



BOARD OF TRUSTEES MEETING AGENDA

Monday, May 18, 2026 at 4:00 p.m.

City Hall, Mayor's Conference Room

425 N. Richardson Ave.

Roswell, NM 88201

Members: Jane Avery, Morgan Breedyk, Nancy Fleming, Tim Hartwick, Katie Huebner, Kay Cargill Jenkins, Lindsay Mayo Fincher, Jose Rivera, and Valli West.

City Council Liaison: Councilor Juliana Halvorson

RMAC Staff Coordinator: Caroline Brooks, Museum Director

RMAC Foundation: Raegan Hardy, Executive Director

A. Call to Order

B. Roll Call

ACTION ITEMS:

C. Approval of agenda

D. Approval of the April 18, 2026 workshop minutes

E. Approval of the April 20, 2026 meeting minutes

F. Consider approval of a gift by Judith Gouch of paintings, photographs, and archival materials representing John and Clinton Taylor Meigs

INFORMATION ONLY ITEMS:

G. Status of trustee appointments

H. Conservation update and review of deaccession request for June 15, 2026 trustee meeting

I. Review and discussion of Mix & Mingle event and continued public engagement

J. Discussion and next steps for interim strategic plan

K. Update and discussion of locations for Goddard portable exhibit

L. Director's Report

M. RMAC Foundation Report

N. Chair's Remarks and Board Announcements

O. Public Comment

P. Adjourn

Notice of this meeting has been provided to the public in compliance with Sections 10-15-1 through 10-15-4 NMSA 1978 and Resolution 26-12.

NOTICE OF POTENTIAL QUORUM – A quorum of the City Council may or may not attend, but there will not be debate by the City Council, and no action will be taken. If you are an individual with a disability who is in need of a reader, amplifier, qualified sign language interpreter, or any other form of auxiliary aid or service to attend or participate in the hearing or meeting, please contact Human Resources at 575-624-6700 at least one week prior to the meeting or as soon as possible. Public documents, including the agenda and minutes, can be provided in various accessible formats. Please contact the City Clerk at 575-624-6700 if a summary or other type of accessible format is needed.

Printed and posted: Friday, May 15, 2026

May 2026 Museum BOT Meeting

May 18, 2026, 4:00 – 5:00 PM (America/Denver)

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ROSWELL MUSEUM
MINUTES OF THE BOARD OF TRUSTEES PLANNING WORKSHOP
Saturday, April 18, 2026 at 9:00 a.m.
Roswell City Hall, 425 N. Richardson Ave.
Roswell, NM 88201

DRAFT DOCUMENT

REGULAR MEETING AT 9:00 a.m.

Notice of this meeting was given to the public in compliance with Sections 10-15-1 through 10-15-4, NMSA 1978 and Resolution 25-28.

For the Record: Meeting was being streamed live for the public through GoToMeeting. There was no public on GoTo Meeting.

A. CALL TO ORDER

Board Chair West called the meeting of the Board of Trustees to order at 9:32 p.m.

B. ROLL CALL

The meeting of the Board of Trustees convened with members Valli West, Nancy Fleming, Jose Rivera, Lindsay Mayo Fincher, Tim Hartwick, Nina Leacock, Jane Avery and Kate Huebner. A quorum was established with Morgan Breedyk and Kay Cargill Jenkins being absent.

City Council members present: Not present

Staff present: Caroline Brooks, Director; Jessica Parham, Educator; and Aaron Wilder, Curator.

Community members present: Sabrina Pratt, Consultant and Workshop Facilitator; Raegan Hardy, Executive Director RMAC Foundation; Marion Richardson, Vice President RMAC Foundation; and Meredith Hildreth, City of Roswell Planner (joined at 1:03 p.m.).

ACTION ITEMS

C. APPROVAL OF AGENDA

Member Fincher motioned to **approve the agenda**. Member Fleming was the second. A voice vote was unanimous, and the motion passed 8-0, with members Breedyk and Jenkins being absent.

INFORMATION ONLY ITEMS:

D. Welcome and Introductions

Facilitator Pratt introduced herself and a core question to explore in the workshop: How will the Roswell Museum define a clear vision for the new museum and organize internal stakeholder roles and processes to guide recovery projects, while meaningfully engaging community stakeholders and meeting shared expectations? She then had each participant state their name and a memory they associated with the museum.

E. Update on Museum Recovery

Director Brooks, Educator Parham and Curator Wilder presented on the current status, initiatives and challenges facing the museum post-flood.

F. Strengths, Challenges, Opportunities, and Constraints Exercise

Facilitator Pratt divided the participants into two groups with one brainstorming Strengths and Challenges and the second brainstorming Opportunities and Constraints. After which, the participants regrouped and shared about their discussions. Member Fincher left the meeting at 10:42 p.m.

G. Stakeholder Identification and Engagement Discussion

Facilitator Pratt led a discussion to identify current and potential stakeholders and communities during the recovery.

H. Discussion of Bridge Plan Goals

Facilitator Pratt led a discussion to identify goals for success now through the reopening. Members Leacock and Hartwick left the meeting at 12:30 p.m. Member Fincher returned to the meeting at 12:52 p.m. Member Hartwick returned to the meeting at 1:19 p.m. City of Roswell Planner Meredith Hildreth joined the meeting at 1:03 p.m. Member Huebner left the meeting at 1:18 p.m. At the close of the discussion, Facilitator Pratt summarized goals with the group, including alignment of key stakeholders, identifying current and future audiences, conservation and recovery planning, and developing a funding strategy.

I. Vision and Success Metrics Exercise

Exercise was not done due to time constraints.

J. Discussion of Priorities

Facilitator Pratt summarized with the group the most immediate priorities based on the workshop discussions.

K. Public Comment

City of Roswell Planner Meredith Hildreth commented on opportunities for rebuilding a dynamic museum, including green building practices.

L. Close-Out of Workshop and Review of Next Steps

Facilitator Pratt thanked everyone for participating and Director Brooks stated the meeting notes would be developed into a draft plan for further input and review by the Trustees and Staff.

M. Adjourn

Member Fleming moved to adjourn with Member Cargill Jenkins seconding.

The meeting adjourned at 2:06 p.m.



ROSWELL MUSEUM
MINUTES OF THE BOARD OF TRUSTEES MEETING
Monday, April 20, 2026 at 4:00 p.m.
Roswell City Hall, 425 N. Richardson Ave.
Roswell, NM 88201

DRAFT DOCUMENT

REGULAR MEETING AT 4:00 p.m.

Notice of this meeting was given to the public in compliance with Sections 10-15-1 through 10-15-4, NMSA 1978 and Resolution 25-28.

For the Record: Meeting was not being streamed live for the public through GoToMeeting.

A. CALL TO ORDER

Board Chair West called the meeting of the Board of Trustees to order at 4:04 p.m.

B. ROLL CALL

The meeting of the Board of Trustees convened with members Valli West, Nancy Fleming, Jose Rivera, Lindsay Fincher (online), Tim Hartwick, Kay Cargill Jenkins, Jane Avery and Kate Huebner. A quorum was established with Morgan Breedyk and Nina Leacock being absent.

City Council members present: Not present

Staff present: Caroline Brooks, Director; Jessica Parham, Educator; and Aaron Wilder, Curator; Raegan Hardy, Executive Director RMAC Foundation

Community members present: None present

ACTION ITEMS

C. APPROVAL OF AGENDA

Member Fleming motioned to **approve the agenda**. Member Rivera was the second. A voice vote was unanimous, and the motion passed 8-0, with members Breedyk, and Leacock being absent.

D. Approval of the March 23, 2026 meeting minutes

Member Cargill Jenkins motioned to **approve the March 23, 2026 minutes**. Member Fleming was the second. A voice vote was unanimous, and the motion passed 8-0, with members Breedyk, and Leacock being absent.

E. Discussion and consider approval of applicant nomination for Board of Trustees position 7

Director Brooks and Chair West informed the BOT that Member Leacock, Position 3, had submitted her letter of resignation to City Hall prior to the April 20, 2026 meeting, creating BOT Position 3 vacancy.

Two applicants, Bruce Dyleski and Bailey Coll, were discussed to fill both vacancies. Member Avery motioned that Mr. Dyleski be nominated for Position 7 with Member Rivera being the second. A voice vote was unanimous, and the motion passed 8-0, with members Breedyk, and Leacock being absent. Member Fleming motioned that Ms. Coll be nominated for Position 3 with Member Cargill Jenkins being the second. A voice vote was unanimous, and the motion passed 8-0, with members Breedyk, and Leacock being absent.

F. Discussion and consider approval of a Museum Rebuilding Working Group

Director Brooks shared about the current status of building plans regarding a FEMA assessment for repair versus replacement of the building and requested a BOT working group form to aid in advising during the planning process with the City. A request was made by the group to meet with COR Project Manager to discuss FEMA resolution. Member Fleming motioned that the Museum Rebuilding Working Group be formed with Member Avery being the second. A voice vote was unanimous, and the motion passed 8-0, with members Breedyk, and Leacock being absent.

INFORMATION ONLY ITEMS:

G. Annual Report

A short Power Point presentation was given by Director Brooks, Educator Parham and Curator Wilder. See attachment.

H. Strategic planning report and discussion of next steps

Director Brooks talked about the strategic planning workshop which occurred April 17 & 18, 2026. Staff met with Sabrina Pratt, Friday afternoon to discuss current and future challenges of the museum. A Saturday workshop was held with the Board of Trustee members, foundation members and the public. It was a fruitful beginning discussion. Sabrina will consolidate the gathered information and give it to the Strategic Plan Working Group to further develop and present to the BOT.

I. Mix and Mingle report and discussion of potential future events

Event was well attended, lots of feedback being recorded and analyzed. It's been suggested that similar public events should be organized once every quarter or so. Possible focus group events for teachers, Spanish speakers, Economic Development/Chamber groups.

J. Disaster recovery update

Director Brooks talked about some of the insurance payout for building contents possibly being applied to conservation instead, as it is a more urgent need. A Request for Proposals will be going out soon for Goddard Collection conservation.

K. Director's Report

Interviews for the Registrar position have begun. Next steps are to invite 2 finalists to Roswell for second interviews, meet with members of BOT and Foundation Boards, and see current status of museum and locally housed collections items. NM Spirit Grant money will be used to develop a mobile Goddard display for local events in the near future such as NCAR, and will be available outside Roswell in the

long-term. Director Brooks will be attending the AAM National Conference (May 19-24, 2026) in Philadelphia, PA. Aaron Wilder will be attending NAGPRA Essentials (May 12-13, 2026) in Austin, TX. Curator Wilder reminded everyone of the Acquisitions Working Group meeting for Tuesday, April 21st at 4pm.

L. RMAC Foundation Report

Hardey announced the Save the Date for this fall's fundraiser, October 10th, 2026 from 6-9pm at the Anderson Museum of Contemporary Art. The RMAC Foundation received a \$75,000 grant from the Todd Memorial Trust to offset the costs of a capital campaign consultant.

N. Chair's Remarks and Board Announcements

No remarks or announcements

N. Public Comment

No members of the public present

O. Adjourn

Member Fleming moved to adjourn with Member Cargill Jenkins seconding. The meeting adjourned at 5:37 p.m.



Roswell Museum

Board of Trustees Meeting 5/18/26

Acquisition Approval: Gift of Judith Gouch

Archive Donation Details & Justification:

This gift of paintings, photographs, and archival materials, if approved, will be donated to the Roswell Museum's archive. The paintings are by John and Clinton Taylor Meigs. Photographs are of John Meigs and his home, Fort Meigs by Judith Gouch and her late husband Ben Passmore, who were friends of John and Clinton. The other archival materials are from Ben's interview of John. Works here are examples:



1011 N. Richardson Avenue
Roswell, New Mexico 88201

EMAIL: museum@roswell-nm.gov

PHONE: 575-624-6744

WEB: roswellmuseum.org



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Roswell, New Mexico 88201

EMAIL: museum@roswell-nm.gov

PHONE: 575-624-6744

WEB: roswellmuseum.org



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Roswell, New Mexico 88201

EMAIL: museum@roswell-nm.gov

PHONE: 575-624-6744

WEB: roswellmuseum.org



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Roswell, New Mexico 88201

EMAIL: museum@roswell-nm.gov

PHONE: 575-624-6744

WEB: roswellmuseum.org



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Roswell, New Mexico 88201

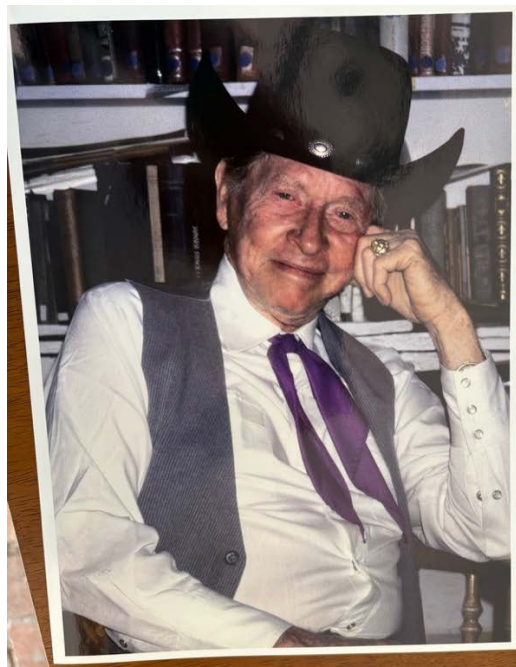
EMAIL: museum@roswell-nm.gov

PHONE: 575-624-6744

WEB: roswellmuseum.org



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1011 N. Richardson Avenue
Roswell, New Mexico 88201

EMAIL: museum@roswell-nm.gov

PHONE: 575-624-6744

WEB: roswellmuseum.org



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Roswell, New Mexico 88201

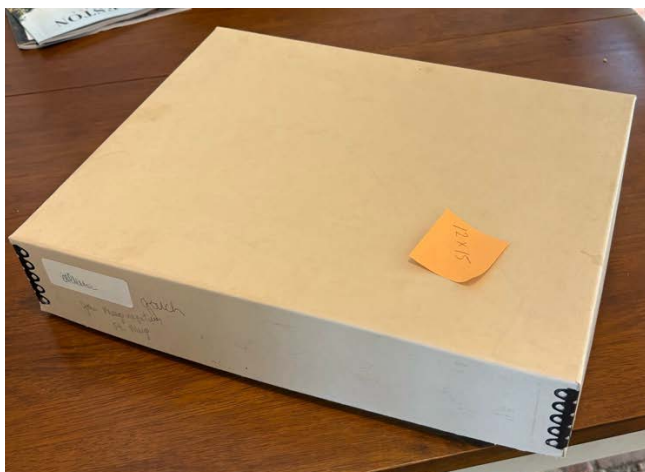
EMAIL: museum@roswell-nm.gov

PHONE: 575-624-6744

WEB: roswellmuseum.org



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Roswell, New Mexico 88201

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WEB: roswellmuseum.org



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EMAIL: museum@roswell-nm.gov

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WEB: roswellmuseum.org



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Roswell, New Mexico 88201

EMAIL: museum@roswell-nm.gov

PHONE: 575-624-6744

WEB: roswellmuseum.org



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Roswell, New Mexico 88201

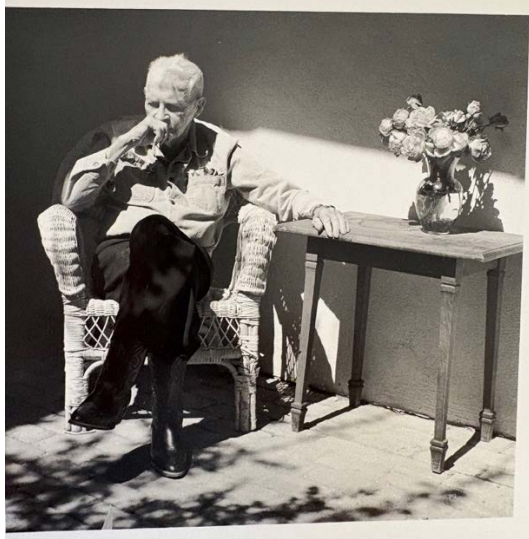
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PHONE: 575-624-6744

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Roswell, New Mexico 88201

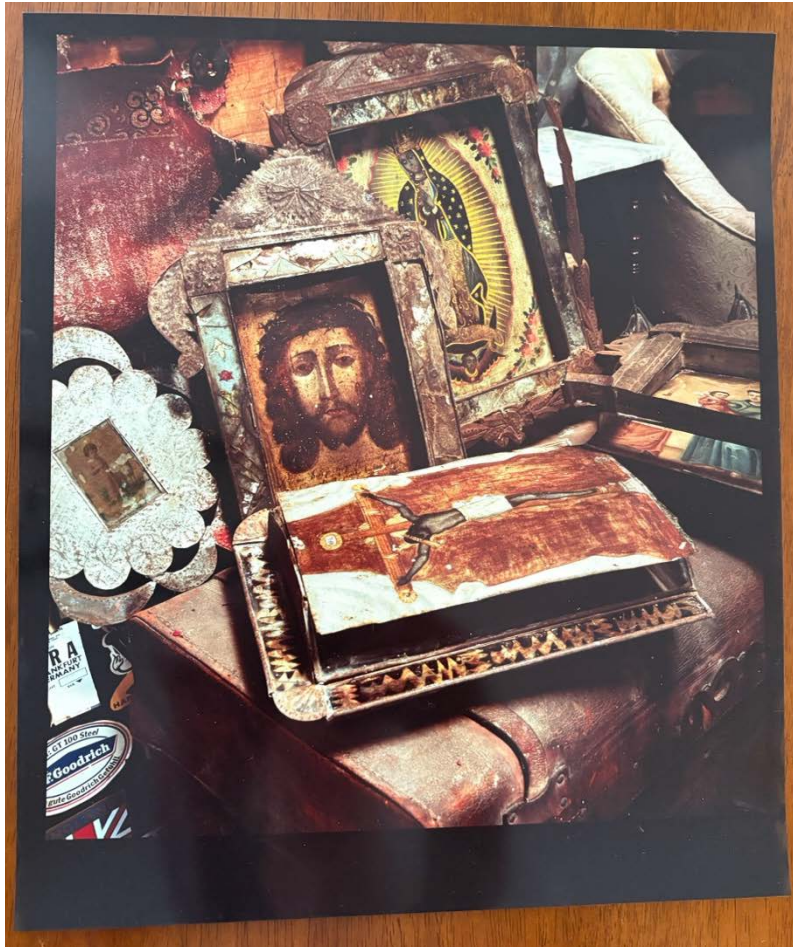
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PHONE: 575-624-6744

WEB: roswellmuseum.org



Roswell Museum



Shortly before the flood, the Roswell Museum received a large gift to our archives related to John Meigs from the Institute of Historical Survey Foundation. Most of that gift was destroyed in the flood. Both John and Clinton Taylor Meigs had solo exhibitions here at the Roswell Museum. John Meigs was an avid collector of works by other artists, is an important figure in the history of the Roswell Museum, and donated many works to our permanent collection before his death in 2003. This gift is an excellent addition to the Roswell Museum's archives, because it fills in informational gaps in our preexisting John Meigs archive.

1011 N. Richardson Avenue
Roswell, New Mexico 88201

EMAIL: museum@roswell-nm.gov

PHONE: 575-624-6744

WEB: roswellmuseum.org



Roswell Museum

Board of Trustees Meeting 5/18/2026

Roswell Museum Deaccession Report: 1983.017.0003

Martie Zelt, *Return to A-QQ No. 3*, 1983, Lithograph, Fabric, Wood, Mixed Media on Paper, Gift of the Artist

Deaccession Reasoning

This artwork was damaged in the October 2024 flood to the point it is not exhibitable. Professionals at The Conservation Center (TCC) in Chicago have confirmed the object is beyond repair. It is considered a total loss by the fine art insurance company.

Deaccession Criteria

1. **Is the object no longer relevant and/or useful to the mission and activities of the Museum?**
The object continues to be relevant to the mission and activities of the Museum, but its physical condition renders it useless as an accessioned object.
2. **Is the object's present condition a factor; can the Museum provide long-term care; or is there danger of not being able to preserve the object properly?** *The object's present condition has deteriorated to the point where long-term care is no longer possible and there is certainty that the Museum can no longer preserve the object properly.*
3. **Has the object deteriorated beyond usefulness?** *Yes.*
4. **Is it doubtful that the object will be used in the foreseeable future?** *Yes.*
5. **What is the intrinsic artistic or historic value of the object in relation to the Museum's mission?** *Before the flood, this object was aligned well to the Museum's mission as it was an accessioned item given to the Museum by the artist. However, the object's condition renders it incapable of supporting the enrichment of present and future generations.*
6. **Do donor restrictions regarding disposition exist or are there legal or ethical considerations that prevent deaccessioning?** *No.*
7. **Are there legal or ethical considerations that would support deaccessioning?** *No.*

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Roswell, New Mexico 88201

EMAIL: museum@roswell-nm.gov

PHONE: 575-624-6744

WEB: roswellmuseum.org



Roswell Museum

8. **Would deaccessioning this object better meet the needs of other communities than the audiences of the Roswell Museum?** *This object's condition renders it incapable of meeting the needs of all communities.*
9. **How will the interests of the scholarly, cultural, and general communities be affected by deaccessioning?** *The deaccession of this object will not negatively impact these communities due to its deteriorated state. Due to the fact that it is irreversibly distorted, stained, and moldy, it is not the Museum's intent to retain the object.*
10. **Are there other compelling reasons that would prevent or support deaccessioning?** *TCC's determination that the artwork is beyond repair supports deaccessioning.*
11. **Will this deaccession provide the means for improving or strengthening the collections in order to further the goals and mission of the Museum?** *Deaccessioning this artwork will improve and strengthen the collection by removing an artwork that can no longer be preserved.*

Disposition

Given that this object's condition has deteriorated beyond usefulness and the fact that it is irreversibly distorted, stained, and moldy, the Museum may salvage and repurpose as documentation of the flood's impact, or destroy and dispose of the object after deaccessioning.

1011 N. Richardson Avenue
Roswell, New Mexico 88201

EMAIL: museum@roswell-nm.gov

PHONE: 575-624-6744

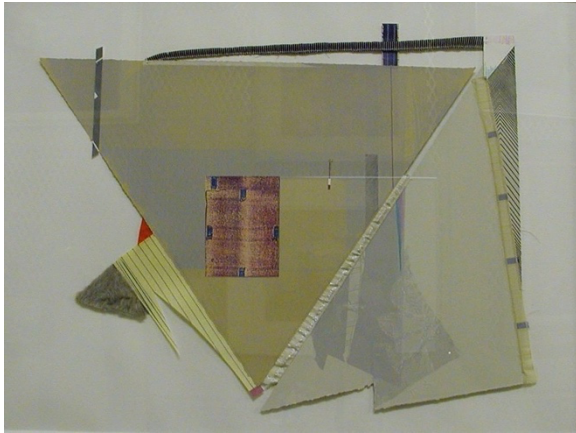
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Roswell Museum

Documentation of Object's Condition

Pre-Flood:



Post-Flood:



1011 N. Richardson Avenue
Roswell, New Mexico 88201

EMAIL: museum@roswell-nm.gov

PHONE: 575-624-6744

WEB: roswellmuseum.org

Item 101:

Title: "Return to A-QQ No. 3"
Attributed to: Martie Zelt
Medium: Lithograph, Fabric, Wood, Mixed Media on Paper
Dimensions: 24" H x 32.5" L
Accession Number: 1983.017.0003



Condition:

The piece arrived at The Conservation Center framed.
The piece exhibits age-related discoloration.
The piece exhibits severe distortion.
The piece is float mounted.
There are water stains, mold, and mud present.
The piece exhibits severe mud stains.
There are embossed areas present.

Treatment Proposal:

Unfortunately, due to the extent of damage the piece is considered a loss.



Roswell Museum

Board of Trustees Meeting 5/18/2026

Roswell Museum Deaccession Report: 1993.010.0014

Unknown Artist, *Untitled (Retablo)*, Date Unknown, Wood, Pigment, Gift of Emily Abbott Nordfeldt

Deaccession Reasoning

This artwork was damaged in the October 2024 flood to the point it is not exhibitable. Professionals at The Conservation Center (TCC) in Chicago have confirmed the object is beyond repair. It is considered a total loss by the fine art insurance company.

Deaccession Criteria

1. **Is the object no longer relevant and/or useful to the mission and activities of the Museum?**
The object continues to be relevant to the mission and activities of the Museum, but its physical condition renders it useless as an accessioned object.
2. **Is the object's present condition a factor; can the Museum provide long-term care; or is there danger of not being able to preserve the object properly?** *The object's present condition has deteriorated to the point where long-term care is no longer possible and there is certainty that the Museum can no longer preserve the object properly.*
3. **Has the object deteriorated beyond usefulness?** *Yes.*
4. **Is it doubtful that the object will be used in the foreseeable future?** *Yes.*
5. **What is the intrinsic artistic or historic value of the object in relation to the Museum's mission?** *Before the flood, this object was aligned well to the Museum's mission as it was an accessioned item given to the Museum by Emily Abbott Nordfeldt and was an excellent example of a retablo. However, the object's condition renders it incapable of supporting the enrichment of present and future generations.*
6. **Do donor restrictions regarding disposition exist or are there legal or ethical considerations that prevent deaccessioning?** *No.*
7. **Are there legal or ethical considerations that would support deaccessioning?** *No.*

1011 N. Richardson Avenue
Roswell, New Mexico 88201

EMAIL: museum@roswell-nm.gov

PHONE: 575-624-6744

WEB: roswellmuseum.org



Roswell Museum

8. **Would deaccessioning this object better meet the needs of other communities than the audiences of the Roswell Museum?** *This object's condition renders it incapable of meeting the needs of all communities.*
9. **How will the interests of the scholarly, cultural, and general communities be affected by deaccessioning?** *The deaccession of this object will not negatively impact these communities due to its deteriorated state. Due to the fact that it is irreversibly blached with tenting/flaking and sensitive to aqueous and solvent cleaning, it is not the Museum's intent to retain the object.*
10. **Are there other compelling reasons that would prevent or support deaccessioning?** *TCC's determination that the artwork is beyond repair supports deaccessioning.*
11. **Will this deaccession provide the means for improving or strengthening the collections in order to further the goals and mission of the Museum?** *Deaccessioning this artwork will improve and strengthen the collection by removing an artwork that can no longer be preserved.*

Disposition

Given that this object's condition has deteriorated beyond usefulness and the fact that it is irreversibly blached with tenting/flaking and sensitive to aqueous and solvent cleaning, the Museum may salvage and repurpose as documentation of the flood's impact, or destroy and dispose of the object after deaccessioning.

1011 N. Richardson Avenue
Roswell, New Mexico 88201

EMAIL: museum@roswell-nm.gov

PHONE: 575-624-6744

WEB: roswellmuseum.org



Roswell Museum

Documentation of Object's Condition

Pre-Flood:



Post-Flood:



1011 N. Richardson Avenue
Roswell, New Mexico 88201

EMAIL: museum@roswell-nm.gov

PHONE: 575-624-6744

WEB: roswellmuseum.org

Item 386:

Title: "Untitled (Retablo)" Anonymous
Attributed to: Unknown Artist
Medium: Wood, Pigment
Dimensions: 11" H x 1" W x 8" L
Accession Number: 1993.010.0014



Condition:

The painting arrived at The Conservation Center unframed.
The auxiliary support appears to be original.
The painting appears to be executed on a 1" thick panel.
The panel exhibits some slightly open splits on the back.
There are label remnants present on the verso, and an inscription that reads "1993.10.14".
There are two splits present on the surface (1.5" and 4.5") near the lower right corner.
The panel appears to be primed white by the artist.
The paint layer is characteristic of tempera.
The paint layer was tested at the time of examination and found to be sensitive to aqueous and solvent cleaning.
The right half of the painting is tenting/flaking.
There are small losses present along all edges.
There are larger (1/2") losses present overall; these appear to be historic.
There is water staining on the front.
The painting appears to be unsigned.
The painting exhibits mud film and the paint is blanching.

Treatment Proposal:

Unfortunately, due to the extent of damage treatment is not feasible and this piece is considered a loss.



Roswell Museum

Board of Trustees Meeting 5/18/2026

Roswell Museum Deaccession Report: 2000.001.0467a-t

Unknown Artist, *Sewing Kit*, Circa 19th Century, Wood, Brass, Glass, Fabric, Paper, Velvet, Silver, Ivory, Beeswax, Leather, Gift of Rogers & Mary Ellen Aston

Deaccession Reasoning

This historical artifact was damaged in the October 2024 flood to the point it is not exhibitable. Professionals at The Conservation Center (TCC) in Chicago have confirmed the object is most likely beyond repair. It will require \$1,320 for research and testing alone. If conservators end up finding it salvageable, they estimate treatment will cost \$15,000-\$20,000. It is considered a total loss by the fine art insurance company.

Deaccession Criteria

1. **Is the object no longer relevant and/or useful to the mission and activities of the Museum?**
The object continues to be relevant to the mission and activities of the Museum, but its physical condition renders it useless as an accessioned object.
2. **Is the object's present condition a factor; can the Museum provide long-term care; or is there danger of not being able to preserve the object properly?** *The object's present condition has deteriorated to the point where long-term care is no longer possible and there is certainty that the Museum can no longer preserve the object properly.*
3. **Has the object deteriorated beyond usefulness?** *Yes.*
4. **Is it doubtful that the object will be used in the foreseeable future?** *Yes.*
5. **What is the intrinsic artistic or historic value of the object in relation to the Museum's mission?** *Before the flood, this object was aligned well to the Museum's mission as it was an accessioned item given to the Museum by Rogers and Mary Ellen Aston and was an example of a 19th century sewing kit. However, the object's condition renders it incapable of supporting the enrichment of present and future generations.*
6. **Do donor restrictions regarding disposition exist or are there legal or ethical considerations that prevent deaccessioning?** *No.*

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Roswell, New Mexico 88201

EMAIL: museum@roswell-nm.gov

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WEB: roswellmuseum.org



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7. **Are there legal or ethical considerations that would support deaccessioning?** *No.*
8. **Would deaccessioning this object better meet the needs of other communities than the audiences of the Roswell Museum?** *This object's condition renders it incapable of meeting the needs of all communities.*
9. **How will the interests of the scholarly, cultural, and general communities be affected by deaccessioning?** *The deaccession of this object will not negatively impact these communities due to its deteriorated state. Due to the fact that it is structurally broken throughout, it is not the Museum's intent to retain the object.*
10. **Are there other compelling reasons that would prevent or support deaccessioning?** *TCC's determination that the artwork is most likely beyond repair supports deaccessioning.*
11. **Will this deaccession provide the means for improving or strengthening the collections in order to further the goals and mission of the Museum?** *Deaccessioning this artwork will improve and strengthen the collection by removing an artwork that can no longer be preserved.*

Disposition

Given that this object's condition has deteriorated beyond usefulness and the fact that it is structurally broken, the Museum may salvage and repurpose as documentation of the flood's impact, or destroy and dispose of the object after deaccessioning.

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Roswell, New Mexico 88201

EMAIL: museum@roswell-nm.gov

PHONE: 575-624-6744

WEB: roswellmuseum.org



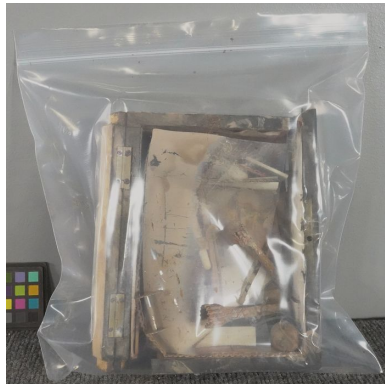
Roswell Museum

Documentation of Object's Condition

Pre-Flood:



Post-Flood:



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Item 32:

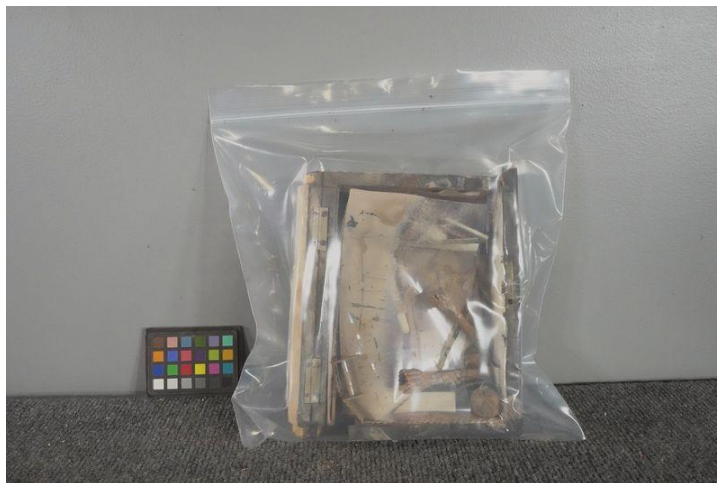
Title: Sewing Kit Inner Lid - Goes with #37
Attributed to: Unsigned
Medium: Wood, Velvet, Metal
Dimensions: 2.5" H x 2" W x 1.75" L



Please refer to Item 37.

Item 37:

Title: Sewing Kit Bottom Half - Goes with TCC Item #s 32 and #38
Attributed to: Unsigned
Medium: Wood, Mixed Media
Dimensions: 8" H x 2.5" W x 7.5" L



Condition:

The complete object includes TCC Item #s Items 32 (additional interior compartment lid), 37, and 38 (lid and interior compartment lid).

The piece is composed of what appears to be ebony and birch wood with tortoise shell decor, brass inlay, silk velvet interior, and bone handles.

The piece appears to have shellac and wax coatings.

The piece exhibits moisture-related damage, including watermarks and tidelines.

The piece exhibits a heavy layer of particulates and silt.

The polished surface exhibits scratches, losses, and blanching. The polished surface is severely compromised.

The piece exhibits surface discoloration.

The joints are loose, failing, and/or structurally broken throughout.

There are areas of loose and missing veneer.

The piece exhibits warping and bowing.

There are shrinkage splits present.

There are broken and missing parts throughout.

There is evidence of mold growth; the mold is inactive.

There are mixed metal sewing implements inside the kit.

The piece is in very poor condition.

Treatment Proposal:

Research and Testing Phase:

The piece will be photographed for in-house documentation before and after research and testing.

Research and testing will be carried out to determine a comprehensive treatment approach.

Please Note: *The piece exhibits severe condition issues and may be considered a loss. The research and testing phase outlined above will allow our conservators to determine a full treatment approach, which may include surface cleaning,*

stabilization, repairing and replacing broken and missing elements, coloring repairs, etc. Complete treatment would require a large amount of restoration, including the possible total replacement of the original textiles. A ballpark estimate for the cost of complete treatment is \$15,000.00-\$20,000.00.

Research and Testing Fee: \$1,320.00

Item 38:

Title: Sewing Kit Lid - Goes with TCC Item #37
Attributed to: Unsigned
Medium: Wood, Metal, Velvet
Dimensions: 1.5" H x 5.5" W x 8.25" L



Please refer to TCC Item #37.



Roswell Museum

Board of Trustees Meeting 5/18/2026

Roswell Museum Deaccession Report: NA2004.003.0001

Charles Venrick, *San Jon, New Mexico Gas Station*, Date Unknown, Photograph, Gift of Elizabeth Venrick

Deaccession Reasoning

This artwork was damaged in the October 2024 flood to the point it is not exhibitable. Professionals at The Conservation Center (TCC) in Chicago have confirmed the object is beyond repair. It is considered a total loss by the fine art insurance company.

Deaccession Criteria

1. **Is the object no longer relevant and/or useful to the mission and activities of the Museum?**
The object continues to be relevant to the mission and activities of the Museum, but its physical condition renders it useless as a nonaccessioned object.
2. **Is the object's present condition a factor; can the Museum provide long-term care; or is there danger of not being able to preserve the object properly?** *The object's present condition has deteriorated to the point where long-term care is no longer possible and there is certainty that the Museum can no longer preserve the object properly.*
3. **Has the object deteriorated beyond usefulness?** *Yes.*
4. **Is it doubtful that the object will be used in the foreseeable future?** *Yes.*
5. **What is the intrinsic artistic or historic value of the object in relation to the Museum's mission?** *Before the flood, this object was aligned well to the Museum's mission as it was a nonaccessioned item given to the Museum by the artist's estate as a teaching tool with regard to the artist's practice. However, the object's condition renders it incapable of supporting the enrichment of present and future generations.*
6. **Do donor restrictions regarding disposition exist or are there legal or ethical considerations that prevent deaccessioning?** *No.*
7. **Are there legal or ethical considerations that would support deaccessioning?** *No.*

1011 N. Richardson Avenue
Roswell, New Mexico 88201

EMAIL: museum@roswell-nm.gov

PHONE: 575-624-6744

WEB: roswellmuseum.org



Roswell Museum

8. **Would deaccessioning this object better meet the needs of other communities than the audiences of the Roswell Museum?** *This object's condition renders it incapable of meeting the needs of all communities.*
9. **How will the interests of the scholarly, cultural, and general communities be affected by deaccessioning?** *The deaccession of this object will not negatively impact these communities due to its deteriorated state. Due to the fact that it is delaminated to extensively damage the photograph's emulsion, It is not the Museum's intent to retain the object.*
10. **Are there other compelling reasons that would prevent or support deaccessioning?** *TCC's determination that the artwork is beyond repair supports deaccessioning.*
11. **Will this deaccession provide the means for improving or strengthening the collections in order to further the goals and mission of the Museum?** *Deaccessioning this artwork will improve and strengthen the collection by removing an artwork that can no longer be preserved.*

Disposition

Given that this object's condition has deteriorated beyond usefulness and the fact that its emulsion is irreversibly damaged, the Museum may salvage and repurpose as documentation of the flood's impact, or destroy and dispose of the object after deaccessioning.

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WEB: roswellmuseum.org



Roswell Museum

Documentation of Object's Condition

No Visual Documentation Pre-Flood

Post-Flood:



1011 N. Richardson Avenue
Roswell, New Mexico 88201

EMAIL: museum@roswell-nm.gov

PHONE: 575-624-6744

WEB: roswellmuseum.org

Item 41:

Title: "San Jon Gas Station"
Attributed to: Charles Venrick
Medium: Photo Mounted on Board
Dimensions: 19.5" H x 15.75" L
Accession Number: NA2004.003.0001



Condition:

The piece arrived at The Conservation Center unframed.

The piece exhibits age-related discoloration.

There is moderate distortion present.

The piece is mounted.

There are water stains and mud present.

The piece is delaminating at the lower edge from the board on the recto and verso.

There is damage to the emulsion layer throughout; this damage is mostly notable in the lower half. There is a shift in color from the damage to the emulsion.

There are D-rings present with a hanging height of 2 1/2".

There is 1 tag present.

Treatment Proposal:

Unfortunately, due to the extent of damage this piece is considered a loss.

ROSWELL MUSEUM REIMAGINING

Community Input Summary – April 16, 2026 Mix & Mingle Event

RESPONSE BOARDS

1. One Big Idea:

If the new Roswell Museum could do one amazing thing, what would it be?

Key themes:

- “Third space” energy (social, informal, welcoming)
- Downtown anchor – strong repeat of “must be downtown”
- Interactive and participatory (not passive viewing)
- Blend of art, history, science (Goddard), and community life
- Indoor–outdoor experience (gardens, events, learning spaces)
- World-class but locally rooted

👉 In short: The museum is valued as a place of participation and connection. The community envisions a vibrant, welcoming, and community-centered cultural hub—more than a museum—a place to gather, create, learn, and connect.

2. What Should We Keep / Change / Add

- KEEP
 - Original WPA building and historic identity (repeated)
 - Planetarium (repeated)
 - Ceramic studio and art classes
 - Core identity: making, not just viewing
 - Community programming and events
 - Film series, classes, exhibitions
 - Goddard legacy

👉 What people value most: hands-on creativity and historic identity and planetarium

- CHANGE
 - Layout & flow
 - Facility quality
 - “better floors”
 - Building limitations
 - Need more flexible, modern spaces
 - Perception issue
 - “not just about our amazing art”

👉 The current building did not fully support how people wanted to use the museum.

- ADD
 - Experiences & Programming
 - More interactive exhibits
 - STEM programming
 - Performance space / music / recording studio
 - Artist residencies
 - More local history
 - Rotating regional exhibits
 - Spaces & Amenities
 - Central atrium / vertical connection space
 - Restaurant / café
 - Outdoor learning and event spaces
 - Beautiful landscaping / sculpture garden
 - Water features
 - Community Use
 - “Third space”
 - Social gathering areas
 - Indoor/outdoor hybrid use

👉 Direction: From museum → cultural campus

3. Your Best Museum Memories

- Hands-on and Social Experiences
- Taking pottery classes with friends
- Building friendships in clay classes
- Teaching or taking first art classes
- Helping install exhibits
- Planetarium & Events
- Planetarium shows
- Eclipse events
- Special programs
- Family & Childhood Memories
- “Hanging out while mom did pottery”
- Childhood film series
- First creative experiences
- Community and Participation
- Art openings
- Chalk events

- Being part of the museum (not just visiting)

👉 Core takeaway: The museum is remembered as a place where people did things together, not just where they looked at things.

4. Build Your Ideal Visit (What People Want to Do)

Top Selections

- Looking at art/history
- Watching planetarium shows
- Event/night out
- Hands-on activities and classes

Mid-Tier

- Socializing
- Shopping (gift shop)
- Family time

Lower (but still present)

- Passive-only experiences are less dominant than active and social and experiential

👉 Visitors want a mixed experience—moving between exhibits, activities, and social spaces.

5. What the Museum Should Feel Like

Top cluster (most dots)

- Educational
- Fun
- Inspiring
- Welcoming
- Family-friendly

Second tier

- Social
- Local
- Bold

Lower (but still important)

- Quiet
- Historical
- Relaxing

- Surprising

👉 A welcoming, inspiring, and fun place that still feels meaningful and educational.

6. “Draw the Museum”

A. Planetarium = Anchor Object

- Dome appears in almost every drawing
- Often:
 - Elevated
 - Visually expressive
 - Separate or semi-independent

👉 Not just a feature — a defining identity element

B. Vertical and Layered Buildings

- Multi-story concepts
- Stacked programming
- Atrium / central circulation ideas
- “Look down multiple floors” concept

👉 People intuitively want: A sense of scale, movement, and discovery

C. Iconic Forms

- Dome (planetarium)
- Geometric / faceted forms
- Spirals (explicit Guggenheim reference)
- “Bold” architecture

👉 Reinforces “Bold” and “Inspiring”

D. Campus Thinking (Not Just One Building)

From notes:

- “2 campus design w/ connecting sky bridge”
- “Museum Hill – Santa Fe”
- “Smithsonian”
- “Food court / attractions”

👉 People are imagining a destination, not just a building

E. Mixed-Use and Stay Longer

Repeated ideas:

- Food / café / food court
- Classrooms and lecture
- Events and gathering
- Outdoor and indoor connections

👉 Aligns with:

- “Third space”
- “Event/night out”
- “Socializing”

F. Flood Awareness

- “Raise important elements out of flood area”
- Elevated planetarium

👉 Integration of resilience into design thinking

Programmatic Stack (from sketches and notes)

- Top / Iconic
 - Planetarium
 - Observatory-like elements
- Upper levels
 - Galleries
 - Education / classrooms
- Mid Levels
 - More galleries
 - Circulation / atrium
- Ground
 - Lobby / atrium
 - Gift shop
 - Social space
 - Extended / site
 - Outdoor areas
 - Event space

- Possibly multiple buildings

👉 People are designing it as a cultural destination campus with a signature architectural identity

INSIGHTS

Across all boards:

- Strong desire for downtown location
- Museum seen as social and civic space, not just cultural
- Planetarium is non-negotiable
- High value on hands-on creativity
- Strong support for events and evening use
- Desire for iconic architecture
- Interest in indoor/outdoor integration
- Implicit expectation of longer visits / staying longer

Key Phrases from Community

- “A place to gather”
- “Something for everyone”
- “Keep the planetarium”
- “More interactive”
- “Downtown”
- “Make it a destination”
- “Hands-on”
- “Family-friendly”
- “Community space”
- “Not just a museum”

Design Implications

Must-Haves:

- Planetarium as architectural centerpiece
- Strong vertical circulation (atrium / overlook moments)
- Flexible event and social spaces
- Classrooms and hands-on studios
- Indoor/outdoor integration
- Café / food component

Should-Haves:

- Distinct identity (not generic building)
- Potential multi-building or phased campus
- Visual landmark quality

Don't:

- Don't over-do quiet/traditional museum model
- Don't isolate experiences (people want flow between them)

Bottom Line for Planning

Build a downtown, architecturally distinctive museum that:

- Anchors around a signature planetarium
- Expands hands-on, social, and event-driven experiences
- Functions as a flexible cultural hub
- Preserves historic identity while enabling future growth

The community is not asking for a better version of the current museum, they are describing an expanded role: A social, creative, educational, and civic destination anchored by art, science, and community life.

👉 Takeaway: “Build a downtown, world-class cultural hub that keeps the museum’s hands-on, community-driven spirit—while expanding into a flexible, interactive, indoor-outdoor experience with strong art, STEM, and social programming.”

One Big Idea

Be a
World Class
!

If the new Roswell Museum
could do ONE amazing thing,
what would it be?

Central atrium
where you can
look down
several floors

Induct a
new wing
for up & coming
Artist/Art
Residence
call it the New
Roswell

I second
this
←

More interactive
Something
Like Meow
with Local
Artists work

MUST BE
DOWNTOWN

Showcase
Beautiful +
Thought
Provoking
Art!!

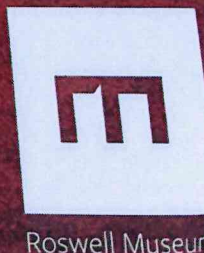
Accessible
+
inclusive

RECON FIGURE FORMER
BUILD INTO AN INFORMATION
SPACE WITH VIDEOS, PHOTOS
OF RAIL, GREAT & PRECISE WAY
THROUGH TO PATIO
NEED A SPACE TO DON
JULY CLEANING SEATING
NEED ROOMS "IN THE ARTS NEW
MUSEUM"

Have a
"THIRD
SPACE"
Feel. Something
social for the
community

NOT
Ugly like
THE CIVIC
Center

HELP REIMAGINE THE
ROSWELL MUSEUM
Share your ideas. Shape what comes next.



What should we KEEP, CHANGE, or ADD?

Share your thoughts about the Roswell Museum:

KEEP

What should stay as it was?

Indigenous & Western History Collection

Ceramic Studio

Indigenous

✓ yes

Quiet Spaces to Sit - big outdoors

The Museum was not only a source of amazing art. It needs to remain the hub of our art & community.

THE ORIGINAL WPA STRUCTURE

Keep founder's gallery!

Planetarium

Planetarium

Planetarium

Planetarium

the original historic WPA building

Devote a HUGE space to R. H. Goddard

CHANGE

What would make what we had better?

better floors

more FUNDRAISERS

6th ship

if possible the location... it needs to be downtown

Downtown location!

Be Downtown!

More Robert Goddard Exhibit space to tell the inspiring story

Use the existing property - add 2 floors of parking on the bottom - go multiple stories - make it a tall and beautiful city landmark

MORE EVENTS "THIRD SPACE"

Loved it as it was

Layout

ADD

What should we add that wasn't there before?

Band performance space / Recording studio

Interactive Exhibits

Restaurant

Maker space!

and other things school / garden

Water feature

Calligraphy class

More local history

Beautiful Inspiring walls - Chalkboard - outdoor - public - interactive

Indoor + Outdoor Fine Arts + Music Performance Space

Beautiful outdoor learning + exhibit spaces + characters + elevators + the history of art

colorful Food Truck + outdoor dining + public space + interactive + beautiful landscape + integrated site design + public art + reflection + history of art

Rotating Local Artist Exhibit

Robert H. Goddard Rocket Roller Coaster or ride through his shop maybe

STEM programming

REIMAGINE THE ROSWELL MUSEUM

Share your ideas. Shape what comes next.



Roswell Museum

Your Best Museum Memory

Share a moment you remember from the museum.

all of the nice
people @ the
ceramic studio
and front desk

Looking at the awards
and trophies as a child
around 1990.
The night Elia Bristow was
there with his paper
around 2000

Hurd room
Aspen collection
Christmas shop
Big murals

Star shows
Special art
shows

CONTRASTING
LIVE
IN THE THEATRE
Museum

CLAY CLASS
BUILDING
FRIENDSHIPS

Enjoyed
the Ceramic
Program!

Bill Wiggins
retrospective

The Planetarium
is also a BIG
favorite.
I was part of the
Team that created
Ultra Pure Hydrazine
propellants for the
Petro Rocket on the
Space Shuttle on the
Goldard exhibit stand
off. I was distributed
to the floor of the later.

teaching my
1st drawing
class in the
Annex.

Ceramics classes
Gathered (hand/shape
classes)
Selling my handmade
products

Quiet
contemplation
&
LEARNING

Singing and
teaching in
the Bassett/
Museum classes!

I've enjoyed
teaching a
variety of Art
Classes

Taking
pottery class
w/ friends
& going to
art opening

Laure Rufe
Giving me a
show in 2003
My Ruffe exhibition
in 2013

Art classes /
workshops
special events

Hanging out
@ the museum
while our Mom
did her pottery
class

My first
water color class
was magical

Playing Pictionary
in the
Museum

LOVED THE
"Art on the
Lawn"

Watching
a
show @
the
planetarium

Community Events!
Selling their stuff
around table

Taking classes

Watch Roswell II
Ceramics
Ruffe got featured show
Clifford Art

Helping install
Future Shock
😊

Chalk
the walk
at/for event
planetarium shows

Director asking
if I
wanted to
have a show
for my art
class

attending
FOREIGN
Film
Series
as a child

Ceramic
studio
+
Ruffe
shows/talks

Clay
classes

HELP REIMAGINE THE
ROSWELL MUSEUM
Share your ideas. Shape what comes next.



Build Your Ideal Visit

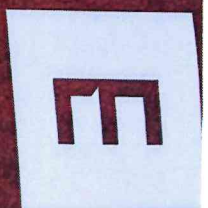
You have 2 hours to spend in the museum—what are you doing?

Put a dot next to what you'd do. Add a new idea with a sticky note.

- ☐ Looking at art/history
- ☐ Hands-on activities
- ☐ Taking a class
- ☐ Watching a planetarium show
- ☐ Socializing
- ☐ With kids/family
- ☐ Event or night out
- ☐ Shopping in store

HELP REIMAGINE THE
ROSWELL MUSEUM

Share your ideas. Shape what comes next.



Roswell Museum

What Should the New Museum Feel Like?

Choose 3 words for how the new museum should feel.

All
of
These
Q

Regional
Design
Focus

ALL OF
These

Welcoming

Inspiring

Fun

Quiet

Family-friendly

Local

Historical

Social

Surprising

Relaxing

Bold

Educational

World-class

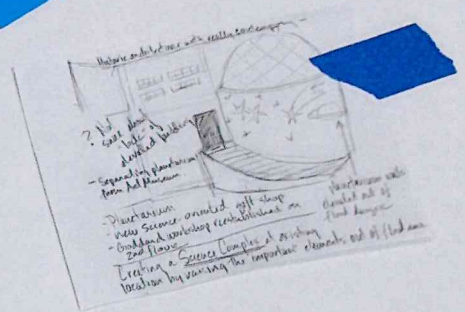
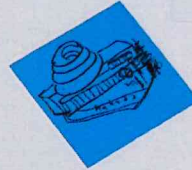
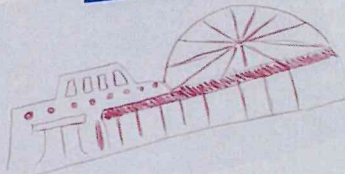
HELP REIMAGINE THE
ROSWELL MUSEUM

Share your ideas. Shape what comes next.



Roswell Museum

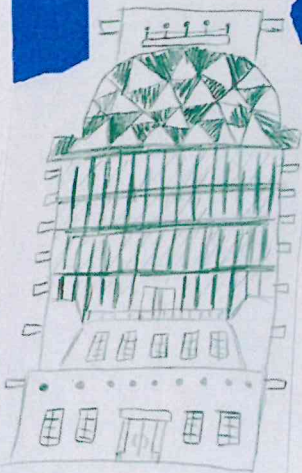
TAPE YOUR
DRAWINGS
HERE! ↓



- SPIRALS - VERTICALITY (structure)
- 2 CAMPUS DESIGN w/ CONNECTING SKY BRIDGE
- THINK
- FOOD COURT - ATTRACTIONS (museum hall)
- CLASS ROOM & LECTURE
- MUSEUM HALL - SANTA FE
- MUSEUM - SANTA FE

GO BEFORE GO HOME

7	Planetarium	Planetarium
6	ARTS - MUSEUM	Planetarium
5	Planetarium	Planetarium
4	Planetarium	Planetarium
3	Planetarium	Planetarium
2	Planetarium	Planetarium
1	Planetarium	Planetarium





APRIL ATTENDANCE

	FY2026	FY2025	FY2024	FY2023
EVENTS/PROGRAMS	155	175		
OUTREACH	-	-		
VOLUNTEER VISITS	31	35		
MUSEUM BUSINESS	-	-		
APRIL TOTALS	186	210	3,861	3,995
FISCAL YEAR-TO-DATE TOTALS	10,863	10,710	34,919	30,146

Please note: Tables were updated in February 2025 to reflect the museum's current closure and categories are those that will be in use during the museum rebuild.

APRIL REVENUES

	FY2026	FY2025	FY2024	FY2023
MEMBERSHIP	200	2,560		
STORE	-	-		
APRIL TOTALS	-	2,560	21,381	15,863
FISCAL YEAR-TO-DATE TOTALS	2,645	61,032	155,246	182,313

APRIL PROGRAMMING

EVENTS/PROGRAMS/OUTREACH	OCCURRENCES for MONTH	ATTENDEES	PARTNERSHIPS/SUPPORT
Second Saturday	1	65	RMAC Foundation, Roswell Public Library
Mix & Mingle: Reimagining the Roswell Museum	1	90	RMAC Foundation, Stellar Coffee
TOTALS	1	155	

MEMBERS



120

current active memberships

167

current active members

FOR MONTH

-

new memberships

2

renewals

FISCAL YEAR to DATE

-

new memberships

26

renewals

VOLUNTEERS



FOR MONTH

73

volunteer hours

31

volunteer visits

FISCAL YEAR to DATE

1470

volunteer hours

380

volunteer visits



6,380

FACEBOOK FOLLOWERS



1,994

INSTAGRAM FOLLOWERS

646

E-NEWSLETTER SUBSCRIBERS

ACTIVITIES & HIGHLIGHTS

CURRENT STATUS & CONSERVATION

The Museum is currently closed due to the October 2024 flood with collection recovery and rebuilding estimated at 5 years. Recovery efforts and staff are centralized at a temporary location.

Previously reported work is ongoing to:

- Process the first batch of treatment proposals for paintings and works on paper provided by The Conservation Center.
- Coordinate and seek insurance approval for conservation of items that remained in Roswell.
- Appraise 250 sculptures with Freeman's Appraisals and 968 historical items with Art of Estates. A prior project to appraise 1900 items by Freeman's has concluded.
- A Scope of Work for Stabilization, Assessment, and Conservation of Goddard artifacts was approved at the May 14 Council meeting. The RFP will be posted soon.

PORTABLE GODDARD EXHIBIT

The Museum, through the RMAC Foundation, was awarded a sponsorship by the NM Spirit Semi-Quintecennial project through the State of New Mexico in support of a portable exhibit about Dr. Robert H. Goddard, his time in Roswell, and the conservation of the museum's Goddard artifacts. The exhibit, which will include image and text panels on retractable banners, a children's activity booklet, brochures and video, will be available in Roswell in July 2026 and is planned to travel elsewhere in New Mexico in 2027.

MIX & MINGLE

The museum held an event titled "Mix & Mingle: Help Reimagine the Roswell Museum" at Stellar Coffee on Thursday, April 16 from 5:30-8 pm. The well-attended event offered an opportunity for residents, artists, families, educators and visitors to share their ideas for the future of the museum. Guests were invited to participate in interactive response boards, casual conversations, and idea-sharing activities designed to gather input on what the community values most and what people hope to see in a renewed Roswell Museum.

A \$2,000 New Mexico Humanities Council grant was awarded through the RMAC Foundation in April and a second grant award will be announced soon to support further conversation efforts.

STRATEGIC PLANNING WORKSHOP

A Board of Trustees Workshop was held Saturday, April 18 at City Hall and was facilitated by Santa Fe consultant Sabrina Pratt. The 5-hour workshop focused on discussing goals and objectives for the recovery. Ideas drawn from the workshop will help inform an interim strategic plan for the museum to guide recovery efforts over the next 2-3 years.

O'KEEFFE EPISODE NOW AVAILABLE

The Roswell Museum's Georgia O'Keeffe painting, *Ram's Skull with Brown Leaves*, was featured on the free virtual lecture series, Mornings with O'Keeffe, presented by the O'Keeffe Museum on April 15. The lecture is now available on the O'Keeffe Museum's website and YouTube Channel. The painting is currently on view at the O'Keeffe Museum.

RAIR OPENING

An exhibition by artist-in-residence Andy Van Dinh opened on Friday, May 1 at the Anderson Museum with an artist talk and reception. Dinh is a New York-based artist whose work explores themes of relocation, adaptation, and resettlement as a reflection on his personal experiences with the Vietnamese Diaspora. The exhibit will be on view through June 14. The Roswell Museum partners with the RAiR Foundation in the presentation of the exhibitions at the Anderson Museum during the Roswell Museum's recovery.

SECOND SATURDAYS

Held at the Roswell Public Library, June's activity is Rockets vs UFOs. Participants will build spacecraft with air dry clay in honor of the Robert Goddard centennial and the upcoming UFO Festival.

AAM ANNUAL MEETING

Museum Director Caroline Brooks will be attending the American Alliance of Museums Annual Meeting in Philadelphia May 20-23. The theme for AAM 2026 is "The Museum Odyssey," which explores

how institutions act as timekeepers, travelers, chroniclers, and seers. Coinciding with the United States' 250th anniversary, the conference focuses on building long-term operational resilience and driving creative innovation to ensure museums thrive in the modern cultural landscape. Information will aid with the museum as it continues recovery and rebuilding efforts.

NAGPRA TRAINING

Curator Aaron Wilder attended a "NAGPRA Essentials" training, in Austin, TX, May 12-13 presented by the National Preservation Institute. The seminar covered compliance processes for the Native American Graves Protection and Repatriation Act, focusing on practitioners working in repatriation, including legal requirements and documentation, to aid with federal compliance requirements for the Museum's Native American collection.

REGISTRAR VACANCY

The registrar position, which provides oversight for the care and tracking of the collection, is currently vacant and a hiring process is underway.