

SAR NOW

AUTUMN/
WINTER
2020

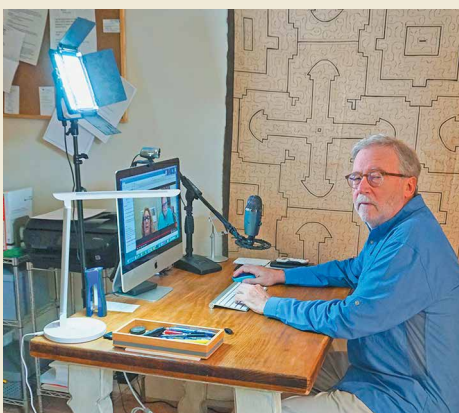
issue 07 SCHOOL FOR ADVANCED RESEARCH NEWS

Pandemics and Pivots

Over the ages, plagues have served to concentrate the minds of those who experience them. The final quarter of SAR's fiscal year and the rest of the summer were dominated by thoughts of a new coronavirus, COVID-19, that brought normal life to a halt. Whether this lethal particle, little more than a sub-microscopic packet of genetic material and proteins, even qualifies as a living being is debated by scientists, yet it has shaken the foundations of our economic system and everyday lives.

Our public programs theme last year was "The Future of Work." In a perverse way the pandemic has brought the issue of work into the highest possible relief: first, because so many Americans were unable to work during the national lock-down, many losing their jobs for extended periods and perhaps forever; second, because conventional office settings had to be abandoned in favor of working from home, a situation that now looks to become the new normal in some industries. Other workplaces—most notably hospitals and food-processing plants—became sites of substantial risk, their workers celebrated as heroes.

Much of SAR's work was transformed as well. The in-person events on our spring calendar were canceled or postponed. Members of the staff were restricted to their homes for weeks.



PRESIDENT MICHAEL F. BROWN RECORDING PROGRAMS FROM HIS HOME OFFICE

We realized that we could leverage our prior experience streaming in-person events on YouTube to shift decisively to online lectures, interviews, presentations, and small-group discussions. We wrestled with new online platforms and whatever electronic equipment each of us had at home. But something remarkable began to transpire: our audiences grew substantially, sometimes surpassing a typical in-person SAR event by a factor of three or four. The presentations became more polished. We found we could recruit

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Venturing Virtually into the World of Pueblo Rock Art: Reflections on an SAR Online Salon

On June 30, I joined 173 other viewers for an online presentation by Professor Severin Fowles, SAR's 2014–2015 Weatherhead fellow. Normally, Dr. Fowles would have spoken to a small group in SAR's historic boardroom. With the onset of the global pandemic, however, SAR shifted programs to an online format, and in many ways this virtual gathering, like others SAR has hosted this summer and fall, felt like a conversation with one of my graduate school professors. Dr. Fowles discussed the Pueblo rock art of the Rio Grande Gorge and told us, "There's nothing simple about these images." As he explained why, I remembered the excitement I felt in my favorite classes: the feeling of diving through the surface of things to swim in the deep waters beyond.



SEVERIN FOWLES DURING THE RIO GRANDE GORGE SAR FIELD TRIP 2009

Dr. Fowles described how Native people of the Southwest transitioned from an Archaic to a Pueblo way of life just over a thousand years ago in what was not only an economic but also an aesthetic revolution. People who had foraged for a living began farming and developing what Fowles called the corn lifeway. This revolution was reflected in their rock art.

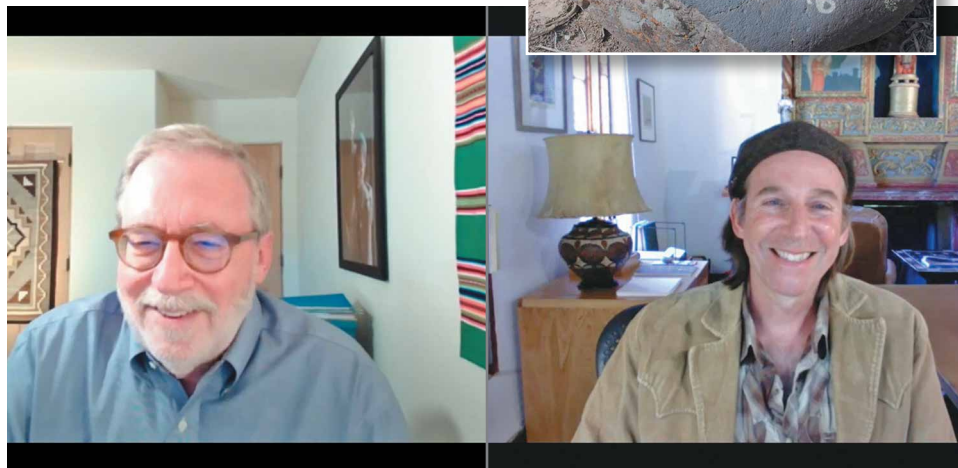
Whereas Archaic rock art of the gorge represented things that were important to hunter-gatherers, like animal tracks, Pueblo rock art represented things that were important to farmers, like the stages of plant growth, and the ideas that went with them. These new images looked like what they represented: birds replaced bird tracks, and humanlike bodies replaced traces of bodies. Instead of a collection of disparate wavy lines, a Pueblo panel might show interconnected elements of a katsina / corn plant / corn mother germinating and putting down roots.

In my favorite example of how much the art changed from Archaic to Pueblo forms, Dr. Fowles described the Droste effect, which is found throughout Western art, as well as in

Pueblo rock art. In this tradition, a picture holds another picture that holds another picture and so on until the pictures become too small to reproduce. Together, the layers point beyond the meaning of a single image and send a message about the act of creating images: An Archaic spiral becomes a person holding a shield that holds a star wearing a mask. An image of a toad with bent, upraised arms imitates a human dancing like a raincloud. "Ancestral Pueblo rock art very much took part in its own metapictorial discourse," argued Dr. Fowles. Early Pueblo people used rock art to "develop a new set of understandings about what images are and how they function." They used images to tell complicated stories about the corn lifeway and to reflect on those stories and that life.

Whether we're on the Internet looking at a picture of an artist holding their artwork or in front of a rock looking at a picture of a warrior holding their shield, we see layers of meaning. At its best, school was a place where our teachers taught us how to see these layers and how to find our way through them. Now I'm glad to have access in these virtual programs to the scholars and speakers at SAR, who remind me how much lies beneath the surface of what we see and how important it is to keep exploring those deep waters. ■

—Sarah Soliz, SAR Press Director



TOP, EXAMPLE OF ROCK ART DISCUSSED DURING THE 2020 ONLINE SALON
ABOVE, SCREENSHOT FROM THE INTERPRETATION OF ANCESTRAL PUEBLO ROCK ART

UNEARTHING VIOLENCE: ARCHAEOLOGY IN THE AFTERMATH OF THE TULSA RACE MASSACRE

“Today, most of the survivors of the Tulsa Race Massacre are gone, but generations of descendant families, social justice activists, educators, civil servants, and archaeologists have banded together to unearth another side of the story of Greenwood after the massacre. Tulsa offers a unique case study in community archaeology and restorative justice since descendants and modern-day residents within the Historic Greenwood District are seeking justice for themselves, using archaeology in all its forms to reclaim the story of Black Wall Street and find their own lost heritage and people.”

—Alicia Odewale

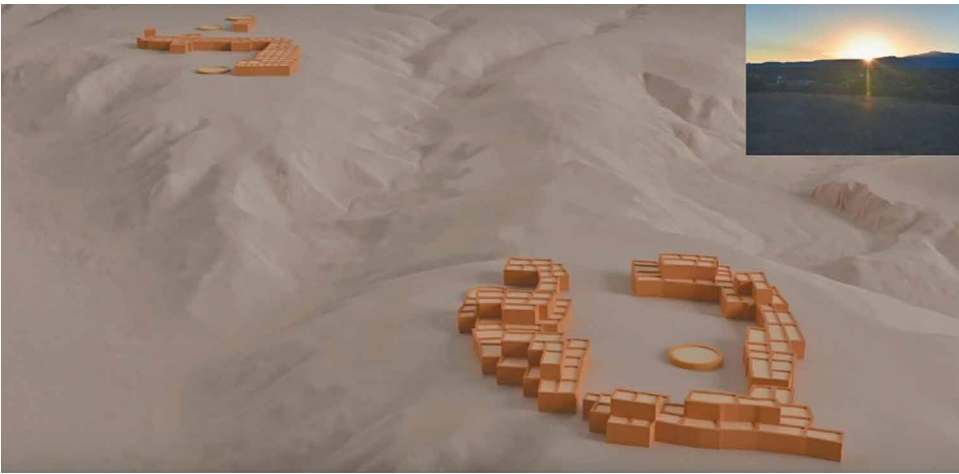


ALICIA ODEWALE

SAR In-Depth Courses are a unique way to engage with scholarly experts. Typically hosted over two to four sessions, each program differs in style and content, but each provides interactive and meaningful learning opportunities for people interested in archaeology, anthropology, history, and other topics. This fall, SAR hosted three courses, and for the first time, each course is now available to download for a small fee. The second course in the fall series was led by Alicia Odewale, assistant professor at the University of Tulsa, Oklahoma.

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Coming Together: Pueblo History in the Pojoaque Valley



3D MODEL, BY RICHARD FRIEDMAN, OF CUYAMUNGUE WITHIN THE PAIRED-VILLAGE ERA AFTER AD 1300

“The central motivation of my work is expanding the contemporary relevance of archaeology. Fifty years ago, the fact that archaeology was intrinsically interesting (to Euro-Americans at least) was enough to justify the field, but with the emergence of a billion-dollar cultural resource management industry and the passage of NAGPRA (Native American Graves Protection and Repatriation Act), this is no longer enough. We archaeologists need to do more, starting with research that matters to Native people, and we also need to do more than just reconstruct the past—we need to use that knowledge to help shape the future too.” —Scott Ortman

Tension and transitions fascinate anthropologist Scott Ortman. What caused sites to be abandoned? What cultural factors move societies toward a rise or a fall? Over a career spanning three decades of fieldwork and teaching, Ortman, now associate professor of anthropology at the University of Colorado, Boulder, has integrated linguistics, human biology, archaeology, and cultural anthropology into his work to address these questions. This research inspired a respect for working



SCOTT ORTMAN
SAR'S 2020 WEATHERHEAD FELLOW

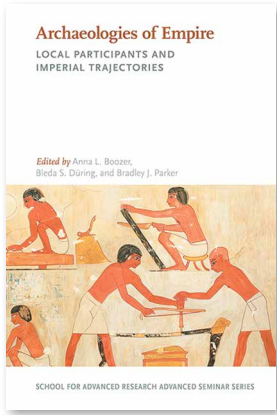
side-by-side with descendant communities and a desire to share the value of his approach with others.

For the past six years, Ortman has been working collaboratively with the Pueblo of Pojoaque in New Mexico. Participants in this project, he believes, are learning important lessons regarding the potential of archaeology for tribal communities: how archaeologists and tribal members can work together as co-investigators; how such partnerships improve and decolonize archaeological practice; and how the incorporation of traditional knowledge leads to better archaeology in both its humanistic and social scientific dimensions. While at SAR, Ortman will be writing about his research exploring what he defines as a key tension emerging from these experiences—the urge to incorporate Native culture into archaeological practice versus the urge to conduct research that is useful and relevant for Native people. Of the SAR fellowship he says, “The opportunity for focused research and writing close to my Native partners and friends, and on the contemplative SAR campus, is truly wonderful.”

[Watch Ortman’s presentation on SAR’s YouTube channel, sarsf.info/youtube](#)

Rethinking Empires—SAR Press New Publication

“Empires have profoundly shaped societies around the world for thousands of years. Yet scholarship often portrays imperialism as the result of Western colonial expansion, made possible by European technological superiority and the birth of global capitalism. This book demonstrates that empires both ancient and colonial have roots that reach across the globe and the millennia, and imperial participants, not technological or military advantages, are what make these empires both dynamic and enduring.”
—Archaeologies of Empire editors



One of my favorite things about SAR Press’s Advanced Seminar series is that I sometimes don’t realize how interested I am in a topic until after I’ve read the book. In our newly published *Archaeologies of Empire*, Anna Booser, Bleda Düring, and the late Bradley Parker argue that “imperial configurations have affected human history so profoundly that the legacy of ancient empires continues to structure the modern world in many ways.” The chapters focus on the heterogeneity and agency of the ordinary people who were part of these dynamic societies—a perspective made possible by the

contributors’ archaeological expertise, which has enabled them to look beyond texts and other evidence created by and focused on (usually male) elites. “Archaeology can highlight the lives of people who neither wrote nor were the subjects of historical texts. In this sense, archaeology enables the subaltern to speak—something that is in most cases impossible on the basis of historical documents. Archaeologists can recover the things people did not want to or think to write about, as well as those they could not record.”

In particular, I was struck by Alice Yao’s portrayal of the Great Wall of China as an emergent built environment rather than a foregone conclusion. She describes how the Han Empire needed settler communities at the wall to put down roots and develop a sense of belonging in order to secure territory and trade routes. In the process, soldiers wrote letters longing for home; people fished, farmed, and made pottery; old married couples died and were buried together. Ancient empires were full of people making their way—*Archaeologies of Empire* helps us to see them.

—Sarah Soliz, SAR Press Director



WORLD MAP SHOWING IMPERIAL FORMATIONS DISCUSSED IN THE SAR PRESS VOLUME

Inside the Studios of SAR Native Artist Fellows: SAR Artists Live on Instagram

If you have ever wondered what kind of equipment, materials, techniques, or spaces artists use to create their work, then you’ll want to join SAR’s live series on Instagram. Launched in June and continuing into the fall, the program takes Instagram viewers into the studios of leading Native American artists for a behind-the-scenes look at each artist’s process and seeks to uncover their inspiration and how current events are impacting their work. Hosted by Elysia Poon, director of SAR’s Indian Arts Research Center (IARC), and Felicia Garcia, IARC curator of education, the dynamic and informal dialogues provide a special way to connect from afar.



JASON GARCIA, SAR'S 2006 RONALD AND SUSAN DUBIN NATIVE ARTIST FELLOW

“We developed SAR Artists Live during the pandemic when we had to close our campus and cancel a lot of our events,” Poon explains. “We wanted to give audiences a way to connect with more people and to connect with artists we’ve worked with in the past. It’s a wonderful opportunity to learn what it means to create and to be an artist. It’s a great way to ask the questions that you might not normally have the opportunity to ask; ordinarily, it might be too busy at a gallery opening or during a market where there could be thirty other people at a booth waiting to talk to the artist. This program provides a very intimate opportunity for connection.”

From weavers and painters to potters and jewelers, the program spans the whole spectrum of SAR’s former Native artist fellows.

In an early program with MacArthur fellow and mixed-media artist Jeffrey Gibson (SAR’s 2008 Ronald and Susan Dubin Native artist fellow) participants followed the artist through his upstate New York schoolhouse-turned-studio with rooms dedicated to beadwork and painting. Reflecting on the conversation, Poon notes, “My mind was blown about his studio practice. I’ve known him for many years, I just had no idea.”



ELYSIA POON, DIRECTOR OF SAR'S IARC, TOP, INTERVIEWS NANIBAA BECK, BOTTOM, DURING SAR ARTISTS LIVE ON INSTAGRAM

[Watch Artists Live programs on SAR’s YouTube channel, sarsf.info/youtube](#)

Traditional Meets Contemporary: A Weaver and His Loom



VENANCIO ARAGON, SAR'S 2020 ROLLIN AND MARY ELLA KING NATIVE ARTIST FELLOW

Venancio Aragon's (Navajo) first loom was a small cardboard creation given to him in elementary school; his mother taught him to weave after that, and over the years Aragon developed a passion for the art form. He went on to pursue degrees in anthropology and Native American studies while continuing to master his craft. Felicia Garcia, IARC curator of education, sat down with the incoming Rollin and Mary Ella King Native artist fellow to learn more about his approach and his plans for his time in SAR's Dubin Studio.

What will you be doing while at SAR?

During my fellowship I'm planning on weaving a series of smaller textiles that represent rare and undervalued Navajo weaving techniques. The six pieces will be various twills and hybrids that I already know. I hope to find new techniques of textiles in the SAR collection. If there are any of the twill weaves, or any structures in pieces from the collection that I'm not familiar with, I hope to be able to reverse engineer them to re-create the approach with my own aesthetics in mind.

In your proposal you noted that the fellowship could be a means to generate a public service project that engages with community-centered needs through art and education. What did you mean by that?

I'm trying to create written conventions so that I can share those with other Navajo

weavers so they are not lost. Beyond being able to transcribe and write down weaving techniques for my own people, my artist talk in November will be a chance for the general public to learn more about the techniques and how rare they are. It will be a great opportunity to have the public understand this part of the Navajo weaving repertoire.

What is one thing about contemporary Navajo weaving that you wish more people knew about?

That it exists. It seems that a lot of people think it's just Two Grey Hills. I want the world to see that Native nations are dynamic and evolving. Our art reflects our history and material conditions. I view my weavings as an important source of artistic freedom as I attempt to challenge normative views and constructs of how a Navajo textile should look.

Watch Venancio's presentation on SAR's YouTube channel, sarsf.info/youtube



TEXTURE AND MOVEMENT (FRONT VIEW), 2018. MERINO AND NAVAJO CHURRO WOOL FIBER (TAPESTRY AND TUFTED TECHNIQUE), 3' X 4'.

Pandemics and Pivots // continued from page 1

more distinguished experts for our events because they were not required to undertake time-consuming travel to Santa Fe. In short, we were making a transition to a different form of communication with encouraging possibilities.

In many ways the work and mission of SAR haven't changed. We still treasure our loyal members, our Southwestern heritage, our historic campus, and our ongoing commitment to high-quality public education. We look forward to the day when we can again open the campus and the magnificent vaults of the Indian Arts

Research Center to the public—when we can once again engage with our members face-to-face and introduce them to our talented resident scholars and Native American artist fellows. Still, the challenge of the pandemic has shifted SAR's work toward a different balance of the local and the global, which bodes well for this institution's future.

Michael F. Brown

Michael F. Brown
President

“ STILL, THE CHALLENGE OF THE PANDEMIC HAS SHIFTED SAR'S WORK TOWARD A DIFFERENT BALANCE OF THE LOCAL AND THE GLOBAL, WHICH BODES WELL FOR THIS INSTITUTION'S FUTURE. ”

—Michael F. Brown, president SAR

Stay Connected



This spring SAR launched a weekly email that draws from artists and scholars in the SAR community who help us better understand our own humanity. SAR Connects delivers inspiration directly to our community at a time when inspiration is needed the most. If you aren't receiving these messages, please reach out to our membership team to update your email address at schiffer@sarsf.org.



As we head into the winter, SAR has planned a full series of virtual programs. From webinars and scholar-led conversations to artist talks and virtual studio tours, be sure to check the online calendar for opportunities to engage with SAR from home.

“ I AM ENJOYING MANY MORE AND DIVERSE SUBJECTS THAN I WOULD UNDER MORE NORMAL CIRCUMSTANCES. THE QUALITY OF THE PRESENTATIONS HAS BEEN EXCELLENT AND THEY ARE EASY TO ACCESS. ”

—SAR member and online salon attendee

FEATURED ONLINE PROGRAMS

Learn more at sarweb.org/calendar

Artists Live on Instagram: Haida, Kwakwaka'wakw Chilkat Weaver and 2019 Dobkin Native Artist Fellow, Meghann O'Brien
Date: November 4, 4:00 p.m.

Online Salon: Covid and Culture with Anthropologist Hugh Gusterson
Date: November 11, 2:00 p.m.

Artists Live on Instagram: 2020 Anne Ray Intern, Shánda Brown, Instagram Take-Over
Date: November 11, 4:00 p.m.

Artists Live on Instagram: Northern Cheyenne Painter and Printmaker and 2018 Dobkin Native Artist Fellow, Jordan Craig
Date: November 18, 4:00 p.m.

Artist Talk: 2020 Rollin and Mary Ella King Native Artist Fellow, Venancio Aragon
Generous support for this fellowship and talk provided by the King Artist Endowment
Date: November 19, 5:30 p.m.

SAR Press Event: Archaeologies of Empire and Imperial Formations in Conversation: What Do Ancient Empires Teach Us about the Modern World?

Date: December 1, 10:00 a.m.

Artists Live on Instagram: 2020 Anne Ray Intern, Emily Santhanam, Instagram Take-Over
Date: December 2, 4:00 p.m.

Special Virtual Event: SAR Board, Founders' Society, President's Circle, and Legacy Circle Members Annual Winter Party

An immersive journey to the Andean highlands of Peru
Date: December 2, 5:00 p.m.

Online Salon: Recognition in Unexpected Places: The Yaqui Indians and the 89th Wenner-Gren International Symposium with 2020 Adams Fellow, Nicholas Barron
Date: December 8, 2:00 p.m.

Panel Discussion: Messages + Monuments: Perspectives on Collective Memories
Presented in partnership with the Museum of Indian Arts and Culture
Date: December 10, 10:30 a.m.

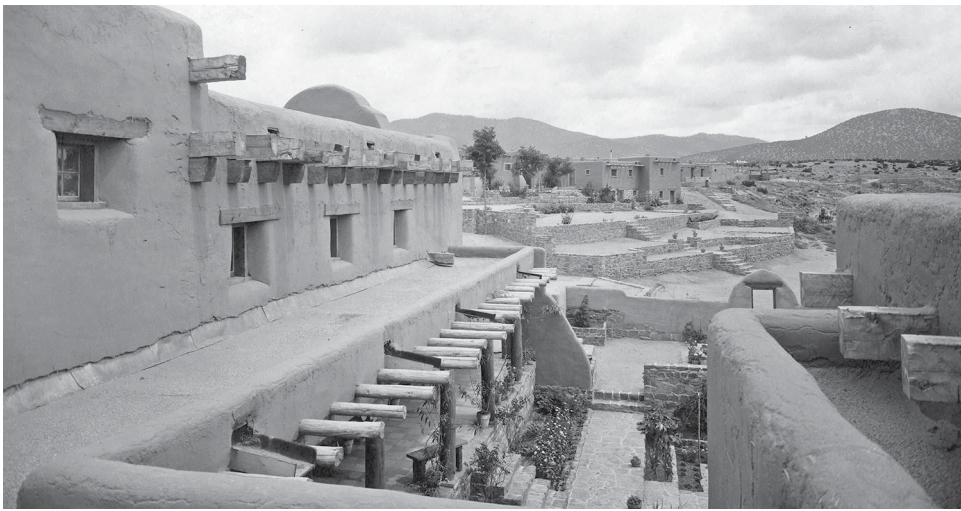
Next Steps: New Treads Paving the Way for Future Scholars

Since 1973, over 265 resident scholars have witnessed sunrises and sunsets from the adobe apartments on SAR's historic campus. Each fall the school welcomes a new cohort of individuals ready to take the next steps in their careers, each poised to dedicate the nine-month stay in Santa Fe to advancing a project they have been working on for several years.

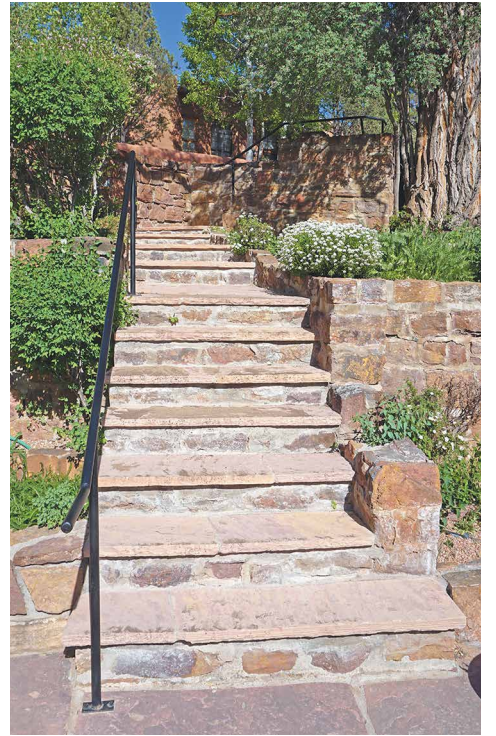
Scholars may now compose their work on laptops instead of clicking away on typewriters, but the reflective setting of SAR's campus remains the same. Many of the buildings scholars use today date to the original 1920s estate. Repurposed for contemporary needs, the spacious living room in the home of Amelia Elizabeth and Martha Root White now hosts lectures and other programs. The guest and staff houses have been updated over the years to serve as resident scholar apartments,

and the sisters' original greenhouse structure has been rebuilt to provide quiet space for resident scholar offices. Other historic features of the campus are still intact, including terraces and walkways built by famed Santa Fe architect William Penhallow Henderson, as well as the breezeway connecting the guesthouses with the main house.

The commute from the campus residences to the scholar offices has always included a stroll along this breezeway, across the



EL DELIRIO, CIRCA 1930, BUILDING DESIGNED BY WILLIAM PENHALLOW HENDERSON



LEFT, STAIRCASE TO SCHOLARS' OFFICES, BEFORE REPAIRS; RIGHT, STAIRCASE AFTER REPAIRS

winding paths, and down handcrafted outdoor stairways.

This summer, the campus has been closed to the public, but staff are working diligently to improve campus grounds so that future scholars and the public are able to enjoy it as much as the influential thinkers who have come before.

Through the generous support of the members of the SAR board of directors and

several major donors, the latest project in a multi-year plan for upgrades has been a renewal of the staircase to the scholars' offices. The new flagstone and railing are a subtle reminder that the historic campus is always evolving and that the setting of SAR's meandering campus paths will provide a meditative routine from home to office for future scholars. The SAR grounds, like oxygen feeding a flame, continue to spark creativity in the minds of our resident scholars. ■

Contributors: Michael F. Brown, Felicia Garcia, Elysia Poon, Meredith Schweitzer, Sarah Soliz. **Photos,** clockwise from top left: page 1: Severin Fowles, Alicia Odewale, Severin Fowles, GoToWebinar, Michael F. Brown; page 2: Richard Friedman, SAR Press, Elysia Poon, Jill Seagard, Scott Ortman; page 3: Venancio Aragon; page 4: SAR Archives, Robert Lujan, Laura Sullivan, Alicia Odewale.

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With your support, SAR continues to be a resource for scholars, artists, and the intellectually curious.

Visit sarweb.org/donate to make a difference.

We look forward to seeing you online now and on campus soon.

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Unearthing Violence // continued from page 1



BLACK WALL STREET MURAL IN GREENWOOD, OKLAHOMA

In the early twentieth century, Greenwood, a neighborhood in Tulsa, Oklahoma, earned the name “Black Wall Street” because of the area’s Black-owned businesses and thriving African American community. The community would witness one of the bloodiest racial attacks in modern American history. In the summer of 1921, a series of violent acts in the neighborhood left over thirty dead, hundreds wounded, and entire blocks of homes and businesses razed.

This October, Dr. Alicia Odewale took SAR members on a journey through this history and described a contemporary archaeology project she and her team are leading in the area today. Odewale notes, "In the wake of

renewed public interest in this story from the HBO series *Watchmen* and a long-awaited search for mass graves, the nation is fixated on unearthing evidence of trauma and violence done to this historic community." She adds that the course explored the context of the events and what is being done in the community today, "A new collaborative archaeology project titled 'Mapping Historical Trauma in Tulsa from 1921 to 2021' remains focused on finding signs of life and recovery in the aftermath of the massacre, as the Greenwood community rebuilt their homes, businesses, and churches and continues to fight against erasure and gentrification in the present day." ■

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.