



Creating Coiling Kin: The Life of Pueblo Pottery

Volume 56 No. 1
Spring 2026

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... and much more



*A Major Temporary Exhibition on an Under-utilized Collection
Results from Long-Term Relational Curation*

by Dr. Lea McChesney, Curator of Ethnology

This June, a new exhibition at the Maxwell Museum of Anthropology, **Coiling Kin: The Life of Pueblo Pottery**, will present a comprehensive, collaboratively-curated, look into our permanent collection of Pueblo pottery as viewed through Pueblo artists' perspectives. The exhibition is enlivened by the insights and lived experiences of 23 potters from 14 Pueblos who selected works from the collection. Two additional Pueblo artists who work with clay and write of Pueblo life also contributed. Seventy works from the Museum's collection, enhanced by photographs and loan items, will facilitate reflections on the deep significance of clay in Pueblo life. Through objects, text, photos, and video, the exhibit explores the guiding beliefs, communities, histories, and knowledge of the enduring art form of Pueblo pottery through the eyes of contemporary potters and artists. As Curator of Ethnology and lead exhibit curator, I facilitated the project and jointly authored exhibit text.

Project History and Process

Over three years, curators visited the Maxwell Museum to review the collection. They made preliminary selections, then refined them and discussed them in video recordings. Throughout, they interacted with each other and museum staff in small group and whole team meetings, convening collectively on the UNM campus to develop themes and content. Museum staff and a videographer recorded them at work in their communities and at markets. A final team meeting completed the exhibit's organization and content in preparation for its design by Curator of Exhibits Toni Gentilli. Frequent communication facilitated a remarkably smooth process and warm, respectful relationships.

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Director's Column

February 3, 2026



Greetings from the UNM Maxwell Museum of Anthropology! We are pleased to bring you our Spring 2026 newsletter. In this issue, we introduce our upcoming exhibition *Coiling Kin: The Life of Pueblo Pottery*, which is scheduled to open on June 6. *Coiling Kin* is the result of more than three years of work by our Curator of Ethnology Dr. Lea McChesney, 25 Pueblo artists and knowledge holders, and our talented exhibition and collection staff, and generous financial support from the Luce Foundation, the UNM Center for Regional Studies, and the UNM Museum Studies Program. The exhibition is an example of the practice of relational curation, which Dr. McChesney has advocated throughout her career, and it is a fitting capstone to her time at the Maxwell, as we will be celebrating her transition to retirement in June as well as opening of *Coiling Kin*.

Also in this issue is our "thank you" to Ohkay Owingeh potter Clarence Cruz, who has been a friend and partner of the Maxwell Museum for (at least) two decades (p. 7). We are privileged to have several of his works in the Maxwell collections. Clarence has recently retired from the UNM Fine Arts Department, where he taught Pueblo pottery making for 25 years. In addition to being one of the co-curators of *Coiling Kin*, Clarence is a member of the Native Advisory Committee helping us rethink our core Southwest exhibition, and has supported the Museum in many ways over the years. We look forward to continuing to work with him at the pace that works for him as he enters this new phase of life.

We also welcome a new colleague, acknowledge one of our valued student employees, introduce our newest docent, and share some work we have been doing with the Albuquerque Open Space Singing Arrow Community Center. And I hope you will find something to attend among our many upcoming events.

We are living through challenging times: challenging for museums, for higher education, and for many of our valued communities. We are grateful for your continued support of the work we do at the Maxwell, and I extend my deepest gratitude to everyone who contributed to our end of year ask for donations. Your [gift](#) to or [membership](#) in the Maxwell help us in all aspects of our work. In these times, we are ever more committed to our mission of "working towards greater understandings of human experiences in the Southwest and the world," and our vision to "restore voices, reconcile injustices, and realize community." Echoing the words of museum scholar Elaine Heumann Gurian, we continue to be dedicated to making the Maxwell Museum a safe and welcoming place where "strangers can safely gather" and where all of UNM's and New Mexico's diverse communities are welcome. We look forward to seeing you in the Museum this spring.

Warm regards,

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

Carla M Sinopoli
Director

Cover story continued

The seed of the exhibition was planted with a spontaneous comment from Rachel Sahmie, a fifth generation Hopi'sinom (Hopi-Tewa) Nampeyo potter, on a visit to the Maxwell Museum in 2019. She brought some of her work to sell in our store, remarking that the Museum had been so important to her generation of potters. The 1974 *Seven Families in Pueblo Pottery* exhibit and catalogue brought attention to members of her family, from which she had benefited and for which she was grateful. Couldn't something be done in the museum now, she wondered, to reflect on the intervening years of Pueblo pottery's recognition as an art form? As we returned to a changed way of life after the Covid pandemic, there was much catching up to do. We hadn't known that Rachel was seeking funding for medical treatments when she visited. Sadly, they were unsuccessful, and she passed away in 2022. Soon enough, the 50th anniversary of *Seven Families* was upon us, and the question of how best to honor her sentiment became larger. What was the best way to address the last 50 years and the current state of Pueblo pottery?

Through my continuing work with Pueblo potters, I had developed broad contacts with artists, some of them members of the original seven (and later fourteen families included in the 1994 20th anniversary publication). Others were not featured in those publications, but are also committed to the continuity of Pueblo pottery. In ongoing visits and conversations, a guiding idea emerged: the exhibit would be a story that the 25 curators would narrate.

By 2023, with funding from the Henry Luce Foundation and from UNM's Center for Regional Studies and Museum Studies Program, the project was in motion. Over its three years of development a deep camaraderie developed among curators and the Museum as we worked together through exhibit preparation. Regrettably, through the course of our collaboration we lost two curators, Dominique Toya (Walatowa/Jemez Pueblo), and Rachel's cousin, Melda Navasie (Hopi-sinom/Hopi-Tewa). All three of these artists are honored in the exhibit.

(continued next page)



L to R: Curators Karen Kahe Charley, Emmaline Naha, Lea McChesney and Claudia Mitchell at November 2023 meeting. Photo by Carla Sinopoli.

Coiling Kin Curators

Albert Alvidrez, Tigua (Ysleta del Sur Pueblo)
 Hubert Candelario, Katishtya (San Felipe Pueblo)
 Karen Kahe Charley, Hopi'sinom (Hopi Tribe)
 Clarence Cruz, Ohkay Owingeh (San Juan Pueblo)
 Jerry Dunbar, Tigua (Ysleta del Sur Pueblo)
 Max Early, K'awaika (Laguna Pueblo)
 Erik "Than Tsideh" Fender, P'o:whoge Owingeh (San Ildefonso Pueblo)
 Mary Dolores Lewis Garcia, Haak'u (Acoma Pueblo)
 Marita Hinds, Tay tsu'geh Owingeh (Tesuque Pueblo)
 Darlene James, Hopi'sinom (Hopi-Tewa)
 Deborah Jojola, Shiwif' Tuei (Isleta Pueblo)
 Lorraine Gala Lewis, Hopi'sinom, Thaawi', K'awaika (Hopi, Taos, Laguna pueblos)
 Lea McChesney, Maxwell Museum of Anthropology
 Elizabeth Medina, Ts'iya (Zia Pueblo)
 Marcellus Medina, Ts'iya (Zia Pueblo)
 Claudia Mitchell, Haak'u (Acoma Pueblo)
 Martina Montoya, Tamaya (Santa Ana Pueblo)
 Emmaline Naha, Hopi'sinom (Hopi Tribe)
 Melda Navasie, Hopi'sinom (Hopi-Tewa)
 Donna Pino, Tamaya (Santa Ana Pueblo)
 Ryan Roller, Kha'p'o Owingeh (Santa Clara Pueblo)
 Jeff Suina, Ko-tyit (Cochiti Pueblo)
 Judy Tafoya, Kha'p'o Owingeh (Santa Clara Pueblo)
 Dominique Toya, Walatowa (Jemez Pueblo)
 Maxine Toya, Walatowa (Jemez Pueblo)
 Cassandra Tsalate, A:shiwi (Zuni Pueblo)

Cover story continued

Several considerations came into play as the curators worked together over the three years. Factors including the need to meet new government regulations and mishaps in firing played a role in final exhibit content. Curators wanted the exhibit to explain how the exhibit came to be as well as how and why pottery and clay are so central to their lives. A year after curators selected the pots for the exhibit, updated federal regulations were implemented as part of the Native American Graves Protection and Repatriation Act (NAGPRA). The new Duty of Care requirement necessitates formal tribal approval for access, exhibition, or research of cultural belongings that are sacred or understood by tribal knowledge holders as objects of cultural patrimony. This process of requesting permission for access to and exhibition of Indigenous cultural heritage stewarded by museums applies to all U.S. institutions that receive federal funding. It is an important development in museum practice that guarantees community involvement at the tribal level. Through our consultations with Tribal Historic Preservation Officers and NAGPRA representatives, a few of the selected pots were determined to fall under NAGPRA and not appropriate to display. We are grateful to have received approvals from all fourteen Pueblos represented in this exhibit, and for their support of our collective work.

Special Exhibit Features

Presented in the round and with extensive use of audio-visual materials, the exhibit introduces the curators and explores four primary themes: clay and its broader purpose in Pueblo Life; pottery's kin connections through time and across generations in the Southwest; pottery making knowledge and processes; and the contemporary context and future possibilities for pottery. The exhibit provides an opportunity for visitors to experience the embodied language of Pueblo pottery in all its complexity. On view for two years, we are planning a robust schedule of public and educational programs to extend its reach. So stay tuned for more information!

Please join us on **Saturday, June 6, 2026, from 2 pm to 4 pm** for the opening reception. A panel of curators will discuss their roles in the exhibit, while others will provide small group tours of each of the exhibit themes. Over the two years the exhibition will be on view, public and educational programs will extend its reach. And on **Tuesday March 17, 2026**, Dr. McChesney and co-curators Dolores Lewis Garcia (Acoma Pueblo), Deborah Jojola (Isleta Pueblo), Lorraine Gala Lewis (Laguna/Hopi/Taos Pueblos), Marita Hinds (Tesuque Pueblo), Claudia Mitchell (Acoma Pueblo), and Judy Tafoya (Santa Clara Pueblo) will participate in a roundtable discussion about the exhibition, and the process of collaborative curation that led to its creation, at the [Annual Meeting of the Society for Applied Anthropology](#) (Hotel Albuquerque, Room Alvarado A, 11:15 am to 1 pm). This panel is free and open to the public and we hope you will join us for an insider's view of the exhibit.



Tribute to Hopi'sinom (Hopi-Tewa) potter Nampeyo: (l to r): Polychrome Jar by Nampeyo's youngest child, Fannie Nampeyo (2022.35.21); Polychrome Jar by James Garcia, fourth-generation Nampeyo family potter (96.34.21); Polychrome Seed Jar by exhibit curator Melda Navasie, fourth-generation Nampeyo family potter (2024.23.1). Photo by Karen Price.

Cover photo: Jars with bird designs (l to r): Polychrome Jar, P'o:whoge Owingeh (San Ildefonso Pueblo) (72.10.51); Polychrome Jar with "Zia bird" design and double rainbow, Tsiya (Zia Pueblo) (79.82.1); Polychrome Seed Jar with bird design, Hopi'sinom (Hopi Tribe) (78.59.15); Polychrome Jar with turkey design, Tsiya (Zia Pueblo) (73.4.1). Photo by Karen Price.

Meet the Maxwell

New Staff: *TODD SCISSONS, NAGPRA Collections Associate in Archaeology*



Todd Scissons is a tribal member of the Pueblo of Acoma, which is located 50 miles west of Albuquerque. The Pueblo of Acoma is one of three “western” pueblos and is considered one of the oldest, continuously inhabited communities in the United States. Growing up on the Acoma reservation wasn’t easy, but it helped Todd understand the challenges that Indigenous communities face both internally and externally. One of these challenges was tribal preservation which was and still is a big concern, especially when it comes to cultural resources.

These challenges led to Todd wanting to become an archaeologist so he could help his community protect Acoma cultural resources both on and off the reservation. Todd earned his bachelor’s degree in Anthropology from Eastern New Mexico University in 1997. Upon completion of his undergraduate studies, he started working for his community as a digital archivist with the Acoma Historic Preservation Office. From that point forward, Todd worked his way up to become the director of the Acoma Historic Preservation Office. In 2018, after 12 years living in Pueblo, Colorado, Todd decided to move back home, whereupon he was hired by the Pueblo of Acoma as the Tribal Historic Preservation Officer (THPO). As the THPO, he was designated as the NAGPRA coordinator, responsible for tribal consultations, development of agreements and repatriation of Acoma cultural resources. He also assisted other Pueblo tribes with their repatriations, as they did not have the resources, he provided his own time and resources in this endeavor.

Because of his desire to not only protect Acoma cultural resources, but help other Indigenous communities as well, Todd decided to go back to school to attain his master’s degree. He is currently completing his master’s in Public Archaeology at UNM. For his thesis, Todd is researching traditional clay sources on and off the Acoma reservation. The objective of this research is to provide data that shows a distinct and proven relationship between native oral traditions and archaeological research. By bridging this gap, Todd’s hope is to improve how archaeology is seen by tribal communities and how archaeology uses native oral traditions. This work has let to Todd’s long-term career goal to establish a tribally owned and operated cultural resource management company (CRM). His goal is to help bridge the gap between tribal and archaeological communities. Todd describes himself as an Indigenous archaeologist, and hopes, through his work he can help other tribal members see the importance of tribal conservation and preservation and get involved by becoming archaeologists, conservators, CRM specialists, etc. In his current role as NAGPRA Collections Associate in the Maxwell, Todd is bring his unique perspectives and expertise to the care, documentation, consultations, and eventual repatriations of NAGPRA relevant collecitons currently held in the Museum.

Meet the Maxwell (cont'd)

Student Profile: Mariatzin Flores



Hello. My name is Mariatzin Flores. I am a senior at UNM and I am studying Strategic Communications with a minor in Management. I like to spend my days playing video games, listening to music, and cuddling with my cats.

I was interested in working at the Maxwell Museum because museums have a calmer environment and I saw an opportunity to enhance my social media skills as well as helping the museum grow their outreach on social media platforms.

At the Maxwell, I have been working at the front desk, helping visitors with questions, helping to set up events, and more recently I have started to work on a plan to grow the museum's social media platforms and engagement. I enjoy this because the museum is a magnificent place to learn communication skills, history, culture, and organization. I also enjoy how close everyone is, people are constantly checking to see how you're doing and if there are any problems people always step up to help. After graduating this Spring 2026 semester, my goals are to stay in Albuquerque and find a job with a company or business to help manage and grow their social media platforms.

Volunteer Profile: Kathy Lydon, Museum Docent

I retired in May 2024 after 40 years of teaching 8th and 9th grade history at Albuquerque Academy (and 47 years total teaching). I have always enjoyed learning about the Southwest and human evolution. Thankfully, I taught Anthropology to my 8th grade classes for years and started a simulated dig for 8th graders at the Academy. My background suits the exhibits at the Maxwell Museum of Anthropology perfectly.

I remember having the Maxwell Museum trunks in my classroom many years ago, which influenced the curriculum I taught. I met with some Maxwell volunteers at an event at Petroglyph Park and they encouraged me to check out the education program and become a tour guide for students.

At the Maxwell, I enjoy working with students, mostly 4th and 5th graders, in the *Ancestors* exhibit and the *Peoples of the Southwest*. It's especially rewarding to tell the stories behind the scenes/exhibits and answer the students' creative questions. My favorite part is experiencing the wonder and excitement of student guests with the hands-on part of the tour. They are inquisitive and respectful. It's clear they are engaged and interested.

The Maxwell Museum of Anthropology is a hidden gem; the oldest museum in Albuquerque. I wish more people, especially students, were aware of this amazing treasure!



Clarence Cruz: Shaping Clay, Culture, and Community

With gratitude to a long time partner and friend of the Maxwell Museum

After nearly three decades shaping the University of New Mexico's ceramics program, award-winning potter and educator Clarence Cruz is entering retirement much as he has lived his life: generously, deliberately, and with deep connection to community. A member of Ohkay Owingeh Pueblo, Cruz describes this new chapter as taking things "day by day." In this process, he exhibits the elasticity of the clay he works with. That is, he is both simultaneously "detaching" from the University while extending a helping hand in welcoming the new faculty who will succeed him.



Cruz has worked with clay since childhood, but after high school it became more than a skill: it became a calling. Pottery offered a way to deepen his relationship to his culture, to honor his family's traditions, and to give back to his community and beyond. That calling led him to study at UNM. And in 1999, he stepped up when one of his mentors, Mary Lewis Garcia, the daughter of renowned Acoma potter Lucy Lewis, handed over the baton to teach her class at UNM. "I was just an undergrad then," Cruz says. "I went to visit her...and she told me: 'Sit down. I need to talk to you.' And then she told me that I was to step into her shoes from that day forward." Cruz did just that. For the next 27 years, he carried Garcia's legacy forward, transforming not only classrooms but the structure and philosophy of the ceramics program itself. He reorganized curriculum, advocated for Indigenous-centered approaches, and worked tirelessly to institutionalize the study of clay from Native perspectives—often while being the program's only Indigenous professor.

For Cruz, ceramics are both universal and deeply specific. "We're in the melting pot of Indigenous people here, and of many [other] cultures as well. And we all have ties to how clay is used—whether it's building a home, vessels, utilitarian wares, body paint, tiles...we all work with it differently." The essential question, he believes, is: How does your culture inform this process?

That question shaped his teaching. His classes welcomed Indigenous, non-Native, and international students alike, encouraging them to learn of and from Pueblo pottery traditions while bringing their own cultural knowledge into the studio—and then carrying that knowledge back to their communities. This spirit of generosity and reciprocity that Cruz exudes is what made, and makes, his classes so beloved. Beyond the UNM Department of Art and Art History, Cruz has cultivated a long-standing, reciprocal relationship with many cultural institutions, including the Maxwell Museum. He has welcomed anthropology students and faculty into his studio practice. He co-curated the initial exhibition in the Maxwell's Ortiz Center gallery space and is a co-curator of the *Coiling Kin* exhibition (see p. 1). In addition, he has taught workshops for Maxwell docents and currently serves on the Maxwell's Native Advisory Committee helping re-envision the museum's permanent Southwest exhibition. For Cruz, it is meaningful to know that Native voices are shaping how stories are told—and that cultural belongings are cared for with respect.

Though retired from UNM, Cruz remains deeply active: he will be teaching Saturdays at the Poeh Cultural Center; is participating in exhibitions like *Coiling Kin* set to open June 6 at our Museum, and continuing to mentor the next generation. His legacy is not only in the pots he has created, but in the countless hands and hearts he has guided—shaping clay, culture, and community for years to come. We wish him the absolute best in this new chapter and look forward to continuing to work with and learn from him.

By Julián Antonio Estrada, PhD, Curator of Public Programs

Maxwell at the Singing Arrow Community Center

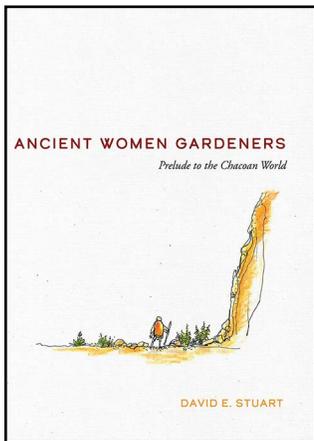
Beneath the feet of visitors to the Singing Arrow Community Center in Southeast Albuquerque four subfloor exhibit cases provide a tantalizing glimpse into the deep history of the Albuquerque region from 7500 years ago through the mid-19th century AD. These cases, installed in 2023 and recently updated by Maxwell archaeology collections staff, are a small part of the ongoing City of Albuquerque Open Space Tijeras Cultural Corridor Project, with its large team of collaborators including former city archaeologist Dr. Matthew Schmader, artist Deborah Jojola (Isleta Pueblo), the Pueblo of Isleta, and the Carnué Land Grant.

Each case depicts a period in our region's deep history, with objects similar to those that would have been in use at the time. They are displayed as if in an archaeological site, providing visitors with the knowledge that wherever we are in Albuquerque we are walking on land with a deep history. This is especially true at Singing Arrow. The community center sits adjacent to an archaeological site: the remains of the 18th–early 19th century Spanish farmstead, Rancho de Carnué, which was documented by the Maxwell's Office of Contract Archeology in 2020-21. The collections from this site and other City of Albuquerque archaeological sites are cared for at the Maxwell Museum through a collaborative repository agreement.



Maxwell Archaeology Staff Karen Price (Collection Manager), Nick Poister (Collections Associate) and Kari Schleher (Curator) at Singing Arrow Case 1: AD 1540-1821.

Book Signing: Exploring the Agricultural Foundations of Chaco Canyon



On Thursday March 5 at 6 pm, the Maxwell Museum is excited to welcome Professor emeritus David E. Stuart to the Hibben Center atrium to discuss and sign his most recent book *Ancient Women Gardeners: Prelude to the Chacoan World* (UNM Press, 2025). In this important work, Dr. Stuart presents an original look at the gardens and gardeners of the Chacoan World, exploring the ecological, demographic, and human dynamics that led to Chaco's explosive growth and subsequent decline from its early beginnings in the 500s AD through the 1100s.

From its outset, Chacoan farm nodes consisted of widely scattered clusters of gardens connected by roads, way stations, and district granaries. Chaco's women gardeners fueled powerful growth that was eventually thwarted by complex dynamics that barred the path to long-term sustainability. Focusing on the Chacoan landscape, farming techniques, and a world in which clusters of

individual gardening families played a key role in creating an incipient urbanism in the Southwest, Stuart argues that without these accomplished gardening families and their agricultural innovations, there never would have been a "Chaco Phenomenon."

"I want readers to focus on the reality that on an evolutionary scale a society depends on their womenfolk...that is a demographic reality which is often overlooked in Southwestern archeology."

*David E. Stuart is Professor emeritus of anthropology at the University of New Mexico and former acting director of the School of Advanced Research, where he also served as a senior scholar from 2013 to 2019. He is author of 22 books, including *The Ancient Southwest: Chaco Canyon, Bandelier, and Mesa Verde; Anasazi America: Seventeen Centuries on the Road from Center Place; and Pueblo Peoples on the Pajarito Plateau: Archaeology and Efficiency* (all from UNM Press).*

Upcoming Events, Spring 2026

Ancestors Lecture: Ethnoarchaeology of Hunter-Gatherer Technology in Venezuela

Dr. Russell Greaves, Director, Office of Contract Archeology, UNM

Thursday February 19, 2026 6:30–8:00 pm. Hibben Center, Rm 105 & on [Zoom](#)



In this presentation, Dr. Russell Greaves will discuss his long-term research on subsistence strategies and labor among the Savanna Pumé foraging communities of the Orinico Plains of Venezuela. Dr. Greaves' multi-layered research integrates ethnoarchaeological fieldwork with the analysis of 17th through 19th century archival records and historic museum collections to examine changing technological strategies and food acquisition techniques, adding important time depth to ethnoarchaeological studies. Co-sponsored by the UNM Department of Anthropology and Latin American and Iberian studies.

Book Signing: Ancient Women Gardeners: Prelude to the Chacoan World

Professor Emeritus David E. Stuart, UNM

Thursday March 5, 2026, 6:00–7:30 pm, Hibben Center Atrium



Join us for a book signing and conversation with Professor emeritus David E Stuart, to celebrate the publication of *Ancient Women Gardeners: Prelude to the Chacoan World* (UNM Press, 2025). In this, his 22nd(!) book, Professor Stuart explores the ecological, demographic and human dynamics of the Chacoan system, focusing on the essential role of women and the agricultural innovations they introduced in the shaping of the Chacoan World. *Co-Sponsored by the UNM Department of Anthropology.*

Southwest Seminars (Santa Fe): Excavating the History of the UNM Maxwell Museum of Anthropology

Carla M. Sinopoli, Director Maxwell Museum of Anthropology and Professor of Anthropology (UNM)

Monday March 9, 2026, 6:00–7:30 pm (visit <https://southwestseminars.org/> for more information)



Since its founding by Edgar Lee Hewett in 1932, the University of New Mexico Maxwell Museum of Anthropology has played an important role in archaeological research across New Mexico as well as in the training of professional archaeologists. Hewett's role in Albuquerque and Santa Fe also contributed to complex relations between the Maxwell and other New Mexico collecting institutions. In this talk Museum Director Carla Sinopoli will provide an overview of the history, major projects, and current work of the Albuquerque's oldest museum. (\$20 Admission)

Spring Family Day: Human Expression

Saturday March 14, 2026, 10:00 am to noon Maxwell Museum



This family day is all about human expression! Learn about how we have been expressing ourselves throughout our history. Talk to experts; learn about ancient art, writing, and communication, and join in on activities like cave painting, print making, and writing using hieroglyphics. Family Days are sponsored by the [Passport to People Program Fund](#). Special thanks to Garth Bawden and the late Elaine Bawden for their support. If you would like to sponsor a Family Day or other educational program, contact Curator of Education Erica Davis at edavis9@unm.edu

Panel Discussion: Coiling Kin: Exploring Collaborative/Relational Curation in Museum Practice

Lea McChesney, Dolores Lewis Garcia (Acoma Pueblo), Deborah Jojola (Isleta Pueblo), Lorraine Gala Lewis (Laguna/Hopi/Taos Pueblos), Marita Hinds (Tesuque Pueblo), Claudia Mitchell (Acoma Pueblo), and Judy Tafoya (Santa Clara Pueblo)

Tuesday March 17, 11:15-1:00 pm, Alvarado Room A, Hotel Albuquerque



Roundtable discussion among a group of the 25 co-curators of the Coiling Kin exhibition about the collaborative process that led to the exhibition's creation. This event is being presented at the Society for Applied Anthropology Annual Conference Local Day. Admission is free and open to the public.

Lecture and Reception: Lessons from the Fertile Crescent and Beyond: The Deep History of Cheesemaking and its Arrival in the Indigenous Americas (co-sponsored with New Mexico Cheese Guild)

Dr. Paul Kindstedt (Professor emeritus, University of Vermont)

Saturday April 18, 2026, 2:00–4:00 pm, Hibben Center Rm 105 and atrium



In a talk exploring the origins and spread of cheesemaking, Professor emeritus and cheese scholar Dr. Paul Kindstedt will discuss his work on the 11,000 year history of cheese-making and its intersection with past climate change events, human migration, and cultural diffusion. After his talk, ticketed guests are invited to a cheese-tasting in the Hibben atrium. This paid event is co-sponsored and in collaboration with the New Mexico Cheese Guild. Ticketed event: \$45 (with a 25% discount to Maxwell Museum members). Registration and tickets are available at <https://www.nmcheeseguild.com>.

Missing and Murdered Indigenous Women, Girls, and 2-Spirit Individuals Awareness Day

Tuesday May 5, 2026, 10:00 am – 4:00 pm, Maxwell Museum Courtyard



The National Day of Awareness for Missing and Murdered Indigenous Women (Girls, and 2-Spirit Individuals) and Relatives attempts to raise awareness of the ongoing crisis of violence against Native women, girls, and 2-Spirit individuals. Join us in the Maxwell Museum Courtyard for activities and resources to honor the memory of Indigenous persons who were murdered, remember those who are still missing, stand in solidarity with Native families and communities, and learn more about the crisis and ways to amplify calls for justice.

Exhibit Opening: Coiling Kin

Saturday June 6, 2026. 2:00–4:00 pm. Hibben Center Rm. 105 and Maxwell Galleries



The Maxwell Museum is proud to present *Coiling Kin: The Life of Pueblo Pottery*, a comprehensive exhibit of its permanent collection explored through Pueblo artists' perspectives. The exhibit is co-curated by over twenty Pueblo artists and Dr. Lea McChesney, Curator of Ethnology at the Maxwell Museum. Join us for our Opening Reception and hear from the co-curators, join curator-accompanied exhibit tours, and enjoy light fare and refreshments.

UNLESS OTHERWISE NOTED, MAXWELL MUSEUM EVENTS ARE FREE AND OPEN TO ALL!

Donations always appreciated!

Interested in a museum career? Meet Museum Staff at a Maxwell Pathways Event

This semester, the Maxwell Museum will be starting the **Maxwell Pathways** program, an opportunity for students to informally meet with Museum staff to ask questions about developing their educational experience/background and potential career pathways. Join a Maxwell Staff Member for informal office hours and learn about what they do and how they do it. Ask about useful classes/skills, potential career paths, and anything else you can think of. No appointment necessary; just stop in!

- Friday, Feb. 13, 10 am-12 pm, ANTH 165 (with Collections Manager of Human Osteology, Ashley Burch)
- Tuesday, Feb. 24, 2-4 pm, ANTH 165 (with Collections Manager of Human Osteology, Ashley Burch)
- Monday, Mar. 9, 2-4 pm, ANTH 165 (with Collections Manager of Human Osteology, Ashley Burch)
- Tuesday, Mar. 24, 1-3 pm, Hibben 103 (with NAGPRA Coordinator, Ash Boydston-Schmidt)
- Monday, Apr. 6, 10 am-12 pm, MM 125 (check-in at the Maxwell Museum Front Desk for directions) (with Curator of Education and Public Programs, Erica Davis)
- Thursday, Apr. 23, 2-4 pm, ANTH 165 (with Collections Manager of Human Osteology, Ashley Burch)
- Monday, May 4. 1-3 pm. ANTH 165 (with Collections Manager of Human Osteology, Ashley Burch)

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.

Become a member

Please check all that apply:

- New member Renewing member
 I'd like to make an additional gift of \$_____ to the Maxwell Museum General Fund

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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 Museum of Anthropology General Fund \(200244\)](#): supports activities and programs in all division of the Museum. Your gift will be used where the need is greatest.

[Maxwell Museum Exhibits General Fund \(202126\)](#): supports innovative exhibitions that feature anthropological themes, collections, and images and the rich and complex stories they tell. Your gift supports exhibit development and production costs.

[Maxwell in Motion Adopt-A-Bus Fund \(202965\)](#): supports docent-led K-12 classes visits for APS, Rio Rancho, and Bernalillo County Title 1 Public Schools.

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