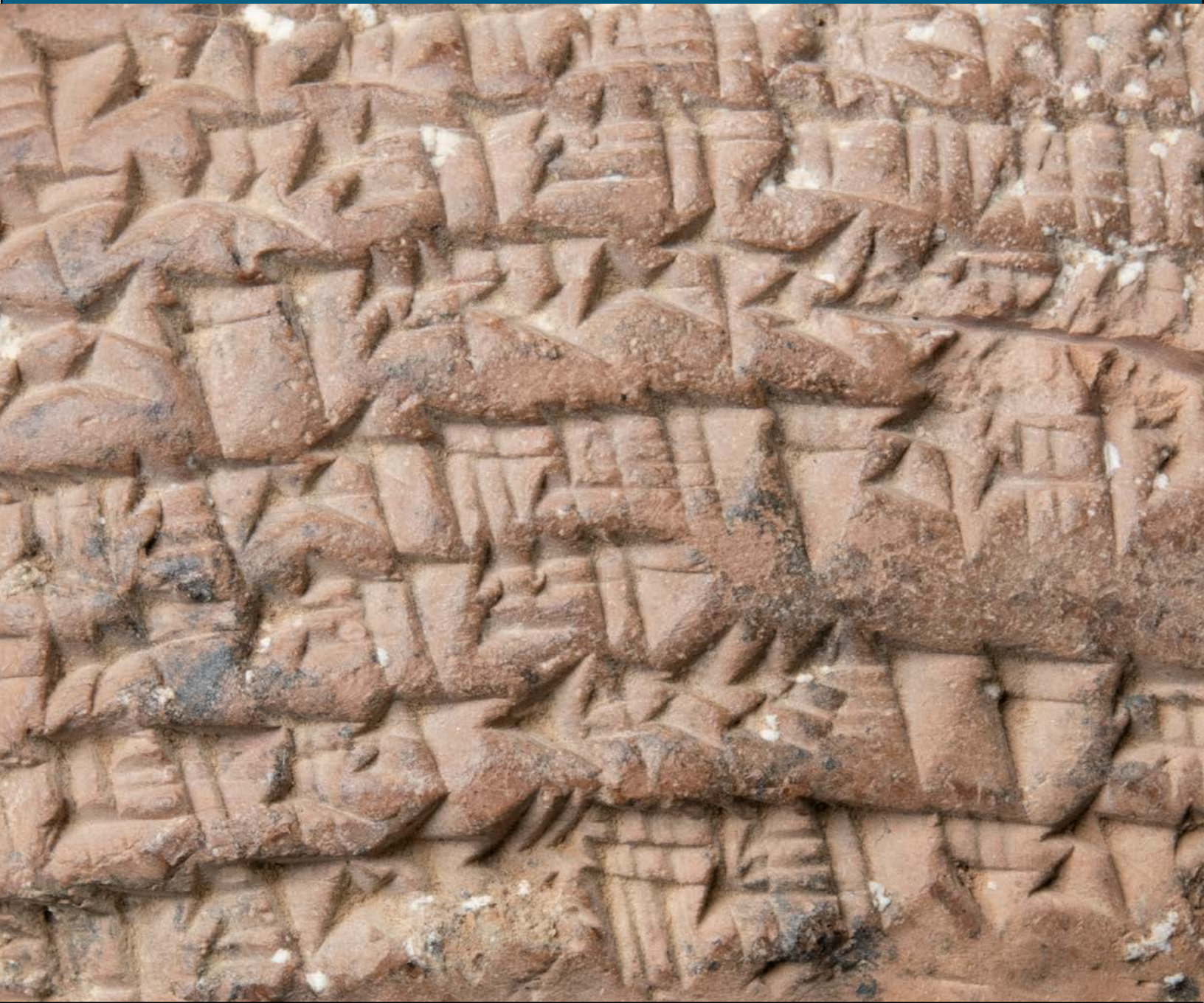


UNIVERSITY OF NEW MEXICO

**MAXWELL MUSEUM OF ANTHROPOLOGY**

Annual Report 2022-2023



## Mission of the Maxwell Museum of Anthropology at UNM

Working toward greater understandings of the fullness of human experiences in the Southwest and the world.

## Vision 2030

The Maxwell Museum of Anthropology at UNM contributes to

- Reconciling injustices
- Restoring voices
- Realizing community

## Values

The staff at the Maxwell Museum of Anthropology at UNM embrace these values in all they do

- Uphold *integrity* through honesty and transparency
- Act with *courage* and take informed risks
- Lead with *humility* and own our mistakes
- Embrace *inclusivity* with openness and sincerity
- Embody *dynamism* and manifest meaningful change
- Excite *curiosity* and the passion for learning

## Land Acknowledgment

The University of New Mexico and the Maxwell Museum of Anthropology sit on and among the traditional homelands of multiple sovereign nations. We acknowledge the deep connections of the Pueblo, Diné, and Apache peoples to the land and the significant contributions of past, present, and future Indigenous peoples and communities to life and culture in the greater Southwest, the United States, and the world at large. In acknowledging these connections, we express our gratitude for the opportunity to live, work, and learn on this land. We honor our relationships with Indigenous peoples and commit to working towards reconciling injustices, restoring voices, and realizing community going forward.

## From the Director



2022- 23 was another busy year at the UNM Maxwell Museum of Anthropology. And it was another year of unanticipated change.

First, the good news. We were delighted to welcome more than 30,000 visitors to the Maxwell in 2022-23. This is certainly an underestimate of the true total, thanks to some glitches in our visitor tracking system (now remedied). Nonetheless, it a promising sign that our community is comfortable returning now that the worst of the pandemic is (we hope) in the past.

The Museum hosted more than 700 UNM students from 22 separate classes in the collections, galleries, and courtyard this year. And we served nearly 3000 K-12 students, many supported by the Maxwell in Motion Adopt-A-Bus program which provides buses to classes from Albuquerque Title 1 Schools (with special gratitude to the Frank C. Hibben Trust for their generous support).

We opened three major exhibitions in FY23 (pages 9-13), all centered on objects from the Maxwell’s collections. We also opened two of our timely “mini-exhibitions”— for Dia de Muertos and Black History Month. And work intensified to rethink and redesign the Museum’s two permanent exhibitions, both more than 30 years old. A preview of a portion of our plans for the new and improved exhibition on human evolution, “*Becoming Us*,” can be seen on page 9 of this report. Initial remediation work on the *People of the Southwest* exhibition also began, along with the establishment of the Native Advisory Committee that we are working with to being planning a new, more inclusive, exhibition.

Our energetic Public Program Curator Dr. Julián Carrillo took the Museum in new directions this year, launching a series of Courtyard Concerts and early morning (and evening) dances (page 16), alongside our standard fare of exhibit openings, lectures, workshops, and family days, and a very successful Navajo Rug Auction (thanks buyer 41!). As I type this, a dress rehearsal for an original opera by composer Nathan Felix – “Glory Gone” – is taking place outside my office door. Tomorrow’s performance will definitely be a new experience for our 91-year old museum.

As you will read, work in the collections and archives also continued at breakneck speed, and as we entered the new fiscal year, Curator Kari Schleher learned that she and collection staff were awarded a \$350,000 grant from the National Endowment for the Humanities to complete the installation of compact shelving in the Hibben basement! The team at the Office of Contract Archeology has also been busy with more than 1.8 million dollars in active contracts, though continues to face the staffing challenges that all cultural resource management firms are currently confronting.

Speaking of staffing, and in the less good news category, three staff members left the Museum in 2022-23. NAGPRA Coordinator Dr. Gordon Ambrosino left for a new position in Wyoming September 2022. Curator of Education Sara Hiris left in December 2022. And long-time Curator of Exhibitions and Head of Interpretation Dr. Devorah Romanek departed in April 2023. We wish them all great success in their new ventures. From July 2020 until today (1,170 days, but who’s counting?!), the Museum has had a complete staff for a total of three weeks! We are working to change that and were excited to welcome our new Curator of Education Erica Davis in June of this year. NAGPRA coordinator Ashlee Boydston-Schmidt joined us at the start of Septembe 2023; and we are nearing the final stages of interviewing candidates for the Curator of Exhibition position. Our new staff are wonderful and we are delighted to have them. Our goal is to have a complete staff by November of this year, and for no-one *ever* to leave again.

We hope you enjoy reading about all that our wonderful remaining and departed staff accomplished in 2022-23 and look forward to seeing you in the coming year.

A handwritten signature in cursive script that reads "Carla M Sinopoli".

Carla M, Sinopoli, Director

September 13, 2023

## UNM Students at the Maxwell

The Maxwell Museum provides unique educational opportunities to UNM students and to students and researchers from around the state, country, and world. Students connect with the Museum in a variety of ways: through class visits to the exhibitions and collections; by gaining archaeological field experience and training through the Office of Contract Archeology; as independent researchers, and as employees and interns—welcoming visitors, designing graphics for exhibitions, and working in the collections. In the 2022-23 academic year, the Maxwell hosted more than 700 students from 22 separate courses in Anthropology, Studio Art, Art History, Biology, Museum Studies, and History. Many classes came for repeat visits. Some students participated in semester-long research projects; others wrote papers, blogs, or web posts about museum objects or their museum experiences. Classes and student groups also performed in the galleries and courtyards of the Maxwell. All gained educational experiences that enriched their learning and understanding of anthropology and of the remarkable resources of the Maxwell Museum and University of New Mexico.



United States of Fashion class visit the collections

### UNM Classes in the Maxwell Museum 2022-23

- Anthropology 1211 Archaeology in Practice (Prof. H. Mattson), Fall 2022
- Anthropology 1211L Archaeology in Practice Lab ( Katherine Peck, Abigail Judkins), Fall 2022, Spring 2023
- Anthropology 2175 World Archaeology (Professor W.H. Wills), Fall 2022, Spring 2023
- Anthropology 2190 Forensic Anthropology (Paige Lynch, Emily Moes), Fall 2022
- Anthropology 2019 Forensic Anthropology (Anna Rautman, Emily Moes), Spring 2023
- Anthropology 321/521 Southwest Archaeology (Professor Hannah Mattson, Fall 2023
- Anthropology 321 Southwest Archaeology (Prof. W.H. Wills), Spring 2023
- Anthropology 328 Near Eastern Archaeology (Prof. W.H. Wills), Fall 2022
- Anthropology 330 Principles of Cultural Anthropology (Prof. Les Field), Fall 2022
- Anthropology 351 Anthropology of the Skeleton (Prof. Osbjorn Pearson), Fall 2022
- Anthropology 375 Archaeology Field Season (Rebecca Baisden), Summer 2023
- Anthropology 450 Human Evolution: Anatomy and Physiology (Prof. Ian Wallace), Fall 2022
- Anthropology 450 Disease in Human Evolution (Prof. Heather Edgar), Fall 2022
- Anthropology 450 Human Variation and Concepts of Race (Prof. Heather Edgar), Spring 2023

Anthropology 473L Archaeology of Measurement, Lab Analysis (Prof. Hannah Mattson)  
Applied Music, French Horn Performance (Prof. Michael Walker), Spring 2023  
Art Studio 1610 Drawing 1 (Prof. Raychael Stine), Spring 2023  
Art Studio 429/529 Topics: Textile Technology (Prof. MaryTsiongas), Fall 2022  
Art Studio 429 Topics: Introduction to Pueblo Pottery (Prof. Clarence Cruz), Fall 2022, Spring 2023  
Art Studio 469 Pueblo Pottery (Prof. Clarence Cruz), Fall 2022, Spring 2023  
Biology 400/500 Interdisciplinary Museum Science (Prof. Tom Turner), Fall 2022  
History 396 United States of Fashion (Prof. Cassidy Zachary), Spring 2023  
Museum Studies 476/576 Collections Management (Prof. Loa Traxler), Fall 2022

### Other UNM Groups

Office of the Medical Investigator, Forensic Pathology Fellow Training (Professor Heather Edgar)  
GLAM Club, Fall 2022  
Academic Support Staff, Fall 2022  
Duke City Horns, Spring 2023  
Las Brujas Chicanas, Spring 2023  
Banda UNM, Spring 2023  
Staff Appreciation Days -- plant and book exchange and collection tour, Summer 2023

### Other Institutions

University of Maine, Southwest Travel Class (Prof Luke Kellet), Summer 2023 (hosted by Curator Kari Schleher)  
CNM, Southwest Archaeology (Jessica Craig), Spring 2023 (led by Curator. Kari Schleher)  
Ceramic analysis training and collections tour, US Forest Service staff (led by Curator Kari Schleher)

## UNM Student employees, interns, and research

49 UNM students (20 undergraduates and 29 graduate students) and 8 graduate students from other universities worked or conducted research in the Maxwell Museum and Office of Contract Archeology in 2021-22.

### Undergraduates

Perri Allen, Archives  
Lesly Esparza, Exhibits  
Mariatzin Flores, Visitor services  
Sophie LaBorwit, Education  
Brenna Henning, Maxwell store  
Angela Hristopoulos, Visitor services, administration  
Jessie Johnson, Archaeology collections  
Luke Johnson, Archaeology collections  
Marissa Leyva, Maxwell store  
Richard Maestas, Office of Contract Archeology  
Elena Martinez, Maxwell store/administration  
Autumn Meyerscough, Archaeology collection  
Roselynn Padilla, Vistory Services  
Abigail Parker, Osteology collections  
Anthony Rice, Archives  
Chelsea Richards, Maxwell store



Undergraduate Angela Hristopoulos in the Maxwell store

## UNM Students at the Maxwell (cont'd)

Miya Sierra, Archaeology Collections  
Alessandra Silva, Visitor services  
Serena Smith, Archaeology, public programs  
Alejandra Tarango, Visitor services

### Graduate Students

Erika Alvero Koski (Anthropology), Ethnology collections  
Joe Birkmann (Anthropology), Archives, Archaeology collections  
Hope Casareno (Anthropology), Ethnology Collections  
Larkin Chapman (Anthropology, Archaeology collections  
Katie Conley (Fine Arts), Exhibits  
Fatima del Angel Guevara (Anthropology), Ethnology collections, Archives  
Amanda Dobrov (Anthropology), Archaeology collections & research  
Lilliana Domenici (Anthropology), Archaeology collections  
Madison Drew (Anthropology), Archaeology collections & research  
Natalie Ginez (Museum Studies), Osteology and Archaeology collections  
Samantha Griego (Anthropology), Archaeology collections  
Valentina Herrera (Museum Studies), Archaeology collections & research  
Michael Hopper (Anthropology), NAGPRA Assistant  
Abigail Judkins (Anthropology), Archaeology collections, & research, Office  
of Contract Archeology  
Felicia Katz-Harris (Anthropology), Ethnology research  
Emily Leon-Salans (Anthropology), Archaeology collections  
Alexis Lucero (Museum Studies), Ethnology collections  
Jordan Martinez (Anthropology), Ethnology collections  
Kendrick McCabe (Anthropology), Archives  
Nadine Navarro (Anthropology), Osteology collections  
Katherine Peck (Anthropology), Archaeology collections  
Nick Poister (Anthropology), Archaeology collections  
Dave Reynolds (Anthropology), Archaeology research  
Madisyn Rostro (Museum Studies), Ethnology collections  
Jackie Truitt (Museum Studies), Public Programs, Archaeology collections  
Cassie Velarde Neher (Anthropology), Education  
Tyler Walker (Anthropology), Archaeology collections  
Katharine Williams (Anthropology), Archaeology collections, Archives  
Genevieve Woodhead (Anthropology), Archaeology collections, Archaeology research



Graduate students Erika Alvero Koski (rear) and Madisyn Rostro (front) assisting in exhibition installation

### Non-UNM students

Blaine Burgess, University of Missouri graduate student, Archaeology research  
Hunter Claypatch, Binghamton University graduate student, Archaeology research  
Rieka Long, Archaeology research, Archives  
Kelsey Hanson, University of Arizona graduate student, Archaeology research  
Ian Jorgeson, Southern Methodist University graduate student, Archaeology research  
Peter Kovacik, Boston University graduate student, Archaeology research  
Danielle Huerta, University of California Santa Cruz, Archaeology research  
Jennifer Spence, Texas State University, Osteology research

## K-12 Programs

K-12 students are an important audience for the Maxwell. In 2022-23, the Museum served more than 2800 students both in the Museum and by bringing Museum content directly to schools and community centers. Curator of Education Sara Hiris oversaw K-12 programs from July through December, assisted by undergraduate student assistant Sophie LaBorwit. Following Sara's departure in early January, Hibben Fellow and Ethnology graduate student Cassie Velarde Nehrer kept educational efforts moving forward. She was assisted in this work by Hibben Fellow Erica Alvero and volunteer docents Phyllis Herbertson, Andrew Kennedy, George Lausier, Carolyn Minette and Diana Shea.

The [Maxwell-In-Motion Adopt-A-Bus](#) program provides free buses to classes from Title I Albuquerque Public Schools for docent led visits to the Museum. In 2022-23 the program once again benefitted from a generous award from the Frank C. Hibben Trust as well as from gifts from individual donors. A total of 1137 students from 48 classes (24 buses) were supported by the program. Sixteen additional self-funded classes also experienced docent-led tours of the permanent exhibitions.

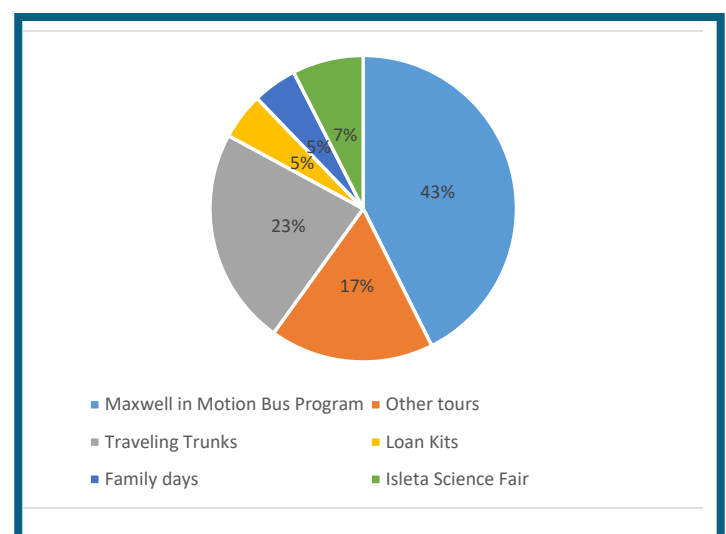
More than 600 students were served by the Maxwell's docent-led traveling trunk program that brings museum content directly to classrooms. An additional 130-plus students were served by check-out loan kits, available to teachers, home-schoolers and community organizations. And Museum docents served more than 200 students at the Pueblo of Isleta Environmental Fair.



Volunteer docent and Evolutionary Anthropology doctoral student Andrew Kennedy leading a tour of the Ancestors exhibition

Maxwell Museum family days are supported by donations from Garth and Elaine Bawden to the [Passport to People Family Day Fund](#). In November 2022, the Museum hosted a Dia de Muertos Family Day. Some 100 visitors gathered in the Museum and Hibben Center to place offerings at a community altar, make tin picture frames and tissue paper flowers, and decorate masks. Attendees also composed and performed original songs dedicated to the memory of deceased loved ones.

**By The Numbers:**  
K-12 students served in 2022-23



## K-12 Programs (cont'd)



Family day participant showing his decorated sugar skull mask at Day of the Dead Family Day



Making pressed tin picture frames at Day of the Dead Family Day



Docent Phyllis Herbertson speaking to 5th graders from Inez Elementary School, January 2023



## Exhibitions

Maxwell staff produced three temporary exhibitions in 2022-23, and continued the planning of new iterations of our two permanent exhibitions, currently called *People of the Southwest* and *Ancestors*.

*Ancestors* is the only exhibition in all of New Mexico that tells the story of human evolution. The current exhibition opened in 1989 and, while still valuable, does not reflect subsequent techniques and discoveries. Efforts to create a new exhibition got a jumpstart in 2021 with the award of Capital Funds from the New Mexico State Legislature (with profound thanks to then Senator Jacob Candelaria!). Preliminary architectural and engineering studies were conducted in 2022 by DNCA Architects and UNM Planning. In Spring 2023, the University hired Campoverde Architecture and Ralph Applebaum Associates (RAA) to work with staff and content experts to design the new exhibition. ***Becoming Us: The Exploration of Human Evolution*** will be more than twice the square footage of the current display. It will provide visitors with the latest information on our shared human evolutionary story. The expanded area will allow us to address topics not included in the current exhibition, such as contemporary human biological diversity and the range of scientific techniques used to study the ancient past. As part of our planning, we have conducted focus groups with a number of Albuquerque K-12 teachers who regularly bring the classes to the Museum to learn from them about their students' interests and needs. An important goal of the new exhibition is to make the practice of science accessible to Museum visitors, particularly UNM and K-12 students. The exhibition will feature results of ongoing UNM faculty and student research. To that end, we are creating sections that can be readily updated so that the content will remain current. Finally, in this era of science denialism, we seek to convey both the facts of evolution to our visitors and to provide them with an understanding of the scientific process and the tools to evaluate scientific claims. And we seek to spark curiosity and encourage our visitors to envision themselves as potential university students and contributors to knowledge in whatever areas they pursue.



*Draft design of the main gallery of Becoming Us (RAA, Summer 2023)*

We are working now to finalize the design and content of *Becoming Us* and to raise the remaining funds needed to make it a reality. In addition to seeking grant and government funding, we will soon be launching a major fundraising campaign to support this exhibition. If all goes as we hope, construction will begin in Summer 2024. If you are interested in learning more about the exhibition, would like to participate in a focus groups, or are interested in learning about how to support New Mexico's only exhibition on human origins, please contact us at [maxwell@unm.edu](mailto:maxwell@unm.edu).

## Exhibitions (cont'd)

Our other permanent exhibition, *People of the Southwest*, is also more than 30 years old and due for updating and rethinking. Curator of Ethnology Dr. Lea McChesney and Curator of Archaeology Dr. Kari Schleher have undertaken the work to reimagine the exhibition in two phases. The first is “remediation,” entailing efforts to update existing content and add new context to the current display. In addition to updating the entry to the exhibition, in Summer 2023 staff worked to remove all NAGPRA-relevant objects from display. Cases were cleaned; new vessels and updated labels were added. Assisting in this effort were former exhibit curator Dr. Devorah Romanek, preparator Chris Albert, graphic designer Katie Conley, Sr. Collection Managers Karen Price and Lauren Fuka, and doctoral student Katie Williams, and contract preparator Amy Flowers.

The second phase is the work to conceptualize a new exhibition. Dr. McChesney and Dr. Schleher have created and launched conversations with members of a Native Advisory group to begin framing its themes. Our goal is to collaboratively create a multi-vocal display that presents multiple and diverse perspectives on the deep past of our region and the vibrancy and cultural richness of New Mexico’s contemporary Indigenous communities.

As 2022-23 neared its end, the Maxwell Museum said goodbye to our long-term Curator of Exhibitions Dr. Devorah Romanek. Devorah left us for a new position at the Seattle Museum of History and Industry. Over a decade at the Maxwell, Devorah oversaw the design and installation of some 50 exhibitions, working with students, staff, artists and community members to create content rich, visually powerful, displays. Our current *Cuneiform and Cultural Heritage* exhibition (below) is the final exhibition of the “Romanek Period” at the Maxwell. As we search for Devorah’s successor, the Museum gratefully acknowledges the contributions of Preparator Chris Albert, who has ably kept our exhibition program moving forward in ongoing work and in planning future exhibitions. We also acknowledge independent curator Lillia McEnaney, who is assisting us during this period of transition



Reinstalling Rio Grande pottery case in *People of the Southwest*. Left to right: curator Kari Schlerer, contract preparator Amy Flowers, and Collection Manager/ Registrar Lauren Fuka



Installation team (left to right): Katie Williams, Lauren Fuka, Amy Flowers, Chris Albert, and Karen Price.

## Exhibitions (cont'd)

In addition to the work on our permanent exhibitions, the Museum mounted three major temporary exhibitions in 2022-23, in addition to smaller exhibitions celebrating *Día de Muertos* and Black History Month.

### CONVERSING WITH THE LAND: NATIVE NORTH AMERICAN BASKETS OF THE MAXWELL MUSEUM COLLECTION (November 11, 2022-January 31, 2024)



Early 20th century birchbark canoe from the Yukon

Co-curated by Lea McChesney (Curator of Ethnology), Devorah Romanek (Curator of Exhibitions), and Carla Sinopoli (Director), with the guidance and insights of contemporary basket artists Aay Aay (Haida), Leanne Campbell (Coeur d'Alene/Colville/Nez Perce), Kelly Church (Potawatomi/Odawa/Ojibwe), Sarah Bedell Homminga (Bay Mills Indian Community), Josh Homminga (Sault Ste. Marie Tribe of Chippewa Indians), Sherri Smith-Ferrie (Dry Creek Rancheria Band of Pomo Indians/Bodega Bay Miwok) and Colleen Lucero (Hopi), *Conversing With the Land* celebrates Native North American basketry traditions as seen through collections in the Maxwell Museum of Anthropology.

On display are 170 baskets from across North America made between 1000 years ago and 2021. Behind each basket are deeper stories. Their stories connect us to the lands on which they were made and the materials from which they were constructed. They are stories of techniques passed within communities over generations, and of skills honed through years of practice. When looking at the exhibition, we do not hear the conversations, prayers, laughter, and songs shared among basket makers and users, but they are also present in these objects. And each also tells of use and needs: to store, to carry, to gift, to celebrate, to mourn, to sell, to repair; and to purchase, collect, and display.

Throughout the exhibition, the words of contemporary basket makers make abundantly clear that the lessons communicated by these baskets are not solely of the past. They are also of the present and future. They are stories of survivance, persistence, pride, creativity, and of the ongoing work to protect the land and its resources and to maintain and pass on knowledge to future generations in times of environmental degradation and social change.

## Exhibitions (cont'd)

### WE WERE BASKET MAKERS BEFORE WE WERE PUEBLO PEOPLE

In July 2022, a group of distinguished Pueblo artists and knowledge holders came to the Maxwell Museum to view a selection of Pueblo baskets from the museum's collections. This group was composed of Louie Garcia (Tiwa/Piro Pueblo), Christopher Lewis (Zuni), Jilli M. Oyenque (Ohkay Owingeh), Paul Tosa (Jemez Pueblo), Madeline Tosa (Jemez Pueblo), and Brian Vallo (Acoma Pueblo). Accompanying them was anthropologist and UNM alumnus, Dr. Bruce Bernstein.



Artist/Co-curators of *We Were Basketmakers* (left to right): Chris Lewis (Zuni), Louie Garcia (Tiwa/Piro), Paul Tosa (Jemez), Jilli Oyenque (Ohkay Owingeh) and Madeline Tosa (Jemez)



The group generously shared knowledge about the varied techniques, uses, and meanings embedded within these baskets. Together with museum staff, guest co-curator Dr. Bernstein, and curatorial assistant Lillia McEnaney, they co-curated an exhibition presenting these rarely seen objects to the public. The result is *We Were Basketmakers Before We Were Pueblo People: Pueblo Baskets in Context* which is on display in the Alfonso Ortiz Center Gathering Space of the Museum through January 2024. Like the fibers that make up these intricate baskets themselves, the voices of the co-curators are powerful independent strands of understanding that come together to offer a greater appreciation of the artwork and its significance. This exhibit is supported by the Alfonso Ortiz Center for Intercultural Studies.

## Exhibitions (cont'd)

### CUNEIFORM AND CULTURAL HERITAGE: WRITING, NEW WAYS OF BEING, AND DISPLACED ARTIFACTS (May 13, 2023-April 30, 2024)

In 1967, Museum Director Frank C. Hibben donated a small collection of inscribed clay tablets to the UNM Anthropology Museum (now the Maxwell Museum of Anthropology). These tablets, dating between 4100 and 1600 years ago, come from Mesopotamia in modern Southwest Asia, home to the world's first cities, states, and writing systems.

Since their decipherment in the 1850s, tablets inscribed in cuneiform (wedge-shaped) script have provided insights into the economic, social, and religious lives of ancient Mesopotamians. They have also circulated around the world—as a result of colonial era archaeological expeditions, looting, and rampant site destruction fueled by terrorism, war, and economic desperation.



Curated by Director Carla Sinopoli, this exhibition highlights the eight cuneiform tablets in the Maxwell Museum collections and our attempts to uncover their journey to Albuquerque. It explores what such artifacts, once removed from their archaeological context, can – and cannot – teach us about the Mesopotamian past. It also explores the past and present legacies of the removal and destruction of cultural heritage and current efforts toward the restoration and restitution of archaeological heritage in the Middle East and far beyond.

### DÍA DE MUERTOS (November 2023)

A photo and panel exhibition honor *Día de Muertos* or Day of the Dead was mounted in the Hibben Center in November 2023. The holiday, celebrated in Mexico and among people of Mexican heritage, celebrates and commemorates dead ancestors, and provides an opportunity for the living to remember and honor those who have died. Our exhibition, curated by Head of Exhibitions Devorah Romanek and Curator of Education Sara Hiris, was accompanied by a zoom conversation with *altaristas* (altar creators) Ofelia Esparaza and her daughter Rosanna Esparza Ahrens, and a family day celebration at the Museum (see page 15).



### BLACK HISTORY MONTH (February 2023)



Karen Collins dioramas of Blackdom (l) and George McJunkin (r)

The Maxwell celebrated Black History Month in February 2023 with a small exhibiton of Gullah baskets followed by a display featuring miniature dioramas created by Karen Collins and the research of Dr. Timothy E. Nelson on the early 20th century town of Blackdom (near Roswell, NM). Collins (Compton, California) is the creator of the African American Miniature Museum mobile art project. She created two dioramas for the Maxwell: one depicting Blackdom and the other the discoverer of the Folsom Paleoindian site, black cowboy George McJunkin. Panels and an interactive computer display presented insights from Nelson's research on the history and lasting legacy of the entrepreneurial Blackdom community.

## Public Programs

Under the creative leadership of Public Program Manager Dr. Julián Carrillo, the Maxwell had a very busy schedule of public programs in 2022-23, including exhibit openings, workshops, lectures, collection tours, receptions, concerts and even dances.

On October 20, 2022, we hosted an online conversation with award-winning folk artist and educator, Ofelia Esparza, and her daughter, Rosanna Esparza Ahrens. Titled “Remembering in Community,” the chat focused on the Hispanic Day of the Dead celebration, and the work both guests do as altaristas, or altar-makers, who anchor their families and communities in Los Angeles.

The November opening of *Conversing With the Land* and *We Were Basket Makers Before We Were Pueblo People* featured a panel discussion of Brian Vallo (Acoma), Chris Lewis (Zuni), Jilli Oyenque (Ohkay Owingeh), Louie Garcia (Piro/Tewa) moderated by Dr. Bruce Bernstein. The panel discussed baskets, museum collecting and the history of anthropology museums.

*Panelists and co-curators of We Were Basket Makers: (left to right) Dr. Bruce Bernstein, Christopher Lewis, Louie Garcia, Jilli Oyenque and Brian Vallo*



*Weavings on display at the annual Navajo rug auction*

In November, we hosted our 13th annual Navajo Rug Auction once more at Prairie Star Restaurant (Santa Ana Pueblo). As always, we worked with R.B. Burnham & Company of Sanders, Arizona, who brought an incredible assortment of historic and contemporary Navajo weavings and other Native art objects. The sale of contemporary weavings benefits the weavers, who receive 80% of the sale price. The Museum receives 10% of the sales. Funds earned in the auction benefit public programs and general museum operations.

The end of Fall 2022 saw us host a well-attended Holiday Open House as part of UNM’s Hanging of the Greens. Attracted by news of a free hot chocolate and a holiday discount at the Museum Store, over 120 visitors wondered into our galleries to warm up and enjoy the gathering. Staff and students worked to place rows of luminarias around the Museum, Scholes Hall, and along paths to the Maxwell, as the Museum joined the magic of the University’s annual Hanging of the Greens.

To kick off the new year, and after a two-year pandemic hiatus, the Museum’s annual Ancestors Lecture returned in February 2023 with a fascinating talk by Assistant Professor of Anthropology Ian Wallace on “Human Metabolism and the Evolution of Hunting and Gathering.” Attended by more than 80 people on zoom and in person, Professor Wallace discussed the many reasons why humans are energetically different from any other species (hint: large brains, high fertility, and lengthy childhoods).

## Public Programs (cont'd)



*Dr. Timothy Nelson*



*Karen Collins*

To celebrate Black History Month, on February 23, 2023, the Museum welcomed folk artist and educator, Karen Collins, and historian, Dr. Timothy Nelson. The occasion was opening of our display on the town of Blackdom, New Mexico, and the Black cowboy George McJunkin, who played an important role in Southwest archaeology. In addition to the two new dioramas created by Collins, Dr. Timothy Nelson delivered a lecture titled, "Blackdom, NM: The Significance of the Afro-Frontier" to more than 80 attendees, in-person and online. Karen Collins generously donated the McJunkin miniature diorama to the Maxwell for use in future educational programs.

In May, Director and exhibit curator Dr. Carla Sinopoli discussed cuneiform texts and threats to heritage at the opening of our temporary exhibit "Cuneiform and Cultural Heritage: Writing, New Ways of Being, and Displaced Artifacts," which will be on display until April 30, 2024. Also in May, we were privileged to welcome Ohkay Owingeh basket maker Jillii Oyenque back to the Maxwell to deliver a talk and lead a workshop on black willow basketry. Participants had a great time learning from Jillii, and trying their hands at mastering the skills and dexterity required to form black willow baskets.



*Jillii Oyenque and black willow basket workshop participants*

## Courtyard Concert Series

Summer 2022 saw the launch of a new initiative at the Maxwell: the Courtyard Concert Series, the brainchild of Julián Carrillo. Composer and performer Seylon Stills opened the series on July 15, 2022; the New Mexico quartet Lone Piñon performed on August 25, 2022, and the summer series wrapped up with a performance by D.J. Boogie, D.J. Garonteed, and MC Ekym on September 30, 2022.

Concerts in the Spring and Summer of 2023 primarily featured UNM student groups, providing a great opportunity to celebrate the amazing talent on the UNM campus. Featured groups were



Lone Piñon

*Las Brujas Chicanas* (March 24, 2023)

*Duke City Horns* (May 5, 2023)

*Banda UNM* (May 12, 2023)

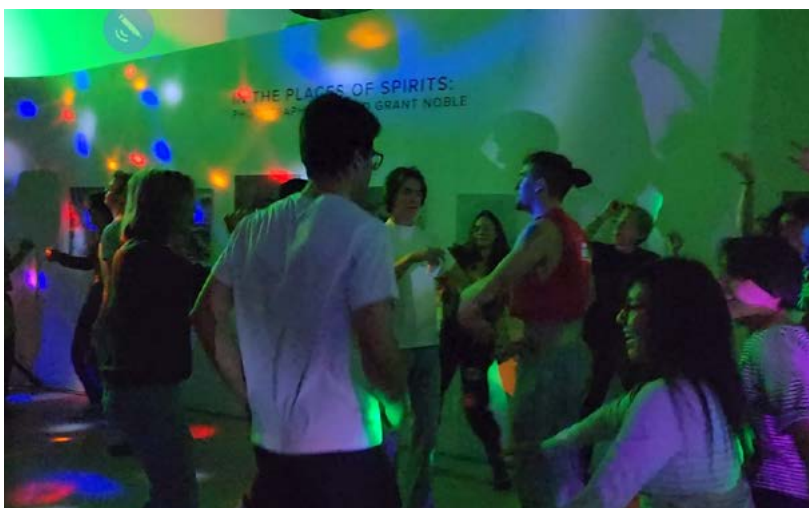
The last concert of the year featuring Amalia Mondragon & Tereso Contreras on June 2, 2023 joyfully launched Pride Month activities across the UNM campus.

The Museum gratefully acknowledges the following co-sponsors of the series: the UNM Art Museum, Department of Anthropology, El Centro de la Raza, Latin American and Iberian Institute, LGBTQ Resource Center, and School of Music, the UNM Department of Chicana and Chicano Studies, and the Mellon Foundation.

## Dancing in the Cave

Inspired by the paleolithic rock art on the walls of our Niaux Cave replica—part of our Ancestors permanent exhibit—the museum hosted a series of six dance events in the mornings and evenings. The diverse music—from Colombian cumbia to Ukrainian folk songs, to global pop, rock, and electronica—was largely curated by participants through a collective [playlist](#) available on Spotify.

The main goals of this unique programming are: to bring in new audiences to experience our galleries in new ways before and after normal operating hours; to highlight that ancient humans were making expressive culture for tens of thousands of years; to provide students, staff, and faculty a fun, healthy, and social way to exercise, release endorphins, and “realize community,” a core element of the vision of the Maxwell Museum.



*Dancing in teh Cave, March 3, 2023*



## In the Collections and Archives

The Maxwell Museum's collections are organized into four divisions: Archaeology, Archives (including paper records, photographs, and digital records), Ethnology, and Osteology. Together these comprise some three million objects, human remains, images, and records. Most derive from 90+ years of UNM anthropological research; others from donations. The Museum also serves as a repository for Federal, State, Municipal, and Tribal collections. Together, these collections constitute an extraordinary resource for teaching, research, and community engagement.

Work in collections is overseen by two curators, Curator of Ethnology Dr. Lea McChesney and Curator of Archaeology Dr. Kari Schleher (the human osteology division currently lacks a curator), and are supported by a talented team of collection professionals: Alex Denning (Senior Collection Manager, Osteology), Lauren Fuka (Registrar and Senior Collection Manager, Ethnology), Karen Price (Senior Collection Manager, Archaeology), and Diane Tyink (Archivist). All in turn are supported by numerous undergraduate and graduate students from Anthropology and Museum Studies, students supported by the Frank C. Hibben Trust, and external grants, and by dozens of dedicated volunteers.

As described below, collections efforts in 2022-2023 were wide-ranging. They include work to improve the care and documentation of collections, including cataloging, inventorying, photographing, and entering detailed information into the collections database. Numerous museum staff, UNM students, community members, and visiting scholars conducted new research on the collections. Staff hosted collection tours to Tribal delegations, community and UNM organizations, and UNM classes. Collection objects were the focus of three temporary exhibitions, and new collection objects were added to the People of the Southwest exhibition, all requiring extensive research and documentation before being placed on display. Collection curators launched two major collaborative research and exhibition projects with Indigenous artists and cultural experts. And museum staff responded to hundreds of queries from collectors, potential collection donors, and interested members of the public.

### ARCHAEOLOGY

The archaeology collections continue to be cared for by Curator Dr. Kari Schleher and Senior Collections Manager Karen Price, with the help of numerous others. In 2022-23, 25 student employees and volunteers and 18 community volunteers worked on projects including collections inventory, cataloguing, photography, box-making, and rehousing legacy collections. More than 160 boxes from previously excavated collections were processed, including artifacts from Pueblo Cardo, Gallina sites, and Davis Cave. Archaeology staff fielded over 40 research requests and welcomed researchers, UNM classes, and tribal community members. Materials from a 1981 excavation at the Jornada Mogollon pueblo site of La Cabaña were added to the collections.

In addition to collections owned by the University, the Museum cares for archaeological collections from over 12 federal and state entities, including the Bureau of Indian Affairs (BIA), the Bureau of Land Management (BLM) Kirtland Air Force Base (KAFB), City of Albuquerque Open Space,



*Collections volunteer Jean Martin transferring archaeological faunal (animal bone) materials from original paper bags to archival storage bags*

## In the Collections and Archives (cont'd)

and the US Army Corps of Engineers (CoE), as well as several Tribal communities. The Division continued to work on cooperative agreements with these agencies to care for their collections that we hold 'on repository.' Financial support from the BIA, BLM, CoE and KAFB, and City of Albuquerque allowed us to continue to improve the documentation and care of repository collections and, with agency approval, make them available for study.

Multi-year projects continued. These included work on object-level inventories and the addition of more than 6,000 entries into the Museum's CollectiveAccess collections management system. Staff and students worked on the second year of a project to reorganize the "pottery room" in the Hibben Center basement.

The whole and partial archaeological vessels were previously organized by pottery type. They are being rearranged according to the location where they were recovered: by archaeological site and county. Thus far, vessels from all New Mexico counties have been rearranged. The relocation of ceramic vessels to their new shelves requires meticulous work researching the precise provenience of each object. All burial vessels identified during the reorganization are moved to a private area where they will not be visible to the public but can be readily available to descendant communities as Native American Graves Protection and Repatriation Act (NAGPRA) work continues on the archaeological collections. Similarly, staff and students continued to work to identify and remove any NAGPRA relevant items on display in the People of the Southwest exhibition.

Another multi-year project is the inventory of ground stone objects held at the Museum's offsite storage location. These are stone objects that were modified by pecking, polishing, and abrading. They include grinding stones used for processing foods and pigments, as well as pieces used for such activities as felling trees and making jewelry. Over the past three years, staff and students have inventoried over 1,700 ground stone pieces, with an estimated 1,000 to go.

### ARCHIVES



During FY 2023-24, inventorying and improving the care of the archival collections continued under the leadership of Archivist Diane Tyink. Archivist Tyink inventoried approximately 1000 photographs, slides, and negatives (providing new housing if needed) and re-housed approximately 15 linear feet of documents.

In addition, with help from student workers, approximately 80 linear feet of records were re-folded and re-boxed. As a result of these efforts, the materials are more accessible for staff and researchers and the backlog of unprocessed institutional records for the Maxwell is more manageable.

*Hibben Fellow Fatime del Angel Guevara processing photographs in the Maxwell Archives*



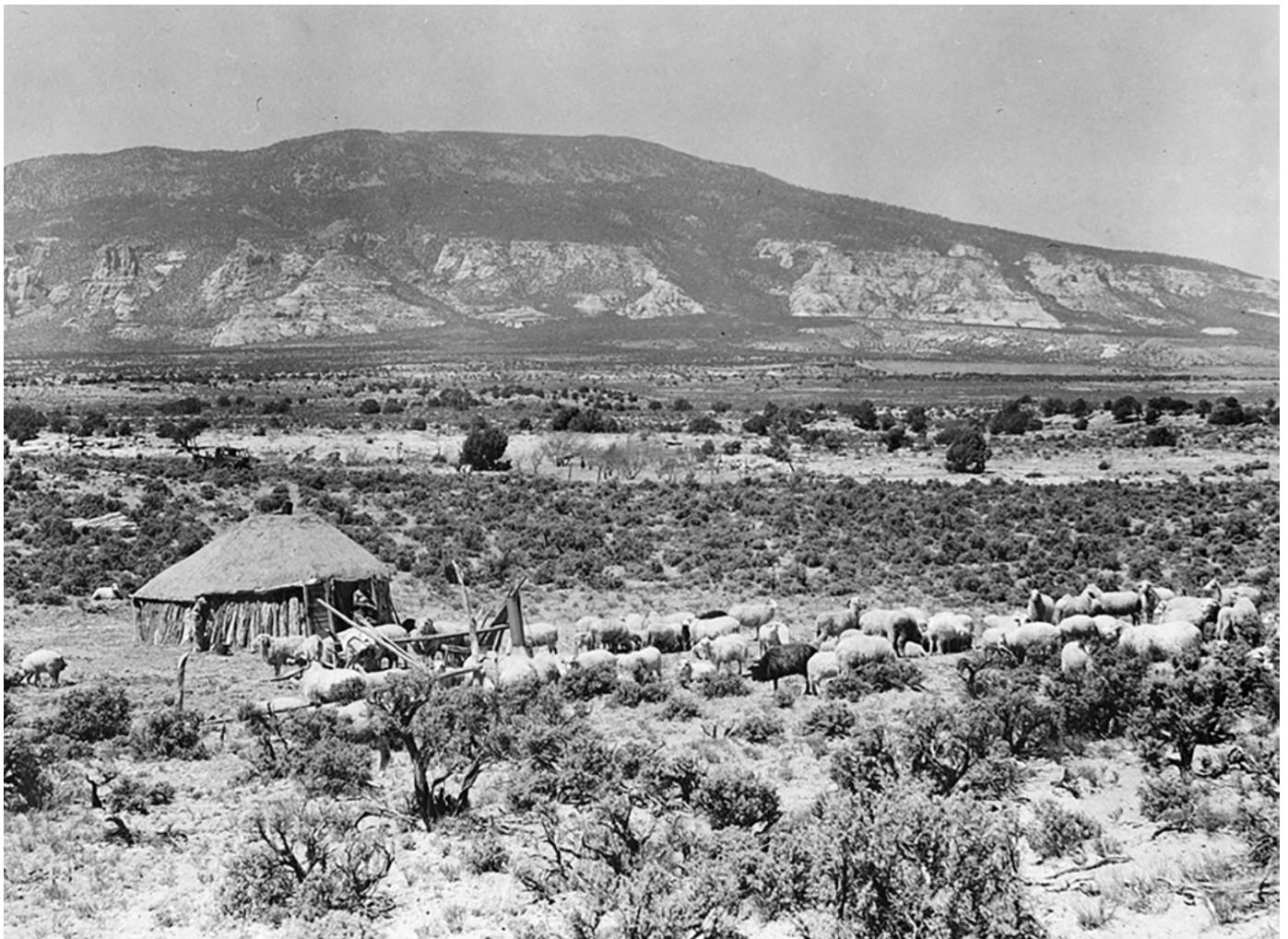
*Public Archaeology Masters student Amanda Dobrov working on reorganization of archaeological ceramic vessels*

## In the Collections and Archives (cont'd)

In addition to working with document archives, student workers also inventoried and rehoused approximately 20,300 archival photographs, negatives and slides. Clean up of the metadata is moving forward to prepare the information for upload into the Museum's database.

Student workers also completed work on rehousing and organizing repository collections for the U.S. Army Corps of Engineers, the Bureau of Indian Affairs, and the Bureau of Land Management. The Bureau of Indian Affairs project called for scanning of 283 photographs and 86 documents (totaling 3,360 pages scanned). And work is continuing to make the Maxwell's archival collections available and searchable through Finding Aids in the New Mexico Archives Online (ArchivesSpace platform) hosted by UNM's Zimmerman Library.

Archivist Tyink applied for and was awarded a National Endowment for the Humanities Preservation Assistance Grant to rehouse the photographs of John Collier Jr. Approximately 9000+ photographic prints were rehoused into 70 boxes. Collier's collection is in much better shape for researchers as Collier's document collection was also rehoused, allowing access to the entire collection. The entire photographic collection now stands at 87 boxes of prints, negatives, etc. that contain approximately 25,000 objects..



*John Collier, Jr. Landscape view of hogan and sheep herd, Navajo Nation (MMA 2006.117.2193)*

## In the Collections and Archives (cont'd)

### ETHNOLOGY

Curator of Ethnology Dr. Lea McChesney and Senior Collection Manager and Museum Registrar Lauren Fuka had a busy year in the ethnology collections. Fiscal year 2023 began with work to finalize object lists and document a selection of nearly 170 baskets from the division's extensive collections for the *Conversing With the Land* and *We Were Basketmakers Before We Were Pueblo People* exhibitions. Lauren Fuka assisted exhibit co-curators Lea McChesney, Devorah Romanek, and Carla Sinopoli in researching the collections and preparing for meetings with cultural experts. Lauren, assisted by students Hope Casareno, Madisyn Rostro and Erica Alvero, oversaw the preparation of the baskets for exhibition including photography, vaccuuming, conservation assessments, and the preparation of detailed condition reports for each object..

In July 2022, McChesney and Fuka traveled to Los Angeles to pick up a collection of Pueblo pottery, donated to the Museum by Dr. Chiyoko Furukawa. Dr. Furukawa is a Professor Emerita in the College of Nursing at UNM, where she taught from 1978-1993 and founded the Center on Aging and created master's degree program in geriatrics. With her late husband Paul, a meteorologist at Kirtland Air Force Base, the Furukawas built an important collection of contemporary Pueblo pottery. We are honored that Dr. Furukawa chose to donate nearly 100 objects from her collection to the Maxwell.

The addition of the Furukawa collection is particularly timely as another important project in the Ethnology Division is the development of a 2025 exhibition with the current working title of *Families in Pueblo Pottery*. Led by Curator McChesney, this exhibition acknowledges the 50th Anniversary of the Maxwell's groundbreaking *Families in Pueblo Pottery Exhibition* and looks at the present and future of this vital art form. The exhibition will be co-curated with contemporary ceramic artists from 20 pueblos. Dr. McChesney was awarded a grant from the Luce Foundation to support the planning stage of the project. She and her team welcomed potters to the Museum throughout the summer, as artists visited the collection and selected pieces for the exhibition.



Chiyoko Furukawa and Lea McChesney



Maxwell "families" team: (left to right): Alexis Lucero, Lauren Fuka, Hope Casareno, and Lea McChesney

## In the Collections and Archives (cont'd)

Behind the scenes, ensuring that the ethnology collections are well cared for is an ongoing obligation. In FY23, staff and students conducted inventories, standardized database information, photographed objects and rehoused them in custom-made archival containers. This year, their efforts particularly focused on baskets, musical instruments, mocassins, pottery, and jewelry.



*Hibben Fellow Jordan Martinez  
photographing musical instrument*

### OSTEOLOGY

Under the leadership of Senior Collections Manager Alex Denning, staff in the Laboratory of Human Osteology have begun inventory and provenience research of all archaeological remains to better aid in reporting for fulfilling the ethical and legal obligations of the Native American Grave Protection and Repatriation Act (NAGPRA). Recently identified skeletal elements have been inventoried and the consultation process for their return has been initiated. With a grant from the Department of Interior, staff have begun full-scale re-inventory of ancestors from Chaco Canyon. The work includes a review of all available records from the early 20th century UNM excavations at Chaco. The Museum has reached out to the National Park Service and other institutions to locate all ancestors that may have been transferred over the years. The Laboratory maintains its moratorium on teaching and research of all archaeological human remains.

The Documented Collection, consisting of the skeletal remains of body donors, was used in nine UNM courses. Skeletal casts were used in five non-UNM educational events (two for high school students and one each for a medical course, pathology fellow training, and forensic law enforcement training). After use in teaching and research, a condition report is completed on all Documented skeletons to track any damage or changes that occur from use. This will help in improving storage and handling requirements in the future. The Documented Collection was studied in nine research projects conducted by three UNM students, two UNM faculty, and four non-UNM researchers. The 3D scanning of Documented individuals continues, and postmortem CT scans have been collected on recent donors. The Museum is grateful to the individuals who have committed to donating their remains to the Documented Skeletal Collection. Sadly, a number of donors passed away in 2022-23; we hope that their loved ones take comfort in knowing that their generous gift will contribute to anthropological research and teaching for generations to come.

### NAGPRA

The Maxwell is committed to the letter and spirit of the Native American Grave Protection and Repatriation Act. NAGPRA requires that institutions document all Native American and Native Hawai'ian ancestral remains, funerary belongings, sacred objects, and objects of cultural patrimony in their collections, and report them to the Department of Interior and all potentially related federally recognized tribes with the goal of returning the remains to the communities from which they were removed. The Museum welcomed our first NAGPRA coordinator, Dr. Gordon Ambrosino, in late 2021. Dr. Ambrosino left for a new position in Fall 2022. However, in his short time with us, he successfully applied for a NAGPRA Documentaiton and Consulation grant to support work on collections from Chaco Canyon held by the Museum. Dr. Ambrosino also put in order all of the Museum's NAGPRA records extending back to the passage of the law in 1990, and assisted in a number of tribal consultations. The Museum moves into FY24 preparing to welcome our new NAGPRA coordinator and with several ongoing consultation and repatriation efforts underway.

## New Collections

The Maxwell Museum Collections Committee meets monthly to review research requests and make recommendations about the acceptance of objects and collections. The museum accepted 37 collections between July 1, 2022 and June 30, 2023:

- 2022.14 Human cranium. Donated by Kevin Kilgore.
- 2022.15 Two contemporary ceramic pieces by Jared Tso (Navajo). Donated by Eason Eige.
- 2022.16 One Navajo rug. Donated by David A. Phillips.
- 2022.17 Draft archaeological report on Two Dead Juniper Village (LA 87432). Donated by E. Camilli.
- 2022.18 Archaeological materials from Sapawe. (Repository Collection)
- 2022.19 William B. Butler Southwest Archival Collection. Donated by William B. Butler.
- 2022.20 Archaeological and archival materials from La Cabraña. Donated by Hilario Mata and Dr. Michael Foster.
- 2022.21 Frank Hibben archival material. Found in collections.
- 2022.22 Benjamin Auerbach Osteology Research Data archival material. Donated by Benjamin M. Auerbach.
- 2022.23 Chamisal report by Bradley F. Bowman. Found in collections.
- 2022.24 MA Thesis on Pottery Mound. Found in collections.
- 2022.25 Pottery Mound film from late 1950s/early 1960s excavation. Found in collections.
- 2022.26 Photographs of Feather Cave by Regge N. Wiseman. Found in collections.
- 2022.27 Maxwell General Archives.
- 2022.28 Skeletal remains from Office of the Medical Examiner (Repository collection).
- 2022.29 Watercolor painting by Tom Bahti. Found in collections.
- 2022.30 Watercolor paintings by IKKA. Found in collections.
- 2022.31 One micaceous pot by Clarence Cruz. Transfer from Maxwell Museum Education Division.
- 2022.32 Paiute basket. Donated by Jonathan Patton.
- 2022.33 Navajo wearing blanket. Donated by Iris Blaisdell.
- 2022.34 David Stuart collection. Donated by Dr. David E. Stuart.
- 2022.35 Southwest ethnographic pottery, figurines, baskets, and textiles. Donated by Dr. Chiyoko Furukawa.
- 2023.1 Documented skeletal collection, body donors.
- 2023.2 Unidentified medicolegal cases, Office of the Medical Investigator (Repository Collection).
- 2023.3 Pueblo Cardo (LA 50272) Artifacts and Archives (Repository Collection).
- 2023.4 Pueblo de la Mesa (LA 2091) archaeological and archival material. (Repository Collection).
- 2023.5 Human cranial bones. Donated by Pat Wheeler.
- 2023.6 Anthropology and Archaeology dissertations. Donated by Louise Lamphere.
- 2023.7 Ceramic figurine by Darlene Nampeyo (Hopi). Donated by Dr. Lea McChesney.
- 2023.8 Two Kanjivaram silk saris. Donated by Revathi A-Davidson.
- 2023.9 Human skeletal remains. Found in collection.
- 2023.10 Ruth Boyer research files. Found in Collection.
- 2023.11 OCA project publications. Office of Contract Archaeology.
- 2023.12 Pottery Mound archaeological material. (Repository Collection).
- 2023.13 Tarahumara clothing, pottery, and pottery making tools. Donated by Bradley Bowman.
- 2023.14 Tobacco gathering basket made by Jilli Oyenque (Ohkay Owingeh). Museum Purchase.
- 2023.15 Pueblo dance dress. Donated by Peter Eller.

## New Collections (cont'd)



Ceramic vessels. Jared Tso (Diné). Donated by Eason Eige.  
MMA 2022.15.1 (L) and 2022.15.2 (R)



Ceramic corn maiden figurine. Maxine Toya (Jemez Pueblo). Donated by Chioyoko Furukawa. MMA  
2022.35.34



Paiute basket jug. Maker not recorded. Donated by Jonathan Patton  
MMA 22.32.1



Ceramic vessels. Clarence Cruz (Okhay Owingeh). MMA 2022.31.1

## Budget and finances

The Maxwell Museum's budget derives from multiple sources, most importantly the UNM College of Arts and Sciences. Additional support for various aspects of our operations comes from other UNM departments and programs, external grants, endowments, and donations. In 2021-22, College support funded Maxwell Museum staff salaries (excluding OCA) and provided \$15,000 for operating expenses, \$10,000 for exhibitions, and \$12,000 to support the hiring of work-study student employees. The Museum also received support from the Alfonso Ortiz Center for Intercultural Studies and from the UNM Museum Studies Program for activities involving their students.

Grants, earnings from endowments, donations, and memberships also play a critical role in supporting essential museum operations, including collections and archives care, K-12 educational programs, exhibitions and public programs, museum security, professional opportunities for our staff, and other essential operational costs. The Office of Contract Archeology is a self-supporting unit of the Maxwell Museum. Through grants and contracts OCA provides archaeological research and training opportunities to numerous UNM students. In 2022-2023, OCA and the Maxwell together generated \$2.29 million in external funding.

### 2022-2023 Grants and contracts\*

#### Office of Contract Archeology (\$1,807,814)

Bureau Of Land Management, Conduct a Chronometric Study of Perishable Artifacts from Caves in the Guadalupe Mountains of Southeastern New Mexico and West Texas, \$200,000.00

Bureau Of Land Management, Conduct Instrumental Neutron Activation Analysis to Reconstruct Prehistoric Ceramic Exchange Networks within the Jornada Mogollon Culture Region, \$99,644.00

National Park Service, Develop an Archaeological Management Plan for Petroglyph National Monument New Mexico, \$206,001.00

National Park Service, Archaeological Overview and Assessment of Valles Caldera National Preserve, \$69,395.00

National Park Service, Landscape Scale Inventory and Evaluation of Cultural Resources for Ecosystem Restoration: Development of a Predictive Model for Potential Sites., \$400,001.00

National Park Service, Archaeological Site Management Plan for Pecos NHP, \$123,999.00

Navarro Research and Engineering, Cultural Resource Services on Kirtland Air Force Base, \$149,073.00

New Mexico Army National Guard, NMARNG statewide Integrated Cultural Resource Management Plan, \$58,133.00

New Mexico Energy, Minerals and Natural Resources Department, Historic Properties Treatment Plan, Madrid Stormwater & Erosion Control Project in Madrid, New Mexico, \$44,096.00

Reineke Construction, Archaeological Fence Construction Monitoring at Singing Arrow Park, Albuquerque, New Mexico, \$31,472.00

White Sands Missile Range, Phase 3 Of Archaeological Identification, Damage Assessment and Protection of Cultural Resources at LA 104864, White Sands Missile Range, \$426,000.00

#### Museum (\$383,527)

Army Corps of Engineers, Documentation and cataloguing of CoE collections, \$26,855

Bureau of Indian Affairs, BIA Archaeological Collections and Associated Documentation, \$61,364

Bureau of Land Management, Maxwell Museums Collections Management, \$20,419

City of Albuquerque Open Space, Curation and Exhibitions, \$100,000

Kirtland Air Force Base, Collection curation, \$15,345



## Budget and finances (cont'd)

### Museum grants (cont'd)

Luce Foundation, Families in Pueblo Pottery, \$45,000

National Endowment for the Humanities, Preservation of John Collier's Photograph Collection, \$9,998

National Park Service, NAGPRA Documentation and Consultations Chaco Canyon Collections, \$99,346

National Science Foundation, Bone integrity, epigenetic modification and risk of Aging, \$5000 (subaward)

\* includes continuing and new awards

### Museum Research Traineeship Award (\$3,000,000)

The Maxwell Museum is one of four UNM units (the others are the Museum of Southwest Biology, Paleontology Collections of Earth and Planetary Sciences, and Geography and Environmental Studies) collaborating in the [Museums Research Traineeship Program](#) funded by the National Science Foundation. This 5-year grant supports graduate student training in innovative, interdisciplinary, object-based research.

### Endowment earnings

In 2021-22, the Museum received endowment earnings of approximately \$38,500 from the following endowments

*Maxwell Museum Association Endowment* for public programs at the Maxwell Museum

*Maxwell Museum Endowment* for any expenses related to the Museum

*Bunting Endowment* for collection acquisition, travel expenses, exhibits, and other expenses

*Frank C. Hibben Quasi Endowment* for research on archaeology collections, educational and public programs, and repairs to the Hibben Center.

*Catherine Buchanan Endowment* for K-12 Outreach

*Holzapfel Endowment* for curation and research on ethnographic collections, particularly textiles

### Gifts

The Museum received gifts of approximately \$41,999 from the following individuals and organizations. We are grateful to all of our donors for their generous support of the Maxwell Museum:

Albuquerque Community Foundation

Davis-Kozoll Donor Advised fund

Harold Behl

Kathryn G Braziel

Barbara Ann Buklad

Ruth Burstrom

Tony Q Chan and Carolyn Hong Chan

Teresa Constantinidis

John Edward Curl

Emily Early

Far Horizons

Heidi E Fleischmann

Frank C Hibben Charitable Trust

Friends of the Maxwell Museum

Robert Gallegos

Sonia Goldstein

Carol Heather Green

Michael Haueter

Robert Hitchcock, Robert

Sharon Heflin Johnson

Margaret E Knight

Jakob T Lain

Derek Lambe

Dumain Logan

Jennifer Longshore

Mary and Dennis O'Flyng

Susan Palmer

Margaret Pryor

Kari Schleher

Ann P. Schmitt

Nancy Schwanfelder

Carla Sinopoli

Amy Sommer

Katherine Spielmann,

Nick C Stiver

Kim Straus

Robert Swerdlow

Brad and Simone Taylor

Loa Traxler

United Way of NM (Mr. Randy

Woodcock)

Jeffrey West

Barbara Ellen Witemeyer

**To support the Maxwell Museum visit <https://maxwellmuseum.unm.edu/support/donate>**

# Volunteers

**Volunteers** play a critical role in the workings of the Museum and the Maxwell is fortunate to have a committed and hardworking group of volunteers who give of their time and talents in all of our divisions. In 2022-23, 40 volunteers generously gave more than 2800 hours to the Museum in 2022-2023. We thank them for their contributions and for sharing their knowledge, energies, commitment and passion for anthropology and the Maxwell.

Karen L. Armstrong, Archaeology  
Richard Berg, Archaeology  
Tim Brown, Archaeology  
Suzanna Cole, Education  
Helen Crotty, Archives  
Jack Dugan, Public Programs  
Ben Ericson, Public Programs,  
Hayward H Franklin, Archaeology  
Izzy Gallegos, Ethnology  
Lila Goleman, Public Programs  
Pat Harris, Archaeology  
Mike Haueter, Osteology  
Phyllis Herbertson, Education  
Jacqueline Howey, Archaeology  
JoLynne,, Archaeology  
Lisa Marie Johnson, Rug Auction  
Andrew Kennedy, Education  
George Lausier, Education  
Richard Maestas, Archaeology  
Joanne Magalis, Archaeology



Jean Martin, Archaeology  
Luis Martinez, Archaeology  
Carolyn Minette, Education  
Patricia Monyihan, Archaeology  
Autumn Myerscough, Archaeology  
Michael Neese, Exhibit photography  
Tom Ocken, Archaeology  
David Phillips, Technical Reports  
Roy Ricci, Exhibit Photography  
Eric Rinehart, Archaeology  
Luciana Roca, Archaeology  
Donna Rospopo, Archaeology  
Lawrence F. Sanchez, Archaeology  
Diana Shea, Education  
Miya Sierra, Archaeology  
Smith, Serena, Archaeology  
Vigil Terrena, Education  
Rick Ward, Archaeology  
Sally Wehling, Archaeology  
Diann Zentner, Archaeology



Archaeology volunteer crew with Senior Collection Manager Karen Price (left) and graduate student Jackie Truitt (right). Photo by Irene Gray

## Maxwell Museum Staff

Chris Albert, Preparator  
Ethan Aronson, Store Manager/Administrative Assistant  
Arman Barsamian, Accountant  
Ashlee Boydston-Schmidt, NAGPRA Coordinator  
Julián Carrillo, Public Programs Manager  
Erica Davis, Curator of Education  
Alex Denning, Senior Collection Manager, Osteology  
Lauren Fuka, Registrar and Senior Collection Manager, Ethnology  
Russell (“Rusty”) Greaves, Director, Office of Contract Archeology  
Evan Kay, GIS Specialist, Office of Contract Archeology  
Alex Kurota, Archaeologist, Office of Contract Archeology  
Sandy Lujan, Unit Administrator  
Lea McChesney, Curator of Ethnology  
Dakota Pavell, Laboratory Manager, Office of Contract Archeology  
Karen Price, Senior Collection Manager, Archaeology  
Kari Schleher, Curator of Archaeology  
Carla M. Sinopoli, Director  
Julie Torres, Unit Administrator, Office of Contract Archeology  
Diane Tyink, Archivist  
Tim Wester, Contracts and Grants Specialist, Office of Contract Archeology

---

### Maxwell Museum of Anthropology and Hibben Center

500 University Blvd NE,  
Albuquerque, NM 87131  
(on UNM’s Central Campus)  
(505) 277-4405  
<https://maxwellmuseum.unm.edu/>

### Office of Contract Archaeology

1717 Lomas Blvd, NE  
Albuquerque, NM 87131  
(505) 277-5853  
<https://oca.unm.edu/>

*Baskets on display in “Conversing with the Land”: (l to r): Market basket, Mrs. Sydney Hall (Ho-Chunk), MMA 2006.28.3; Basket, artist previously known (Tohono O’odham), MMA 69.66.43; Whaler’s hat, artist previously known (Nuu-chah-nulth), MMA 78.34.2.*

