

VOLUME 52 NO. 2  
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*and much more!*

It is not every day that the Maxwell can share news about a major bequest that will greatly support its sustainability in the future. However, this September Director Carla Sinopoli and Kristine Mazzei of the UNM Foundation sat down with Dr. Steven Price Brown, Professor Emeritus of Marketing at the University of Houston and long-time New Mexico resident, to formalize a bequest gift agreement to create the *David Atlee Phillips Jr. Endowment for the Maxwell Museum*. Dr. Brown's generous bequest is in honor of his good friend and former classmate and roommate, Dr. David Atlee Phillips, Jr. It honors Dave's long relationship with the Museum, as Curator of Archaeology from 2003 to 2015, Interim Director from 2015 to 2018, and current Research Affiliate. While the donation is a new undertaking, the conditions that brought it to fruition have been a lifetime of friendship in the making.



Steven Price Brown (left) and David Atlee Phillips, Jr. (right). September 2022

Steve Brown met Dave Phillips in 1970 in Arizona. Both attended Prescott College, where they recall receiving excellent undergraduate education. This is not surprising as the original college, while short-lived (1966-1974), was a pioneering and even radical experiment in higher education. Its founders had the [vision](#) "to graduate society's leaders for the twenty-first century who would be needed to solve the world's growing environmental and social problems." Based on both men's career trajectories (not to mention the other members of their coterie), the College accomplished its goals. Both went on to graduate school and successful and impactful careers in their respective fields.

Steven Brown earned his doctorate in marketing from UT Austin. From there, he taught at several prestigious universities, with the University of Houston his final academic home. He has published in leading journals in marketing and psychology and won many awards and research accolades for his work. Dr. Phillips delved into his interests in the archaeology of the Indigenous peoples of the Southwest and obtained his Ph.D. in (cont'd p. 3)

## DIRECTOR'S COLUMN

October 10, 2022



Dear Friends of the Maxwell Museum,

I am pleased to bring you the Fall 2022 newsletter, chockablock with the many happenings at the Maxwell Museum. And while the newsletter looks forward, I also want to bring you up to date on a few of the things we've been up to over the last several months. We added three new staff members (p.10)—Chris Albert (preparator), Arman Barsamian (accountant), and Sara Hiris (Curator of Education)—who all have hit the ground running with lots of energy and new ideas. Under the dynamic leadership of our Public Programs Manager Julián Carrillo, the Museum launched a successful summer concert series in the Maxwell Courtyard. We were delighted to

welcome artists Seylon Stills; Lone Piñon; and DJ Garonteed, DJ Randy Boogie, and MC Ekym, and, of course, the audience members who turned out to enjoy an evening of outdoor music. I thank the many staff and volunteers who worked to make these events successful, and thanks also to the UNM Grounds and Landscaping staff for rearranging and maintaining the courtyard. In the Collections area, we hosted visitors from Isleta, Hopi and Laguna Pueblos to view ancestral objects in our collections and look forward to future collaborations in a variety of areas. More prosaically, we launched our new collections CollectiveAccess database, more than a year in the making. While still a work in progress, it greatly increases our ability to document and care for the collections and respond to queries from community members and researchers. It is not yet publicly accessible, but we hope to add an online interface in the next few years.

Under the leadership of Head of Exhibitions Devorah Romanek, our exhibits team has been working hard on updates to the *People of the Southwest* exhibition, the launch of a multi-year process to reimagine and redesign our largest permanent exhibition (p. 5). We are also working to redesign and update our human evolution exhibition (*Ancestors*), the only exhibition on the topic in the entire state of New Mexico. And Co-curators Lea McChesney, Devorah Romanek, and I have been working hard with several Indigenous knowledge holders on a new temporary exhibition celebrating our Native North American basket collection (p. 4)—and featuring more than 120 baskets from the Maxwell collections. Because some planned renovations in the galleries could not take place as scheduled, this exhibition is being put together in record time, thanks to the extraordinary efforts of Devorah, Chris Albert, Katie Conley, Lauren Fuka, and the entire Maxwell staff. The opening of it, and a companion exhibition in the Alfonso Ortiz Gathering Space, will take place on Friday November 11. Follow our website for more details.

Long-time friends of the Maxwell Museum may notice that our old logo is no longer gracing the masthead of this newsletter. That image was derived from a Mimbres bowl in the Maxwell collections that staff have determined was almost certainly recovered from a burial. In response, we are working to remove this logo from our various sites and will keep you in the loop as we work to design a new logo for the Museum!

Finally, I end this note where the newsletter begins, expressing gratitude to Steven Brown for his generous bequest gift to the Museum. I cannot think of a more appropriate person to honor than Dave Phillips, who has given so much to the Museum over the past two decades.

Warm regards,

Carla M Sinopoli  
Director

**AN ENDURING FRIENDSHIP; A GENEROUS BEQUEST** (continued)

anthropology from the University of Arizona. After serving as a consulting archaeologist in the private and public sectors, he joined the Maxwell Museum in 2003. At the Maxwell, he led an effort to reorganize and improve the storage and accessibility of collections, and launched the Museum's online technical series, among many other accomplishments.

Despite different career choices and life paths, the men kept in touch over the years. And when Steve retired from Texas and moved to New Mexico and acquired a vineyard in Velarde, Dave was there to welcome him, aiding him in finding his local footing including searching for and buying a casita in Albuquerque. Moreover, Dave played a pivotal role in directing his friend's philanthropic spirit. That Steve has chosen to make the Maxwell Museum of Anthropology one of the UNM beneficiaries of his estate (he is also funding Presidential Scholarships) is in part the result of his interest in the field as a budding cultural anthropologist while in college. But even more it has to do with Dr. Phillips and the admiration Prof. Brown has for him.

By default, Prof. Brown already had a disposition to support higher education with his estate, as he is an academic by training and long experience. He understands that the "ideal of excellent, higher education depends on money" and has himself benefitted from the generosity of donors over his lifetime. But that he wants to "pass that benefit along to future generations who may enjoy their time at UNM and build their futures here," has to do, in large part, with Dr. Phillips' influence. Their deep friendship is, in essence, at the core of Brown's generous gift to UNM. This is not surprising as the famous anthropologist Marcel Mauss notes in his renowned work *The Gift* that objects that are gifted are always irreversibly tied to the giver. Indeed, "the objects are never completely separated from the men who exchange them" (1990:31). Such is the case with these two exceptional colleagues and friends.

Professor Brown's bequest will take the form of a flexible endowment. Dr. Phillips observed that such "discretionary funding is critical... it's just a lifesaver...and so that's one of the wonderful things about this gift [that Prof. Brown is bestowing to the Museum]. It [will] give the Director...a little bit of flexibility to meet whatever contingencies arise or meet whatever the University—for one reason or another—is unable to fund."

As for the vision that both have for the future of the Maxwell, they both want it to continue to do what it does, but more and better. Dr. Phillips states, "If you look at what it does now: it takes care of collections, it interprets people's heritage...it provides exhibits and public programs...it trains students by giving them hands-on training in the Museum world...but it could do a better job at that and it is moving, for example, towards incorporating Native perspectives. With more resources, [the Maxwell] could do a better job at that."

As proud as we are of the many things that the Maxwell does for students and the public, the Maxwell Staff could not agree more with the above sentiments. Thank you Steve Brown and Dave Phillips for your generosity and friendship.

*By Julián Carrillo*



## NEW EXHIBITION. CONVERSING WITH THE LAND: NATIVE NORTH AMERICAN BASKETS OF THE MAXWELL MUSEUM COLLECTIONS

On November 11, the Maxwell opens an exciting new exhibition featuring more than 120 baskets from our extensive collection of Native North American baskets. Co-curated by Lea McChesney (Curator of Ethnology), Devorah Romanek (Head of Exhibitions), and Carla Sinopoli (Director), and developed in consultation with Native artists and knowledge holders from across North America, the exhibition explores the deep history and continuing vitality and innovation of basket-making practices and traditions in times of climate change and myriad other factors affecting availability and access to basket making materials and the transmission of knowledge.



Left to right: Northern Athabaskan birch bark basket, Alaska (MMA 60.27.6); cylindrical basket, Akimel O'odham (Pima), Arizona MMA 92.40.1; conical hat, Nuu-chah-nulth, Washington, MMA 78.34.2.

The Museum ethnology collections include more than 2500 nineteenth to twenty-first century Native North American baskets (as well as baskets from throughout the world), with particular strengths in the North American Southwest and Northwest. Most come from donated collections, with variable information on their makers and history, though a number are by known makers. The largest basket in the exhibition is a century-old 21 foot long birch bark canoe from the Yukon, made at a time of dramatic social and environmental upheaval following the disastrous environmental devastation wrought by the Yukon Gold Rush. The smallest is a miniature coiled basket only 1.6 cm in diameter, made by an unrecorded Tohono O'odham weaver in the early-mid twentieth century. The exhibition is organized by region, material, and technique, and will feature the words of artists describing their work and connections to the land, the ancestors, the present, and future.

Accompanying the main exhibition will be a new installation in the Alfonso Ortiz Gathering Space in the Museum, featuring 12 coiled Pueblo baskets collected by Florence Hawley Ellis in the 1930s through 1940s. This exhibition, co-curated by Guest Curators Bruce Bernstein (THPO, Pojoaque Pueblo) and Brian Vallo (Acoma Pueblo) in partnership with Louie Garcia (Tiwa and Piro Pueblo), Chris Lewis (Zuni), Jilli Oyenque (Ohkay Owingeh), Joseph Tosa (Jemez), and Madeline Tosa (Jemez), provides a rare look at Pueblo basketry as viewed through the eyes of contemporary artists and knowledge holders.

The exhibition will open on Friday, November 11 at 6:30 PM, with a panel discussion by Pueblo knowledge holders moderated by Bernstein and Vallo, followed by a reception in the gallery. Details will be posted on our website soon.



Basket, made by Alcario Gachupin, Jemez Pueblo (Walatowa), ca. 1939. MMA 68.59.10

## CHANGE IS COMING TO THE MAXWELL'S PERMANENT EXHIBITIONS

Over the past year, Maxwell Museum staff have been working to launch processes to update our two permanent exhibitions: *Ancestors* and *People of the Southwest*. Both are more than 30 years old, each is out of date and in critical need of updating to present new knowledge in new ways. In 2021, the Museum received capital funds from the New Mexico legislature to launch the reimagining of New Mexico's only exhibition on human evolution. We have been working with architects, designers, and faculty colleagues to launch that effort. And, as the below reveals, we have also launched a phased remediation of our Southwest exhibition, as we work to launch a multi-year effort to create a new, collaborative exhibition on the past, present and future of our region.

### PEOPLE OF THE SOUTHWEST: CONTEXT ON REMEDIATION

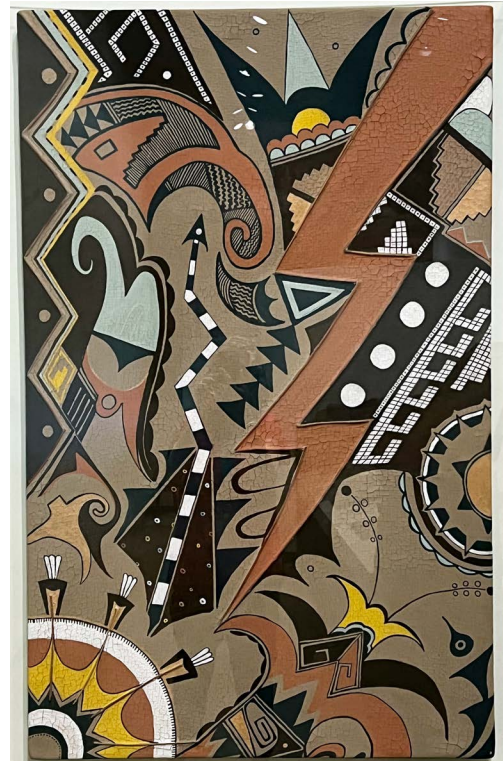
The Maxwell Museum of Anthropology's largest permanent exhibition, *People of the Southwest*, opened in November 1990 and documents 11,500 years of the human heritage of the Southwest. The exhibition features various aspects of the Maxwell's archaeology collections to tell that story, but focuses little on contemporary life. Since the exhibition opened, much has changed in anthropology and museums and we at the Maxwell have been in conversation about the need to make major changes to it.

Major planning and funding are needed to transform the exhibition on a large scale and raising the funds is a long process. Yet we believe we cannot wait for all the funding to be in place before starting this work. Driven by the ethics that guide our field, our strong desires to address the many concerns that the current exhibition invites, and our commitment to initiating our long-term goals, we have launched a series of select remediations to the exhibit.

To initiate a reorientation to the exhibit, we invited Indigenous people to tell their own story of living in this region, with their words and works becoming a primary driver to emphasize that the Indigenous presence is strong and thriving, not relegated to a distant past. Because the current exhibit focuses only on the archaeological past of our region, we have failed to acknowledge fully the vital contemporary Indigenous cultures of the Southwest as connected to this past. We have also been compelled by NAGPRA (the Native American Graves Protection and Repatriation Act), which was enacted the year this exhibition opened. Over the years we have come to realize that a number of objects in the exhibition are subject to this law and have begun efforts to remove them from display, as we also work with Indigenous communities to address NAGPRA concerns overall.

And so, when you come to visit, you will see various aspects of this remediation in motion. These include removal of objects that have been on display and changes in text and display cases. You'll also see new objects from the Maxwell collection accompanied by new text and graphics, and perhaps most exciting, new contemporary works by Indigenous artists. Currently this includes a work by Deb Jojola (Isleta, Jemez) called "Reviving Purpose." This fresco with natural plaster, pigments and willow reeds on a handmade wooden panel board speaks to many historical and contemporary aspects of Puebloan relationships to the land.

In the coming months, you will see contemporary works by Indigenous artists Lorraine Gala Lewis (Laguna, Taos, Hopi-Tewa), Clarence Cruz (Ohkay Owingeh), Jared Tso (Navajo) and Jason Garcia (Santa Clara). To preview some of these new contemporary Indigenous perspectives, we share images of two pottery vessels created by artists Clarence Cruz and Lorraine Gala Lewis for the remediation. Cruz and Lewis created these art pieces for the Maxwell



Reviving Purpose, 2022.  
Deborah Jojola (loan from the artist)

to reflect on and respond to archaeological pottery in the Maxwell Collections from Chaco Canyon. Their art and comments show the clear connection between present and past in the New Mexico Pueblos. As we continue our work, we hope you will visit, see what we are up to, ask questions, and offer feedback.



Ancestral Pueblo Bowl from Chaco Canyon, 1000 – 1150 CE (left, MMA 42.30.14) paired with bowl by Lorraine Gala Lewis, 2021 (right, MMA 2022.1.1)



Ancestral Pueblo Corrugated Jar from Chaco Canyon (left, MMA 36.41.37) paired with bean pot by Clarence Cruz, 2021 (right, MMA 2021.42.1)

*By Devorah Romanek, Lea McChesney, Kari Schleher*



## UPCOMING EVENTS

### HOMEcoming TOUR, WEDNESDAY OCTOBER 19, 11:00 AM-12:30 PM

The Maxwell is celebrating **Homecoming 2022** with a special "behind-the-scenes" tour for UNM Alumni of its archaeology, ethnology, and archives collections. You'll see ceramic pots from past Indigenous inhabitants of the Southwest all the way to musical instruments and textiles from different parts of the world. All UNM alumni are invited, limited space to 30. Click [here](#) to register.

In addition to the tour, the Maxwell Store will be offering all UNM alumni a 20% discount in our gift shop during Homecoming Week, from October 17-22. The Museum is open from 10:00 AM - 4:00 PM, Tuesday through Saturday or you can shop [online](#). Be sure not to miss out on these opportunities!

### REMEMBERING IN COMMUNITY: AN ONLINE CHAT WITH OFELIA ESPARZA & ROSANNA ESPARZA AHRENS. THURSDAY OCTOBER 20, 4:00-5:30 PM.

#### REGISTRATION REQUIRED

Award-winning Chicana artist and educator doña Ofelia Esparza has been creating Day of the Dead altars for decades. Her daughter Rosanna Esparza Ahrens is a Chicana artist with 15 years experience in graphic design and production art. Together, Ofelia and Rosanna are widely recognized for sharing with the public the healing power of commemoration in many diverse spaces. Join us in honor of Hispanic Heritage Month and learn about their healing practices as well as ask them questions! The public event will be recorded and later shared in the future via our museum website. To register, click [here](#). This event is made possible with the generous support of the Peaceful World Foundation, El Centro de la Raza, the UNM Department of Chicana and Chicano Studies, and the Mellon Foundation.



Ofelia Esparza



Rosanna Esparza Ahrens

### JAR LECTURE, TORBEN RICK "COASTAL ARCHAEOLOGY AND HISTORICAL ECOLOGY FOR A CHANGING PLANET." THURSDAY OCTOBER 20, 7:30 PM, ANTHROPOLOGY LECTURE HALL.

In the 53rd [Lecture](#) sponsored by the *Journal of Anthropological Research*, archaeologist Torben Rick (Curator of North American Archaeology, Smithsonian National Museum of American History) will draw on examples from the California Coast and Chesapeake Bay to explore 10,000 years of human interactions with maritime ecosystems. On Friday October 21 he will present *Environmental Archaeology and the Future of Museum Collections* (noon, Anthropology 248).

### HOLIDAY OPEN HOUSE/HANGING OF THE GREENS.

#### FRIDAY DECEMBER 2, 5:30-7:30 PM

The Maxwell joins the UNM campus' annual [Hanging of the Greens](#) to celebrate the start of the holiday season. Visit the galleries and stop by our courtyard to enjoy music, food, and our special holiday "photobooth" to take home a souvenir of the evening. Join the entire campus walking tour, beginning at the UNM Bookstore at 5:45 pm or come directly to the Museum. Participants are encouraged to bring an unwrapped children's book to place under the tree at Hodgin Hall for donation to the UNM Children's Hospital. Free and open to all.

## FAMILY DAY: DÍA DE MUERTOS (DAY OF THE DEAD)



**WHEN:** Saturday October 29, 10 am - noon

**WHERE:** The event will take place across the Maxwell's multiple spaces: inside the Museum, in the Hibben Center and in the Maxwell Courtyard

On Saturday, October 29, the Maxwell Museum will host a Family Day to learn about and celebrate Día de Muertos (Day of the Dead), a traditional Mexican and Mexican-American celebration of life. Children and their families are invited to create artistic and personal remembrances in celebration of a person or pet who has passed away. In addition, families will have the opportunity to add to Maxwell's communal ofrenda, or altar, and view an exhibition of traditional Día de Muertos celebrations and altars.

Activities will include contributing to the communal ofrenda, making paper flowers and papel picado, decorating sugar skulls, story time, writing musical jingles of remembrance, writing letters/poems, and tin frame decorating. Materials will be provided.

Santa Fe-based author and photographer Ann Murdy will be on hand to sign copies of her limited-run book, *On the Path of Marigolds — Living Traditions of México's Day of the Dead*. This award-winning bilingual photography book illustrates how Indigenous communities in Mexico participate in this celebration of life. Books will be available to purchase in the Maxwell Museum's gift shop.

The event is **free and open to all**. (Note: Parking is available in the C Lot north of the Anthropology/Museum building). Pre-registration is not required, but your RSVP [here](#) will help us with planning.

Looking forward to celebrating and remembering in community with you!

**Maxwell Family Day events are supported by the [Passport to People Gift Fund](#) with special thanks to Elaine and Garth Bawden. If you would like to sponsor a Family Day or other educational program, contact Curator**



On the Path of Marigolds  
Living Traditions of México's Day of the Dead  
Ann Murdy  
with an essay by Dennis Chavez  
and a conversation with the author by Lynne Moore





## 13TH ANNUAL NAVAJO RUG AUCTION



**PREVIEW:** Friday November 18,  
5-7 PM, at the Maxwell

**AUCTION:** Saturday, November 19,  
viewing starts at 11 am; bidding starts  
at 1 PM at Prairie Star Restaurant, Santa  
Ana Pueblo

The Maxwell Museum Annual Navajo Rug Auction is returning to the Prairie Star Restaurant at Santa Ana Pueblo. The Maxwell is pleased to continue our long relationship with R.B. Burnham and Company of Sanders, AZ, which is now in its fifth generation of serving the Native people of the Southwest. We look forward to welcoming the Burnhams and their handpicked selection of more than 200 traditional and contemporary rugs made by some of the finest weavers working today. The Rug Auction is the Maxwell's largest fundraiser of the year and provides critical support for public programs and other museum efforts. Weavers receive 80% of the final bid price, so we hope you will come prepared to buy and support native artists and the Maxwell.

You can preview a sample of the auction objects and bring in your own Native American artworks to the Maxwell Museum to be appraised on **Friday, November 18 from 5-7 p.m.** Experts from R.B. Burnham's will be on hand to identify and suggest the value of your items. Virginia Burnham will also feature her Native American jewelry trunk sale. Appraisals are first-come first-served and cost \$10 per item (cash or check only; no more than three items per person).



Events on **Saturday, November 19, begin at 11 a.m.**

Viewing takes place from 11:00 am-1:00 p.m. and the auction will start at 1:00 p.m. Whether you are a collector or just interested in learning about Navajo weaving and acquiring your first weaving, or other Native artwork, the auction offers a great opportunity to view a variety of styles. It is fast moving, fun, and exciting. Browse, bid, and take home a unique handmade textile. Weavers received 80% of the final bid price, while the Maxwell Museum receives the 10% buyer's premium. The auction is on Santa Ana land; purchases are therefore not subject to sales tax.

*If you have an object you would like to donate to the auction or are interested in volunteering, please email us at [maxwell@unm.edu](mailto:maxwell@unm.edu) or call Julián Carrillo at (505) 277-1400.*

## IN THE COLLECTIONS: REARRANGING SOUTHWESTERN ARCHAEOLOGICAL POTTERY

Changes are underway in the archaeological collections at the Maxwell Museum. If you have come on a collections tour in the basement of the Hibben Center for Archaeology, you likely enjoyed visiting the large storage room that houses the 3,500+ complete pots from across New Mexico and other areas of the Southwest. On your trip through the archaeological pottery collection, you would have seen the pots organized by archaeological pottery type. In 2021, we began the process of changing this structure and reorganizing the pots by geographic area and site, ensuring that vessels from one site are once again living together. For sites in New Mexico, the geographic organization is first by county and then by archaeological site within each county.



Reorganized pottery from Tijeras Pueblo, Bernalillo County, NM

This rearrangement has a number of goals. First, having the pots organized by county and site improves the staff's ability to make the collections accessible to Indigenous community members interested in visiting collections from their ancestral homelands. Community members can tell us what New Mexican counties they are interested in and we can easily share with them the pots from those areas. Second, researchers are often interested in looking at all the objects from a particular community and this reorganization makes it easier to find all the vessels from one site. Third, organization by site improves Maxwell staff's ability to tell stories about particular places in the past—with all of the objects found together in one place, we can talk about how different vessel forms might have been used by the site's residents in their daily lives.

Rearranging 3,500 archaeological vessels takes a team and we are lucky at the Maxwell to have dedicated graduate students working with us in the archaeology collections to make big projects like this a reality. The first step in the process was to research the pots and determine where they came from (their provenience). Then the pottery vessels from each site were moved to their new home and a label for each site was created. Of course, this may sound like a simple step, but to move the pots to their new shelf required moving out all the pots that were on that shelf previously and finding a place to store them, adjusting shelving heights, and continuously updating inventory locations. Last year, Hibben Fellow Mariana Lujan Sanders did much of the work of background research and rearranging. This year, Graduate Assistant Amanda Dobrov, assisted by Larkin Chapman, is taking over to finish the project. As vessels are relocated, Hibben Fellows Sam Griego and Madison Drew are systematically going shelf-by-shelf to create custom boxes for each pot. Finally, Hibben Fellow Nick Poister is creating a guide that can be used on tours for each of the larger sites in the collection. We hope the process will be complete by the end of the year and we plan to welcome Maxwell Museum members and the UNM community to see the new organization on collection tours.

*By Kari Schleher and Karen Price*



Mariana Lujan Sanders (front) and Amanda Dobrov moving pots from sites in McKinley County



## NEW STAFF AT THE MAXWELL

**CHRIS ALBERT, MUSEUM PREPARATOR.** Chris joined the Maxwell in April 2022. He has spent over fifteen years in the museum world, working mostly at modern and contemporary art institutions helping realize a broad range of exhibitions. Prior to joining the Maxwell, Chris served as preparator at the New Mexico History Museum. Stretching back before moving to New Mexico in 2019, Chris worked as preparator and art handler in several museums in New York and Florida, including the Museum of Modern Art, Dia:Beacon and the Hessel Museum at Bard College.



**ARMAN BARSAMIAN, ACCOUNTANT.** Arman is a first-generation Armenian-American. His family emigrated from Turkey to the US in the 1970's, and he was born and raised in New York City's bedroom communities in northern New Jersey. There, he enjoyed learning about the history of these towns, where his high school football scrimmage took place atop the entrance to the Lincoln Tunnel in the same location where a couple centuries before Burr-Hamilton had their duel. After high school, Arman came to Albuquerque to start college at UNM. He was originally going to be a history major, but meandered through college and after a few years, found himself back in New Jersey before returning New Mexico to work at a private accounting firm. But it only took a short time to find his way back to UNM for an accounting stint at an OVPR Research Center. After exploring different private accounting opportunities, he

found he missed UNM's focus on community and service and the energy on campus that's hard to find elsewhere. Arman is excited to return to service to the Maxwell Museum and to bring the administrative contacts across UNM and with regional museums that he developed in his prior work in UNM Research Office to his new position. A social scientist at heart with undergraduate degrees in general social science (Thomas Edison State College) and economics (University of New Mexico), he is still deciding what degree to pursue next. Meanwhile, in his spare time, he enjoys watching movies and seeing more of New Mexico,

**SARA WEBB HIRIS, CURATOR OF EDUCATION.** Sara is an interdisciplinary educator and artist with a focus in creative contemporary teaching and learning practices, health and wellness, and the human experience. Prior to joining the Maxwell, Sara worked as an education consultant, subject matter expert, and affiliate professor. She designed and taught courses in Art Education and Creative and Mindful Thinking and Learning in and around Denver, CO. Being a mindfulness and yoga teacher, Sara created the teaching programs, *Mindful Pedagogy*, *Mindful Mentorship*, and *Mindful Art*, an art-making series based in nature and the moment.

Sara earned an undergraduate degree in Human Biology from Stanford University and a Master's in Education (Ed.M.) with a focus in the arts from the Harvard Graduate School of Education. She also worked and studied in Berlin, Germany and Florence, Italy, focusing on art, design, and integrated wellness. During her graduate studies, she worked on *Artful Thinking*, a program out of Harvard's research center, Project Zero. Artful Thinking provides frameworks for cultivating thinking habits, such as deep observation and listening, wondering and investigating, taking multiple perspectives, and noticing complexities. As you may have guessed, these habits complement the Maxwell's mission of *working toward greater understandings of the fullness of human experiences in the Southwest and the world.*



Sara is delighted to be at the Maxwell, a place where schools, the arts, sciences, and our shared experiences come together in continually new and evolving ways. She is looking forward to collaborating across layers of communities – UNM departments and centers, K-12 teachers, as well as New Mexico's peoples and organizations—to create consistent, meaningful, and creative interdisciplinary opportunities for learning and engaging with the Maxwell. Articles and previous projects by Sara may be found on her website: [mindfulandcreativeliving.com](http://mindfulandcreativeliving.com).



## MAXWELL MUSEUM VOLUNTEER TOM OCKEN

### **Tell us about yourself.**

I started volunteering at the Maxwell in 2015 after I retired. I had been a graphic designer and photographer working in television all throughout the US: in Indiana, Phoenix, Seattle, Milwaukee, and here in Albuquerque since 1997. As a Design Director/Art Director I worked with animation companies and News, Production and Promotion departments as part of a team to develop a look for the station, including on-air graphics and animations for each department. The main part of my job was promotion graphics but also included news special graphics like “Larry Barker Investigations” and special sets for production shows. But I did a little bit of everything, like portraits for anchors and reporters, and sales materials. When I retired, Albuquerque was the logical place for me to stay since my son and granddaughter lived here. When I’m not volunteering at the Maxwell, I spend much of my time remodeling houses.



### **What brought you to the Maxwell?**

When I retired, Mary Beth Hermans (former Maxwell Museum staff member) asked me if I was interested in volunteering here, because she knew I had a background with photography. It was a way to establish a new routine, coming to the Maxwell each week after I left the television industry.

### **What kind of work have you been doing for the Museum?**

I am doing photography of objects in the museum collections. Since I started in 2015, I think I have probably photographed two to three thousand objects in the Maxwell collection. I started out with mostly photographing pots and ceramics, but also other types of objects, like blankets and most recently baskets. I think the ceramics are my favorite, because there is such precise detail and sometimes I come across one with great “modern” design and graphic appeal and I’m so impressed with the how well ancient people created these works.

### **What is your favorite part of what you do here?**

I like trying to get the right shots for the object no matter what it is. Some objects are pretty simple and straightforward, but some of the objects you have to get unique angles. You just have a camera and two lights, so sometimes you have to finesse the sidelights to bring out a particular texture, roundness or some aspect of the object you want to highlight. It is very satisfying to bring those things out in a photograph.

***The Maxwell gratefully acknowledges all of our docents and volunteers for their many contributions to the Museum. Interested in volunteering? Visit our [website](#) or email [maxwell@unm.edu](mailto:maxwell@unm.edu)***

## UNM STUDENTS IN THE MAXWELL MUSEUM

*Each year, more than 40 UNM undergraduate and graduate students work in and with the Maxwell Museum, contributing immeasurably to collections care, exhibit development, educational program, research, and teaching. Here, we feature two of the amazing students whose work enriches the Museum.*

### UNDERGRADUATE BRENNA HENNING



**Tell us about yourself.** I am originally from a small town in Minnesota and moved to New Mexico to go to school here at UNM for archaeology. I am in my sophomore year and have really enjoyed my time here in the Southwest since moving. I enjoy road trips, hiking, nature, reading, music and surrounding myself with the best friends one could ever ask for. I am minoring in Geography, which is a strong suit of mine. Fun fact: I can name every country in the world, and I am currently working on the capitals and flags!

**What brought you to work at the Maxwell?** During winter break of my freshman year (January 2022), I was changing my major from Business to Anthropology (concentration in Archaeology) and also was looking to change jobs. It really was destiny when I saw an opening to work at Maxwell. I

love the job, the people, and the experience. Jobs can be fun when it has to do with your interests!

**What kind of work have you been doing for/in the museum?** I work at the gift shop in the museum. It is a fantastic little hidden gem on the UNM campus. We sell many variations of Indigenous artwork including fetish carvings, pottery, jewelry, and rugs. We also have a very neat book collection (this is where I tend to spend my paychecks). Recently, I have taken on some extra work with the museum with running the social media accounts. I have a background in marketing and I am excited to aid the museum in reaching a larger audience!

**What do you enjoy about working at the Maxwell?** What I enjoy the most about working at the Maxwell is my coworkers! There are many great people that work here, and I am super grateful to be a part of it all! I also love meeting the visitors that stop into the Maxwell and hearing their stories.

**What's next after graduation?** Right now, my plans after graduation aren't too solid but I am definitely thinking of graduate school. In the future, I want to work in the Southwest archaeological field and hopefully my work will take me other places around the world as well!

### GRADUATE STUDENT KATIE (KATHERINE) CONLEY

#### **Tell us about yourself**

I am originally from Charleston, SC. I moved to New Mexico in 2017 when I began undergraduate school at UNM. I graduated in 2020 with a BA in Fine Art—Photography. I minored in museum studies and minored in honors interdisciplinary liberal arts. I then immediately began graduate school at UNM in January of 2021 pursuing a master's in museum studies with an emphasis on library sciences. I will be graduating this December.

#### **What brought you to work at the Maxwell?**

My journey at the Maxwell began my last semester of undergraduate when I took a class on exhibit design taught by [Head of Exhibitions] Devorah Romanek. I suppose she took a liking to my final project of the semester, which was an online video exhibition on Charles Fletcher Lummis, and



offered me a job working as exhibit graphics designer at the Maxwell. I started working in February 2021 I believe.

**What kind of work have you been doing for the Museum?**

My work at the Maxwell has entailed doing graphic design work for online and in-person exhibitions at the museum. I design interpretive panels, labels, posters, promotional materials, etc. After designing the materials, I often am the one printing and mounting them. I love this position because it is a nice break from my usual museum work as an archivist (I have another campus job as an archivist at the Center for Southwest Research). It has allowed me to use some of my artistic and creative skills within a museum space and learn more about all that goes into building an exhibition.

**What do you enjoy about working at the Maxwell?**

In my time in school and working at the Maxwell I have had the opportunity on multiple occasions to see and research objects in the Maxwell collection. I have a particular affinity for the Maxwell's collection of jade and other Mesoamerican stone objects. After doing a class project researching some of these objects myself, I grew quite fond of them and would love to see them on display.

**What are your goals after you graduate?**

After I graduate, I hope to secure a job in a museum or library archive in a large city in the U.S. I would love to work specifically with art or architecture objects, as these are the materials, I have the most experience working with and the materials I most enjoy.

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## HAPPY BIRTHDAYS TO US! CELEBRATING 90 YEARS AS A MUSEUM AND 50 YEARS AS THE MAXWELL MUSEUM OF ANTHROPOLOGY

The Maxwell Museum of Anthropology has crossed another milestone in its history. In 2022, the Museum is celebrating 90 years since the UNM "Museum of Anthropology" was established as Albuquerque's first public museum in 1932. The museum was re-named the Maxwell Museum of Anthropology in 1972, acknowledging a generous gift from Dorothy and Gilbert Maxwell, that helped support the construction of our current museum building. So we are also celebrating our 50th anniversary!

What began as a small museum with no permanent employees has grown to an AAM accredited museum with 15 full time employees, including curators, collections managers, an archivist, registrar, education and public program curators, exhibits curator, preparator and administrative staff. Today the Museum cares for vast and important archaeological, archival, ethnographic and osteological collections and remains at the forefront of research in archaeology and anthropology, working closely with source and descendent communities from whom our collections derive. Anthropological knowledge and insights are shared publicly through innovative temporary and permanent exhibitions and diverse public and educational programs.

We are grateful to our volunteers, donors, researchers, student workers and community members for their work, feedback and continued patronage of the museum. Not only have they made us a part of their lives but also helped us reach out to the world.

During the early part of 2023, the Maxwell will be creating a commemorative booklet to celebrate both the history and the many milestones achieved by the Museum.

*By Diane Tyink*



Gilbert and Dorothy Maxwell. The Museum was renamed in their honor in 1972



## SUPPORT THE MAXWELL

Memberships and donations play a critical role in supporting our educational and public programs, exhibitions, and the care of the collections and archives. Your membership or tax deductible gift helps us continue our work.

### BECOME A MEMBER:

Please check all that apply:

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Friends at the Sponsor level and above receive benefits in the North American Reciprocal Museum network, including free admission to more than 1000 museums.

Your membership may be tax deductible to the extent allowed by law.

### OR MAKE A TAX-DEDUCTIBLE GIFT TO:

[Maxwell Museum of Anthropology General Fund \(937038\)](#): supports activities and programs in all division of the Museum. Your gift will be used where the need is greatest.

[Maxwell Education, Curation, and Research Fund \(937043\)](#): supports the three pillars of the Maxwell Museum: Education and community engagement, care of collections, and innovative anthropological research.

[Maxwell Museum Exhibits General Fund \(938304\)](#): supports innovative exhibitions that feature anthropological themes, collections, and images and the rich and complex stories they tell. Your gift supports exhibit development and production costs.

[Passport to People Program Fund \(937536\)](#): support multi-generational thematic Family Day educational events through hands-on educational activities, featuring special community guests, artists and musicians.

Gifts may be made online through the [UNM Foundation](#), or by check made out to the UNM Foundation and mailed to Maxwell Museum of Anthropology, MSC01 1050, University of New Mexico, Albuquerque, NM 87131 (make sure to write Maxwell Museum and the fund you wish your donation to go to in the memo field). To learn more about these and other ways to support the Museum download this [pdf](#) or contact Carla Sinopoli at [csinopoli@unm.edu](mailto:csinopoli@unm.edu).

*Thanks for your support of the Maxwell Museum!*

# HOMECOMING SALE AT THE MAXWELL MUSEUM STORE

OCTOBER 14-22

UNM Alumni and future alumni: stop by the Maxwell Museum Store during homecoming for a 20% discount!



(Discounts are not applicable to books, consignment items, marked down items, or memberships)

## FOLLOW US



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

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