



# THE MAXWELL

A Publication of the Maxwell Museum of Anthropology & University of New Mexico

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SPRING 2021

## ONLINE EXHIBITIONS CELEBRATE MAXWELL MUSEUM COLLECTIONS

### IN THIS ISSUE



WELCOME NEW OCA  
DIRECTOR RUSSELL  
GREAVES (p. 3)



TREASURE HILL  
COLLECTION (p. 10)



PASSPORT TO PEOPLE  
GIFT FUND (p. 15)

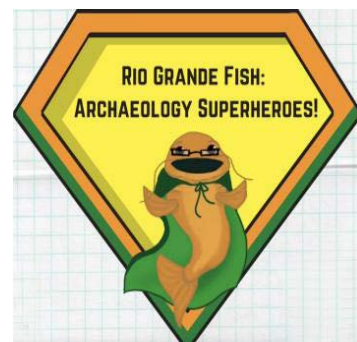
AND MUCH MORE!

In Fall 2020, Maxwell Museum Curator of Exhibitions Dr. Devorah Romanek offered a class on *Exhibition Design and Development* to undergraduate and graduate students in the UNM Museum Studies Program. In our socially-distanced pandemic times the class met via Zoom and plans to teach students about creating physical exhibitions were quickly changed. The students rose to the challenge of remote learning by working to develop virtual exhibitions that feature Maxwell Museum curatorial and student research and collections.

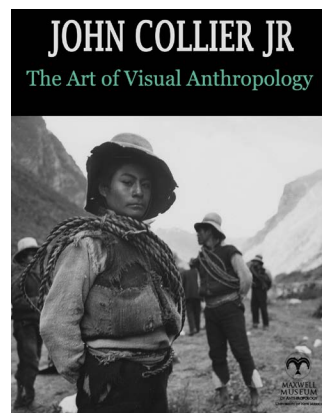
The exhibitions were curated by Maxwell staff and UNM graduate students. Exhibit curators provided content and selected images for the student designers. Their work also added to our knowledge of the Maxwell's extraordinary collections.

Then, under Dr. Romanek's guidance, 11 student designers worked to transform this information into proposals and designs for exciting and engaging virtual exhibitions. After the term ended, Dr. Romanek and students have continued to work to turn these designs into reality. Exhibitions on new archaeological research on Rio Grande fish and the photography of Charles Fletcher Lummis are now on line. Additional exhibitions will be appearing on the Maxwell Museum website throughout 2021.

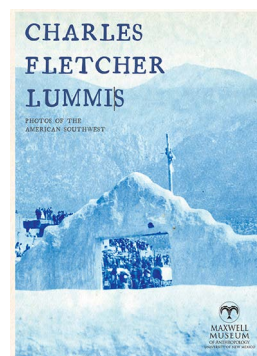
On pages 4-7, Dr. Romanek tells the story of a discovery she made while curating the forthcoming exhibition on the John Collier, Jr. photograph collection in the Maxwell Museum Archive. The full exhibition, supported by archivist Diane Tyink and developed and designed by Museum Studies graduate student Paloma Lopez, will be up soon.



RIO GRANDE FISH  
Curator: Jonathan Dombroski  
Design and production: Melanie Anderson



JOHN COLLIER, JR.: THE ART OF  
VISUAL ANTHROPOLOGY  
Curator: Devorah Romanek  
Design and production: Paloma Lopez



CHARLES FLETCHER LUMMIS  
PHOTOS OF THE AMERICAN  
SOUTHWEST  
Curator: Devorah Romanek  
Design and production: Katie Conley

## DIRECTOR'S COLUMN

May 24, 2021



Dear Friends of the Maxwell Museum,

I hope that the arrival of spring finds you well, optimistic, and vaccinated. We are pleased to bring you our Spring 2021 newsletter, full of information about some of the happenings at the Maxwell Museum over the last several months. Most of these have been virtual, but that will change over the summer. We are looking forward to reopening and welcoming you to our long-delayed special exhibition *Heartbreak: A Love Letter to the Lost National Museum of Brazil*, which is currently being installed. Stay tuned to our web site for more information on our reopening plans and dates.

As for so many, it has been a challenging year here at the Maxwell. Although some of our staff have been directly affected by COVID-19, we are fortunate that we have stayed relatively healthy and have been able to continue to do jobs we love. Sadly, we said good-bye to seven

staff members in the Museum and Office of Contract Archeology (OCA) over the course of the year—who have retired, taken new positions, or relocated — which is *a lot in* a staff of 22— and many of us have had to learn new skills to fill in the gaps as we strive to get back up to full staffing levels. On the plus side, filling in for missing staff has taught me several new skills—I am now reasonably proficient at updating our web site, writing social media posts, and other tasks (even designing newsletters!). We are delighted to have recently replaced one key staff member. On May 17, we welcomed the new OCA Director Dr. Rusty Greaves (p. 3).

Despite the challenges, as this newsletter reveals, we have been busy. We've posted new virtual exhibitions, with more on the way, as well as lots of new educational content. In addition, even under pandemic restrictions, dozens of students have been able to work in and with collections. Collections and archive staff has been working to design and begin the implementation of a new collections database, which will make information on the collections more accessible to researchers and communities. And excitingly, we recently learned that the Maxwell is receiving a sizeable award from the State of New Mexico toward updating our 30+ year old "Ancestors" exhibition (thanks for advocating for us, Senator Candelaria!) and have launched planning and additional fundraising activities for a three year project to design and install a new up-to-date exhibit. This newsletter features just a portion of what we have been up to. We hope you enjoy it, and look forward to welcoming you in person when we reopen later this summer.

Warm regards,

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

Carla M Sinopoli  
Director

### *In this issue*

- p. 1:** New online exhibitions celebrate Maxwell Museum collections
- p. 3:** New Office of Contract Archeology Director: Dr. Russell Greaves
- p. 4:** How a photographic portrait led Curator Deborah Romanek down a rabbit hole portal to early 20th c Modernist Art
- p. 8:** Maxwell Museum Virtual Summer Camp
- p. 9:** Maxwell Museum Reaccredited by the American Alliance of Museum
- p. 10:** Treasure Hill Archaeological Collections
- p. 11:** Graduate Student Moira Garcia
- p. 13:** Undergraduate Student Sophie LaBorwit
- p. 15:** New Passport to People Family Days Fund
- p. 16:** Support the Maxwell

## NEW OFFICE OF CONTRACT ARCHEOLOGY DIRECTOR

The Maxwell Museum of Anthropology is delighted to welcome Dr. Russell ("Rusty") D. Greaves as the new Director of the Office of Contract Archeology.

Dr. Greaves earned his PhD in Anthropology at UNM in 1997 with a dissertation titled *Ethnoarchaeological Investigation of Subsistence Mobility, Resource Targeting, and Technological Organization Among Pumé Foragers of Venezuela*. The title alone amply illustrates that intellectual breadth that has characterized Dr. Greaves' scholarship and expansive vision of anthropology. His 39-year career crosscuts the breadth of anthropology, with research, publications, and fieldwork spanning archaeology, ethnology, and evolutionary anthropology.

Within archaeology, Dr. Greaves has conducted and led field- and collection-based projects on a diversity of archaeological sites spanning the Paleoindian period to the 19th century CE, principally in the American Southwest, Great Plains, Texas, and Great Basin. His ethnoarchaeological work has included research with Indigenous communities in Venezuela and Mexico in addition to projects with Pueblo and Diné communities in New Mexico and Arizona. A skilled analyst of archaeological materials, Dr. Greaves brings expertise in lithic and faunal analyses, geoarchaeology, ethnobotany and numerous projects involving archival materials, legacy museum collections, and recent field data.

Beyond his archaeological work, Dr. Greaves has been involved with long-term ethnoarchaeological, ethnographic, and bioanthropological research. He has spent over 30 months working with Savanna Pumé hunter-gatherers of Venezuela. More recently, he has over 18 months of fieldwork among Yucatec Maya maize agriculturalists conducted in collaboration with Dr. Karen L. Kramer of the University of Utah (also a UNM grad and Dr. Greaves' wife). From 2018-2020 he served as Project Director and geoarchaeologist with the Center for Human-Environmental Research (CHER) in research in Plaquemines Parish, Louisiana examining cultural resilience and community responses to natural and human-caused coastal disasters.

Dr. Greaves is strongly committed to collaborative research with Indigenous and local communities and is eager to reconnect with representatives of New Mexico's 23 tribes as he returns to UNM. He also is excited to continue his commitment to teaching and to engage UNM undergraduate and graduate students as he builds on OCA's nearly 50-year legacy of preparing students for careers in archaeology and cultural resource management.

Rusty has always hoped to return full-time to New Mexico, considering it the only home he has ever chosen and is enthusiastic to take up the responsibilities of his new position at OCA.



Rusty Greaves with Yucatec Maya community members in Xculoc



Pedro Julio and Greaves in Venezuela looking at an encroaching ranch fence

## ONE PHOTOGRAPHIC PORTRAIT BECOMES A RABBIT HOLE PORTAL TO THE EARLY 20TH CENTURY AMERICAN MODERNIST ART SCENE

Devorah Romanek



Rebecca Salsbury (Strand) James, ca. 1939-1940. Taos, New Mexico. Photograph by John Collier Jr.  
([Maxwell Museum of Anthropology 2006.117.37](#))

The Maxwell Museum of Anthropology Archive holds roughly 100,000 photographs in various formats, dating from the 1860s to the present. These ethnographic and archaeological images are mostly from the southwestern United States, and New Mexico in particular. Among the large and important collections in the Maxwell's Photo Archive is the John Collier, Jr. and Mary E.T. Collier Collection. The collection was donated in parts, beginning in 2003, by Mary E.T. Collier. It consists of approximately 3,500 prints, 6,000 negatives, and some film footage from the 1950s. It also includes both John's and Mary's papers, approximately 15 linear feet.

The Collier photograph collection is a marvel; each image could inspire its own avenue of research and reflection. While doing research for this exhibition, I was particularly taken with a portrait of a woman from Taos, a photograph I believe has never been published. So I took a deeper dive on this one portrait and briefly jumped down the rabbit hole of that one image, learning just a bit more about local Northern New Mexico history in the early and mid-20th century in the process.

It was the photograph itself that first caught my attention. Then, when I turned it over and learned who was pictured there—Rebecca Salsbury Strand James—I was even more intrigued. I knew something about her, especially because I and other members of the staff of the Maxwell and the UNM Art Museum had been invited to Taos to visit her house as well as the home of artist Joseph Imhoff in 2019 to discuss their art and the famed early 20th century Taos Art Colony of which they were a part. Both the Maxwell and the UNMAM hold collections of their works.



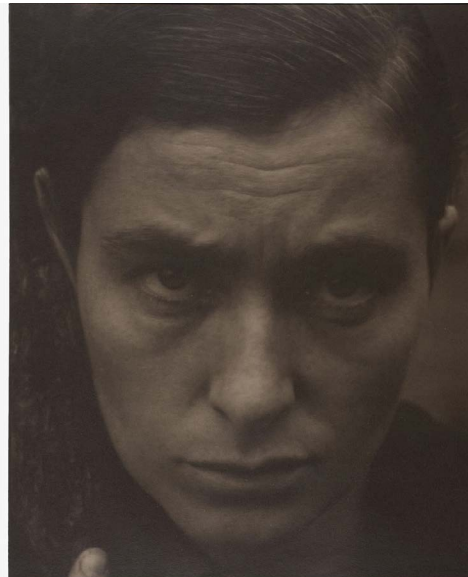
Rebecca Salsbury (Strand) James was part of the eminent group of artists and writers surrounding Taos luminary Mabel Dodge Luhan, writer and patron of the arts. She was also Georgia O'Keeffe's closest friend. Although not as well-known as O'Keeffe or the other renowned woman artist of Taos, Agnes Martin, James was nevertheless an artist in her own-right, painting oil on glass and doing colcha embroidery that she learned from her neighbor, Jesusita Acosta Perrault.

Cady Wells. "Rebecca James and Georgia O'Keeffe." 1929, gelatin silver print, 3 x 3 1/2 in. [Collection of the New Mexico Museum of Art](#). Gift of the Cady Wells Estate, 1982 (1982.16.48bt). Photo by Blair Clark.

On the left, "Austerity," oil on glass, ca. 1930. University of New Mexico Museum of Art, [68.1](#). On the right, "Agnes Dei," colcha embroidery, 7 1/4 x 10 1/2 in. [Collection of the New Mexico Museum of Art](#). Museum purchase, 1998 (1998.35.1). Photo by Blair Clark.



James was the daughter of Nathan Salsbury, the manager of Buffalo Bill's Wild West show. She grew up in New Jersey, and met and married photographer Paul Strand when in her 20s. Rebecca and Paul Strand and Alfred Stieglitz and Georgia O'Keeffe came to Taos for the first time together, in 1926, at the invitation of Mabel Dodge Luhan. Together, these two artist couples have been credited with helping to launch [American Modernism](#). James was highly photographed throughout her life, with some her best known portraits by Strand and Stieglitz.



Left: Rebecca Strand, photographed by her husband Paul Strand, platinum print, 1932, Taos, New Mexico. [National Gallery of Art, 1991.216.27](#), © Aperture Foundation, Inc., Paul Strand Archive  
Right: Rebecca Salsbury Strand photographed by Alfred Stieglitz, palladium print, 1922. [Art Institute of Chicago, The Alfred Stieglitz Collection, 1949.719](#).

(cont'd next page)

By the time John Collier Jr. took his photograph of her in 1939, she was divorced from Paul Strand, but not yet married to her next husband, William H. James, a local businessman and founder of the New Mexico Angus-Aberdeen Cattlemen's Association who she would wed in 1949.



Rebecca Salsbury James, center, and her husband William (Bill) James on the right, ca. late 1940s, Taos Fiesta, Taos, NM. Two Graces Art, Books and Curios, Taos.

Born in May 1913 and raised in New York, California, and Taos, at age 12 John Collier, Jr. began living with the photographer Dorothea Lange and painter Maynard Dixon. He stayed with them off and on between 1926 and 1930, moving between San Francisco and Taos. He apprenticed as a painter to Dixon, gaining intensive training in art. In January of 1930 Collier signed on as a seaman on a Swedish bark (Abraham Rydberg) for a voyage to Europe. His earliest photos are from that voyage. Upon his return from his travels, Collier continued to move back and forth between the Bay Area and Taos, spending significant periods of time in each. By early 1934 he was living in Talpa, New Mexico. Throughout the early 1930s, Collier began developing his interest in photography. He became a guide for Paul Strand who was in and out of Taos at that time, photographing throughout northern New Mexico. Collier had no doubt been introduced to Strand by Taos artists he knew from his youth, probably the Russian-American painter Nicolai Fechin. Sometime between 1935 and 1938 he received some training in studio photography from artist Sara Higgins Mack, ex-wife of the Taos Painter Victor Higgins (her portrait by Collier is in the forthcoming online exhibition). This was his only formal training in photography.



John Collier, Jr. A chapel, Talpa, Taos County, New Mexico, 1943. Library of Congress, [LC-USW3-013788-C](#) (b&w film neg.).

(cont'd next page)

In 1937 and 1938 Collier was primarily in San Francisco, where some of his time was spent working for Dorothy Puccinelli on the Mother's House Murals at the San Francisco Zoo, a WPA project. By late summer 1939, he was back in Taos, and opened a photo studio in the space just off the northeast corner of the plaza that had been previously used by Paul Strand. The portrait of Rebecca "Becky" Strand (soon to become James), white cowboy hat, cigarette dangling from her mouth, looking on in earnest rather than smiling for the camera was made during the Fiestas de San Geronimo in late September 1939. Collier worked in his Taos studio until 1940, when he moved to San Francisco. He worked for commercial photography studios until late 1941, when he was introduced to Roy Emerson Stryker, who hired him as a photographer for the Farm Security Administration (FSA). A selection of these photos is also in the online exhibition.

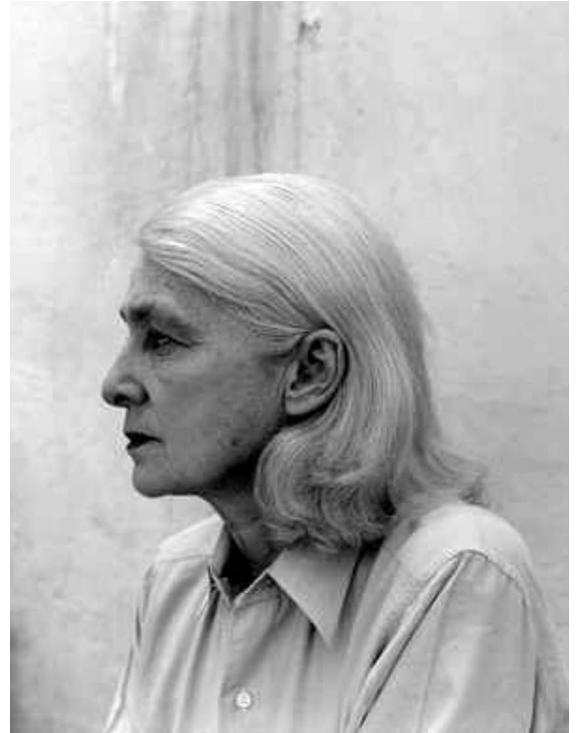
Rebecca Salsbury (Strand) James lived out the rest of her life in Taos, where she continued to practice her art and be a vibrant part of the social scene and art community there until her death in 1968.

The John Collier, Jr. portrait of Rebecca James that caught my eye when I began this project offers a glimpse into the Avant Garde circle of early 20th century Taos. It is also an indication of the artistry and skill Collier already had acquired even as he was at the beginning of his career as photographer and anthropologist, going on to truly found the study of visual culture.

While not every photograph in the Collier collection so easily reveals a world of connections and stories, each holds the dual possibilities of a powerful aesthetic experience while at the same time illuminating stories of human experience and social context. And when the images and documents of this collection are considered in relation to one another, or as a whole body, it becomes evident that the collection is an astounding resource for study of the various cultures across the Americas that are its focus as well as an unparalleled resource for the historiography and consideration of the discipline of visual anthropology—for which John Collier, Jr. literally wrote the book.

For more on John Collier Jr. and his photographs in the Maxwell Museum collection, visit the online exhibition when it debuts in June.

*Many thanks to the various individuals and institutions who provided images and to Bob Attiyah and Mike Rosell who hosted our 2019 visit to Taos, and to Malcolm Collier for biographical information.*



Rebecca Salsbury James, gelatin silver print, 1950s, by Mildred Tolbert. [The Harwood Museum of Art](#)

## MAXWELL MUSEUM VIRTUAL SUMMER CAMP!

The Maxwell is hosting our first virtual summer camp in June and July!

Sign up for individual days or the entire week! Scholarships are available thanks to the generous support of the Albuquerque Archaeological Society and an anonymous donor.

Click [here](#) or email curator of Education Amy Grochowski ([amygro@unm.edu](mailto:amygro@unm.edu)) for more information.

# MAXWELL MUSEUM OF ANTHROPOLOGY VIRTUAL SUMMER CAMP!

*Summer is upon us! Have it made in the shade and join the Maxwell for Virtual Summer Camp!  
Explore artifacts and collections, play games, make friends, and learn through hands-on activities!*

*Sign up for individual days or for the full week.*

*Each session = \$25, One week = \$100*

*Scholarships are available! Call for details.*

A full week of Virtual Summer Camps will be led by Maxwell Museum educators on Zoom.

**JUNE 21-25, 2021 & JULY 12-16, 2021**

**M-F 1PM - 4PM**

### **MONDAY: ARCHAEOLOGY ADVENTURE**

What is Anthropology and Archaeology? Explore how researchers study human culture and ancestors! Learn about the ways scientists map sites, and uncover human history. Try your hand at piecing together the past and analyzing artifacts.

### **TUESDAY: POTTERY PAST AND PRESENT**

Learn about pottery and its history in the Southwest! Explore the different ways pottery is made and the functions it serves. Design, sculpt, and paint your own pottery and get your hands in history!

### **WEDNESDAY: A WONDERFUL WORLD OF WEAVING**

What is weaving and why is it important? Learn about different ways cultures around the world use weaving to make textiles, baskets and more!

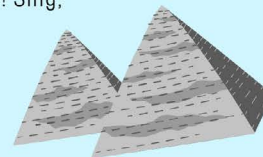
Discover the Maxwell's collection of Navajo rugs and make your own weaving.

### **THURSDAY: INSTRUMENTS AROUND THE WORLD**

Experience the joy of folk music of different cultures and make your own instruments! Sing, dance and hear music from around the world!

### **FRIDAY: EGYPT EXPLORERS**

Discover the rich ancient history of Egypt. Virtually tour the pyramids, decode hieroglyphs and make an Egyptian cartouche and sistrum.



Participants should have access to a wifi-enabled device with a camera.  
Price includes a supply kit of materials necessary for each session's activities available for pick-up from the Maxwell Museum.

Find registration forms on our [website](#) or [Click Here!](#)

Or call 277-2924 or email Amy Grochowski, Curator of Education at [amygro@unm.edu](mailto:amygro@unm.edu) for more information and to register.



MAXWELL  
MUSEUM  
OF ANTHROPOLOGY  
UNIVERSITY OF NEW MEXICO





## MAXWELL MUSEUM REACCREDITED BY THE AMERICAN ALLIANCE OF MUSEUMS

In February 2021, the Maxwell received notification from the American Alliance of Museums that we were awarded reaccreditation. The AAM is the largest professional organization of museums in the United States, encompassing the a to z of museums—from anthropology and art museums to zoos and everything in between.

Accreditation is an affirmation that museums meet standards of excellence and best practices and works to achieve its stated mission and goals. Only 16% of university museums and 8% of anthropology museums are accredited by the AAM. The Maxwell has been continuously recognized by the AAM since 1973, when it received its first accreditation, and was reaccredited in 1984, 1997, 2006 and, now, 2021.



As with so much this year, this time around, the process was different than usual. To prepare for reaccreditation, Maxwell staff spent two years developing a new strategic plan and mission statement, updating core policy documents, and completing a detailed self-study. Normally, this would be followed by a two to three day visit to the Museum by an evaluation committee of museum leaders who would meet with staff and stakeholders and peer into the nooks and crannies of exhibitions, collection areas, and offices. In this pandemic year, our October 2020 site visit was virtual, a combination of video and powerpoint tours and zoom meetings. A few months later we received the good news. The letter from the Chair of the AAM Accreditation Committee read in part:

“The Maxwell Museum of Anthropology is an exemplary repository for extensive and important collections in Archaeology, Archives, Ethnology, and Osteology, as well as a vibrant, relevant museum focused on participatory exhibitions and education programs with diverse constituencies.”

While we value the affirmation and recognition embodied in this recognition, we recognize that this is a step on our continued commitment to serve our mission (in the footer below) and diverse communities and to achieve our vision of "reconciling injustices, restoring voices, and realizing community."

## MAXWELL MUSEUM LAND ACKNOWLEDGMENT STATEMENT

The University of New Mexico and the Maxwell Museum of Anthropology sit on and among the traditional homelands of multiple sovereign nations. We acknowledge the deep connections of the Pueblo, Diné, and Apache peoples to the land and the significant contributions of past, present, and future Indigenous peoples and communities to life and culture in the greater Southwest, the United States, and the world at large. In acknowledging these connections, we express our gratitude for the opportunity to live, work, and learn on this land. We honor our relationships with Indigenous peoples and commit to working towards reconciling injustices, restoring voices, and realizing community going forward. (Approved October 23, 2020)

## TREASURE HILL ARCHAEOLOGICAL COLLECTION

Kari Schleher (Curator of Archaeology and Assistant Professor of Anthropology)

The Maxwell Museum Archaeology collections received an exciting new donation in late 2020—the collections from Dr. LaVerne Herrington’s archaeological excavations at the Treasure Hill site near Silver City, New Mexico. Treasure Hill is a Mimbres pueblo site that was occupied during the Late Pithouse and Classic periods. The site includes six Classic Period (A.D. 1100-1150) room blocks with about 100 rooms, and an earlier pit house village, dating to the A.D. 900s. The collection was donated to the Maxwell Museum by Dr. Herrington, who, along with her husband Red, owned and protected the site from looting for over 50 years.

Treasure Hill is considered the best-preserved Classic Mimbres-phase Mogollon pueblo (Walker 2020:44), a distinction due to the preservation efforts of Herrington and earlier site owners, Bert and Hattie Cosgrove. The Cosgrove’s bought a portion of the site in 1919 and sold it to the Herringtons in 1967. In 1972, LaVerne and Red purchased the rest of the remaining site and have been protecting it for the last 53 years. Along with archaeologists Gwinn Vivian and Darrell Creel, LaVerne founded the Treasure Hill Foundation to preserve the pueblo, with Carolyn O’Bagy Davis as long-time director of the board. In 2020, the site was acquired by the Archaeological Conservancy, who will continue the preservation legacy begun by the Herringtons and Cosgroves (Walker 2020:44-45)

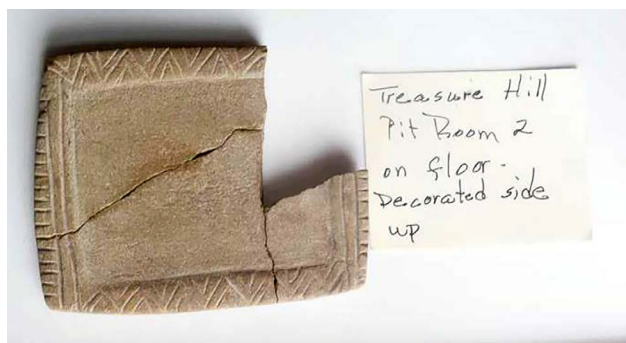


LaVerne and Red Herrington

Although much of the Treasure Hill site is intact, both the Cosgroves and the Herringtons excavated portions of the site. The collections from the earlier Cosgrove excavations were donated to the Museum of Northern Arizona in Flagstaff. The collections recently donated to the Maxwell Museum from the Herrington excavations include materials from the Late Pithouse village as well the more recent Classic Period pueblo (Herrington and Creel n.d.).

The research potential of these collections is extraordinary. Publications on archaeological research at Treasure Hill are limited, and much remains to be learned from the collection. LaVerne kept detailed notes of her

excavations, which are also included in the donation to the Maxwell Museum. Research on these collections has the possibility of resulting in new insight on the Mimbres Mogollon culture from Late Pithouse to Classic periods.



The collection includes approximately 30 boxes of artifacts and 3 boxes of archival materials. For example, the beautiful stone palette illustrated here was found on the floor in one of the excavated pit houses. The Maxwell is thrilled to carry on LaVerne and Red Herrington’s legacy of preservation and care of collections from the Treasure Hill site into the future.

### References:

Herrington, LaVerne and Darrell Creel. n.d. Treasure Hill; An Agricultural Center and Type Site Revisited. Report on file at the Maxwell Museum of Anthropology, University of New Mexico, Albuquerque, NM.

Walker, James. 2020. The Treasures of Treasure Hill. *American Archaeology* 24(2): 44-45.

## GRADUATE STUDENT: MOIRA GARCIA

*Each year, more than twenty UNM graduate students work in and with the Maxwell Museum, contributing immeasurably to collections care, exhibit development, educational program, research, and teaching. Here, Moira Garcia, MA student in Latin American Studies, describes her Maxwell experience.*

### **Tell us about yourself .**

I am a second-year graduate student in the Latin American Studies department and my areas of research combine Latin American Art History and Indigenous Studies. Specifically, I am interested in Mesoamerican and Nahua visual culture of pre-Hispanic and colonial codices and documents and the interrelationship of the Nahua painting and oral traditions. I am also a student of Nahuatl in partnership with the [IDIEZ](#) Institute in Zacatecas, Mexico.

I came into the program with a background in Studio Art. I received a BFA from the Institute of American Indian Arts in Santa Fe, and I decided to pursue the Master's in Latin American Studies primarily as research for my artistic practice which centers on ancestral images and narratives.

### **What brought you to work at the Maxwell?**

I was awarded a Graduate Assistantship by the Latin American and Iberian Institute to work with the Maxwell from 2019-2021.

### **What kind of work have you been doing for the Museum?**

I have been working on various projects under the guidance of Dr. Devorah Romanek, Curator of Exhibits. Before Covid-19, I assisted with research, collections management, and web design for the exhibit "*Heartbreak: A Love Letter to the Lost National Museum of Brazil*" which was originally scheduled to open in May 2020 and featured objects in the Maxwell's ethnology collection from the Brazilian Amazon.



Carita Sonriente figure  
MMA 2011.82.2

### **How has that changed during the pandemic?**

Since the pandemic, I have been doing remote research about the Mesoamerican ceramic figures known as the "Caritas Sonrientes" or "Smiling Faces". This genre of ceramics comes from various Pre-Classic and Classic (100 BCE to 900 CE) Gulf Coast Cultures and archeological sites in the central valley of Veracruz, Mexico. I am currently working on building an online presentation of the Maxwell's collection of the "Caritas Sonrientes" in collaboration with Dr. Romanek and Museum Studies student, Sara Velasquez.

### **What are your favorite things about working at the Maxwell?**

I loved having access to the collections and learning about the collection through the work of other graduate students and the collection managers. Now that I'm working remotely, I am learning valuable skills for creating online exhibitions and I am very grateful that we can maintain a sense of collaboration in our work!

**What are your goals for after you graduate?**

I am looking forward to pursuing my art practice after graduation. My classes, professors, and colleagues have inspired me in so many ways and I can't wait to translate my experience of graduate school and the knowledge I've gained through academic scholarship into visual mediums.

**Anything else we should know?**

I am looking forward to participating in the upcoming **Artist Lab: Art Meets History in New Mexico** with [516 ARTS](#) and developing new work based on the archives in the Albuquerque Museum and at other sites.

Since this is my last semester as a Graduate Assistant at the Maxwell, I would like to thank everyone I've had the pleasure of working with including the Hibben Fellows, collection managers Lauren Fuka and Karen Price, and curator Devorah Romanek for educating me on museum practices and enriching my experience, and to the Latin American and Iberian Institute for making the work possible.

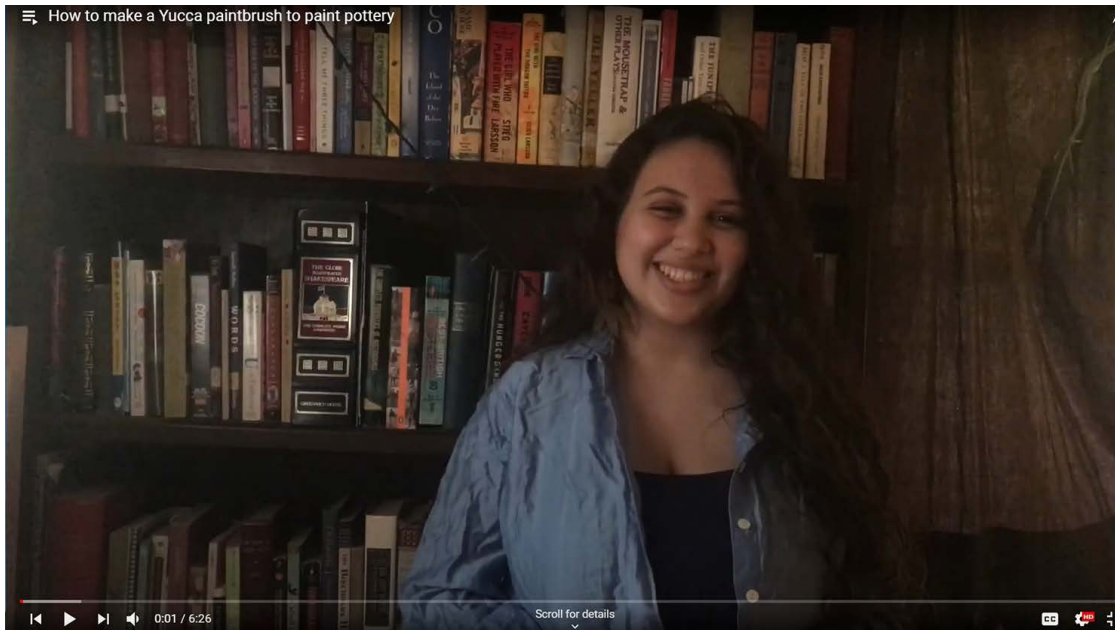
*With gratitude to Moira and all of the UNM graduate students*



Carieta Sonriente figure  
AD 700-900  
Veracruz, Mexico  
Biernhoff Collection  
MMA 90.16.30

## UNDERGRADUATE STUDENT: SOPHIE LABORWIT

*Since the Museum has been closed, we have missed seeing the many undergraduate students who normally work in the office, store, and galleries. Here, we feature Education Assistant sophomore Sophie LaBorwit and the work she has done to create new online K-12 educational resources from her home.*



Sophie in her Maxwell educational [video](#) "How to Make a Yucca Paintbrush" created and filmed in her home

### **Tell us about yourself.**

I will be entering my junior year in the fall, majoring in Sociology and Psychology with a minor in Art.

### **What brought you to work at the Maxwell?**

I came to the Maxwell in my freshman year as an Educational Assistant to the Museum's Curator of Education Amy Grochowski.

### **What kind of work have you been doing for the Museum?**

I work on a wide range of activities related to K-12 programming and events from scheduling class trips to researching and developing new hands-on activities and programs.

### **How has that changed during the pandemic?**

Working and balancing school during the pandemic has been quite a shift, but over time is something I've grown accustomed to. Some of my job responsibilities have changed in major ways. For example, I'm no longer scheduling field trips. Instead, we are producing worksheets and activities for at home learning. Like most people working from home during this time, I have definitely had to pick up skills in managing virtual meetings and digital resources. I have even learned video editing! Additionally, with museum educator Amy Grochowski, I have been working to translate our in-person activities to be accessible to kids at home, adapting them to fit supplies and materials that are already in their houses. This can be challenging. A good thing about producing this kind of content for at-home learning is that these activities will be useful to students long into the future, as well as in this period of quarantining.

Working at home also means that I am working independently most of the time. Having a more flexible schedule means I need to work to avoid distractions and make sure that my time is being used well. Being able to play with ideas and activities from our educational trunk programs and curriculum to develop new at-home activities has made working from home a lot more fun. Developing hands-on craft activities for our virtual audience is my favorite part of my job and makes the days a lot less monotonous than they might be otherwise. Additionally, I have learned a lot from our programs through the process of researching for informational worksheets on topics like archeoastronomy, weaving, pottery, and more!

All of my classes have transitioned online and my approach to learning and processing information has become quite different. My room has become the place where I spend all of my time—rarely venturing outside of it. It is a strange feeling to grapple with the fact that I left my campus living as a freshman and will not return to campus until my junior year. I've found other ways of being social by joining online communities with people who share common interests.

**What are your goals for after you graduate?**

After graduation I hope to continue work where I get to interact with others while doing hands-on activities and arts. Doing Art-Therapy, utilizing the healing power of art, is something I am really interested in. Working in a museum too, has opened my eyes to how the presentation of art can help



Sophie LaBorwit (second from left) in the “Before Times” at a Maxwell Museum Passport to People Family Day in January 2020.

## PASSPORT TO PEOPLE: NEW FUND SUPPORTS MAXWELL MUSEUM FAMILY DAYS



Garth and Elaine Bawden

The Maxwell Museum extends our sincere gratitude to Elaine and Garth Bawden, who have created a new gift fund to support Maxwell Museum “Passport to People” Family Days. Thanks to their generosity, the Maxwell is now able to host two family days per year and serve hundreds of additional children and families.

Our Spring 2021 Passport to People Family Day was a virtual celebration of Earth Day. On April 24, visitors joined Curator of Education Amy Grochowski, Taos potter Pamela Lujan-Hauer, and Maxwell staff at *Eco Explorations in Pottery: Celebrating Spring with a Day in the Clay*. Thanks to the Bawdens’ gift, the Museum was able to provide free supply kits to 75 participants. Others joined in the activities using materials available in their homes.

The Bawdens have a long and deep connection to UNM and the Maxwell Museum. Professor Emeritus Garth Bawden served as the Museum’s Director from 1988-2005 and as Chair of the Department of Anthropology in 2005-2006. He is currently a Board Member of the Hibben Trust.

The Bawdens are passionately committed to improving educational opportunities for New Mexico’s K-12 students. Their prior donations to the Maxwell Adopt-A-Bus fund supported field trips for students from Title I schools. Now, the new Passport to People Gift fund allows the museum to create engaging events to introduce young people and their entire families to Anthropology, the Maxwell Museum, and the University of New Mexico, and foster curiosity and love of learning.



Shaping pinch pots on Zoom during Eco Explorations in Pottery Passport to People Family Day

If you are interested in making a donation to the *Passport to People Fund* or supporting other educational programs at the Maxwell Museum, contact Curator of Education Amy Grochowski ([amygro@unm.edu](mailto:amygro@unm.edu)) or Director Carla M. Sinopoli ([csinopoli@unm.edu](mailto:csinopoli@unm.edu)).

# THANKS FOR YOUR SUPPORT OF THE MAXWELL MUSEUM

The Maxwell is tremendously grateful to all of our members who renewed your memberships even as the benefits of visiting the museum in person have not been possible over this very long year. We have been hard at work trying to serve you virtually over this very long year-plus, but we realize that is not the same as connecting in person. We thank all of you who made a donation to the Museum during this time, especially we worked to expand our online presence. We particularly acknowledge the Albuquerque Archaeological Society, Frank C. Hibben Trust, and Garth and Elaine Bawden, whose generous donations to our Educational Programs has helped us to continue to serve the K-12 audience who could not visit us in person over this year. While many of our educational docents were able to work virtually this year, we have missed seeing our collections volunteers; we are looking forward to welcoming you back in the collections soon. However you give to the Museum, we thank you and send you all our best wishes for health and a return to whatever our new normal will be soon.

Take a virtual tour of the Maxwell Museum's

*Ancestors Exhibition*

and go behind the scenes into scientists' labs and the Museum's collections



Take a virtual tour of the Maxwell Museum's

*People of the Southwest Exhibition*

explore archaeology and learn traditional stories of the Southwest



Click to see video tours of our permanent exhibitions supported by a generous award from the Frank C. Hibben Trust

*If you are would like to sign up for a membership online, make a donation, or inquire about volunteering at the Maxwell Museum please visit <https://maxwellmuseum.unm.edu/> or email us at [maxwell@unm.edu](mailto:maxwell@unm.edu)*

Please check all that apply:

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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.



## DAILY POSTS: MAXWELL@HOME

Museum staff have created more than 200 new web and social media post featuring collections, educational resources, research, Maxwell history, and answering questions in “Ask the Maxwell?” If you have a question for us, please email [maxwell@unm.edu](mailto:maxwell@unm.edu) and we will do our best to provide you an answer.



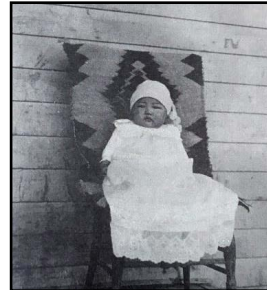
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## FOLLOW US



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