SAR NOW

SUMMER 2017

issue 01

SCHOOL FOR ADVANCED RESEARCH NEWS

Welcome to SAR NOW

I'm pleased to introduce the first issue of SAR NOW, *a publication that aims to give readers a better sense of the range and ambition of the programs supported by the School for Advanced Research, this year celebrating its 110th anniversary.*

We use other means of communicating SAR's mission, of course, including our annual report, Twitter feed, Facebook page, and monthly email messages. But *SAR NOW* allows us to stretch out a bit by offering longer profiles of SAR-based projects and the talented people who undertake them.

This issue describes innovative research on everything from Axis propaganda on the US/Mexico border during WWII to Osama bin Laden's tape collection to the possible evolutionary significance of Asperger's syndrome. It also describes some of the path-breaking work being undertaken by SAR's Indian Arts Research Center.

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

We hope this new publication brings into higher relief SAR's important contribution to innovative thinking and Native American artistic creativity. We'll soon be launching a program that raises SAR's profile further by offering Santa Fe-based members more opportunities to engage with creative scholars in small-group discussions. On a parallel track, we should have SAR's completely redesigned website online by the end of summer.

I look forward to seeing you on our historic Santa Fe campus or at our many public events. For additional information on membership, lectures, artist talks, and events at the Indian Arts Research Center, visit our website at www.sarweb.org.

Michael F. Brown

Michael F. Brown, President

"Fear of Invasion" Propaganda Harkens Back to WWII on the US/Mexico Border

Border issues are always with us. At best, they can be complicated. At worst, they are violent and deadly. Growing up in El Paso, Texas, SAR's 2016–2017 Mellon fellow, David Romo, learned US/Mexico border issues well. His grandparents immigrated to the US from Juárez during the Mexican Revolution and so began his deep interest in the history of the region and the propaganda that would permeate both countries.

Romo's research explores the role of Allied and Axis propaganda and intelligence in shaping the US/Mexico border between 1933 and 1945. In that period, the border still played a central role as a plotting ground for Mexican opposition groups. But unlike during the Mexican Revolution, when most of the revolutionaries were to the left of the Mexican government, fascist ideologies became predominant among the underground organization trying to undermine the leftist government of Mexico. It is this hidden war and the propaganda that inflamed it that Romo studies.

During his residency, Romo worked on his new book, *Mexican Nazis & Global Pachucos: Propaganda, Intelligence and the Production of Border Invasion Anxiety During World War II*. He utilizes a global micro-historical method that looks at a geographical slice of the world. Starting with the El Paso/Mexico border, Romo sifts out the connections between the local and the transnational. How could Nazis or fascists have had such an effect on the border at that time? And how does one discern the true level of threat vs. the propaganda aimed at fulfilling a political agenda?

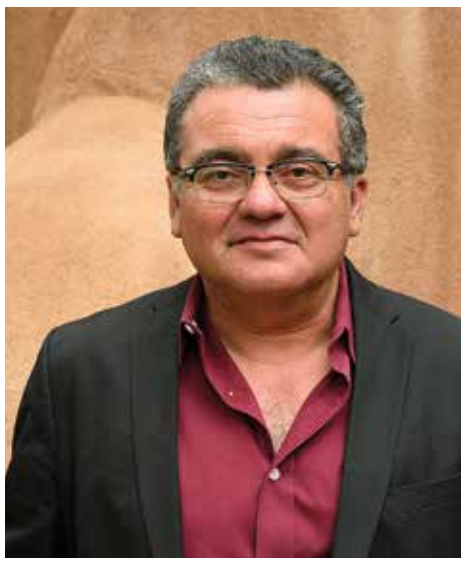
During and after the Mexican Revolution, the global manifestations of communism and fascism were firmly in place. The Sinarquista, the Mexican fascist movement, was founded in 1937 by a group of Mexican Catholics in collaboration with an alleged German intelligence agent in Guanajuato. About 500,000 strong, they were against communism, liberalism, and the United States, and supported Franco, Mussolini, and Hitler. Sinarquistas sought a return to Catholicism and were fighting for powers of the Church that were diminished during the revolution.

Romo says it was all about the perception that Mexican Nazis were recruiting Mexican American youth to serve as threats to the US and how that narrative resulted in anxiety. The propaganda surrounding this new threat was that Axis agents, Mexican Nazis with connections to Germany, were undermining the American war effort through the Mexican American Pachucos or Zoot Suiters. These youth, with their own blended lexicon, music, and flamboyant way of dress, originated in El Paso, spread to Europe, and became symbols of disloyalty. The fear and anxiety of the outside coming in and undermining national unity is how propaganda works. Totalitarian regimes, but also the so-called anti-totalitarian United States, are still using "fear of invasion"

MEXICO VS. AXIS, POSTER BY MEXICAN CARTOONIST ARIAS BERNAL, PUBLISHED BY THE COORDINATOR OF INTER-AMERICAN AFFAIRS, C. 1942.

propaganda, but in varying contexts. Romo says that propaganda is not always about morality; it is always about the most effective way to mobilize the masses for your own political agenda. According to Romo, to create effective propaganda against an actual or contrived enemy, the recipe calls for only one to three emotionally charged words. Widely distributed and repeated to the masses until persuasion is achieved, the message then becomes truth.

How can all of this make sense today? Romo says that the faces of brutality have always been with us. Immigration conflicts are based on fear of the "other;" the unclean, the different, and the unfit. "Wounds must be reopened in order to heal them. My intention with my book is to clear a space in the fog, to see elements and the unperceived clues in micro-history. The border is this thing that is always there, but not many people notice it. Now everyone has to look at it again, not only at the mechanism of propaganda, but also at the people who have been victimized by the legal 'thought bombs' that pervade the narrative."



DAVID ROMO
2016–2017 SAR MELLON FELLOW

MELLON FOUNDATION FUNDS LATINO STUDIES PROGRAM AT SAR

Beginning in the fall of 2016, the Andrew W. Mellon Foundation awarded SAR a three-year, $350,000 grant for a series of resident scholar fellowships in Latino studies. For 2016–2017, the Mellon Fellow, historian David Romo, is currently writing a book, *Mexican Nazis & Global Pachucos: Propaganda, Intelligence and the Production of Border Invasion Anxiety During World War II*, about that era's US/Mexico border anxieties.

In 2017–2019, the program will expand to two fellowships per year: a doctoral candidate and a postdoctoral scholar in anthropology, history, sociology, religious studies, Latino/Chicano studies, cultural studies, or in an interdisciplinary field that incorporates two or more of these disciplines. The award also includes funding for an advanced seminar in Latino studies in 2018–2019 and will support SAR's new Latino Studies Initiative. Learn more at latinostudies.sarweb.org.

Although the Mellon-funded program is the first SAR initiative explicitly focused on study of the nation's Hispanic history and culture, the School has a well-established record of supporting Latino studies scholarship. Former SAR resident fellows include such prominent scholars as Estevan Rael-Gálvez, Jason de León, Ana Celia Zentella, Robert Alvarez, and Laura Gómez, among others.

Sound and Ceremony in the Peruvian Andes

Compare the sound of a well-played pipe organ in a cathedral to the same organ being played just as well inside the walls of a concrete basement. Would the sound have the same effect on the listener? Or would the cathedral listener likely have a more profound, perhaps even mystical, experience?

"The archaeology of sound is the study of sound itself: the anthropology of sound is the study of human interaction with sound," says Miriam Kolar, SAR's 2016–2017 Weatherhead Fellow. In her earlier career, Kolar was a musician, writer, and sound/audio engineer. That all changed in graduate school when she found herself working with Stanford's Dr. John Rick at a site in Chavín de Huántar high in the Peruvian Andes.

Chavín is comprised of two sites of the same name: the archaeological site and tourist destination is a UNESCO World Heritage site 10,430 feet above sea level and 160 miles north of Lima, Peru; the small contemporary, residential town is north of the site. Because of the geographical location, access is difficult over winding and treacherous roads. Archaeologists speculate that Chavín was not a residential settlement but was instead a gathering place; a temple complex constructed for ceremonies and ritualized activities, possibly due to the location at the confluence of two rivers and the unique acoustic properties of the area.

The structures at Chavín include extensive multilayered terraces around central plazas and deeply enclosed buildings whose dark interiors are interlaced with labyrinthine "galleries" (the name for inside spaces). Kolar states that these architectural features fit the archaeological model for ceremonial sites in Andean prehistory. The buildings also cover elaborate subterranean drainage systems; some of these canals are large enough to walk through, and some can only be navigated on one's belly. The galleries and canals possess unique acoustic properties. The entire area, comprised of the plaza, buildings, rivers, and geological features, has a distinct sound signature. Combined with the sounds of the conch shell, known as a *pututu*, the area takes on what might be considered an ethereal or mystical quality.

The *pututu* is a *Strombus galeatus*, or conch shell with a spiral interior, fashioned into a trumpet-like instrument. The *pututus* found at Chavín are elaborately etched and/or drilled; the meaning and origins of the decorations are undetermined but could indicate a relationship to the ceremonial aspects of the area.

Kolar says that including sound in the study of social groups and society is important. What relationship with sounds and acoustics did the people of Chavín have and why? Were these conch shell instruments vital to the ceremonial structure? Kolar, the self-described "latent anthropologist and ethnomusicologist" took on this project in order to understand that relationship.

MIRIAM KOLAR, 2016–2017 SAR WEATHERHEAD FELLOW, ANALYZING SOUND AT CHAVÍN

While at Chavín, Kolar observed similar wind patterns in both daily and seasonal cycles. Her study assesses how spaces transform sound. Kolar says, "We have multiple ways to measure that using scientific tools, but we also have multiple ways of discerning and experiencing sounds, contextually and socially. In order to study sound in context, especially archaeologically, we must look not only at the geographical features that make sound, but at the objects of sound production and the spaces in which they were produced and used, along with the possible relationships of people with those sounds."

For example, Kolar continues, "We cannot fully comprehend the meaning or purpose of sounds created by a *pututu* 3,000 years ago in Chavín; we can only replicate them using reproductions and looking at the objects, spaces, and the psychology and physiology of sound reception in the body and human mind." Sounds and feelings of sounds and awareness of the sounds are different in contextual ways. Do sounds shift due to feelings and attention to context? She posits that sound is a social tool throughout time that helps us navigate our environments and competing societies, which is what makes these studies at Chavín and other archaeo-acoustic sites so important.

Evolution and Asperger Syndrome

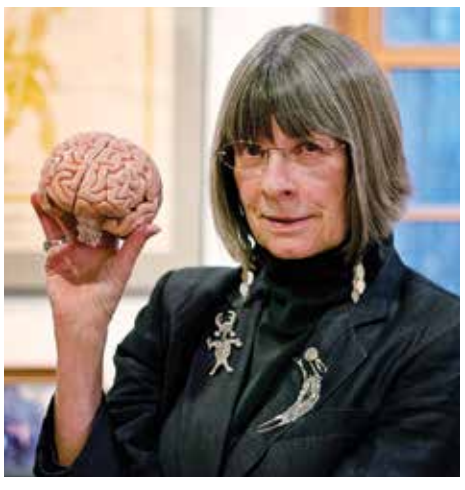
SAR Senior Scholar Dean Falk is known for her research on the evolution of the human brain. Her work has ranged from the study of Albert Einstein's cerebral cortex to an assessment of the brain of the diminutive human* Homo floresiensis *(a.k.a. "Hobbit"), the extinct species whose remains were first discovered on the island of Flores in Indonesia in 2003.

In a forthcoming book, *Geeks, Genes, and the Evolution of Asperger Syndrome* (University of New Mexico Press, spring 2018), Falk takes on a radically different project by studying the emergence and spread of a form of high-functioning autism known as Asperger syndrome (AS). Co-authored with her 26-year-old granddaughter, Eve Penelope Schofield, the book suggests that many characteristics associated with AS are natural spinoffs of the evolution of advanced traits such as language, mathematics, and other forms of abstract thinking. People with AS ("Aspies") have more than their fair share of cognitive traits that resulted from selection for advanced cognition in humans. They are at the high end of the natural range of variation for certain analytical abilities. Falk frames the discussion of autism within a wider "evo-devo" (evolutionary developmental biology) framework that focuses on the role that infants, in general, played during the evolution of the human brain. The book also provides readers with information from the literature about the neurological, genetic, and cognitive underpinnings of autistic individuals at the high-functioning end of the spectrum.

Aspies tend to be very good at things technological, as evidenced by the high number of them in Silicon Valley, for example. The book builds a compelling case that people with AS and other forms of high-functioning autism are endowed with advanced cognitive abilities (e.g., pertaining to analytical/technological thinking) that were (and are) pivotal for making us human and that the prevalence of these kinds of autism is likely to increase as technological development accelerates in societies across the world.

In addition to Falk's research and evolutionary theory, the book also contains personal perspectives from her co-author Eve Schofield, who was diagnosed with Asperger syndrome as a child. Schofield provides a first-hand account of what it is like to grow up as an Aspie. She offers vivid descriptions of intense sensory experiences, documents episodes of bullying in school, and offers suggestions for how parents of autistic children can help them achieve happy lives.

Dean Falk is the Hale G. Smith Professor of Anthropology at Florida State University and a senior scholar at SAR.



DEAN FALK
SAR SENIOR SCHOLAR

Deciphering Osama bin Laden's Tape Collection

Who was Osama bin Laden before he became the central figure in the anti-American jihad? How did he figure in the emergence of Al Qaeda, which until the rise of ISIS was viewed by many as the world's preeminent terrorist network?

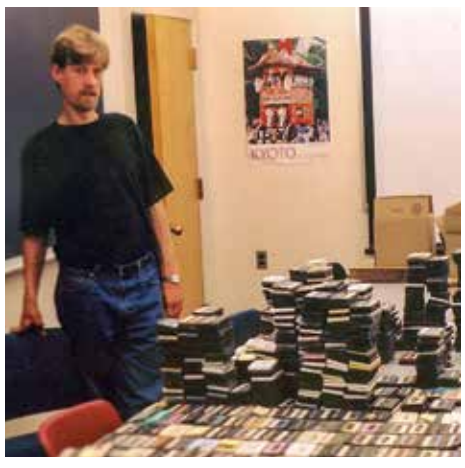
These were questions addressed on January 26, 2017, in an SAR membership lecture presented by Flagg Miller, professor of religious studies at the University of California, Davis. Miller's talk was part of SAR's 2016–2017 lecture series "Crossing Global Frontiers."

The raw material for Miller's research was a collection of 1,500 cassette tapes that bin Laden left behind when forced to abandon his residence in Kandahar, Afghanistan, after 9/11. The results of Miller's painstaking study of the tapes have been published in *The Audacious Ascetic: What the Bin Laden Tapes Reveal About al-Qa 'ida* (Oxford, 2015).

The bin Laden tapes were acquired by CNN shortly after American military forces pushed the Taliban out of Afghanistan's major cities. Agencies of the US government expressed no interest in the recordings, and eventually they fell into the hands of David Edwards, an anthropologist at Williams College and a 1999 alumnus of SAR's resident scholar program, who brought them to Massachusetts for safekeeping. They were subsequently transferred to the archives of Yale University.

Flagg Miller, whose previous work had focused on the oral traditions of Arabic-speakers in Yemen, set out to make sense of the more than two thousand hours of conversations, poetry, religious debate, and speeches contained in this vast collection. Bin Laden's primary goal, once the Soviet forces in Afghanistan had been defeated, was to overthrow the governments of Muslim states that, in his opinion, had become hopelessly corrupted. He preached an ascetic, Saudi-influenced version of Islam admired by many Sunni Muslims. In his book, Miller writes that "Bin Laden's speeches made special mention of the dangers of importing American apples, Pepsi products, and Tabasco sauce, each of which contributed to Muslim subordination...."

Bin Laden was a prominent figure thanks to his role as a fighter with the Afghan mujahideen, but his fortunes took a sharp



FLAGG MILLER, PROFESSOR OF RELIGIOUS STUDIES, UNIVERSITY OF CALIFORNIA

downturn in the mid-1990s after his Saudi citizenship was revoked and he lost most of his personal fortune through failed investments. Stateless and broke, he rebuilt his personal reputation by persuading CNN and other news outlets that he was the face of militant Islam. This, in turn, attracted sufficient financial support that his reputation as a leader continued to grow through 2001 and beyond. Although bin

// *continued on page 3*

People Who Look Like Me: A Native Artist Paints Her World

It all started with Beavis and Butthead. Luanne Redeye says, "I was in second or third grade and I knew I wasn't supposed to watch MTV, but somehow I caught a glimpse of that cartoon. That's when my interest in art, in portraiture in particular, started. I used to be able to see something, like a cartoon, and draw it from memory. Now not so much."

Now Redeye, a painter, beadworker, multimedia artist, and photographer, works more from life and from photos than from memory, but it's often memories that spark her inspiration. She grew up on the Allegany Indian Reservation in western New York and is an enrolled member of the Seneca Nation of Indians and Hawk Clan. In her artwork, she captures the reality of contemporary Native life, rather than perpetuating static, romanticized interpretations. Says Redeye, "I depict my Native culture and the relationship between perception and experience through genre scenes and portraits of people from my home reservation in New York. The images I choose to paint often have a strong personal and emotional component because of the relationship I have to the subject."

During her time at SAR, Redeye worked on a series of five paintings and corresponding beadwork frames. While the paintings represent family members, the larger theme of the work explores alcoholism, domestic violence, abuse, and mental illness, as well as good things like caring, providing, protecting, and teaching—themes that have affected not only Redeye and her family, but also each generation of Native Americans since the start of colonialism.

"I intentionally leave out 'Indian' signifiers. There's no visual cue for the viewers to categorize the people in the paintings. This forces the viewer to search further for the painting's meaning to ask 'why this image, why this person or these people.'" In her artist statement, she explains that her intention is, "not to prove authenticity but to disprove what others think is 'authentic.' The works are visual narratives of the people's histories, capturing what it means to be Indian today." She refers back to Beavis and Butthead, "I saw people like that on TV, but I didn't see people that looked like me. I wanted to make my community and my family seen; seen as how they are rather than as pop culture stereotypes."

Redeye is the mother of a one-year-old boy named Elliott. She says that he has made her aware of how important it is to her that she express the complexity and difficulty of her own childhood through her art. She deals with the alcoholism and abuse in her family

SELF PORTRAIT, LUANNE REDEYE, 2017 SAR BARBARA AND ERIC DOBKIN NATIVE ARTIST FELLOW

by "getting it out," putting it on canvas, in photographs, and her multimedia work. For example, in her piece *When the Kinzua Dam Happened/"Now Who's Going to Protect You?"*, she incorporated porcupine quills, which look ominous sticking out of the piece. However, Redeye says her intention was to show that it is possible to contain things that are harmful without hurling them toward others as porcupines do.

Redeye acknowledges that art is important to her because she is by nature a quiet person who expresses herself better through art than through words. When asked if she believes that art is an important part of culture, she takes a long pause and gazes out the window at the trees just beginning to bud on the SAR campus, then says, "I don't care if it's important or not. I just have to do it."
redeye.sarweb.org

SAR Explores the Yucatán Peninsula

In February 2017, SAR's field trip program wandered even farther off the beaten path than usual with a trip to the Yucatán Peninsula to follow the footsteps of early SAR archaeologists such as Sylvanus Morley. The group of fourteen SAR members was led by renowned Maya archaeologist and former SAR fellow Dr. William Saturno. Along with Michael Brown, president of SAR, they visited the ruins of Chichén Itzá, Uxmal, Edzna, Izamal, and Dzibilchaltun. Join us on upcoming trips: fieldtrips.sarweb.org.

PHOTO ABOVE: DETAIL FROM A TEMPLE AT THE MAYA SITE OF LABNÁ

PHOTO LEFT: FORMER SAR FELLOW AND MAYA ARCHAEOLOGY EXPERT, DR. WILLIAM SATURNO (RIGHT), LEADS A GROUP OF SAR MEMBERS.

Deciphering Osama bin Laden's Tape Collection // *continued from page 2*

Laden unquestionably played a role in planning and implementing the 9/11 attacks, Miller insists that an obsessive focus on bin Laden and Al Qaeda blinded the US to the broader political forces at work in the Arab world.

In a conversation with SAR president Michael Brown, Miller described the challenge of working with such a large assortment of audiotapes. "This was a long project that took me over ten years of research. For a number of years before bin Laden was killed, I saw little evidence of what most of the intelligence community and federal prosecutors said was there: a history of an organization led by bin Laden called Al Qaeda whose primary objective was to target the United States." From his assessment of the tapes, Miller believes that bin Laden launched a process of myth-making that appealed to Western news sources. Al Qaeda is "less single organization, network, or set of affiliates united by a common ideology than it is a tactic for winning battles within Muslim-majority societies."

Bin Laden himself speaks on only a handful of the tapes, a few of which contain conversations involving multiple individuals whom Miller managed to identify through careful detective work. One important recording was made in a room in which a cook was preparing a meal. People came and left, and there was background whispering and casual chatter. "I spent months working on that tape," Miller said. This attention to sound is consistent with one of Miller's key goals: to show how oral performance, including the poetry typically deleted from published transcripts of Osama bin Laden's pronouncements, offers a path to deeper understanding of the internal disagreements and diverse perspectives of Islamic militants.

Shunning Suffering Mothers in Niger

When Alison (Ali) Heller chanced upon cultural anthropology at the University of Arizona, Tucson after "a ton of electives," her world view changed radically. "The familiar became strange and the strange became familiar," she says, "because cultural anthropology shakes the way you see the world."

After graduation, Heller's quest for field experience led her first to the Peace Corps in Togo from 2006–2009, and then to sign on as a researcher on the social consequences of obstetric fistula in Niger, West Africa, in 2011. She earned her PhD in anthropology in 2015 at Washington University in St. Louis after conducting two years (2013–2014) of expanded on-site dissertation research in Niger.

Heller was awarded SAR's 2016–2017 Campbell fellowship in order to complete work on her book, *Interrogating the Superlative Sufferer: Experiencing Obstetric Fistula and Treatment Seeking in Niger.* In it, Heller urges governments and nongovernmental organizations (NGOs) to rethink the ways they intervene in Africa, especially in the case of obstetric fistula. An often-preventable condition caused by difficulties in delivering a baby, obstetric fistula results in chronic incontinence and is presented in donor and media discourse as a profoundly stigmatizing condition. It purportedly results in divorce by husbands, abandonment by kin, exile from communities, and high rates of depression. Heller's work outlines the main points about the condition, its causes, and its sometimes needlessly outsized impact on the women it affects.

Much of the problem stems from shining a well-intentioned media spotlight on the condition—exposure that further alienates women from their normal familial and cultural contacts. Heller explains, "The money isn't being invested wisely. I want the governments and NGOs to reshape interventions, to use simple interventions to make it easier on the women.

"The lives of women suffering from fistula are dependent on pre-existing social conditions. Those who are most vulnerable have no support system; for example, either no mother or an unsupportive mother. Perhaps a woman suffers from a cultural problem like her husband's co-wife. It does little good to present the women to the public as 'superlative sufferers' to motivate westerners to donate money to help them."

The good intentions have often backfired, as Heller sees it, because well-meaning neo-liberals have made the nongovernmental organizations supreme. In many African countries, the ministries of health now depend on the NGOs.

"The states can't afford to look after their people," [Heller] says, an observation that might surprise those who support globalization.

"The state works for the NGOs," she asserts, adding that global power has "stripped power" from African states. To receive help from such organizations as the World Bank and the International Monetary Fund "… the states had to comply, to privatize according to the directions of neo-liberalism. The states can't afford to look after their people," she says, an observation that might surprise those who support globalization.

ALISON HELLER, 2016–2017 SAR CAMPBELL FELLOW, WITH WOMEN AT HER RESEARCH SITE IN NIAMEY, NIGER.

SAR, Heller says, has given her the time to work on her book, which she hopes will ultimately aid in improving lives for the women who suffer from the stigma of obstetric fistula. "Sometimes I don't leave my house for a week at a time. I have never had an opportunity like this, to just write. I can't compare it to any other academic experience. I thank SAR for a truly incredible experience," she smiles, "I am supported without expectations, supported and trusted to do this the best way in an atmosphere of restorative beauty and calm."

Going to the Source: Tribes Help Uncover the Real Stories Behind IARC Collections

Pseudo-ceremonial pots were created by Zuni Pueblo potters in the early twentieth century to cater to the desires of museum collectors and tourists who wanted pottery that had cultural significance and was historic. These Zuni pots were not used for special ceremonies nor were they old, but they were made to look that way. Potters created works based on older designs and often gave them a patina using paint pitch to create the illusion of age and use. About fifty of these pots ended up in the collection at the Indian Arts Research Center (IARC) at the School for Advanced Research (SAR).

PSEUDO-CEREMONIAL JAR, ZUNI PUEBLO, ARTIST UNKNOWN, 1920s, CLAY, PAINTS
CAT. NO. IAF.1280

In 2008, the IARC and the A:shiwi A:wan Museum at Zuni Pueblo, New Mexico, embarked on a collaborative partnership to set the record straight about Zuni items in SAR's vaults. The program had three major components: (1) systematically review the entire Zuni collection held at SAR (over 1000 items) to correct errors and add additional information; (2) establish guidelines regarding access for research, publication, storage, and handling; and (3) provide the School's digital catalog records of items to Zuni. Collection reviews are a critical component of a process to determine appropriate stewardship of collections, including potential repatriation of sacred objects to the tribes who created them and consider them cultural patrimony. In an ironic twist, the reviewers in this case learned that, for the most part, the opposite was true. Because most of these pots were neither sacred nor ceremonial, they did not need to be returned.

Pseudo-ceremonial pottery played off ideas of primitivism by catering to the dominant white culture's assumptions of how ceremonial pottery should appear. This resulted in pots that were often extremely fanciful and sometimes bizarre in appearance. They had impractical forms and random attachments or holes in the vessels. The strange figures that often appeared on pseudo-ceremonial pottery were atypical of traditional Zuni forms. There is still ongoing debate as to how often these forms were commissioned by white traders for sale to museums and collectors.

PSEUDO-CEREMONIAL JAR, ZUNI PUEBLO, ARTIST UNKNOWN, 1920s, CLAY, PAINTS
32 X 23 CM. CAT. NO. IAF.1277

With the collection review with Zuni Pueblo completed, IARC staff is now working on modifying existing documentation of the entire Zuni collection with new information provided by the reviewers. The collection review initiative continues with representatives from Acoma Pueblo to learn about the vast collection of Acoma ceramics and other artwork in the IARC vaults.

CONTRIBUTORS: Michael F. Brown, Flannery Davis, Jennifer Day, Jaime Gaskin, Paul Ryer, Joyce Spray, Brian Vallo PHOTOS: page 1, left and bottom right, Garret P. Vreeland; center, courtesy of David Romo; page 2, top right courtesy of Miriam Kolar; bottom left, courtesy of SAR; bottom right, courtesy of Flagg Miller; page 3, top left, courtesy of the artist; bottom left, Michael F. Brown; bottom center, Jane Arthur; bottom right, courtesy of Alison Heller; page 4, top left and top right, Addison Doty; bottom right, Garret P. Vreeland

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From Out of The Shadows: New Mexico's Genízaro

In the 1770s in northern New Mexico, one of the most prized wedding presents a couple could receive was the gift of another human being; in particular a Native American child, captured in war, then sold as a slave. The captives, both adults and children, were converted to Catholicism, learned Spanish, and were said to have been absorbed into non-Native culture. They were, and still are, known as Genízaro, when they are known at all. Though they've maintained their cultural identity, they are probably the least well known of all of New Mexico's cultures. Finally, that is changing.

Gregorio Gonzales, SAR's 2016–2017 Katrin H. Lamon Fellow, himself a Genízaro, has spent his fellowship researching and writing his PhD dissertation, which he recently successfully defended at the University of Texas at Austin. His project examines the politics of recognition, cultural representation, and subject formation in northern New Mexico and the US Southwest Borderlands through an anthropological study of Genízaro identity in the Rio Chama and Taos valleys, where he is from.

In October 2016, Gonzales presented a colloquium at SAR titled *Sí Eres Genízaro: Recognition, Belonging, and Genízaro Indigeneity in Northern New Mexico* where he related particular histories and experiences of Genízaro social life within the Pueblo de Abiquiú and Ranchos de Taos. A video of his presentation is available on the SAR website at gonzales.sarweb.org.

GREGORIO GONZALES
2016–2017 SAR KATRIN H. LAMON FELLOW

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

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