



SAR

School for Advanced Research

ANNUAL 2014-2015 REPORT

WHY

SAR?

INNOVATIVE SOCIAL SCIENCE AND NATIVE AMERICAN ART

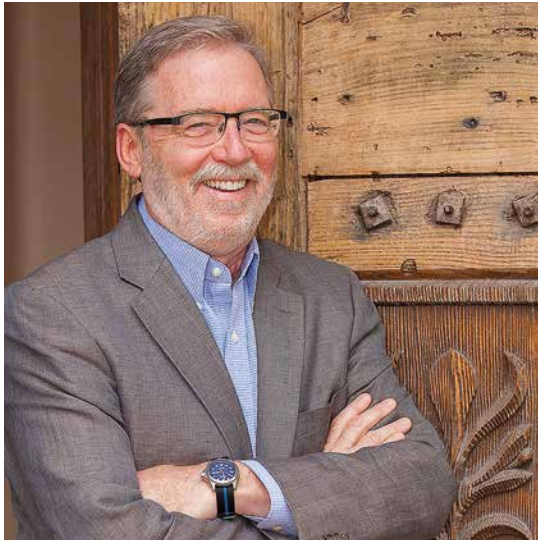


“ **MY TIME HERE**

was amazing! I definitely accomplished above and beyond what I intended, and I realized how the beauty, time, space, and environment very much have everything to do with my work and its creation. I will bring that knowledge home with me as well as all the great memories and inspirations I collected. ”

—Melissa Melero
2015 Ronald and Susan Dubin
Native Artist Fellow





MESSAGE FROM THE PRESIDENT

Big questions can often be answered by pointing to the cumulative impact of small things...

At 108, SAR is old enough to have worn several names and taken on distinct identities as it adapted to the vicissitudes of history. The multi-faceted nature of its mission—as a research center, a steward of an astonishing collection of Native American art, a retreat for scholars and Native American artists seeking to plumb the depths of their own creativity—tends to distract us from the biggest question of all: Why SAR?

Visitors to our campus sometimes ask this question, although rarely with such bluntness. Instead they politely inquire about programs, goals, and SAR's colorful history. Donors are more likely to pose probing questions about SAR's mission. Understandably, they want to know what their generous support will accomplish.

Big questions can often be answered by pointing to the cumulative impact of small things, the insights or innovative programs that collectively define an institution. For me, the past year was marked by a number of these achievements, some that I'll never forget.

One presented itself on a field trip to the Rio Grande Gorge for SAR members. The trip was co-led by resident scholar Severin Fowles and visiting Southern Methodist University archaeologist Sunday Eiselt. While surveying rock drawings south of Taos several years earlier, Fowles had noticed hundreds of scratches sharing space with ancient petroglyphs on the basalt boulders favored by the petroglyphs' creators. To satisfy his curiosity, Fowles and his students traced the scratches on sheets of mylar, then digitized and enhanced them. What emerged

were hastily created drawings of tipis, parfleche bags, and scenes of battle between nomadic warriors and local Pueblo peoples. Fowles has been able to determine that most of the drawings were made by Comanches who raided the Pueblo and Hispano communities of northern New Mexico for about forty years beginning in the mid-1700s. The rock sketches were their way of documenting and bragging about their victories.

Sev Fowles's research is interesting in itself, but what impressed me most was that he had discovered and explained something that had been hiding in plain sight for centuries. That, I thought, was what great scholarship is for.

A different kind of insight was offered by Kristin Hawkes in her November 2014 Membership Lecture. Hawkes, a distinguished professor of biological anthropology at the University of Utah and



SAR gives scholars and Native American artists the time and financial support to push their work beyond the boundaries of conventional understanding to discover truths that may be hiding in plain sight.



contributor to two SAR Press books, has long wondered why we are the only primate species whose females typically survive long after menopause. Based on her comparative study of nonhuman primates and human foraging societies, Hawkes concludes that caregiving and food collection by grandmothers gave humans a distinct adaptive advantage over other species. Her research is

shedding light on complex issues of human life cycles, the adaptive impact of social behavior, and the evolution of mammalian life histories.

I could mention other examples of how SAR-sponsored fellowships or public lectures contribute to fundamental revisions of our thinking about human behavior and the expressive potential of the arts.

Why SAR, then? Because a great nation deserves the kind of expansive, imaginative questioning that SAR has encouraged and supported for decades. SAR gives scholars and Native American artists the time and financial support to push their work beyond the boundaries of conventional understanding to discover truths that may be hiding in plain sight. As Mark Twain famously said, "Why not go out on a limb? That's where the fruit is."

I hope you'll join us by attending our public events, reading our publications, and supporting our work. The view from the end of the limb is terrific.

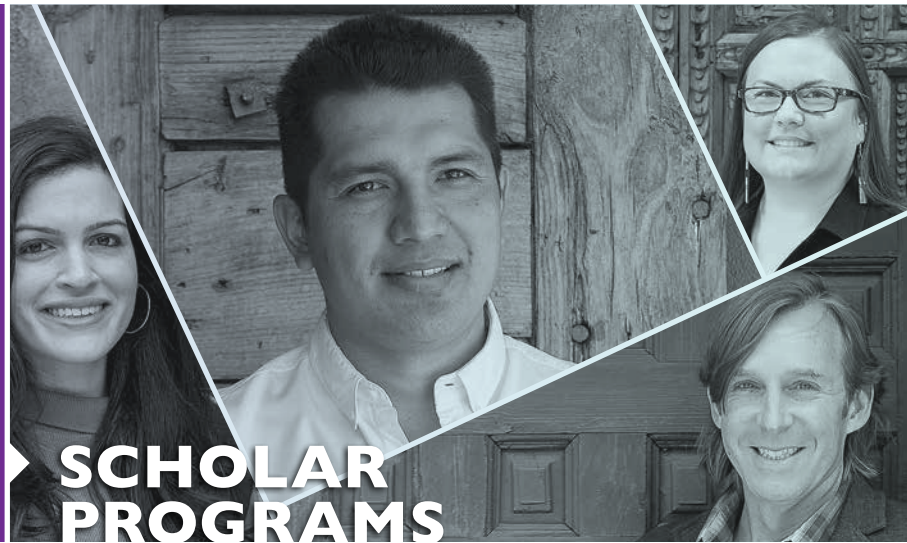
Michael F. Brown
President, School for Advanced Research

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Because...

The work of well-informed writing begins the first time it inspires a reader to look at the world more thoughtfully.



Scholar Programs supports working scholars through resident fellowships and seminar programs.

Resident fellowships go to both those who have completed their doctorates and those who are working on their dissertations. They must be at the point where their research is largely done and they're sitting down to the intense work of writing. SAR fellows often report that they can't imagine when they would have gotten their books or dissertations written without the uninterrupted time to work that SAR provides. Besides the necessary time and space for delving deeply and thinking critically, the scholars have the inestimable benefit of living and working with other scholars and artists who challenge them and stimulate the creative process. For these reasons, SAR has provided carefully chosen fellows with such an opportunity since 1972. The School has provided this period of intensive focus for over 350 scholars and artists, among whose ranks are six MacArthur Fellows and eighteen Guggenheim Fellows.

THE 2014–2015 COHORT OF SCHOLARS WORKED ON THE FOLLOWING TOPICS:

- the prevailing influence of Comanches in New Mexico by Severin Fowles
- an analysis of the way in which the Poarch Band of Creek Indians determines who is a citizen of the tribal nation and how the tribe itself constructs Poarch Creek identity by Kelly Fayard
- the archaeology of the pueblo revolt at Tunyo, San Ildefonso Pueblo, New Mexico, by Joseph Aguilar, and
- a study of Roma trash collectors and the widespread perception of them as “social trash” in Bulgaria by Elana Resnick



SEVERIN FOWLES Weatherhead Resident Scholar

“In traditional histories of the American Southwest, one writes about the eighteenth century as ‘Spanish New Mexico.’ To be sure, Spaniards were wildly outnumbered by the surrounding indigenous communities, and their political influence was, at best, patchy and tenuous. However, this rarely prevents scholars from drawing a circle around the region and labeling it Spanish. A European colony, it is assumed, is still a European colony, even if it is a very small and powerless one.”

—Severin Fowles

SEVERIN FOWLES
WEATHERHEAD
RESIDENT SCHOLAR

Associate Professor, Department of Anthropology, Barnard College, Columbia University, Director of the Archaeology Track, and Interim Director of the American Studies Program

In the past twenty-five years, scholars have vigorously contested the Eurocentric prism and have begun writing a more inclusive and balanced history of colonial power struggles.

During his residency at SAR, Fowles worked on his book *Comanche New Mexico: An Archaeology*. In it, he provides a profoundly different view of New Mexico in which the region is dominated by Comanche culture rather than Spanish. He presents the Comanches as imperialists who dominated trade in slaves, horses, bison, meat, and hides.

Fowles writes: “If one is to talk of an emergent Comanche ‘empire,’ then eighteenth century Taos—with its massive trade fairs—might be viewed as a kind of early imperial outpost. My research, then, sought (1) to identify the Comanche presence archaeologically, on the ground, and (2) to explore what this archaeological signature reveals about Comanche political strategies in colonial New Mexico.” He was not daunted by the fact that no indication of Comanche settlements had ever been found.

Fowles and his crew undertook a long-term survey of the Rio Grande Gorge, a large rift valley with many known areas of Comanche activity. To their amazement, they found, in Fowles’s words, “hundreds of sites in the gorge, many dating to the colonial era and best interpreted as Comanche camps. The most significant discovery thus far has been an extensive corpus of early eighteenth-century rock art panels that detail elaborate scenes of tipi encampments, mounted warriors, horse raids, ceremonial objects, and more. Comanche consultants have been quick to identify many details within the rock art as distinctive signatures of their ancestral presence in the region.”



I have been watching SAR’s extraordinary intellectual community from the sidelines for twenty years, eager for the time when I might directly participate in its conversations. [My time at SAR] was, in short, a highly productive year for me—by far the most productive year I have ever had as a scholar. The utopian vision of life as an SAR fellow that I have carried with me these past two decades has, if anything, only been exceeded by my experience this year.

—Severin Fowles





KELLY FAYARD
ANNE RAY
RESIDENT SCHOLAR

Assistant Professor of Anthropology, Department of Sociology and Anthropology, Bowdoin College

Kelly Fayard was raised in Alabama as an active member of the Poarch Band of the Creek tribal nation, which was the focus of her work at SAR. She brought together the three fields of race studies, Native American studies, and anthropological kinship studies to analyze the way in which the Poarch Band, the only federally recognized tribe in Alabama, determines who is a citizen of the tribal nation. While the legal requirement for citizenship is a blood quantum of one-quarter, larger Poarch community beliefs about who belongs and who doesn't are more complicated. Based on new ways of determining ancestry and kin from DNA tests, this project examines how Poarch Creek identity is more complex than simply whether or not a person is on the tribal roll. As more people seek to fight for their right to be included as citizens in the tribe, Fayard asks: "How does the tribe itself construct Poarch Creek identity, and how do people fight the decision for new members to be enrolled or for current members to be disenrolled?"

JOSEPH AGUILAR
KATRIN H. LAMON
RESIDENT SCHOLAR

PhD Candidate, Department of Anthropology, University of Pennsylvania

The period following the 1680 pueblo uprising was characterized by multiple population shifts and relocations in response to the anticipated return of the Spaniards. Joseph Aguilar, of San Ildefonso Pueblo, investigates the archaeology of Tunyo, an ancestral San Ildefonso home occupied during this period. He writes about the anthropological phenomena of resistance through a study of material culture, ethnohistoric records, and oral histories. In collaboration with San Ildefonso, his work gives insight into how the revolt is memorialized by, and characterized in the identities of, contemporary Pueblo peoples. This re-evaluation of the revolt adds new and essential dimensions to our understanding of the narratives of Spanish conquest and the dynamics of colonialism and resistance among the Native peoples of the western hemisphere.



THE SCHOOL FOR ADVANCED RESEARCH AND THE RECIPIENT SCHOLARS OFFER DEEPEST GRATITUDE TO THOSE WHO PROVIDE RESIDENT FELLOWSHIPS:

Weatherhead Foundation
 Anne Ray Charitable Trust
 Katrin H. Lamon
 Vera R. Campbell Foundation



ELANA RESNICK Weatherhead Resident Scholar

“I realized that I could change the entire project to make it better and more authentic to the fieldwork experience. This would never have happened if I was constrained by institutional deadlines, bureaucracies, or other daily routines of academic life.”

—*Elana Resnick*

ELANA RESNICK
WEATHERHEAD
RESIDENT SCHOLAR

*PhD Candidate, Department of Anthropology,
 University of Michigan*

As part of her ethnographic research for her dissertation, Elana Resnick spent over forty months doing fieldwork in Bulgaria, living and working alongside the Roma as they sorted through and collected trash and swept city streets in Sofia. Her dissertation examines the intersection of material waste management and social discrimination, specifically highlighting the intersection between physical garbage and the Roma minority, often considered “social trash” by non-Romani people throughout Europe.

Resnick writes: “I explore how post-socialist transition and European Union integration affect the Roma, who have an unemployment rate of near 50 percent, face high levels of illiteracy, and have life expectancies more than ten years shorter than their Bulgarian counterparts. Facing disappointment on many fronts, the Roma in Bulgaria are left with few options on how to make a living and many are taking jobs that Bulgarians won’t in the realm of waste management. Their integration is limited by enforced social and economic segregation in semi-legal Romani neighborhoods lacking access to running water, public utilities, and basic urban infrastructure.”

Resnick merges physical material waste and metaphorical waste—the prevailing perception of the Roma—to understand what waste means for people in an expanding, volatile, crisis-ridden European Union. She does so in order to better understand social hierarchy and the normalization of the position of Roma in European society.

At the end of her fellowship, Resnick wrote a letter to SAR board chair Dorothy Bracey. In it she states: “With the calming space of SAR as my background, I was able to approach my fieldwork data with fresh eyes and an open mind. Whereas,

up to this point, I had been writing papers for conferences and journals that focused on Roma as victims, I was able to hone in on more complex parts of my [Roma] informants’ experiences while at SAR. I received extensive feedback from colleagues about my work and realized there was a disjuncture between what they heard and what the experience of fieldwork actually *felt* like. Whereas before, I knew



With the calming space of SAR as my background, I was able to approach my fieldwork data with fresh eyes and an open mind.

—Elana Resnick



I was writing about connections between physical waste management and metaphors of ‘social trash,’ I now am writing the same dissertation but using a lens of humor. I realized, as I allowed myself to get closer to the fieldwork itself, that humor, joking, and parody structured many of my various waste-related field sites. Especially for the Romani street sweepers I worked with for a year, humor allowed for a kind of empowerment or agency despite conditions of physical hardship, discrimination, and salary injustices. ... I am confident that coming to SAR was the best thing I’ve ever done throughout my academic career.”

Because...

Collaboration expands knowledge, fosters insight, and provides direction.



It's often not when great minds think alike that knowledge makes substantive leaps forward. It's more probable when they don't think alike and come together in collaboration.

SAR provides opportunities for such leaps by bringing together leading scholars from around the world to work together in intense collaboration, face to face, on their chosen area of research.

There are four types of seminars at SAR—advanced, short, research team, and applied anthropology. Each is a collaboration of scholars who are fed and housed together in a single building on campus with the opportunity to explore their research from different perspectives, which leads to deep thinking and expanded creativity and insight.

This year SAR sponsored the following ten seminars. For more information about each, please visit sarweb.org, click on programs, then seminars.

Negotiating Structural Vulnerability in Cancer Control: Contemporary Challenges for Applied Anthropology

Co-chaired by Julie Armin, Doctoral Candidate/ Research Coordinator, Anthropology and Family & Community Medicine, University of Arizona; Nancy Burke, Associate Professor of Medical Anthropology, Department of Anthropology, History, and Social Medicine, UC–San Francisco; and Laura Eichelberger, Cancer Prevention Fellow, Nutritional Epidemiological Branch, National Cancer Institute

Questioning the “Global” in Global Psychiatry

Co-chaired by Elizabeth Davis, Assistant Professor, Department of Anthropology, Princeton University

and Li Zhang, Professor and Chair, Department of Anthropology, University of California, Davis

The Promise of Infrastructure

Co-chaired by Nikhil S. Anand, Assistant Professor, Department of Geography, Environment and Society, University of Minnesota; Hannah C. Appel, Assistant Professor, Department of Anthropology, University of California, Los Angeles; and Akhil Gupta, Department of Anthropology, University of California, Los Angeles

Conservation Seminar III

Facilitated by Laura Elliff and Landis Smith. A third seminar in the Collaborative Conservation of Indigenous Collections series was held at the SAR IARC November 13–14, 2014. The seminar was organized to plan an April 2015 pilot workshop on the collaborative conservation and collections stewardship to be held at the Haakú Museum in Acoma Pueblo. Collaborative planning of the workshop included tribal museum leaders, conservators, and collections-based museum staff.

During the past two decades, paleoanthropological and paleontological fieldwork in Africa and Asia has established that early anthropoid primates originated in Asia prior to colonizing Africa sometime during the Eocene (~40 million years ago). This represents an entirely new paradigm for research on anthropoid origins, because previous workers assumed that anthropoids first evolved in Africa...

From the final report of The Colonization of Africa by Early Anthropoid Primates seminar

Chaco and Cahokia: Histories, Landscapes, and Hinterlands

Co-chaired by Danielle Benden, Senior Curator of Anthropology, Department of Anthropology, University of Wisconsin, Madison, and Brenda K. Todd, Project Manager/Cultural Resource Specialist, Denver Service Center–Planning Division, National Park Service

The Colonization of Africa by Early Anthropoid Primates

Chaired by K. Christopher Beard, Foundation Distinguished Professor, Department of Ecology and Evolutionary Biology, University of Kansas

Land, Water, and Empire in the High-Altitude Atacama

Co-chaired by Frances Hayashida, Associate Professor, Department of Anthropology, University of New Mexico; César Parcero-Oubiña, Staff Scientist, Instituto de Ciencias del Patrimonio, Consejo Superior de Investigaciones Científicas (Spain); Diego Salazar, Assistant Professor, Department of Anthropology, Universidad de Chile; and Andrés Troncoso, Associate Professor, Department of Anthropology, Universidad de Chile

The Psychology of Patriarchy

Co-chaired by Adriana Manago, Assistant Professor, Department of Psychology, Western Washington University and Holly F. Mathews, Professor, Department of Anthropology, East Carolina University

Transformations in Social Citizenship: Stratification, Risk and Responsibility in Health Care Reform

Co-chaired by Heide Castañeda, Associate Professor, Department of Anthropology, University of South Florida and Jessica Mulligan, Associate Professor, Department of Health Policy and Management, Providence College

Puebloan Societies: New Perspectives Across the Subfields

Chaired by Peter Whiteley, Anthropology Curator, American Museum of Natural History

RESEARCH TEAM SEMINAR LAND, WATER, AND EMPIRE IN THE HIGH-ALTITUDE ATACAMA

From April 11–13, 2015, thirteen members of an international, interdisciplinary research team met for the seminar *Land, Water, and Empire in the High-Altitude Atacama*, looking at the question: How did farmers make a living in the driest desert in the world? Their research focuses on three sites, Topaín, Paniri, and Turi, which are located in South America between the Upper Loa and Salado rivers at 22 deg 10' S and ca. 10,000 feet above sea level. Carefully engineered spring-fed canals and terraced fields were constructed at Topaín and Paniri during the Late Intermediate Period (ca. 900–1400 AD). These sites were associated with a densely populated settlement at Turi. Drawn by the immense mineral wealth of the

In short, the benefits of the intensive interaction fostered by the seminar were immediately felt but will also have a lasting impact on the project and its long-term goal of revealing the history and dynamics of water, land, politics, and people in the driest desert in the world.

From the seminar final report

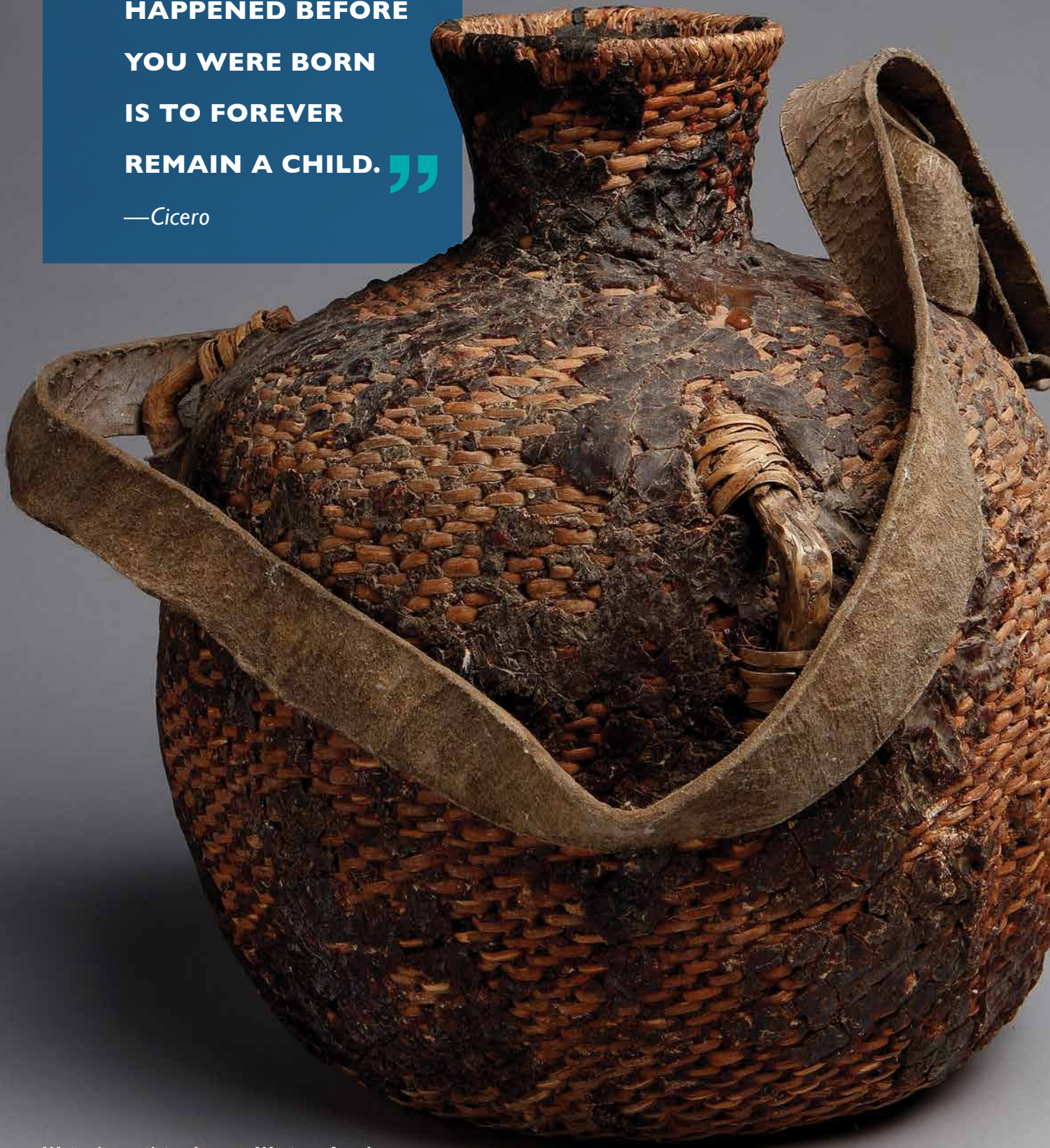
Atacama, the Inka conquered the region circa 1400 AD and built roads, mining installations, and administrative sites. To feed miners and other state personnel, it is likely that the Inka took control of water, land, and labor, and expanded or intensified agricultural production. Social relationships would have also been affected, as households shifted from cooperative subsistence farming to state-directed tributary production. The project is working to test these ideas at the three study sites and to understand how water, soil, and crops were managed in this marginal and challenging environment.

For the purposes of the seminar, organizers found it useful to begin with the physical, environmental, and cultural context of the research, followed by historical and ethnographic perspectives on agriculture and water management. Participants then examined the chronology and spatial organization of the irrigation and field systems at the study sites; the organization of residential architecture at Topaín and craft production at Turi; the character and management of soils; and the botanical evidence for the kinds of crops that were grown.

By the end of days one and two, participants had deepened their understanding of each other's contributions and made connections between different and disparate lines of research. A very productive day three of the seminar was dedicated to integrating results, identifying gaps or areas that needed to be strengthened, and planning presentations, publications, outreach activities, and future research.

“ TO KNOW NOTHING
ABOUT WHAT
HAPPENED BEFORE
YOU WERE BORN
IS TO FOREVER
REMAIN A CHILD. ”

—Cicero



Water jar, artist unknown, Western Apache,
n.d., 32 cm x 33.8 cm, bequest of Helenn J. Rumpel

Because...
When we create and
preserve art, we open
windows into the present
and past.



Honoring heritage and influencing the future

SAR's Indian Arts Research Center (IARC) supports Native American arts through preservation, training of future museum professionals, and by providing access to the collection for research by scholars and source communities. Thanks to the generosity of its supporters, IARC also provides fellowships to Native artists and writers working today. With access to over 12,000 pieces of Native art, from the sixth century to the present, the fellows are able to study artistic traditions of Native American cultures to ground and inspire their own work.

SAR STAFF, INTERNS, AND ARTISTS THANK THE FOLLOWING FOR MAKING THE FELLOWSHIPS POSSIBLE:

Anne Ray Charitable Trust
Ronald and Susan Dubin
Rollin and Mary Ella King
Eric and Barbara Dobkin
Lannan Foundation

2014–2015 NATIVE ARTIST FELLOWS

EHREN KEE NATAY

2014 ROLLIN AND MARY ELLA KING NATIVE ARTIST FELLOW

Ehren Kee Natay, Kewa (Santa Domingo Pueblo) and Diné (Navajo), is a two-dimensional designer and painter working with computer graphic technology and traditional hand-executed (painted) imagery. He seeks to examine issues such as cultural amnesia, cross-culture exchange, gender roles, and the exploration of his own heritage. While at SAR, Natay quickly became integrated into campus-life, opening his studio to those who stopped by, attending weekly colloquia, and participating in post-colloquium discussions. All of this played a critical role in helping Natay reconceptualize his work. Although he came to SAR with the idea of focusing on Pueblo feast day imagery, his ideas ultimately shifted to include the much broader issue of how Pueblo people are reconnecting with their relationships to food and water. Natay was in residence from September 2–December 1, 2014. natay.sarweb.org



EHREN KEE NATAY Rollin and Mary Ella King Native Artist Fellow

“My time here was spent in Zen-like solitude... [I] realized that a lot of my artistic process was finding quiet, contemplative time to research my chosen topic.”

—Ehren Kee Natay



ANTHONY BELVADO
2014 RONALD AND SUSAN DUBIN
NATIVE ARTIST FELLOW

Anthony Belvado is San Carlos Apache, from San Carlos, Arizona. A third-generation Apache fiddle maker, Belvado was taught this craft by his grandfather, Salton Reed Sr. Since little is known about this unusual string instrument, Belvado's goal at SAR was to help preserve and promote the *tsii' edo'a'tl* and other Apache arts and crafts to a wider audience. During his tenure, Belvado constructed several *tsii' edo'a'tl*, two of which he donated to the Indian Arts Research Center. Belvado was in residence from June 15–August 15, 2014. belvado.sarweb.org

DAWN DARK MOUNTAIN
2015 ERIC AND BARBARA DOBKIN
NATIVE ARTIST FELLOW

As a member of the Turtle Clan of the Oneida Tribe of Wisconsin, one of the Six Nations of the Iroquois, watercolor painter Dawn Dark Mountain uses her watercolors and woodcuts to connect traditional and present day Woodland Indian ideas, philosophies, and stories. While at SAR, Dark Mountain used her time to continue her work on a series of paintings and prints about the Treaty of Canandaigua of 1794. In recognition of the friendship and rights of the Six Nations, in 1794 the United States pledged an annual payment of trade goods including calico cloth to the Iroquois Nations. This payment continues today. Inspired by this treaty, Dark Mountain created a series based on the traditional yearly harvest festivals of the Iroquois, producing new calico designs painted with watercolors but creating the feeling of cloth. These pieces incorporated words from the treaties as well as traditional raised beadwork. Dark Mountain was in residence from March 2–June 1, 2015. darkmountain.sarweb.org



Cylindrical painting, “Little Turtle’s Journey,”
Dawn Dark Mountain, Oneida Tribe of Wisconsin,
watercolor on paper, 2007, 28.5 cm x 20 cm



MELISSA MELERO
2015 RONALD AND SUSAN DUBIN
NATIVE ARTIST FELLOW

Melissa Melero (Northern Paiute) was chosen as the 2015 Ronald and Susan Dubin Native Artist Fellow. While at SAR, Melero envisioned a project of several large mixed-media paintings, inspired by traditional and contemporary basketry designs of the Great Basin areas. Some of her time at IARC was devoted to examining baskets in the IARC collection. She incorporates organic objects into her work, including willow, pine nuts, and grasses, as a way of interpreting the use and importance of these materials to the Paiute and Great Basin peoples. Melero was in residence from June 15–August 16, 2015. melero.sarweb.org

IARC SPEAKER SERIES

With three lectures and two panel discussions, the 2015 IARC Speaker Series was titled *Exploring Narrative*, which examined the multiple narratives present, but not always revealed, through research, writing, and exhibits. Through lecture and discussion, Native American representatives shared their knowledge, expertise, and vision on these topics.

In an attempt to increase accessibility, series events were recorded and posted online, along with speaker biography and abstract when appropriate. The hope is that students and educators will use the resource as both learning and teaching tools. Please visit speakerseries.sarweb.org to access these resources.

The 2014–2015 Speaker Series was developed in partnership with the Ralph T. Coe Foundation.

**THE IARC SPEAKER SERIES IS
 GENEROUSLY SUPPORTED BY THE
 ANNE RAY CHARITABLE TRUST.**

ANNE RAY INTERNS

Another successful year of supporting two Anne Ray interns took place in FY2015. The internships focus on training recent college graduates and junior museum professionals interested in furthering their museum work experience and enhancing their intellectual capacity for contributing to the expanding field and discourse of museum studies. The interns, Katherine Barry and Lilyan Jones, worked in the areas of registration, collections management, education, and programming. In addition, with the support of the Anne Ray scholar, Kelly Fayard, each of the interns presented on their most recent research at SAR's colloquium series.



Lilyan Jones, 2014–2015 Anne Ray intern

LILYAN JONES is a member of the Seneca Nation and a recent graduate of Colgate University in New York. Jones's colloquium presentation was titled "The Curious Case of the Zuni Pseudo-Ceremonial Collection: Surviving Salvage Ethnography."



Katherine Barry, 2014–2015 Anne Ray intern

KATHERINE BARRY is a 2012 graduate of the College of William and Mary, Williamsburg, Virginia, with a BA in history and anthropology. At the end of her internship, Barry presented her academic research, "Beyond NAGPRA: Culturally Sensitive Approaches at the Indian Arts Research Center," to the public at one of SAR's colloquia.



These experiences have given me a new appreciation for the complexity of both 'behind the scenes' and frontline museum work. I would like to continue working with tribal communities to preserve heritage and share their history and stories in their own words.

—Katherine Barry





Pottery workshop with students at San Felipe Head Start

EVOLUTION IN CLAY: SAN FELIPE PUEBLO ARTISTS

Since 2012, the Indian Arts Research Center has been working with potters Daryl Candelaria, Gerren Candelaria, Hubert Candelario, Ray Garcia, Joseph Latoma, Geraldine Lovato, and Ricardo Ortiz to promote San Felipe pottery. In an effort to share the rich and complex history of pottery at San Felipe, the IARC developed online and banner exhibitions, *Evolution in Clay: San Felipe Pueblo Artists*, in collaboration with the potters in 2013 and 2014. The banner exhibit, which includes videos and the online exhibit, is available for loan and travel.

Over the last year, the potters have worked with IARC to expand the reach of San Felipe pottery including conducting workshops for San Felipe Head Start students and hosting a community celebration for the Pueblo at the Head Start Auditorium. In August 2015, IARC curator of education, Elysia Poon, presented the project at the Association of Tribal Archives, Libraries, and Museums conference.

Visit sanfelipe.sarweb.org to view the online exhibit. Loan inquiries for the banner exhibit should be directed to registrar Jennifer Day at day@sarsf.org or 505.954.7275.

SETTING A NEW BAR IN MUSEOLOGY

In addition to established programming, the IARC completed the collections review process with the Pueblo of Zuni this past summer. Involving the physical review of over 1,000 collection items over a five-year period, Zuni representatives worked closely with IARC staff to evaluate the existing record for each item, while providing information and guidance on the long-term care of ceramics, jewelry, textiles, paintings, and carved figures. One of the significant outcomes of this process is knowing what tribal representatives wish to include in the record, while also identifying instructions for processes involving access, publication, photography, and conservation, to name a few. This initiative, funded by the Anne Ray Charitable Trust, is setting a new bar in museology, and the way in which institutions can and should engage with source communities. This year, the IARC also engaged in the review process with the Pueblo of Acoma, a project that will involve the evaluation of over 600 collection items.



Acoma potters Pearl Valdo, Dolores Lewis Garcia, and Brenda Valdo inspect a large jar during a June 2015 collection review session.

ADDITIONS TO THE COLLECTION

This past year, IARC added works to the permanent collection from three past artist fellows: Iva Honyestewa, Ehren Kee Natay, and Anthony Belvado, as well as from the estate of a well-known local artist, Helenn J. Rumpel.

Iva Honyestewa, the 2014 Eric and Barbara Dobkin Native Artist Fellow, contributed a basket of her own invention, a combination coil and sifter basket. She has given this new technique the name *pootsaya*, which is derived from a combination of the Second Mesa Hopi dialect words for coil (*poota*) and sifter (*tutsaya*). This piece represents her third attempt at creating a combined coil/sifter basket, which was one of the main goals of her artist fellowship.

The 2014 Rollin and Mary Ella King Native Artist Fellow, Ehren Kee Natay, donated a painting he made during his fellowship. Titled “Outside In,” the work depicts an era in Pueblo history where concepts of tradition and modernity clashed in the form of reactions to infrastructure projects, specifically a water pump in the painting below. The work was a result of Natay’s desire to combine graffiti and animation techniques he was familiar with and the 1920s and 1930s watercolor studio painting styles that he researched during his fellowship.

Anthony Belvado, the 2014 Ronald and Susan Dubin Native Artist Fellow, gave the IARC two Apache fiddles with accompanying bows. He also made and donated another bow for an Apache fiddle already in the IARC collection, which did not have one. The fiddles are made according to techniques that Belvado learned from his grandfather. Now one of the few remaining makers of this instrument, Belvado

SAR WISHES TO CONVEY ITS DEEPEST APPRECIATION TO

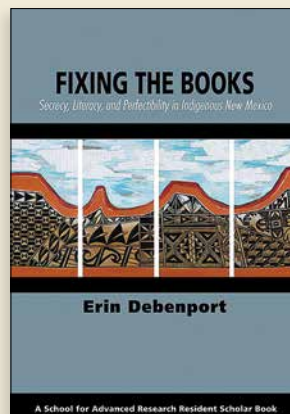
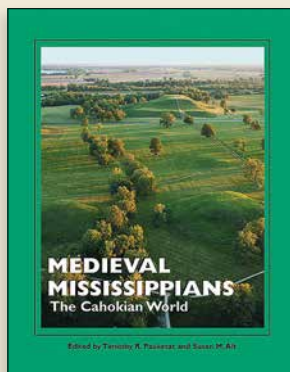
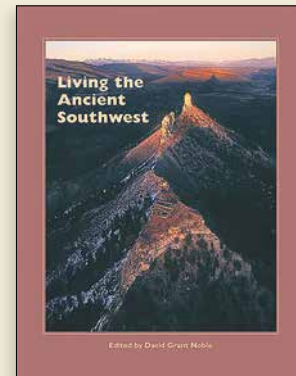
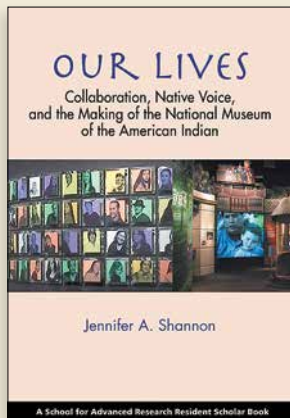
Iva Honyestewa, Ehren Kee Natay, Anthony Belvado, and Sally B. Pratt, in her role as personal representative for the Estate of Helenn J. Rumpel, for their generous contributions of art to the IARC collection.

has, as his passion, the goal to preserve and promote the Apache fiddle-making tradition to generations of Apache people, as well as to a wider audience.

A collection of Southwest Native art bequeathed by local artist Helenn J. Rumpel (1937–2014) was received in late 2014. A textile and fiber artist and painter, Ms. Rumpel had a lifelong interest in Southwest Native art and identified SAR’s IARC as the recipient institution for most of her Native American art collection. Twenty-eight items in total, it consists of twenty-two Pueblo ceramics, three Hopi carved katsina figures, one rattle, one Apache basketry water jar, and one contemporary embroidered kilt. Artists represented include Lucy Lewis (Acoma Pueblo), Vangie Suina (Cochiti Pueblo), and Lena Garcia (Santa Ana Pueblo), among others.

Photos below from left to right: coil and sifter basket (*pootsaya*), Iva Honyestewa, Hopi/Diné, yucca, rabbit brush, willow, dyes, artificial sinew, 2014, 8.3 cm x 32 cm; painting, “Outside In,” detail, Ehren Kee Natay, Santo Domingo Pueblo/Diné, watercolor paper, acrylic paint, 2014, 55.9 cm x 75.6 cm; Apache fiddle and bow, Anthony Belvado, San Carlos Apache, agave, bamboo, mesquite, acacia, horsehair, pitch, leather, cotton, varnish, 49 cm x 25 cm x 12 cm; water jar, artist unknown, Zia Pueblo, clay, paint, n.d., 21.4 cm x 24.1 cm, bequest of Helenn J. Rumpel





THIS YEAR, SAR PRESS announced a partnership with the University of New Mexico Press, which is taking over production of new SAR Press books as well as marketing and order fulfillment for our entire list. UNM Press's size and experience will give SAR Press greater visibility in the publishing marketplace. Ironically, this "new" arrangement is in many ways a return to SAR Press's roots, which included partnerships with UNM Press dating back as far as the 1930s.

This fiscal year, SAR Press published the following new titles. For more information about each book, as well as to place an order, please visit sarweb.org, then SAR Press.

Our Lives: Collaboration, Native Voice, and the Making of the National Museum of the American Indian, by Jennifer A. Shannon

Bioinsecurity and Vulnerability, edited by Nancy N. Chen and Lesley A. Sharp

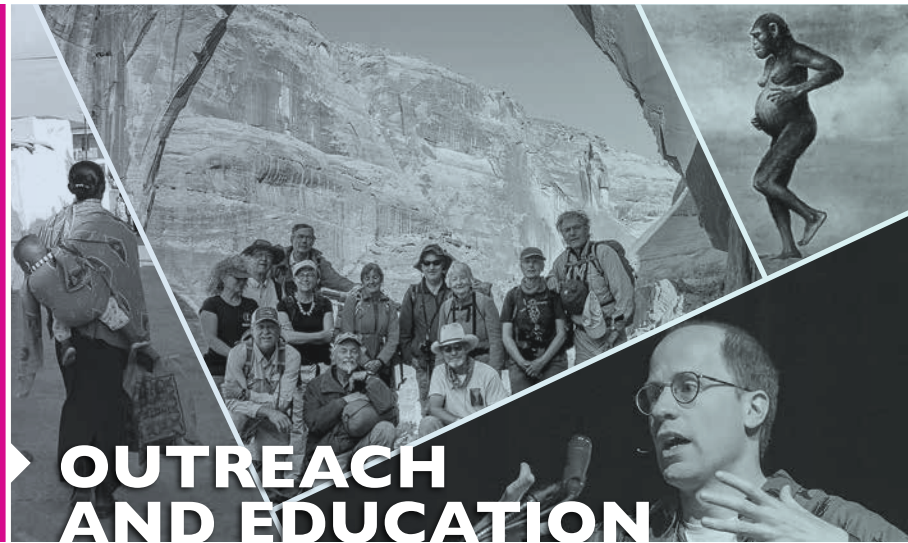
Living the Ancient Southwest, edited by David Grant Noble

Medieval Mississippians: The Cahokian World, edited by Timothy R. Pauketat and Susan M. Alt

Fixing the Books: Secrecy, Literacy, and Perfectibility in Indigenous New Mexico by Erin Debenport

Things in Motion: Object Itineraries in Anthropological Practice, edited by Rosemary A. Joyce and Susan D. Gillespie

Because...
Unshared knowledge is
wasted knowledge.



Inspiring curiosity and deepening understanding of humanity's continuing journey

Part of SAR's mission is to share knowledge. The School does this through field trips, lectures, and the publications of SAR Press. In 2014 and 2015, SAR published five books and hosted nine field trips, one President's Lecture, five Membership Lectures, and eight Sparks Talks.

FIELD TRIPS

The field trip program gives members the chance to explore and learn about some of the most intriguing areas and topics in New Mexico. With the help of expert trip leaders, members can participate in such adventures as trekking across the Pajarito Plateau, overnight stays at Chaco Canyon, and behind-the-scenes investigations of Native art and history.

For more information about field trips, please visit sarweb.org, click on Calendar, then Field Trips.

MEMBERSHIP LECTURES

Membership Lectures cover a wide range of topics within a chosen theme. This year's theme was "The Journey to Becoming Human." Presented by leading anthropologists, the lectures addressed such issues as the likely role of prehistoric mothers and infants in the subsequent origin of symbolic language; the Grandmother Hypothesis that increased longevity is a key to the evolution of human life history; and the diversity in the human diet over time and its consequences.

For more information about these lectures, please visit sarweb.org, click on Calendar, then Membership Lectures.

PRESIDENT'S LECTURE: DISPATCHES FROM THE EDGE

On June 7, SAR sponsored a public lecture by Professor Nick Bostrom (Future of Humanity Institute, University of Oxford, UK), "Can We Reshape Humanity's Deep Future? Possibilities & Risks of Artificial Intelligence (AI), Human Enhancement, and Other Emerging Technologies." Bostrom's talk was a snapshot of his research on existential risk, large-scale events or processes that could lead either to complete extinction of humanity or some form of "permanent stagnation."

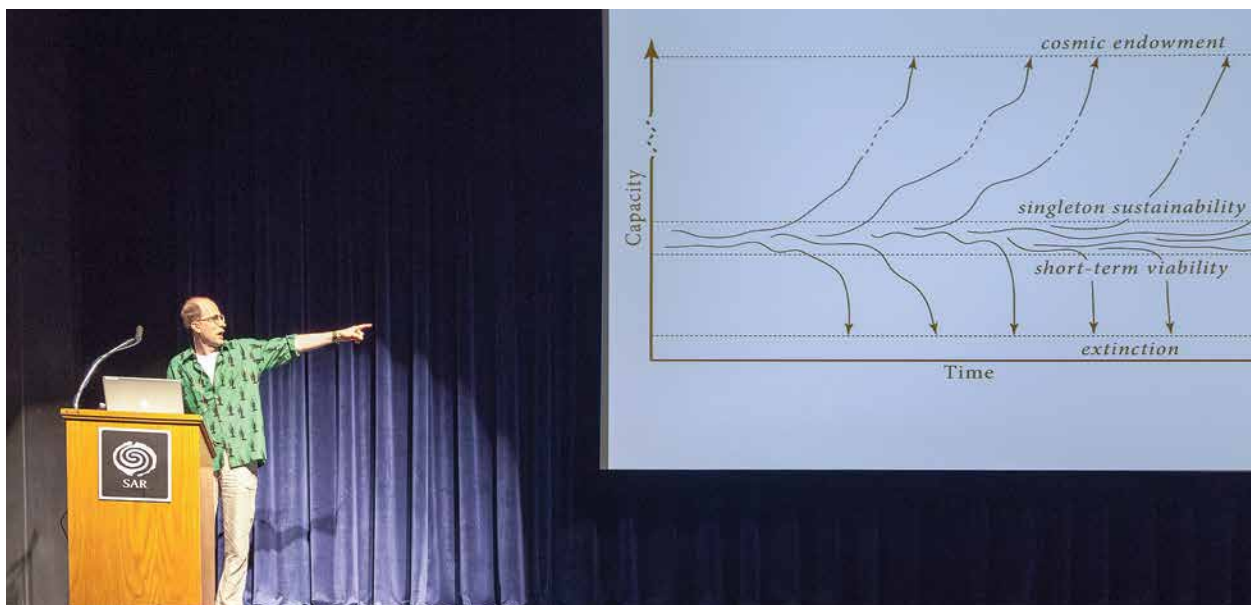
For more information about Nick Bostrom's lecture, please visit bostromreflections.sarweb.org. A video of the lecture is available on YouTube, along with many other SAR lectures and interviews. Go to youtube.com and search for School for Advanced Research.

Additionally, the November 23, 2015, issue of *The New Yorker* contains a fascinating profile of Bostrom and his work. The article is available at newyorker.com.

SPARK TALKS: OFFBEAT NEW MEXICO

Few would disagree that New Mexico is unique. It's made so by its mix of cultures that has somehow thrived in spite of the homogenization experienced by most states. Perhaps because so much of its land is held by Native American tribes, as well as the forest service, park service, and Bureau of Land Management, population density has not overwhelmed the state's mix of heritage and tradition. Sparks Talks: Offbeat New Mexico are an exploration of what makes this state different from all the rest. Through the eyes of local experts, this year's talks included views on weather, climate, and extreme events; Navajo uses of native plants; and four artists who came to New Mexico over a century ago to heal from tuberculosis and stayed to form Santa Fe's fledgling art colony.

To learn more about these lectures and others, please visit sarweb.org, click on Calendar, then Sparks Talks: Offbeat New Mexico.



Nick Bostrom's talk was a snapshot of his research on existential risk, large-scale events or processes that could lead either to complete extinction of humanity or some form of "permanent stagnation."



J. I. STALEY PRIZE

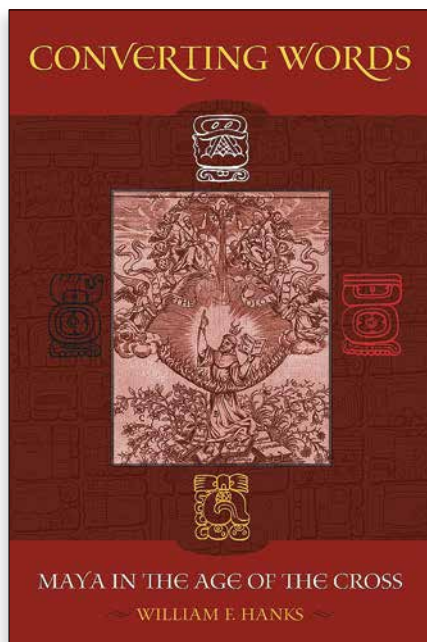
In 1988, thanks to J. I. Staley, SAR began recognizing groundbreaking books and their authors in order to stimulate the best in anthropological research and writing. The Staley prize is considered the most prestigious prize awarded to a book in anthropology.

The award for 2015 went to William F. Hanks for his outstanding book *Converting Words: Maya in the Age of the Cross* (University of California Press, 2010). In his book, Hanks gives an unprecedented view of

William F. Hanks is professor of anthropology, Berkeley Distinguished Chair in Linguistic Anthropology, and affiliated professor of linguistics at the University of California, Berkeley. Concurrently, at the University of Texas at Austin, he is professor of anthropology and of linguistics and the C. B. Smith Sr. Centennial Chair in US–Mexico Relations.

THE STALEY PRIZE COMMITTEE WRITES:

In *Converting Words*, linguistic anthropologist William F. Hanks informs our understanding of how a Yucatec Maya “translanguage” emerged from the collaboration of Franciscan missionaries and indigenous scribes during the early colonial era. By reordering linguistic and discursive fields, this new colonial language affected a spiritual conquest that facilitated the physical, social, and political reorganization of indigenous communities and its perpetuation by the Maya themselves. Drawing on three decades of fieldwork and archival research, Hanks uses ethnohistorical and linguistic methodologies and discourse analysis to produce a compelling account of how changing language practices helped construct the colonial social order. The result is a work of great significance not only to anthropologists but also to historians, Maya scholars, and students of colonialism and the globalization of Christianity. *Converting Words* illuminates the transformative power of language in processes of culture contact, conquest, and resistance.



the first two hundred years of the Spanish colonization of the Yucatec Maya. He explores how colonial Maya language emerged in the age of the cross, how it was taken up by native writers to become the language of indigenous literature, and how it ultimately became the language of rebellion against the system that produced it. The work includes original analyses of the linguistic practices of both missionaries and Maya found in bilingual dictionaries, grammars, catechisms, land documents, native chronicles, petitions, and the forbidden *Maya Books of Chilam Balam*.

LINDA S. CORDELL PRIZE

SAR presents the Linda S. Cordell Prize every other year to a living author for a book in archaeology or anthropological archaeology that best exemplifies excellence in writing and significantly advances archaeological method, theory, or interpretation. The award recognizes innovative works that reach out to other subfields of anthropology or related disciplines.

Awarded in 2015, the first winner of the Cordell prize was Julia A. Hendon for *Houses in a Landscape: Memory and Everyday Life in Mesoamerica* (Duke University Press, 2010). The book explores social memory and identity through archaeological research on indigenous societies that existed more than one thousand years ago. It is at once a social and traditional archaeology of Maya households in the environs of Copan, Cerro Palenque, and the Cuyumapa Valley. The text is beautifully layered as it examines memory and forgetting; identity as social practice; everyday domestic activities and rituals; and the features and spatial proximity of buildings and artifacts. These aspects of households and community all come to life as the daily worlds of unheralded families are explored and depicted in vivid dimension. This is a forward-thinking book that invokes a broad, deeply thought-provoking vision of archaeology as anthropology.

Julia A. Hendon is a professor of anthropology at Gettysburg College.

Photo right: Linda S. Cordell, former SAR senior scholar, received the Lifetime Achievement Award from the Society for American Archaeology and the A. V. Kidder Medal from the American Anthropological Association. She was also elected to the National Academy of Sciences.

EXCERPTED FROM *HOUSES IN A LANDSCAPE:*

Recognizing that memory does not reside only in the mind, waiting to be retrieved from some neurological equivalent of the Roman orator's memory palace or the computational model's hard drive, frees one to consider how the inescapable sociality of human beings undermines any simplistic equation of the individual and remembering. At the same time, dismantling the reification of social groups as bounded and unchanging entities allows one to reconfigure them as collections of people connected through practice and meaningful interaction. Identity and memory are practices that are constituted and reconstituted over time, practices that involve forgetting of certain aspects of history as much as celebrating others.



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SAR's administration building was originally the home of Amelia Elizabeth and Martha Root White. The sisters commissioned architect William Penhallow Henderson to model their home after the church at Laguna Pueblo.

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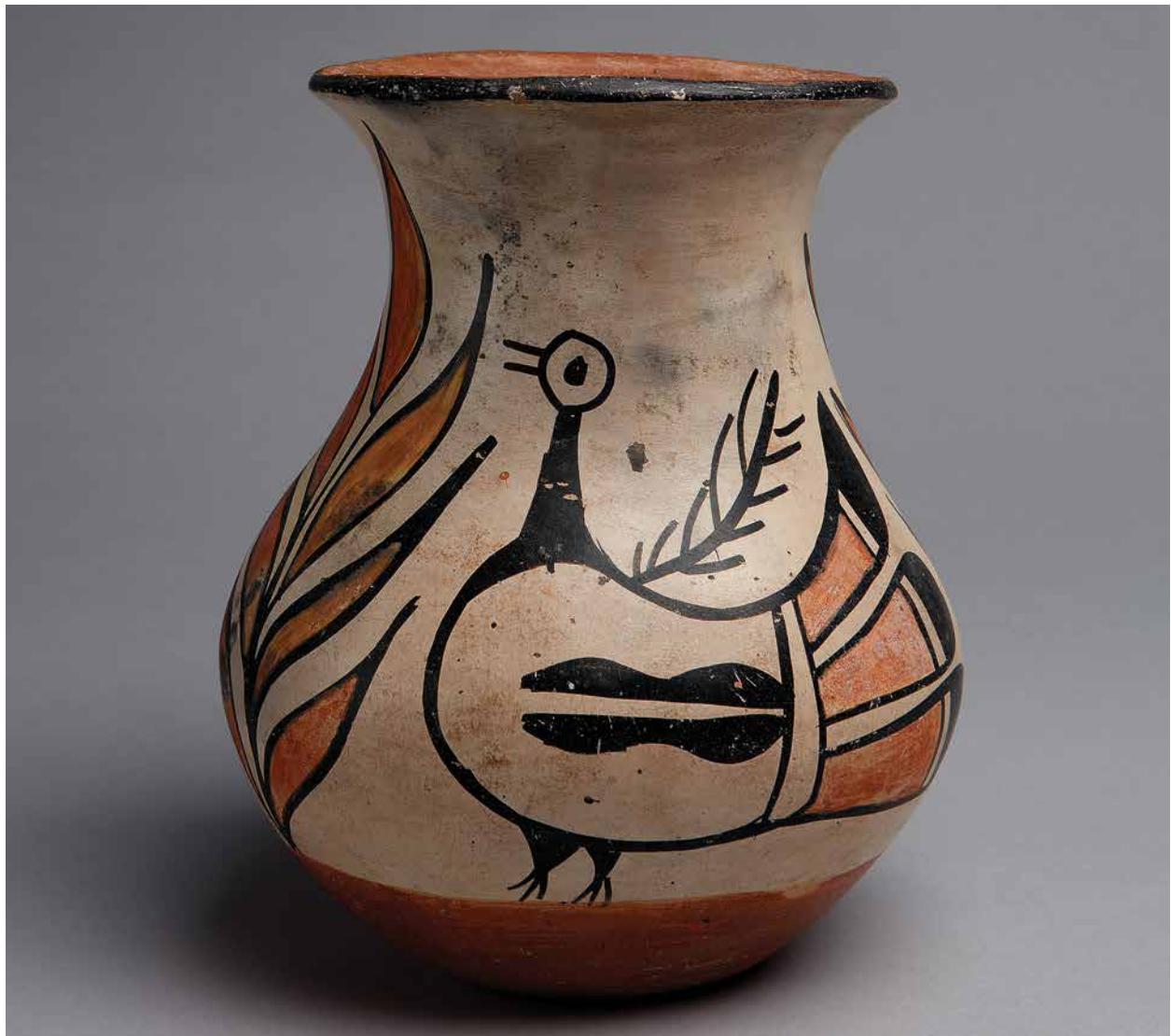
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Vase, artist unknown, San Ildefonso Pueblo, n.d., clay, paint, 19.3 cm x 15.7 cm

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The President's Council was founded to provide 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.

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Including SAR in your estate plans brings you membership in the El Delirio Legacy Circle. All members of El Delirio—after the name the White sisters gave to their estate, now SAR's home—are invited to an annual private event and conversation with SAR's president. Members are also invited to occasional special activities and are acknowledged in the annual report and on our website.

If you have already named SAR in your estate plans, please let us know. Notifying us of your bequest now allows us to understand and honor your intentions and steward your gift as you would like. All information will be kept strictly confidential.

We wish to acknowledge and thank the following individuals for helping ensure SAR's future:

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Estate gifts provide a critical source of financial support and account for nearly 35 percent of SAR's operating budget. Previous gifts have helped preserve SAR's campus, endowed a Native American fellowship, funded an annual prize for scholarly writing, augmented our Indian arts research collection, and provided general support to the School.

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- you want to continue to make a difference through SAR's work beyond your lifetime
- you feel you can make a larger gift down the road than you can make today
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There are many ways to make a gift, including transferring cash or other tangible assets—such as real estate or Native American art—through a bequest, a retirement plan, life insurance, or a charitable trust. Gifts can take the form of a specified dollar amount, a percentage of assets, or the residual of an estate. No gift is too small.

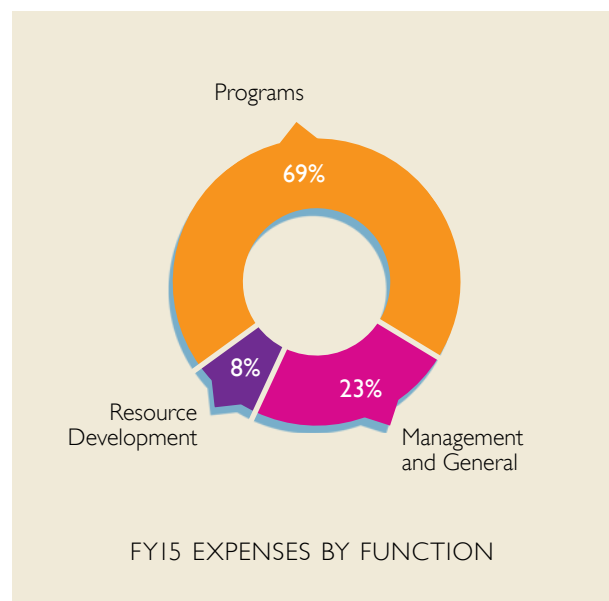
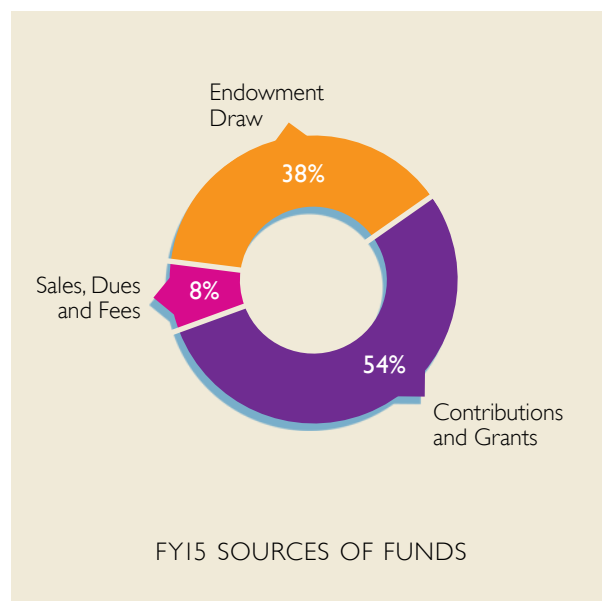
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SUMMARY FINANCIAL STATEMENT

FISCAL YEAR ENDED JUNE 30, 2015 (UNAUDITED)

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
Revenues, Gains and Other Support				
Contributions and Grants	\$ 412,265	\$ 1,113,065	\$ –	\$ 1,525,330
Sales, Dues and Fees	396,573	–	–	396,573
Total Investment Income	600,841	–	–	600,841
Total Revenues and Gains	\$ 1,409,679	\$ 1,113,065	\$ –	\$ 2,522,744
Expenses/Restriction Releases				
Program Services	\$ 1,360,956	\$ 1,216,329	\$ –	\$ 2,577,285
Support Services				
Management and General	852,171	–	–	852,171
Resource Development	313,921	–	–	313,921
Total Expenses/Releases	2,527,048	1,216,329	–	3,743,377
Change in Net Assets	\$ (1,117,369)	\$ (103,264)	\$ –	\$ (1,220,633)
Net Assets, June 30, 2014				
Investments, at Market	\$ 14,733,551	\$ 2,050,187	\$ 11,017,157	\$ 27,880,734
Other Net Assets	4,307,162	–	–	4,307,162
Total Net Assets, June 30, 2014	19,040,713	2,050,187	11,017,157	32,108,057
Net Assets, June 30, 2015				
Investments, at Market	\$ 13,925,000	\$ 1,946,923	\$ 11,017,157	\$ 26,889,080
Other Net Assets	3,998,344	–	–	3,998,344
Total Net Assets, June 30, 2015	\$ 17,923,344	\$ 1,946,923	\$ 11,017,157	\$ 30,887,424

Funds raised or earned in previous years were used to fund the current year's operations.



The School for Advanced Research gratefully acknowledges the very 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.

Writer and Editor Flannery Davis
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Cover: (background) Diné (Navajo) textiles housed in the collection of the Indian Arts Research Center at SAR, photograph by Addison Doty; (foreground, clockwise from upper left) Glenda McKay, photograph by William Geoghegan; Severin Fowles, photograph by Jason S. Ordaz; Alex Blanchette, photograph by Jason S. Ordaz; Jamila Bargach, photograph by Jason S. Ordaz

Inside front cover: painting, untitled, 2015 Ronald and Susan Dubin Native Artist Fellow, Melissa Melero, Northern Paiute, mixed media with willow on canvas, 2015, collection of Linda S. Parkoff, photo by Jennifer Day

Page 1, photograph by Garret P. Vreeland

Page 2, photographs by Garret P. Vreeland, with exception of upper right photograph by William Geoghegan

Page 4–5, photographs by Garret P. Vreeland

Page 7–8, photographs by Garret P. Vreeland

Page 10, clockwise from left: *The Colonization of Africa by Early Anthropoid Primates*, photograph by William Geoghegan; *The Promise of Infrastructure*, photograph by William Geoghegan; *Questioning the “Global” in Global Psychiatry*, photograph by William Geoghegan; Courtyard at the Seminar House, photograph by Jason S. Ordaz

Page 13, SAR.2015-2-23, photograph by Addison Doty

Page 14, clockwise from left: SAR.2014-4-1, coil and sifter basket, *pootsaya*, Iva Honyestewa, Hopi/Diné, 2014, photograph by Addison Doty; SAR.2015-2-7, water jar, artist unknown, Zia Pueblo, n.d., photograph by Addison Doty; 2015 Eric and Barbara Dobkin Native Artist Fellow, Dawn Dark Mountain, photograph by William Geoghegan; SAR.2015-2-9, bowl, artist unknown, n.d., photograph by Addison Doty

Page 15, photograph by Garret P. Vreeland

Page 16, (top) photograph by William Geoghegan; (bottom) SAR.2015-4-1, photograph by Addison Doty

Page 17–18, photographs by Garret P. Vreeland

Page 19, (top) photograph by Elysia Poon; (bottom) photograph by Jennifer Day

Page 20, from left to right: SAR.2014-4-1, SAR.2015-3-1, SAR.2015-1-1AB, SAR.2015-2-6, photographs by Addison Doty

Page 21, SAR.2015-2-5, jar, artist unknown, Santo Domingo Pueblo, n.d., photograph by Addison Doty

Page 22, clockwise from left: photograph courtesy of Dean Falk; field trip photograph courtesy of Peter Boxler/Buckhorn Llama Co., Inc.; photograph courtesy of Wenda Trevathan; Nick Bostrom, photograph by Garret P. Vreeland

Page 23, photograph by Garret P. Vreeland

Page 24, (top) SAR.2015-2-5, photograph by Addison Doty

Page 25, photograph by Jason S. Ordaz

Page 26, (top) SAR.2015-2-5, photograph by Addison Doty; (bottom) photograph by Garret P. Vreeland

Page 27, SAR.2015-2-5, photograph by Addison Doty

Page 28, (top) SAR.2015-2-5, (bottom) SAR.2015-2-4, photographs by Addison Doty

Page 29, SAR.2015-2-5, photograph by Addison Doty

Page 32, SAR.2015-2-5, photograph by Addison Doty

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Post Office Box 2188, Santa Fe, New Mexico 87504-2188 (505) 954-7238 www.sarsf.org

