

SAR NOW

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issue 02

SCHOOL FOR ADVANCED RESEARCH NEWS

SAR: Moving Forward on Multiple Fronts

In the second issue of SAR NOW, we highlight the range of public events and scholarly work under way at the School for Advanced Research, from the production of a documentary film about the rainforest people of Papua New Guinea to a trip to Cuba and books recently published by our staff and scholars.

Of special note is the launch of the Creative Thought Forum, a programming upgrade for our 750+ members. As a relatively new arrival, I've been impressed by the hunger of Santa Feans for access to the best thinking on contemporary social issues as well as to the latest insights on Southwestern cultures and their complex histories. To meet this demand, we've added mini-courses and salon discussions to the roster of events offered to our members and the general public. Thanks to our generous donors, we also plan to schedule an annual President's Lecture featuring a distinguished speaker. We hope you'll join us at these events.



MICHAEL F. BROWN, PRESIDENT OF THE SCHOOL FOR ADVANCED RESEARCH

Our new website, which adapts to tablets and smartphones, should make it even easier to follow news and events on campus.

I encourage you to visit our historic campus and to bring your friends. In the summer, we double the number of weekly tours of the Indian Arts Research Center to meet growing demand. Please visit the calendar section of our website (sarweb.org) frequently for upcoming offerings. There's always something interesting going on at the School for Advanced Research. ■

Michael F. Brown

Michael F. Brown, President

From a Rainforest to SAR

Senior scholar Steven Feld is a man of remarkably diverse interests and talents. Jazz musician. Filmmaker. Anthropologist. Acute observer of the power of place. Pioneer in the field of acoustic anthropology. Recorder of European bells and African car-horn orchestras. It is this unusual constellation of gifts that has led to Feld's many professional honors, including a coveted MacArthur Foundation fellowship in 1991.

At SAR, Feld has combined these gifts to produce a feature-length film that immerses audiences in a day in the life of a rainforest people, the Bosavi of Papua New Guinea.

The project represents a return to one of Feld's earlier successes, a CD titled *Voices of the Rainforest* (Rykodisc, 1991), which he created with the support and production skill of longtime friend and Grateful Dead percussionist Mickey Hart. *Voices of the Rainforest* was among the first published recordings to blend rainforest sounds with the voices of people who depend on that setting for their survival. Environmental groups distributed thousands of copies of the CD for fundraising purposes, and the Grateful Dead promoted it in their annual Madison Square Garden benefit concert in support of worldwide efforts to protect threatened rainforests.

Why return to *Voices of the Rainforest* twenty-five years later? One reason is growing public interest in environmental change, Feld explained in a recent interview. "The health of rainforests is a profound part of the diagnostic of climate change," he says. "Indigenous people are acutely aware of the changes. In an aural way they take stock of tremendous amounts of information about changing habitats."

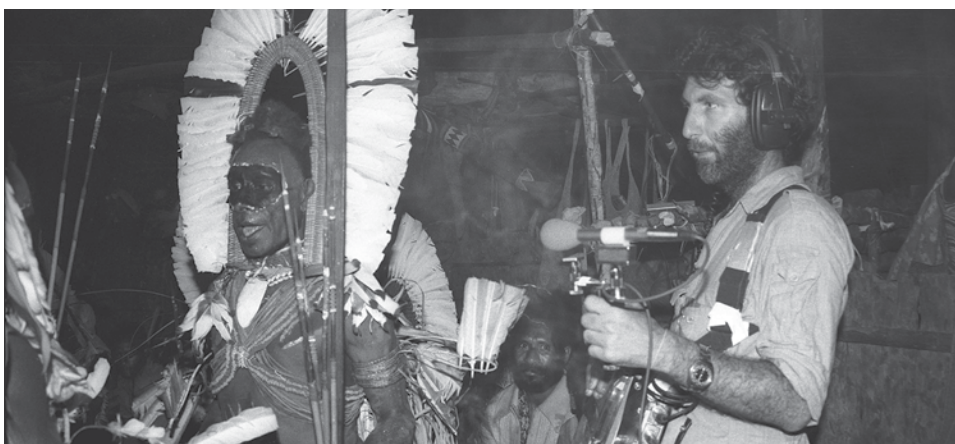
With the help of Mickey Hart, Feld recovered the original tapes and began the complex process of digitizing them with the electronic wizardry of Skywalker Sound, one of the world's best sound design studios. The first major challenge was to recompose Feld's two-track field recordings into state-of-the-art 7.1 audio, which produces an immersive, highly spatialized sound. Working closely with Skywalker Sound engineer Dennis Leonard, Feld achieved results that far exceeded his expectations. He is now working on the project's visual



PERCUSSIONIST MICKEY HART (LEFT) AND ANTHROPOLOGIST AND FILMMAKER STEVEN FELD IN THE STUDIO

materials, which include still images and film from his own archives, as well as new video to be collected this summer when he returns to Papua New Guinea. The editing continues in Feld's SAR office and at his home studio in Santa Fe, a phase of the project that is supported financially by the Endangered Music Fund, the Firebird Foundation, and private donors.

The feature-film version of *Voices of the Rainforest* is slated to premier in New York in October 2018 at the Margaret Mead Film Festival. SAR is planning a series of Santa Fe screenings shortly thereafter. "I'm trying to bring together the environmental story and the story of the stewards of that environment, whose knowledge is stored in things like poetic songs that map the rainforest world and its memory," says Feld. "And I'm thrilled to be producing this at SAR, where projects fusing the study of indigenous arts with critical social research have a unique and long legacy. Indeed, that is what first brought me to SAR as a resident scholar in 1989–90, and what has kept bringing me back ever since." ■



BOSAVI KOLUBA DANCER GIWO WITH STEVEN FELD, 1982

GROWING UP DACA A DREAMER DREAMS A BETTER FUTURE FOR IMMIGRANTS

Anthropologist, community activist, educator, volunteer, mentor, and DACA recipient—all form part of Milena Melo's identity. Melo's parents brought her to the US from Mexico when she was only four years old. Although she recently gained legal permanent resident status, a lifetime of growing up in the shadows of US immigration policy and continuing to work with undocumented immigrants has not erased her undocumented-immigrant identity.



MILENA MELO CONDUCTS FIELD RESEARCH WITH IMMIGRANTS STRUGGLING TO FIND HEALTH CARE IN THE US.

As one of two recipients of SAR's 2017–2018 Andrew W. Mellon Fellowship in Latino Studies, Melo is turning her dissertation (University of Texas, San Antonio) on undocumented Mexican immigrant dialysis patients into a book for use in university classrooms. She also hopes to reach a wider audience in her efforts to educate the American public on the uncertainties of life as an undocumented person in the US.

About her future at MSU and disclosing her background in the classroom, she says, "I see it going three ways. One way is they're fine with it, they ignore it, and

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CELEBRATING 110 YEARS

INNOVATIVE SOCIAL SCIENCE AND NATIVE AMERICAN ART

Who in the World was Katrin Lamon?

For more than three decades, SAR’s Katrin H. Lamon Fellowship has supported a nine-month research position for Native American scholars, many of whom have gone on to distinguished careers in the nation’s colleges and universities. Lamon fellows often ask about their benefactor: Who was Katrin Lamon, and what was her connection to SAR?



KATRIN LAMON NOVELS ARE IN SAR’S LIBRARY UNDER MARTHA ALBRAND

The answer to the second question is that Katrin Lamon had no connection whatsoever to SAR. The answer to the first question—Who was Katrin Lamon?—is a startlingly complex story of a singular woman’s talent and drive amid the chaos of a continent heading toward war.

The woman who became Katrin Lamon was born in Rostock, Germany, in 1914 as Heidi Huberta Freybe, to which the surname Loewengard was added after her marriage to lawyer Joseph Loewengard. As a teenager, she began writing for women’s magazines under the pen name

Katrin Holland, apparently to prevent her parents from discovering her secret vocation. Eventually, the worsening political situation in Germany forced her to flee to Italy, where she and her husband settled on Lake Orta. From there she published novels in Switzerland, including a best seller, *Carlotta Torresani*. She and her husband emigrated to the United States in 1937, not long before the Nazis annexed Austria.

Lamon’s first English-language novel, *No Surrender*, was serialized in the *Saturday Evening Post* under the pen name Martha Albrand and marked a shift in her work from romance novels to espionage and police thrillers. The high quality of her work was acknowledged in 1950, when the French awarded her a Grand Prize for Police Literature for her novel *Desperate Moment*. Several of her novels were made into films, the most notable of which was *Captain Carey, U.S.A.* (1950), starring Alan Ladd.

After the death of her first husband and her remarriage to Sydney J. Lamon, she began to use the name Katrin Lamon in private life. In all, she published forty novels under the

names Katrin Holland, Martha Albrand, and Christine Lambert.

Katrin Lamon died in Manhattan in 1981 at the age of sixty-six with no immediate family to survive her. As far as we have been able to determine, she directed her estate to two main causes: Native American education and the writers’ organization PEN American Center, which created two literary prizes named after Martha Albrand. No information is available on why Lamon was so committed to Native American education, but SAR and at least two other organizations administer Native American fellowship programs named after their benefactor.

Pithy aphorisms by Katrin Lamon/Martha Albrand can be found in anthologies of memorable quotes. Considering the political turmoil that Lamon witnessed in her early years in Germany and Italy, one that stands out is this: “It is a great blessing to be able to forget, but it takes a lot of wisdom to know what should be forgotten.” We hope that this remarkable woman will not be forgotten by the many scholars and writers who have benefited from her generosity. ■

A Symbolic and Celebratory Year for SAR’s Indian Arts Research Center

Among many Native American cultures, the number 4 holds great significance as it often refers to a “fourth world,” four cardinal directions, or a specific ceremonial cycle. The year 2018 marks the 40th anniversary of the Indian Arts Research Center (IARC) at the School for Advanced Research—home to the Indian Arts Fund collection and a place for research, training, and public engagement. Forty years since its founding, the IARC remains committed to fulfilling its primary role: providing stewardship of and access to the collection.



CAROL EMARTHLE-DOUGLAS
2016 RONALD AND SUSAN DUBIN FELLOW

This year highlights the living history of the IARC, its significant accomplishments, and the important work there that has contributed to bridging the divide between creativity and scholarship. The IARC has become a safe space for discourse on critical issues among Native American artists, tribal leaders, and scholars. Its signature intellectual training programs and Native artist fellowships, combined with various other initiatives and public programming, continue to set the IARC apart from similar institutions.

The IARC has provided a total of seventy-five Native American artist fellows the opportunity to explore new avenues of creativity while strengthening their existing talents. Many of the fellows have gone on to advance their careers, some on an



INSTALLATION OF THE POTTERY COLLECTION AT THE IARC VAULTS IN 1978

international scale. This year, the IARC and SAR are emphasizing the important contributions fellows are making to the arts, scholarship, and Native America. Our 2018 speaker series was dedicated to Nora Naranjo Morse of Santa Clara Pueblo—a Lamon artist fellow in 1988 and Dubin artist fellow in 2000. The series, “Trailblazers and Boundary Breakers: Honoring Native Women in Art,” focused on the contributions of Native women not only to the arts, but to other areas of critical importance including cultural preservation, advocacy, authenticity, appropriation, and health and wellness, to name a few.

On June 22nd, the IARC will celebrate by hosting a 40th anniversary gala fund raiser at the Poeh Cultural Center at Pojoaque Pueblo. In addition to presenting a Lifetime Achievement Award to Nora Naranjo Morse, the IARC will offer guests an opportunity to view exhibits at the Poeh center, enjoy music and food prepared by a Native American chef, and purchase art by former artist fellows during silent and live auctions. Proceeds from ticket sales and the auctions will directly support IARC educational programming.

The IARC will continue to cooperate and collaborate with source communities



NORA NARANJO MORSE
1988–1989 KATRIN H. LAMON ARTIST FELLOW
2000 RONALD AND SUSAN DUBIN FELLOW

The IARC has provided a total of seventy-five Native American artist fellows the opportunity to explore new avenues of creativity while strengthening their existing talents.

represented in the collection in order to expand its understanding of the materials therein while also enhancing their documentation. Most importantly, however, the IARC holds to its enduring commitment to develop innovative programming and partnerships, to provide access to the collection for research, and to support tribally managed education and preservation initiatives, and artistic expression. ■



2017–2018 ANNE RAY INTERNS, BRENNIA TWO BEARS AND SAMUEL VILLARREAL CATANACH, COMPLETING AN INSTALLATION IN THE IARC VAULT THIS YEAR

Jordan Craig

Bringing Ancestral Design to Contemporary Art



CRAIG WORKING ON *KEEP ME WARM* IN THE DUBIN STUDIO ON CAMPUS. THE PAINTING IS ACRYLIC ON CANVAS (48"x60").

2018 Eric and Barbara Dobkin Fellow Jordan Craig is a force to be reckoned with. She is a painter, printmaker, and designer. With a cum laude bachelor's degree in studio art and psychology from Dartmouth, thirteen solo and group exhibitions, twenty awards and residencies, pieces in nine collections in the US, Ireland, and Italy, her curriculum vitae reads like that of a much older artist. She's 25.

Though she grew up in the San Francisco Bay area, Craig is Northern Cheyenne with a dash of Zuni. Even with California culture all around her, Craig kept her Native roots fed and watered with yearly family visits to Northern Cheyenne country in Montana. Neither of her parents was a working artist, but she remembers a day in her childhood when her dad, a chemical engineer, taught her how to draw a nose by using light and shadow. She was hooked and has been creating art ever since.

In her early years at Dartmouth, Craig painted in oils, in both realistic and abstract styles. The more she worked, she began to recognize where her passions lay. She was fascinated by high-contrast black and white geometric patterns. Her fellowship at SAR allows her to feed this passion in a unique way. Craig spends much of her time in the IARC vaults, studying the pottery from the tribes represented and learning the significance of the designs, taking care to respect sacred imagery. She admits to being a bit overwhelmed by the energy of the "living pots" and what they represent.

The way Craig works takes a level of physical and mental discipline that may not be immediately obvious. For *We are Different*, she used cotton swabs to paint tiny dots, painstakingly changing dot sizes and amounts of paint on the swab to create gradations in shading and the illusion of color, which gives the painting its three-dimensional quality. She draws on a similar focus on detail in the work she's creating using images from IARC's



WE ARE DIFFERENT, OIL ON CANVAS, 2016

pottery collection. She prepares her canvas with up to twelve coats of ivory paint and hours of sanding to construct a background that looks and feels more like the satiny finish of old pottery than a sheet of canvas. Then she takes a photo of a pot, loads the images into Photoshop, and uses the patterns on the pot to create stories and



JORDAN CRAIG, 2018 DOBKIN FELLOW

symbolism for her own designs. Next, she projects the design onto the canvas, where she again layers, layers, and layers paint to add depth and texture.

Craig is a perfectionist and has the tenacity to achieve her exacting standards. When asked if she learned this from her chemical engineer dad, she responded, "Maybe, but it was probably the ten years of competitive gymnastics when I was a kid."

Always growing as an artist, Craig recently shocked herself by reproducing images from a colorful Acoma pot containing swirling images of flowers and even a parrot. "I don't do swirly," Craig says. "My mom does swirly, not me, but here it is." Craig points to the shirt she's wearing, which is splashed with navy blue geometric patterns on a white background and says, "Even this is pretty unusual for me. Navy blue? Not black or gray? But swirly? I can't believe it."

To see more of Craig's work, visit her website at jordananncraig.com.

Growing up DACA // continued from page 1

it's no big deal that I'm undocumented. Another is that I really do reach some students and am able to help them as a model of a successful immigrant scholar. And then the other is that it backlashes on me and now I've become the target that people are calling the president about to fire me." Regardless of these risks, Melo asserts she will continue to push for informing society about what it is like to be an undocumented immigrant. As one herself, she is uniquely positioned to do so.

Melo admits her project, *Enacting Life: Dialysis Among Undocumented Mexican Immigrants in the US-Mexico Borderlands*, may seem of narrow interest to some Americans and to her own larger quest to remedy conditions of those who are poor, sick, and in the country without documentation. She explains, "Specifically, what I'm talking about with kidney dialysis and undocumented immigrants matters because it really displays the unnecessary suffering that happens as a result of immigration policy."

More broadly, she points out, the ways that care is given to those with few resources—

i.e. being required to wait until their situations are so acute that they could die before they receive care—affect the greater community's economy. The hospitals must stretch resources to cover these expensive types of emergencies, and the cost is spread out to insurance companies, US government Medicaid services, and local patients who use the same hospital.

Melo sees her work in anthropology as a way to correct the ills of society. "This is a real issue now, and what are we going to do about it? We learn from the past. But we can also learn from the present and it will inform the decisions we make for the future."

For more information on Melo's project: sarsf.info/melo

To see her project presentation to the SAR community, visit SAR's YouTube channel (SAR School for Advanced Research Santa Fe) and search for Milena Melo under videos.

For more about the Melon fellowship and how to apply: sarsf.info/latinostudies

Cuba Highlights

In November 2017, SAR director of Scholar Programs, Paul Ryer, led a group of SAR members and associates on a nine-day trip to explore Cuba. As a cultural anthropologist and Cuba specialist, Ryer shared his knowledge of and enthusiasm for Cuban culture and history with fellow travelers.



In conjunction with Cuban staff and long-time guide Peggy Gaustad, the group took an exhilarating journey through Havana, Cienfuegos, Trinidad, and Matanzas. Their experience of life in Cuba today went far beyond the typical package tour. It included talks on the new Cuban economy, ballet and folkloric performances, and impromptu invitations by Cuban citizens to watch the World Series or listen to a local band in their homes.

One highlight was the rare opportunity to be welcomed into a Cuban performing arts school in Cienfuegos, where the group enjoyed being serenaded by musicians, asking questions of young artists, and peeking in on a ballet class. In the end, each participant had their own favorite moments, but in quintessential SAR fashion, everyone had fun and learned a lot in the process.



PHOTO TOP: HAVANA AT TWILIGHT

PHOTO LEFT: PERFORMING ARTS SCHOOL IN CIENFUEGOS

PHOTOS ABOVE: EVERYDAY BICYCLE REPAIR; SAR CUBA GROUP PORTRAIT

Piety in Production: Moviemaking as Religious Improvisation in Bénin

Brian Smithson, 2017–2018 Weatherhead/Charlotte Newcombe Fellow at SAR, started out as a fine arts major with an interest in graphic design before joining the Peace Corps and being posted to Cameroon from 2003 to 2005.

“It was in Cameroon that I realized I could actually study the visual cultures of Africa and really get to a deeper level of understanding, and there that I first began to read anthropology.” Returning to the United States, Brian completed an MA at UCLA in African studies with a visual focus, studied the Yoruba language, and won a Fulbright-Hayes grant to study in Nigeria. While there, he discovered the power of Nigerian Pentecostal Christianity and first encountered Yoruba filmmakers in Bénin. This was the genesis of his PhD research at Duke University on Béninese Yoruba filmmaking and filmmakers, which has included fieldwork funded by the Wenner-Gren Foundation, the National Science Foundation, the Fulbright Foundation, and the Social Science Research Council.

“The core idea of my research was not just to learn the history, politics, and aesthetics of this art form, but also *how to make it*. So for two years, I worked closely with an association of Yoruba-speaking filmmakers called CAPADI—the Yoruba filmmakers’ co-operative of Bénin. That organization provided an entry into their world. I was quickly—and often improvisationally—put into roles in their local films, especially since I spoke Yoruba. Among other roles, I have played a Western arms dealer, a US political candidate, and a

Western doctor, as well as a tourist, an investor, etc. Perhaps most aptly, I’ve also played a professor from the US who was interested in African culture.”

Why Béninese Yoruba filmmakers rather than the better-known and larger Nigerian Yoruba community of the “Nollywood” film industry? “Since Béninese-Yoruba are too Béninese to be ‘proper’ Yoruba, and too Yoruba to be ‘proper’ Béninese, the project shows how a marginalized group



THE MOVIE *IKOKO ATURA* CAN BE FOUND ON YOUTUBE AT WWW.TINYURL.COM/IKOKOATURA.




SMITHSON (CENTER) AND FRIENDS ON THE SET OF A FILM CALLED *KEMI: LA FATALITÉ ENTRE RESPONSABILITÉ ET DESTIN* (*KEMI: THE INEVITABILITY BETWEEN RESPONSIBILITY AND DESTINY*), DIRECTED BY JACOB ABIODOUN.

can speak to both sides. Put another way, this group is caught between French aesthetics in Francophone Bénin and Nigeria’s Anglophone Nollywood. Also, this film community has, through the language of ‘Yoruba diaspora,’ opened a third way, a space between Christianity, Islam, and traditional religious practices. Thus it is maintaining an ecumenism being lost in Nigeria today, where Islam and Christianity are bitterly at loggerheads in the public sphere. That is radically different from these Béninese filmmakers, who use a spirit of blasphemy to emphasize what all of these faith groups have in common.”

“After years of work with CAPADI actors, filmmakers, and producers, as a capstone I produced a movie myself. This film, *Ikoko Atura* (The Jar of Sacred Bliss), was an incredible amount of work, but allowed me to really participate in every single step of the process in a deeper way.” A subtitled version of the movie is available on YouTube: www.tinyurl.com/IkokoAtura

Here at SAR, Brian Smithson has been able to complete the manuscript of his resulting dissertation, “Piety in Production: Video Filmmaking as Religious Encounter in Bénin,” which he has just successfully defended. Congratulations, Dr. Smithson! ■

CONTRIBUTORS: Michael F. Brown, Flannery Davis, Paul Ryer, Maria Spray, Brian Vallo PHOTOS: page 1 clockwise from top, courtesy of Steven Feld; courtesy of Milena Melo; S. Robertson; Garret P. Vreeland; page 2 clockwise from top, Garret P. Vreeland; courtesy of SAR; courtesy of Nora Naranjo Morse; Elysia Poon; Garret P. Vreeland; page 3 clockwise from top, Garret P. Vreeland; Cuba photos courtesy of Marcus Randolph; courtesy of Jordan Craig; Garret P. Vreeland; page 4 clockwise from top, Oládélé Pedro; books courtesy of the authors; courtesy of Brian Smithson.



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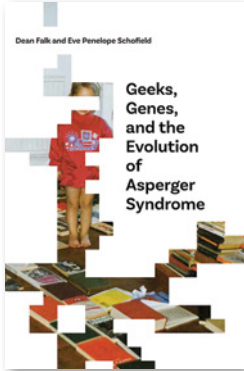
Recent Books by SAR Scholars



Beyond Cuban Waters

Africa, La Yuma, and the Island's Global Imagination

Paul Ryer



Geeks, Genes, and the Evolution of Asperger Syndrome

Dean Falk and Eve Penelope Schofield



SAVAGE KIN

Indigenous Informants and American Anthropologists

Margaret M. Bruchac

Beyond Cuban Waters: Africa, La Yuma, and the Island's Global Imagination. Paul Ryer, Nashville: Vanderbilt University Press, 2018, 248 pp., \$27.95 paper. Based on years of ethnographic research, this book by SAR's director of scholar programs explores Cubans' commonsense ideas about the world and their place in it. Paying particular attention to local meanings of global fashions among both young Cubans and Cuban-educated African students, the book sheds new light on enduring racial formations that shape life in the Republic and animate new Cuban diasporas today.

Geeks, Genes, and the Evolution of Asperger Syndrome. Dean Falk and Eve Penelope Schofield. Albuquerque: UNM Press, 2018, 264 pp., \$24.95 paper. SAR senior scholar Dean Falk and her granddaughter Eve Schofield, who has Asperger syndrome, examine the evolutionary and cognitive significance of autism, especially the advanced mental processing of individuals at the high end of the spectrum.

Savage Kin: Indigenous Informants and American Anthropologists. Margaret M. Bruchac. Tucson: University of Arizona Press, 2018, 280 pp., \$55.00 cloth. Indigenous anthropologist Margaret Bruchac, a former Katrin H. Lamon Resident Scholar at SAR, traces the complex relationships between several prominent twentieth-century anthropologists and their Native American informants, especially the significant intellectual contributions of the latter. ■

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