With generous support from SAR’s members and donors, we hosted

**Our programs involved more than**

- **2,000** participants from over **28** states and **4** countries

**WE LIVE-STREAMED 5 SCHOLAR COLLOQUIA**, 215 attendees / 1,875 YouTube views; **WE LIVE-STREAMED 3 NATIVE AMERICAN ARTIST FELLOW TALKS**, 185 attendees / 875 YouTube views; **WE PRESENTED 4 CREATIVE THOUGHT FORUM (CTF) LECTURES**, 2 in-person, 2 live-streamed, 460 attendees / 1,300 YouTube views; **WE HOSTED 5 VIRTUAL HAPPY HOURS** / over 100 attendees; **WE SHARED 3 CTF ONLINE SALONS**, 500 attendees / 1,626 YouTube views; **WE OFFERED 3 IN-DEPTH COURSES**, 1 online and 2 in-person, 53 attendees.

**WE LAUNCHED SAR IMPACTS**, a series of member conversations and profile videos with scholars and Native American artists demonstrating the powerful impact of SAR in the broader community; **3 conversations / 104 attendees**; **IARC eMUSEUM WENT LIVE**, a portal to over **1,700** works from the IARC vaults, including collections from Zuni and Acoma Pueblos and contributions from IARC Native Artist fellows.

We gathered virtually through social media

- **7,600** followers
- **6,100** followers
- **2,000** followers
- **3,100** subscribers
- **300** followers

century and a half ago, the British poet and critic Matthew Arnold decried “this strange disease of modern life, with its sick hurry, its divided aims.” In the spring of 2020, much of that hurry was brought to a halt by a previously unknown virus, whose transmissibility forced SAR to close its campus and send its staff to work from home. The COVID-19 pandemic, along with the subsequent emergence of a massive movement protesting social inequality and racial discrimination in the United States, has forever marked 2020 as an unprecedented moment in our history.

The Creative Thought Forum’s theme for 2019–2020 had been “The Future of Work.” This was thrown into disarray by the pandemic. Ironically, we were forced to rethink and reinvent our own work to adapt to a changed reality.

The resilience and creativity demonstrated by our staff, resident scholars, and artist fellows as they responded to mandated shutdowns and shifting workflows proved inspiring. Dorothy Grant, the renowned Haida fashion designer and this year’s Katrin H. Lamon fellow, suspended her writing project to launch a successful line of fashionable face masks. Through the generosity of our Board of Directors and several other committed donors, SAR’s physical plant team, under the direction of Vice President for Finance and Administration Alex Kalangis, took advantage of the unexpectedly empty campus to oversee a series of improvements to the grounds, including renewing the stucco on most of our buildings. The adobe structures of El Delirio now glow with refreshed color and restored masonry.

Other members of SAR’s staff quickly shifted focus to online events. We were fortunate to be able to build on our prior experience live-streaming lectures on YouTube and Facebook. Our initial productions had an improvisational quality but steadily improved as we secured better equipment and new online platforms.

We were pleasantly surprised by the size and geographical breadth of the audiences these online events began to attract. This is a tribute to the loyalty of SAR members and their hunger for useful, reliable knowledge. It also speaks volumes about the power of technology to make SAR’s programs available across the nation and the globe.

Against this backdrop it is good to be reminded of what SAR accomplished during the first half of the 2019–2020 academic year, documented in this annual report: an engaging array of lectures, field trips, adult education classes, artist talks, and scholarly debates. What we learned in the latter half of the year is that the future of SAR’s work will depend on complementing our in-person events with a robust online presence.

We look forward to the day when we can safely reopen the campus and the Indian Arts Research Center collections to members and the general public. Until then, you can count on us to offer compelling interviews, classes, and webinars that expand your understanding of Native American art, Southwestern cultures, and the social world in general.

Michael F. Brown
SAR President
SAR quickly shifted to online presentations in early 2020 as the pandemic restricted gatherings of more than ten people in many places, including in New Mexico. Anton Treuer’s lecture on March 4, 2020, as part of SAR’s speaker series RISE: Cultural Preservation in the 21st Century was one of our last in-person public programs for the year.

Above: Treuer’s presentation, “The Language Warrior’s Manifesto: Indigenous Language, Culture, and Art in Motion,” was filmed and the video edited for SAR’s YouTube channel, sarsfinfoyoutube.
Resident Scholars

Each year SAR welcomes a small cohort of scholars to campus for nine months of research and writing. The result of the fellowship is often a publication that shares new perspectives and challenges traditional thinking. When this year’s scholars entered the program, none had any idea that their working relationships with their colleagues would shift in the final months due to the pandemic. Nevertheless, scholars found ways to finish the year with socially distanced gatherings and Zoom-based workshopping, and proved once again that sharing diverse perspectives advances creative thinking.

Historian C. J. Alvarez came to SAR to work on a project exploring the US-Mexico border as a bioregion and to challenge, through his writing, the traditional and historic definitions of the region. “I can say that, without a doubt, my year at the School for Advanced Research has been the highlight of my entire career.” He reflects, “The vision of SAR is to be an institution that ‘fosters understanding of humankind through scholarly and artistic creativity,’ and this is what our fellowship with one another embodied in the fullest sense. In our long exchanges, we drew on both our research and the details of our own lives to try to make sense of what the pandemic has done to our species, and we speculated about what we might be able to learn from it. In those many hours, life felt less like a lock-down and more like the most advanced seminar I have ever attended. Like everyone else, I look forward to the day when the virus has been put behind us somehow. But in the here and now, I am grateful for the opportunity it has inadvertently presented in this special place.”
Annual Report 2019/2020

DOROTHY GRANT /
Lamon Fellow

Affiliation at time of award:
Dorothy Grant LTD

Project:
Personal Memoir

Support provided by:
Katrin H. Lamon Endowment

Dorothy Grant, a practicing artist with a forty-year career, developed a line of clothing based on traditional Haida-form line art. While at SAR she planned to complete a memoir; but as the pandemic evolved, she shifted focus and launched a line of Haida-inspired face masks.

“SAR allows you to live out your dream and do something that you didn’t have time to do in your home environment. For artists and scholars, it is a gift of time.” She adds, “Fashion always has to evolve. It is like the tide, there is always a refreshing of new style. So over the years I’ve learned how to change with that sense of style but yet keeping the traditional art form. I didn’t change the art form; the art form is ancient and old. It has certain principles; I just changed the medium. The pandemic has changed my writing to really be about surviving as an artist and as a businessperson. I’m keeping with my writing, but I’m also using social media to encourage other artists on how they can survive during this COVID-19 pandemic. . . . We can’t afford to sit around and feel sorry for ourselves, we don’t have that luxury, [I was encouraging artists] to get into an action plan now, and you will survive this. As artists and visionaries, we have to think, ‘How can we use our creativity to come out of this and remember five years from now what did we do.’”

PATRICIA CROWN /
Weatherhead Fellow

Affiliation at time of award:
Leslie Spier Distinguished Professor,
Department of Anthropology,
University of New Mexico

Project:
Drinking Practice and Politics in
Chaco Canyon, New Mexico

Support provided by:
Weatherhead Endowment

Patricia Crown has a long history with SAR. Over the years she has co-organized three Advanced Seminars and edited and contributed to a number of books from SAR Press. This year, her work focused on completing a publication on Chacoan cylinder jars. “[This book] will be the culmination of twenty years of research,” says Crown.

“SAR provided largely uninterrupted time, which gave me the opportunity to read extensively, catching up on literature I had missed and finding new studies I knew nothing about. I cannot emphasize enough what a luxury it has been to have this reading time. The peaceful grounds of SAR are the perfect place for quiet reflection, and I have had a number of new insights during my stay. This has enriched my interpretations of these drinking vessels in ways I could not have anticipated when I applied. In particular, I have been able to find patterns in the manner in which these vessels were discarded that have changed the way I understand how Chacoans viewed the jars.”

The peaceful grounds of SAR are the perfect place for quiet reflection, and I have had a number of new insights during my stay.”

—Patricia Crown

PATRICIA CROWN
For the inaugural SAR Impacts member conversation, we filmed Patricia in the vaults of the IARC as she spoke about her academic journey and research on cylinder jars from Chaco Canyon.

DOROTHY GRANT
The third SAR Impacts program explored the work of Haida fashion designer Dorothy Grant.
While at SAR, Rashmi Sadana finished a manuscript on the rise and cultural significance of the Delhi Metro. “I’m convinced all the fresh air and amazing views were good for my writing brain. Now, after being here for the year, I know that what makes SAR special is not just the lovely location, but also and especially the people, from the permanent and senior scholars to the staff. They were all central to my time here.” About her cohort of fellow scholars she adds, “We had lively intellectual exchanges throughout the year, across disciplines. But most of all, I felt a real sense of camaraderie with them and intellectual support from them. This continued even after the campus had to close because of COVID-19.”

Through her project at SAR, Fátima Suárez examined the diverse experiences of Latino men as fathers and how their cultural backgrounds influence their personal views on what it means to be a good father and a good man. “During these past nine months,” she says, “I have learned a great deal about myself and the kind of scholar that I want to produce. Not only did SAR provide a mental and physical space for me to think through and write my dissertation, but it also introduced me to a community of scholars who were my mentors and friends.”
As a Navajo archaeologist, it is important for me to research sites that are significant to the Diné (Navajo) people and to share the results with my tribe and others.”
—Davina Two Bears

**DAVINA TWO BEARS / Anne Ray Fellow**

Affiliation at time of award:
PhD Candidate, Department of Anthropology, Indiana University, Bloomington

Project:
Shimásáni dóó Shicheii Bi’ólta’. My Grandparents’ School: Navajo Survivance and Education at the Old Leupp Boarding School, 1909–1942

Support provided by:
Anne Ray Foundation

Davina Two Bears brought together archival research, oral histories, and other methods to produce a manuscript about the Old Leupp Boarding School, an early twentieth-century federal Indian boarding school located on the southwest Navajo reservation. “As a Navajo archaeologist, it is important for me to research sites that are significant to the Diné (Navajo) people and to share the results with my tribe and others.” A critical aspect of the Anne Ray Fellowship is the mentorship this position provides throughout the year to SAR’s Anne Ray interns. Two Bears, reflecting on her role as a mentor, describes it as “an honor and rewarding experience.”

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Researchers

Throughout the year, SAR’s senior scholars and staff scholars provide guidance and mentorship for resident scholars through workshops and critical feedback. With diverse perspectives and decades of experience in academia, their contributions range from scholarly commentary on each fellow’s work to introductions to colleagues or resources that can help drive a fellow’s thoughts in new directions.

Row 1: **TOM DILLEHAY / Senior Scholar**
Row 2: **DEAN FALK / Senior Scholar, STEVEN FELD / Senior Scholar, CAROL MacLENNAN / Senior Scholar**
Row 3: **DEBORAH WINSLOW / Senior Scholar, PAUL RYER / Staff Scholar, NANCY OWEN LEWIS / Scholar-in-Residence**
SAR / The Pandemic Shift

2020 J. I. Staley Prize

Life Beside Itself: Imagining Care in the Canadian Arctic
LISA STEVENSON
Associate Professor, Department of Anthropology, McGill University

Lisa Stevenson’s Life Beside Itself examines a tuberculosis epidemic in the mid-twentieth century and an epidemic of suicides among Inuit youth today to demonstrate how the Canadian state’s approach to care does not attend to the realities of Inuit life in a settler colonial context. Stevenson shows how suicide prevention programs disregard what makes life worthwhile to Inuit people, and her evocative prose asks readers to dwell alongside her as she slowly reveals how to listen to her interlocutors. Life Beside Itself deftly weaves together ethnography, archival voice recordings, and images to raise new questions about life, death, and care.

Seminars

In 1972 SAR introduced an innovative way to create a collaborative scholarly volume. The well-recognized seminar program, which brings groups of researchers to the historic Santa Fe campus to live and work together, has become a sought-after opportunity for teams in academia today. With a history of producing some of the most influential publications in the social sciences, the approach has become a cornerstone of SAR’s programming. Although several of the planned 2020 seminars were postponed due to the pandemic, this approach to creating new work will resume as soon as possible.

SHORT SEMINAR
October 28–31, 2019
Biological Normalcy: Investigating Relationships between Statistical Norms and the Normative
Co-chaired by Andrea Wiley, Professor, Department of Anthropology, Indiana University, Bloomington, and Jennifer Cullin, PhD Candidate, Department of Anthropology, Indiana University, Bloomington (pictured above)

Reflecting on her time at SAR and on current circumstances, Wiley writes, “If anything, this new Zoom universe in which we live and conduct our work has revealed the many ways in which it is a poor substitute for in-person interaction. For one, the flow of conversation is not the same—in fact, there is little ‘flow’ in a Zoom conversation, especially among a larger group (ie, more than 2–3). Attention spans flag after a shorter period of time, with attention focused on a single screen. But most of all, those informal exchanges that happen during breaks or meals, and that are more serendipitous or opportune, are often those that are the most generative, and online work simply does not allow for those.”

RESEARCH TEAM SEMINAR
September 24–26, 2019
A Bio-cultural Investigation of Intergenerational Epigenetic Mechanisms
Chaired by Bilinda Straight, Professor, Department of Anthropology, Western Michigan University
Support provided by: National Science Foundation

SCHOLAR PROGRAMS

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SHORT SEMINAR PARTICIPANTS

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This year’s Advanced Seminar volumes from SAR Press cover an exciting range of subjects. *How Nature Works: Rethinking Labor on a Troubled Planet* examines the relationship between human labor and nonhuman nature to show that all work is a collective ecological act. *The Psychology of Women under Patriarchy* explores women’s responses to patriarchy to theorize its psychological underpinnings and to inform policies that improve the lives of women and men globally. *Walling In and Walling Out: Why Are We Building New Barriers to Divide Us?* describes the uses of walls in contexts ranging from historic neighborhoods to contemporary international borders, arguing that walls accentuate divisions between peoples—endangering lives, heightening privilege, and enriching the few. Together, these books address some of the most profound challenges facing contemporary society and, in doing so, challenge us to rethink our relationships to inequality, justice, and change.

*How Nature Works: Rethinking Labor on a Troubled Planet*
Edited by Sarah Besky and Alex Blanchette
2019

*The Psychology of Women under Patriarchy*
Edited by Holly F. Mathews and Adriana M. Manago
2019

*Walling In and Walling Out: Why Are We Building New Barriers to Divide Us?*
Edited by Laura McAtackney and Randall H. McGuire
2020
The Indian Arts Research Center (IARC) witnessed several major changes this year. Perhaps the greatest change has been welcoming Elysia Poon as the new director. With over a decade of experience within the organization as the IARC curator of education and twenty years of museum experience, Poon has established her commitment to collaborative programming and dedication to community-based collections care. Under her guidance this year, the IARC launched an online collections platform that now provides remote access to over 1,700 works from the IARC vaults. The team also revised and re-released a website for the Guidelines for Collaboration, a series of resources for museums and Native American communities in their work together on curatorial, educational, and other projects. Additionally, the IARC team continued their dedicated collections review work with Native American communities, completing the final phases of a review of Acoma Pueblo materials and beginning a new phase of reviews with Tesuque Pueblo.

“Each initiative reinforces the institution’s commitment to working cooperatively with Native American communities and to elevating Native American voices in some of the most critical conversations of our time.”
—Elysia Poon
Indian Arts Research Center

Artists Fellows

Ian Kuali'i / Apache and Native Hawaiian mixed-media artist / 2019 Ronald and Susan Dubin Fellowship

Armed with an x-acto blade, Ian Kuali'i (Kanaka Maoli / Native Hawaiian and Apache heritage) used his time in the Dubin Studio to create intricate and delicate hand-cut paper works and a series of ephemeral earthworks on the SAR grounds. Drawing from years in the New York graffiti and street art scenes, the self-taught Kuali'i merges traditional imagery with a contemporary aesthetic to explore ideas of indigeneity, progress, and biodiversity, as well as his own personal history.

“In every portrait, mural, suspended freehand cut-paper piece of installation, there’s always a story, an intent—usually veiled within what we refer to in Hawaiian culture as kauna—hidden layers of meanings that speak directly to the mo'olelo (history/story). These hidden layers are represented through syntax and motif designs composed from my ancestral ties to Hawai'i and the Southwest.”

Timothy Edaakie † / Zuni potter / 2019 Rollin and Mary Ella King Fellowship

Timothy Edaakie developed a pottery practice working with traditional Zuni techniques and materials. During his fellowship, he created pieces inspired by the nearly 375 Zuni pottery works in the IARC collections and selected two in particular to re-create for his project—an A:shiwi olla (IAF.1) and a stew bowl (IAF.738).

“I think everything and everyone is a teacher, we just have to listen, and hear it.”
—Leah Mata Fragua
LEAH MATA FRAGUA / Northern Chumash artist and practitioner of place-based arts / 2020 Eric and Barbara Dobkin Fellowship

While at SAR, Mata Fragua created a Northern Chumash dress using found and ethically sourced natural materials. A witness to ongoing environmental degradation across the California region where she is from, Mata Fragua saw the dress as a way to directly address the changing circumstances of traditional materials and the impact of climate change on her community and beyond.

“Our dresses are completely made with natural materials from our environment. What better way to tell this story than through a dress? . . . My work is place based. It comes from my homeland. . . . With climate change, when your materials are impacted, you have to start thinking about how you are going to continue to [create]. . . . I think everything and everyone is a teacher; we just have to listen, and hear it, and find those paths that help sustain our traditions, our practices, our foods, our resources, our languages, because really when it comes down to it, being able to sustain those, regardless of what happens externally, is the important part of the survival of Indigenous people. I hope that my work speaks to other generations and that long after I’m gone it will still be an important conversation.”

Anne Ray Interns

It is rare for emerging museum professionals to have the opportunity to work across departments during one internship. Employing a practical approach that allows each intern to explore projects in collections, education, curation, and more, SAR’s Anne Ray internship provides one of the nation’s most distinctive ways of training the next generation of cultural professionals. This year, two interns focused on cataloging and the collections in new ways to discover for themselves the value of collaborating with source communities.

ERIN MONIQUE GRANT

A Hopi member of the Colorado River Indian Tribes from Parker, Arizona, Grant graduated from the New School’s Master’s Program in the History of Design and Curatorial Studies in 2019. While at SAR, she worked with the IARC team and tribal community members to catalog forty-six works from the New York–based Vilcek Foundation.

“The internship was a really great experience, and I felt like I grew so much,” says Grant. She adds, “The project emphasized for me the importance of having Native people talk about their own pottery.”

After her fellowship, Erin accepted a position at the Chicago-based Terra Foundation for American Art as their program associate for exhibition and academic grants.

AMANDA SORENSEN

Sorensen arrived at SAR as a recent graduate of the anthropology program at the University of British Columbia with a concentration in museum studies. During her time at UBC, Sorensen completed a thesis centered on interviews with curators and Indigenous students regarding an exhibit at UBC’s Museum of Anthropology. For her research project, Sorensen dove more deeply into work she started at UBC, a case study of a textile called the “blanket leggings,” which were made by a US army chaplain in the mid-nineteenth century (currently housed at the Smithsonian National Museum of Natural History). She was particularly interested in the way museum staff cataloged this piece between 1956 and 1978. Through her research, she highlighted a need for greater community engagement surrounding database interpretations.
Recent Acquisitions

Thanks to generous gifts by the following seven donors, the Indian Arts Research Center added twenty-seven pieces to its collection this past year. Each item represents new opportunities for research and education on the subject of Southwest Native art.

Klaus and Joan Anselm donated five ceramics, two of which were made by Carmelita Dunlap, a well-known San Ildefonso potter not previously represented in the collection. Additionally, a jar by Ruby Panana complements the Zia pottery collection, and two carved Santa Clara pieces enhance the Santa Clara collection.

Long-time IARC volunteer Lee Balick gifted seventeen items to the collection, primarily ceramics and Diné (Navajo) folk art items. The ceramics include a piece by Reyecita A. Trujillo, one of seven potters credited with reviving Ohkay Owingeh pottery starting in the 1930s. The IARC’s collection contained very little Diné folk art, and this donation contains the first such art to enter the collection in over forty years. Two prints, one painting, and one Zuni carved figure were also included.

Dean H. Lewis and Marianne Ryer Lewis offered an optical illusion Diné textile for donation. Decorated with 3-D illusion squares and woven with all natural, undyed wool, the piece fills what was an “Op-Art” gap in the IARC’s textile collection.

Timothy Edaakie† (Zuni Pueblo), the 2019 Rollin and Mary Ella King fellow, donated two pieces to the collection. One he fashioned after the first piece collected by the Indian Arts Fund, a water jar known as IAF.1. The other is an elaborately painted stew bowl. Both are striking examples of Edaakie’s commitment to reviving traditional pottery methods.

Mary Jo Nutt gifted two baskets to our education collection: a Western Apache round plaque and a Diné or Paiute wedding basket. Both will instruct visitors about aspects of Southwestern basket-weaving techniques.
“There’s a lot in a language. Language is not just a pretty bird singing in the forest. Language and culture are intricately interconnected. Many things comprise human identity, and we can derive meaning from many different sources, but language is really powerful. It embodies our unique world view and way of solving problems.”
—Anton Treuer

RISE: CULTURAL PRESERVATION IN THE 21ST CENTURY asked how Indigenous communities work to ensure that their history, cultural heritage, and current artistic practices are respectfully represented and how they are able to thrive and grow for future generations. The spring speaker series began just as cities and states implemented stringent stay-at-home orders and business closures. With one in-person event and one conversation hosted simultaneously in-person and via live-stream, the programs illustrated the importance of connections forged by merging traditional methods and outlooks with new technologies.

FROM WITHIN This year, IARC education assistant Diego Medina revived a collaborative arts education program designed to provide creative opportunities for Santa Fe’s incarcerated youth. Working with former IARC Native American artist fellows and Santa Fe’s Youth Development Program, the initiative led to a month-long exhibition in February 2020, hosted at the Ray Drew Gallery of New Mexico Highlands University. Santa Fe’s Youth Development Program houses incarcerated youth from Santa Fe and surrounding areas, many of whom come from Native American communities. Medina and other Native American artists visited the detention center several times for guided arts activities with the youth. Working independently, the group developed a project designed for display as a cohesive exhibit. Every artist from the YDP remained unnamed, and the installation introduced visitors to artistic expressions and experiences of the young people.

“Our goal is to implement programming that not only relates to our collections but brings in Native arts and histories because a lot of the residents at the program are Native,” explained Medina. “It’s really important for us to use our resources—educational and art materials, as well as connections we have to other artists—to bring in the best program we can to connect these residents to their home place and to their art, to be empowering and also educating at the same time. A lot of the time we don’t have much more than an hour with the residents and you never know if a resident will be there the next week, so it’s important for us to keep it as potent as possible while also making it really fun and relaxing. They don’t get to do that much art and they really do enjoy it. I hope [that seeing the exhibit] enlightens people about how marginalized these youth have been. I think having us bring up these narratives is important because we’re an institution that promotes Native arts and the history of Native culture and people in New Mexico; a lot of times the artists’ experience is directly tied to that history. . . . Beyond that, I hoped that if family members went, that they saw that this is something that the youth are able to be proud of while they’re incarcerated because it’s not an easy place to be and a lot of them are really talented artists.”

March 4, 2020 / ANTON TREUER
The Language Warrior’s Manifesto: Indigenous Language, Culture, and Art in Motion
Treuer introduced a series of language preservation projects to a packed auditorium. Little did we know this would be one of the last in-person public programs of the year.

March 11, 2020 / MAILE ANDRADE AND MARQUES HANALEI MARZAN
He Alo A He Alo: Face to Face, Conversations with the Ancestors
Just after both presenters arrived from Hawaii, the governor of New Mexico issued an emergency public health order limiting public gatherings. SAR hosted the event in-person and via YouTube Live and welcomed a remote audience for the presentation. Maile Andrade—multimedia artist; professor at the Kamakakūokalani Center for Hawaiian Studies, University of Hawaii at Mānoa; and SAR’s 2012 Eric and Barbara Dobkin Native artist fellow—spoke with Marques Hanalei Marzan, Hawaiian fiber artist and cultural advisor for the Bishop Museum in Honolulu. The two discussed the changing world and relevance of Indigenous visual art practices for contemporary Native Hawaiian artists.
Creative Thought Forum (CTF)

Through the generous support of members of the Founders’ Society and other donors, SAR’s Creative Thought Forum brings exciting cutting-edge thinkers to Santa Fe to discuss topics of broad social concern. In its third season and under the thematic umbrella of “The Future of Work,” the 2019–2020 Creative Thought Forum invited SAR members and the public to consider where humanity is headed in this new age of technological and cultural shifts.

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

CTF Lectures and Salons

When the series began, no one could foresee that how and where we work would be so significantly altered by a pandemic. Fortuitously, the series addressed how a world increasingly dominated by automation and artificial intelligence would influence the types of jobs occupied by humans in the future. As the series moved to an online format, presenters were able to point to real-world examples of transformational work practices. Speakers also brought to light how institutions and communities are currently being forced to adapt to new circumstances and asked viewers to consider the importance of honoring cultural heritage in the ongoing conversations about our shared future.

October 16, 2019, Lecture / October 17, 2019, Salon
Superminds: The Surprising Power of People and Computers Thinking Together
THOMAS MALONE

February 13, 2020, Lecture / February 14, 2020, Salon
Chaco Landscapes: Sensory and Political Engagements with Place
Linda S. Cordell Lecture
RUTH VAN DYKE

March 26, 2020 / Lecture (Live-Streamed)
Turning the Lens: Brazil’s Kayapó Communities’ Use of the Warrior Image
GLENN SHEPARD

April 9, 2020 / Lecture (Live-Streamed)
What It Takes to Solve America’s IT Skills Gap
ANKUR GOPAL
With in-person gatherings limited, SAR sought to connect our community virtually. Starting in the spring, we began inviting scholars of all sorts to conversation-style online gatherings to provide continued intellectual stimulation and transformative experiences for our growing community.

May 5, 2020
From Smallpox to 1918 Flu to Coronavirus: Viral Pandemics Past and Present
ALAN SWEDLUND

June 16, 2020
A Social Diagnosis and Prognosis for COVID-19
JAMES TROSTLE

June 30, 2020
The Interpretation of Ancestral Pueblo Rock Art
SEVERIN FOWLES

CTF Online Salons

SAR offers thought-provoking classes on a range of topics for SAR members and the general public. Courses often offer attendees opportunities to engage with rarely seen works in the IARC collections or to take advantage of the unique resources the campus provides.

October 1 / 8 / 15 / 22 // 2019
Rock Art of the Rio Grande Basin in Northern New Mexico
RICHARD I. FORD

November 5 / 7 / 12 / 14 // 2019
An Introduction to the Archaeology of Ancient Maya Civilization
JERRY SABLOFF

March 31 / April 2 / April 7 // 2020
Nuevo México Profundo: Indo-Hispano Narratives of Conquest and De-conquest
ENRIQUE LAMADRID

WHERE WIND WORKS

June 10, 2019
Where Wind Works: Documenting US and European Wind Turbines and Correlating Changes to the Landscape
BRYAN STEIFF

“A driving force of our politics is energy and energy policy. . . . Clearly, renewable energy as a whole is sort of a focal point for political conflict. I think a lot of it comes down to the fact that even though 96 percent of climate scientists agree that we are creating man-made problems in the world, we still have people who are diametrically opposed to any shift.”

— Participant in Nuevo México Profundo: Indo-Hispano Narratives of Conquest and De-conquest

Mind-blowing, deep, and largely hidden history; thank you, SAR, for pulling this off! I could not have participated if it were not online.”

— Participant in Nuevo México Profundo: Indo-Hispano Narratives of Conquest and De-conquest
Donor Profile

HERBERT (BERT) JENNINGS SPENCER AND COLLEEN SPENCER

Herbert (Bert) Jennings Spencer was a man of many interests and abilities. In his professional life, Dr. Spencer was a virologist and microbiologist. He conducted cancer research with three Nobel Prize winners and spent many years advancing pharmaceutical research to better the human condition.

There were many other facets to Bert’s life. He built barns, made beautiful furniture, repaired cars and trucks, built and flew model airplanes, and cooked gourmet meals.

When he and his wife, Colleen, who is actively teaching riding and training horses in the fields of jumpers, eventing, and dressage, moved to Texas, Bert found a new passion: the archaeology and anthropology of the Southwest. That spark of interest was ignited when Bert and Colleen visited Mesa Verde for the first time.

That interest led to reading, study, and visits to many archaeological sites. Bert became fascinated with the pottery of the Mesa Verde region and of the Mimbres culture. He studied with a well-known professional potter, Clint Swink, in Colorado for several years and was able to re-create beautiful, authentically patterned bowls, ladles, and mugs.

In 2009, when the School for Advanced Research presented the opportunity to further a project that would share photographer and writer David Grant Noble’s forty-year career with the public, the Spencers didn’t hesitate to subsidize the work. Their support enabled the publication of In the Places of the Spirits, a book of seventy-six duotone plates showcasing the land, people, and deep past of the Southwest. Following that first project with SAR, Bert and Colleen became active members and donors. Each year, during their visits to Santa Fe from their home in Springtown, Texas, the couple joined fellow SAR members on field trips and attended lectures and other gatherings. In July 2020, Bert passed away at the age of eighty-nine. Over a decade of engagement with staff and members allowed Bert and Colleen to develop close ties to the SAR community. Their support reflects a steadfast embodiment of what it means to live passionately and philanthropically. Bert’s legacy is to continue that support through the years to come.
MEMBERSHIP AND SUPPORT

Member Trips

September 26, 2019
ARCHAIC ROCK ART ON ROWE MESA
Study Leader: Archaeologist Dr. Richard Ford
SAR members ventured to Rowe Mesa to view two of the largest archaic petroglyph sites in New Mexico. Led by Ford, members trekked over hills and along little-known paths to both sites, where they were given the opportunity to observe over five hundred petroglyphs while Ford provided contextual insights.

November 21–24, 2019
MIMBRES LIVES AND LANDSCAPES
Study Leader: Archaeologist and curator at the Museum of Natural History, University of Colorado, Boulder, Dr. Stephen Lekson
Mimbres cultures in southern New Mexico are among the most intriguing and controversial of the many ancient Puebloan peoples in the Southwestern United States. Mimbres potters produced shallow black and white bowls of unique artistry that can be found in collections of art museums around the world. The trip introduced members to the complex issues of understanding the culture and displaying the work of Mimbres people.

President’s Circle

The President’s Circle provides individuals an opportunity to develop a deeper connection with SAR’s mission. An unrestricted contribution of $2,500 or more provides the rare and enriching experience of meeting and interacting with resident scholars, artists, and researchers from around the globe. Several events are planned throughout the year to engage members in activities that provide special insight into humanity’s past, present, and future. Thank you to our members listed below, and special thanks to Kenneth E. Stilwell, chair of the President’s Circle.

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President’s Circle Events

July 23, 2019
Special Event: Collections of Distinction at the Historic Roque Lobato House
Home of Susan and Karl L. Horn

December 4, 2019
Special Event: A Winter Party to Celebrate Creative Thought

January 22–25, 2020
Field Trip: President’s Circle Trip to Los Angeles
New Directions: An Insider’s Look at Native American Collections

“I love museums, and I love getting back behind the scenes,” says photographer, longtime SAR supporter, and current President’s Circle member Kitty Leaken. “Behind the scenes” is precisely where Leaken went when she joined her fellow SAR members on the President’s Circle field trip New Directions: An Insider’s Look at Native American Collections in Los Angeles. With SAR president Michael Brown, the group spent three days in Los Angeles touring the Autry Museum of the American West, its new resources center, the UCLA/Getty conservation lab, and other local museums and collections.

At the Getty Conservation Institute, “they had these students sitting there doing infrared photography and ultraviolet photography and many other kinds of photography that, of course, fascinated me,” says Leaken. “They’re learning how to conserve.” At the Getty, the group met with Professor Ellen Pearlstein, who teaches students how to use SAR’s Guidelines for Collaboration, a resource recently developed at our Indian Arts Research Center by Native and non-Native museum professionals, cultural leaders, and artists. The guidelines—the first of their kind—offer principles for building successful partnerships between these groups.

“Basically, it seemed to me that it’s a conversation,” says Leaken. She adds, “These guidelines aren’t set in stone, and they don’t have to be followed. But it sets up a basis for making people feel safe to come in and express tribal needs. I thought it was really cool that SAR was mentioned so frequently and referenced so often about this.”
SAR / The Pandemic Shift

MEMBERSHIP AND SUPPORT

19

PRESIDENT’S CIRCLE VIRTUAL HAPPY HOURS: A NEW WAY OF CONNECTING

As businesses and public venues closed, SAR looked to technology to find a way to keep our community connected. Members quickly became experts in navigating online programs like Zoom and YouTube Live. Normally, one of the joys of being part of the SAR community is the opportunity to gather with leading scholars and artists to learn about the world around us and gain new insights on emerging perspectives or transformational research. With this in mind, SAR began hosting virtual happy hours for our President’s Circle members. Each program welcomed a scholar or artist for an online conversation with an intimate group of SAR members. As the world seemed to hover in a state of uncertainty, these casual encounters provided a much-needed source of joy and intellectual stimulation.

March 30, 2020
Brazil’s Kayapó Communities’ Use of the Warrior Image
GLENN SHEPARD

April 13, 2020
What It Takes to Solve America’s IT Skills Gap
ANKUR GOPAL

April 27, 2020
The Evolution of Creativity and Einstein’s Brain
DEAN FALK

May 15, 2020
Raven Comes Full Circle
DOROTHY GRANT

June 1, 2020
Five Decades of Research on Latin American Prehistory and Indigenous Cultures
TOM DILLEHAY

VIRTUAL HAPPY HOUR
Zoom screenshot with President’s Circle members. These have been some of our most popular virtual gatherings.

Special Programs

SAR President’s Circle members and invited guests gathered for a special reception prior to the Southwest premiere of a new film, The Lost City of the Monkey God, on October 23 at the Violet Crown Cinema in Santa Fe. It was a great opportunity to meet the filmmakers and those involved with the project.

The film follows author and SAR advisory board member Douglas Preston, filmmakers Steve Elkins and Bill Benenson, and a team of US and Honduran scientists, archaeologists, Indigenous community members, and military personnel for a journey deep into the Honduran jungle to confirm LIDAR findings of a long-hidden precontact metropolis. After the premiere, Preston and Elkins, as well as Javier Suazo, the secretary for the Kaha Kamasa Foundation, a group dedicated to preserving the archaeological site and surrounding environment, took questions from attendees.

At this event, SAR was able to share with members and not-yet-members the important work happening around the world thanks to the combined forces of emerging technology and traditional archaeological methods. The premiere raised over $14,000 thanks to the generous support of Doug Preston, the rest of his team, and the Violet Crown. Net proceeds will support the advancement of knowledge and understanding of humanity through SAR’s scholar and artist programs, with a percentage going to support the Kaha Kamasa Foundation.
MEMBERSHIP AND SUPPORT

Founders’ Society

The Founders’ Society was established in June 2017 to support SAR’s new Creative Thought Forum Initiative. The Founders’ Society is SAR’s premier giving circle of donors of $5,000 or more comprised of individuals with shared interests in intellectual pursuits and artistic creativity. Membership mixes friendship and philanthropy to benefit SAR and its social impact in the world. Thank you to our members:

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David and Sheila Young

El Delirio Legacy Circle

You can leave a legacy and help sustain SAR’s future. By becoming a member of El Delirio Legacy Circle—named after the White sisters’ estate bequeathed to SAR and now our home—you too can thoughtfully include SAR in your estate plans and have the satisfaction of knowing your gift will make a lasting difference in the work of the School for future generations. Estate gifts provide a critical source of financial support for SAR’s programs and operations. Previous gifts have created SAR’s campus, endowed three Native American fellowships, funded an annual prize for scholarly writing, augmented our Indian Arts Research Center collection, and provided general support to the School.

We wish to acknowledge and thank the following individuals as current members of El Delirio Legacy Circle:

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Laura T. Sullivan
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(505) 954-7238 or sullivan@sarsf.org

Barbara Seeley and Anne Chognard enjoy our annual President’s Circle Winter Party, December 2019.

El Delirio Legacy Circle members Jean Lamm and Diane Vennema at our annual President’s Circle Winter Party, December 2019.
What excites me about being part of the SAR team is its mission to really deeply examine the human condition—past, present, and future. That is part of what inspires me to be a scholar. Areas of SAR’s mission that are meaningful to me are the creation of new knowledge, its dissemination, wanting to give back to the communities from which we derive a lot of our knowledge, and the organization’s dedication to engaging with diverse communities that make SAR possible.”

—John Nieto-Phillips

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Potters Leno and Vigil visit with Tesuque pottery at the IARC.

TERRANCE LENO AND WESLEY VIGIL

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SAR / The Pandemic Shift

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SAR staff celebrate together at the Seminar House.
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We are deeply grateful for the generosity of all our donors during this past fiscal year. These gifts, memberships, sponsorships, and grants are vitally important to help SAR carry out its mission to advance creative thought and innovative work in the social sciences, humanities, and Native American arts. This list reflects cumulative giving and multi-year pledges for donors made in FY2020 (July 1, 2019–June 30, 2020).

We have worked diligently to ensure the accuracy of this list. Please let us know if it contains an error or omission.
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Left, top: Members Gerald Stiebel, left, and Penelope Hunter-Stiebel, right, with SAR president Michael F. Brown, center.
Left, bottom: Elysia Poon, IARC director, with members Jeremy and Paula Sabloff.
Right: SAR members Elizabeth Bradley and Ann and Timothy Maxwell at the screening of The Lost City of the Monkey God.

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Catherine Campbell
Cynthia Charlton
Phillip Coombs and Mary Jones
Wes and Shelley Cowan
Patricia Crown
Glen and Shirlee Davidson
Mary Ann Davis
Anita L. Feld
Joan Fortune
Severin Fowles and Ellen Morris
Robin Garrett
Daniel and Judith Gresham
Michael P. Gross
John and Robin Hendricksen
Joanna Hess and Jim West
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Albert and Elizabeth Kidd
Dominick LaCapra and Jane Pedersen
Louise Ladd
Richard Leventhal and Louise Krasniewicz
Zelma Long
Barry and Margaret Lyerly
Diana MacArthur
Steve and Jane Marmon
Charles and Susan Mize
Debra Olinger
Sallyann M. Paschall
Mary and James Polik
Robert Preucel and Leslie Atik
John and Liz Puerner
Karl and Carol Ratz
Jack and Clare Ratliff
Susan G. Raymond
Jim and Linda Regnier
Ross Rocklin and Joan Affleck
Santa Fe Preparatory School
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Foundation
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Charmay Allred †
Anonymous
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Susan Arkell
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Burck and Sandra Bailey
Karen M. Bailey
James B. Baker
Nancy Baker
Robert Balance and Kathleen Blake
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Maureen Barrett
Frank Bash
Elizabeth Beall
Richard Bechtold and Susan Lee-Bechtold
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Edward and Eva Borins
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Carolyn K. Kastner
Grayson and Jennifer Kirtland
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VITAL HAPPY HOUR
The Evolution of Creativity and Einstein’s Brain, April 27, 2020, with Dean Falk, SAR’s senior scholar and 2008–2009 resident scholar.

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++ MEMBERSHIP AND SUPPORT

Earnings from the endowment funds listed below support approximately 40 percent of SAR’s operating costs. We are grateful to the generous individuals who have donated to establish and build these funds. Donations build our endowment and sustain SAR’s future.

Adams Scholar Fund
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Dobkin Artist Endowment
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Lamon Native American Research Endowment
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Retirement & Benefit Endowment
Weatherhead Endowment
White Antelope Blanket Fund

Paloheimo Foundation

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

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.
# SUMMARY FINANCIAL STATEMENT

## Fiscal Year Ended June 30, 2020

### Source of Funds

<table>
<thead>
<tr>
<th>Source of Funds</th>
<th>Without Donor Restriction</th>
<th>With Donor Restriction</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions and Grants</td>
<td>$1,136,256</td>
<td>$1,309,097</td>
<td>$2,445,353</td>
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<tr>
<td>Sales and Fees</td>
<td>95,917</td>
<td>–</td>
<td>95,917</td>
</tr>
<tr>
<td>Total Investment Income, Net of Fees</td>
<td>(333,870)</td>
<td>–</td>
<td>(333,870)</td>
</tr>
<tr>
<td>Other</td>
<td>101,832</td>
<td>–</td>
<td>101,832</td>
</tr>
<tr>
<td>Net Assets Released from Restrictions</td>
<td>1,228,183</td>
<td>(1,228,183)</td>
<td>–</td>
</tr>
<tr>
<td><strong>Total Revenues and Gains</strong></td>
<td>2,228,318</td>
<td>80,914</td>
<td>2,309,232</td>
</tr>
</tbody>
</table>

### Expenses

<table>
<thead>
<tr>
<th>Expenses</th>
<th>Without Donor Restriction</th>
<th>With Donor Restriction</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program Services</td>
<td>2,512,170</td>
<td>–</td>
<td>2,512,170</td>
</tr>
<tr>
<td>Management and General</td>
<td>586,747</td>
<td>–</td>
<td>586,747</td>
</tr>
<tr>
<td>Fundraising</td>
<td>637,231</td>
<td>–</td>
<td>637,231</td>
</tr>
<tr>
<td><strong>Total Expenses/Releases</strong></td>
<td>3,736,148</td>
<td>–</td>
<td>3,736,148</td>
</tr>
<tr>
<td><strong>Change in Net Assets</strong></td>
<td>$(1,507,829)</td>
<td>$80,914</td>
<td>$(1,426,915)</td>
</tr>
</tbody>
</table>

### Net Assets

<table>
<thead>
<tr>
<th>Net Assets, June 30, 2019</th>
<th>Without Donor Restriction</th>
<th>With Donor Restriction</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investments, at Market</td>
<td>$13,997,444</td>
<td>$12,364,181</td>
<td>$26,361,625</td>
</tr>
<tr>
<td>Other Net Assets</td>
<td>2,835,504</td>
<td>1,347,597</td>
<td>4,183,101</td>
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<tr>
<td><strong>Total Net Assets, June 30, 2019</strong></td>
<td>16,832,948</td>
<td>13,711,778</td>
<td>30,544,726</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Net Assets, June 30, 2020</th>
<th>Without Donor Restriction</th>
<th>With Donor Restriction</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investments, at Market</td>
<td>12,652,926</td>
<td>12,473,416</td>
<td>25,126,341</td>
</tr>
<tr>
<td>Other Net Assets</td>
<td>2,672,193</td>
<td>1,319,276</td>
<td>3,991,470</td>
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<tr>
<td><strong>Total Net Assets, June 30, 2020</strong></td>
<td>$15,325,119</td>
<td>$13,792,692</td>
<td>$29,117,811</td>
</tr>
</tbody>
</table>

Funds raised or earned in previous years were used to fund FY20 operations.
Your Support Matters

You can play a role in helping guarantee SAR’s future. Your contributions give SAR the resources to foster understanding of humankind by inspiring scholarly and artistic creativity.

Each year, SAR must raise more than 60 percent of its budget through private-source revenues. Gifts of all sizes are essential to maintaining the quality of programming and research at SAR.

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Write a Check. You may make a one-time contribution by writing a check and mailing it in the enclosed envelope.

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Include SAR in Your Will. You may join our El Delirio Legacy Circle and play an important role in sustaining SAR and its programs for future generations.

Thank you for making a difference now and into the future through your generosity!

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