

VOLUME 54 NO. 2
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CELEBRATING 15 YEARS OF THE MAXWELL MUSEUM NAVAJO RUG AUCTION

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**AND MUCH
MORE!**



On November 15 and 16, 2024, the Maxwell Museum will once again host one of our favorite events of the year: the Annual Navajo Rug Auction. This year marks the 15th (!) anniversary of the auction, which started when Dr. E. James Dixon was Director of the Museum (from 2007 to 2015). In 2009, Dr. Dixon and Marybeth Hermans, former Curator of Public Programs, took on the responsibility of organizing the auction, which had been launched two years earlier by the former Maxwell Museum Association. Taking on this responsibility, recalls Marybeth Hermans, happened organically “as the Maxwell has a major rug collection and every museum needs to have a good fundraiser.” Indeed, the auction remains the Maxwell Museum’s largest fundraiser and helps support many of the activities you will read about in this newsletter. More importantly, it is an opportunity to support contemporary Diné weavers, who earn 80% of the sale price of their works. And it is an opportunity to spend time with Bruce and Virginia Burnham and their extended family from the Burnham Trading Post in Sanders, Arizona.

The event begins on Friday evening November 15 with an appraisal clinic and auction preview in the Maxwell Museum gallery. From 5 to 7 pm, visitors can have their artworks appraised, enjoy the Maxwell’s current exhibitions, and have the opportunity to purchase jewelry from Virginia’s Burnham’s hand-selected collection. On Saturday, the action shifts to Prairie Star Restaurant on Santa Ana Pueblo. Viewing begins at 11 am and the fast-paced auction starts at 1 pm.



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DIRECTOR'S COLUMN

October 15, 2024



Dear Friends of the Maxwell Museum,

I am pleased to bring you our Fall 2024 newsletter, reporting on recent and future happenings at the Maxwell Museum. With the fall semester more than half way over (how did that happen?!), the Museum is a busy place. With support from the Frank C. Hibben Trust, our Adopt A Bus program has a full schedule of K-12 visitors on our docket. And we are thrilled that our current temporary exhibitions [*Nothing Left for Me: Federal Policy and the Photography of Milton Snow in Diné Bikéyah*](#) (guest curators Dr. Jennifer Denetdale and Lillia McEnaney) and [*Oaxaca Ingobernable: Aesthetics, Politics, and Art from Below*](#) (guest curators Gustavo García and Natalia M. Toscano) have been visited by a number of UNM classes already, with more scheduled! If you haven't seen these exhibitions yet, be sure to come by and visit them.

As you will see in the following pages, we are looking forward to an array of fall events, and already starting to think about the spring. Students and staff are busy in the collections, including organizing for a major renovation in the Hibben basement, which will launch next month. If you follow museums in the news, you are probably aware of recent changes to NAGPRA (the Native American Grave Protection and Repatriation Act). Under the leadership of our NAGPRA Coordinator, Ash Boydston-Schmidt, the Maxwell collection staff have been working hard to fulfill our obligations, and I am pleased to report will soon be hiring additional staff to enable us to make timely progress.

As for me, for an archaeologist who studies states and empires in Southern India, I have been learning a lot about human evolution! Much of my time over the past year has been spent applying for grant funding and working with team of 19 content advisors, Campoverde Architects, RAA Associates exhibit designers, and UNM Planning, Design and Construction on the design and content development for *Becoming Us*, our new exhibition on human origins and diversity (to replace and expand upon the now 35-year old *Ancestors* exhibit). We are all excited about the design and expanded content of New Mexico's *only* exhibition that tells the story of humanity's beginnings. I am extremely grateful to the Frank C. Hibben Trust for the \$200,000 commitment to the project. For the rest, one grant proposal in; another goes in next month; and other asks are in the works. Step by step we will build the resources we need to make *Becoming Us* a reality. If you are interested in making a donation of any amount to support the exhibition or would like to learn more about our plans, email me at csinopoli@unm.edu or you can make a gift online to our [Human Evolution Exhibition Fund](#). While this topic is way outside my area of expertise, one of the things I love most about anthropology and working in museums is the opportunity to learn new things about our human story.

I hope you are enjoying fall and I look forward to seeing you in the museum soon, visiting the exhibits or attending one of our many fall events.

Warm regards,

A handwritten signature in black ink that reads "Carla M Sinopoli".

Carla M Sinopoli
Director

MAXWELL RUG AUCTION TURNS 15 (continued)

As we reflect on the impact and history of the auction for the Maxwell, Public Program Curator Julián Antonio Carrillo, recently had the opportunity to sit down with Bruce and Virginia and learn about their lives and passion for their work. Read his essay below.

A LIFETIME WEAVING RELATIONS WITH NAVAJO COMMUNITIES: CELEBRATING BRUCE AND VIRGINIA BURNHAM

By Julián Antonio Carrillo, Curator of Public Programs

Step inside Virginia and Bruce Burnham's trading post in Sanders, Arizona—a small reservation border town—and you will be surrounded by thousands of Diné/Navajo rugs of all colors, sizes, and patterns—along side yarns and weaving tools and many other Native and Southwest objects, including jewelry made by Virginia herself. Simply put, this is the result of one's great grandfather starting a trading post and of two dedicated individuals weaving strong relations with artists, families, and communities all over Diné Bikeyah (Navajo Nation) and beyond for over five generations.



A view inside R.B. Burnham and Co. Trading Post

Bruce's great grandfather, who lived in Utah, began the family trading business. Trade also runs deep in Virginia's Navajo and Hopi family. Her mother raised sheep and, at night, would weave for an hour or two after all the kids went to bed. Moreover, Virginia's mother's family was very close to the famous Hubbell family, which had several trading posts in Arizona and New Mexico. In fact, the Hubbells helped Virginia's mother open her own trading posts.

"As such, trading was a family thing for us...there was no question that we were not going to do it," says Bruce. "And now, we have a son, Austin, who is going to continue doing it. He lives in Gallup, New Mexico, and has taken over the auction business...He sees an opportunity to really develop something. We feel very lucky to be where we are [so many years later]."

So, that the Burnhams met for the first time in the late 1960s at a trading post seems...natural. From there, Bruce invited Virginia on a hunting trip for their first "date." This was a risky move for two reasons. One, Navajo women back then did not traditionally hunt; that activity was reserved for males. And two, Bruce, being white and a Mormon, was not initially welcome to court a Native young woman, at a time when arranged marriages were often the norm. Luckily, that first hunting trip was successful enough for the two to start dating. Not long after that, they tied the knot and opened their own trading post in 1970.

What's their secret to still being happily together after 50-plus years? Maybe, as Bruce and Virginia's story suggests, it consists in getting married (at least) three times. The first time in Flagstaff, Arizona was by the state. The second time was a traditional Navajo wedding. As Virginia explains, "When we got back from our honeymoon, my mom, my aunt, and my grandmother were all waiting for us and said 'You have to come

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with us. We have a Navajo wedding waiting for you and it's gonna happen on Saturday.” Then the third time, it was at a Mormon Church Temple in Utah.

Their marriage is indeed a very well executed triple-knot. But you can't expect any less from the Burnhams as all that they do, they do with tremendous *corazón* and 100% commitment. I can attest to this as someone who has had the privilege to work with them on organizing two Navajo Rug Auctions for the Maxwell—our biggest fundraiser to support museum programs.



Virginia and Bruce at their Navajo wedding, ca. 1970.



And in 2020 holding a rug that belonged to Bruce's grandfather that Bruce inherited. It was made in the late 1890s or early 1900s.

A day before the annual event, the Burnhams arrive at our museum's loading dock and unload over 200 Navajo rugs and other Native American art objects from their truck and trailer. They then immediately set up shop in our galleries, laying out some rugs for the public to preview while Virginia sets up a table of her jewelry. At 5 pm, they start the work of providing "Antiques Roadshow" like appraisals of our guests Native and Southwest objects, donating all funds generated from the \$10/per object fee to the Maxwell.

The next day, early in the morning, they reload the truck and drive to our event's venue at the Prairie Star Restaurant, in the Pueblo of Santa Ana. There they unload the supplies and sale items and set up the auction display (including building the racks on which object will be laid out in numerical order), with the help of our 20 plus-volunteers. These are on view to prospective buyers starting at 11 and Bruce launches the auction at 1, usually with a welcoming joke and encouragement to support the Maxwell. From the back of the room, Virginia monitors sales and makes sure things are running smoothly. When the auction ends by 4 or 5 pm, unsold items are once again packed up; the display racks are taken down; and a very long day comes to an end. They truly love what they do!

"When you come from a trader family, someone comes in and says 'I've known your father since you were a little boy.' And if you're a good trader, you really feel you've become part of the community and everything you do is relative to the development of the people you are working with...That's our main goal, For us, it is about the relationships that we build and carry over...these weavers have watched [our kids] grow up. They have always had a rapport with us. That trust keeps the door open for continued work with weavers."

Come out to the upcoming Maxwell Museum's 15th Annual Rug Auction, meet the Burnhams and support us, their trade, and most importantly, the weavers who sell their artwork through the auction. The artists earn 80% of what the rug sells for at auction. Our museum earns the 10% buyers premium. And our guests get to take home a one-of-a-kind treasure.

NEW STAFF AT THE MAXWELL

ANNA PART



Anna Part

Anna Part joined the Maxwell Museum in April 2024 as Store Manager and Administrative Assistant. Born and raised in Albuquerque, Anna earned her Bachelor's degree in History from UNM, with a minor in Art History. She then traveled to England to earn a Master's in History of Design, at the Royal College of Art through a collaborative program with the Victoria & Albert Museum.

Anna began her museum career while still an undergraduate at the New Mexico Museum of Natural History & Science where she worked in the Dynatheater, Planetarium, Education, and Development Departments over several years. After returning from England, she worked at the National Museum of Nuclear Science & History in Collections where she expanded their digital resources by creating their first virtual exhibit, a podcast, and a virtual events program. Her international travels next took her to the Papakura Museum in Aotearoa (New Zealand), where she managed social media, developed exhibitions, and participated in educational programming.

Anna has brought her experience and energy to the Maxwell, where she has especially enjoyed meeting with new artists and vendors. Her favorite duties so far have been bringing exciting new merchandise to the Maxwell store and having the pleasure of managing an excellent team of student workers.

In her spare time, Anna enjoys crewing for a balloon, travelling, listening to audiobooks and podcasts, and watching film

ASHLEY BURCH

Collection manager for Osteology Ashley Burch will be joining the Maxwell Museum on November 4, 2024. Ashley earned her Bachelor's degree in Anthropology and Museum Studies from Michigan State University and a Master's in Anthropology with specialization in forensic anthropology from the University of Montana. She has worked as a bioarchaeologist in archaeological projects in Mongolia and Peru and has with museum collections at the Michigan State University Museum and Herbarium. At the Maxwell, Ashley will be overseeing the Laboratory of Osteology's body donor program and partnership with the Office of the Medical Investigator, and will lead the work of the lab to move forward with the documentation and repatriation of Native American ancestral remains.



Ashley Burch

Ashley Burch brings more than eight years of experience in forensic and human rights work to the Maxwell. This includes participation in projects to identify POW/MIA remains for the Department of Defense (including cases going back to the Civil War!); work as an Identification Investigator for the New York City Office of the Chief Medical Examiner; and work with *Equipo Argentino de Antropologia Forense* to address the crisis of missing persons, forced disappearances and migration-related deaths in Mexico. Ashley is committed to the ethical stewardship of the human remains entrusted in our care and in contributing to the Museum's commitment to repatriation under the Native American Grave Protection and Repatriation Act. She also looks forward to working with UNM students and participating in educational outreach activities of the Museum.

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As for other interests, Ashley writes: "I enjoy 80's music, horror movies (the campier, the better), Broadway musicals, and hosting get-togethers. I love going to the beach, traveling in general, reading all the books, and hanging out with my nieces, nephews, and honorary nieces and nephews. My superpowers are ordering for groups off a family menu, sleeping on airplanes, finding the perfect gift, and putting babies to sleep."

STUDENT HIGHLIGHT: CHRISTINA COOK

I am a Museum Studies masters student and Hibben Fellow in my first semester. For my bachelor's, I studied Art History, specifically Art and the Environment. I moved to Albuquerque from California after falling in love with New Mexico while I was working here for an environmental education program. For the last few years I was working in environmental education, getting students excited about the natural world and their place in it. I want to bring my skills in education and academic interests together and the Maxwell has been the perfect place to do that!

Right now, I am working with Curator of Education Erica Davis to redesign some of the older traveling trunks to make them more relevant, up-to-date, and accessible. The archaeology trunk has been my main focus so far, and I have been learning so much about how to incorporate the museum's exciting education collection objects into an engaging and impactful lesson.



I love working at the Maxwell because everyone is interested in sharing knowledge! It's clear that people are very passionate about the museum—both staff and community members alike—and are eager to get more people in conversation with the collections and with each other. After graduation, I hope to work in a museum or educational institution that works to bring artistic, cultural, and ecological perspectives together through education and community engagement!

VOLUNTEER AT THE MAXWELL MUSEUM

Since 2003, the Wednesday morning archaeology collection volunteers have been gathering in the Hibben Center basement helping to organize our backlog of uncatalogued collections. Volunteers make important contributions to the Maxwell, in collections, as docents, editors, assisting in our events, and in many other ways. If you are interested in volunteering visit our [website](#) or email maxwell@unm.edu.



*Archaeology Collection Crew,
October 9, 2024*

The Maxwell gratefully acknowledges all of our docents and volunteers for their many contributions to the Museum!

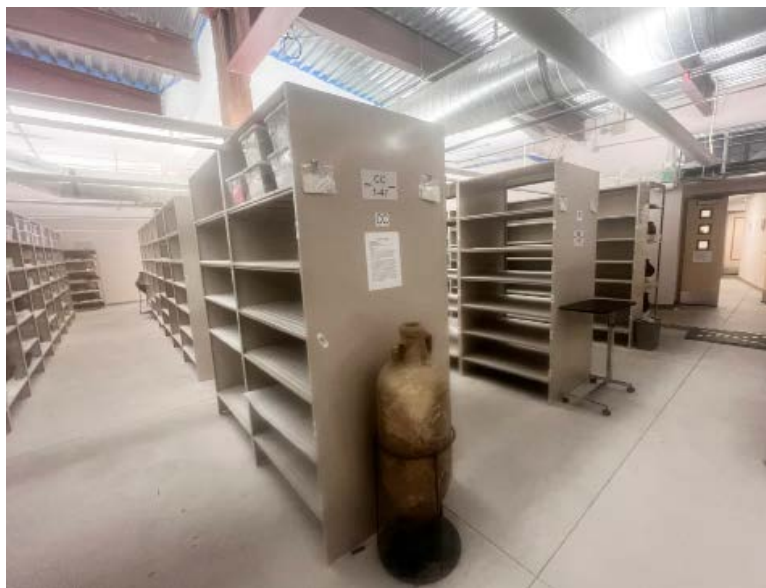
IN THE COLLECTIONS

In January 2024 updated regulations to the Native American Grave Protection and Repatriation Act (NAGPRA) were issued. Since then, a major focus of our collection efforts has been devoted to complying with required changes in "Duty of Care" (regulating access, exhibition and study of NAGPRA-relevant materials) and consultations with our Tribal colleagues on specific repatriation efforts. NAGPRA Coordinator Ash Boydston-Schmidt and all of our collection staff have been engaged in this important work. We are grateful that Provost James Holloway has approved four new term positions to support the Maxwell's NAGPRA efforts, and are working to hire our first two Curatorial Associates (in Ethnology and Archaeology) this year. In addition, Archaeology Curator Dr. Kari Schleher has been awarded a \$321,700 grant from the Bureau of Indian Affairs (BIA). This grant funds the hiring of a full time Curatorial Associate for three years to inventory and coordinate consultations on BIA collections held on repository at the Museum.

NEH SUSTAINING CULTURAL HERITAGE GRANT: THE WORK BEGINS

After a few delays, work on the National Endowment for the Humanities Sustaining Cultural Heritage Grant awarded to Archaeology Curator Dr. Kari Schleher is about to begin! The empty shelves in the "pottery room" in the Hibben Center basement are the result of months of coordination and moving by Sr. Collection Managers Karen Price and Lauren Fuka to temporarily relocate archaeological ceramic vessels as we get ready to pour a new concrete floor and install compact shelving to nearly double our collection storage space.

The \$349,999 three-year project will allow the Maxwell to better care for the collections. The new shelving will allow us to relocate objects from the Ethnology Division and our offsite collection facility to improve their housing and increase access. This grant is especially important as the Maxwell is running out of space to care for new collections. The Museum cares for collections from diverse agencies, communities, and organizations as "repository" collections. These include collections belonging to a number of New



Mexican Tribal communities that do not currently have facilities to care for their objects. The compact shelving will allow the Maxwell to continue to work with communities to help to better preserve their heritage. In addition, the project will help facilitate research on the collections at the Maxwell by making them more accessible and relocating more items from our off-site, non-climate controlled facility. We already work with over 100 community, student, and professional researchers each year and increased access to collections will allow us to work with even more individuals interested in learning about the past and present of New Mexico.

And...Congratulations to Curator of Ethnology Dr. Lea McChesney for receiving a (second!) grant from the Luce Foundation to support a co-curated exhibition on Pueblo pottery!

EXHIBITION: OAXACA INGOBERNALE: THE TRANSBORDER AESTHETICS OF COLECTIVO SUBTERRÁNEOS AND PAVEL ACEVEDO

by Guest Curators Natalia M. Toscano and Gustavo Garcia . All photos by Alejandro Tarango.



The inception of *Oaxaca Ingobernable: Aesthetics, Politics, and Art from Below* currently on display at the Maxwell Museum and Hibben Center began in May 2022 after we saw the *iBoom Oaxaca!* exhibit at Arte Americas in Fresno, California. *iBoom Oaxaca!* featured the work of emerging Oaxacans artists such as Tlacolulokos, Narsiso Martinez, Colectivo Subterráneos, amongst the many. It brought to the forefront the challenging and tenacious politics of Indigenous Oaxacan communities.

Colectivo Subterráneos' beautifully carved life-sized prints drew us in with their explicit political images, symbols, and text. Their work inspired the imagination to be rebellious as Colectivo Subterráneos unapologetically displayed an Indigenous politics of dignity against the vibrant colored walls of the museum. The exhibit led us to think about how we could transport the unruly aesthetics of Oaxacan artists to Albuquerque, New Mexico.

Once we were able to travel again following the peak of the Covid-19 pandemic, we made it our personal goal to visit the workshop spaces of exhibitors who were local to Oaxaca City, Mexico. From December 2023 to January 2024 we walked from workshops to galleries to the many public streets that housed the work of these incredible artists. While visiting their workshop/gallery space, we connected with a founding member of Colectivo Subterráneos, Darinka Moher. We learned about the collective's work and their large-size printing practices. We shared our own work with Chicax Worldmaking and Futurities (a Chicax rasquache based collective we co-founded) and talked about the importance of transborder collaborations. Gustavo, who has deep roots in Oaxaca, was inspired to bring the work of the collective to Albuquerque.

For the next six months, working with the Maxwell's Curator of Exhibits Toni Gentilli and Public Program Curator Julián Antonio Carrillo, we began to organize the exhibit for the Maxwell. For the first time, we became curators and collaboratively conceptualized this work. We selected the pieces for the exhibit and began to bring together the historical and contemporary context of Oaxaca, to stress the importance of the large size prints for a broader audience. We decided to present four series produced by Subterráneos: *Diaspora Negra*, *Diablos Oaxaqueños*, *Los Nadie*, and *Tianguis*. Collectively, we were able to center the voices and experiences of Indigenous and Afro communities in Mexico.

Back in Albuquerque, we began to make connections between Oaxaca and New Mexico. It became clear that people's conception of Oaxaca was to consume Indigenous cultural traditions in a very similar way that people consume indigeneity in New Mexico. For many, there is a fascination with the weaving, mezcal, culinary practices, clay pots, alebrijes, in the same way people consume native jewelry, weaving, and food of local native communities in New Mexico. In the popular imagination, Oaxaca is a tourist site that has managed to maintain its cultural traditions, a place where one can go and witness an authentic living Indigenous presence. A very similar idea to how New Mexico is conceptualized in popular discourse of the United States as an Indigenous space.



Following our work with Colectivo Subterráneos, we wanted to further emphasize the binational connection by spotlighting how these structures of exploitation and displacement produce movement and migration.

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EXHIBITION: OAXACA INGOBERNALE (cont'd)

We reached out to Pavel Acevedo who was born, raised, and trained as an artist in Oaxaca and who now lives in Riverside, California. His work, which also takes up the practices of producing relief prints in grand size, utilizes Zapotec cosmology and the natural world to tell visual stories of immigration and an unruly desire to live. Pavel's work told a mirrored story of dignity as an Indigenous people and people in struggle to imagine and create worlds of freedom.



Both artists work will be on display until March 2025, and we encourage all to witness the work of Colectivo Subterráneos and Pavel Acevedo. Their artistic creation is an offering to people in struggle. Each piece that is carved and printed by hand is a commitment to imagine a new world, where life is prioritized over capital. We encourage you to see their work and envision your own practices of world-making, how can you create change in your own community? How can you connect dreams to the dreams of others? As co-curators of the exhibit, we are grateful to Colectivo Subterráneos and Pavel Acevedo who have inspired us to be ungovernable and to create spaces of artistic collaboration and exchange. We are also thankful to all the students and community members who have joined the programming, participated in the workshops, and shared the artistic work with others. You have brought life to this exhibit.

UPCOMING EVENTS, FALL 2023

International Archaeology Day Lecture: Dr. Wade Campbell (Boston University)

Archaeological Research as a Tool for Indigenous Foodways Work
October 17, 2024 6:00 – 8:00 pm. Hibben Center, Room 105, or attend on Zoom;
followed by a reception in the Maxwell Museum.

The Indigenous food sovereignty movement advocates for the reclamation of ancestral foods in Native communities like the Navajo Nation. What can archaeological research offer these discussions? This talk shares the results of a recent project that analyzed ceramic sherds from a ~300+ year old Diné (Navajo) habitation site in the Dinéyah region of NW New Mexico. The results of this work provide evidence for a variety of early Navajo food preparation techniques c. 1750 CE, which are both similar to and different from what is done today in Diné communities. How then can we link this historical look at Diné diet with the ongoing food sovereignty movement in Indigenous communities? To learn more or register to attend by visit maxwellmuseum.unm.edu.
Co-sponsored by the University of New Mexico Department of Anthropology and Department of Native American Studies.



Passport to People Family Day: Exploring Ancient Writing

Saturday October 26, 2024/ 10:00 am to noon, Maxwell Museum

View ancient cuneiform tablets and learn about ancient writing at this family friend event! Make your own clay cuneiform tablet! Write your name in Egyptian hieroglyphics! Decipher ancient Mayan writing and much more! Free and open to all. Family Days are sponsored by the [Passport to People Program Fund](#). Special thanks to Garth Bawden and the late Elaine Bawden. If you would like to sponsor a Family Day or other educational program, please contact Curator of Education Erica Davis at edavis9@unm.edu



Colloquium: Mobilizing Heritage in Museums to Promote Inclusion and Engagement

Friday November 8, 2024, 1:30-4:30 pm, Hibben Center

Join us for a special panel of the 2024 American Folklore Society (AFS) annual meeting (taking place in Albuquerque from November 6-9, 2024) on the UNM Campus. This forum, co-sponsored by the Maxwell Museum and UNM Department of Anthropology, features Chairs: Tom O'Dell and Lizette Gradén (both of Lund University) and panelists Maria Domeij Lundborg (Regional Museum of Scania), Marsha MacDowell (Michigan State University), Charlotte Hyltén-Cavallius (Uppsala University), Kurt Dewhurst (Michigan State University), Brent Bjorkman (Western Kentucky University), Josh Niedwick (WKU PBS), & Alice Gatewood Waddell (Bowling Green, KY). The forum focuses on emerging practices in museum. The organizers welcome museum professionals, students, and faculty, and the public to discuss emerging models of collaborative work in the museum world. Networking reception to follow from 4:30-7:00 pm.

Appraisal Clinic & Rug Auction Preview

Friday November 16, 2024 5:00 – 7:00 pm, Maxwell Museum

Bring your Native art objects for appraisals by R.B. Burnham & Company. All proceeds support the Maxwell Museum. Admission free; appraisals cost \$10/per item (cash or check preferred). Walk-ins are welcome, but you can also schedule an appointment by calling: (505) 277-4405. Virginia Burnham will also feature her Native American jewelry trunk sale. So come and join us for a fun evening and support the Museum!



Maxwell Museum 15th Annual Navajo Rug Auction

November 17 2024 11:00 am – 5:00 pm, Prairie Star Restaurant Santa Ana Pueblo

The Maxwell Museum's Annual Navajo Rug Auction is returning to the [Prairie Star Restaurant](#) at Santa Ana Pueblo, Events begin with a viewing at 11:00 am; the auction starts promptly at 1:00 pm. Whether you are a collector or just interested in learning about Navajo weaving and acquiring your first weaving or other Native artwork, the auction offers a great opportunity to view a variety of styles. It is fast-moving, fun, and exciting. Browse, bid, and take home a unique handmade textile, and support the Maxwell and weavers. Weavers received 80% of the final bid price, while the Maxwell Museum receives the 10% buyer's premium. The auction is on Santa Ana land; purchases are therefore not subject to sales tax. The Maxwell receives 100% of the sales price of donated objects. If you have an object you would like to donate to the auction or are interested in volunteering, please email us at maxwell@unm.edu or call Julián Carrillo at (505) 277-1400.



Holiday Open House/Hanging of the Greens

Friday December 6, 2024. 6:00 pm – 8:00 pm, Maxwell Museum and Courtyard

The Maxwell joins the annual UNM Hanging of the Greens organized by the UNM Mortar Board Society to celebrate the start of the holiday season. Tour the exhibits, listen to music, enjoy sweet snacks and Mexican hot chocolate, and shop at our holiday store sale. Join the entire campus walking tour, beginning at the UNM Bookstore at 6:00 pm or come directly to the Maxwell. We look forward to starting the holiday season with you!



Note: from UNM Mortar Board Society: "Attendees are asked to bring an unwrapped book to place under the tree at Hodgkin Hall. Books will be donated to UNM's Children's Hospital."

**MAXWELL EVENTS ARE FREE AND OPEN TO ALL!
VISIT OUR WEBSITE FOR MORE INFORMATION AND TO REGISTER**

(Registration is not required but is appreciated)

SUPPORT THE MAXWELL

Memberships and donations play a critical role in supporting our educational and public programs, exhibitions, and the care of the collections and archives. Your membership or tax deductible gift helps us continue our work. Sign up [online](#) or complete and return the below form to the Maxwell.

BECOME A MEMBER:

Please check all that apply:

New member Renewing member
 Making a gift Maxwell Museum General Fund

- Student \$10
- Individual \$50 individual
- Sponsor \$100
- Contributor \$250
- Curators Circle \$500
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Friends at the Sponsor level and above receive benefits in the North American Reciprocal Museum network, including free admission to more than 1000 museums.

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

OR MAKE A TAX-DEDUCTIBLE GIFT TO:

Maxwell Education, Curation, and Research Fund: supports the three pillars of the Maxwell Museum: Education and community engagement, care of collections, and innovative anthropological research (201129).

Maxwell Museum Exhibits General Fund: supports innovative exhibitions that feature anthropological themes, collections, and images and the rich and complex stories they tell (202126)

Passport to People Program Fund: support multi-generational thematic Family Day educational events through hands-on educational activities, featuring special community guests, artists and musicians (203403).

Human Evolution Exhibition Fund: supports the creation of New Mexico's only exhibition on human evolution, *Becoming Us* (203612)

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

The Maxwell Museum is open Tuesdays through Saturdays
from 10 am to 4 pm.

Admission is always free.

Parking is available in designated spaces west of the museum

VISIT THE MAXWELL MUSEUM STORE

For books, artwork, and other items by local
and Indigenous artists.



FOLLOW US



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

Office of Contract Archeology
1717 Lomas Blvd, NE
Albuquerque, NM 87131
(505) 277-5853
<https://oca.unm.edu/>

