

SCHOOL for ADVANCED RESEARCH

Academic and Artistic Affairs (AAA) Committee

Friday, February 23, 2018

1:30-3:30pm

Dobkin Boardroom

Agenda

- I. Welcome - Don Brenneis, Chair
- II. Review and approval of minutes of February 24, 2017
- 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
 - b. Discussion of current and potential programs and of their contribution to SAR and role in outreach to community
- VI. Adjournment

SCHOOL for ADVANCED RESEARCH
Academic and Artistic Affairs (AAA) Committee
Friday, August 4, 2017, 9:00am
Dobkin Boardroom

Minutes

Revised 02.20.18

Committee Members in Attendance
Don Brenneis, Chair
Carolyn Kastner
Lynne Withey, Board chair
John Camp

Staff
Michael Brown, President
Lindsay Archuleta, Donor Relations Mgr.
Suzanne Grayson, Exec. Asst. to the President
Laura Sullivan, Dir. of Development
Sharon Tison, VP for Finance and
Administration
Paul Ryer, Director of Scholar Programs
Sarah Soliz, Acquisitions Editor
Brian Vallo, IARC Director
Jennifer Day, IARC Registrar
Lisa Barrera, IARC Collections Manager

Not in Attendance:
Wes Cowan
Angela Gonzales
Marcus Randolph
Don Lamm

- I. Welcome - Don Brenneis, Chair
Don Brenneis welcomed the group.
- II. Review and approval of minutes of February 24, 2017
Don asked for a motion to approve the minutes. Lynne moved and Michael seconded, minutes approved as presented.
- III. SAR Press Update - Sarah Soliz
Sarah distributed the production schedule showing new titles in production. Sarah commented on the reorganization of UNM stating that the UNM library is working with UNM academic affairs. Could mean outsourcing UNM warehouse; additional loss of jobs; still in negotiations. There was a discussion about the staff changeover at UNM and how this might affect SAR backlist titles and initial cost implications of moving books to a new location.
- IV. IARC general discussion and consideration of items for potential
Brian Vallo gave background on the pottery-making tradition at Ysleta Del Sur Pueblo and suggested SAR accept the following bowl; this would be the fourth in the IARC collection.
MOTION: Approve the following donation. Motion approved. Lynne seconded.
TIN.2017-2-1
Artist: Jerry Dunbar (Ysleta del Sur Pueblo)
Item Name: Bowl
Date: 2016
Materials: Clay and paints
Dimensions: 10.6 Å~ 21.7 cm (4 3/16 Å~ 8 9/16 in.)
Offered for donation by: The artist, Jerry Dunbar

Brian Vallo stated that the following painting would complement another in the collection, and has an interesting provenance.

MOTION: Approve the following proposed donation. Lynne moved, Michael seconded. Motion approved.

SAR.2016-6-1, bowl by Jerry Dunbar, 2016
TIN.2017-3-1
Artist: Unknown (Zuni)
Item Name: Painting on paper
Date: 1910-1930
Materials: Paper; watercolor paints; ink
Dimensions: 44 Å~ 27.5 cm (17 5/16 Å~ 10 13/16 in.)
Offered for donation by: Anita C. King

Brian Vallo stated that the following jar is from a female artist, weaver and drum maker from a well-known Tesuque family.

MOTION: Approve the following proposed donation. Moved by Michael Brown, seconded by Elizabeth Roghair. Motion approved

TIN.2017-4-1
Artist: Ignacia Duran (Tesuque Pueblo)
Item Name: Jar
Date: c. 2007
Materials: Clay, paints
Dimensions: 18.5 Å~ 13 Å~ 7.3 cm (7 5/16 Å~ 5 1/8 Å~ 2 7/8 in.)
Offered for donation by: Alfred L. Bush

Don Brenneis asked Lynne Withey to give an update on a new possible procedure regarding accessioning. Instead of the Board having the fiduciary responsibility of accepting accessions, the AAA committee would have the final vote to approve the accessions. There was a consensus to follow general museum policy with regard to de-accessioning; leaving these votes to the full board.

Brian Vallo added that new acquisitions will be featured on the new website. He also stated that the Anne Ray Foundation conservation and intellectual training grants enable IARC to create a successful internship program, speaker series, and collections management activity. Lecture series panel discussions focused on NAGPRA, the STOP Act, IARC Guidelines initiative, and a keynote by Dr. Tsianina Lomawaima. Two new interns will begin September 1st.

SAR is hosting a summer intern from Santa Clara pueblo, currently at Stanford University. Brian spoke about the intellectual training grant and additional staffing that will be hired. The IARC is making good progress with the collections review with Acoma pueblo.. Brian added that IARC is purchasing e-museum through the Anne Ray foundation grant. A new assistant registrar for cultural programs will be starting this month. The collaboration with the Santa Fe Youth detention center is also continuing, in partnership with a grant from the Frost Foundation. 21st Century programming with SF public schools is also continuing. IARC just completed a six month docent training, graduating 16 new docents. Lastly, Brian added that the new LED lighting has been installed in the vaults. IARC and SAR has co-sponsored several events related to the STOP act, and other issues.

The IARC staff is working more closely with the Development staff to identify new funders and donors for projects and programming. One initiative for this coming year is the 40th anniversary of the IARC building, which will be leveraged as a fundraising event next June.

IARC is strengthening its community partnership, including collaborative project with the National Museum of the American Indian, New Mexico Museum of Art, Wheelwright Museum, and Santa Fe Indian School.

V. Scholar Program Update and General Discussion - Paul Ryer, Director

Paul Ryer stated there were record resident scholar fellowships and seminars in 2017. Paul would like to see more robust applications for some fellowships; including Anne Ray. He feels more outreach is needed to Native American PhD's to apply. SAR saw fewer Lannan Indigenous fellow applications this year as well. Paul stated that since he created SAR twitter account, he has reached out to a new generation of scholars and has 3,600 global followers. The "engagement rate" is close to 1000 a day. Paul stated that he promotes Amazon Smile as .5% of every purchase goes to SAR if indicated. Development staff will also promote it. Paul spoke about social media efforts, including the blog being created to coincide with the revised website. There was a suggestion to live blog during lectures and post videos to iTunes U.

Paul mentioned there were record number of applications for the Staley Prize and lots of positive feedback for *Alien Ocean* by Stephan Helmreich, but feels there is more opportunity to reach younger anthropologists. He suggested lowering the Staley Prize amount to \$7,500 from \$10K and added that the prestige for the award is solid. There was a suggestion of presenting this idea to the Finance Committee as part of their economic modeling. There was a suggestion to have the Staley Prize winner present a seminar or discussion at AAA. SAR is near the top of prestige for fellowships in anthropology, but anthropology is a small field. However, SAR did not meet the list from universities of qualified fellowships that are matched by university funds. How does SAR get on that list? How do we get SAR more prominently on that national scale? SAR needs to develop a strategy to approach the university national council. Jerry Sabloff offered to make connections with his University contacts.

Michael Brown stated that SAR may cut down or not continue producing colloquia videos due to inferior light and video quality as well as editing costs, and asked for the committee's feedback. Michael wants shorter, specialized, higher quality videos.

V. Adjournment

The meeting was adjourned at 11:05am



**SAR Press
Production Outline, January 2018**

Co-published Volumes:

The first of the co-published volumes (*Childhood*, AS, 2016) has sold over 450 paper copies and has been reprinted by UNM Press. At least one of the others (*Fabric of Indigeneity*, RS, 2016) is likely to be reprinted this year.

To be published in 2018:

New Geospatial Approaches to the Anthropological Sciences (Advanced Seminar), June

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

Tentatively scheduled to be published in 2019:

Negotiating Structural Vulnerability in Cancer Control (AS), January

Governing Gifts (AS), March

Psychology of Patriarchy (AS), May

World of Walls (AS), July

How Nature Works (AS), September

In writing:

Archaeologies of Empire (AS)

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

Zuni and El Morro (PopArch)

Pueblo Indian Studies (non-series)

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

Latina Community Health Advocacy in Albuquerque (non-series)

Conservation Standards at the IARC (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. 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.

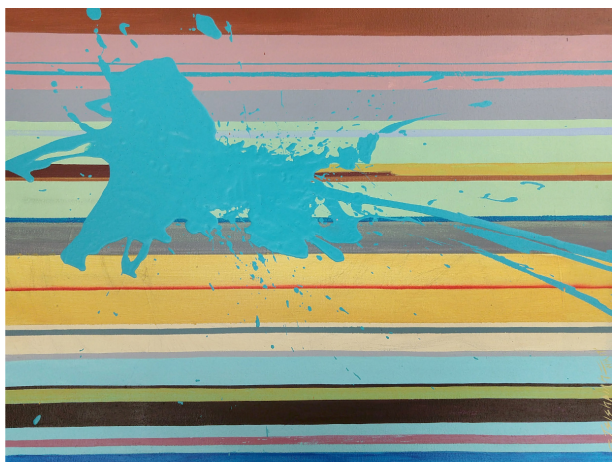
Staff Collections Committee Recommendations to the AAA Committee, Feb. 23, 2018**Proposed Donation****TIN.2017-5-1****Artist:** Alex J. Peña (Comanche/Pawnee/San Ildefonso Pueblo—enrolled Comanche)**Item Name:** Painting**Title:** *Linear Revitalization***Date:** 2016**Materials:** Mixed media on paper (ink, graphite, acrylic, watercolor, pastel, and ceramic (stoneware) with glaze)**Dimensions:** Work: 57 × 42.8 cm (22 7/16 × 16 7/8 in.)**Offered for donation by:** The artist, Alex J. Peña

Description and Background: A mixed media work on paper, incorporating a variety of inks, paints, and ceramic elements. Flowers, trees, birds, writing-like abstractions, and especially lines characterize Peña's works. He usually uses at least three of those elements in his pieces to express the simultaneous occurrences of dissimilar or contrasting events or emotions. According to his artist statement, he assigns "imagery to persistent emotions and memories that have a significant impact on my daily consciousness...My work is a consciously limited sharing of my thoughts and discoveries of being certain and uncertain and the tension that comes from depicting these."

Peña is a great-grandson of Encarnación Peña, a painter from San Ildefonso who was well known for his easel paintings in the early-mid 20th century. IARC has eleven works by Encarnación Peña in the collection. Alex Peña has two master's degrees in art and has exhibited throughout the US and internationally, including Kiev, Ukraine; Ekaterinburg, Russia; Novosibirsk, Siberia, Russia; and Shanghai, China. He also works as an instructor at the Institute of American Indian Arts and the Santa Fe Preparatory School and frequently brings his classes to see the IARC collection.

Justification for Accessioning: The work is by an up-and-coming Southwest Native artist who utilizes the collection on a frequent basis and is the descendant of a prominent artist who is represented in the collection. His work is innovative and will enhance the contemporary portion of IARC's paintings collection. There is storage space available for this piece.

Recommendation: To recommend for accessioning.

Staff Collections Committee Recommendations to the AAA Committee, Feb. 23, 2018

Note: The artist states the work can be oriented in any way, but “the lines were ideally positioned to sit horizontally.”

Proposed Donation**TIN.2017-6-1**

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 × W: 62 × D: 5.1 cm (18 1/2 × 24 7/16 × 2 in.)

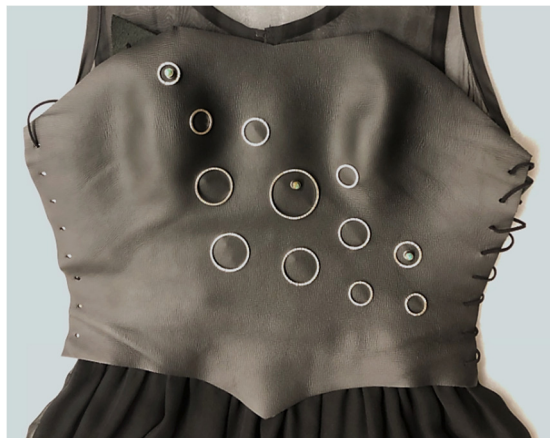
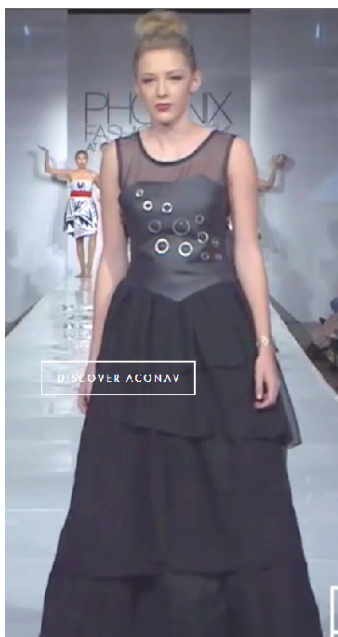
Offered for donation by: The artist, Warren Montoya

Description and Background: An acrylic painting on canvas composed of orderly, multi-color stripes with a splash of turquoise paint across them. The piece is the first in a series titled “Disruption” that Montoya plans to consist eventually of two hundred works. His artist statement for the series explains “This series is a commentary on the state of modern society’s obsessive engagement within acts, practices and content of disruption within our daily lives and its impact on the maintenance of cultural substance.... These works resolve to look at the tendencies of disruption in a conceptual way. Each piece mimics the idea of how we often accept and even appreciate the intense and vagrant disruptions that inhabit our lives... Each piece is improvisational in the color selection, spacing, angle and final aesthetic ... With disruption seeming to become the central focus of our contemporary philosophy, and with society fully enticed with the dissemination and exponential evolution of it, the question is what have we become comfortable with forgetting about ourselves?”

Montoya has contributed to multiple mural installations across New Mexico, and has taught classes and mentored younger artists in various mediums. He established REZONATE Art in 2013 to produce events and public art projects that “motivate community engagement and influence creative endeavor.” Montoya’s work has been influenced by graffiti, the surrealist movement, the work of his peers, music, and his faith in his Pueblo heritage. He paints in both acrylic and oil and intentionally works to produce imagery that combats common stereotypes or romanticized notions of Native American and Indigenous peoples. While in residence at IARC as the 2017 Rollin and Mary Ella King Fellow, he worked on a large painting that will incorporate sculptural works as well.

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

Recommendation: To recommend for accessioning.

Staff Collections Committee Recommendations to the AAA Committee, Feb. 23, 2018**Proposed Donation****TIN.2018-1-1AB**

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 × W: 44.5 cm (66 × 17 1/2 in.)

Bodice: H: 35 × W: 42 × D: 2 cm (13 3/4 × 16 9/16 × 13/16 in.)

Offered for donation by: The artist, Loren Aragon

Description and Background: A long black, tiered dress made with various silk fabrics, over which a two-piece black leather bodice is meant to be tied. The bodice is decorated with twelve sterling silver rings of varying sizes and three small turquoise cabochons set in silver. The dress was shown in October at the 2017 Phoenix Fashion Week, where Aragon won the Couture Designer of the Year award.

Aragon was the 2017 Ronald and Susan Dubin Fellow. He is from Acoma Pueblo and is the founder of ACONAV, a fashion brand specializing in women's couture evening wear. Aragon's artistic development began under the mentorship of his mother and aunt, both life-long seamstresses, and then continued with his uncle in tailoring and the visual arts. Observing his elders' work became the foundation of his interest in fashion design, and coupled with a background in engineering, has led to his exploring metal work and fabrication. For Aragon, fashion design allows him to engage in both art and physical technology. Acoma pottery traditions are a strong theme of his work, and while at IARC he also had the goal of incorporating more of his metalwork into his designs. He researched IARC's collection during his tenure and used many of his observations in the twelve-piece "Lightning and Rain Collection," four of which were created during his fellowship.

Justification for Accessioning: While the IARC collection contains many Pueblo, Diné, Apache, and Plains dresses, this would be the first contemporary couture example. It's also by an IARC Fellow, is representative of his cutting-edge work, and would be the first piece by him in the collection. There is storage space available for this piece.

Recommendation: To recommend for accessioning.

Update on Scholar Programs for February 2018 AAA Meeting

Resident Scholar Program

SAR received 191 eligible applications for the 2018-2019 Resident Scholar program. The review process for two Weatherhead, two Mellon, one Lamon, and one Anne Ray fellowship awards is underway. We hope to make a final decision by mid-March.

Current resident scholars gave public colloquia presentations in the fall. The spring workshop series is currently underway. Each scholar circulates a draft of a chapter they are working on and then the resident, senior, and staff scholars convene to discuss and critique the work. Scholars have reported that the in-depth feedback provided by colleagues is very useful.

Seminar Program

Review of advanced, research team, and short seminar applications is in progress; the deadline was February 1. We received 28 eligible applications (13 advanced, 10 NSF research team, and 5 short), compared to 26 applications last year; the increase in the NSF applications from 3 last year was particularly welcome.

Three seminars have convened so far this FY:

A research team seminar (Oct. 31-Nov. 2, 2017) on *Open Property Regimes as Complex Adaptive Systems*, chaired by Mark Moritz, Associate Professor, Department of Anthropology, The Ohio State University. Seminar participants used the conceptual framework of complex adaptive systems to explain the dynamics of property regimes across a wide range of social-ecological systems, including pastoral societies, marine fisheries, floodplain fisheries, and foraging societies. The intensive collaboration provided by the opportunity to interact in a space specifically designed for focused discussion allowed seminar participants to compare critically multiple cases of complex social-ecological systems to advance a new theoretical model and develop an innovative research program. It is hoped that this program will make transformative contributions that move anthropology and other fields forward.

A short seminar (Nov. 14-16, 2017) on *Epistemic Colonialism: Indigenous Communities, Archaeology, and Evidence in the Americas*, co-chaired by Katherine Howlett Hayes, Associate Professor, Department of Anthropology, and Chair of the American Indian Studies Department, University of Minnesota, Twin Cities and Tsim D. Schneider, Assistant Professor, Department of Anthropology, University of California, Santa Cruz. For archaeologists, very often, the drive to study and learn comes from the opportunity to reveal “hidden histories” or “absent narratives.” This very framing, however, becomes a point of explicit critique by Indigenous scholars and communities, in that to some, these histories have never been absent. The participants in this seminar explore the mechanisms of this disappearance through both historic and contemporary constructions of evidence, in the hopes that archaeology may serve instead as a “renunciation” or counter-colonial claim, for, by and with Native peoples. By bringing together scholars working in diverse regions and archives, the seminar helped to support a new and much needed theoretical perspective on colonialism and Native American persistence.

An advanced seminar (Feb. 11-15, 2018) on *Designs and Anthropologies*, co-chaired by Keith Murphy, Associate Professor, Department of Anthropology, University of California, Irvine and Eitan Wilf, Associate Professor, Department of Sociology and Anthropology, Hebrew University, Jerusalem. The seminar assembled a group of scholars whose work critically engages one or more of the following configurations: anthropology for design, in which anthropological methods and concepts are mobilized in the design process; anthropology of design, in which design is positioned as an object of ethnographic inquiry; and design for anthropology, in which anthropologists borrow concepts and methods from design to enhance traditional ethnographic forms.

Lannan Indigenous Writer Program

SAR received funding from the Lannan Foundation to continue this program for another year (\$15,000). Review of applications is in progress. We received 21 applications, which is significantly higher than last year's total of 8.

Staley Prize

The Staley panel met February 2 to discuss the top five books resulting from their initial meeting in November at the AAAs. The panel selected Jason De Leon's book, *The Land of Open Graves: Living and Dying on the Migrant Trail* (University of California Press, 2015). The panel wrote the following citation articulating the book's merits:

Through an examination of the experience of undocumented migrants moving across the U.S.-Mexican border, Jason De León's *The Land of Open Graves* integrates archaeological and ethnographic techniques to expose a central tragedy of border-protection policies that turn the harsh Sonoran desert environment into a zone of death. His prose, by turns clinical and intimate, draws readers into a politicized landscape and offers the vivid testimony of people who have survived their desert crossing. Using forensic techniques and the photographs of Michael Wells and others, De León also reconstructs the stories of those who perished, in the process inventing an experimental archaeology of the present. A powerful work of witnessing, *The Land of Open Graves* has profound relevance in an era of vast social displacement and global migration.

The previously described Staley nomination pilot project—a graduate student survey—was successful enough that we intend to extend it to more graduate programs next year.

Cordell Prize

Despite advertising as in past years as well as via our new social media tools, by the deadline, we had received zero nominations for the Linda S. Cordell book prize in archaeology. As a new prize, the Cordell had not received Staley levels of nominations in the past, and of course many archaeologists write articles rather than books, but nevertheless, this was a surprise, and beyond postponing the prize for one year, we are re-evaluating how to proceed, both with the prize and its surviving donors.

Library:

After her key role in the Staley selection process, Librarian Laura Holt has finished the preliminary archiving of the Doug Schwartz papers and is now archiving SAR's grant records.

Social Media:

Our Twitter presence has grown to 4,400 followers and 1,500 impressions/day on average. And with SAR's new website and some staff training, we have finally taken our new blog live, starting with a series of posts by current Resident Scholars presenting their own research (see <https://sarweb.org/blog/>). Behind the scenes, we are busy refining editorial procedures to ensure consistent quality and readability, as well as wide public dissemination, of these posts.



J.I. Staley Prize Citation

Author: Jason De León (University of Michigan)

**Title: *The Land of Open Graves: Living and Dying on the Migrant Trail*
(University of California Press, 2015)**

Through an examination of the experience of undocumented migrants moving across the U.S.-Mexican border, Jason De León's *The Land of Open Graves* integrates archaeological and ethnographic techniques to expose a central tragedy of border-protection policies that turn the harsh Sonoran desert environment into a zone of death. His prose, by turns clinical and intimate, draws readers into a politicized landscape and offers the vivid testimony of people who have survived their desert crossing. Using forensic techniques and the photographs of Michael Wells and others, De León also reconstructs the stories of those who perished, in the process inventing an experimental archaeology of the present. A powerful work of witnessing, *The Land of Open Graves* has profound relevance in an era of vast social displacement and global migration.