



# THE MAXWELL

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## Honoring Amy Grochowski's Legacy

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Ever since stepping foot in New Mexico in the early aughts, Amy Grochowski has had a love for the state—particularly its landscape, food, weather, and people. This love is evident in the work she has done and the team relationships she has built over 16 years as the Maxwell's Curator of Education. A native of southeast Michigan, Amy is returning to the Midwest at the end of February. However, she leaves us a unique and impressive legacy as an educator, mentor, and colleague, who will be remembered as kind, humane, helpful, welcoming, professional, and creative. Indeed, in the words of one of her docents, Barbara Frames: "She is leaving large shoes to fill and we will miss her greatly."

Before joining the Maxwell in 2006, Amy was already deeply committed to public education. In 1997, she joined the Peace Corps and taught in Eritrea. "I absolutely loved it. Of everything I've done in my life, that was the pinnacle," she says, remembering the experience of teaching science to middle schoolers in Africa. Later, Amy served as an education program coordinator at the Detroit (now Michigan) Science Center and, after moving to the Southwest, as an education specialist for the New Mexico Museum of Natural History and Science. Of these varied experiences, a common thread was putting her knowledge in the service of teaching and empowering underprivileged youth.



*"I really just want to inspire, not just young people, but everyone, to learn and to appreciate people, culture, nature, and that's what I hope I did and what people remember me for."*

It is no surprise, then, that in her tenure at the Maxwell Amy put these skills and values into practice in both the programs she inherited as well as the ones she developed. Of the dynamic [Traveling Trunk Program](#), in place since the permanent exhibits were installed in the early 1990s, Amy recalls working closely and learning from long-term Maxwell volunteer Cathy Buchanan: "She was instrumental in passing on the knowledge of those trunks to me. Later on, I worked to renovate them, got a grant around 2014, but kept the price at \$15...I kept the program going because it was very successful and highly needed in the community."

(continued on pg. 3)

PHOTO: In the museum discovering the mechanics of walking. July 2010. Photo courtesy of Amy Grochowski.



## Director's Column

Dear Friends of the Maxwell Museum,

We are pleased to bring you our Spring 2022 newsletter, with news of recent and upcoming happenings at the Maxwell Museum.

With this newsletter, we say good-bye to our extraordinary Curator of Education, Amy Grochowski, who is retiring from UNM to return to her native state of Michigan to pursue new opportunities in museum education. Amy joined the Maxwell in 2006, and over her time here she has elevated and transformed our K-12 educational offerings. Over the past 16 years tens of thousands of visitors have learned, played, and been enriched by Amy's programs. We are currently launching a search for a new Curator of Education, and know that whoever joins us will have an extraordinary foundation to build on. We will miss you Amy!

Other transitions at the Maxwell are also reported in this newsletter. Two are happy: the arrival of our new NAGPRA Coordinator Gordon Ambrosino (pg. 14) and our new Director of Public Programs, Julián Antonio Carrillo (pg. 15). Both have hit the ground running, bringing tremendous energy, experience, good will, and exciting new ideas to the Museum. We are delighted to welcome them to the Maxwell family.

Our last transition is a very sad one: our Office of Contract Archeology colleague Banks Leonard passed away unexpectedly in December. A consummate archaeologist, wonderful colleague, and devoted father and husband, he is deeply missed. We thank Cory Breternitz and Robin Cordero for providing their memories of Banks for this newsletter (pg. 4).

We are looking forward to a busy spring in the Maxwell, as we ease into what we hope will be the final phase of this very long pandemic. The spring semester has brought hundreds of UNM students back into our classroom, collections, and exhibits, and while our K-12 visits halted for a while during the omicron outbreak, our calendars are filling up for later in the spring. We are working away on exciting new exhibitions, and on updates to our two permanent exhibitions: People of the Southwest and Ancestors. We are continuing to plan on exciting virtual and in person events, including the recent event with artist and activist Karen Collins (pg. 9), which will soon be available on our web site. Also, mark your calendar for April 28, when the Maxwell Museum will join the Ortiz Center, Department of Anthropology and other UNM programs in co-hosting Dr. Cynthia Chavez Lamar, Director of the National Museum of the American Indian, for an in-person lecture and campus visit (pg. 8).

I hope to see you online or in person soon, and wish you a happy and healthy spring.

Warm regards,

**Carla Sinopoli**

Director

**PHOTO: The Maxwell in February 2022. Photo courtesy of Karen Price, Archaeology Senior Collections Manager.**

# Honoring Amy Grochowski's Legacy (Continued from pg. 1)

Of the many educational offerings Amy developed over the years, the [Maxwell in Motion School Bus Program](#) stands out for its reach and focus. Each academic year this program sponsors up to 60 buses, each carrying 60 students from any one school to experience the Maxwell's signature *People of the Southwest* guided program and visit the UNM campus. In this endeavor and in others, Amy relied on the invaluable help of our docents, student workers, and volunteers. She has cultivated exceptional relationships with many of them, in large part because she is someone who has really tried to reach out to and understand others. Of this approach, she says:

*"I think that is part of the key of working with docents and students. It is really getting to know them and who they are, what their strengths are, what they bring to our programming and really capitalize on that, because that's what makes the programming great, getting the right person there who is very enthusiastic, right? Knowledgeable and really inspiring. And that is the crux of what I really want to do."*



This humanistic, approachable and assets-based way of engaging people – co-workers, docents, and students alike – has really paid off for Amy. Not only has she created a robust team but people who have worked with her have many kind things to say:

Anthropology graduate student Katie Brewer, for example, who has worked with Amy will remember her as "a wonderful human being through and through...kind, helpful... great with visitors...and very creative this creativity has helped her come up with amazing programming over the years."

Carolyn Minette, a docent since 2006, has found Amy to be "an invaluable assistance in both teaching and supporting us docents. She has been both a teacher and a friend and

has provided information and guidance... I have learned so much about the Southwest and its original people and have grown to appreciate the cultures and history of this region of the world."

Barbara Frames calls Amy a "wonderful educator, putting together a program so we docents could become informative and interesting guides for the school kids visiting us. At the same time, she left us enough space so we could put our own spin on things."

Lastly, docent Diana Shea, expresses her gratitude for Amy in this way: "Amy's guidance, has been the highlight of my retirement. Her engaging museum tours and classroom presentations were a delight to present to hundreds of schoolchildren. But the most fun was being the student, learning so much about anthropology. Potters and weavers and dancers, expert lectures, historic site field trips, museums in abundance. Oh my, was Amy ever a font of enthusiasm, knowledge and ideas. I am so grateful for everything she has shared."

As such, even with Amy Grochowski leaving the Maxwell, it is clear that her legacy will live on in the hearts and minds of many of her closest collaborators. However, equally important, it will also continue to reach countless schoolchildren who visit our Museum as well as inspire the next generation to be curious about the world and each other's cultures. On behalf of all your team-members...thank you, Amy, and best wishes on your journey!

**PHOTO: Exploring the Puye cliff dwellings with docents. May 2019. Photo courtesy of Amy Grochowski.**

# Remembering the late Banks Leonard

By Cory Breternitz and Robin Cordero \*

In December of 2021, the Maxwell Museum of Anthropology's Office of Contract Archeology (OCA) tragically lost one of its senior members, Banks Leonard. During his time at OCA, Banks was an invaluable member of the staff at the Museum, leaving his mark on numerous students over the years. His over 25 year professional career in archaeology, not including his graduate experience in Peruvian archaeology, is summarized below with a special emphasis on his time here at UNM.

From 1996 to 2008, Banks worked for Soil Systems, Inc. (SSI), as a Crew Chief and Project Director for 34+ projects, and then from 2009 to 2011, at Panamerican Consultants, Inc., a Senior Archaeologist at performing the duties of Project Director and Principal Investigator. Then, in 2012, he began his new position as a Principal Investigator/Project Director at our OCA.

In 2012, Banks brought his family, Indigo and Julian, to UNM. Banks' unique blend of a critical academic perspective and career in Cultural Resource Management (CRM) quickly made him an indispensable member of the team where, within the first two years, he restructured OCA's methods for collecting lithic data, helped redesign the artifact recording database, and was integral in developing a technology-forward approach to in-field data collection. Banks' love of "really big projects" also led him to take on a herculean cultural resources inventory of the Valles Caldera. Spanning six years, Banks was able to oversee multiple crews surveying several thousand acres for the National Park Service (NPS), documenting one of the most significant obsidian source areas of the Southwest. It was during this project that Banks' grounding in methods, standardization of data collection, and emphasis on strong writing skills were put to use in mentoring dozens of undergraduate and graduate students and developing future field technicians and crew chiefs.

Banks' other academic passion of engrossing himself in legal and bureaucratic discussions also made him perfectly suited for his other primary focus at OCA, working with agencies to develop management plans. During his tenure at OCA, Banks helped guide the New Mexico National Guard's planning by developing and implementing their Integrated Cultural Resource Management Plan. At his untimely passing, Banks had begun also working with the NPS Petroglyphs National Monument to develop their Archaeological Resources Management Plan.



*\* Adapted from a longer text by the same authors.*

**PHOTO:** Banks Leonard in the field. Courtesy of Indigo Verton, Mr. Leonard's wife.

## Bank's Legacy

During his career, Banks had a positive influence on hundreds of field technicians and laboratory analysts. He mentored many young archaeologists who have continued to advance in the profession and now serve in supervisor capacities for private CRM firms, state and federal agencies, and as professors. In addition to his superb field and analytical skills, coordinating multiple field crews, heavy equipment and his ability to think three moves ahead, Banks was a talented linguist, fluent in Spanish and with a working knowledge of the other Romance Languages, Navajo, Zuni, and Quechua.

*His superb skills and passion for archaeology were only eclipsed by his love and devotion to Indigo and Julian, his passion for fishing, and the never-ending pursuit of discovering the next best hole-in-the-wall eatery with Julian.*

*The thrill of pursuing and landing the big one provided the basis for many adventures and incredible stories, and as Julian grew older the stories gradually transitioned to the joy he found in watching Julian land the "big one."*



Throughout Banks' career, he often took the humble path. Rather than promoting himself, Banks was known for promoting the development and visibility of those around him and those he mentored. However, Banks' legacy may best be viewed as one measured not in the large body of work that he left behind, but in the great number of students, mentees, and colleagues that he helped make better archaeologists and researchers along the way. From his methodical data collection at Cowboy Wash that spurred an entire paradigm shift in Southwestern Archaeology that still resonates today fully 25 years after it was excavated to his work at the Valles Caldera, where his training of numerous students and mentees will carry on his emphasis on sound data collection. Banks' legacy will leave an indelible mark on Southwestern archaeology for generations to come.

PHOTO: Banks Leonard proudly showing a good catch. Courtesy of Indigo Verton, Mr. Leonard's wife.

## Upcoming Exhibits

### Current Issues in Anthropology: Bread in Afghanistan

Coming in late March, an online version of our *Current Issues In Anthropology: Bread in Afghanistan*. These powerful photographs are still on exhibit in the Hibben Center.

PHOTO: Bakery in Kabul, November 2014.  
Photograph by Nasim Fekrat.



### David Grant Noble: Photographs of Ancient Southwestern Cultural Landscapes

Opening April 14th, the Maxwell Museum will present a new exhibition in our Center Gallery featuring photographs from our archive. The exhibition, titled *In the Places of the Spirits: Photos of David Grant Noble* curated by archivist Diane Tyink, will feature a selection of stunning photographs from this new acquisition. David Grant Noble is a photographer and writer whose focus is the history and archaeology of the American Southwest, though he has worked around the nation and around the globe.

While in the army in the 1960s, Noble photographed Vietnam's Central Highlands. He later photographed Mohawk ironworkers in New York City - some of those photographs featured in the Smithsonian Institution National Museum of the American Indian 2002 exhibition *Booming Out: Mohawk Ironworkers Build New York*, co-curated by the Maxwell's own Curator of Exhibitions, Devorah Romanek. Noble's work includes a series on Ojibwe wild rice harvesters in Wisconsin and Minnesota, followed by his work in the Southwest, which will be on view in the Maxwell exhibition.



PHOTOS: Two images of Hovenweep Castle, Little Ruins Canyon, Hovenweep National Monument, Colorado undated, by David Grant Noble.

## Upcoming Exhibits (Continued)

### Sámi Dreams

On May 5th, in our North gallery, we will open *Sámi Dreams*, an exhibition loaned by Norway House of Minneapolis, Minnesota. This exhibition, about the Indigenous people of Northern Europe features the photographs of Randall Hyman and first-hand testimony of Sámi people living across northern Scandinavia. The exhibition contains oral histories, and addresses issues pertaining to Indigenous rights, Scandinavian culture, and Arctic climate change.



PHOTO: Silje Karine Muotka, by Randall Hyman

The Maxwell will also present Sámi objects from its own collection and elaborate on the theme of climate change, an issue we have been earnest in addressing through many of our exhibitions of the last few years (i.e., *Archaeology on Ice* and *Drowned River*, among others), and which we intend to continue addressing in future exhibitions (stay tuned for our upcoming major exhibition featuring basketry from the Maxwell collections!). In addition to the in-house exhibition, be on the lookout for online programming - joiking anyone!



PHOTO: Anna Maria Eira, by Randall Hyman

## Upcoming Event

### First Annual Alfonso Ortiz Memorial Lecture by Dr. Cynthia Chavez Lamar April 28 & 29, 2022

The UNM [Alfonso Ortiz Center for Intercultural Studies](#) will be launching the Annual Alfonso Ortiz Memorial Lecture series by hosting the visit of Dr. Cynthia Chavez Lamar, Director of the Smithsonian Institution's National Museum of the American Indian (NMAI), to the UNM campus on April 28 and 29, 2022.

An enrolled member of San Felipe Pueblo, with Hopi, Tewa and Navajo ancestry, Dr. Chavez Lamar was named the third director of the NMAI in January of this year. She is the first Native woman to direct a Smithsonian Museum. Dr. Chavez Lamar earned her doctorate in American Studies from UNM, with an MA in Native American Studies from UCLA and bachelor's in Studio Art from Colorado College. In an [interview](#) with the UNM Newsroom, she noted:

*“UNM laid the foundation for my interest in collaborative methodologies and Native Art.*

*I was introduced to museum anthropology by way of a course I took with the late Dr. Mari Lyn Salvador [Professor of Anthropology and Curator of Ethnology at the Maxwell Museum].”*



With expertise in Southwest Native Art, Dr. Chavez Lamar brings a breadth of leadership experience fostering and developing methods and practices for museum collaborations with Native communities. Her career at the NMAI spans three decades: beginning as an intern in 1994, associate curator from 2000-2005, assistant director for collections from 2004-2020, acting associate director for collections and operations in 2021, and, now, director. In New Mexico, she served as the director of the Indian Arts Research Center at the School for Advanced Research in Santa Fe from 2007-2014 and directed the Indian Pueblo Cultural Center in Albuquerque in 2006-2007.

Dr. Chavez Lamar served on the Advisory Board of UNM's Alfonso Ortiz Center for Intercultural Studies in the early 2000s. Her work and career exemplify the vision of the Center, which was founded in 2000 as a partnership of the Maxwell Museum and Department of Anthropology. Created in honor of the late Alfonso Ortiz, UNM anthropology professor, MacArthur Fellow, and native of Okhaye Owingeh Pueblo, the mission of the Ortiz Center is to “create enduring partnerships and collaborations that address community driven priorities through public facing anthropology and humanities initiatives.”

Dr. Chavez Lamar will be delivering a public lecture the evening of April 28 and will have opportunities to interact with students, faculty, museum colleagues, and members of the public during her two day visit to our campus. Details to follow soon.

*Dr. Chavez Lamar's visit to UNM is co-sponsored by the UNM Maxwell Museum of Anthropology, Department of Anthropology, American Studies, Native American Studies, Indigenous Nations Library Program, Institute for American Indian Research, and Center for the Southwest.*

**PHOTO: Courtesy of Walter Lamar, 2018.**



## Recent Event

### We Come from Strong People: A Chat with Karen Collins

On Saturday, February 26, the Maxwell featured Karen Collins, Artist and Executive Director of the [African American Miniature Museum](#). "We come from strong people," refers to a phrase that Collins often employs when teaching, particularly African American youth, about their roots and heritage. This online talk was in honor of Black History Month.

Collins is a self-taught miniaturist – a creator of small objects – whose artwork consists of dioramas depicting historical events and people in the Black community. For the last 24 years, she has worked to bring clarity and vibrancy in the telling of history and contribute to her community's knowledge of self. To date, she has created more than 50 dioramas and has taken her museum to dozens of K-12 classrooms.



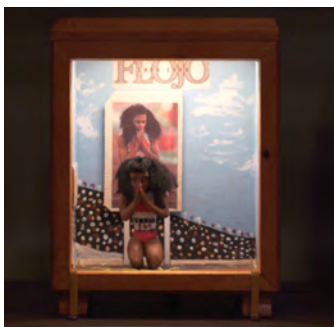
**Ms. Karen Collins.**  
Photo courtesy of the artist



Her work has been featured as a [2020 Google Doodle](#) commemorating the 60th anniversary of the "Greensboro Sit-in" and in a [2019 Atlas Oscura documentary](#).

More recently, she was commissioned by the Autry Museum of the American West to create dioramas for the museum's permanent collection, including one titled, "Black Cowboys."

After an introduction by museum staff, Collins talked about the story and mission of her museum, her creative process, and educational legacy. Participants then had a chance to ask questions and learn about key events and people through a selection of artwork. For a recording of this event and for more resources on Karen's work please visit our website in late March 2022.



PHOTOS: a) Detail of Martin Luther King, Jr., preaching; b) Detail of "Florence 'Flojo' Griffith Joyner (1959-1998)"; c) Detail of "Black Lives Matter" trilogy box. All courtesy of Jacob Hurwitz-Goodman and used with permission.

## Teaching with Collections

### UNM Students in the Maxwell Museum: Spring 2022

**What makes UNM special?** There are many answers to this question: distinguished faculty, cutting edge research, passionate and engaged students. And...we suggest, the extraordinary resources of the UNM museums and their exhibits, collections, and scholarly expertise in the natural, cultural, and artistic heritage of New Mexico and the world.



Students in Professor Holly Guise's History 1105: Writing History: Native America research objects in the Maxwell Museum collections. Photo courtesy of Holly Guise.

Through class visits, projects, and opportunities for individual student research, the Maxwell Museum provides unique educational opportunities to hundreds of UNM undergraduate and graduate students each year. Even in this unpredictable pandemic 2021-2022 academic year, more than 450 individual UNM students (many coming multiple times) from more than 15 courses, have encountered the Maxwell's exhibitions and collections. They gain behind the scenes glimpses of museum work and hands-on experiences in the analysis, interpretation, and public communication of anthropological content.

Not surprisingly, anthropology classes top the list of courses taking advantage of the Maxwell's resources. But students from history, art history, museum studies, fine arts, law, education, among other programs, are also regular visitors to the museum.

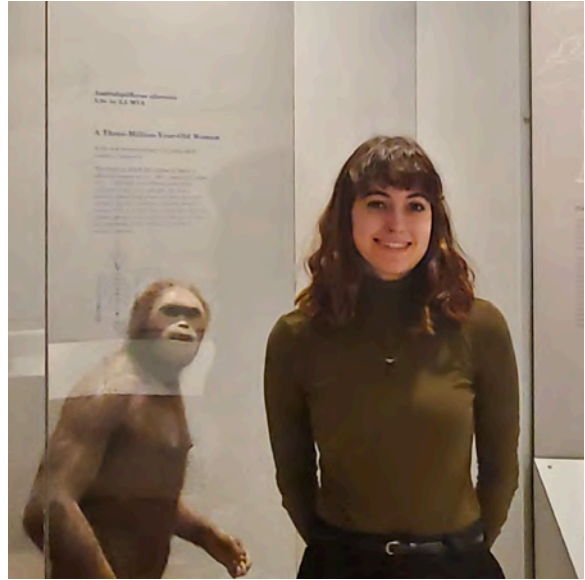
Indeed, we believe that from Accounting to Zoology, and from one visit to extended engagement, the Maxwell can help support student education across UNM. If you're interested in learning more, contact [csinopoli@unm.edu](mailto:csinopoli@unm.edu) for more information.



Learning to measure projectile points in Professor Kari Schleher's archaeology class. Photo courtesy of Kari Schleher.

## Undergraduate: Angela Hristopoulos

**Tell us about yourself.** My name is Angela and if you couldn't tell by the long last name, I am Greek. Both my parents were born in Greece (OPA!), and I am very fortunate to be a part of such a beautiful culture. Greeks are very supportive, kind, funny, and the friendliest of people. They also have the best food and drinks (and that's non-negotiable). I try to stay as productive as possible. I have been teaching myself Greek every day for over a year now. I've also been trading in the stock market, so you can say I am a bit of a gambler but so far, I've only had to sell my car to afford this lifestyle. I am currently in my junior year at UNM, majoring in Psychology and minoring in business.



**What brought you to work at the Maxwell?** In my senior year of high school, I was a part of a mentorship program sponsored by the city during the school year, and in the summer the city offered jobs to the kids in the program. In the summer of 2019, I had the opportunity to work for the Maxwell Museum through that program and I stayed until the pandemic closed the museum. By the grace of Maxwell, I applied for a position in the museum this September and was accepted with open arms. Now I do a little of everything, I work in the gift shop, in admin taking calls and running errands, and at the front desk.

**What kind of work have you been doing for the Museum?** When I first started, I almost exclusively worked at the front desk where I would greet visitors and take down their information. Now I also work at the gift shop, where people from all over can buy authentic, local, and beautiful Native American pots, jewelry, fetishes, rugs, and more. I also work in admin for the Maxwell; this entails answering phones and questions from callers. I also help in most of Maxwell's events when I can. What I enjoy the most in working here is meeting new people that come from all over New Mexico, the nation, and even outside the country.

**What public event or museum exhibit would you like to see take place at the Maxwell and why?** I know the Maxwell had an online exhibit about Coronavirus and pandemics, but I think it would be interesting to see art and pictures encompassing the hardships and new norms the pandemic created. I think it would really put things in perspective in regard to how universally we have all struggled due to the same cause, and the way we behave and think has drastically changed. The gallery here would be perfect for that.

**What are your goals for after you graduate?** If the world doesn't end, I hope that once I graduate, I can move out of my dad's basement, become a therapist and open my own practice for those that have issues and need help. I also want to travel with those close to me, and experience what life is like around the world. Lastly, I want to make a lot of money, like a lot of money, and give back to my friends, family, and community.

## Graduate Student Thatcher A. Seltzer-Rogers

**Tell us about yourself.** I am a PhD candidate in the Anthropology program with an emphasis on archaeology. I specialize in the archaeology of the American Southwest/Mexican Northwest region with a research focus on the impacts of political organization differences on culture contact and the formation of Indigenous borderlands within several archaeological cultures that define the eleventh through fifteenth centuries in southeastern Arizona, southwestern New Mexico, northwestern Chihuahua, and northeastern Sonora. I also investigate the impacts of the modern US-Mexico border on the archaeological record and on how it impacts the way in which archaeologists create narratives of the past. I am employed in contract archaeology and have worked for the Office of Contract Archeology as a ceramic analyst, field archaeologist, and author of numerous report contributions, as well as a freelance archaeologist for Aspen CRM Solutions.



**What brought you to work at the Maxwell?** I started working at the Maxwell as part of a Hibben Recruitment Fellowship between 2017-2020. This funded fellowship is a way for the Department of Anthropology to recruit diverse students, especially Indigenous, and those who are highly competitive. In spring of 2018, I started employment with the Office of Contract Archeology as I wanted to gain practical and demonstrable expertise in ceramic analysis. I quickly became one of their main ceramic analysts and have analyzed nearly all ceramic materials recovered from their projects between 2018 and today.

**What kind of work have you been doing for/in the Museum?** As part of my Hibben Fellowship, I have

assisted in the preparation of the Pottery Mound materials for eventual repatriation to affiliated Indigenous communities. Up until fall of 2019, I assisted in that undertaking by conducting archival research into what artifacts came from mortuary contexts, or could potentially have come from such proveniences, as well as what items should be suggested to tribal officials for review as potential objects of cultural patrimony. Archival research and direct analysis of materials was necessary as the Pottery Mound materials, notably those excavated by Frank Hibben, remain mostly unpublished outside of a series of technical reports recently published by the Maxwell. Moreover, Hibben's excavations, conducted in the 1950s, 1960s, and 1980s, often lacked the documentation we need to definitively tie artifacts curated by the Maxwell to their original provenience. My small contributions as part of the broader repatriation of Pottery Mound materials and ancestral Indigenous remains one of the most fulfilling aspects of my career.

Since the expiration of my Hibben Fellowship, I have expanded my examination of Maxwell collections to include Mimbres materials, the analysis of all curated Casas Grandes vessels, a sizable collection produced during excavations in the Sierra Blanca of south-central New Mexico by Jane Kelley, and I've become an integral part of a long-term collaboration to publish on excavations conducted by Kathryn "Kit" Sargeant in Los Ranchos de Albuquerque.

**What do you enjoy about working at the Maxwell and what's next after graduation?** The Maxwell provides all the advantages a researcher could desire; extensive archaeological collections, knowledgeable staff, outstanding archival support, and strong ties to the Indigenous communities from whom many of the materials originate. I find myself constantly supported by the extent to which I can conduct research on collections at the Maxwell to the benefit of myself, the profession, and the public as I always gear my research towards improving the Maxwell's understanding of their curated objects. As a result, I have been able to professional develop and expand my interests.

After I graduate, I aim to find a faculty position in a university setting where I can continue my research interests into political organization, culture contact and exchange, the formation of Indigenous borderlands in the past, as well as support future generations of archaeologists, particularly those with a diverse background interested in a variety of topics.

## Volunteer Dr. Helen Crotty

**Tell us about yourself.** We moved to the East Mountains forty years ago when my husband took early retirement to escape the frustrations of commuting on the Los Angeles freeways. We were both native San Franciscans who never felt at home in southern California, where my husband's company had sent him eight years earlier. Our two children were grown by then, so I took advantage of the empty nest to enroll in the Art History Department at UCLA to complete the college education I had abandoned for marriage. For an independent study project, I researched a rock art site we had visited on a camping trip, and this had led to our participation in rock art recording with the Archaeological Society of New Mexico for several annual sessions. My UCLA professor, who later became chair of my doctoral committee, encouraged me to write about kiva murals for a seminar, and this became a subject for my dissertation. My husband and I had chosen to live in the East Mountains for its rural setting and because our new home was located midway between the Maxwell and the Laboratory of Anthropology in Santa Fe, so I could complete the research for my dissertation on kiva murals of the Pueblo IV Period.



**What brought you to work at the Maxwell?** The Maxwell held some of the material related to the kiva murals of Pottery Mound, one of the major sites I discussed in my dissertation. In the 1980s, slides of the field drawings made by students were housed in the office of Marian Rodee, then Curator of Collections, and the delicate actual drawings, executed with pastels on paper, were kept in the basement of the Maxwell. Frank Hibben, who had directed the excavation of Pottery Mound and written a popular book about the murals, kept the students' field notes and papers and the official slide collection from the site in his possession, perhaps with the expectation of someday writing a formal report on the site himself. I finished my dissertation without access to that additional information. The material eventually went to the Maxwell after Hibben's death and was curated in the new Hibben Center, built with funds from a generous bequest from his estate. I heard about the availability of the papers and slides when Polly Schaafsma, who had spent a field season as a student at Pottery Mound, invited me to contribute a chapter to *New Perspectives on Pottery Mound*, which she was then organizing and editing. I was thrilled to discover a student paper suggesting the chronology based on the ceramic analysis of the 17 painted kivas at Pottery Mound, a question I had been unable to answer for the dissertation. When David Phillips, who was then curator of the Maxwell's archaeological collections asked me if I would be interested in volunteering to organize the Pottery Mound archival material for the use of future researchers, I jumped at the chance.

**What kind of work do you do with the Museum?** My first task was to go through the slide collection I had not seen before and to identify those of kiva murals previously not identified or misidentified. I then tried to decide which paintings belonged together as a suite on the four walls of the kivas. Although the students had identified the kiva, wall, and layer on which the paintings they copied were located, it was obvious that sometimes imagery that seemed to belong together was labeled as on different layers. I reluctantly concluded that I needed to read the notebooks of the students who had excavated the kivas and made the drawings. Then I could begin, year by year of field schools and kiva by kiva, to write up the material I had discovered for eventual publication in the Maxwell Museum Technical Series. Because Pueblo people are sensitive about the sacred imagery of the kiva murals, which were never on public view when the kivas were in use, these papers cannot be illustrated. A second manuscript, which identifies and organizes all the reproductions and photos of the Pottery Mound imagery will remain on file in the archives with access limited to qualified scholars. So far, I have completed the research and written drafts on the murals recovered during the first four field schools of 1954, 1955, 1957, and 1958. I had just begun eagerly anticipated work on those of 1960 and 1961 when the pandemic halted my work in the archives.

**What is your favorite part of what you do in the Maxwell Museum Archives?** That's when I find the answer to a long-held question and can put a bit more of the puzzle together. My hope is that sometime in the future a scholar will come along and be able to use the information to tell the story of Pottery Mound and its murals and the significance of this site in New Mexico archaeology.

## Featuring New Staff

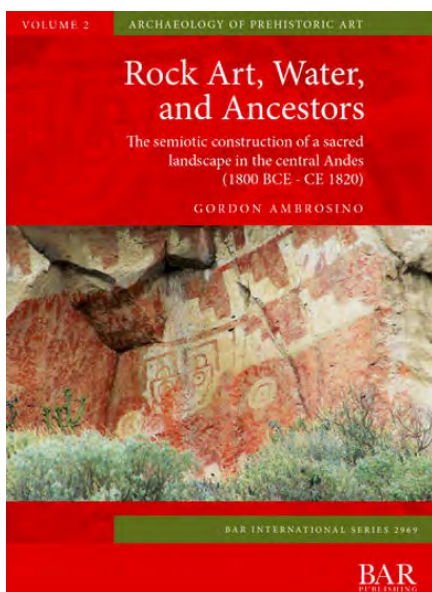
### Welcome Dr. Gordon Ambrosino

In November 2021, the Maxwell welcomed Dr. Gordon Ambrosino, our new NAGPRA (Native American Graves Protection and Repatriation Act) Coordinator. He earned his PhD in 2017 in Anthropology from La Universidad de los Andes Bogotá, Colombia. From 2017-2020, he was a Mellon Postdoctoral Curatorial Fellow in the Art of the Ancient Americas Department of the Los Angeles County Museum of Art (LACMA). He comes to us from Auburn University, where he served as NAGPRA Coordinator and an Adjunct Professor.



*“Coming to the Maxwell is a thrilling opportunity. Reconnecting with friends and colleagues here, and throughout New Mexico, whom I have collaborated on past NAGPRA repatriations and research has been delightful. I look forward to furthering these relations in addition to developing new ones. Additionally, I am very excited to link our repatriation efforts with other research, exhibition, and outreach initiatives.”*

Dr. Ambrosino is a landscape archaeologist whose research draws upon and contributes to the anthropologies of art, place, and semiotics as well as the interrelations between past and present people, objects in museums, and the land. Through prior and current repatriation consultation work, he has collaborated with Native communities and leaders from diverse places including Alaska, the Andes, the Southeast and the Southwest. Most recently, Dr. Ambrosino has been working on a collaborative exhibition that focuses on the Bears Ears National Monument in southeastern Utah.



This culturally plural landscape, which has been at the center of recent disputes and controversies, contains more than 100,000 cultural sites from at least 10,000 years of human history. Dr. Ambrosino’s collaboration is with and between the LACMA, the Natural History Museum of L.A. County (NHMLAC), and the Bears-Ears Inter-Tribal Coalition and the tribes themselves who are part of this coalition.

Of this exhibition, which is set to be on display at the NHMLAC in 2024, and of working at the Maxwell, Dr. Ambrosino says he is excited about “the possibility of utilizing some of the Maxwell’s collections...in the hope that our NAGPRA consultations through our repatriation work...will help to cross-fertilize this project and this exhibition.”

You can learn more about Dr. Ambrosino’s past and current research by listening to his online public lecture given on January 28, 2022, for the UNM Anthropology Department titled, “The Bears Ears Project: consultation, collaborative exhibition curation, and community outreach.” [Follow this link to find the lecture](#) in its entirety.

**IMAGE:** In 2020, Dr. Ambrosino published *Rock Art, Water, and Ancestors: The semiotic construction of a sacred landscape in the central Andes 1800 BCE - CE 1820*, BAR Publishing.

## Welcome Dr. Julián Antonio Carrillo

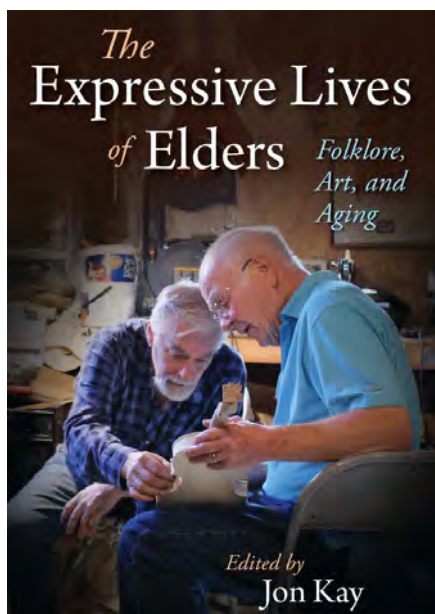
In December 2021, the Maxwell welcomed our new Curator of Education & Public Programs, Dr. Julián Antonio Carrillo. He earned his PhD in Anthropology in 2021 from Indiana University Bloomington. Previously, he worked as Program Manager of the statewide "Living Cultures Grants Program" of the non-profit organization, Alliance for California Traditional Arts in San Francisco, California.

Originally from Ciudad Juárez, Chihuahua, and El Paso, Texas, Dr. Carrillo has had the privilege of traveling for work, internships, and research to different locations including Washington, D.C., New York City, and more recently for his MA and PhD ethnographic fieldwork, Oaxaca, Mexico. But there's no place like home and being back in the Southwest is truly like coming full circle for him. Especially because UNM's mission and the Maxwell's values align so well with his own goals, as he says:



*"UNM's mission of 'advancing our understanding of the world, its peoples, and cultures' reflects my own. Moreover, the Maxwell embodies my aspirations of helping bridge the academic and public sectors to 'advance justice, restore voices, and realize community.' As such, it's a privilege to be able to foster meaningful public engagement and help make the museum an even more active and equitable community educational center."*

Dr. Carrillo is a folklorist and ethnographer with many interests including the folk and traditional arts; foodways; visual anthropology; music, dance, and performance studies; intangible cultural heritage and the circus arts; and "creative aging," or the ways the arts foster well-being in elders. Most importantly, perhaps, he is interested in understanding and participating in the hard work of creating community. As such, he invites everyone to reach out to him with ideas for programming that can make the Maxwell a true people's museum; his ultimate goal as public programs manager is for the UNM community, Albuquerque, and the region to "appropriate" our public events calendar--that is, for you to see yourself and your culture(s) reflected in this public space of learning and make its resources your own. So please hold Dr. Carrillo to these goals and spread the word about his intentions. You can reach him at: [jac123@unm.edu](mailto:jac123@unm.edu) or (505) 277-1400.



Lastly, Dr. Carrillo has published in Spanish and English in academic books, conference proceedings, and blog posts. Outside of the museum, he is currently working on several texts on the *maroma*, or the precursor of the modern circus in the Americas. The *maroma* was his dissertation research focus and he is excited to share some of his findings with the *maroma* community in Oaxaca. This is one way he plans to give back to the individuals, families, and networks he learned from about this unique tradition that combines acrobatics, poetry, theater, ritual, and music.

**IMAGE:** In 2018, Dr. Carrillo published the book chapter "Fieldworker in the Cane: A Puerto Rican Life History in Wood and Words," part of the edited volume by Jon Kay, *The Expressive Lives of Elders: Folklore, Art, and Aging*, Indiana University Press).

## VISIT THE MAXWELL MUSEUM STORE

We have beautiful, new ceramic pots of all sizes from Mata Ortiz, Chihuahua, Mexico (shown below) as well as many other unique and interesting objects that make great gifts for others and oneself! Come stop by, see our selection, and shop for great gifts by Indigenous and local artists.



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