who worked collaboratively across different departments for eight weeks.
- Produced the *For Zitkála-Šá* Concert Series, showcasing the creative talents of Kona Mirabal, Autumn Chacon, Laura Ortman, and Marisa Demarco. This marked the first concert series hosted in the museum galleries in many years.

RIGHT: Student working in the studio after a school tour. Photo by Harwood Museum of Art.



“My students were very engaged in the conversations about the artwork, and they loved having the opportunity to work with pastels.” – SCHOOL TOUR TEACHER





- Curated a series of Harwood Dialogues, featuring distinguished speakers and artists. Dr. Sylvia Rodriguez presented an update on her research into tourism and race relations in Taos, inspired by the return of Ernest Blumenschein’s *Ourselves and Taos Neighbors* (c. 1940). Luis Tapia, Victor Goler, Carmella Padilla, and Angelo Sandoval participated in a panel discussion on preserving Hispanic arts and culture in Northern New Mexico, moderated by Albuquerque Museum’s Curator of History, Alicia Romero.
- Relunched school tours in March 2024 with a new Social and Emotional Learning (SEL)-focused lesson titled “Exploring Emotions,” designed to support students in exploring and expressing emotions through visual art. Featuring works by artists like Maja Ruznic and Jaune Quick-to-See Smith, the tour received strong engagement from students, with 100% of teachers reporting that the Harwood provided a safe and welcoming learning environment that complemented classroom learning.
- Relunched the First Friday series, which ran from July through December, with a total of 982 attendees. Approximately one-third of surveyed guests were first-time visitors to the Harwood. Partners included Georgia O’Keeffe Museum’s Art to GO truck, Movement Lab, New Mexico PBS, Taos Fall Arts Festival, and Taos Pride.
- Converted the Block Party into an annual event featuring live music, art-making, an artisan market, and food vendors. Attendance this year was estimated at 1,600, marking a 33% increase over the previous year.



Kona Mirabal performs during *Raven Chacon: Three Songs*. February 24, 2024. Photo by Harwood Museum of Art.

Artists + Speakers

More than sixty artists, performers, and speakers were featured during Harwood Museum of Art dialogues, lectures, performances, and events.

Debra Ayers	DJ Sonny Goodnight	Midnite Lujan
Elizabeth Baker	Michael Gorman	Vernon Lujan
Kim Bakkum	Sally Gunther	Magic Woman
Baracatanga	Gretchen Ernster Henderson	Dave Mansfield
Roberta Buiani	Dalila Honorato	Ruxandra Marquardt
Christina Castro	Gleb Ivanov	Sarah Martinez
Autumn Chacon	Martin Jagers	Marta de Menezes
Laura Chang	John Rangel Quintet	Laura Metcalf
Agnes Chavez	Kathleen Knoth	Kona Mirabal
Renate Collins Hume	Davison Koenig	Movement Lab
Joshua K. Concha	Chiara Kozlovich	Laura Ortman
Rebecca Cummins	Jivan Lee	Carmella Padilla
Dave Stryker Quartet	Nina Lee	Ph8 with the Bees and the Locusts
Monica Davis	Juniper Leherissey	Angela Pickett
Marissa Demarco	Ravenna Lipchik	Andrea Polli
Nicole Dial-Kay	Nadine Lollino	Radio Free Basanda
Gustavo Victor Goler	LP How	Vicki Ray
Autumn D. Gomez	Emileah Lujan	DJ Red Hawk

Clarissa Ribeiro
 Sylvia Rodriguez
 Jaclyn Roessel
 Alicia Romero
 Casandra Romero
 Angelo Sandoval
 Sarah Stolar
 Stone Daddy
 Sullivan Fortner Trio
 Luis Tapia
 Twirl Team
 J. Matthew Thomas
 Price Valentine
 Tanya Vigil
 Cynthia Villagomez
 Christian Waguespack



ABOVE: School tour, April 2024, Harwood Museum of Art. Photo by Harwood Museum of Art.

ADDITIONAL ACTIVITIES

- Partnered with TrueKids1 for a two-week summer camp serving elementary and middle school youth. Students' films were showcased to friends and family in the Arthur Bell Auditorium and displayed as part of the Taos Fall Arts Festival.
- Engaged Harwood Teaching Artists to lead projects in Peñasco at the elementary and middle school summer programs.
- Conducted a community planning session with teachers and principals to solicit input on the EASEL (Excellence in Arts and Social Emotional Learning) teacher professional development program, funded in part by the National Endowment for the Arts.
- Collaborated with the UNM Evaluation Lab during the 2023-2024 academic year to develop an evaluation plan for the EASEL teacher professional development program.
- Developed relationships with the new Taos Municipal Schools (TMS) District Community Schools Coordinator, the new District SEL Coordinator, and the Enos Garcia Community Schools Coordinator. Attended all Taos Community Schools planning meetings to stay informed on school needs and developments.
- Partnered with Taos Public Library to sponsor the second annual Teen Art Contest. Hosted two Teen Art Labs in February and offered four Teen Art Labs as part of the contest.
- Relaunched Family Art Lab in winter 2024 and added a new Sunday session.
- Led a four-week intensive zine workshop, inspired by *Raven Chacon: Three Songs*, with Taos Cyber Magnet School.
- Participated in Twirl's Invent Event in April 2024 with an SEL-inspired printmaking project.
- Contributed to Arroyos del Norte's STEAM Academy with a cyanotype project.
- Hosted Taos Chamber Music Group's thirty-first season, which included thirteen concerts.
- Partnered with UNM-Taos Library to host the "Off the Shelf" series, highlighting rare books on display as part of the *Centennial Exhibition*.
- Collaborated with UNM's D.H. Lawrence Ranch Initiatives and artist Jivan Lee to host a series of plein air painting workshops inspired by Georgia O'Keeffe's *The Lawrence Tree*. These paintings served as the foundation for Lee's one-man show at LewAllen Galleries in June 2024.
- Expanded programming at the annual Lighting Ledoux holiday tradition. New elements included a commissioned site-specific dance performance, holiday costumes, an artist market, increased activation of the front plaza, and collaboration with neighboring organizations.

Education + Public Program Supporters



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Twirl

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Youth Heartline

.... and more

Thank You!

Financial Strength

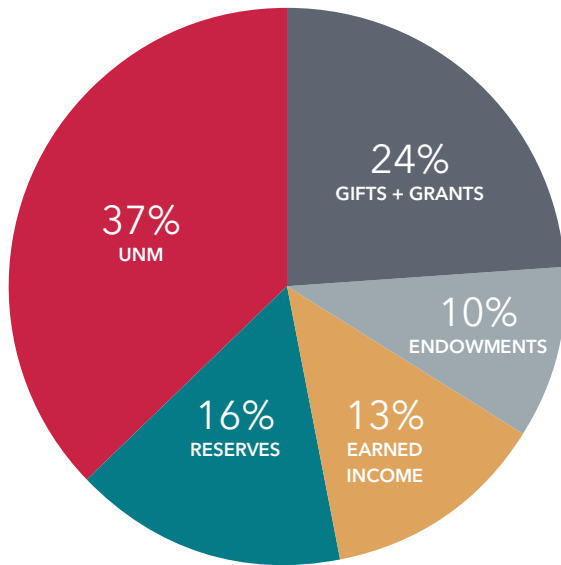
Harwood Museum of Art continues to maintain a healthy financial position through diversified sources of support for its FY24 operating expenses of \$1,577,733. In Fiscal Year 2024, the University of New Mexico allocation to the Harwood covered approximately sixty-four percent (64%) of the cost of salary and benefits. All other financial resources come through annual gifts and grants, fundraising events, earned income, and endowment distributions. Harwood is immensely grateful to dedicated patrons who provide invaluable annual support.

RIGHT: Artstreams. *Harwood Museum of Art Centennial*, June 3, 2023–January 28, 2024.
Photo by Harwood Museum of Art.



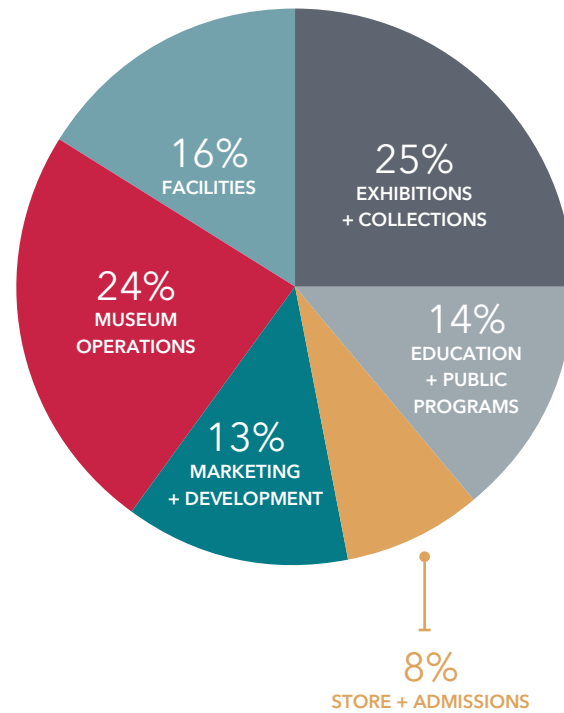
FY24 REVENUE BY SOURCE

\$1,577,733



FY24 EXPENSES BY FUNCTION

\$1,577,733



ENDOWMENTS

Endowments provide valuable recurring funding to sustain Harwood Museum of Art's operations and mission-critical activities, now and in the future.

ENDOWMENT	
Harwood Museum of Art General Endowment	\$ 2,327,476
Betty Thom Foster Special Exhibitions Fund	\$634,043
Stephanie Bennett-Smith Education Endowment	\$439,223
Gregory W. Nelson Endowment for Collections Care	\$272,878
Gregory W. Nelson Quasi Endowment for Art Acquisitions	\$272,878
Stockman Family Endowment	\$223,746
Beatrice Mandelman and Louis Ribak Legacy Endowment	\$198,576
Veritas Foundation Fund	\$141,445
Harwood Public Programs Endowment	\$100,465
Degen House Quasi Endowment	\$58,008
Tally Richards Fund	\$55,236
Marylou Reifsnnyder Memorial Exhibition Endowment Fund	\$49,077
Harwood Museum of Art Endowment for Exhibitions	\$29,446
Larry Bell Fund for Excellence in Contemporary Art	\$18,695
VALUE AS OF 6/30/2024	\$ 4,821,191

The University of New Mexico Foundation provides professional management of endowments and supports major gift fundraising for Harwood Museum of Art. For more information on the Consolidated Investment Fund visit www.unmfund.org



ABOVE: *Agnes Martin Gallery*, permanently on view, Harwood Museum of Art. Photo by Andrew Yates.

2020-2024 ENDOWMENT CAMPAIGN DONORS

Launched in 2020, the Harwood Endowment Campaign was intended to build the museum's endowment funds to \$10 million to ensure lasting financial stability and sustainability in service to our community. Thanks to the generous support of the following individuals who have made gifts or included Harwood in their estate plans, we have reached commitments totaling \$8.4 million.

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in loving memory of Carole Sue Ross

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Stephanie Mitchell Smith

Those generous donors who wish to
remain anonymous.



ABOVE: Luchita Hurtado: *Earth & Sky Interjected* Farm to Table Dinner, July 27, 2024. Photo by Harwood Museum of Art.

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