

SARNOW

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SCHOOL FOR ADVANCED RESEARCH NEWS

Feeding Vigorous Minds

The eminently quotable British lexicographer Samuel Johnson has written that “curiosity is one of the permanent and certain characteristics of a vigorous mind.”

In its diverse programs, SAR embraces Johnson’s declaration by striving to bring the nation’s most creative artists and thinkers to Santa Fe and thereby feed the minds of our members, whose tireless curiosity inspires those of us who work here.

Beginning in October, we will offer talks and salon discussions by several experts prepared to answer the question, “What kind of jobs will be available to Americans in a world dominated by digital computing, robotics, and artificial intelligence?” At the same time, we won’t shortchange SAR’s long-standing interest in Southwestern cultural history and the trajectory of the New World’s Indigenous peoples.

Our field trips, classes, and artists’ talks will shed light on the Mimbres culture, the Classic Maya, the Southwest’s astonishing range of rock art, and the revival of traditional pottery designs by the Zuni, among other topics of interest.

In short, SAR is energetically pursuing its mission of advancing creative thought and innovative work in the social sciences, humanities, and Native American arts.



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

I look forward to seeing you on the El Delirio campus, as well as at our off-site public lectures, in the coming months. ■

Michael F. Brown

Michael F. Brown
President

Advancing Thoughts on the Future of Work

It will become increasingly useful to view all of the people and computers on our planet as part of a single global mind, and I think that our future as a species may depend on how well we are able to use our global collective intelligence to make choices that are not just smart, but are also wise. — Thomas Malone



In a world increasingly dominated by automation and artificial intelligence, what kinds of jobs will be left for human beings? If, as some experts are predicting, nearly half of the positions American workers now hold are at risk of being made obsolete in the next few decades, how will our institutions and communities adapt? And what role does cultural heritage play in the ongoing conversations about our shared future?



On October 16, 2019, SAR launches its third annual Creative Thought Forum (CTF) and delves into these questions. Thomas Malone, the Patrick J. McGovern Professor of Management at MIT’s Sloan School of Management, starts the series with his talk, “Superminds: The Surprising Power of People and Computers Thinking Together.” Founding director of MIT’s Center for Collective Intelligence, Malone is the author of the 2004 book *The Future of Work*. His most recent publication, *Superminds* (2018), presents new insights into the power of collective intelligence and collaborative work in a world of rapidly changing technologies.

Superminds, as Malone identifies them, are groups of people working collectively; he includes hierarchies, markets, democracies, and communities in this definition. He suggests that superminds have been responsible for almost all human achievements in business, government, and cultural arenas. Malone foresees that with emerging technologies like artificial intelligence, and established ones including the Internet, collectively intelligent human groups will head into a new era marked by the possibility of solving intractable real-world problems.

Malone suggests we reframe our conversation about this future: “Many

people today are talking about artificial intelligence and computers as essentially competition for humans—computers vs. people. I don’t believe this. If you adopt a large enough perspective, things in the future will be done by a combination of people and computers. Instead of drawing two circles, one around people, the other around the machine, and trying to determine which one is better, we should draw one circle around the human and the machine together and figure out how to make that combination as good as possible.”



THOMAS MALONE, PATRICK J. MCGOVERN PROFESSOR OF MANAGEMENT, MIT

After Malone inaugurates this year’s series, the Creative Thought Forum will continue into 2020 with speakers examining a range of related topics. Archaeologist and professor Ruth Van Dyke delivers the first annual Linda S. Cordell Lecture as part of the series; Ankur Gopal explores efforts to train an emerging computer-programming workforce in rural communities across Kentucky faced with the collapse of the region’s coal-mining industry; Glenn Shepard describes how Indigenous Amazonian communities use videography and other media techniques to challenge extractive industries on Native lands; and award-winning science and tech journalist Robert Krulwich asks why we trust science and news sources as we imagine our shared future.

BRINGING STUDENTS AND ARTISTS TOGETHER

This summer SAR’s 2014 Rollin and Mary Ella King fellow, Ehren Kee Natay, and the Indian Arts Research Center (IARC) education department facilitated three weeks of programming for roughly fifty students ranging from kindergarten to the eighth grade as part of the City of Santa Fe Summer Youth Program at Sweeney Elementary. The hands-on arts and history education initiative was



EHREN KEE NATAY INSIDE THE IARC COLLECTIONS VAULTS WITH STUDENTS OF THE CITY OF SANTA FE’S YOUTH PROGRAM

presented in collaboration with the Santa Fe Community Educators Network (CEN). A coalition of museum educators, CEN members work together to develop initiatives like the Summer Youth Program

// continued on page 3

Generously supported by SAR’s business sponsors and members of our Founders’ Society, this year’s Creative Thought Forum also provides us with opportunities to engage with new partners. Santa Fe’s Innovate+Educate, an organization dedicated to helping communities shift to competency- and skills-based education and employment, co-hosts the kickoff lecture with Thomas Malone as part of their seventh annual CLOSE IT Summit. SAR’s annual President’s Lecture with Robert Krulwich is presented in partnership with Creative Santa Fe, a nonprofit dedicated to using collaboration and the power of the arts to drive positive change and further dialogues on some of the city’s most pressing issues. ■

A Sunny Studio Fosters Creativity

Two decades ago, with a vision of a space for artists that would elicit feelings of warmth and personality, SAR commissioned a new artist studio. The Native American artist fellowship program—then in its fourth year—needed a space more conducive to artistic creativity. The Dubin Studio was built adjacent to the Indian Arts Research Center (IARC) through the generosity of Ronald and Susan Dubin.



TOP: DUBIN STUDIO UNDER CONSTRUCTION IN 1997; COMPLETED DUBIN STUDIO

BOTTOM: FREEHAND CUT PAPER AND INK SKETCHES CREATED FOR A SERIES OF I'E KŪKŪ / KAPA BEATERS, IAN KUALI'I, SAR'S 2019 RONALD AND SUSAN DUBIN NATIVE ARTIST FELLOW

In 1997 the Dubin Studio welcomed its first artist: Kevin Navasie, a Hopi weaver from Second Mesa. Complete with clerestory and full-length windows, French doors that open to a peaceful patio, and a portal where artists can watch Santa Fe's summer monsoons or winter snowstorms, the Pueblo Revival-style building has now been a working space for over seventy fellows. This summer and fall, the studio helps SAR continue a long-standing legacy of giving artists the time and space they need to develop new work.

Armed with an X-ACTO blade, Ian Kualii (Kanaka Maoli / Native Hawaiian and Apache heritage) used his time in the Dubin Studio to create intricate and delicate hand-cut paper works. Drawing from years in the New York graffiti- and street-art scenes, the self-taught Kualii merges traditional imagery with a contemporary aesthetic and explores ideas of indigeneity, progress, and biodiversity, as well as his own personal history. Some of Kualii's newest pieces, created during his time as SAR's 2019 Ronald and Susan Dubin Native artist

“ I SEE MY ART AS A WAY TO HELP ENSURE THAT TRADITIONAL ZUNI POTTERY CONTINUES, TO EDUCATE NATIVE AND NON-NATIVE COMMUNITIES ABOUT THE PROCESS OF POTTERY MAKING, AND TO EXPLAIN THE DESIGNS AND FORMS. ”

—Timothy Edaakie, SAR's 2019 Rollin and Mary Ella King Native artist fellow

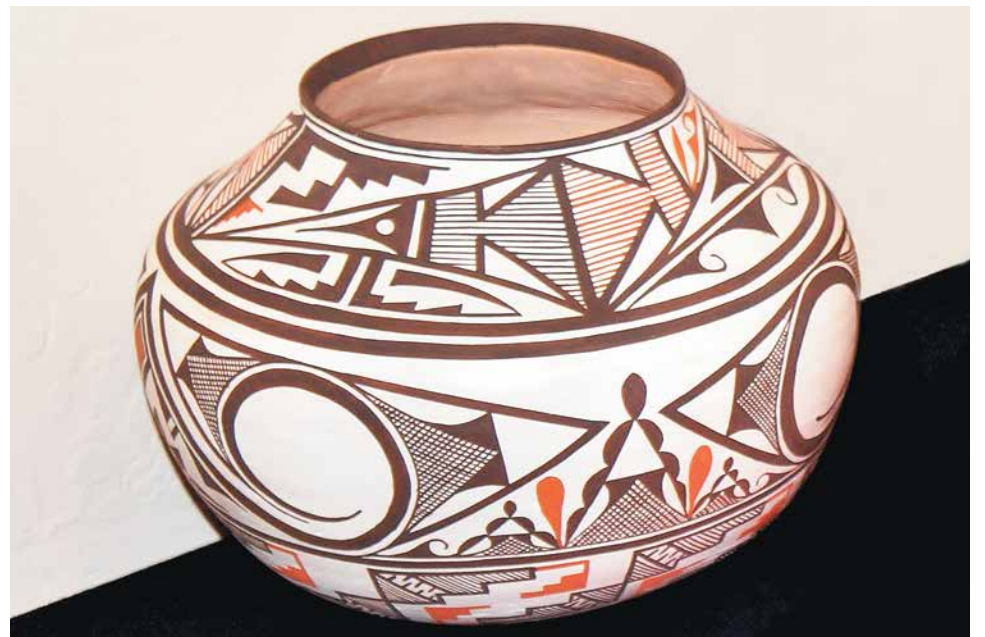
fellow, include hidden words or figures of Ku, a Native Hawaiian deity. Kualii explains that the Hawaiian idea of *kauna*, in which words and phrases can have multiple meanings, is at play in his creations. Of his process he says, “One can't erase a razor line, so the process teaches me to be patient and gentle, while at the same time, I'm destroying to create.” The process is in many ways meditative. He adds, “This work has taught me to breathe and allow breath and blade to guide me as opposed to me guiding the blade.”

With the paper swept away and windows washed, the studio now hosts Zuni potter Timothy Edaakie as SAR's 2019 Rollin and Mary Ella King Native artist fellow. Edaakie developed a passion for pottery in high school and has since continued to refine his use of traditional Zuni techniques and materials. He plans to draw inspiration from

the nearly 375 Zuni pottery works in the IARC collections and to select two pieces to re-create for his project—an A:shiwi olla and a stew bowl.

Edaakie explains that through this project he hopes “to reintroduce elaborate designs used by my ancestors to present-day potters who are unaware of these intricate patterns.” Edaakie sees this fellowship as a “path to better understand the pottery traditions of my ancestors and to honor them with authentic work created with prayer and reverence.”

This fall and winter, thanks to two anonymous Santa Fe donors, the Dubin Studio is getting an upgrade. With new gallery-style lighting and refurbished window treatments, artists will have better control over their working environment and the potential to display works in process. ■



POTTERY, TIMOTHY EDAAKIE, SAR'S 2019 ROLLIN AND MARY ELLA KING NATIVE ARTIST FELLOW

Artist Talks // Timothy Edaakie: Thursday, November 14, 5:30 – 7:00 p.m. Eric S. Dobkin Boardroom, SAR; Ian Kualii: August 8, see filmed event on SAR's YouTube channel

What Time Does That Steinway Arrive?



TIEN-HSIN CINDY WU, VIOLIN, AND ORION WEISS, PIANO, PERFORM IN SAR'S ERIC S. DOBKIN BOARDROOM

The Eric S. Dobkin Boardroom at SAR is no stranger to lively performances and engaging entertainment.

The room, complete with historic vigas, hand-carved corbels, and tin chandeliers from the 1920s, was originally the living room and entertainment space for Elizabeth and Martha White. Musicians of all types performed from the room's balcony during parties hosted by the two sisters over the years. Now, nearly a century later, the boardroom still transforms from a world of classes, lectures, salons, and colloquia into a performance space filled with music. On Friday, May 17, 2019, SAR welcomed members of the Santa Fe Chamber Music Festival for a recital by Tien-Hsin Cindy Wu, violin, and

Orion Weiss, piano. Both artists are world-renowned performers who have appeared at the Kennedy Center in Washington DC and Carnegie Hall and Lincoln Center in New York City, among other noted venues.

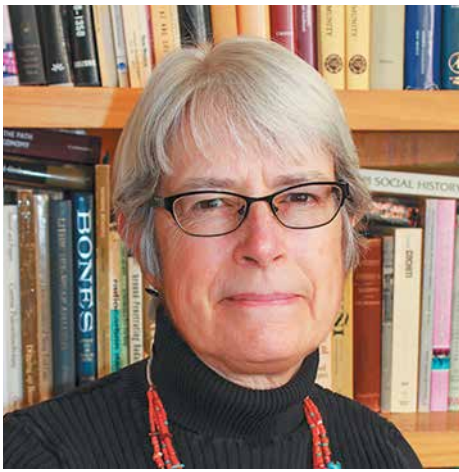
“SAR's boardroom is one of our favorite places to hold special performances,” says the Santa Fe Chamber Music Festival's executive director, Steven Ovitsky. “It's a wonderfully intimate and atmospheric space that, through its stunning design, evokes the multicultural history of Santa Fe and provides excellent acoustics for a performance like Cindy and Orion's, which featured powerful and nuanced works by Mozart, Dvořák, and Smetana.” ■

“Tall, No Milk, No Whip”: Cylinder Jars and Cacao in Chaco Canyon’s Drinking Practices and Politics

For anthropologists, a residential fellowship at SAR can be the highlight of a career, providing the time and space to work without the usual distractions. In my case, I will use this wonderful opportunity to complete a book that synthesizes almost two decades of research on Chacoan cylinder jars—vessels that were used for drinking cacao and that manifest aspects of social relations, ritual activity, economic interaction, and gastropolitics. I have analyzed almost two hundred jars from eight museums (including SAR, which has one of the earliest Chacoan cylinder jars), but have not had the opportunity to examine the forms, designs, or contexts in detail. Having nine months to focus on a project in this way is such a gift—particularly when surrounded by a group of energetic scholars and a beautiful campus.

— Patricia Crown, SAR’s 2019 Weatherhead fellow

Dr. Patricia Crown has already added much to the scholarship produced at SAR as the editor or co-editor of two Advanced Seminar volumes and a contributor to two additional SAR Press publications. Now the Leslie Spier Distinguished Professor of Anthropology at the University of New Mexico and winner of the 2018 Alfred Vincent Kidder Award for Eminence in the Field of American Archaeology will spend nine months in residence at SAR.



PATRICIA CROWN,
SAR'S 2019 WEATHERHEAD FELLOW

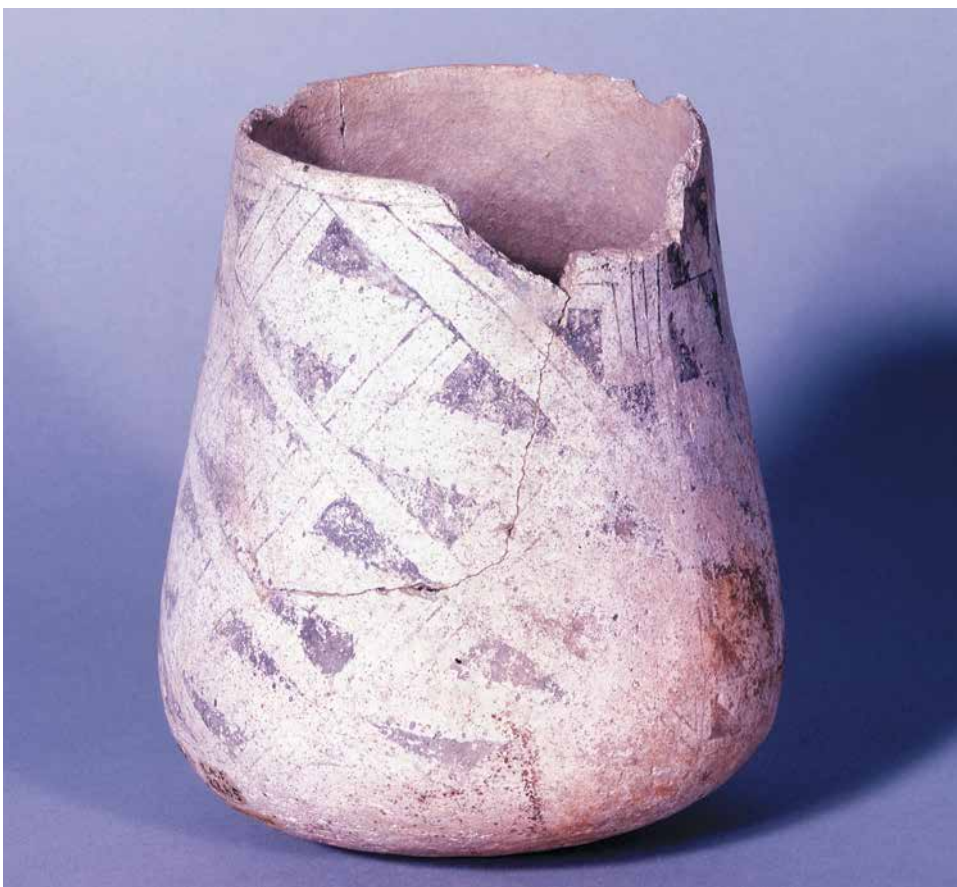
For two decades, Crown has studied Chacoan cylinder jars, which were used by people living in Chaco Canyon to consume cacao-based drinks. Research suggests that around AD 1100 the majority of all known Chacoan cylinder jars were deposited in an underground room at Pueblo Bonito.

Sprinkled with turquoise and shell ornaments before being sealed behind doorways, the jars and the room around them were set on fire. The dramatic destruction of the vessels speaks both to the perceived power of the jars and the importance of removing this power when the ritual associated with them was rejected by the Chacoan people.

What does the use of cylinder jars a millennium ago in Chaco tell us about the ritual, economic, and political life of the inhabitants of Pueblo Bonito? While at SAR, Crown will be working on a book that answers this question by exploring the interconnections among drinking practices, crafts production, and status hierarchies.

Drinking rituals around the world often reinforce existing social structures, but they also provide important opportunities for competition among factions. What does the use of cylinder jars a millennium ago in Chaco tell us about the ritual, economic, and political life of the inhabitants of Pueblo Bonito? While at SAR, Crown will be working on a book that answers this question by exploring the interconnections among drinking practices, crafts production, and status hierarchies. Her work will combine a historical narrative of events and rituals surrounding the cylinder jars with an interpretation of how the vessels, their contents, and associated ritual reflect larger processes of exchange, power relations, and economic inequality. ■

**Colloquium // Patricia Crown: Wednesday, October 2, Noon – 1:00 p.m.
Eric S. Dobkin Boardroom, SAR**



CYLINDER JAR IN THE INDIAN ARTS RESEARCH CENTER COLLECTION, REFERENCED BY DR. CROWN IN HER RESEARCH, RED MESA BLACK-ON-WHITE, CA. 900–1050, 7.5" X 6.25", IAF.2265

Bringing Students and Artists Together // continued from page 1

in order to create more meaningful education experiences for Santa Fe youth.

As with many of the IARC educational programs, SAR hopes to bridge the perspectives of contemporary Native American artists and students through art experiences that are both culturally informative and fun.

Students then drew from personal experiences to create their own art, including abstract maps of themselves, to tell the stories of their own heritage and lives.

Diego Medina, the IARC’s education assistant, shares, “Ehren Kee Natay, who is Diné and Kewa, brought so much to the program this year with a range of activities that included music, visual art, mapping, movement, and storytelling. He and I put together a week of lesson plans that emphasized symbols as a storytelling language.”

The students, guided by Ehren and Diego, explored New Mexico’s rich history and were invited to connect the content to their own backgrounds. The tailored program included listening to traditional stories told by Ehren, exploring examples of Native American instruments and music, understanding the usage of symbols in Pueblo pottery, and seeing works from the IARC collections. Students then drew from personal experiences to create their own art, including abstract maps of themselves, to tell the stories of their own heritage and lives.

This ongoing program, generously supported by the Frost Foundation, enables the IARC and former Native artist fellows to share Native American history and heritage through art within our community and also empowers students to consider diverse perspectives that they might not otherwise have access to. ■

SAR Upcoming Events

Advance registration encouraged for all events and required for trips and classes; to register visit sarweb.org or contact archuleta@sars.org / 505-954-7231

LIVE Marks events that SAR is livestreaming via Facebook Live or YouTube, no password required

Colloquium / Introductory Presentations by 2019–2020 Resident Scholars, Anne Ray Interns, and the Rollin and Mary Ella King Native Artist Fellow **LIVE**

Date: September 18, Noon – 1:00 p.m.
Location: Eric S. Dobkin Boardroom, SAR
Cost: Free

Member Field Trip / Archaic Rock Art on Rowe Mesa with Richard Ford

Date: September 26
Location: Rowe, NM
Cost: \$150

In-Depth Course / Rock Art of the Rio Grande Basin in Northern NM with Richard Ford

Dates: October 1, 8, 15, 22
10:00 a.m. – Noon
Location: Eric S. Dobkin Boardroom, SAR
Cost: \$175 SAR members;
\$225 not-yet-members;
\$150 field trip registrants

Colloquium / Drinking Practice and Politics in Chaco Canyon, NM, with Patricia Crown **LIVE**

Date: October 2, Noon – 1:00 p.m.
Location: Eric S. Dobkin Boardroom, SAR
Cost: Free

Member Event / New Member Reception

Date: October 3, 10:00 a.m. – Noon
Location: Eric S. Dobkin Boardroom, SAR
Cost: Free

Colloquium / On the Delhi Metro: Urban Landscape, Transport Infrastructure, and Social Mobility in a Twenty-First-Century Megacity with Rashmi Sadana **LIVE**

Date: October 16, Noon – 1:00 p.m.
Location: Eric S. Dobkin Boardroom, SAR
Cost: Free

Creative Thought Forum Lecture / Superminds: The Surprising Power of People and Computers Thinking Together **LIVE**

In Partnership with Innovate+Educate’s CLOSE IT Summit (closeit.org)
Date: October 16, 6:30 p.m. – 7:30 p.m.
Location: Santa Fe Convention Center
Cost: Free for SAR members and CLOSE IT attendees;
\$10 not-yet-members

Speaker Salon with Thomas Malone **LIVE**

Date: October 17, 10:00 a.m. – Noon
Location: Eric S. Dobkin Boardroom, SAR
Cost: Free for SAR members

Colloquium / Chihuahuan Desert History with C. J. Alvarez **LIVE**

Date: October 23, Noon – 1:00 p.m.
Location: Eric S. Dobkin Boardroom, SAR
Cost: Free

Special Event / Southwest Premiere of Lost City of the Monkey God

Date: October 23, 6:30 p.m. – 8:30 p.m.
Location: Violet Crown, 1606 Alameda St.
Cost: \$125 SAR members;
\$150 not-yet-members

Speaker Salon / Lost City of the Monkey God

Date: October 24, 10:00 a.m. – Noon
Location: Eric S. Dobkin Boardroom, SAR
Cost: Free for SAR members;
\$15 not-yet-members

In-Depth Course / An Introduction to the Archaeology of Ancient Maya Civilization with Jerry Sabloff

Dates: November 5, 7, 12, 14
2:00 p.m. – 4:00 p.m.
Location: Eric S. Dobkin Boardroom, SAR
Cost: \$200 SAR members;
\$250 not-yet-members

Colloquium / Researching My Heritage: Diné (Navajo) Survivance and the Old Leupp Boarding School with Davina Two Bears **LIVE**

Date: November 6, Noon – 1:00 p.m.
Location: Eric S. Dobkin Boardroom, SAR
Cost: Free

Colloquium / Fathering the Researcher: Reflections on Interviewing Latino Fathers with Fátima Suárez **LIVE**

Date: November 13, Noon – 1:00 p.m.
Location: Eric S. Dobkin Boardroom, SAR
Cost: Free

Artist Talk, Reception, and Open Studio with King Native Artist Fellow Timothy Edaakie **LIVE**

Date: November 14, 5:30 p.m. – 7:00 p.m.
Location: Eric S. Dobkin Boardroom, SAR
Cost: Free

Member Field Trip / Mimbres Lives and Landscapes with Steve Lekson

Dates: November 21–24
Location: Silver City, Deming, and Truth or Consequences
Cost: \$1,965 double; \$2,115 single

Special Event / SAR Board, Founders’ Society, President’s Circle, and Legacy Circle Members Annual Winter Party

Date: December 4, 5:30 p.m. – 7:30 p.m.
Location: Eric S. Dobkin Boardroom, SAR

Special Event / Neighborhood Gathering

Date: December 18, Time TBD
Location: Eric S. Dobkin Boardroom, SAR
Cost: Free ■

New from SAR Press

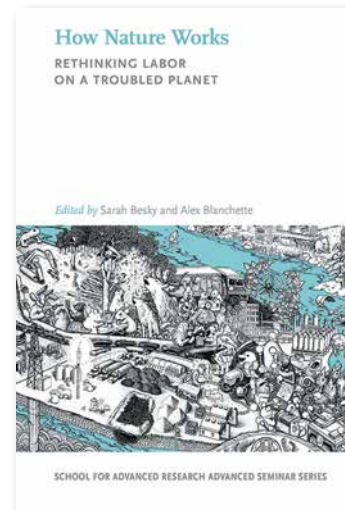
SAR Press's newest books share an orientation toward the future—of women and their families, of laborers and their work, and of human and nonhuman species and their environments. In terms of what the future may bring, the authors assess the past and present in relation to family, hierarchy, emotion, work, struggle, and resistance as these ideas relate to people around the world, noting their responses to extreme social and environmental change.

In *How Nature Works: Rethinking Labor on a Troubled Planet* (September 2019), based on a 2016 SAR Advanced Seminar, Sarah Besky, Alex Blanchette, and the other contributors share case studies that consider from various perspectives the relationship between human labor and nonhuman nature. Besky and Blanchette find that the nonhuman subjects of their studies—tea plants in India and hogs in the American

Midwest, respectively—have become “overworked.” Alex Nading assesses the impact of heat on people in Nicaragua who work in the sugarcane fields and suffer severe consequences as a result. Jake Kosek describes the current predicament of a quintessential worker, the honeybee, and the people who both care for the bees and facilitate the exploitative system in which they participate. In her concluding chapter,

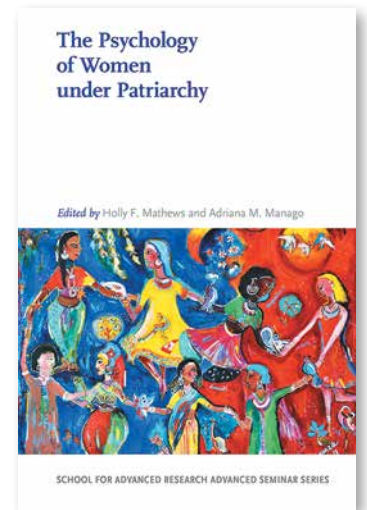


COMPOSITE IMAGE BASED ON A SERIES OF NEARLY ONE THOUSAND DIGITALLY STITCHED PHOTOGRAPHS OF AN EMPLOYEE INSPECTING HOGS IN AN AMERICAN GROWING BARN



Naisargi Dave explores the refusal to work and the greater implications of this refusal. Together, the authors of this volume push ethnographic inquiry beyond the anthropocentric documentation of human work on nature in order to develop a language for thinking about how all labor is a collective ecological act.

The chapters in *The Psychology of Women under Patriarchy* (October 2019), based on a 2015 Advanced Seminar, span prehistory to the current #MeToo moment to explore how and why women continue to live in patriarchal societies around the world. Volume editors Holly Mathews and Adriana Manago study new models of marriage and gender roles among women in Mexico as they navigate profound social and economic changes, including migration to the United States. Susan Seymour and Jocelyn Marrow



show how girls in India grow up and learn to live in, and move between, families thanks to the emotion-work of older women. Ayesha Khurshid and Leta Hong Fincher describe the complicated relationships between women, education, gender roles, and family expectations that are developing in Pakistan and China, respectively, as girls gain access to education and women earn their own money. Cynthia Werner finds similarities between kidnap culture in central Asia and rape culture in the United States. The contributors to this volume attempt to explain how women's desires, goals, and identities interact with their experiences in family and society. The book's detailed case studies allow the authors to formulate complex theories about the psychological underpinnings of patriarchy and shed new light on progressive policies that have the potential to improve the lives of women and men globally. ■

Contributors: Lindsay Archuleta, Michael F. Brown, Jennifer Day, Elysia Poon, Diego Rivera, Amy Schiffer, Meredith Schweitzer, Sarah Soliz, Maria Spray, Laura Sullivan. **PHOTOS:** page 1, clockwise from top, perig76; Diego Rivera; photo courtesy of Thomas Malone; Garret P. Vreeland; page 2, clockwise from top left, photographer unknown; Jason S. Ordaz; Timothy Edaakie; Joseph Hohlfeld; Garret P. Vreeland; page 3, top, photo courtesy of Patricia Crown; bottom, Lynn Low; page 4, top left, Sean Sprague; book covers provided by the publisher; bottom right, Benenson Productions.

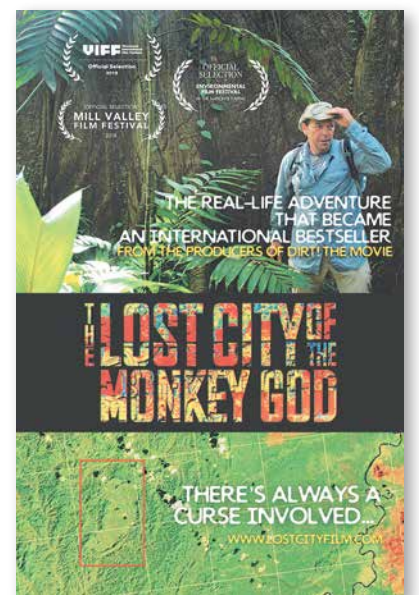
A Legend, a Mystery, and an Adventure: The Southwest Premiere of a New Documentary Film

This is the culmination of personal research as well as that of many others before me. It is my hope that by bringing attention to the cultural and natural wonders of the Mosquitia, global support will allow continued study as well as protection of this precious environment. — Steve Elkins, filmmaker

In 2012 author and SAR advisory board member Douglas Preston joined filmmakers Steve Elkins and Bill Benenson, along with a team of scientists, archaeologists, and military personnel, for a journey into the Honduran rain forest. Using LIDAR technology, the team discovered signs of a long-hidden precontact metropolis. Preston and the team encountered torrential rains, disease-carrying insects, jaguars, and deadly snakes as they ventured into the dense jungle to confirm the findings.

Using both digital technology and traditional archaeological methods, and working with the local government and Indigenous groups, the team spent several years documenting this site. Their efforts included a process—one that continues into the present—of properly excavating artifacts and working with local groups to preserve the area. Preston tells the tale of this adventure in his 2017 best-selling book, *Lost City of the Monkey God*.

SAR hosts the Southwest premiere of a documentary film about the Honduran site



during a fund-raising event on October 23, 2019. Proceeds benefit SAR programs. Join us at the Violet Crown Cinema in Santa Fe, New Mexico, for the first regional screening of this epic film. See the calendar on page 3 for ticketing details and reserve your seat today at sarweb.org. ■

The School for Advanced Research gratefully acknowledges the very generous support of the Paloheimo Foundation for publication of this newsletter.

The Foundation's grant honors the late Leonora Paloheimo and her mother, Leonora Curtin, who served on the board of managers of the School from 1933 to 1972.

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