



**SCHOOL for ADVANCED RESEARCH**

**Academic and Artistic Affairs (AAA) Committee**

**Friday, August 3, 2018**

**11:30am-1:00pm (light lunch provided)**

**Dobkin Boardroom**

**Agenda**

- I. Welcome - Don Brenneis, Chair
- II. Review and approval of minutes of February 23, 2018
- III. SAR Publications Program Report - Sarah Soliz
- IV. IARC Report and Discussion- Brian Vallo
  - a. Accession Decisions
- V. Scholar Program
  - a. Report - Paul Ryer, Director
- VI. Adjournment

**SCHOOL for ADVANCED RESEARCH**

**Academic and Artistic Affairs (AAA) Committee**

**Friday, February 23, 2018**

**1:30-3:30pm**

**Dobkin Boardroom**

**DRAFT Minutes**

Committee Members In Attendance

Don Brenneis, Chair

Ned Blackhawk

Joe Colvin

Don Lamm

Louise Lamphere

Marcus Randolph

Jerry Sabloff

Lynne Withey

Board Members in Attendance

Dorothy Bracey

Brian Foster

Julie Rivers

Elizabeth Roghair

Meg Lamme

Greg Smith

Committee Members Not in Attendance

John Camp

Angela Gonzales

Carolyn Kastner

Staff in Attendance

Michael Brown, President

Lindsay Archuleta, Donor Relations Manager

Lisa Hsu Barrera, Collections Manager

Jennifer Day, Registrar

Suzanne Grayson, Executive Assistant

Elysia Poon, Curator of Education

Paul Ryer, Director of Scholar Programs

Sarah Soliz, Acquisitions Editor

Laura Sullivan, Dir. of Development

Sharon Tison, VP for Administration and Finance

Brian Vallo, Director of IARC

- I. Welcome - Don Brenneis, Chair  
Don welcomed the group and asked everyone to introduce themselves.
- II. Review and approval of minutes of February 24, 2017 and Agenda  
Don asked for a motion to approve the minutes and agenda. Moved by Elizabeth Roghair and seconded by Michael Brown, the minutes and agenda were approved as presented.
- III. SAR Publications Program Report - Sarah Soliz  
Sarah Soliz stated there are five books in production for 2018; two advanced seminars, one co-published with Duke and one with UNM Press, a resident scholar book, a popular archaeology book. There are five advanced seminar books to be published in 2019. Sarah would like SAR to continue to publish select titles in the resident scholar series, archeology books and books covering the southwest. Sarah stated she has no new information about UNM Press, aside from the news that the press will be part of the UNM Libraries and will have support from the University. Lynne Withey commented that the university provost commissioned a study to look at the finances and discovered UNM Press never received a subsidy from the university, rather the university would cover the accumulating deficit. As a former consultant for UNM press, Lynne feels the outsourcing of the warehousing and distribution is positive, but would like to see more consistency with their press.

IV. IARC Report and Discussion- Brian Vallo

Brian Vallo gave background on the following artwork being offered as a donation to the IARC collection. Lisa Barrera added that while space is at maximum capacity, there is still room in hanging painting storage. Brian asked for a motion to approve for acquisition. Moved by Louise Lamphere and seconded by Dorothy Bracey, the following artwork was approved for accession.

Artist: Alex J. Pena (Comanche/Pawnee/San Ildefonso Pueblo—enrolled Comanche)  
Item Name: Painting  
Title: Linear Revitalization  
Date: 2016  
Materials: Mixed media on paper (ink, graphite, acrylic, watercolor, pastel, and ceramic (stoneware) with glaze)  
Dimensions: Work: 57 x 42.8 cm (22 7/16 x 16 7/8 in.)

Brian reviewed the importance of the following proposed donation. Moved by Michael Brown and seconded by Louise Lamphere, the artwork was approved for accession.

Artist: Warren Montoya (Santa Ana and Santa Clara Pueblos), 2017 Rollin and Mary Ella King Fellow  
Item Name: Painting  
Title: Disruption, #1  
Date: 2017  
Materials: Acrylic paints, Liquitex clear coat, canvas  
Dimensions: H: 47 x W: 62 x D: 5.1 cm (18 1/2 x 24 7/16 x 2 in.)  
Offered for donation by: The artist, Warren Montoya

Brian reviewed the following artwork and talked about how Acoma pottery influences this artists' design. This would be the first piece by this artist in the SAR collection. Moved by Lynne Withey and seconded by Michael Brown, the artwork was approved for accession.

Artist: Loren Aragon (Acoma Pueblo), 2017 Ronald and Susan Dubin Fellow  
Item Name: Dress with lace-on bodice  
Title: "Cascade," part of "Lightning and Rain Collection"  
Date: 2017  
Materials: Dress: Silk crepe, silk chiffon, silk organza, silk taffeta  
Bodice: Leather (cow), sterling silver, stabilized Kingman turquoise  
Dimensions: Dress: L: 167.6 x W: 44.5 cm (66 x 17 1/2 in.)  
Bodice: H: 35 x W: 42 x D: 2 cm (13 3/4 x 16 9/16 x 13/16 in.)  
Offered for donation by: The artist, Loren Aragon

Brian stated that he is happy to see more contemporary native artists in the IARC collection. He will speak more about IARC's vision and possible expansion at tomorrow's board meeting.

V. Scholar Programs Report - Paul Ryer, Director

Don passed the floor to Paul Ryer, who gave a scholar programs progress report. One hundred and ninety one SAR resident scholar program applications were received for six residencies. Twenty Lannan Indigenous Writer Program applications were received for

one residency. SAR's social media is doing well with 1500 twitter impressions per day and Paul stressed the importance of the new scholar blog post. There was a discussion on a possible workshop with Paul Stoller. There was a discussion as to whether it may be advantageous or not to having some junior scholars create blog articles as it might count against their academic work and funding. Paul reached out to a dozen administrators for nominations from graduate students for the J.I. Staley Prize. Paul stated that the board will vote on the J.I. Staley Prize recipient, Jason De León (University of Michigan). Paul stated that no nominations were received for the Linda S. Cordell book prize in archaeology. He suggested postponing it for a year and asked for feedback. There was a suggestion to look into transforming the book prize into an "article prize", keeping in mind how articles are co-authored. There was a suggestion to look at what other prizes are awarded in archaeology. Paul will keep the Cordell prize donors informed of any changes to the prize.

- Discussion of current and potential programs, and SAR's role in community outreach  
Don asked SAR to think about how to explain the value of programs that don't get monetized or converted into income. How to harness anthropological constituents in the community?

There was a question about whether SAR Press could be doing more outreach and discussion on how to attract the interest of retired resident anthropologists or academics. There was a suggestion to advertise SAR's planned giving program in anthropological magazines. There was a discussion on how to connect the advanced seminars to the broader public and hopefully the PR firm, 66 and Co., could help. Don stated that the Governance committee will share IARC collection policy at the next meeting.

## VI. Adjournment

Don adjourned the meeting at 3:33pm



## SAR Press Production Outline, August 2018

Sarah Soliz, *Acquisitions Editor*

### Co-published Volumes:

- A second co-published volume (*The Fabric of Indigeneity*, Resident Scholar series, 2016) has been reprinted by UNM Press.
- Our first volume of 2018, *New Geospatial Approaches to the Anthropological Sciences* (Advanced Seminar), was published in June.
- UNM Press is still managing the production and distribution of SAR Press books, but all of our books are now being distributed by Longleaf Services, a nonprofit established by University of North Carolina Press to provide distribution and other services to the university press community. UNM Press also has a newly redesigned website at [unmpress.com](http://unmpress.com).

### To be published in 2018:

*Promise of Infrastructure* (originally Advanced Seminar), August (published by Duke University Press)

*Puebloan Societies* (Advanced Seminar), September

*Exchanging Words* (Resident Scholar), October

*Aztec, Salmon, and the Pueblo Heartland of the Middle San Juan* (Popular Archaeology), October

### Scheduled to be published in 2019:

*Negotiating Structural Vulnerability in Cancer Control* (AS), February

*Governing Gifts* (AS), March

*The Psychology of Women in Patriarchy* (AS), fall

*How Nature Works* (AS), fall

### Tentatively scheduled to be published in 2020:

*Walling In and Walling Out* (AS), spring

*Cultural Collapse and Christian Pentecostalism in Maya Guatemala* (non-series), fall

**In writing:**

Archaeologies of Empire (AS)

Designs and Anthropologies (AS)

“Half Indians”: Pueblo Governance and Sovereignty after the Treaty of Guadalupe Hidalgo (RS)

Zuni and El Morro (PopArch)

Indigenous Collaboration, Science, and Climate Change (non-series)

Institutionalizing Taste: Kenneth Chapman, the Indian Arts Fund, and the Formation of Indian Art Markets (non-series)

The History and Archaeology of Nomadic Groups in New Mexico (non-series)

Latina Community Health Advocacy in Albuquerque (non-series)

**Future Directions:**

In addition to the Advanced Seminar volumes, which make up the foundation of our publishing program, I would like to continue to publish select titles in the Resident Scholar series, the best-selling Popular Archaeology series, and the non-series category that speak to our place in the Southwest and to the aims of SAR as a whole. These books will include both historical and contemporary studies that draw out the implications of focused work in the southwestern United States and Latin America and that contribute to interdisciplinary and even public conversations. I have been reaching out to scholars locally and elsewhere to find work that might fulfill this goal, and the “In writing” portion of the production outline includes possible manuscripts in each of these categories.

## Staff Collections Committee Recommendations to the AAA, Aug. 3, 2018



I.2018-2-1A-C (4 media on file...)



TIN.2018-2-3



TIN.2018-2-4



TIN.2018-2-5



TIN.2018-2-6



TIN.2018-2-7



TIN.2018-2-8



TIN.2018-2-9AB

### Proposed Donation

#### TIN.2018-2-(1-9) (-2 missing from list-donor decided to keep it)

**Artist:** Juanita (Crispin) Lee (Santo Domingo Pueblo)

**Item Names:** 1 pantsuit w/ handbag, 2 boy's shirts, 3 boy's vests, 1 dress w/belt

**Date:** c. 1960s

**Materials:** Cotton, cotton blends(?), lining fabrics, wool, dyes

**Dimensions:** Various

**Offered for donation by:** Ehren Kee Natay, the grandson of the artist, also the IARC 2014 King Artist Fellow

**Description and Background:** These clothing items were made by Mr. Natay's grandmother, Juanita Lee, of Santo Domingo Pueblo. She learned to sew in high school, and upon graduating from the Albuquerque Indian School in 1930 (the first female high school graduate from Santo Domingo), she began working as an instructor at the Santa Fe Indian School. She taught sewing and design there for 32 years, retiring in 1962. In 1957 she was selected from Native American women around the country to receive a scholarship for a six-week course in Draping and Design at the Traphagen School of Fashion, in NYC, NY.

These particular clothing items were made for Mr. Natay's father's (Edward) first wife (Dolores) and their children, around the 1960s. Mr. Natay recalls that the pantsuit was made either for the wedding of Edward and Dolores, or possibly for another wedding. Following Juanita Lee's death, Dolores returned these items to Mr. Natay's family and expressed her hope that they might one day go to a museum because she so admired her ex-mother-in-law's work.

**Justification for Accessioning:** The items are made by a SW Native American fashion artist and are excellent examples of trends in Native fashion of the 1960s period. The artist has a family connection to Mr. Natay (she was his paternal grandmother), who is also represented in IARC's collection. Mr. Natay has also made available a wealth of documentation regarding Lee's life and career, which provide valuable background for a more complete understanding of the context in which the items were made. The documents will be scanned for addition to the collections management database and then returned to Mr. Natay.

**Recommendation:** To recommend for accessioning.

## Staff Collections Committee Recommendations to the AAA, Aug. 3, 2018



TIN.2018-3-1



TIN.2018-3-2



TIN.2018-3-3



TIN.2018-3-4



TIN.2018-3-5



TIN.2018-3-6



TIN.2018-3-7



TIN.2018-3-8



TIN.2018-3-10 (2 media on file...)



TIN.2018-3-11 (2 media on file...)



TIN.2018-3-12 (2 media on file...)



TIN.2018-3-13



TIN.2018-3-14



TIN.2018-3-16 (2 media on file...)

### Proposed Donation

#### TIN.2018-3-(1-16) (items

**Artists:** Various

**Item Names:** 13 canteens and 1 Pueblo or Diné sash

**Dates:** Various

**Materials:** Various

**Dimensions:** Various

**Offered for donation by:** David and Katherin Chase

**Description and Background:** All of the items come from the personal collection of David and Katherin Chase. Fourteen of the items are pottery canteens; eight are Hopi, three are Diné, two are Laguna, and one is Santa Clara. Well-known artists include Sadie Adams, Paqua Naha (first Frog Woman), Garnet Pavatea, and Elizabeth Abeyta, in addition to former IARC artist fellows Nora Naranjo-Morse, Harold Littlebird, and Christine McHorse. The painting is a large abstract composition in acrylic on canvas. The Pueblo sash is unusually long and wide. Former IARC artist fellow Louis Garcia explained to staff that it may have been a birthing sash, tied around the mother's belly during and after labor.

**Justification for Accessioning:** Many of the artists represented in the collection are well-known and their works are sought after. Three of them were former IARC artist fellows. Elizabeth Abeyta was one of the participants in the 2000 Clay Beings convocation. The sash would be unique in our collection, as we don't have any as long or wide.

**Recommendation:** To recommend for accessioning.



## Staff Collections Committee Recommendations to the AAA, Aug. 3, 2018



IAF.2104, by Mary Histia, Acoma Pueblo

### Proposed Donation

#### TIN.2018-4-1

**Artist:** Jordan Craig (Northern Cheyenne), 2018 Dobkin Fellow

**Item Name:** Painting

**Title:** "Teeth"

**Date:** 2018

**Materials:** Canvas, acrylic painting

**Dimensions:** 152.4 × 121.9 cm (60 × 48 in.)

**Offered for donation by:** The artist, Jordan Craig

**Description and Background:** A large acrylic on canvas painting titled "Teeth." The background of the piece is dark orange, with black geometric designs arranged on the canvas in a repetitive cross/star-shaped pattern. The design was inspired by a motif present on a water jar in IARC's collection, made by Mary Histia (Acoma Pueblo), catalog number IAF.2104.

Ms. Craig initially designed the work to include versions of the flowers on IAF.2104, but when she finished the "teeth" designs, she was pleased with the composition and felt it was done. She plans to incorporate the flowers in future works. Ms. Craig made extensive use of the IARC pottery collection, and other Southwest pottery collections, during her fellowship.

**Justification for Accessioning:** The piece is by an IARC Fellow, is representative of her work, was inspired by a work in the IARC collection, and would be the first piece by her in the collection. There is storage space available for this piece.

**Recommendation:** To recommend for accessioning.



## Collections Report - Basic Info

*Indian Arts Research Center*

|  |  |
|--|--|
|  | <p><b>TIN.2018-2-1A-C</b> <span style="float: right;"><b>Classification:</b> Textile</span></p> <p><b>Item Name:</b> Pantsuit and hand bag <span style="float: right;"><b>Date:</b> 1960s</span></p> <p><b>Artist or Maker:</b> Juanita (Crispin) Lee <span style="float: right;"><b>Culture:</b> Pueblo   Santo Domingo</span></p> <p><b>Materials:</b> cotton   wool   dyes</p> <p><b>Dimensions:</b> Part A - Tunic: 103.5 × 66 cm (40 3/4 × 26 in.)<br/>Part B - Pants: 102.5 × 34 cm (40 3/8 × 13 3/8 in.)<br/>Part C - Bag: 42 × 21.5 × 15.5 cm (16 9/16 × 8 7/16 × 6 1/8 in.)</p> <p><b>Description:</b> Parts A and B: Two-piece pantsuit. Beige with maroon, orange, and blue embroidery.<br/>Part C: Matching bag.</p> |
|  | <p><b>TIN.2018-2-3</b> <span style="float: right;"><b>Classification:</b> Textile</span></p> <p><b>Item Name:</b> Shirt, boy's <span style="float: right;"><b>Date:</b> 1960s</span></p> <p><b>Artist or Maker:</b> Juanita (Crispin) Lee <span style="float: right;"><b>Culture:</b> Pueblo   Santo Domingo</span></p> <p><b>Materials:</b></p> <p><b>Dimensions:</b> 69 × 55 cm (27 3/16 × 21 5/8 in.)</p> <p><b>Description:</b> Gray boy's shirt with blue, turquoise, and pink embroidery.</p>  |
|  | <p><b>TIN.2018-2-4</b> <span style="float: right;"><b>Classification:</b> Textile</span></p> <p><b>Item Name:</b> Shirt, boy's <span style="float: right;"><b>Date:</b> 1960s</span></p> <p><b>Artist or Maker:</b> Juanita (Crispin) Lee <span style="float: right;"><b>Culture:</b> Pueblo   Santo Domingo</span></p> <p><b>Materials:</b></p> <p><b>Dimensions:</b> 67 × 50 cm (26 3/8 × 19 11/16 in.)</p> <p><b>Description:</b> Peach-colored boy's shirt with blue, turquoise, and pink embroidery.</p>  |
|  | <p><b>TIN.2018-2-5</b> <span style="float: right;"><b>Classification:</b> Textile</span></p> <p><b>Item Name:</b> Vest, boy's <span style="float: right;"><b>Date:</b> 1960s</span></p> <p><b>Artist or Maker:</b> Juanita (Crispin) Lee <span style="float: right;"><b>Culture:</b> Pueblo   Santo Domingo</span></p> <p><b>Materials:</b></p> <p><b>Dimensions:</b> 52 × 40 cm (20 1/2 × 15 3/4 in.)</p> <p><b>Description:</b> Light orange boy's vest with tan lining. Turquoise, brown, and orange embroidery.</p>  |
|  | <p><b>TIN.2018-2-6</b> <span style="float: right;"><b>Classification:</b> Textile</span></p> <p><b>Item Name:</b> Vest, boy's <span style="float: right;"><b>Date:</b> 1960s</span></p> <p><b>Artist or Maker:</b> Juanita (Crispin) Lee <span style="float: right;"><b>Culture:</b> Pueblo   Santo Domingo</span></p> <p><b>Materials:</b></p> <p><b>Dimensions:</b> 51.5 × 40 cm (20 1/4 × 15 3/4 in.)</p> <p><b>Description:</b> Light orange boy's vest with darker orange lining. Turquoise, brown, and orange embroidery.</p>  |

**TIN.2018-2-7**

**Item Name:** Vest, boy's  
**Artist or Maker** Juanita (Crispin) Lee

**Classification:** Textile**Date:** 1960s**Culture:** Pueblo | Santo Domingo**Materials:****Dimensions:** 41 × 35 cm (16 1/8 × 13 3/4 in.)**Description:** Watermelon-colored boy's vest with a red and gold floral lining. Maroon, turquoise, and yellow embroidery.**TIN.2018-2-8**

**Item Name:** Vest, boy's  
**Artist or Maker** Juanita (Crispin) Lee

**Classification:** Textile**Date:** 1960s**Culture:** Pueblo | Santo Domingo**Materials:****Dimensions:** 45 × 39.5 cm (17 11/16 × 15 9/16 in.)**Description:** Turquoise-colored boy's vest with red and gold floral lining. Maroon, turquoise, and yellow embroidery.**TIN.2018-2-9AB**

**Item Name:** Dress  
**Artist or Maker** Juanita (Crispin) Lee

**Classification:** Textile**Date:** 1960s**Culture:** Pueblo | Santo Domingo**Materials:****Dimensions:** Dress (part A): 102.5 × 50 cm (40 3/8 × 19 11/16 in.)**Description:** Black dress and belt, with turquoise, orange, and light yellow embroidery.**TIN.2018-3-1**

**Item Name:** Canteen  
**Artist or Maker** Sadie Adams

**Classification:** Ceramic**Date:** c. 1938**Culture:** Pueblo | Hopi**Materials:** clay | paints**Dimensions:** 21.6 × 21.6 cm (8 1/2 × 8 1/2 in.)**Description:** Buff-colored canteen with two loop handles. Front of canteen decorated with a seven-point flower or star design. Around the central design are seven red cloud designs (scallops), each with three short rain lines (ticking lines) inside the flower or star design. The central design is surrounded by four dark brown, concentric circles. The outer circle includes six elongated triangles distributed evenly around its circumference. There is a leather strap tied to each of the loop handles.**TIN.2018-3-2**

**Item Name:** Canteen  
**Artist or Maker** Cedric Dawavendewa

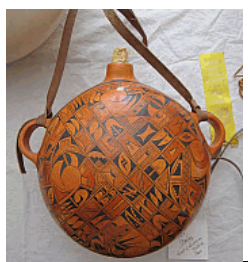
**Classification:** Ceramic**Date:** c. 1993**Culture:** Pueblo | Hopi**Materials:** clay**Dimensions:** 44.5 × 41.9 cm (17 1/2 × 16 1/2 in.)**Description:** Canteen with two loop handles, made of cream-colored clay. A turtle is carved into the top in low relief. The turtle and canteen spout are lightly burnished, while the rest of the piece is matte. The turtle's back is decorated with a design of small triangle corrugations impressed into the surface in the form of a circle. A shape made of two connected squares and a three lines at the top (a corn plant?) is impressed in the center of the circle. The base of the canteen is concave.

**TIN.2018-3-3**

**Item Name:** Canteen  
**Artist or Maker:** Paqua Naha (Frog Woman)  
**Materials:** clay | paints | leather  
**Dimensions:** 20.3 × 19.1 cm (8 × 7 1/2 in.)

**Classification:** Ceramic  
**Date:** before 1971  
**Culture:** Pueblo | Hopi

**Description:** Canteen with two loop handles. Spiral-shaped, dark brown and red designs painted on the front of the canteen. The design includes triangles, ovals, dots, and rain lines. There base is flat. There is a cream-colored sticker with silver lettering on the base of the canteen that reads "McGee's Indian Museum, Fifth Avenue, Scottsdale, Ariz." There is a leather strap tied to each of the loop handles.

**TIN.2018-3-4**

**Item Name:** Canteen  
**Artist or Maker:** Karen Kahe Charley  
**Materials:** clay | paints | corn cob | leather  
**Dimensions:** 33 × 35.6 cm (13 × 14 in.)

**Classification:** Ceramic  
**Date:** 1990  
**Culture:** Pueblo | Hopi

**Description:**

**TIN.2018-3-5**

**Item Name:** Canteen  
**Artist or Maker:** Marcella Kahe  
**Materials:** clay | paints | leather  
**Dimensions:** 24.1 × 25.4 cm (9 1/2 × 10 in.)

**Classification:** Ceramic  
**Date:** before 2008  
**Culture:** Pueblo | Hopi

**Description:**

**TIN.2018-3-6**

**Item Name:** Canteen  
**Artist or Maker:** Bessie Namoki  
**Materials:** clay | paints | leather  
**Dimensions:** 11.4 × 12.7 cm (4 1/2 × 5 in.)

**Classification:** Ceramic  
**Date:** c. 1960  
**Culture:** Pueblo | Hopi

**Description:**

**TIN.2018-3-7**

**Item Name:** Canteen  
**Artist or Maker:** Garnet Pavatea  
**Materials:** clay | paints | leather  
**Dimensions:** 25.4 × 24.1 cm (10 × 9 1/2 in.)

**Classification:** Ceramic  
**Date:** before 1981  
**Culture:** Pueblo | Hopi-Tewa







**Description:**

**TIN.2018-3-8**

**Item Name:** Canteen  
**Artist or Maker:** Loretta Silas Poleahla  
**Materials:** clay | paints | leather  
**Dimensions:** 17.8 × 20.3 cm (7 × 8 in.)

**Classification:** Ceramic  
**Date:**  
**Culture:** Pueblo | Hopi-Tewa

**Description:**

|  |  |  |
|--|--|--|
|     | <p><b>TIN.2018-3-10</b><br/> <b>Item Name:</b> Canteen<br/> <b>Artist or Maker:</b> Harold Littlebird<br/> <b>Materials:</b> clay   paints   leather<br/> <b>Dimensions:</b> 24.1 × 24.1 cm (9 1/2 × 9 1/2 in.)<br/> <b>Description:</b></p>   | <p><b>Classification:</b> Ceramic<br/> <b>Date:</b> 2001<br/> <b>Culture:</b> Pueblo   Laguna</p>                                    |
|    | <p><b>TIN.2018-3-11</b><br/> <b>Item Name:</b> Canteen<br/> <b>Artist or Maker:</b> Nora Naranjo-Morse<br/> <b>Materials:</b> clay   metal, bronze   rawhide<br/> <b>Dimensions:</b> 17.8 × 17.1 cm (7 × 6 3/4 in.)<br/> <b>Description:</b></p>   | <p><b>Classification:</b> Ceramic<br/> <b>Date:</b> late 1980s or early 1990s<br/> <b>Culture:</b> Pueblo   Santa Clara</p>          |
|    | <p><b>TIN.2018-3-12</b><br/> <b>Item Name:</b> Canteen<br/> <b>Artist or Maker:</b> Elizabeth Abeyta<br/> <b>Materials:</b> clay   paints   shell heishi   rawhide   leather<br/> <b>Dimensions:</b> Parts A&amp;B assembled: 41.9 × 29.2 cm (16 1/2 × 11 1/2 in.)<br/> Parts C&amp;D assembled: 7 × 4.4 cm (2 3/4 × 1 3/4 in.)<br/> <b>Description:</b></p>   | <p><b>Classification:</b> Ceramic<br/> <b>Date:</b> 1996<br/> <b>Culture:</b> Athabaskan   Diné (Navajo)</p>                         |
|   | <p><b>TIN.2018-3-13</b><br/> <b>Item Name:</b> Canteen<br/> <b>Artist or Maker:</b> Myra Tso Kaye<br/> <b>Materials:</b> clay   pitch   leather<br/> <b>Dimensions:</b> 25.4 × 16.5 cm (10 × 6 1/2 in.)<br/> <b>Description:</b></p>   | <p><b>Classification:</b> Ceramic<br/> <b>Date:</b> 1989<br/> <b>Culture:</b> Athabaskan   Diné (Navajo)</p>                         |
|  | <p><b>TIN.2018-3-14</b><br/> <b>Item Name:</b> Canteen<br/> <b>Artist or Maker:</b> Christine McHorse<br/> <b>Materials:</b> clay   corn cob   leather<br/> <b>Dimensions:</b> 25.4 × 22.9 cm (10 × 9 in.)<br/> <b>Description:</b></p>  | <p><b>Classification:</b> Ceramic<br/> <b>Date:</b> before 2018<br/> <b>Culture:</b> Athabaskan   Diné (Navajo)</p>                  |
|  | <p><b>TIN.2018-3-16</b><br/> <b>Item Name:</b> Sash<br/> <b>Artist or Maker:</b> Unknown<br/> <b>Materials:</b> wool   cotton   dyes<br/> <b>Dimensions:</b> 355.6 × 21 cm (140 × 8 1/4 in.)<br/> <b>Description:</b> Unusually long and wide sash. White cotton wefts with red and black wool wefts. "X" and stepped diamond shaped decorations run down the center of sash, for its entire length.</p> | <p><b>Classification:</b> Textile<br/> <b>Date:</b> n.d.<br/> <b>Culture:</b> Pueblo or Athabaskan   Unknown<br/> Pueblo or Diné</p> |

**TIN.2018-4-1****Item Name:** Painting**Artist or Maker:** Jordan Craig**Materials:** canvas | wood | paint, acrylic**Dimensions:** 152.4 × 121.9 cm (60 × 48 in.)**Title:** "Teeth"**Description:** A large acrylic on canvas painting titled "Teeth." The background of the piece is dark orange, with black geometric designs arranged on the canvas in a repetitive cross/star-shaped pattern. The design was inspired by a motif present on a water jar in IARC's collection, made by Mary Histia (Acoma Pueblo), catalog number IAF.2104.**Classification:** Painting**Date:** 2018**Culture:** Plains | Northern Cheyenne

## Scholar Programs Report

July 19, 2018

Once again, we have successfully wrapped up our 2017-2018 Resident Scholar and seminar programs, and anticipate a stellar program for the coming year.

Our major accomplishments this year begin with the 2017-18 scholars, whose progress and accomplishments are detailed in their individual reports. Of particular note, dissertation writer and Mellon Fellow Hector Beltrán not only finished and defended his Ph.D., but was also able to secure a highly competitive University of California President's Post-Doctoral fellowship *and* a following tenure-track job at MIT. Pre-doctoral Weatherhead fellow Brian Smithson also completed his dissertation and landed a job at Bowdoin College. All of our more senior scholars completed or made substantial progress on their manuscripts: Mellon Fellow Milena Melo is beginning a tenure-track job at the University of Mississippi; Lamon Fellow Thomas Michael Swensen has taken a new position at the University of Utah; Anne Ray Fellow Deana Dartt has established herself as a leading consultant for the representation of Native peoples in museums, in part in ongoing collaboration with the IARC; and Pierette Hondagneau-Sotelo will return to her position at the University of Southern California, although is planning to retire to Santa Fe someday, and we look forward to her continued association with SAR as well.

Thanks to some 191 qualified applications, we were again able to recruit an outstanding group of Resident Scholars for the coming year: see <https://sarweb.org/scholars/resident/2018-2019/>. The seminar schedule in 2017-18 was packed, with one advanced seminar, two NSF-funded research team and two short seminars, as well as two contract seminars. Seminar selection for the coming year was successful, and will also include our inaugural Vera Campbell seminar and two Mellon Foundation-funded seminars. As you know, the J.I. Staley committee selected Jason De Leon's *The Land of Open Graves: Living and Dying on the Migrant Trail* (UC Press 2015) as the 2018 prize winner; here too, we faced a record number of nominations, including two selected through the pilot nominating process discussed at the last AAA committee meeting in February, 2018.

Other events of note which directly impact Scholar Programs this year include the Lannan Indigenous Writer in Residence fellowship. As of this writing, Thomas Parrie is currently in residence, as are a number of other summer programs and scholars. Additionally, over the past few months we have begun to receive and process an extraordinary donation of books from anthropologist and former Resident Scholar, Barbara Tedlock. As Barbara is downsizing, she has offered SAR the professional collection she and her husband Dennis Tedlock amassed over a lifetime of anthropological work. To date, we have moved some 160 boxes of books (an estimated 4,800 volumes) to campus, and at least another 50 boxes remain to be moved. While many will duplicate what we already have in

the library, and others will have to be sorted out due to space limitations, there is no question that we will be able to fill many glaring gaps in our holdings, particularly given the Tedlocks' work with Zuni and in Mesoamerica, as well as their keen interest in contemporary theory. Keeping in mind that our current holdings number some 10,000 volumes in total, it would be difficult to overstate the exciting but daunting scope of this project for our librarian, Laura Holt, as well as the way in which it will improve the utility of our holdings for the next generation of Resident Scholars.

As you know, I have been working to expand and extend SAR's social media presence, particularly with respect to younger scholars. In the last year our Twitter feed, @SchAdvResearch, has continued to grow, from 3,500 to 4,900 followers, and now averages fifteen hundred to two thousand Twitter "engagements" per day. Although the editorial process has proven more challenging than expected, particularly with those scholars not yet accustomed to working with editors, the Scholars' blog, "In Their Own Words," is live, and other blog series (e.g. a seminar series, a "from the Archives" series, etc) are in the works. Another current initiative, forming an alumni/alumnae group on Facebook, has benefitted from the knowledge and enthusiasm of some of our more social media savvy staff, particularly Lindsay Archuleta and new Public Programs Director Merideth Davidson.

What else? The previously described Staley nomination pilot project—a graduate student survey—was successful enough that we are extending it to more graduate programs this year. We have submitted a request to the Mellon Foundation to renew our two current Latinx fellowships for three more years, and with the guidance of new Grants Manager Donna Ruscavage, have found ways to add significant overhead costs within that budget request. Fingers crossed. President Brown has also submitted a concept note to the Paloheimo Foundation regarding a possible future fellowship for women, that would ultimately replace the Ann Ray Fellowship, which is likely to be reallocated to other IARC programmatic needs within the next few years. And, with an eye towards improving our outreach to archaeologists, Scholar Programs will be at the SAA meetings in Albuquerque in April 2019.

Beyond these items, it was a privilege and pleasure to teach a course and then lead an SAR trip to Cuba this past fall, and I hope to see (and teach) more classes offered at SAR in the future. And finally, two SAR staff scholars have had books published since the last Board meeting: Geeks, Genes, and the Evolution of Asperger Syndrome by Dean Falk and Eve Penelope Schofield (UNM Press 2018) and my own Beyond Cuban Waters: África, La Yuma, and the Island's Global Imagination (Vanderbilt University Press 2018). Of course, by the time books actually made it into print, we are each well into our next projects!

~ Paul Ryer