

2023: SAR's Big Summer

As we glide into a New Mexico spring—a season when the branches of SAR's stately apricot trees are aburst with flowers—this organization finds itself in one of the busiest periods in its long history.

In March and April the Indian Arts Research Center presented a series of panel discussions at the Museum of Indian Arts and Culture (MIAC). The panelists explored various facets of Pueblo history and culture to complement SAR's first-ever major museum exhibition, *Grounded in Clay: The Spirit of Pueblo Pottery*. The exhibition will remain at MIAC until May 29. Our half-hour documentary about *Grounded in Clay* that premiered last fall on KNME, New Mexico PBS, remains available for public streaming indefinitely.

Before a capacity audience in mid-April we hosted Harvard's Henry Louis Gates, Jr., along with his Wesleyan University colleague Andrew Curran, at the Lensic Performing Arts Center. Their public discussion, moderated by SAR alumna Chelsi West Ohueri (University of Texas at Austin), considered the convoluted history of the concept of race and its implications for efforts to create a more just society. On April 14, Prof. Curran led a follow-up conversation for members and others in SAR's Dobkin Boardroom.



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

After a long run at MIAC in Santa Fe, in mid-July *Grounded in Clay* will move to New York's Metropolitan Museum of Art, with a smaller satellite exhibition at the offices of the Vilcek Foundation. This is a giant step for a collection highly regarded but relatively unknown outside the Southwest. The show's most recent review, published on March 8 in the prominent online arts journal *Hyperallergic*, describes *Grounded in Clay* as creating "a collective presence within the exhibition space, a sort of reverberation and dialogue between the clay and community."

// continued on page 3

The Invention of Race: A Conversation with Henry Louis Gates, Jr., and Andrew S. Curran



ANDREW S. CURRAN AND HENRY LOUIS GATES, JR., AT THE LENSIC

Bringing to Santa Fe eminent thinkers whose work promotes greater understanding of the complexity of human histories and cultures in New Mexico and beyond, is a goal of SAR. With that objective in mind, SAR hosted Henry Louis Gates, Jr. (Harvard University), and Andrew S. Curran (Wesleyan University) at a sold-out President's Lecture at the Lensic Performing Arts Center on April 13.

Drs. Gates and Curran presented "The Invention of Race," a talk that addressed the origins of anti-Black racism and colorism and its impacts worldwide. Sociocultural anthropologist Chelsi West Ohueri (University of Texas at Austin) moderated the discussion which marked the first time it has been held west of Chicago.

Gates and Curran are editors of the book *Who's Black and Why?: A Hidden Chapter from the Eighteenth-Century Inventions of Race* (Harvard University Press, 2022), which was nominated for a 2023 NAACP Image Award for Outstanding Literary Work, Non-Fiction.

"Three years ago, Henry Louis Gates, Jr., and I stumbled upon sixteen never-before-seen essays that were submitted to a 1739 'scientific' contest on the source of blackness at the Bordeaux Academy of Sciences," Curran noted. "It was Skip's [Gates's] idea to do a book on this incredible subject, which he called the 'Dead Sea Scrolls of race.' The result is our recent book, *Who's Black and Why*, the story of how science claimed the right during the eighteenth century to break up humankind into separate categories that do not exist in nature."

Henry Louis Gates, Jr., is the author of numerous books and has written extensively on the history of race and anti-black racism. He is the Alphonse Fletcher University Professor and Director of the Hutchins Center for African & African American Research at Harvard University. *Finding Your Roots*, his groundbreaking genealogy and genetics series, is now in its eighth season on PBS.

Andrew S. Curran is a leading specialist in the Enlightenment era and the author of the award-winning books *Diderot and the Art of Thinking Freely* and *The Anatomy of Blackness: Science and Slavery in an Era of Enlightenment*. He is the William Armstrong Professor of the Humanities at Wesleyan University.



CHELSEI WEST OHUERI

Chelsi West Ohueri is an SAR Weatherhead Fellow (2021-2022) and an assistant professor at the University of Texas at Austin in the departments of Slavic and Eurasian Studies, Anthropology, and African and African Diaspora Studies.

2023 J. I. Staley Prize Awarded to a Journey Through Stone and Time Travel

"What intuition the book requires, what detective work—and what magic tricks it performs. Stones speak, lost time leaves a literal record and, strangest of all, the consolation the writer seeks in the permanence of rocks, in their vast history, he finds instead in their vulnerability, caprice and still-unfolding story."

— Parul Sehgal, The New York Times

Hugh Raffles, professor and Anthropology Department chair at The New School for Social Research, has been named recipient of the 2023 J. I. Staley Prize for *The Book of Unconformities: Speculations on Lost Time*. The award will be presented to Professor Raffles in the fall of 2023 in New York.

As the Staley Review Committee puts it, "Hugh Raffles has written a startlingly original book that explores the relationship of human and geologic time through the fundamental materiality of stone."

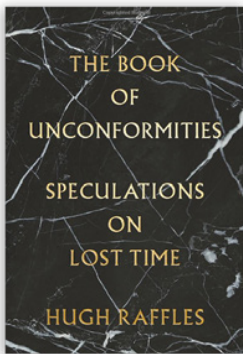
Prof. Raffles remarked, "I feel hugely honored that this book is being recognized by my peers

in anthropology and joining the long list of major works that have received the Staley Prize. It's unexpected and thrilling!"

Since 1988, SAR has awarded the J. I. Staley Prize annually to a living author for a book that exemplifies outstanding scholarship and writing in anthropology. The award recognizes innovative works that go beyond traditional frontiers and dominant schools of thought in anthropology and add new dimensions to our understanding of the human species.

Raffles is also director of the Graduate Institute for Design, Ethnography and Social Thought (GIDEST). His work is a sustained ethnographic exploration of relations among humans, animals, and things. He is the author of *Insectopedia*, a *New York Times* Notable Book, and a recipient of a 2010 Whiting Writers' Award.

Explore all of our Staley Prize winners at sarsf.info/staley



Dreaming a Homeland in India with Space and Voice for All

In north India where SAR 2022-2023 Weatherhead Fellow Dr. Anand Vivek Taneja grew up, there were two streams of the universe coming together. In the multicultural city of Lucknow, Muslims and Hindus were neighbors and classmates. Coming from a Hindu family, it was difficult for Taneja to tell any difference. Communal harmony was the default setting of his childhood.



ANAND TANEJA WEATHERHEAD FELLOW

Taneja was a boy when Hindu nationalist politics started taking off. “I saw the damage being done right in front of my eyes. It lodged in my mind,” said Taneja. “I saw what plurality looked like, and I also saw it being attacked.”

Majoring in history first at Delhi University, Taneja then pursued film and media communication for his master’s degree at Jamia Millia Islamia in New Delhi. Realizing he preferred interviewing and research to managing crews, he attained a Ph.D. in anthropology from Columbia University in 2013.

Taneja’s first book, *Jinnealogy: Time, Islam, and Ecological Thought in the Medieval Ruins of Delhi*, won the 2016 Joseph W. Elder Prize in the Indian Social Sciences. Taneja wrote about a shared historic and religious space, Firoz Shah Kotla, where Muslims and Hindus, among others, express resistance to repression by tucking handwritten entreaties to Jinn-saints into the niches and alcoves of the ancient palace.

While writing the book, Taneja became interested in how language not only creates the geographic fault lines of state boundaries, but also reflects thought and action, giving marginalized people a voice. Taneja said that European notions of community center around the idea that one group or religion—the majority—is in power while others, are not. In British colonial history, Muslims were viewed as outsiders and invaders, a perception that carried into the post-colonial era and led to the “othering” and minority-making Muslims in India today.

“In modern nationalism,” Taneja said, “you need minorities. If differences don’t exist, they get invented.”

While at SAR, Taneja is working on a book about Muslim poetry as a pathway to self-expression for these perceived minorities in the age of Hindu nationalism in India. The Urdu language, associated with Muslims, and Hindi, associated with Hindus, are virtually identical in grammar and lexicon. The two main differences are the level of literary vocabulary, and the script, with Hindi written in Devnagari (as is Sanskrit)



The mural was painted by the Fearless Collective during the protests against the Citizenship Amendment Act in Shaheen Bagh, a mostly Muslim neighborhood in Delhi. The speech bubbles say: *Ishq Inqalab (Love [is a] Revolution)* and *Muhabbat Zindabad (Long Live Love)*. The lines above the speech bubble “We, the people of India...” are the opening lines of the preamble of the Indian Constitution, which one of the ladies is shown holding in the bottom left of the mural.

and Urdu in modified Perso-Arabic. Studying Urdu poetry provides insights into what happens to self-perception when a group of people is made to feel inferior.

In a recent talk, Taneja reflected on Hussain Haidry’s Urdu poem “Main Hindustani Musalmaan Hoon” (I am an Indian Muslim) that became popular on social media in 2017, stating that “the disjuncture between the different stanzas of the poem is the disjuncture between one’s sense of self, as deeply formed by the place and its diversity, and how one is perceived and treated by others. If I am so deeply formed by this land and with

the others who make up this land, then why am I socially isolated? Why am I treated unequally? Why am I targeted in riots and lynchings?”

When the divisive aims of nationalism lead to othering, exclusion, and anti-Muslim pogroms, poetry dreams a homeland with ample room for all.

On sabbatical during his nine-month fellowship at SAR, Dr. Taneja is associate professor in the Department of Religious Studies at Vanderbilt University in Nashville, Tennessee. He is in Santa Fe with his wife, fiction writer Sheba Karim, and their two children. ■

2023 Eric and Barbara Dobkin Fellow Janna Avner Works with Light



JANNA AVNER IN THE DUBIN STUDIO AT SAR

Koyukon Athabascan creative, Janna Avner (she/her), joins the SAR Native Artist Fellowship community as its first practicing light artist. Using light as her primary medium, Avner seeks to reclaim romanticizations of landscape imagery and incorporate expansive interpretations of Indigeneity, perception, and the environment. Her pieces serve as visual metaphors that, at times, contain projections of beadwork and hologram recreations of the northern lights. Olivia Amaya Ortiz, IARC Educator, sat down with Janna to learn more about her work and her plans for her time in SAR’s Dubin Studio.

What will you be doing while at SAR?

I will make what I call prototypes, studies, and one potential design by the end of the residency in the form of paintings, sculpture, drawings, and software renderings. One piece is a do-it-yourself hologram of mixed materials, including birchwood and moosehide, and will house small digital video projectors. This residency allows me to experiment

with a variety of materials (glass, plastic, bioplastic, hologram, and paint on canvas) and either project onto or through these mediums to mimic the aurora borealis of Alaska.

In your application, you noted that your goal as an artist is to study the symbolism of arctic light for Indigenous futurist concepts in paintings and light sculptures. Can you tell us more about how these concepts play out in your work?

In my understanding, Indigenous Futurisms developed in parallel to other science fiction-based movements, and within itself, developed pluralistically to span a range of interpretations, mediums, and genres. For this reason, “futurisms” is described in the plural and is a case-by-case basis, encompassing creative fiction novels of “first contact” on distant planets to present-day, eco-sustainable speculative arts movements related to the Earth’s land and resources. However, I feel what arguably binds the various Indigenous futurist expressions together

is an emphasis on the psychological and the imaginative to incorporate Indigenous technologies. Indigenous futurist concepts expand how I think about my work and where I fit in as both a painter and an artist who uses light from digital media to speak to my Indigenous heritage.

When in the hands of artists, I believe atmospheric projection artworks allow for the mapping of an interiority (of multiple, not always self-compatible, but heterogeneous cultural perspectives) onto a physical location to create a distinct sense of place and environment that is unique to a particular subjecthood. One can literally project their own reality into the world. Expressing my biculturalism as a tribal member requires epistemological and ontological leanings, because in my experience, it involves worlds colliding. Rather than the depiction of a geological terrain or landscape that Indigenous persons may not be consistently subsisting on, digital work could encompass a psychic image or vision, resulting from voluntary or involuntary migratory and dislocation realities for Native histories.

By asking the viewer and myself to fill in the rest of the experience by providing a simulation of natural light, which will be viewed as slow moving multicolored wall shadows produced by prominently displayed crumbled films that themselves undermine the grandiosity of natural phenomena, I also specifically describe my feelings of dislocation and incongruity as a tribal member, deliberately making strange the merging of two locations (Alaska versus wherever I happen to be living when not in Alaska), while also acknowledging that merging as impossible. Like a transparent and shifting rendering

of a projection, overlaid onto a room, memory is choppy, non-linear, circular, repetitive. It glitches as we are bound to one space while thinking about another. In my case, the heritage-based activities I perform such as fishing the Yukon River during the summers of my childhood and adulthood are more often a recall than a physical embodiment, especially when I’m thousands of miles away.



DETAIL OF A PAINTING BY JANNA

Can you tell us about your experiences thus far visiting or working with the collections at the Indian Arts Research Center (IARC)?

The collections are wonderful, in part because they provide unique experiences one cannot understand by looking at photos of Indigenous objects: the up-close light and dark browns of worn hides have unique patterning from use and age, and bring to mind questions about who wore them when they were part of someone’s daily routine many years ago. For this reason, having access to so many Indigenous objects in one place is overwhelming, emotional, and unlike anything I’ve experienced before. ■

Donor Profile: The Susan L. Q. Flaherty Collection



SUSAN L. Q. FLAHERTY WITH HER POTTERY COLLECTION

The Indian Arts Research Center's (IARC) collection, a remarkable assemblage of Southwestern Native American art, was founded over a century ago as the Pueblo Pottery Fund in 1922. The collection has since grown to more than 12,000 items and has exhausted the storage capacity of the IARC's two vaults. The IARC recently updated its Collections Management Policy, in which the acquisition policy has become stringent due to storage constraints and changes in industry best practices and ethics. Acquisitions now focus on filling gaps in the current collection in order to tell a more powerful story about the Indigenous Southwest and the broader IARC story.

The acquisition of the Susan L. Q. Flaherty Collection is a rare and exceptional example of a collection donation that the IARC was able to acquire due to its uniqueness and story. The gifted collection allows the IARC to further demonstrate the multigenerational nature of pottery making that goes beyond what already exists in the IARC collection. Included are seventy-three pieces created by some of the best-known Pueblo artists in the last century, such as Maria and Julian Martinez (San Ildefonso), Lucy Lewis (Acoma), and Dora Tse Pe' (San Ildefonso).

The Susan L. Q. Flaherty Collection is dedicated to the memory and artistry of her friend Dora Tse Pe', potter of San Ildefonso (1939-2022).

In 1980 on Flaherty's first trip to the Land of Enchantment, the pottery of San Ildefonso, Santa Clara, and Acoma captivated her immediately. Early on, Flaherty returned to New Mexico and was privileged under a Recursos de Santa

Fe program to visit potters in their homes to learn of their methods and spiritual approach to their pottery. This is how she initially met Dora and the Lewis sisters of Acoma.



DORA TSE PE' WITH HER GRANDDAUGHTER AND SUSAN'S DAUGHTER

Over a period of forty years, Flaherty continued to carefully collect, curate, and catalog her collection. While the collection began with pottery of San Ildefonso, Santa Clara, and Acoma, it grew to include examples from the Pueblos of Isleta, Jemez, Laguna, Ohkay Owingeh, Santo Domingo, and Zuni, and the tribal communities of the Diné (Navajo), Maricopa, and Winnebago.

In the 1980s, Flaherty was first introduced to IARC vault collections. Along with the works themselves, the robust program of access to the works in the vault made a lasting impression, which ultimately led Flaherty to complete the gift of the collection to the IARC in April of 2022.

2023: SAR's Big Summer // continued from page 1

SAR members can look forward to many other public events in the coming months, including regional field trips and a special trio of events in the fall to be announced soon. We meet the challenges of this ambitious programming thanks to an energetic staff and the support of our loyal members, donors, and business sponsors.



SAR ADMINISTRATION BUILDING

These diverse activities affirm commitments expressed in SAR's vision statement, in which we aspire to be "a nexus of scholars and artists, creative thinkers and curious learners, where we exchange ideas, bring life to history, explore the present, and broaden perspectives in pursuit of a more informed and equitable society."

I look forward to seeing you at some of these events.

Cordially,

Michael F. Brown

Michael F. Brown, President

Learn, Engage, and Explore

As we head into summer, SAR is offering a summer course, member trips, and tours. Be sure to check out our online calendar for more details: sarweb.org/calendar

Summer Course



Women of the Lost Territory
with professors Flannery Burke and Vanessa Fonseca-Chávez
A three-day course exploring the legacies of women from the Colorado–New Mexico borderlands
July 5–7 at SAR. Class enrollment limited to twenty-five people.

Contact: Marcia Richardson, 505-954-7213 or richardson@sarsf.org

Member Trips

May 3
New Mexico Territory and the Civil War: Battle of Glorieta Pass and Pecos National Historical Park

May 24-26 (SOLD OUT)
Intimate journey to Navajo Nation's Canyon de Chelly: Past and Present

Sep 26-28
Intimate journey to Navajo Nation's Canyon de Chelly: Past and Present

Contact: Moira Garcia, 505-954-7245 or mgarcia@sarsf.org



CANYON DE CHELLY

Campus and Indian Arts Research Center Tours

Campus Tours

Public campus tours occur every Friday at 10:00 a.m. \$15 per person, free for SAR members. Campus tours tell the three stories of SAR—the organization, the collection, and the place.

Contact: Kat Bernhardt, 505-954-7230 or bernhardt@sarsf.org



PRESIDENT'S GARDEN

IARC Tours

Public collection tours occur every Friday at 2:00 p.m. \$15 per person, free for SAR members. Ten person limit. Due to the special low-flow museum ventilation system, tour participants must wear a tight-fitting mask and provide proof of vaccination or a negative COVID test taken less than 24 hours before their visit.

Contact: Daniel Kurnit, 505-954-7272 or kurnit@sarsf.org



IARC VAULT AT SAR

First SAR Centennial Medal Presented to N. Scott Momaday



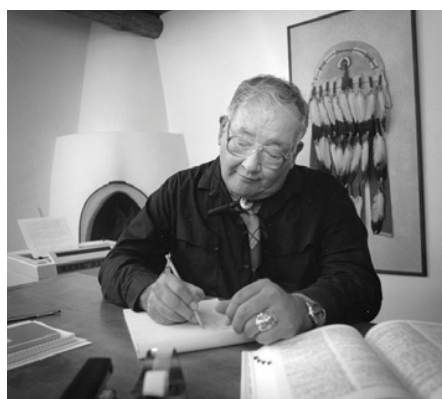
MICHAEL F. BROWN PRESENTS
N. SCOTT MOMADAY WITH THE SAR
CENTENNIAL MEDAL

On February 25, SAR President Michael F. Brown, Ph.D., presented SAR's first ever Centennial Medal to author N. Scott Momaday, Ph.D., for distinguished service to SAR and the world. The award was presented during the SAR board reception at the La Fonda Hotel.

Momaday was a Katrin Lamon Fellow in 1989–1990, served on SAR's board of directors from 1997–2005, and held the position of senior scholar from 2006–2010.

"I am delighted to receive the first Centennial Medal from SAR," said Momaday. "I have been a longtime associate of the school, and I appreciate the work that is done there. I'm especially pleased that the school has fostered the art and heritage of Native Americans. As a former senior scholar and a member of the board of directors I've had the opportunity to see how the school has grown to become an institution of global importance. It has been and will continue to be one of the great resources of scholarship in America."

N. Scott Momaday, a member of the Kiowa tribe, is a writer, graphic artist and a retired professor of English and American Literature. Momaday has



N. SCOTT MOMADAY DURING HIS
1989-90 FELLOWSHIP AT SAR



RESIDENT SCHOLARS DURING THEIR 1989-90 FELLOWSHIPS AT SAR

Left to right, front row: N. Scott Momaday, Anna Roosevelt, Douglas W. Schwartz, Linda Nicholas. Back row: Art Gallaher Jr., Steven Feld, Gary Feinman.


held visiting professor appointments at Columbia University, Princeton University, University of Alaska, Fairbanks, Regensburg University, and State University of Moscow.

His published books include *House Made of Dawn*, *The Way to Rainy Mountain*, *The Ancient Child*, *The Gourd Dancer*, *Angle of Geese and Other Poems*, *The Names*, *In the Presence of the Sun*, *The Man Made of Words*, *In the Bear's House*, *Circle of Wonder*, *Les Enfants du Soleil*, *Four Arrows and Magpie*, *Three Plays* (*The Indolent Boys*, *Children of the Sun*, *The Moon in Two Windows*), *Again the Far Morning*, *The Journey of Tai-me*, *The Death of Sitting Bear*, *Earth Keeper*, and *Dream Drawings*. Momaday's awards include a Pulitzer

Prize, National Medal of Arts, American Academy of Arts and Sciences, American Academy of Arts and Letters, Premio Letterario Internazionale Mondello, Oklahoma Centennial Poet Laureate, Autry Center for the American West Humanities Award, UNESCO Artist for Peace, Saint Louis Literary Award, Stanford University Alumni Hall of Fame, Anisfield-Wolf Lifetime Achievement Book Award, Native American Hall of Fame, Ken Burns American Heritage Prize, Dayton Literary Peace Prize, The Poetry Society of America Robert Frost Medal, and twenty-two honorary doctoral degrees from American and European colleges and universities. Momaday was also the subject of *Words from a Bear*, a film in the *American Masters* series on PBS. ■■■

Contributors: Lindsay Archuleta, Janna Avner, Kat Bernhardt, Michael F. Brown, Alexia Lozano, Mary G. Madigan, Olivia Amaya Ortiz, Kevin Watson. **Photos:** page 1: Garret P. Vreeland, book cover courtesy of the publisher; page 2: Anand Taneja, Janna Avner; page 3: Susan L. Q. Flaherty, José Luis Cruzado Coronel, Flannery Burke, Vanessa Fonseca-Chávez; page 4: Garret P. Vreeland. All other photos courtesy of SAR.

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 PO Box 2188
 Santa Fe, NM 87504-2188

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SAR

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NOW

SCHOOL FOR ADVANCED RESEARCH

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NEWS



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GROUNDED IN CLAY

THE SPIRIT OF PUEBLO POTTERY

Curated by the Pueblo Pottery Collective and organized by the School for Advanced Research and the Vilcek Foundation

groundedinclay.org

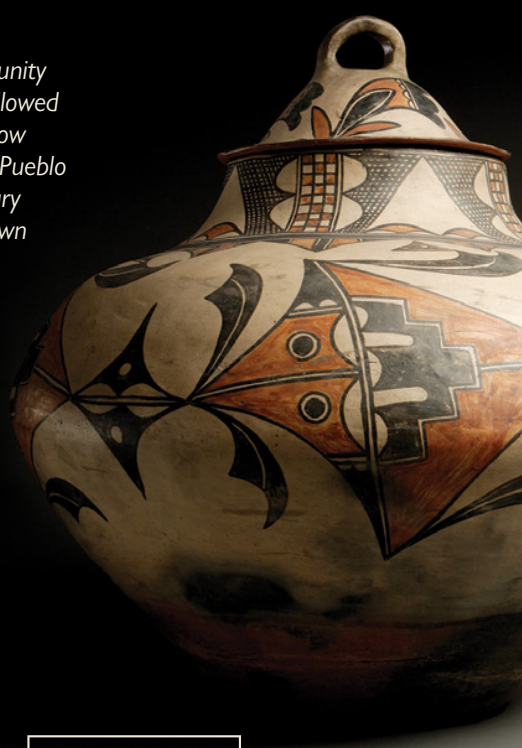
On View at MIAC Until May 29


Opening at the Metropolitan Museum of Art and the Vilcek Foundation in July

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The approach of community curation for the show allowed Native Americans to show the complexities of the Pueblo history and contemporary artwork through their own eyes, voices and visions.

- ART & ANTIQUES MAGAZINE








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SANTA FE, NEW MEXICO

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