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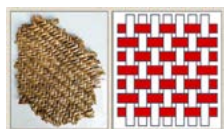
"NOTHING LEFT FOR ME": FEDERAL POLICY AND THE PHOTOGRAPHY OF MILTON SNOW IN DINÉ BIKÉYAH

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Milton Snow, Two sites of former hogans. Farthest [sic] occupied this year, nearest one occupied this year. Red Lake (Tolani Lakes, Leupp, Arizona), 1935-1936. Reproduction of archival photograph, Maxwell Museum of Anthropology Archives, 87.45.116

The Maxwell Museum of Anthropology has been working with UNM Professor and Chair of American Studies, [Dr. Jennifer Nez Denetdale](#) (Diné), and Museum Anthropologist and Independent Curator, [Lillia McEnaney](#), on an upcoming exhibit that uses the photograph as a site of inquiry. Join us for the opening reception of *Nothing Left for Me: Federal Policy and the Photography of Milton Snow in Diné Bikéyah*, on Saturday, May 4, 2024, from 3:00-5:00 pm to visit the exhibition and enjoy a brief lecture Dr. Denetdale (3:30-4:00 pm). Refreshments will be provided.

Through the photography of Milton Snow and selected objects from the Maxwell Museum collection, Dr. Denetdale and McEnaney's exhibition examines the impact of U.S. Indian Commissioner John Collier's brutal Navajo Livestock Reduction Program on Diné communities and homelands.

Imposed upon Navajo people in the 1930s, this federal program proposed to eliminate over half of Diné livestock herds. Against the backdrop of the Dust Bowl and the Hoover Dam, livestock reduction was an extreme response to reports of overgrazing throughout Diné Bikéyah, the Navajo homeland. Collier's policies were carried out in ignorance of Diné land management practices and community needs.

(continued on pg. 3)

DIRECTOR'S COLUMN

March 19, 2024



Dear Friends of the Maxwell Museum,

I am pleased to bring you our Spring 2024 newsletter, reporting on recent and future happenings in the Museum. The Maxwell team launched this busy year with a staff retreat at the Albuquerque BioPark Botanical Gardens where we reviewed our strategic plan priorities for the year and had the chance for extended discussions of plans and priorities in a lovely setting. We thank the BioPark staff for their generosity in hosting us.

Since the fall newsletter, we have welcomed Toni Gentilli as the Maxwell's new Head of Exhibits (p. 7). Toni brings extensive museum and gallery experience, alongside a background in anthropology and archaeology, experience as an artist, and her strong commitment to collaboration and decolonial museum practice. Toni has hit the ground running, bringing creative ideas, artistic vision, enthusiasm, and tremendous organizational skills to the Maxwell. We are delighted to have her.

In June, we are bringing back our summer camp after a three year hiatus (p. 8). Curator of Education Erica Davis is creating an exciting, adventure-filled program, featuring local artists, a simulated archaeological dig, behind the scenes tours, and other activities sure to appeal to budding anthropologists. So please tell your friends and sign up your children, grandchildren, neighbor's children, etc. If you would like to make a donation to help sponsor a camper who might not otherwise be able to afford to attend, please reach out to me at csinopoli@unm.edu to learn how to donate.

Two upcoming exhibitions, opening together on May 4, are featured in this newsletter. *Nothing Left for Me: Federal Policy and the Photography of Milton Snow in Diné Bikéyah* presents historic photographs and objects in the Maxwell collections as viewed through the in-depth scholarship and insights of Professor Jennifer Denetdale (Diné) and the museum expertise of co-curator Lillia McEnaney. And *ALL REZ: Kéyah, Hooghan, K'é, liná / Land, Home, Kinship, Life* brings the photography of Diné artist and curator Rapheal Begay back to the Maxwell in a new collaborative exhibition with Axle Contemporary, a mobile artspace based in Santa Fe. Begay, Axle Contemporary, and co-curator Lillia McEnaney will be taking Rapheal's photographs to community gathering places across the Navajo Nation and engaging in discussions with visitors about how they experience land, home, kinship, and life. A partner exhibition at the Maxwell will trace their journey. This multi-sited exhibition is a new venture for the Maxwell and we are excited to be part of this collaboration. To help support the project we have ventured once again into the world of crowdsourcing. If you are interested in making a donation, click [here](#) and thank you in advance for your support.

Finally, we've had two good-byes since the fall newsletter and want to wish the best to Ethan Aronson (Store Manager/Admin Assistant) and Alex Denning (Sr. Collection Manager for Osteology), who have both left the Maxwell to pursue new positions. Wishing you a happy Spring and hope to see at our May 4 opening and other Maxwell events.

Warm regards,

Carla M Sinopoli
Director

"NOTHING LEFT FOR ME" (continued)

Imprisoned for resisting, Diné people were forced to watch their livelihoods decimated as their sacred animals were taken from them. Livestock reduction resulted in widespread, harmful, and long-term sociocultural, environmental, economic, and political changes throughout Diné Bikéyah.

Diné communities resisted livestock reduction policies. They saw their domestic animals as gifts from the Holy People, who offered them as the foundation for the Diné way of life. As a result of Collier's tool of colonial control, Navajo people were no longer able to care for their land, their communities, and their herds in the ways they always had. In reflecting on this period, Marilyn Help (Diné) says, "You people...are heartless. You have now killed me. You have cut off my arms. You have cut off my legs. You have taken my head off. There is nothing left for me."

Hired by the Navajo Service in 1937, non-Native photographer Milton Snow (1905–1986) was instructed to document the federal government's supposedly well-intentioned program to address "the Navajo problem." Over the course of twenty years, Snow produced thousands of images of Diné people, homes, and landscapes, all of which were intended to provide proof that federal technologies were in fact working to "rehabilitate" Navajo lands and lives. Instead, Snow's photographs show us radically harmed and altered communities, landscapes, and homes. We see the construction of dams, mines, and imposed grazing and agricultural practices; and newly formed political, educational, and socioeconomic organizations, all of which point to the pervasive, oppressive nature of American colonial administration.

By placing Snow's images in conversation with a selection of archival documents and contemporary photographs, this exhibition foregrounds Diné perspectives on the intersecting and ongoing legacies of both photography and American colonialism.



Milton Snow, Diversion channel as it leaves the wash, in the wash near the Dinnebito. Red Lake (Tolani Lakes, Leupp, AZ), 1935–1936. Reproduction of gelatin silver print, Maxwell Museum of Anthropology Archives, 87.45.255

ALL REZ: KÉYAH, HOOGHAN, K'É, LINÁ / LAND, HOME, KINSHIP, LIFE

EXHIBITION DATES: May 4 through July 27, 2024 KICKOFF EVENT: June 1, 2024 4 – 7 pm

The Maxwell Museum of Anthropology and New Mexico's mobile gallery Axle Contemporary are proud to announce a partnership with photographer Rapheal Begay (Diné) and independent curator Lillia McEnaney. *ALL REZ: Kéyah, Hooghan, K'é, Iná / Land, Home, Kinship, Life* is a traveling, site-specific, experimental photography exhibition and museological project.

The Maxwell's exhibition will feature an installation of Begay's photography documenting his perspectives of *Kéyah, Hooghan, K'é, Iná* (Land, Home, Kinship, Life) within the landscape. The traveling portion of ALL REZ will take Begay's photographs back to his home community in the Axle Contemporary mobile artspace.

Comprised of a retrofitted 1970 aluminum panel delivery truck, the interior of the Axle gallery will be transformed into a welcoming space for reflection and conversation with the artist about his photographs and the cultural content they hold. As an exercise in creative place-making with the goal of fostering active storytelling, ALL REZ centers the voices and experiences of Diné community members, offering a reciprocal process of exhibition-making.

The Maxwell invites you to a kickoff celebration with Axle Contemporary at the Museum on **June 1 from 4pm to 7pm.**

From **June 6 through 29**, the Axle truck will tour Diné Bikéyah (the Navajo Nation) stopping at a variety of community gathering spaces in Crownpoint, Gallup, and Shiprock New Mexico; Chinle and Window Rock, Arizona; and Monument Valley, Utah.



Rapheal Begay (Diné), Loom (Tó Nehelíh - Tonalea, AZ),



You can keep in touch with the project team while they are on the road this summer through real-time updates in our gallery and on the project website: www.allrez.net.

This project is partially supported by the Alfonso Ortiz Center for Intercultural Studies. **To help keep the van on the road and support the ALL REZ project join our crowdfunder effort by clicking [here](#).**



NEW FROM THE OFFICE OF CONTRACT ARCHEOLOGY

A STUDY OF PERISHABLE ARTIFACTS FROM THE GUADALUPE MOUNTAINS

By Russell D. Greaves, Director of the Maxwell Museum Office of Contract Archaeology

At the end of 2023, the Office of Contract Archaeology (OCA) completed the first half of a project addressing perishable artifacts from the Guadalupe Mountains of southern New Mexico and west Texas. This project was sponsored by the Bureau of Land Management (BLM) Field Office in Carlsbad, New Mexico. To obtain approval for this project, the BLM performed the required government to government Tribal consultation required under the Native American Graves Protection and Repatriation Act (NAGPRA).

The plant fiber and wooden artifacts that are the focus of our study were recovered during excavations of rockshelters and caves in the 1930s. Given the differences in excavation methods, goals, and dating capabilities in the early 20th century, OCA developed this project to augment the research value of these materials through a comparative study to document these uncommon artifacts and provide AMS (Accelerator Mass Spectrometer) radiocarbon dates for them.



Bird's eye view of the entrance to Hermit's Cave with Second Rock shelter. Courtesy of OCA.

OCA initially updated spatial documentation of the locations where the artifacts were excavated (Burnet Cave, Hermit's Cave, and Painted Rockshelter) through drone imagery and other modern mapping techniques. Under the direction of Alex Kurota, OCA staff Alondra Neunsinger, Dakota Pavell, and Richard Maestas visited several collections curating these artifacts, including the Maxwell Museum of Anthropology, the Museum of Indian Arts and Culture, the Lincoln National Forest, Fort Bliss, Guadalupe Mountains National Park, and White Sands Missile Range. Documentation of approximately 200 objects included detailed descriptions and sampling of very small, loose or frayed fragments of cordage, basketry, wooden implements, and sandals for AMS dating.

Much of our analysis focused on the most recognizable functional artifacts—sandals—with 28 identified examples. This area of the Guadalupe Mountains is identified with Jornada Mogollon archaeological cultures, ancestral to modern Mescalero Apache peoples and other Native American nations. The temporal span includes the earliest currently well-known original occupations of the Americas (~14000 BP) through approximately 2,000 years ago, identified by archaeologists as Paleoindian through early, Middle, and Late Archaic periods. (continued p. 6)

Although seldom preserved in most archaeological sites, organic artifacts are among the most common raw materials known among almost all ethnographic technologies. In addition to describing and dating basketry and a few wooden objects, OCA's investigations revealed a range of construction methods for five basic forms of sandals through time. Some of the sandal forms and construction and weaving techniques were found to have somewhat restricted temporal range, while several dated to the entire span of occupations of the rockshelters and caves.

A very early sandal dating to approximately 8,400-8,100 years ago is the earliest currently-documented piece of footwear in New Mexico and the Jornada Mogollon area. Another sandal type that covered only the front sole of the foot is an interesting form that OCA is investigating ethnographically and experimentally to try to understand what its special uses may have been.

OCA is continuing this project this spring with investigations of other collections from the area. This ongoing work will increase our sample size and address additional questions about the dating and function of these rare technologies made from a range of plant materials, and of the people who made and wore them.

Checker Weave sandal of the Paleoindian period.
(Museum of Indian Arts and Culture 43800/11)



MAXWELL MUSEUM STATEMENT ON NEW NAGPRA REGULATIONS

The UNM Maxwell Museum of Anthropology cares for collections of Native American art, objects, and artifacts. Museum staff are committed to upholding the legal and ethical principles of the Native American Graves Protection and Repatriation Act (NAGPRA). The updated NAGPRA regulations that went into effect January 12, 2024 include new provisions related to the exhibition of and access to Native American cultural items, including funerary objects, sacred objects and objects of cultural patrimony. In response to these provisions, some museums have temporarily closed their exhibits.

Beginning in 2019, Maxwell Museum staff undertook a detailed review of all objects in our permanent exhibition *People of the Southwest*. This review identified objects that should be taken off display out of respect for our tribal partners. All of these objects have been removed. Because we have worked diligently over the last five years to remove from display objects subject to NAGPRA, we have decided not to close our exhibitions at this time.

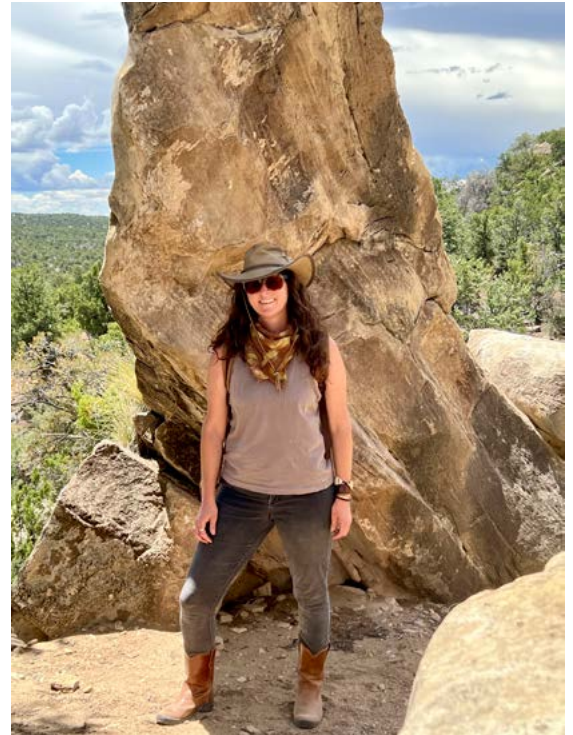
The Maxwell is in the process of developing new temporary exhibitions in partnership with tribal and community scholars, artists, and culture bearers. We are also working to reimagine our permanent Southwest exhibition together with a Native advisory committee. All of our exhibitions will be subject to formal consultations before they are finalized and opened to the public. Maxwell staff are committed to engaging in consultations under the new NAGPRA regulations to ensure that there is free, prior, and informed consent for objects displayed in all of the Maxwell's exhibitions.

As we at the Maxwell work to ensure our adherence to the requirements of the new regulations, we expect there may be further modifications to our programs, exhibitions, and collection access. We will be transparent in informing our community as these develop. The Maxwell Museum is committed to abiding by and upholding NAGPRA and looks forward to continuing and deepening our relationships with tribal partners.

NEW STAFF AT THE MAXWELL TONI GENTILLI, CURATOR OF EXHIBITS

In November 2023, Toni Gentilli joined the Maxwell Museum as the Curator of Exhibits. Originally from Wisconsin, Toni is an Albuquerque-based interdisciplinary artist, anthropologist, and curator who has been living and working throughout the Southwest for 24 years.

From 2016 through 2021, Toni served as the Residency Director at the Santa Fe Art Institute where she curated exhibitions and public programs engaging a variety of social and environmental justice issues in collaboration with creative practitioners, culture bearers, and scholars from across the world. Toni also spent six years in the San Francisco Bay Area working as an Independent Curator and Exhibition Preparator at a variety of university, municipal, and non-profit museums and galleries. From 2000 to 2010, Toni was an Archaeologist and Cultural Resources Project Director for an environmental planning firm in Arizona. Before that she worked as an archaeologist for the Wisconsin State Historical Society and the University of Wisconsin-Milwaukee.



Toni Gentilli, enjoying the outdoors

As Curator of Exhibits at the Maxwell, Toni strives to build bridges across disciplines and communities through creative engagement with the diversity of human experience and expression. Her work is grounded in decolonial praxis, collaborative curation, and co-production of knowledge. Outside of the museum, Toni spends most of her time wildcrafting and cultivating botanical pigments, hydrosols, and incense; weaving, painting, making camera-less photographs; community land tending, and teaching youth about ethnobotany, ecology, and place-based art in the bosque along the middle Rio Grande. She also enjoys riding her vintage motorcycle and hiking with her partner and dog.

NATIONAL VOLUNTEER MONTH

In April, the U.S. celebrates National Volunteer Month, a time to gratefully acknowledge the work that volunteers contribute to non-profits and cultural organizations across the country. Here at the Maxwell, we are tremendously grateful for the contributions and dedication of more than 30 volunteers who share their time and commitment with the Museum.

Thanks for all you do!

Karen Armstrong
Margy Barol
Tim Brown
Milo Cain
Suzanna Cole
Helen Crotty
Phil Downs
Hayward H. Franklin
Pat Harris

Mike Haueter
Phyllis Herbertson
Jacqueline Howey
Jo Lynne
Andrew Kennedy
George Lausier
Joann Magalis
Jean Martin
Luis Martinez

Ella McDonald
K.J. McPherson
Carolyn Minette
Tom Ocken
Dave Phillips
Eric Rinehart
Donna Rospopo
Larry Sanchez
Diana Shea

Vigil Terrena
Rick Ward
Sally Wehling
Jacob Westernberger
Andrew Witty
Kristina Wolfe
Diann Zentner



Archaeology volunteers at work, March 2024

THE MAXWELL SUMMER CAMP IS RETURNING!

JUNE 24-28, 2024 9:00 AM - 4:00 PM

This summer, uncover the past and learn about cultures of the world at the Maxwell Museum of Anthropology! We offer a unique summer camp program that will keep children curious and engaged.

Led by experts and artists from New Mexico communities, campers will explore the scientific principles of anthropology and archaeology and learn about diverse artistic traditions.

Participants in this one-week camp will:

- Explore the Maxwell Museum of Anthropology exhibits and collections, including behind-the-scenes tours and sessions with museum experts;
- Make and play musical instruments from around the world;
- Learn about human ancestors and study fossils with practicing paleoanthropologists;
- Participate in a mock archaeological dig;

.....And much more!

Maxwell Museum of Anthropology Children's Summer Camp 2024

Hands-on adventures exploring the human story through culture, science, and art!

June 24th – June 28th

9:00am - 4:00pm

For children entering 3rd through 5th grade

Cost: \$250



To register or receive more information, please email maxeducation@unm.edu

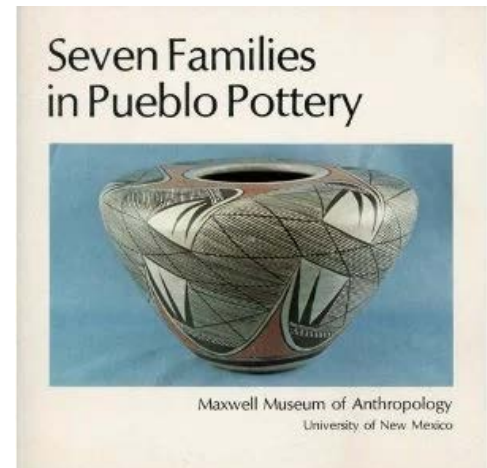
Spaces are limited. Some scholarship support may be available.
To learn more or register your child, email maxeducation@unm.edu.

UPCOMING EVENTS, SPRING/SUMMER 2024

50 YEARS/7 FAMILIES: THE LEGACY OF RICK DILLINGHAM AND PUEBLO POTTERY

MARCH 30, 2024 11:00 AM – 12:30 PM
NEW MEXICO MUSEUM OF ART, SANTA FE

In collaboration with the New Mexico Museum of Art's temporary exhibit "[Rick Dillingham: To Make, Unmake, and Make Again](#)," the Maxwell Museum is pleased to co-host a conversation on the lasting impact of artist and scholar Rick Dillingham's 1974 publication *Seven Families in Pueblo Pottery*. Featuring a panel of experts in contemporary ceramics, pueblo pottery, and anthropology this program will explore the legacy of *Seven Families*, the art of Dillingham, and the socio-cultural tensions between Dillingham's aesthetics and Indigenous pottery practices.



Panelists:

Bruce Bernstein PhD, Senior Scholar School for Advanced Research and Director Emeritus Museum of Indian Arts and Culture and Laboratory of Anthropology
Garth Clark, Historian, Author, Art Critic, Art Dealer
Clarence Cruz, Associate Professor Art & Art History, MFA Studio Arts/Pueblo Pottery, UNM
Lea S. McChesney, PhD, Curator of Ethnology, Maxwell Museum of Anthropology
Moderated by Katie Doyle, Assistant Curator, New Mexico Museum of Art

Museum Admission not included Register [here](#) (registration is not required but is appreciated).

REPATRIATION IN CONTEXT: A CHAT ABOUT NAGPRA WITH ASH BOYDSTON-SCHMIDT

APRIL 9, 2024 3:30 – 5 PM
HIBBEN CENTER FOR ARCHAEOLOGY RESEARCH, RM 105



Since 1990, the Native American Graves Protection and Repatriation Act (NAGPRA) has provided for the protection and return of Native American human remains, funerary objects, sacred objects, and objects of cultural patrimony. At the onset of 2024, new federal regulations for NAGPRA went into effect that have had widespread impact on museums, researchers, and Native communities. Join us for an in-person, "crash course" on the history and context of NAGPRA by Ash Boydston-Schmidt, the NAGPRA Coordinator at the Maxwell Museum. She will provide a brief overview of the new federal regulations and participants will have an opportunity to ask questions.

*Register [here](#) (registration is not required but is appreciated).

OPENING RECEPTION: "NOTHING LEFT FOR ME" EXHIBITION

MAY 4, 2024 3:00 — 5:00 PM

LECTURE: 3:30 — 4:00 PM

Join us for the opening reception of our latest exhibition, and a talk by UNM Professor and Co-Curator of the exhibit, Dr. Jennifer Denetdale from 3:30-4:00 pm. Light fare and refreshments will be served. Register [here](#) (registration is not required but is appreciated).

"ALL REZ" KICK-OFF CELEBRATION

MAXWELL MUSEUM COURTYARD

JUNE 1, 2024 4:00 - 7:00 PM

Join us for a kick-off celebration at the Maxwell Museum to tour the actual Axle Contemporary van before it leaves on its journey into and throughout Diné Bikéyah (Navajo Nation). Light fare and refreshments will be served. Register [here](#) (registration is not required but is appreciated).



MAXWELL EVENTS ARE FREE AND OPEN TO ALL!

PREPARING FOR CLIMATE CHANGE: MAXWELL MUSEUM PARTICIPATES IN NEH INITIATIVE

Over the past year, the Maxwell Museum has been one of three New Mexico museums participating in a National Endowment for the Humanities (NEH) and Foundation for Advancement in Conservation (FAIC) grant-funded project to develop tools and resources to help museum and cultural institutions plan for and respond to the impacts of climate change. With the Museum of International Folk Art in Santa Fe, the Millicent Rogers Museum in Taos, and Conservator Landis Smith, Maxwell Director Carla Sinopoli has met monthly with the FAIC team to evaluate content and tools for developing a resilience strategy. The [project](#) has resulted in a set of mapping and planning tools for cultural institutions to use to develop a resilience plan specific to their local settings and institutional capacities. Just as importantly, participation in the project has helped us to build connections and relations across and beyond New Mexico.

[Eight modules](#) guide museum and cultural staff through a step-by-step process to identify climate hazards and vulnerabilities in their region, build community partnerships, and develop plans for how to respond to the changes that are coming and, indeed, are already upon us. Not surprisingly, increasing temperatures pose the greatest threat to the Albuquerque region, with climate models predicting between 83-116 days per year above 90°F by 2070 (with 16-42 days above 100°F!), depending on how effectively nations reduce harmful emissions. Compounding these effects will be smoke from regional wild fires and the potential for increasingly intense weather events. Among other things, these threats will increasingly affect our ability to maintain temperature and humidity control in the galleries and collections areas to appropriately care for both collections and our visitors. They will force us to reduce or change plans for outdoor activities, and will affect the health and safety of archaeological fieldworkers in our Office of Contract Archeology. The data are grim but not hopeless, and having the knowledge and tools to respond to climate change and to advocate for action can help us to prepare for the changes to come and to shape a better future.

SHOP AT THE MAXWELL MUSEUM STORE
OPEN TUESDAY - SATURDAY
10:00 AM - 4:00 PM



Shop online at <https://maxwellmuseumstore.unm.edu/>

FOLLOW US



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<https://maxwellmuseum.unm.edu/>

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<https://oca.unm.edu/>

