



SCHOOL FOR
ADVANCED RESEARCH

2021 ANNUAL
REPORT



RESILIENCE

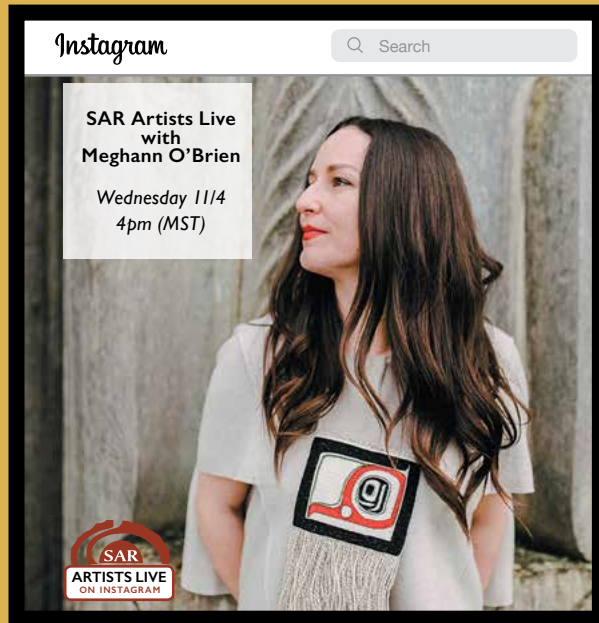
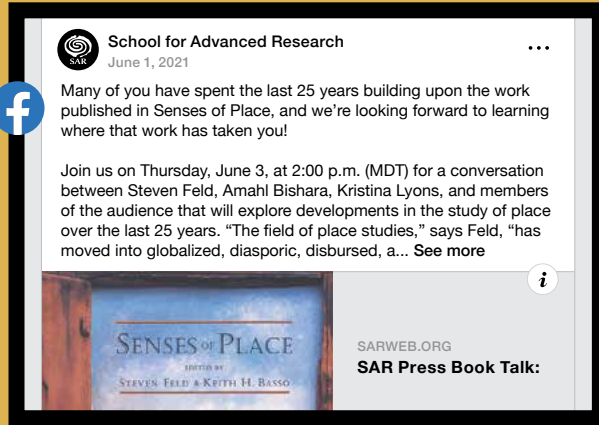
RESILIENCE

EXPLORING HUMANITY. UNDERSTANDING OUR WORLD.

2021

YEAR IN REVIEW

WITH THE GENEROUS SUPPORT OF OUR MEMBERS AND DONORS, WE HOSTED



We used Facebook (top), Instagram (bottom), and other social media channels not only to promote events, but also to foster connection and engagement with our online community.

5
SCHOLAR COLLOQUIA
390+
ATTENDEES

4
SAR PRESS BOOK TALKS
800+
ATTENDEES

22
IARC ARTISTS LIVE ON INSTAGRAM
7,600+
ATTENDEES

6
IARC INTERNS LIVE
2,250+
ATTENDEES

4
IARC SPEAKER SERIES TALKS
525+
ATTENDEES

3
IARC ARTIST TALKS
100+
ATTENDEES

6
ONLINE SALONS
495+
ATTENDEES

6
IN-DEPTH COURSES
160+
ATTENDEES

5
CREATIVE THOUGHT FORUM EVENTS
1,225+
ATTENDEES

10
PRESIDENT'S CIRCLE HAPPY HOURS
350+
ATTENDEES

WE CONNECTED ON SOCIAL MEDIA

7,900 followers (Facebook)

2,600 followers (Instagram)

385 followers (LinkedIn)

9,300 followers (Twitter)

5,320 subscribers (YouTube)

“ We continued to develop and improve our online presentations, garnering steadily growing audiences.”

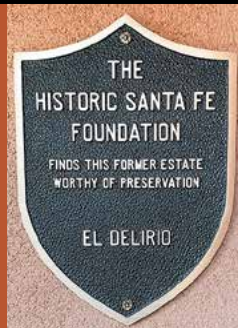
—Michael F. Brown



SARsf @SchAdvResear... Nov 1, 2020 ...
El Delirio, SAR's campus, added to Historic Santa Fe Foundation's Register of Resources Worthy of Preservation.



Learn more about the announcement in today's Santa Fe New Mexican.



Great thinkers of all eras have commented on the importance of perseverance—of carrying on, regardless of obstacles and disappointments, until some kind of success is achieved. “Energy and persistence conquer all things,” wrote Benjamin Franklin, following in the footsteps of Plato’s “excellence is not a gift, but a skill that takes practice.”

SAR's 2020–2021 academic and fiscal year was a study in perseverance in the face of the continuing COVID-19 pandemic, which by midsummer 2021 had dashed our hopes for a rapid resolution. We continued to develop and improve our online presentations, garnering steadily growing audiences. Our resident scholars, museum interns, and Native American artists were able to pursue their diverse projects successfully, although with fewer face-to-face exchanges of ideas than they would have liked.

Still suspended were member field trips and our storied academic seminars. We hope to restart both as soon as conditions allow. Despite these challenges, the morale of SAR staff remains high and our financial footing secure—the latter due in part to the generous support of SAR members.

Among the year's high points was the Historic Santa Fe Foundation's formal recognition of the architectural significance of El Delirio, our campus, which has been marked with two plaques mounted on the entry of the Administration Building. Also memorable was the Santa Fe Symphony's use of the campus for an online video performance distributed in late May. The works performed during their concert included a violin piece, “Raccoon Talk for Solo Violin,” by the Chickasaw composer Jerod Impichchaachaaha' Tate that was filmed in Vault 2 of the Indian Arts Research Center. Landscape architects from Surroundings Studio put the finishing touches on the President's Garden to round out the first phase of our campus improvement project. Preparations for the IARC's first-ever traveling museum exhibition, *Grounded in Clay*, remain on track for its opening at the Museum of Indian Arts & Culture in July 2022.

Based on our experience in 2020–2021, we are working with a consultant to develop strategies for improving the audio and video resources of the Dobkin Boardroom. The room's dramatic resonance is admired by visiting musicians but unfriendly to the spoken word, especially questions from a live audience. We are reviewing strategies for dampening the echo while respecting the space's historic integrity—no small challenge. We also plan to increase the size and clarity of video projection in anticipation of the moment when we can again invite members to in-person events.

In sum, SAR will persevere. This can be seen in the effort to continue our decisive shift to multimedia communication. I'm convinced that this commitment will serve the institution well even after the pandemic becomes a distant memory. Equally important has been the loyalty of our members, whose appreciation for our programming keeps SAR's staff energized and optimistic. For that support you have earned my sincere gratitude.

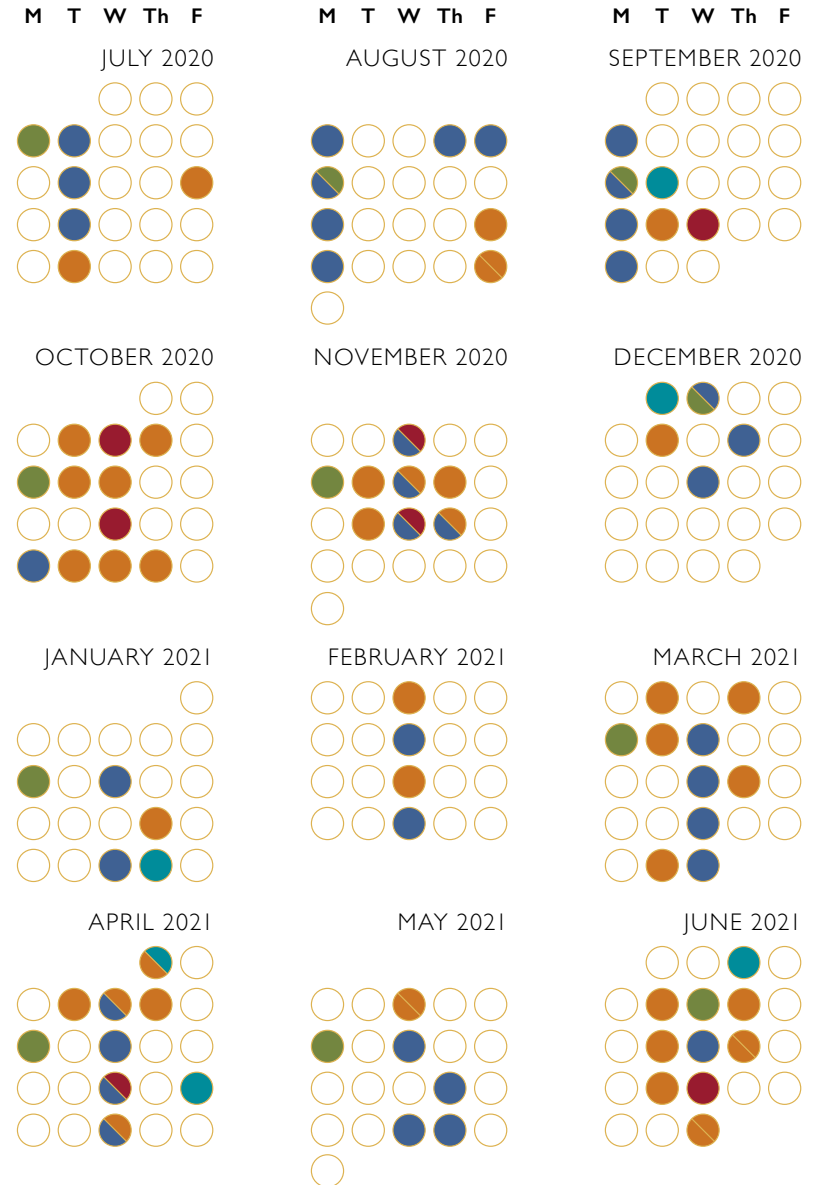
Michael F. Brown

Michael F. Brown, SAR President

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FISCAL YEAR EVENTS



● scholar programs
 ● sar press
 ● indian arts research center (IARC)
 ● public programs
 ● membership & support

If anything unites this disparate group of resident fellows, perhaps it is their determination to bring history into the present, to show us how profoundly the past shapes us and yet how much opportunity it holds. Grasping the opportunities presented by a deep understanding of past practices and relations, these scholars turn to collaboration, reclamation, and the power of community to make an impact where the past and present collide.

01. scholar programs

Scott Ortman

Weatherhead Fellow

Affiliation at time of award: Assistant Professor, Department of Anthropology, University of Boulder, Colorado

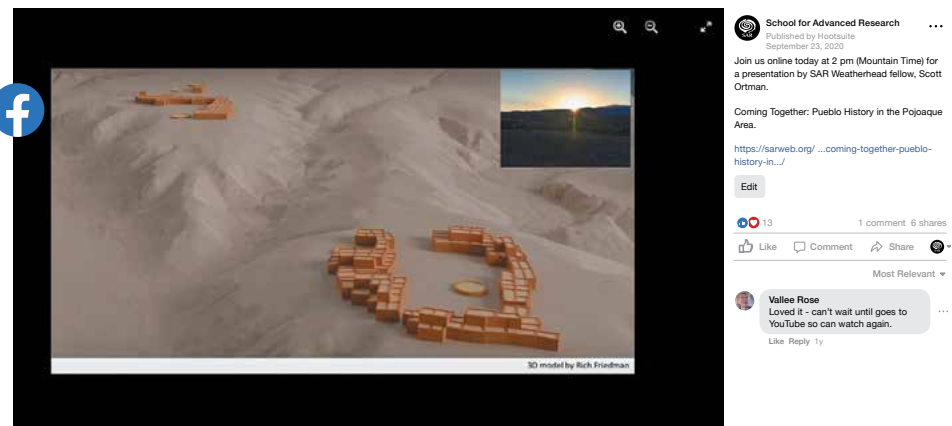
Project: Coming Together: Pueblo History in the Pojoaque Valley

Support provided by: Weatherhead Endowment

One of the most positive trends in US Southwest archaeology is the growing emphasis on collaboration and partnership among archaeologists and Native community members. For the past six years, Ortman has been honored to be involved in one such partnership with the Pueblo of Pojoaque. Working together, project participants have learned important lessons: how archaeologists and tribal members can work together as co-investigators; how such partnerships improve and decolonize archaeological practice; and how the incorporation of traditional knowledge leads to better archaeology in both its humanistic and social scientific dimensions.



“ THE PAST YEAR WAS DIFFICULT FOR ALL OF US, AND IN ALL SORTS OF WAYS, BUT SPENDING IT ENGAGED IN WRITING AND CONTEMPLATION AT SAR MADE IT FEEL SPECIAL NONETHELESS.” —Scott Ortman



Through our social media channels, like this Facebook post promoting Ortman's resident scholar colloquium, members and supporters told us how much they appreciated our programming and the relationships we facilitated.

Alina Méndez

Mellon Fellow

Affiliation at time of award: Assistant Professor, Department of American Ethnic Studies, University of Washington

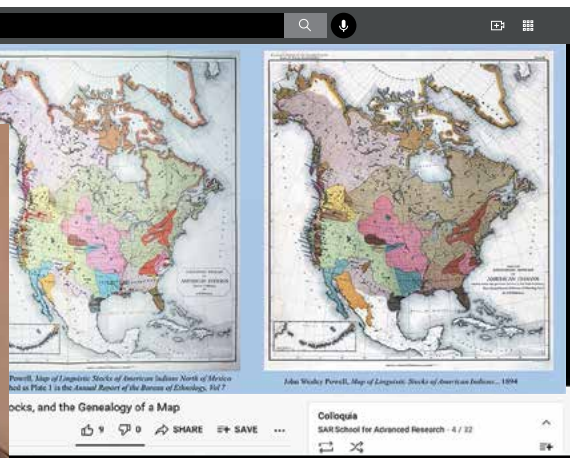
Project: Cheap for Whom? Migration, Farm Labor, and Social Reproduction in the Imperial Valley–Mexicali Borderlands, 1942–1964

Support provided by: Andrew W. Mellon Foundation

During her residence, Méndez worked on completing her book, which examines the socioeconomic transformations that the Bracero Program generated in California’s Imperial Valley and across the US-Mexico border in Mexicali, Baja California. Méndez traces the historical legacies of a nation that has welcomed migrants as individual workers but conveniently ignores and excludes their families. “It is imperative that we include social reproduction in conversations about immigration reform. The braceros and unauthorized migrants who worked in the Imperial Valley were cheap labor because their social reproduction was externalized to Mexico. They were welcomed as workers in the US but denied residence and social membership in American society.”



“AS THE CURRENT ATTACKS ON IMMIGRANTS LEAVE MORE THAN CLEAR, IMMIGRANT COMMUNITIES ARE STILL PAYING THE PRICE OF THEIR CHEAP LABOR.” —Alina Méndez



With growing technological expertise, we integrated scholar talks, visual presentations, and question-and-answer sessions into seamless virtual experiences that may be accessed anytime on our YouTube channel, like Caldwell’s scholar colloquium.

Robert Caldwell

Lamon Fellow

Affiliation at time of award: Assistant Professor, School of Arts and Sciences, SOWELA Technical Community College

Project: Indians in Their Proper Place: Culture Areas, Linguistic Stocks, and the Genealogy of a Map

Support provided by: Katrin H. Lamon Endowment

“I love maps,” says Caldwell, whose project explores some two hundred years of European and Euro-American maps. “These maps were created to show the original homelands, languages, and culture elements of Indigenous peoples inhabiting the lands that are now the United States. They offer the reader an immediate sense of the linguistic and political diversity of the North American continent at the time of European arrival.” His research also uncovers the world view of these maps’ creators, offering readers a window into networks of power and production. “Maps are not only a model of the past, they also provide map readers with an alternative geography of North America, one that they’re probably not very used to. A Native-focused alternative geography offers readers a model for reclaiming and imagining a decolonized future.”

Alanna Warner-Smith

Paloheimo Fellow

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

Project: Working Hands, Indebted Bodies: The Bioarchaeology of Labor and Inequality in an Era of Progress

Support provided by: Paloheimo Foundation

“Inequality is different across different landscapes, and it gets into the body in different ways,” observes Warner-Smith, SAR’s first Paloheimo fellow. Warner-Smith writes about the skeletal and archival remains of approximately two hundred Irish immigrants who died in New York City between 1893 and 1921. At SAR, she found much-needed “space to think.” “The landscape was such a wonderful part of the writing. If I got stuck with something, I would take a break and go on a hike, and it was on those hikes that I would work out the problems that I couldn’t work out just by trying to type at my computer. But this process was not just about coming here to write. It was also about being with other people. I didn’t realize how much it would make me think about my own writing and the work I was doing. The power of the community here is something that I wish people knew more about.”



“ THIS, I BELIEVE, IS THE STRENGTH OF ANTHROPOLOGY IN GENERAL AND ETHNOGRAPHY MORE SPECIFICALLY: TO OFFER AN ON-THE-GROUND ACCOUNT OF GENTRIFICATION AND ITS DISCONTENTS.”

—Stephen Sullivan

**Stephen Sullivan**

Mellon Fellow

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

Project: Amplifying Gentrification: Contestations of Sound and Space in Brooklyn, New York

Support provided by: Andrew W. Mellon Foundation

Portrayals of city life often take for granted the different ways residents experience and use urban space. Discontent with gentrification is sometimes linked to increasing levels of sound. But how do residents judge what kinds of sounds belong or are out of place? How do these evaluations inform their everyday interactions and local politics? Sullivan examines these questions in a working-class Latinx Brooklyn neighborhood that is experiencing rapid gentrification. “My project,” he says, “is less interested in the so-called problem of noise than understanding urban neighborhood sounds more capaciously as social phenomena in the context of rapid cultural and political-economic change.”

RESEARCHERS

Throughout the year, SAR's senior scholars, staff scholar, and scholar-in-residence assist resident scholars through workshops and other opportunities for critical feedback. With diverse perspectives and decades of experience in academia, SAR's researchers provide everything from commentary on projects to introductions to new colleagues—all of which support and inspire the work of the resident fellows.

Photos from left to right:

Tom Dillehay / Senior Scholar

Dean Falk / Senior Scholar

Steven Feld / Senior Scholar

Carol MacLennan / Senior Scholar

Deborah Winslow / Senior Scholar

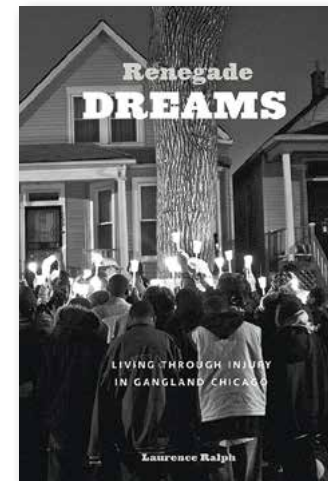
Paul Ryer / Staff Scholar

Nancy Owen Lewis / Scholar-in-Residence



2020 J. I. STALEY PRIZE

Following the lives of current and former gang members, community and church leaders, and grandmothers in a west Chicago neighborhood, Laurence Ralph's *Renegade Dreams* launches a new generation of urban ethnography. Its brilliance lies in his ability to show how "Eastwood" is much more intimately connected to broader political, economic, and moral landscapes than popular narratives of the "inner city" lead us to believe. Through rich ethnographic descriptions of multilayered characters, Ralph succeeds in presenting each as a holistic human being navigating broader processes—of gang violence, HIV, and drugs, but also of economic inequality and gentrification—that lead to what he theorizes as injury. Using this nuanced concept of injury—physical, psychological, economic, moral—Ralph clearly demonstrates that while each person's agency may be in various ways transformed through structural violence, it is precisely those sites of trauma where people's shifting dreams and aspirations emerge.



Renegade Dreams:
Living through Injury in Gangland Chicago
Laurence Ralph
Professor of Anthropology
Princeton University

Our two books published this year, one an Advanced Seminar volume and the other a non-series acquisition, may not seem to have anything in common, but in fact both address the history of imperialism: its profound impacts on communities around the world over thousands of years and its continuing legacy.

As this 1985 photograph from *Religious Transformation* shows, different forms of outreach reveal different timelines of engagement. Our books facilitate conversations between scholars whose work spans decades, if not centuries, in order to speak to the problems and possibilities of the present.



Rather than embracing a traditional archaeological focus on elites, the contributors to *Archaeologies of Empire* shift their attention to imperial relationships on a local scale, in which people on the ground—from villagers to administrators to soldiers—interact with colonial structures in myriad ways. They show us how much knowledge about the structures of power may be gained from the study of “ordinary people” both living under and changing those structures. *Religious Transformation in Maya Guatemala* brings together the insights of student ethnographers and anthropologists to describe the

religious and cultural upheaval experienced by K’iche’ Maya people in highland western Guatemala as a result of waves of imperialism and colonialism over the last five hundred years. As their traditional way of life has become more difficult to sustain, they have turned to Pentecostal Christianity to express their anguish and attempt to find new ways to live. “Although scholars do not always agree on when and where the roots of imperialism lie,” write the editors of *Archaeologies*, “most would agree that imperial configurations have affected human history so profoundly that the legacy of ancient empires continues to structure the modern world in many ways.” In both books, we

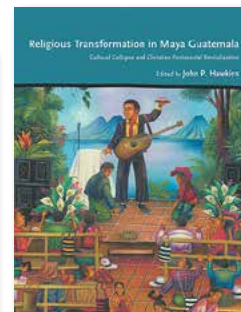
see not only how acute these effects have been and continue to be, but also how they are resisted by people in their everyday lives.

Archaeologies of Empire: Local Participants and Imperial Trajectories

Edited by Anna L. Boozer, Bleda S. Düring, and Bradley J. Parker / 2020

Religious Transformation in Maya Guatemala: Cultural Collapse and Christian Pentecostal Revitalization

Edited by John P. Hawkins, with a foreword by John M. Watanabe / 2021



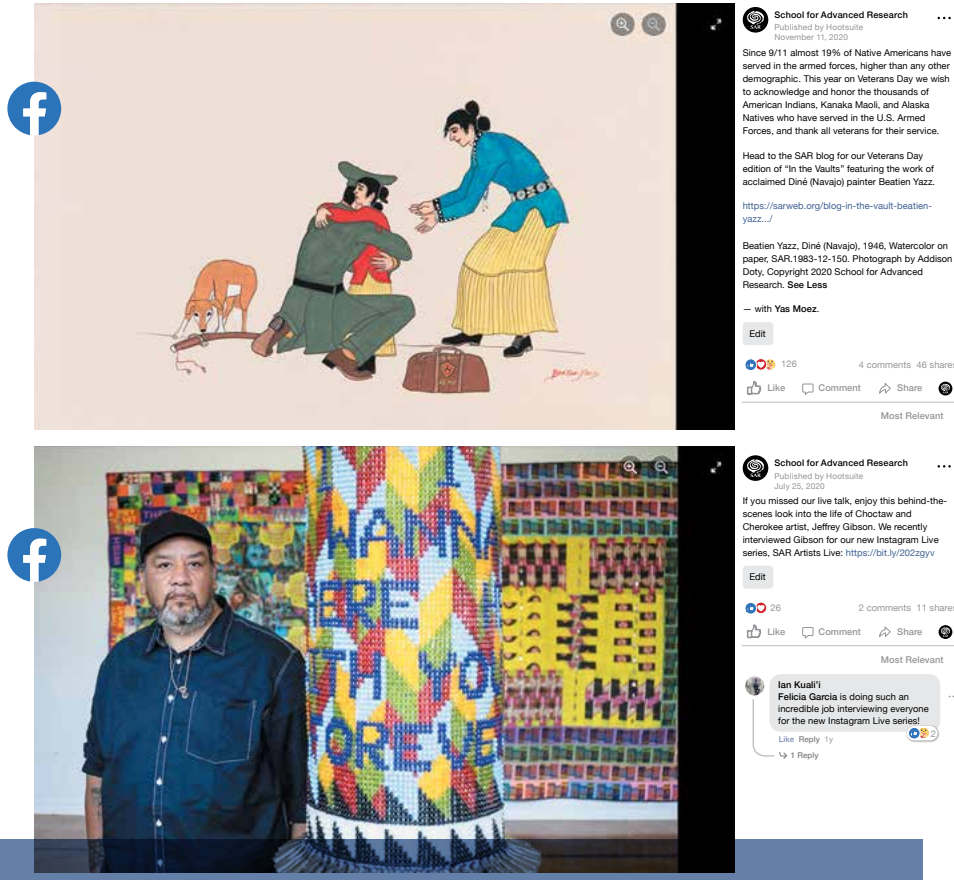
02.

sar
press

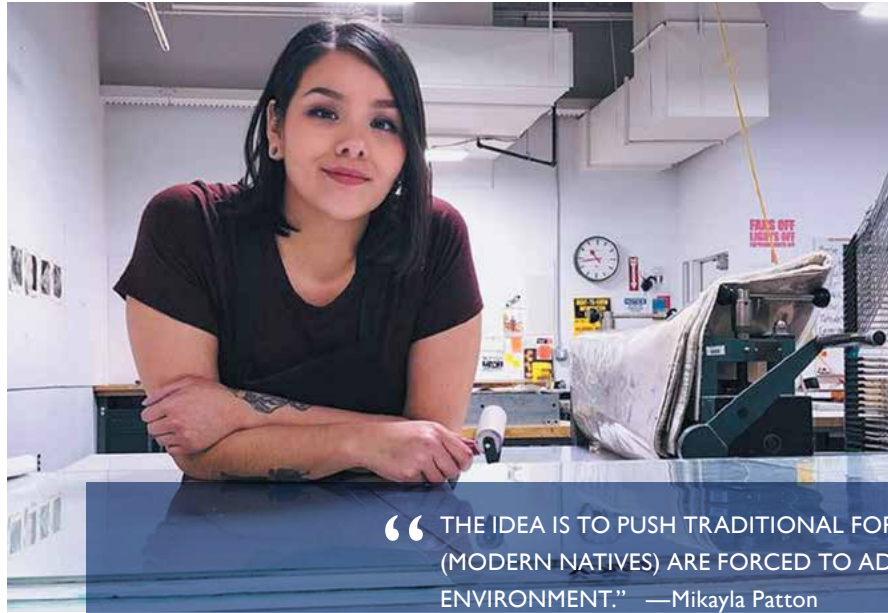
The IARC successfully shifted all of its programs to remote or hybrid formats, including collections reviews with Tesuque Pueblo, internships, speaker series, and other community-centered programs. SAR Artists Live, a new initiative, was born and flourished in the last year, drawing over ten thousand views on Instagram and YouTube. Hosted by the IARC's education department, SAR Artists Live delves into the artistic processes of invited guests through intimate, informal conversations.

03. indian arts research center

In preparation for the one hundredth anniversary of the IARC collection, the staff further solidified their commitment to community partnerships and spent the last year working with over sixty community curators to develop the IARC's first major traveling exhibit, *Grounded in Clay: The Spirit of Pueblo Pottery*. While IARC staff initially conceived of the exhibit as an in-person project filled with community gatherings and events, participants and staff were able to successfully transition to virtual work, maintain community ties, and develop not only the exhibit, but also a catalog that all community participants helped write. The traveling exhibit opens July 2022 on Tewa lands at the Museum of Indian Arts & Culture, an institution with whom the IARC and its collections share a very close history.



Facebook posts like these showcase artworks from the IARC collections (top) along with the work and accomplishments of our Native artist fellows (bottom), while also providing opportunities for the artists themselves to reconnect with us and each other.



“ THE IDEA IS TO PUSH TRADITIONAL FORMS INTO NEW MATERIALS AS WE (MODERN NATIVES) ARE FORCED TO ADAPT TO A FOREVER CHANGING ENVIRONMENT.” —Mikayla Patton

Mikayla Patton / Oglala Lakota papermaker and printmaker

2020 Ronald and Susan Dubin Fellowship

Patton is an early career artist whose work transforms traditional practices into new art forms. While at SAR, Patton experimented with different ways of bookmaking and paper installation as she explored topics of mental health, Native healing, and feminine views of strength through Native women’s practices and design.

Venancio Aragon / Navajo weaver

2020 Rollin and Mary Ella King Fellowship

Aragon’s interest in weaving centers on learning and understanding the structures of lesser-known and rarely practiced techniques. While at SAR, Aragon researched the IARC’s textile collection to create a series of textiles that represent several distinct variations of twill structures and uncommon weaving techniques. “I view the IARC fellowship as a means to create a generative project of public service,” he says, one “that engages with community-centered needs through art and education.”

Our YouTube channel preserves some of the insights drawn by Native artist fellows like Aragon from their work with the IARC collections. These videos then become a valuable and accessible resource for other artists, community members, and the public.



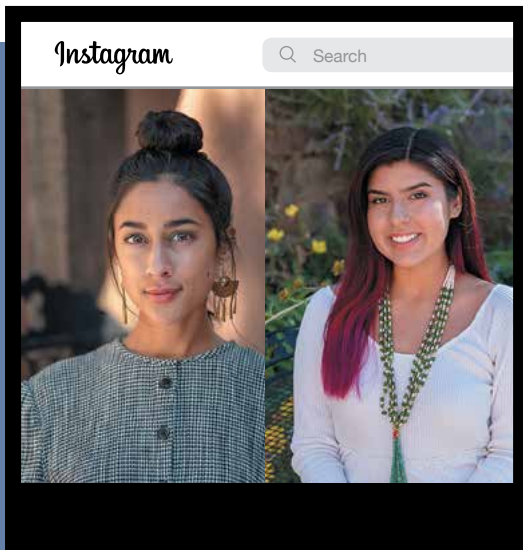
Neebinnaukzhik Southall / Chippewas of Rama First Nation illustrator and graphic designer

2021 Eric and Barbara Dobkin Fellowship

“Most Anishinaabe organizations and communities do not have ready access to professional, culturally relevant icon sets or stock art,” Southall realized some time ago. “When promoting a cultural event, organizers are often forced to use generic ‘Indian’ imagery to relay their message, if they use anything Indigenous at all. This situation results in a disconnect to who we are as Anishinaabeg and is a lost opportunity to perpetuate our culture.” During their time at SAR, Southall created culturally relevant stock art and illustrations to expand Anishinaabe resources and provide them with an avenue to give back to their people.



ANNE RAY INTERNS



From left, Emily Santhanam and Sháńdíń Brown, 2020–2021 Anne Ray interns.

Emerging museum professionals rarely have the opportunity to work across departments during one internship. Employing a practical approach that allows each intern to explore projects in collections, education, curation, and more, SAR’s Anne Ray internship provides one of the nation’s most distinctive ways of training the next generation of cultural professionals.

Sháńdíń Brown

Brown is a citizen of the Navajo Nation and a recent graduate of Dartmouth College, where she earned her BA in anthropology and Native American studies. She has held positions at the Hood Museum of Art, Heard Museum, University of Pennsylvania Museum of Archaeology and Anthropology, and University of Arizona Southwest Environmental Health Sciences Center. At the IARC, Brown curated the online exhibition *A Story of Evolution: The Impact of the Sewing Machine on Native American Fashion*. “As a Navajo woman,” Brown says, her “passion is to strengthen and support Indigenous peoples’ culture, history, and art, and to educate people about it.” After leaving SAR, Brown accepted a position as the Henry Luce Curatorial Fellow for Native American Art at the RISD Museum.

Emily Santhanam

Santhanam is a citizen of the Chickasaw Nation and worked as a curator for the Chickasaw Nation Cultural Center. She earned her BA in anthropology from Stanford University. During her time on campus, she utilized the IARC collection to curate the online exhibition *The Western Aesthetic: Bolo Ties in the IARC Collection*. She enjoyed working at an institution that supports contemporary artists by fostering an environment in which they can study older works for context and inspiration. “To support Native American arts,” she says, “is to support the communities behind them, the histories that enrich them, and the future lives that will be inspired by them.” After her internship, Santhanam accepted a position at the Harwood Museum in Taos.

RECENT ACQUISITIONS

Over the past year, the IARC's collection grew by sixteen pieces offered by the following four generous donors. Each of these fine acquisitions will contribute to the IARC's mission of illuminating the intersections of the creative and scholarly fields, and they will also add to the collection's research and exhibition potential.

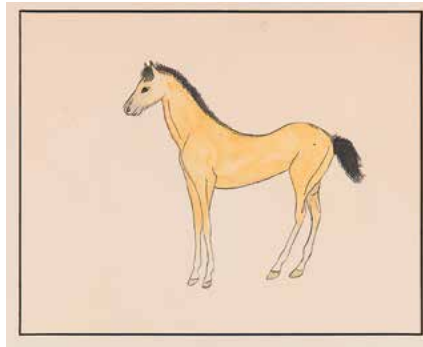
Kevin Rowe and Irene Vlitos Rowe gifted the IARC's largest and oldest Yei rug to date. An impressive nine feet long, the textile is believed to have been woven around 1915–1920, possibly in the Shiprock–Red Mesa area. It depicts twenty Yeis in a variety of bright colors.

Ten contemporary woven and embroidered Hopi textiles were donated by Scott Grant Jaquith. They were made by six different artists, none of whom were previously represented in the IARC's collection. These textiles document the work of current artists at Hopi, whereas most of the Hopi textile collection consisted of works from the 1920s to the 1960s.

Patricia Murphy Frank contributed a delightful painted depiction of a horse by Beatien Yazz (Jimmy Toddy, Diné [Navajo]). The work complements and adds depth to the IARC's notable collection of works by this artist.

In addition to the aforementioned Hopi textiles, the collection also received four Diné textiles from Margo Cutler. Their dates of manufacture span from the 1920s to the 1980s. Two represent “firsts” for the collection: a depiction of two Yeis, each emerging from a cornstalk, and a scene from a Squaw Dance. (Sháíndíín Brown [Diné] explains that while the term *squaw* is considered offensive if used to describe a person, it is still widely used to refer to the dance and is not considered disparaging in that context.) Neither of these patterns was previously represented in the collection.

Margo Cutler additionally offered two textiles to the Education Collection. One is a banded Zuni *shocha* (blanket), while the other is a banded Diné blanket. Both will serve as examples of Southwest weavings for visitors.



From top: Rug, unknown artist (Diné [Navajo]), 1915–1920, Cat. no. SAR.2020-3-1; Painting, Beatien Yazz (Diné [Navajo]), 1940s–1950s, Cat. no. SAR.2020-5-1; Atöö (girl's wearing blanket), Valjean Lalo (Hopi), 2020, Cat. no. SAR.2020-4-1.

This year the IARC presented a series of conversations exploring efforts to foster collaboration between museums and communities. Over the years, documents like SAR's *Guidelines for Collaboration* have focused on person-to-person collaboration based on recognition of the critical importance of community input and partnerships within the museum field. This series not only highlighted the history that led to this moment and the innovative partnerships it has produced, but also explored the potential of virtual and remote collaboration in the midst of a global pandemic. The series celebrated the successes the field has witnessed as museum professionals, community members, and artists have had to pivot and adapt. Presenters spoke to their experiences of the past year and shared what they learned, as well as how they envision future community collaboration and participation in an increasingly digitized field.

March 10 / 2021

MAKING MEDICINE: APSÁALOOKE CONVERSATIONS ON LAND, WATER, CULTURE, AND ART

Nina Sanders (Apsáalooke), Ben Pease (Apsáalooke), and JoRee LaFrance (Apsáalooke)

Each speaker described their work and what it means to give back, protect, and make medicine—and how these values translate to their work with museums and other cultural institutions.

March 17 / 2021

A NEW ERA FOR INDIGENOUS ART IN MUSEUMS

Ian Kualii (Kanaka Maoli / Mescalero Apache), Marie Watt (Seneca Nation), and Erin Joyce

Curator Joyce and artists Kualii (2019 Dubin fellow) and Watt explored the potential roles of artists in exhibition development and how this type of collaboration can challenge the way that museums function.

Apart from social media, virtual events like the Speaker Series also provided meaningful spaces for exchange, as "Making Medicine" panelists LaFrance, Pease, Sanders, and Garcia show (top). The series as a whole focused on the essential role of community input and partnerships in the museum field (bottom).



March 24 / 2021

COMMUNITY COLLABORATIONS: ALASKA NATIVE ARTISTIC REVITALIZATION

Sven Haakanson (Sugpiaq) and Alfred Naumoff (Sugpiaq)

Curator Haakanson and traditional kayak builder Naumoff reflected on ongoing collaborations between museums and Indigenous communities in Alaska, and specifically the effort to bring back traditional kayak construction to their community.

March 31 / 2021

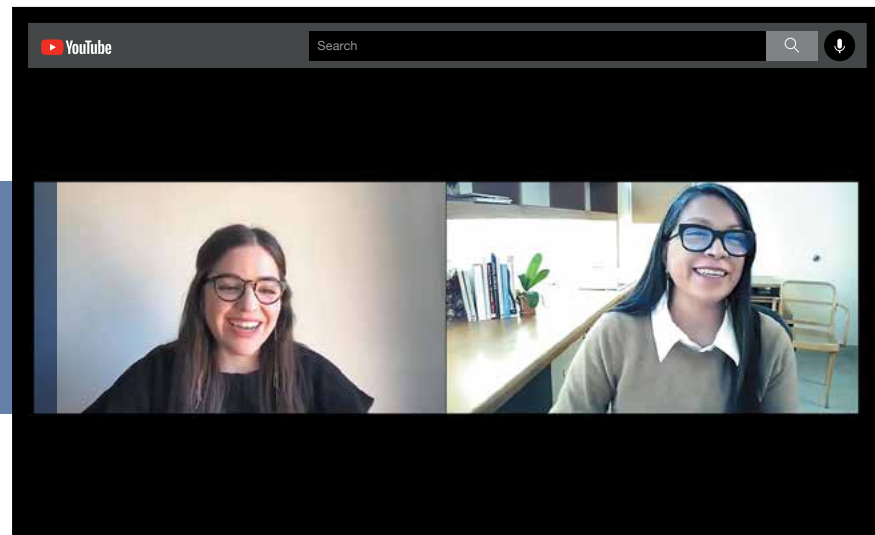
AFFIRMING INDIGENOUS REPRESENTATION: THE FUTURE OF NATIVE ART AND COLLECTIONS AT THE METROPOLITAN MUSEUM OF ART

With keynote speaker Dr. Patricia Norby (Purépecha)

In recent years, The Met has committed to expanding its vision for Native American art, which was affirmed in September 2020 when the museum hired Dr. Patricia Norby as its first Indigenous curator and first full-time curator of Native American Art. Dr. Norby spoke about Indigenous representation at The Met and shared her vision for the future of the museum's Native art and collections.

Our events used virtual worlds to support living communities, as when Haakanson, Naumoff, and Garcia (clockwise from top left) discussed the Burke Museum's role in assisting Sugpiaq community efforts to bring back traditional kayak construction.

“ THIS IS A GREAT MOMENT OF SELF-REFLECTION AND CHANGE FOR INSTITUTIONS.”
—Dr. Patricia Norby



Through the generous support of members and other donors, SAR's Creative Thought Forum (CTF) features forward-thinking speakers discussing topics of broad social concern. The 2020–2021 CTF invited SAR members and the public to ask themselves: How do we know what we know?

04. public programs

August 28 / 2020

CELEBRATING THREE YEARS OF CREATIVE THOUGHT: ZOOM COCKTAILS AND CONVERSATION

Douglas Preston, Patricia Crown, Mateo Romero, Kathleen Wall, Hampton Sides, Lonnie Vigil, Kirk Ellis, Teri Greeves, and Steven Feld

March 18 / 2021

REPUBLIC OF LIES: HOW CONSPIRACY THEORIES TOOK OVER AMERICAN PUBLIC LIFE

Anna Merlan

April 8 / 2021

DEEPPAKES: COMMODIFICATION, CONSEQUENCES, AND COUNTERMEASURES

Giorgio Patrini

April 28 / 2021

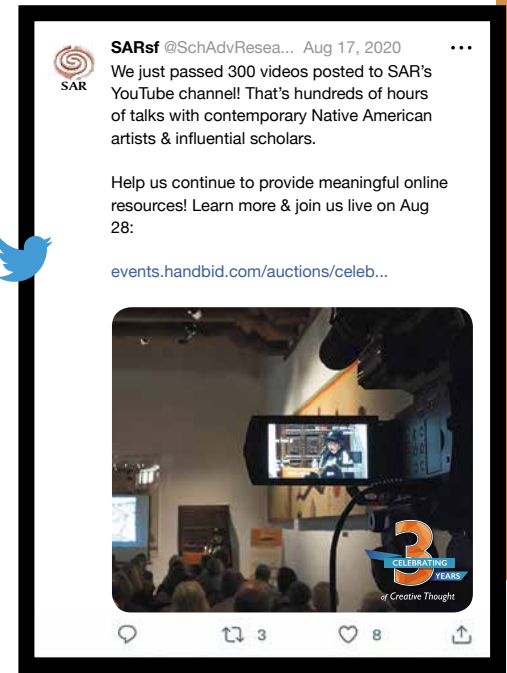
LIVING NATIONS, LIVING WORDS

Joy Harjo

May 5 / 2021

ANNUAL PRESIDENT'S LECTURE: WHY THINGS ARE THE WAY THEY ARE

Robert Krulwich



From behind the scenes (as we filmed events and posted videos, top) to the front of the camera (as Brown spoke with Krulwich during the President's Lecture, bottom), the staff of SAR have worked to develop the synergy between outreach and connection that drove audience and member engagement over the last year.




BEYOND BORDERS

In the summer of 2020, SAR in collaboration with SITE Santa Fe and the Center for Contemporary Arts Santa Fe presented Beyond Borders, a series of installations and events intended to call attention to the realities of migration and border policy in our hemisphere.

July 17 / 2020

HOSTILE TERRAIN 94 VIRTUAL EXHIBIT OPENING

Jason De León

July 18 / 2020

MACARTHUR FELLOWS IN CONVERSATION

Jason De León and Steven Feld

August 21 / 2020

BEYOND BORDERS SYMPOSIUM

The pre-pandemic participatory exhibit Hostile Terrain 94 asked volunteers to fill in thousands of toe tags representing migrants who died trying to cross the Sonora Desert of Arizona between the mid-1990s and 2019. De León (below) and others sought to raise awareness of the death and suffering caused by federal immigration policies.



ONLINE SALONS

July 28 / 2020

SHAPING THE AMERICAN FRONTIER: WOMEN OF THE SANTA FE TRAIL

Frances Levine

September 22 / 2020

VOICES OF THE CLAY

Bruce Bernstein, Erik Fender, and Russell Sanchez

October 14 / 2020

UNDERSTANDING HOW TO DISMANTLE FALSE NARRATIVES

Leah Salgado

November 11 / 2020

COVID AND CULTURE

Hugh Gusterson

December 8 / 2020

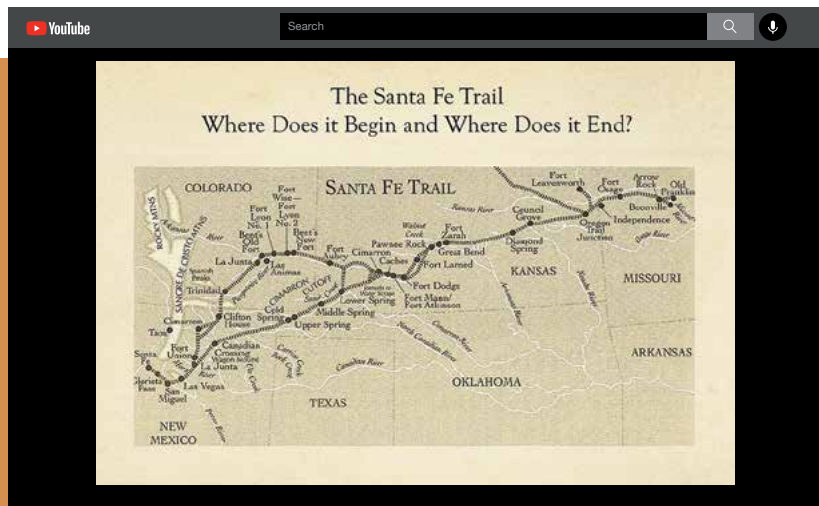
RECOGNITION IN UNEXPECTED PLACES: THE YAQUI INDIANS AND THE 89TH WENNER-GREN INTERNATIONAL SYMPOSIUM

Nicholas Barron

February 17 / 2021

LENAPE: IMAGINING THE INDIGENOUS STATES OF AMERICA

Philip J. Deloria



"Shaping the American Frontier: Women of the Santa Fe Trail" online salon.



Reliving the Revolution with Dr. Rush, an online SAR In-Depth Course.

IN-DEPTH COURSES

October 6 / 8 / 13 // 2020

RELIVING THE REVOLUTION WITH DR. RUSH

Stephen Fried

October 27 / 29 // 2020

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

Alicia Odewale

November 10 / 12 / 17 / 19 // 2020

TOPICS IN AMERICAN LEGAL HISTORY: THE RULE OF LAW

Michael Stephen Hindus

March 2 / 4 / 9 // 2021

SPIDER WOMAN'S KNOWLEDGE AND THE SURVIVAL OF DINÉ TEXTILE ARTS

Venancio Aragon

March 30 / April 1 / 6 / 7 // 2021

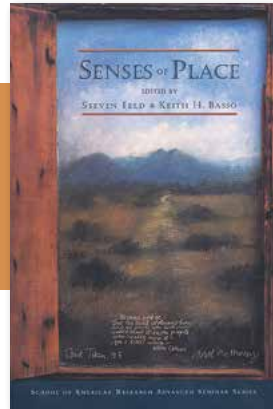
THE ARCHAEOLOGY OF CHACO CANYON

Stephen H. Lekson

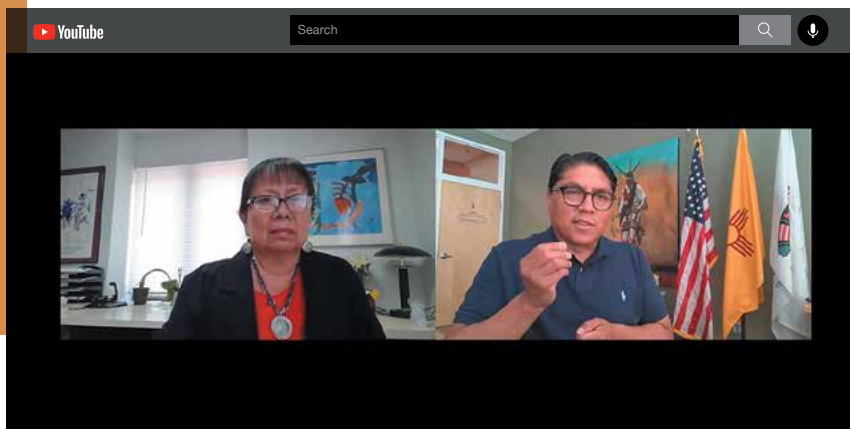
June 8 / 10 / 15 // 2021

AMAZONIAN ART AND ECOLOGY: THE GREAT ANACONDA AND THE AMAZON WOMEN

Anna C. Roosevelt



“ THANK YOU FOR THIS, AND THE MANY OTHER WONDERFUL, PROVOCATIVE, AND INTERESTING PROGRAMS THAT YOU ARE MAKING AVAILABLE TO THE PUBLIC!”
—SAR Press Book Talk attendee



SENSES OF PLACE SUMMER SERIES

To kick off our summer 2021 programming, SAR hosted a series of events focused on the meaning and importance of place in the field of anthropology and in our lives.

June 3 / 2021

SAR PRESS BOOK TALK: CELEBRATING TWENTY-FIVE YEARS OF SENSES OF PLACE

Steven Feld, Amahl Bishara, and Kristina Lyons

June 17 / 2021

PLACES: AESTHETICS AND MEANING OF SPECIAL SETTINGS IN THE ANDEAN PAST AND PRESENT

Tom D. Dillehay, Christine Hastorf, and Carla Hernández Garavito

June 22 / 2021

EL DELIRIO: PAST, PRESENT, AND FUTURE

Michael F. Brown, Nancy Owen Lewis, Russ and Diane Kyncl, and Dan Merians

June 30 / 2021

CHACO: CRAFTED SPACE, REMEMBERED PLACE

Catherine Cameron, Steve Lekson, Phillip Tuwaletstiwa, and Ruth Van Dyke

July 8 / 2021

SHOWING OUR STRENGTH: RESILIENCE AND COMPASSION IN THE INDIGENOUS SOUTHWEST

JoAnn Melchor, Brian Vallo, Karl Duncan, Olivia Roanhorse, Jennifer Lujan, Joannie Romero, and Amanda Montoya

At the intersection of virtual reality and community care, JoAnn Melchor (Santo Domingo Pueblo) and Governor Brian Vallo (Acoma Pueblo) discuss resilience in the face of the pandemic.

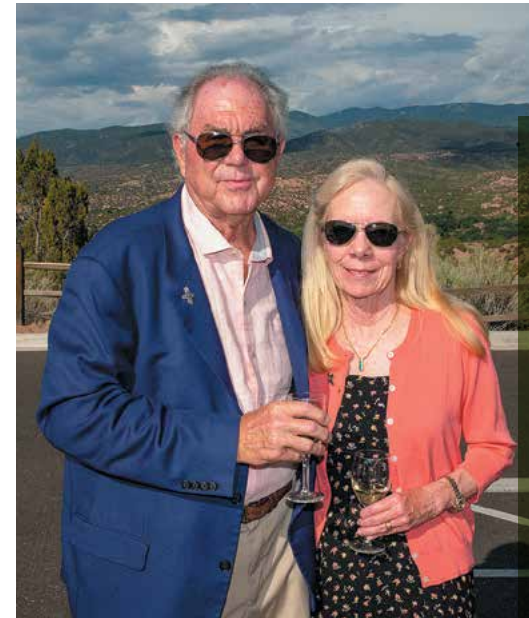
DONOR PROFILE

Joe and Bunny Colvin

For over seven years, Joe and Bunny Colvin have been involved with SAR as active members and donors. Sparked by their interest in Santa Fe history, Joe and Bunny joined SAR to learn more about El Delirio (SAR's historic estate) and the White sisters, who bequeathed their beloved home to SAR. As they learned more about SAR's mission, they grew more committed to its fulfillment. In 2020 Joe became the new chairman of the Board of Directors, and through steadfast leadership and support, he has played a key role in helping SAR weather the pandemic:

At SAR, we have a unique mission to advance creative thought by bringing tradition and innovation together. The work that you support—the work of our scholars and artists—draws on our shared humanity and transcends any one era or event. Throughout time, we have survived wars, famines, droughts, and diseases. Our artists and scholars were able continue their work despite all that this year brought our way, thanks to our wide community of supporters.

When the COVID-19 pandemic hit, we were faced with a choice: we could either cancel programs and wait until the quarantines and shutdowns lifted, or we could move our programs online and continue our 113-year tradition of research and public education. Because the work you support is so important, we pivoted and launched virtual online programming—making innovative thought available across the country and, indeed, the world.



Board chair Joe Colvin with his wife, Bunny, at an SAR reception. Joe and Bunny have been Silver President's Circle members since 2016.

“Thanks to you, we saw something amazing during this challenging time: thousands of people impacted through our move to online programming and a greater awareness of the rich cultural heritage our community works to preserve. I’m inspired by our entire community and our resilience to keep moving SAR’s mission forward in this period of intense change.”

—Joe Colvin

05.
membership
& support

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

† We acknowledge the generosity of those donors who have passed on.

*Virtual Happy Hour with Joseph Aguilar,
Museums Are Changing, May 2021.*



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VIRTUAL HAPPY HOURS: A NEW WAY OF CONNECTING

For the most part, public venues remained closed and we could not gather in person this year. We have, however, worked to keep our community close through a variety of virtual events featuring leading scholars and artists who, no matter the format, share their insights on an ever-changing world. With our President's Circle members, we dove into virtual happy hours, each welcoming a scholar or artist for conversation with an intimate group of SAR members over Zoom. Uncertainty was the new normal this year, but these small gatherings provided a sense of continuity and connection in the midst of great change.

July 6 / 2020

NEW MEXICO IN THE TIME OF INFLUENZA
SAR scholar-in-residence Nancy Owen Lewis

August 10 / 2020

THE IMPACT OF COVID-19 ON THE PUEBLOS
Governor Brian Vallo

October 12 / 2020

**WHY HAS COVID-19 DISPROPORTIONATELY
AFFECTED LATINO COMMUNITIES?**
Pierrette Hondagneu-Sotelo

You can leave a legacy and help sustain SAR's future. By becoming a member of El Delirio Legacy Circle—named after the White sisters' estate bequeathed to SAR and now our home—you too can thoughtfully include SAR in your estate plans and have the satisfaction of knowing your gift will make a lasting difference in the work of the School.

Estate gifts provide a critical source of financial support for SAR's programs and operations. Previous gifts have created SAR's campus, endowed a Native American fellowship, funded an annual prize for scholarly writing, augmented our Indian Arts Research Center collection, and provided general support to the School.

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

November 9 / 2020

**PAINTED REFLECTIONS:
ISOMERIC DESIGN IN ANCESTRAL
PUEBLO POTTERY**
Scott Ortman

December 2 / 2020

**AN IMMERSIVE JOURNEY TO
THE ANDEAN HIGHLANDS
OF PERU: RE-SOUNDING
ANCIENT CHAVÍN: A VIRTUAL
ARCHAEOACOUSTICAL TOUR**
Miriam Kolar

January 11 / 2021

OF MONUMENTS AND MEMORY
Estevan Rael-Gálvez

March 8 / 2021

VETERANS FOR PEACE
Michael Messner

April 12 / 2021

**LIFE BESIDE ITSELF: IMAGINING
CARE IN THE CANADIAN ARCTIC**
Lisa Stevenson

May 10 / 2021

**MUSEUMS ARE CHANGING:
COLLABORATIVE MUSEUM WORK
WITH NATIVE AMERICAN ART
AND ARCHAEOLOGY**
Joseph "Woody" Aguilar

June 9 / 2021

TATE MEETS MOZART
Jerod Impichchaachaaha' Tate
and Daniel Crupi
Presented in partnership with the
Santa Fe Symphony

We wish to acknowledge and thank the following individuals as current members of El Delirio Circle and for helping ensure SAR's future:

Anonymous (10)	George J. Gumerman	James E. Snead
Denis Boon	Anna Hargreaves	Colleen D. Spencer
Dorothy H. Bracey	Russell and Diane Kyncl	Kenneth E. Stilwell
Michael F. Brown	Don and Jean Lamm	David E. and
Benjamin F. and Sally Crane	David W. Matthews	Cynthia M. Stuart
Dean Falk	Julie S. Rivers	Diane Vennema
Steven Feld	Don L. and Sally Roberts	Lynne Withey
Susan L. Foote	Elizabeth and James Roghair	Elizabeth Yasek

For a full list of legacy donors who supported SAR through their planned giving, please visit legacy.sarweb.org. For more information on how you can make a meaningful impact through estate planning, please contact Helen Brooks, director of leadership giving, at (505) 954-7238 or hbrooks@sarsf.org.



SAR's Board of Directors in the President's Garden, SAR campus, early summer 2021.

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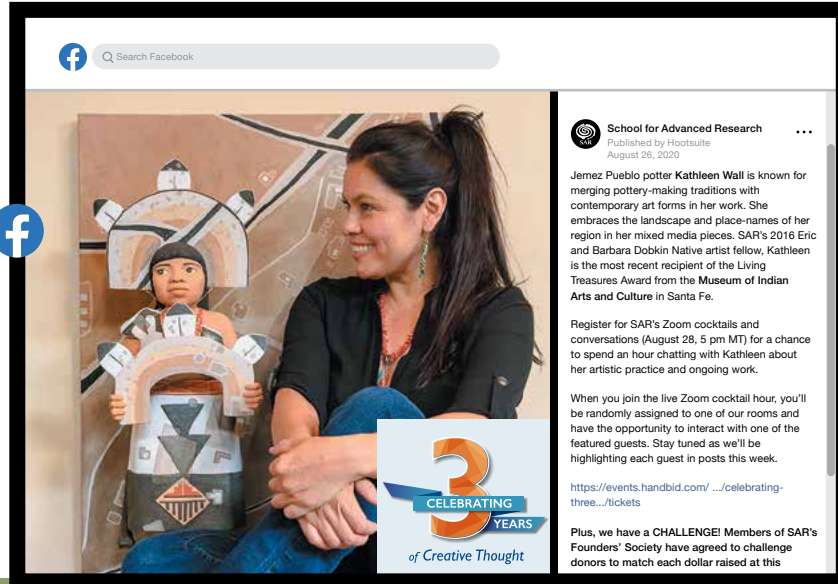
William S. Cowles †

Eric S. Dobkin

Ronald N. Dubin †

David W. Matthews

James E. Snead



We came together to celebrate the third anniversary of the Creative Thought Forum, as artists, scholars, and SAR members enjoyed cocktails and conversation and the chance to strengthen our virtual community. Featured guests included IARC advisor Wall.

Joseph Aguilar, *San Ildefonso Pueblo, NM*
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We appreciate the generosity of all our donors during this past fiscal year. These gifts, memberships, sponsorships, and grants are vitally important to helping SAR carry out its mission to advance creative thought and innovative work in the social sciences, humanities, and Native American arts. This list reflects cumulative giving and multi-year pledges for donors made in FY2021 (July 1, 2020–June 30, 2021).

We have worked diligently to ensure the accuracy of this list. Please let us know if it contains an error or omission.

† We acknowledge the generosity of those donors who have passed on.

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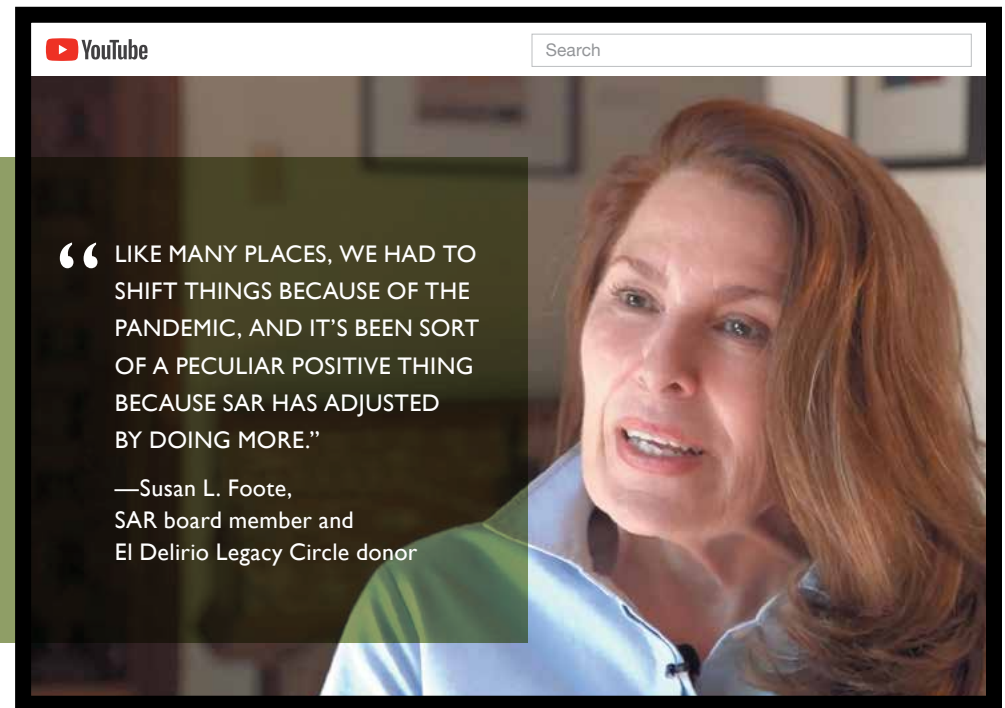
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ENDOWMENT FUNDS

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

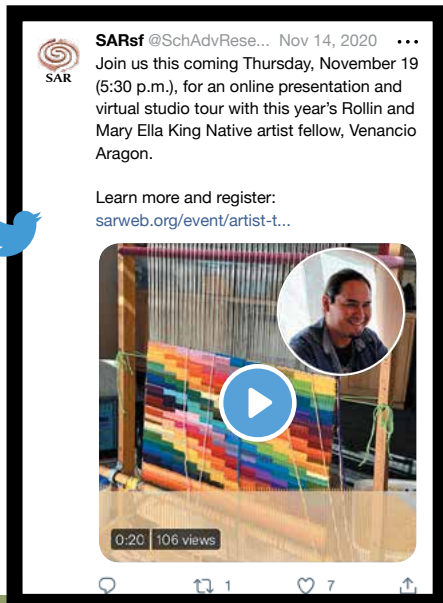
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PALOHEIMO FOUNDATION

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

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



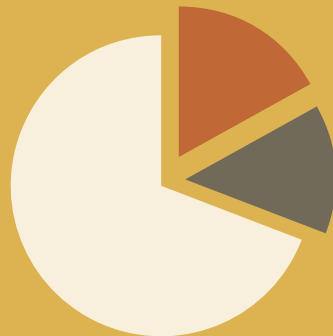
FISCAL YEAR ENDED JUNE 30, 2021

SOURCE OF FUNDS



- Contributions and Grants: 65%
- Endowment Draw: 32%
- Sales and Fees: 3%

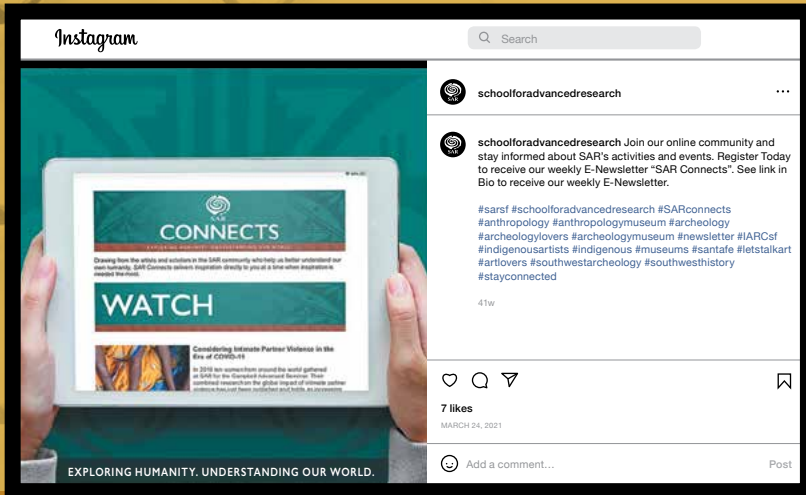
EXPENSES BY FUNCTION



- Programs: 69%
- Fundraising: 17%
- Management and General: 14%

06 summary financial statement

	Without Donor Restriction	With Donor Restriction	Total
Revenues			
Contributions, Memberships, and Grants	\$ 1,815,953	\$ 1,678,989	\$ 3,494,942
Sales and Fees	97,335	–	97,335
Total Investment Income, Net of Fees	6,105,744	–	6,105,744
Other	65,870	–	65,870
Net Assets Released from Restrictions	1,399,115	(1,399,115)	–
Total Revenues and Gains	9,484,017	279,874	9,763,891
Expenses			
Program Services	2,585,850	–	2,585,850
Support Services			
Management and General	515,485	–	515,485
Fundraising	654,216	–	654,216
Total Expenses/Releases	3,755,551	–	3,755,551
Change in Net Assets	\$ 5,728,466	\$ 279,874	\$ 6,008,340
Net Assets, June 30, 2020			
Investments, at Market	\$ 12,652,926	\$ 12,473,416	\$ 25,126,341
Other Net Assets	2,672,193	1,319,276	3,991,470
Total Net Assets, June 30, 2020	15,325,119	13,792,692	29,117,811
Net Assets, June 30, 2021			
Investments, at Market	17,751,551	12,798,633	30,550,184
Other Net Assets	3,302,034	1,273,933	4,575,967
Total Net Assets, June 30, 2021	\$ 21,053,585	\$ 14,072,566	\$ 35,126,151



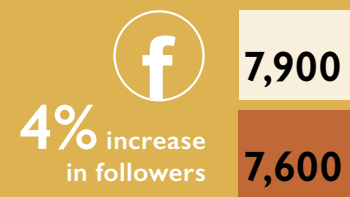
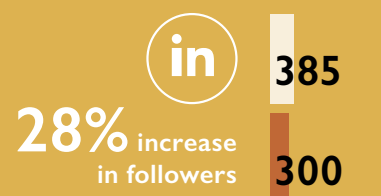
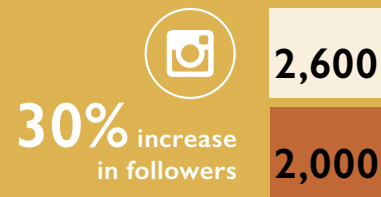
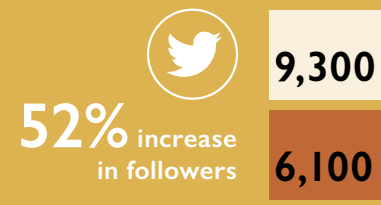
SAR CONNECTS

ONLINE ENGAGEMENT

Over the last fiscal year, SAR has substantially increased social media subscribers and followers across our YouTube, Twitter, Instagram, LinkedIn, and Facebook channels. While we are glad to have welcomed so many more people into our virtual community, we know that the sense of connection we nurture through these channels is what fulfills our organizational mission.

"During this pandemic, SAR has allowed me to be less isolated and certainly less stagnant as it has grown its online presence. Through lectures, artist studio visits, virtual tours of the collections, and so much more, members and the public have been able to learn and grow. It was through one such Creative Thought Forum lecture by Philip Deloria, a favorite professor of my two nephews, that I had the thought to gift them a Virtual Membership; thereby extending the inherited familial connection with SAR. We will see how that grows with the next generation."

—Joan Spalding, SAR member, April 2021



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