

VOLUME 53 NO. 1
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THE END OF AN ERA FOR THE MAXWELL

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and much more!

It is the end of an era here at the Maxwell. For eleven years, cultural anthropologist Dr. Devorah Romanek has served the museum, the UNM community, and public at large as Curator of Exhibits and Head of Interpretation. In April, however, she will be heading west to work as Chief of Exhibits and Interpretation at the [Museum of History & Industry](#) (MOHAI) in Seattle, Washington.

With this move, comes so much change that it will be—metaphorically—the beginning of a new Devorah, too. Indeed, a new commuting routine awaits her (on an electric bike as opposed to driving an hour from Santa Fe, as she has done while working at the Maxwell,) as well as a new work environment and projects, things she is very excited about:



“For me the next position I’m taking is a scaling up...in terms of the size of the museum, like 30,000 square feet of exhibit space...and in responsibility. I think in life it is important to keep growing and I really love the work that I do here but in going to a place where I will be responsible for more it will [also] ask me to grow, and that’s what I want for myself. So that’s really exciting.”

Although Devorah loves New Mexico, the desert, its history, people, and mountains, she is also someone who loves the Pacific Northwest. Indeed, as she states, “I miss all the trees that are too big to hug and the water...and I’m a city person, so I look forward to being in a [city] of a different scale, [too].”

At MOHAI, Devorah will supervise over half a dozen employees and play a key role in redoing two of its core exhibits. One of these, the largest, is a history of Seattle. Devorah explains that both the research that the museum has already done—including asking audiences what they want to see—and what she will bring to the table match up quite well and that the vision is to bring a more nuanced story. As she explains:

“[T]hey have a great exhibit on the history of Seattle but the intention that I... proposed to bring, and their own research...match up....we’re going to bring more complexity and depth to that history and get into some of the more complicated parts of the Seattle

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DIRECTOR'S COLUMN

March 22, 2023



Dear Friends of the Maxwell Museum,

I am pleased to bring you our Spring 2023 newsletter full of news of the comings and goings at the Maxwell Museum. It has been a busy term. K-12 visits to the museum are beginning to return to pre-pandemic levels. I thank our our docents and doctoral student Cassie Velarde Nehrer for coordinating these as we continue to search for a new Curator of Education. And UNM class visits to the collections are in full swing, with dozens of students currently working on collection-based projects for their courses.

The Museum celebrated Black History Month in February with an exciting mini-exhibition (still up near the Museum entrance) featuring the work of artist Karen Collin and historian Dr. Timothy Nelson on New Mexico cowboy and vocational archaeologist George McJunkin and the early 20th century community of Blackdom in southern New Mexico. We were excited to welcome both Ms. Collins and Dr. Nelson to the Museum in February to share their important work with our students and the public. Our public programs manager has launched a new initiative *Dancing in the Cave*, an early morning dance party in the Maxwell gallery. We are hoping to make this a monthly event, so stay tuned to our web site for further details.

As our cover story reveals, Curator of Exhibits and Head of Interpretation Dr. Devorah Romanek is leaving the Maxwell for Seattle in a few weeks. We will have had a complete turnover in our interpretation section since the beginning of the pandemic — making for lots of change, lots of learning, and lots of job searches. I thank Devorah for her leadership in steering this team for the last 10 years and for contributing immeasurably to the work of the Museum. You will be missed!

Finally, I want to call your attention to a new online publication in the Maxwell Museum Technical Series: ***Standing for Unči Maka (Grandmother Earth) and All Life: An Introduction of Lakota Traditional Sciences, Principles and Protocols and the Birth of a New Era of Scientific Collaboration***, by Mila Hunska Tašunke Icu (Joseph American Horse), Anpetu Luta Wiŋ (Antonia Loretta Afraid of Bear-Cook), Akil Nujipi (Harold Left Heron), Tanka Omniya (Robert Milo Yellow Hair), Mario Gonzalez (Nantan Hinapan), Bill Means, Sam High Crane (Wapageya Mani), Mažasu (Wendell W. Yellow Bull), Barbara Dull Knife (Mah'piya Keyaké Wiŋ), Wakinyala Wiŋ (Anita Afraid of Bear), and Yvette Running Horse Collin (Tašunke Iyanke Wiŋ). This work introduces Lakota science and scientific systems to readers and calls for a collaborative era of collaboration that recognizes the contributions and concepts of unique scientific systems at a critical time for the future of our planet. We are grateful to the Lakota cultural experts for sharing this work with us, and to David Phillips for adding it to the Maxwell Technical Series.

We look forward to seeing you in the museum soon,

Warm regards,

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

Carla M Sinopoli
Director

THE END OF AN ERA (continued)

story...as well as do more work related to the broader history to the contemporary moment...[S]omething I think about a lot and something that I certainly learned [from] being an anthropologist is that: Time is not linear...in that histories of ourselves, our cultures, our places, and our identities are always present with us and I think the more conscious we can be about those the more meaningful that can feel and the more consciously we can live. So, we are going to redo that exhibition...bringing greater complexity.”

In no small part, Devorah was chosen for this position and its tasks because of her remarkable run at the Maxwell where she has curated and/or overseen some 50 exhibitions, working with students, staff, artists, and community members to bring innovative, challenging, and—always—visually powerful exhibitions to our community.

A few highlights that Devorah has worked on as curator and/or exhibit designer, editor, developer, and coordinator include: the 2014-15 *El Agua es Vida: Acequias in New Mexico* exhibition; the 2016-17 *Earth, Fire, and Life: Six Thousand Years of Chinese Ceramics*; the *Current Issues in Anthropology* series (which the Maxwell plans to continue); and the development of the country’s first exhibition addressing the COVID pandemic, a result of Devorah’s quick pivot to virtual exhibitions in Spring 2020.

In addition, while Devorah has been at UNM, she completed her PhD in Anthropology from University College, London; published the award-winning book *Hardship, Greed and Sorrow: An Officer’s Album of 1866 New Mexico Territory* as well as numerous articles; presented many public lectures and conference papers; taught in the UNM Museum Studies Program, at Institute of American Indian Arts, and as a visiting lecturer at the University of Toronto; and mentored and trained many students.

In conclusion, as Carla Sinopoli, Director of the Maxwell Museum, has aptly put it: “Devorah has contributed immeasurably to the Maxwell – in her work, in her contributions to shaping our vision, and in her fierce advocacy for what anthropology museums can and should be.” We wish her the absolute best in her new home in Seattle.

UPCOMING EXHIBITION: CUNEIFORM AND CULTURAL HERITAGE: WRITING, NEW WAYS OF BEING, AND DISPLACED ARTIFACTS

In 1967, a small group of nine Mesopotamian cuneiform tablets were accessioned into the Maxwell Museum archaeology collections. They were donated to the Museum by Director and Professor Frank C. Hibben, archaeologist, obsessive collector, and big game hunter who sought to create a global collection for UNM’s Anthropology Museum. This exhibition explores what the tablets tell us about the Mesopotamian past, how they may have made their way from Iraq to New Mexico, and the larger contexts of looting and heritage destruction in the Middle East.

Help in developing this exhibition was provided by Dr. Andrea Seri (Professor of Ancient History, Universidad Nacional De Córdoba, Argentina) and Dr. Norman Yoffee (Professor emeritus Near Eastern Studies and Anthropology, University of Michigan), who provided translations of the texts and insights into their meaning, and former UNM student Roudina (Dayna) Rajha, whose much delayed idea it was to mount an exhibition on threats to heritage in the contemporary Middle East.



Messenger text, King Šū-Sîn of Ur, 2037-2029 BCE, Ur III Dynasty. Umma, Iraq, donated by Frank C. Hibben (MMA 67.134.3)

OPENING MAY 13, 2023 3-4:30 PM. FREE AND OPEN TO ALL

FAMILIES IN PUEBLO POTTERY: COLLECTIONS RESEARCH AND FORTHCOMING EXHIBITION

Congratulations to Ethnology Curator Dr. Lea McChesney, recipient of a major grant from the Henry Luce Foundation's Program in American Art to launch the first stage of an ambitious exhibition project. Dr. McChesney with Sr. Ethnology Collections Manager and Museum Registrar Lauren Fuka, Research Assistant Hope Casareno (PhD student in Ethnology), and Project Assistant Alexis Scalese (MA student in Museum Studies) will research and document an underutilized and recently enhanced collection of historic Pueblo pottery in the Maxwell Museum's permanent collection.



Project team (left to right): Alexis Scalese, Lauren Fuka, Hope Casareno, and Lea McChesney

With insights gained from relational curation and extensive visits to the collection by contemporary Pueblo artists, the project underpins the preparation of a major temporary exhibition planned for 2025. This still-to-be-named exhibition will mark the 50th anniversary of the Museum's groundbreaking show *Seven Families in Pueblo Pottery*. That exhibit recognized Pueblo pottery as art and its producers as named artists. Through the incorporation of Pueblo artists' voices, knowledges, and ontologies, the project provides a concrete step in meeting MMA's vision of Reconciling Injustices, Restoring Voices, and Realizing Community. This funding enables us to address a milestone in the recognition of Native American Art from contemporary perspectives while implementing new practices that meet the concerns of artists and the Museum through collaboration.

MUSEUMS + PEACE: AN EVENT WITH THE PEACEFUL WORLD FOUNDATION

On February 10, 2023, Maxwell staff welcomed Heidi Majano and Tamara Randall, Executive Director and Board Chair of the [Peaceful World Foundation](#) (PWF), respectively, for a special conversation over breakfast. For almost two decades, PWF has cultivated community through grant making and hosted in-person conversations. This one at the Maxwell was the first outside of California, however.

Together with other guests from the [UNM Art Museum](#), [Museum Studies](#), and members of the [Galleries, Libraries, Archives and Museums](#) student group, we explored the role museums can play in peacebuilding and social justice. The conversation brought out different perspectives and emphasized the challenges museum workers and students face as individuals and institutions. The event was organized by Julián Antonio Carrillo, our Public Programs Manager and a PWF collaborator. You can read a reflection about it in [PWF's blog](#) here.



PEOPLE

CONGRATULATIONS TO DAKOTA PAVELL NEW LABORATORY MANAGER FOR THE OFFICE OF CONTRACT ARCHEOLOGY

Dakota Pavell received her Master's degree in Anthropology from East Carolina University and has been working for the Office of Contract Archeology (OCA) since November of 2021.

During her time at OCA, Dakota has been a part of several projects, including work in the Valles Caldera, White Sands Missile Range, Kirtland Airforce Base, Guadalupe Mountains National Park, and Lincoln National Forest. These projects have included different types of archaeological processes such as survey, test excavation, and data collection. Additionally, she has worked closely with perishable artifacts, faunal material, and various ceramic types in the laboratory. Dakota was recently promoted and is currently the Laboratory Manager at OCA.



UNM STUDENTS IN THE MAXWELL MUSEUM

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

UNDERGRADUATE CHELSEA RICHARDS

Tell us about yourself. I'm an Interdisciplinary Arts student working on my BA. In my free time, I like to read, make art, write, and stream games on Twitch.

What brought you to work at the Maxwell? I knew about the Maxwell Museum thanks to my sister who worked here prior to me starting work on my BA. Once I started college, it was top of my list of places to apply to.

What kind of work have you been doing for/in the Museum? I work in the Maxwell Museum Store. I do your normal customer service work, of course, but I also help with updating our products and our online store.

What do you enjoy about working at the Maxwell? I really like how it's not just a constant rush of activity. It gives some time to breathe between tasks.

What's next after graduation? I'm not fully sure what's next. I would like to be making more art, but I would also like for my game streaming to take off and become more than just a hobby. I should be graduating Spring 2025.



Chelsea Richards viewing some of their favorite objects in the Museum Store

GRADUATE STUDENT HOPE CASARENO

Tell us about yourself. I am a 6th year graduate anthropology student in SCALA (Sociocultural and Linguistic Anthropology, formerly Ethnology). A California Native American/Filipina writer/activist from San Francisco, I'm a member of the Esselen Tribe of Monterey County. I earned my MFA in Writing and Consciousness from California Institute of Integral Studies (CIIS) and then continued my studies in their Anthropology and Social Change Program before starting at UNM.

What brought you to work at the Maxwell? In August 2017, I entered UNM as a graduate student in anthropology. As a Hibben Fellow, I was assigned to the Maxwell where I have worked throughout my tenure. I have also received funding from the Alfonso Ortiz Center for Intercultural Studies and the Maxwell Museum for my work in the Ethnology collections. My current work is twofold. I am working on several projects as a Research Assistant for Ethnology Curator Dr. Lea McChesney. My collections work is supervised by Lauren Fuka, Ethnology Sr. Collections Manager/Museum Registrar.



Hope Casareno making custom storage for ceramic objects in the ethnology collections

What kind of work have you been doing for/in the Museum? I have been able to support the work of Dr. McChesney and Lauren Fuka on collections-based projects including recent work to support two exhibits: *Conversing with the Land: Native North American Baskets* of the Maxwell Museum Collection and a future exhibit of Pueblo Pottery in the Maxwell Ethnology Collection. Along with other graduate student fellows and collections assistants in the Ethnology collection, I complete many collection management tasks including writing condition reports, labelling objects, object photography, and, most recently, creating custom storage trays and boxes for objects including a recent donation of approximately 100 pieces of New Mexico pueblo pottery. I also helped inventory and rehouse a collection of sacred and ceremonial objects eligible for repatriation through NAGPRA.

This past year, many of the Maxwell student workers and I have also been interacting more with other areas of the Maxwell team, such as the Public Programs and Education divisions. I have enjoyed attending and supporting these events and activities such as the new concert series in the courtyard, the vibrant Día de los Muertos celebration, and meeting and interacting with visiting artist Karen Collins (Founder & CEO of the African American Miniature Museum) and historian Dr. Timothy E. Nelson (“Blackdom, NM: The Significance of the Afro-Frontier”).

What do you enjoy about working at the Maxwell? The Maxwell Museum has become a very important part of my life and working here has given me an insider’s perspective at how much intellectual and physical labor goes into the daily operation of a museum behind the scenes. Working at the Maxwell, (before, during, and after the COVID-19 pandemic) has also presented an opportunity to build relationships and camaraderie with a diverse, creative, and likeminded community especially other Native students and scholars on goals and issues related to being a Native American student in the Academy. Besides museum staff, I have also been able to connect with students in the three subfields of Anthropology (SCALA, Archaeology, Evolutionary Anthropology), as well as with Museum Studies students, community researchers, independent scholars, volunteers, and other visitors. Recently, a local high school student has joined us in collections as a volunteer as part of her high school honors requirements. I would like people to feel like they can come here and be a part of the community, whether as a visitor or a volunteer or member of the Maxwell team.

What’s next after graduation? I will work with Native and other Indigenous communities in California and beyond. Through examining notions of sovereignty and recognition, I am looking at how Native groups are engaging in processes of belonging within a settler-colonial nation-state.

Anything else we should know? To keep it simple, my answers are: cats, Star Trek, Indigenous futurisms, speculative fictions, movies, SHINee, Dimash, purple, avocados, and kimchi.

MAXWELL MUSEUM VOLUNTEER: MIKE HAUETER



Mike Haueter

Tell us about yourself. I am a retired secondary education teacher with APS. I have a BA in Anthropology (emphasis in Physical and Evolutionary Anthropology from UCLA and an MA in Secondary Education from UNM). I taught science and history for over twenty years. I also taught one year of English as a participant in the Fulbright Teacher Exchange Program. My family and I were fortunate to spend a school year in Riga, Latvia. I enjoy travel to new and novel destinations; especially places of historical or geographical interest. I like creating objects in wood, reading both fiction and non-fiction, and I am a home brewer. Of course the home and garden require constant, sometimes overwhelming, upkeep.

What brought you to work at the Maxwell? Prior to retirement, I knew I would have a lot of time on my hands. I needed a means to spend some of that time in both a helpful and intellectually stimulating manner. My wife and I had attended several of the outreach programs sponsored by the Maxwell before I retired. At one of these, I approached then Public Programs Manager Mary Beth Hermans and asked her if volunteer opportunities were available at the museum. She directed me to contact Dr. Heather Edgar. I started my volunteer work with the Laboratory of Human Osteology in October, 2009.

What kind of work have you been doing? The short answer here is anything the lab manager feels needs to be done within the scope of my background and skills. Most of my efforts have been directed toward the maintenance and upkeep of the Documented Collection [of individuals who have donated their remains to the Museum]. However, I've done other fascinating work as well. My first assignment here was measuring hundreds of dental casts from the Economides Collection for one of Dr. Edgar's research projects. I've assisted in cleaning some of the skeletal material from Dr. Prufer's discoveries in Belize. I've even been tasked with repairing a few of the skeletons used and displayed in the 176 classroom.

What do you enjoy about working at the Maxwell? What I enjoy most about my work at the Maxwell is interacting with people who share similar interests and sense of humor to mine. I am amazed at the number of things I have learned about human osteology while being in the presence of people who know much more than I. I have examined hundreds of skeletons in my work here. I have also come away with a deep respect for what some of the individuals who have donated to us must have endured while alive.

What is your favorite part about what you're doing at the osteolab? My favorite part about what I'm doing at the osteolab is that no matter what my assignment, my time here is like an "inverse weekend". Rather than having two days of personal time as most people, I have two days a week dedicated to serving directed interests other than my own.

Anything else we should know? I see myself as a curious person. I will seek out new experiences of my own choosing. I also relish pleasant and unexpected surprises. I've discovered some of those while working in the osteolab. One was the extent and range of our Documented Collection. Another was physically observing the evolution of life-changing surgical techniques: especially hip and knee replacements.

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

UPCOMING EVENTS

CELEBRATE PERSIAN NEW YEAR, MARCH 23, 6:00-8:30 PM, AAPI RESOURCE CENTER, EDUCATION BUILDING, ROOM 211/212

Come explore the meaning of this celebration of the spring equinox and feel free to bring a vegetarian/halal snack or dish to share. Photographs from the Maxwell Museum's Bread in Afghanistan exhibition will be displayed, with Yayha Mohammad's Persian calligraphy. This event is sponsored by the AAPI Resource Center, in collaboration with the UNM Iranian Student Association, the Global Education Office, and the Maxwell Museum of Anthropology. Please RSVP using this [online form](#).

COURTYARD CONCERT, LAS BRUJAS CHICANAS, FRIDAY MARCH 24, 12-1 PM, MAXWELL MUSEUM COURTYARD



Mark your calendars for a [fundango with Las Brujas Chicanas!](#) Fandangos are celebratory communal gatherings in which band members take turns singing, dancing, and playing. Las Brujas is a son jarocho UNM-based music collective of students, faculty, and community members emerging from the Department of Chicana and Chicano Studies. Son jarocho is a musical and dance genre with roots in Veracruz, Mexico and a history shaped by Spanish, Indigenous, and African traditions. In the U.S., the tradition has gained traction due to its accessible, collective, and often politicized practice. Since 2016, the collective has been cultivating this music through workshops and fandangos on campus. Join us!

WOMEN'S HISTORY MONTH EVENT: CELEBRATING THE LEGACY OF DR. LINDA CORDELL AND THE FUTURE OF SOUTHWEST ARCHAEOLOGY. SATURDAY, MARCH 25, 1-3 PM, HIBBEN CENTER FOR ARCHAEOLOGY RESEARCH

Join us in a [celebration](#) of the contributions of Dr. Linda Cordell to UNM and Southwest Archaeology. Events will feature a book signing for Linda Cordell: *Investigating Southwest Archaeology*, edited by Maxine E. McBrinn and Deborah L. Handy and poster and lightning talk presentations by UNM graduate students in archaeology.

AAPIRC CELEBRATE NOWRUZ!

Persian New Year at AAPIRC

Nawroz celebrates new beginnings and the return of spring.

Thursday, March 23rd

نوروزی مبارک
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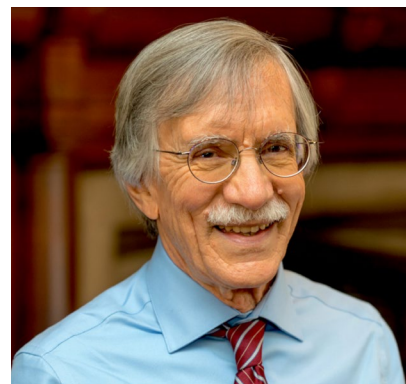
6:00PM - 8:30PM

Education Building (67)
Room #211 / 212



54TH JOURNAL OF ANTHROPOLOGICAL RESEARCH (JAR) DISTINGUISHED LECTURE: DR. JOHN LUCY “THE INFLUENCE OF LANGUAGE STRUCTURE AND FUNCTION ON THOUGHT: A COPARISON OF YUCATEC MAYA AND AMERICAN ENGLISH.

THURSDAY APRIL 27, 7:30 PM, ANTHROPOLOGY LECTURE HALL, ROOM 163



In the [54th JAR Lecture](#), Dr. John A. Lucy of the University of Chicago, will discuss the influence of language on thought in a discussion of his studies of Yucatec Maya and American English speakers.

EXHIBIT OPENING: CUNEIFORM AND CULTURAL HERITAGE: WRITING, NEW WAYS OF BEING, AND DISPLACED ARTIFACTS.

SATURDAY MAY 13, 3-4:30 PM, MAXWELL MUSEUM.

In 1967, a small group of nine Mesopotamian cuneiform tablets were accessioned into the Maxwell Museum archaeology collections. This exhibition explores what the tablets tell us about the Mesopotamian past, how they may have made their way from Iraq to New Mexico, and the larger contexts of looting and heritage destruction in the Middle East.



DANCING IN THE CAVE: DANCE PARTIES

“Dance, or the human body making rhythmic patterns in time and space for a purpose transcending utility, has been approached by anthropologists as one aspect of human behavior inextricably bound up with all those aspects that constitute what we call culture.”

Anya Peterson Royce, *The Anthropology of Dance* (1977 [2002])

At the Maxwell, we are celebrating dance with a new series of public events called “[Dancing in the Cave](#).” The series seeks to create community, celebrate our humanity, and learn about the different cultures that make up UNM and beyond. Start your day off by joining us from 8:00-9:30 am on most first Thursdays of each month during the semester. We will be hosting a special dance event on [June 2, 2023](#) at 7:30 pm to kick off “LGBTQ+ Pride Month.” Follow our [website](#) for more information and stay tuned for upcoming “cave raves.”



NEW ARTISTS AT THE MAXWELL MUSEUM STORE

The Maxwell Museum Store features a large selection of books and works by local and Indigenous artists. This spring, we are pleased to welcome the work of several new artists to the store.

We are excited to carry pottery and ceramic figures made by the dynamic mother-daughter duo of Maxine and Dominique Toya. Maxine and Dominique are, at least, fourth and fifth generation potters from Jemez Pueblo. Maxine is a skilled painter and Dominique has been making pottery as full-time occupation since she was 16. Her distinctive style of micaceous pottery has admirers around the world. She has won numerous awards for her work at local and national competitions and her ceramics are part of the collections of the Peabody Essex and the Denver Art Museum.



Pottery by Maxine and Dominique Toya



Glass earrings by Jemez artist Adrian Wall

Another new artist whose work we are excited to be carrying is Adrian Wall, also of Jemez Pueblo. Adrian is a wide-ranging artist in the visual mediums of sculpture and painting as well as being a performer of reggae music. His stone sculptures have won prizes in national judged art shows. He also works in glass and we are delighted to be carrying his glass earrings and sun catchers. These are the perfect, colorful pieces to catch the light of the lengthening days of spring.

The work of these artists joins that of fetish carvers, Daryl Schack and Jimmy Yawakia from the Pueblo of Zuni; potter Prudy Correa (Acoma Pueblo), and jeweler Joanne Ramonne (Diné), as well as many artists from the village of Mata Ortiz, in Chihuahua,

Mexico. And when you need that afternoon pick-me-up, don't forget the delicious chocolates from Albuquerque's own Chocolate Cartel.

Later this Spring, we will have be featuring scarves, pins, and stickers from Thunder Voice Hat Co. of the Navajo Nation and soaps from Dancing Butterfly Naturals, LLC. of Taos Pueblo.

So stop by the Maxwell Store or shop online at <https://maxwellmuseumstore.unm.edu/>



CALLING ALL STUDENTS! INTERESTED IN JOINING THE MAXWELL MUSEUM OF ANTHROPOLOGY STUDENT ADVISORY COMMITTEE?

The Maxwell Museum is creating a student advisory committee to aid us in developing programs and activities that serve the UNM student community and advance the Museum's mission. If you are an undergraduate or graduate student with interests in anthropology, museums, and building community here at UNM, and interested in learning more about joining our Student Advisory Committee, please contact us at maxwell@unm.edu.



FOLLOW US



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THE UNIVERSITY OF
NEW MEXICO.