The Maxwell

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Building a Bridge Across Campus



Dr. Kendall Lovely (Diné) joins the Maxwell Museum, in a joint role linking the museum's collections to the Department of Native American Studies and communities. (Photo credit: Karen Price)

By Dr. Julián Antonio Estrada, Curator of Public Programs, with aid from Jessie Johnson, Graduate Student in Anthropology and Museum Studies.

When Dr. Kendall Lovely tells people about her new job, she sometimes hears the same reply: "Oh, there's a museum on campus?" For Dr. Lovely, the Maxwell Museum has never been hard to find. Her mother worked at UNM and took classes here, and Dr. Lovely spent her childhood exploring campus. She attended university summer camps as a child and later, as a UNM student in the Museum Studies Program and working at the museum, helped run the Maxwell's camps. "I pretty much grew up on UNM's campus," she says.

This fall semester she returns as the Maxwell's Curator of Historical and Contemporary Indigenous Collections and as Assistant Professor of Native American Studies. An enrolled member of the Navajo Nation, she is the first Native curator in a permanent role at a museum whose collections come largely from the Indigenous Southwest.

Dr. Lovely, who is from Albuquerque, first got serious about museum work as a student docent at the Maxwell. After earning a double-major B.A. in Comparative Literature and Anthropology at UNM and an M.A. in Comparative Humanities at Brandeis University, she returned to UNM for her M.A. in Museum Studies, then went on to complete a PhD in History at the University of California, Santa Barbara (UCSB). What drew her forward was a question at the heart of her new

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Director's Column

October 12, 2026



Greetings from the UNM Maxwell Museum of Anthropology! We are pleased to bring you our Fall 2026 newsletter. In this edition, we are delighted to introduce our newest staff member, Curator of Historical and Contemporary Indigenous Collections in the Ethnology Division, Dr. Kendall Lovely. Kendall holds a joint faculty position in the Department of Native American Studies, and we are excited to strengthen our relations with our colleagues across campus.

Our latest exhibit *Coiling Kin: The Life of Pueblo Pottery* opened in early June to great acclaim. It is one of the largest and most complex exhibitions the Museum has mounted in many years, involving 25 Pueblo co-curators, videographers, our exceptional curatorial and exhibit staff, and, of course, beautiful pots from the Maxwell's collections. This fall we are hosting three public events on Pueblo pottery (p. 5): a lecture by Museum of Northern Arizona Curator Dr. Kelley Hays-Gilpin and Hopi potter Bobby Silas on October 22nd; a Pueblo Pottery Family Day with co-curators Ryan Roller (Kha'p'o Owinge/Santa Clara) and Claudia Mitchell and Dolores Garcia (Haak'u/Acoma), and a holiday ornament workshop on December 5 with Lorraine Gala Lewis (Laguna, Taos, Hopi). We hope you can join us for one or more of these events and the other exciting events we have planned throughout the rest of this semester. One event we *won't* be having this fall is our annual Navajo Rug Auction. We know many people look forward to the auction and we are sad to say good-bye to this long-term event. We are working with the Burnham family and artists to roll out a new fundraiser in the Spring that will celebrate Navajo weaving traditions and other Indgenous arts and practices and create opportunities to purchase weavings and other works. So stay tuned for updates for a fun spring event!

The Museum is once again busy with UNM students touring exhibits, working in collections, and using our new gathering space to study and meet. So far this semester, more than 430 UNM students have visited the Museum or engaged objects from the Maxwell collections. The galleries are also lively with K-12 visitors. We welcomed some 300 students from 20 classes and 12 schools in September alone, and the rest of the year looks to be even busier!

We are living through challenging times and museums are often in the news, for reasons good and, at times, distressing. I was comforted to see the latest results of the American Alliance of Museums' annual survey of museum goers, which confirms that Americans continue to view museums as among the most trusted sources of information in the country, second only to friends and families and public libraries. We are grateful for your continued support of the work we do at the Maxwell, and are ever more firmly committed to our mission of "working toward 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.



Warm regards,
Carla M. Sinopoli

Cover story continued

role: how museums can better narrate and steward the material histories and futures of the Diné and other Southwest tribes.

Her dissertation, From Southwest Native American Lands to Ancient Mediterranean Waters: (Re)-Storying Late Nineteenth-Early Twentieth Century Museum Anthropology for Indigenous Ancestral Futures, traces the history of museum anthropology and the collecting of Diné and Pueblo materials, and how that history shaped Native arts and heritage spaces in New Mexico. It also connects Indigenous material culture to forms of meaning- and memory-making outside colonial frameworks. She paired the research with a digital exhibition, **Red Coral Stories**, which brings the contributions and perspectives of contemporary Native American artists into her historical work. At the UCSB Art, Design and Architecture Museum, she served as Curatorial Assistant for Ishi Glinsky: Upon a Jagged Maze (2023), the first solo museum exhibition of L.A.-based Tohono O'odham artist Ishi Glinsky.

Dr. Lovely is quick to place her appointment within a longer history. Meaningful, long-standing connections and relationships with tribes reach across the whole museum. The ways the Maxwell cares for its Indigenous collections, for instance, are shaped by tribal partners and the guidance of source communities. Another recent and more public-facing example of these relationships is manifested in our temporary exhibit **Coiling Kin: The Life of Pueblo Pottery** that brought together 25 artists and cultural knowledge holders from 14 Pueblos as co-curators in this four-year project. Moreover, Indigenous students and staff have long contributed to the museum's work. "Maybe it's a more visible role that I'm carrying out," she says, "but I see it as a continuation, and hopefully building upon that." What she hopes is new is permanence. "Hopefully my role represents something that's more long-term and sustained."

Opposite ends of campus

The Maxwell sits at one end of campus, and the Department of Native American Studies sits at the other end. "I am literally dividing up my time between opposite ends of campus," Dr. Lovely says. Her hope is that the museum can become "a space for the Native community to just be in community over here, at least a little bit more." This work starts with students. Lovely has already met Native American Studies students interested in getting involved at the Museum, and she hopes to build lasting partnerships and new pathways into museum work.

Dr. Lloyd L. Lee, Professor and Department Chair of Native American Studies, sees Dr. Lovely's joint appointment as that bridge. "We do not have a long relationship history with the Maxwell," he says. "This is an opportunity to start building this relationship." Dr. Lovely will teach Native American Studies students about the Maxwell and about Museum Studies, and Professor Lee believes some of them "will be interested in interweaving the museum with their [Native American Studies] degree." Maxwell Director Dr. Carla Sinopoli echoes Lee's statement: "Dr. Lovely brings tremendous strengths to our Museum and we are excited to join her in building and strengthening relations with the faculty and students in the Department of Native American Studies."

Realizing community

The museum's vision rests on three commitments: realizing community, reconciling injustices, and restoring voices. Dr. Lovely is candid about why that work matters. "This is an anthropology museum, so there are the many historical injustices that come with how anthropology museums have come about," she says. "It's ongoing work, and definitely not overnight to address."

For Professor Lee, that history is why it matters who holds the role. "It is a tremendous matter for the curator to be Native," he says. He does not recall the Maxwell having a Native curator during his time at UNM, and he sees the appointment as "the building of a trust relationship between the Maxwell, [Native American Studies], and Native communities across New Mexico and the rest of the country."

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Cover story continued

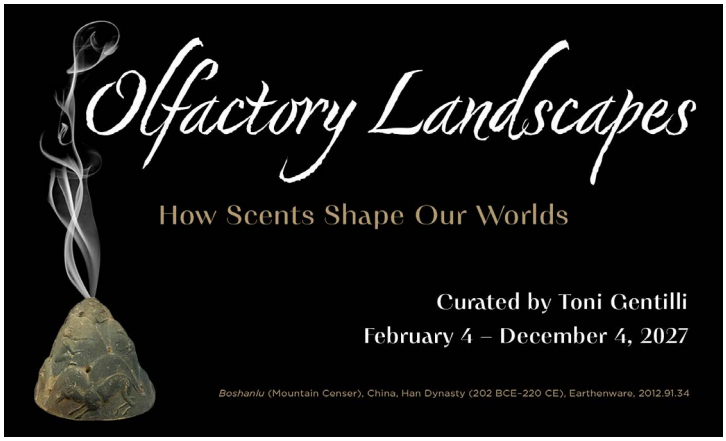
Dr. Lovely sees part of the answer in something simple: making the Maxwell a place where students "feel that this is a museum that they're welcome in." Some of that community has already taken root. Shield Chief Native drum group, for instance, has been hosting weekly practices in the museum's Hibben Center for Archaeological Research. This is thanks to Dr. Rachel Cassidy (Cherokee Nation of Oklahoma) who, as a Postdoctoral Fellow in Museum Studies at UNM, opened the space for them. The Native group feels welcome at the museum, often bringing their children and sharing food.

Dr. Lovely also wants students to engage with the collections directly, including students who may never pursue museum careers. These materials come from their communities, she notes, and students can learn to be stewards of them. It's personal for Dr. Lovely, who first came to the Maxwell through its education programs. "I still love teaching with objects," she says, and she plans to bring her classes into the museum.

Professor Lee describes what that trust could look like in practice: transparent and collaborative projects, student internships, community-engaged work, and Native community awareness of and involvement in repatriation and exhibitions. Within five to ten years, he hopes to see a relationship that is "stronger, transparent, committed, and collaborative," with students involved in both places and with programming, events, and projects between the department and the museum happening consistently. Like Dr. Lovely, he frames this moment as one of continuing and building. The goal, he says, is "to make [Native American Studies] and UNM a committed institution to Native students, Native communities, and Native Nations."

Coming back to be part of the change

Dr. Lovely loved the Maxwell as a student, but that affection came with a clear view of what still needed to change. "I went and continued school partly because I knew that this museum, like so many others, still needed to change in a lot of ways," she says. "I wasn't expecting to come back and be the person to be a part of that change."



Upcoming Exhibit Spring 2027

Olfactory Landscapes: How Scents Shape Our Worlds, curated by Toni Gentilli, is the first in a five-part interactive series at the Maxwell Museum of Anthropology exploring the human senses and intangible culture. Created in response to digital technologies that disconnect us from our bodies, each other, and the natural world, the exhibit treats smell, humanity's oldest and most underrated sense, as a link between body and mind, past and present, and nature and culture. It traces how olfaction evolved and ties to memory and emotion, explains how archaeologists study ancient scents, and invites visitors to explore aromatic resins, woods, roots, and flowers (such as frankincense, oud, and Damascus rose) from Asia, Africa, and the Mediterranean through smell stations, audio guides, and interactive fragrance wheels. The exhibit features contributions by archaeologist Dr. Lynne Newton, who helped establish several UNESCO World Heritage sites in Oman that tell the history of the incense trade. A special section examines New Mexico's own olfactory landscape, with contributions from UNM Professor Divana Olivas, and the exhibit closes by considering how globalization, conflict, fossil fuels, and digital technology are accelerating climate change and harming our sense of smell, ultimately encouraging visitors to reconnect with their bodies, one another, and the places and cultures they belong to.

Opening reception: February 4, 2027, 4-7pm.

In the Exhibits

Entangled Cultures: How Humans and Microbes Co-create through Fermentation

Curated by Toni Gentilli

Closing December 5, 2026



Drawing from the Maxwell Museum's collections, Entangled Cultures presents diverse global examples of traditional vessels used in the creation and consumption of fermented foods and beverages. The exhibit begins with an overview of how fermentation likely served as a catalyst for human ancestors to develop smaller digestive systems, larger brains, and ultimately expand into new environments. It also retraces the origins of many now ubiquitous ferments, such as wine, beer, bread, and cheese. Reflections on the ever-changing nature of human-microbe relations are woven throughout the exhibit, which concludes with a peek into our fermented futures, including novel adaptations to climate change and possibilities for interspecies flourishing in the post-Anthropocene world. View the new Entangled Cultures online exhibit catalog **here**.

On Thursday November 5, join us for a lecture by Dr. Katherine Amato (Northwestern University) on "**Evolutionary Perspectives on Fermented Food Consumption,**" (5 - 6:30 pm; Hibben Center for Archaeological Research, Rm 105, or online via **zoom**).

Coiling Kin: The Life of Pueblo Pottery



Curated by 25 Pueblo artists and Maxwell Museum staff, Coiling Kin presents Pueblo perspectives on pottery informed by their guiding beliefs, communities, histories, and the enduring practices of this art. Featuring some 70 pots and materials from the Maxwell collections and loaned by artists, and supplemented by videos and photographs, Coiling Kin invites visitors to explore the deep relationships between the land, clay, and potters across the Southwest. Exhibit themes address the centrality of clay in Pueblo life; kin connections in time and across generations; pottery making knowledge and processes; and contemporary contexts and future possibilities.

This fall, join us for three exciting events on Pueblo pottery:

International Archaeology Day Lecture: **Exploring Hopi Yellow Ware Pottery,** Dr. Kelley Hays-Gilpin (Museum of Northern Arizona) and Bobby Silas (Hopi, New Mexico Dept of Cultural Affairs)
Thursday October 22, 5 to 6:30 pm (Hibben Center for Archaeological Research Rm 105 and on zoom)

Fall Family Day: Exploring Pueblo Pottery, with some of the curators of Coiling Kin.
Saturday October 24, 10 am to noon (Maxwell Museum)

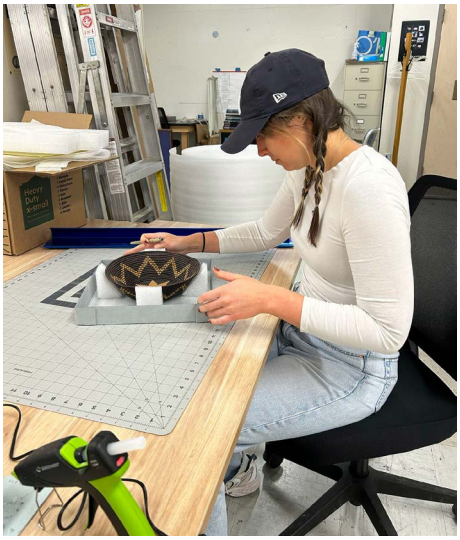
Holiday Ornament Workshop with curator Lorraine Gala Lewis (Laguna, Hopi, Taos pueblos).
Saturday December 5, 10 am to noon (Hibben Center for Archaeological Research, Atrium). Registration required. Visit the Maxwell website for more information.

In the Collections: Basket Rehousing Project

By Lauren Fuka, Collections Manager and Museum Registrar

Behind the scenes at the Maxwell Museum are hundreds of thousands of objects that may not be on public display, but are by no means inactive. The Maxwell and Hibben buildings are a bit like anthills, with constant activity taking place underground that the wider world rarely sees. Over the past year and a half, one particularly busy area of activity in our basements has been the rehousing and reorganization of the Museum's ethnographic basket collection.

The Ethnology Collection contains more than 2,400 baskets made in communities around the world. They were donated by university faculty, former Peace Corps volunteers, collectors, and members of the public. Together, they comprise approximately 12% of the Museum's overall ethnology holdings. Nearly half are from North America. Some of the earliest date to the late 19th century; the majority are from the early and mid-20th century. Over the Museum's more than 95-year history, the collection has steadily grown without a corresponding increase in storage space. As a result, the baskets had become overcrowded on their shelves, creating conditions that were not ideal for their long-term preservation.



To help address this problem, Ethnology Collections Manager Lauren Fuka applied for a grant from the National Endowment for the Humanities and was awarded $9,999 to purchase preservation supplies for rehousing more than 1,000 North American baskets. Thanks to shenanigans from the U.S. government, the grant was terminated in 2025, and funds had to be returned to the federal government. But funding from the Museum's Robert Holzapfel Endowment helped fill the gap. With support from Ethnology NAGPRA Collections Associate Emma Stewart and a dedicated group of staff, student interns, and volunteers, Fuka began an ambitious project to rehouse approximately 1,500 baskets and move all of the baskets to archival compact shelving in a new location. This would allow the Museum to remove and replace the old plywood shelving that had housed the baskets for decades.

As part of the project, students and staff created custom trays and supportive mounts to improve the baskets' long-term preservation and make them more accessible to visitors, researchers, and descendant communities. The trays are designed to be safely stacked, allowing the Museum to make better use of the vertical space on its shelving. At the same time, the system prevents the baskets themselves from being stacked on top of one another, which can cause damage and make individual objects more difficult to locate, inventory, and move.



The rehousing project is still underway. To date, more than 600 baskets have been successfully rehoused and moved to the Hibben Center basement. But work on the project continues. Projects like this are an important part of museum work. Although visitors may not see them, the daily tasks of care, organization, and preservation that happen behind the scenes help ensure that these objects remain available for research, education, and future generations of source and descendant communities.

Volunteer Profile: Phil Downs



Phil Downs began volunteering his photography skills in the archaeology collections at the Maxwell Museum in 2018. After a break during the pandemic, he returned to work in the ethnology collections in 2024. Over this span, he has photographed more than 3,000 objects from the Maxwell collections. His photographs are attached to our collections database to improve digital records and support the Museum's commitment to improving collection care and make collection information accessible.

Tell us about yourself: I was born in California. My father was in the military so we moved around a bit, including Virginia, Alabama, and Germany. I worked as an "on the scene" TV cameraman in Virginia. I moved to New Mexico in 1977 and liked it so much I never left. I've worked a good bit in photography and later in a jewelry supply business. I'm retired now.

What brought you to work at the Maxwell? Mary Beth Hermans used to work at the Maxwell as Public Programs Coordinator and told me they needed help taking pictures of the collection, so I volunteered.

What kind of work have you been doing for/in the Museum? I've been taking pictures of the ethnology and archaeology collections for the museum's digital records.

What do you enjoy about working at the Maxwell? I really admire the craftsmanship and utility of a lot of the items.

What is your favorite part of what you do in the museum collections? I love working with the folks in the department!

Student Profile: Dominik Gutierrez



Dominik is a UNM senior studying Anthropology with a concentration in archaeology and history. He is especially interested in belief systems and how people apply their understanding to the world around them, from the Americas to Asia. Outside of school, he enjoys gaming and going to the gym. As a transfer student already familiar with university museums, he was drawn to the Maxwell Museum for its impactful mission, its accessibility to student learners, and the forward-facing work of its public programs department. At the Maxwell, he serves as Public Programs Assistant, helping the Curator of Public Programs with event preparation and execution, including tech support, moving materials, and welcoming guests, and event promotion on campus and boosting the museum's social media presence. He most enjoys learning alongside the museum's audience and working with local tribal entities, which has taught him how institutions navigate complex relationships with Indigenous groups.

After earning his bachelor's, he plans to pursue a master's in Anthropology at New Mexico State University (NMSU), in Las Cruces, NM, which he calls home, and work in federal archaeology to become familiar with the physical landscape and investigative methods, and eventually join a museum with a wide breadth of cultures in its collections. Dominik has been an excellent contributor to the museum's public programs and will be missed. Thank you, Dominik, and best wishes with the bright academic and community-serving future you're constructing!

Meet the Maxwell

We introduced our newest staff member, Dr. Kendall Lovely, in our cover story. Here, we prepare to say goodbye to a long-term staff member who will be retiring at the end of November, capping a 29-year career at UNM.

Sandy Lujan joined UNM in 1997, working first as an administrator in the Physical Plant Department (PPD; now UNM Facilities) for seven years before moving to the Office of Vice President for Research, where, among other roles, she provided administrative support for the Long Wavelength Array project. A painter and sculptor whose work is inspired by Indigenous art, and a regular visitor to the Maxwell's former monthly Navajo taco lunches provided by Mary Jane and Robert Edaakie of Isleta Pueblo, Sandy's goal was always to work at the Maxwell Museum. She achieved that goal in 2014, when she joined the museum as Unit Administrator. Sandy, who describes herself as an "anthropologist at heart," notes that arriving at the Maxwell "felt like home." Twelve years later, the Maxwell Museum remains "the best department" she worked at. She will especially miss getting to know the Indigenous artists whose work is sold in the Maxwell store, and the students and staff she has supported over the last 12 years.



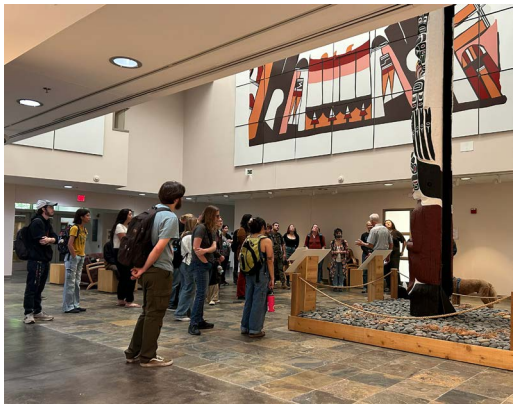
Sandy through the years (clockwise from bottom left: with idol Bob Ross, Halloween as Janis Joplin (2), early years at the Maxwell, as Waldo, and with grandson Kaden)

In her retirement, Sandy is looking forward to relaxing with Rick, her husband of 33 years (they were married on the field at Balloon Fiesta!), working on her art and taking classes through UNM Continuing Education, spending time with her two grandchildren, tending her five cats and three dogs, and traveling to visit her son and daughter-in-law in their new home in Fairbanks, Alaska.

Thank you Sandy, for your many contributions to the Maxwell Museum. We will miss you!

UNM Faculty: Schedule a Class Visit to the Maxwell!

We're halfway through the fall semester and your students' attention is flagging. Consider a class visit to the Maxwell Museum! Our exhibition *Entangled Cultures: How Humans and Microbes Co-create through Fermentation* speaks to biology, human evolution, diverse cultural practices, and material culture; while a visit to *Coiling Kin: The Life of Pueblo Pottery* allows you to explore Indigenous ecological knowledge, pottery traditions and technology, crafting, and kinship among Pueblo artists and New Mexico's landscape. Or visit the Smith Family Totem Pole in the Hibben Center to discuss Northwest Coast art, cultural sovereignty, and restorative justice at UNM. Behind the scenes visits to collections may also be possible. Email us at maxwell@unm.edu to propose a visit or learn more.



Prof. Les Field and class visit the Smith Family Totem Pole

Upcoming Events, Fall 2026

Anthropology Graduate Student Union Conference

Friday October 16, 2026, 8:30 am – 4:30 pm. Hibben Center, Rm 105 + Atrium



The UNM Anthropology Graduate Student Union (AGSU) will be hosting their 20th annual research conference at the museum's Hibben Center for Archaeological Research, Rm 105 and atrium. The event will begin at 8:30 with coffee and breakfast. It will be followed by UNM alumnus, cultural anthropologist, and ethnoarchaeologist Dr. Robert Hitchcock will present the Keynote introduction at 9 AM. This will be followed by poster research presentations and posters. Click here for the full program. Free & Open to All.

International Archaeology Day Lecture: Exploring Hopi Yellow Ware Pottery

Dr. Kelley Hays-Gilpin, Museum of Northern Arizona, and Bobby Silas, Hopi Potter

Thursday October 22, 5:00 – 6:30 pm. Hibben Center, Rm 105 + Zoom



The Maxwell welcomes Hopi potter Bobby Silas and Museum of Northern Arizona Curator Dr. Kelley Hays-Gilpin. Their talk will explore the deep history of Hopi pottery traditions, from museum collections to contemporary potters' expertise. Many unique aspects enliven stories from two millennia of continuous tradition, such as technical changes and challenges with paint recipes, coal-firing, innovative vessel forms, and meaningful painted designs. In-person lecture also offered on Zoom, register for Zoom here.

Fall Family Day: Exploring Pueblo Pottery

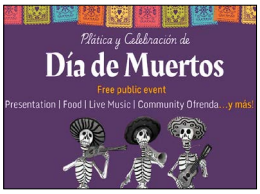
Saturday October 24, 10:00 am – 12:00 pm. Maxwell Museum gallery and courtyard



Our fall family day is all about Pueblo pottery in honor of our exhibit "Coiling Kin: The Life of Pueblo Pottery." Exhibit co-curators Ryan Roller (Kha'p'o Owinge/Santa Clara Pueblo) and Claudia Mitchell and Dolores Garcia (Haak'u/Acoma Pueblo) will be leading demonstrations and sharing stories with visitors. Participants will make their own pots and join in fun and informative activities for all ages. Refreshments available while supplies last. 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.

Plática y Celebración de Día de Muertos

Thursday October 29, 5:00 – 8:00 pm, Hibben Center, Room 105 + Atrium



Featuring an opening blessing ceremony, a lecture from curandero Adrián Koskakoatl, and celebration with traditional food and live music from La Familia Gadiel. Organized by the UNM Center for Southwest Research & Special Collections, Curanderismo Program at the Chicana & Chicano Studies Department, and supported by the UNM Latin American & Iberian Institute and the Maxwell Museum. We will be hosting a community ofrenda from October 22–30 in the Hibben Center atrium: all are welcome to leave offerings of photos, flowers, food, and toys. Learn more here.

Lecture. Evolutionary Perspectives on Fermented Food Consumption.

Dr. Katherine Amato, Northwestern University

Thursday November 5, 5:00 — 6:30 pm, Hibben Center Room 105 + Zoom



Help us welcome biological anthropologist Dr. Amato who will discuss her research regarding the timing and impetus for the emergence of fermented food use by humans. She will also present comparative behavioral and physiological data from extant nonhuman primates regarding the environmental contexts in which fermented foods are consumed. Her talk explores the hypothesis that fermented food use began as a nutritional strategy for early humans occupying harsh environments. Lecture in honor of our exhibit "Entangled Cultures: How Humans and Microbes Co-create through Fermentation," closing Dec. 5, 2026. Co-sponsored by the Department of Anthropology and Department of Biology. In-person lecture also offered on Zoom, register here.

Holiday Open House: Hanging of the Greens

Friday December 4, 5:00 – 7:00 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 exhibit, especially "Entangled Cultures: How Humans and Microbes Co-create through Fermentation," which closes the next day, Dec. 5, 2026. Listen to music, enjoy sweet snacks and Mexican hot chocolate, and shop at our holiday store sale. This year we are featuring bread from Dobro Bread, the Edaakie Family (Isleta Pueblo), and more! 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. No registration required, just come on by!

Holiday Ornament Workshop featuring Lorraine Gala Lewis

Saturday, December 5, 10:00 am – 12:00 pm, Hibben Center atrium.



Join us for a festive and fun-filled event at the Maxwell's Hibben Center! Get into the holiday spirit and unleash your creativity as you craft beautiful ornaments made of clay with acclaimed potter and *Coiling Kin* co-curator Lorraine Gala Lewis (Laguna, Taos, and Hopi). Whether you're a beginner or an experienced craft enthusiast, this workshop is perfect for all skill levels. Learn various techniques and tips from Lorraine herself as she guides you through the process. All materials will be provided. More information and registration link coming soon. Space will be limited, so check your email and our website for the invitation. Don't receive our museum communications? Fill out this online form to receive our emails.



Exploring Pueblo Pottery Family Day Presenters: Ryan Roller, Claudia Mitchell, and Dolores Garcia (l to r)



MAXWELL EVENTS ARE FREE AND OPEN TO ALL!

Donations always 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.

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□ I'd like to make an additional gift of $_____ to the Maxwell Museum General Fund

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Maxwell Museum of Anthropology General Fund (200244): supports activities and programs in all divisions 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 class visits for APS, Rio Rancho, and Bernalillo County Title 1 Public Schools.



Maxwell Museum Human Evolution Exhibition Fund (203612): Supports the development of the next iteration of New Mexico's only exhibition on human evolution: Becoming Us.

Gifts may be made online through the UNM Foundation or by check made to the UNM Foundation and mailed to The University of New Mexico Foundation, Two Woodward Center, 700 Lomas Blvd NE, Albuquerque, NM 87102-2568 (be sure to write the name and number of the fund you wish to donate to in the memo field). To learn more about these and other ways to support the Museum download this pdf or contact Carla Sinopoli at csinopoli@unm.edu.

Shop at the Maxwell Museum Store
Open Tuesday through Saturday
10:00 am — 4 pm



Zuni fetishes



Bowl by Coiling Kin co-curator Judy Tafoya, Kha'p'o Owinge (Santa Clara Pueblo)



Jewelry by Native 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/

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