



# THE MAXWELL

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## Visual Culture, Photo Archives and the Maxwell Museum

Devorah Romanek  
Curator of Exhibits

Around the globe, the manner in which cultural content is created and consumed is in a great state of transformation. There are many ways to anthropologically investigate that transformation within cultural context, but without question, at the heart of the matter is the growing importance of visual culture.

A good starting point to consider the expanding relevance of visual culture is the advent of photography, which, in the formal sense, was introduced in 1839. In that year Louis-Jacques-Mandé Daguerre announced his *daguerreotype*, a one-of-a-kind photographic image on a highly polished, silver-plated sheet of copper. The increasing centrality of visual culture can be directly tied to the invention and evolution of photography and related technologies of imaging. In turn, visual culture as an area of anthropological investigation and study is also expanding, with ever-larger numbers of academic publications written and more academic courses offered.

For that reason, the Maxwell Museum of Anthropology has been intensifying the number of exhibitions that either focus on or more broadly include photography or related expressions of visual culture. Most recently I curated, *Evidence and Theory: Photographs from the Archive of the Maxwell Museum of Anthropology*. This exhibition, on view through the fall of this year, is an opportunity, in a practical sense, to get an introduction to the important but perhaps little known archive that the Maxwell possesses, and the variety of images held there. On a more abstract level, the exhibition is an opportunity to examine photography not just as a technology and practice, but also as an idea.

The exhibition includes reproductions of 35 photographs from the Maxwell Archives, accompanied by contextualizing labels, and analytical text. I conducted research with the help of Archivist Diane Tyink, who joined the museum in 2014. Diane and I went through the Archive, getting a sense of what was held there, and what its disposition was – in terms of documentation, condition, etc. I tried to get a sense of what would be representative in the collection and what would be anomalous; what may have been published, and what photographs have never been previously circulated or published. There are many photographs and collections that have been unknown and unpublished that are very important anthropologically, and this exhibition was a good place to begin to get the word out.

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Unknown, [Group of spectators watching a dance], Santa Clara, Acoma or Santo Domingo Pueblo, NM, ca 1914.

### INSIDE:

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John Collier Jr.  
Congregation leaving after  
mass. The church, San José  
de Gracia, was built in 1700  
and is the best-preserved  
colonial mission in the  
Southwest. Trampas, New  
Mexico, 1943



## DIRECTOR'S COLUMN

### E. JAMES DIXON

I will retire as Director of the Maxwell Museum at the end of the fall semester. I would like to take this opportunity to thank you for your support and extend my gratitude and appreciation for your many contributions to the Maxwell Museum and the University of New Mexico. As my tenure comes to a close, I look forward to working with the Museum staff and my faculty colleagues to complete current projects and help advance those that will continue after my departure.

It is a pleasure to reflect on our many accomplishments including a more rigorous review of Museum exhibit proposals by knowledgeable peers and underrepresented groups, construction of the third floor Hibben Center offices and conference room, establishing the Museum's archive, improved visitor counting, enhanced Museum security, major expansion and upgrades for the Museum's archives and collections, and much more.

The Museum has experienced significant increases in donor contributions, secured additional funding for many Museum positions, established the Buchanan Endowment to support K-12 educational outreach, grown our endowments, orchestrated a remarkable turn-around of the Museum store, and initiated the successful annual Navajo Rug Auction fund raiser.

The Maxwell has led the University-wide initiative to adopt uniform policies for all UNM Museums, establish the UNM Museum Council, and advance the interdisciplinary Museum Studies Program. Not only is the Maxwell highly regarded for its service to UNM and the greater Albuquerque community, its contributions to curation, university teaching, and advanced research have increased dramatically. Mentoring and financial support for graduate and undergraduate students and interns has grown substantially as a result of the outstanding contributions of the Office of Contract Archaeology, the generosity of many donors, our sustained efforts to generate income, and persistent grantsmanship.

Although the Museum is professionally and financially stronger than it has ever been, it will need your support if it is to hold the ground it has gained and meet the challenges ahead. I have never worked with a finer group of staff, volunteers, and colleagues. It has been an honor and privilege for me to work with you and serve the Maxwell, Department of Anthropology, and UNM.

## Collections Stewardship

Collection stewardship is central to the Museum's mission, and the Maxwell is transitioning from outdated shelving to contemporary compact storage. This is to ensure long-term preservation and access, and to provide additional space for the Museum's collections. Installations are ongoing and have been completed for the Museum's archive as well as areas housing ethnology and archeological collections. This progress has been made possible through the generous contributions from Hibben Charitable Trust, the College of Arts and Sciences, Dennis and Gertrude O'Toole, the estate of Jean D. Klein, and the fund raising efforts of long time Museum volunteers Alan and Joyce Shalette.



Contractors pour cement for new compact storage to house archeological collections.

## Visual Culture, Photo Archives (continued)

Once images for the exhibition were selected, Diane, with assistance from Raphael Guerra, UNM anthropology PhD candidate, scanned the photographs at high resolution, in order for them to be reproduced at larger size.

The text for the exhibition has three different authors: I wrote the majority of the text, with additional text from Catherine Zuromskis and Jennifer Denetdale. For my part, I am a cultural anthropologist, with a specialization in material and visual culture, current emphasis on the visual. Catherine Zuromskis, former Associate Professor at the University of New Mexico is an art historian whose work focuses on photography, contemporary art, and twentieth-century American visual culture. Jennifer Denetdale is an Associate Professor in American Studies at the University of New Mexico, and is the first-ever Diné/Navajo to earn a Ph.D. in history.



Curator of Exhibits  
Devorah Romanek

Myself, Zuromskis and Denetdale have all written about photography from our various disciplinary perspectives, and we bring those diversified perspectives to the exhibition. There is a pressing need in academia for this kind of multivocality, in which multiple or different meanings of equal probability or validity are brought into conversation simultaneously. There is also a growing urgency for this type of interdisciplinary approach to museum exhibitions as well. These more inclusive approaches are necessary in order to recognize any number of factors that have often historically been ignored, including the organic and free ranging nature of knowledge, as well as colonial legacy. The strict nature of academic disciplines, and museum collecting and exhibition, have often been both reflective of and constitutive of the controlling desires of colonialism and its legacy, through which knowledge is owned and controlled.

The medium, technology and history of photography is a marvelous avenue through which to open up a broader conversation, because there has been and continues to be great debate as to what the photograph actually is, and to which discipline it belongs: anthropology, art, art history, journalism? The inclusion of quotes in the exhibition from various disciplines and contexts adds to this broad conversation, and emphasizes the way in which the photograph can be both elusive and variously contextualized.

Following up on this exhibition, and the concepts and themes it touches on, in October I will be giving a lecture regarding photography and its presence as both a technology and an idea. In that lecture I will address the images and approaches in Evidence and Theory, and expand outward from that. I will include recent research I have been undertaking in New Mexico regarding photography; in particular as related to a forthcoming book I am co-authoring on photographs in the Palace of the Governor's Archive, for which I, and my co-author Khristaan Viella received the Beaumont Newhall New Mexico Council on Photography book grant. The talk, while anchored in the exhibition and recent research, will also be an invitation to discuss, in the afore mentioned free-ranging manner, the elusive nature of photography, the need for multivocality in academia and museums, and other relevant topics of your choosing – provided you attend! I look forward to that talk and discussion, and I am always happy to receive feedback on exhibitions here at the Maxwell Museum of Anthropology.

### **Lecture Thursday, October 22, 7:30 p.m.**

#### ***Photography: invention and Idea***

*Devorah Romanek will address the anthropology, history and related issues concerning photo archives in museums. Romanek recently received the Beaumont Newhall New Mexico Council on Photography book grant, to co-author a book based on photographs located in the Palace of the Governors collection.*

Join us:

**September 18, 6p.m. Mexico at the Hour of Combat exhibition celebration**

**SAVE THE DATE: OCTOBER 9, 5:30 VOLUNTEER RECOGNITION**

The Third annual Volunteer Recognition event is scheduled Friday, October 9, 11:00 a.m. in the Maxwell main gallery.

**7th Annual Navajo Rug Auction November 21, 2015  
Prairie Star Restaurant, Bernalillo**

*Coming Soon!*

**11am Viewing  
1pm Auction**

More than two hundred traditional and contemporary handmade rugs by weavers of New Mexico and Arizona will be on display and available for purchase. The only local Navajo rug auction, it will feature a wide range of styles in both historic and contemporary rugs.

Whether you are a collector or just learning, this is a great opportunity to view a variety of styles and learn the history of Navajo rug weaving. Browse, bid, and take home a unique handmade textile. Proceeds benefit Navajo weavers and the Maxwell Museum. All purchases are tax free.



Volunteers display an historic Navajo rug

**William Taylor awarded Fulbright fellowship**

**Karen Wentworth & Mara Kerkez**  
University Communication and Marketing



William Taylor in Mongolia

William Taylor, a Ph.D. student in archaeology/anthropology, was awarded a Fulbright research fellowship and headed to Mongolia where his research focuses on ancient horse use in the Mongolian Steppe. He is originally from Montana, and earned his BA from Carleton College and his MA from UNM (2013). Taylor looked at UNM when he was ready for graduate school since his mother and grandfather are both former students. He found a mentor in E. James Dixon, director of the Maxwell Museum who is also an expert in arctic cultures, and Dr. Emily Lena Jones, a UNM archaeozoologist who specializes in the study of ancient animal remains.

Taylor became interested in Mongolian horses when he worked with Dr. William Fitzhugh, an anthropologist and leading U.S. expert on the ancient “deer stone” culture. He traveled to Mongolia with Fitzhugh in 2011 and felt an instant connection between the people he met and the culture he knew back home in Montana. He says the landscape is about the same, and he found cultural similarities between Montanans and Mongolians. “Although Montana is a world away from Mongolia, the parallels we share through our horse cultures have helped me build important personal and professional relationships over just a few short years,” Taylor said. “Beginning language study has also paid immediate dividends, allowing me to communicate, navigate in-country and share ideas about early horsemanship with Mongol colleagues.

“This Fulbright will help me to continue to build these international connections. Drawing upon the shared experiences of Mongolian and Montanan cultures, study of these Bronze Age horse remains may shed new light on the ways in which human-horse relations have shaped our modern world.” The Fulbright Program is the flagship international educational exchange program sponsored by the U.S. government and is designed to increase mutual understanding between the people of the United States and the people of other countries.

## Maxwell hires first Collections Manager



**Senior Collections Manager Meghan Truckey** has a dual undergraduate degree in Anthropology and Zoology from the University of Wisconsin – Madison. Meghan attended The George Washington University for graduate studies, earning an M.A. in Anthropology and Museum Training. She completed internships at the Smithsonian – National Museum of Natural History and the British Museum. After graduate school, Meghan moved to Denver to work as a Museum Technician, Curatorial Assistant, and Collections Assistant at the Denver Museum of Nature & Science. Meghan is a Wisconsin native, who, in her spare time, likes to read, act, and play the piano.

## Florence Hawley Ellis Papers Available to the Public



Florence Hawley Ellis at Chaco Canyon, 1941. Photo courtesy of Armand Winfield. MM

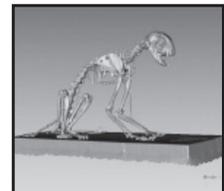
The Archives department of the Maxwell Museum is pleased to announce that the Florence Hawley Ellis Papers are now available. Florence Hawley Ellis worked as both an ethnologist and archaeologist and began teaching at the University of New Mexico in 1934, teaching courses on archaeology and cultural anthropology until her retirement from UNM in 1971. She passed away in 1992.

The Finding Aid for the Ellis Papers is located in the Rocky Mountain Online Archive of the Zimmerman Library. If you have any questions, please contact Diane Tyink, the Maxwell Museum's Archivist ([dyink@unm.edu](mailto:dyink@unm.edu); 505-277-1549). The Archives are open Monday - Friday, 8:00 A.M. to 5:00 P.M., by appointment only.

The project was made possible through grants funded by the State of New Mexico and the National Historical Publications and Records Commission (NHPRC).

## 3D Scanner at the Lab

The Laboratory of Human Osteology recently acquired a Whitelight 3D Scanner from HDI Advance thanks to a generous grant from the UNM Office of the Vice President for Research. The HDI Advance Scanner can scan objects ranging in size from as large as cars to as small as a tooth. Specialized software then creates digital three-dimensional models with high accuracy applicable for education and research purposes. One potential research application for these models are studies aimed at quantifying aspects of bone morphology such as muscle attachment sites. The scanner is available for researchers working with the osteological collection at the Laboratory and was used for a visiting researcher's data collection last summer.



3D model of an articulated cat skeleton.

## Maxwell Tour and UNM Field School at Water Canyon and Black Canyon Sites



Students excavating in bison bone bed.

Amid June thunder storms, a Maxwell-sponsored tour visited two significant archaeological sites in west-central New Mexico. Led by Dr. Robert Dello-Russo and Dr. E. James Dixon, they viewed on-going bison bone bed excavations at the Water Canyon Paleoindian Site, where Clovis, Folsom and Late Paleoindian groups hunted between 13,000 and 9,000 years ago. They also visited the extensive Black Canyon rhyolite quarry where prehistoric peoples secured high quality tool stone since Clovis times. Literally millions of artifacts are visible at this site.

## The New Way of “Owning” Artifacts

**David Phillips & Meghan Truckey**

Curator of Archaeology Senior Collections Manager

Two recent gifts to the Maxwell Museum show how ethics are changing in museums. A couple of decades ago, the Museum would have accepted and kept both gifts without further thought to the matter. Today, the Museum follows a different policy. In both cases, we consulted with foreign governments and repatriated the gifts when requested.



The first gift consists of Mayan jade beads and pendant. The beads are of the “apple green” variety most prized by the Maya, and must have come from a royal or noble tomb. The Colorado family that donated the beads had acquired them years ago, along with a story about how the items left Guatemala.

In response, the Museum contacted the Guatemalan Embassy in Washington, D.C. The Guatemalan cultural attaché e-mailed back, requesting the return of the beads and pendant. Those will soon be on their way to the embassy, as the first stop in their trip back home.

The second gift consists of an Australian stone spear point found near the RAAF Woomera Test Range by a U.S. citizen working there in the 1970s’ recently he mailed the point to the Museum.

After the Museum contacted the Australian Embassy, the Australian federal government consulted state government officials and the Kokatha Aboriginal Corporation ([www.kokatha.com.au](http://www.kokatha.com.au)), which represents the Kokatha People. The Corporation claimed the spear head but indicated that the spear point could remain at the Maxwell Museum. The spear point will be “on deposit,” meaning that we will care for the point but without any claim to ownership. For now, it’s available for teaching, research, and public programs—but if some day the Kokatha request its return, the Museum will send it home.



## Advancing Field Work

**Scott Gunn**

GIS Analyst Office of Contract Archeology



One critical piece of information for any archaeologist working in New Mexico is the Laboratory of Anthropology Site Record, simply called the LA Form. The LA Form is designed to record a variety of data about sites, including environmental impacts to the archaeological resource, site location and dimensions, and a description of activities performed during visits to the site.

In the past, Office of Contract Archeology (OCA) staff have carried blank copies of the LA Form to the field and recorded information using traditional pen and paper methods. This approach, while tried and true, requires additional processing time in the office since digital copies of the form are required for database processing and long-term data preservation. Converting LA Forms from paper to digital forms can be a tedious, time-consuming, and error-prone task.

In March of 2015, the OCA began field testing various digital approaches to recording archeological site information. To take the first steps towards a modern digital data collection workflow, OCA has purchased several 10” Android tablets along with protective cases and other equipment for the demands of fieldwork. The first field test took place at Bandelier National Monument. Read on. launched the use of tablets.



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## MUSEUM HOURS:

Tuesday - Saturday 10 a.m. - 4 p.m.

## FREE AND OPEN TO ALL!

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Like us: <http://facebook.com/maxwellmuseum>

## CURRENT EXHIBITS



**Mexico at the  
Hour of Combat**  
Exhibit Celebration  
September 18, 6 p.m.



**Evidence & Theory**  
*Photographs from the  
Archive of the Maxwell Museum*



**People of the  
Southwest**



**Ancestors**

*If you are passionate about the Maxwell Museum and wish to financially support one or more of our programs, please contact Yolanda Dominguez, Development Director, at 505-277-3194, [Yolanda.Dominguez@unmfund.org](mailto:Yolanda.Dominguez@unmfund.org). By utilizing our free gift planning services, you may be able to provide a more generous gift than you believe possible!*

*The Maxwell* is produced by the staff at the Maxwell Museum. Designed and edited by Mary Beth Hermans.

Increasing knowledge and understanding of the human cultural experience.