Laura Anderson Barbata, Miembro del Sistema Nacional de Creadores, FONCA-CONACULTA, México; Honorary Fellow, Latin American, Caribbean and Iberian Studies, University of Wisconsin-Madison

Response Abstract to Roundtable 3

As a socially engaged artist and bookmaker from Mexico who has initiated projects in the Amazon of Venezuela with Yanomami, Ye’kuana and Piaroa indigenous communities, I believe there is an urgent need to deepen and expand the information that is available about these communities and to share it with wider audiences. Given that most of what is written about these cultures is by scholars outside of these communities, it was important to produce books whose contents was generated by the communities themselves. Our objectives were: to record first-hand memories and history, to recognize knowledge keepers in their role as historians and experts, to establish a dialogue with perspectives from outside the culture, and to have these writings become permanent records of history as understood by the culture itself. In other words, it is necessary to balance the information that is available. This way, the community is engaged in the process of translating their oral history into permanent testimonials that demonstrate the way history is remembered, translated, recorded and interpreted from within for a wider readership. The Yanomami Owê Mamotima project has enabled the community to create documents in book form that are today housed in important libraries around the world. Because these documents are a form of activism and advocacy for self determination, the process of their creation has generated a new relationship with the elders and custodians of the oral traditions in the communities by recognizing their role in shaping the way that history is transmitted and remembered. At the same time, by creating these books the communities have gained national visibility that has led to greater political recognition as they work to defend their territory, their culture, their traditions and their rights.

Short Biography

Transdisciplinary artist, b. Mexico City. Currently lives and works in Brooklyn and Mexico City where she is Miembro del Sistema Nacional para Creadores del Fondo Nacional para la Cultura y las Artes, FONCA-CONACULTA, México and Professor at La Escuela Nacional de Pintura, Grabado y Escultura La Esmeralda of the Institute of Fine Arts. Honorary Fellow at the University of Wisconsin, Madison, LACIS, Latin American, Caribbean and Iberian Studies and TBA21 The Current, Fellow, Thyssen Bornemisza Contemporary Art. Since 1992 she has worked primarily in the social realm, and has initiated projects in the
Amazon of Venezuela, Trinidad and Tobago, Mexico, Norway and the USA. Her drawings, photographs, and projects have received awards by the Institute of Bellas Artes FONCA, The Lindbergh Foundation, The Carnival Comission of Trinidad and Tobago, The New York Foundation for the Arts, and in 2015 was The Arts Institute Interdisciplinary Artist in Residence at the University of Wisconsin, Madison; and has been featured in numerous publications, such as: The New York Times, Sculpture Today by Phaidon Press, Kunstforum Germany, ARTnews, Art in America, ArtNexus, 160 Años de Fotografía en México-INBA, among others. Her work is included in various collections, among them: The Metropolitan Museum of Art, New York; el Museo de Arte Moderno, México D.F.; Landesbank Baden-Württemberg Gallery, Stuttgart, Germany; The Sprint Nextel Collection, Overland Park; Fundación Cisneros; American Express Co. México; Museo Carrillo Gil, México; Museum of Contemporary Art, San Diego; Museo Jaureguía, Navarra, Spain.

**Jennifer Osorio, Interim Head, Collections, Research and Instructional Services (CRIS), Librarian for Ethnic Studies, Latin American Studies and Spanish/Portuguese, University of California, Los Angeles**

**Response Abstract to Roundtable 3**

Post-custodial archiving is seeing a resurgence in academic libraries, which, beset by issues of diminished staffing and limited space, see this model as a guilt-free solution to building collections. But in many ways, the post-custodial model actually increases our responsibility as institutions of cultural memory; being aware of that increased responsibility is absolutely necessary for the continued success of the model.

It is definitely true that partnerships with institutions and groups in the Global South have the potential to increase access to resources, illuminate human rights abuses, and preserve the cultural record in places that have been traditionally ignored by Western systems of knowledge. Our institutions benefit immeasurably from these relationships, which provide researchers access to new materials and allow them to make connections broadly in our increasingly globalized world. But they also have the potential to reinforce colonial norms and systems, create unsustainable projects and damage relationships.

Care must be taken by U.S. institutions to ensure that the relationships that we enter into reflect the needs of our partner institutions, not just our own. Local systems of
knowledge must be acknowledged, respected and, as often as possible, incorporated into projects so that they accurately reflect their creators and initial users. The sustainability of projects must be assessed and planned for at the inception, particularly given that many of these projects are grant-funded, and continually examined as technology, administrations and priorities change. Relationships and trust must be continually sustained, especially given past damage done by colonial institutions and governments in many of the partner countries.

Rarely does anyone go into a post-custodial relationship with anything less than the best intentions. But as representatives of powerful institutions from the Global North, we must remember that good intentions must be accompanied with thoughtful action and careful execution.

**Short Biography**

Jennifer Osorio is the Librarian for Latin American Studies, Spanish and Portuguese, and Ethnic Studies at the University of California, Los Angeles (UCLA), as well as being Interim Head of the Collections, Research and Instructional Services Department. She holds an MLIS from UCLA in Library and Information Studies and an MA, also from UCLA, in Latin American Studies. She is on the Council of the Scholarly Communications and Research Section of the Latin American Studies Association and chairs the Subcommittee on Marginalized People and Ideas in the Seminar on the Acquisitions of Latin American Library Materials (SALALM), along with serving on the Membership Committee. Her research interests include open access and scholarly publishing in Latin America, the use of primary sources in instruction, and issues related to library leadership and management, such as retention and recruitment, succession planning and organizational culture.

**Ellen Sapega, Professor of Portuguese, Faculty Director of the Institute for Regional and International Studies (IRIS), University of Wisconsin-Madison**

**Response Abstract to Roundtable 3**

In my presentation, I will discuss ways that my colleagues at the University of Wisconsin-Madison are working to advocate for the continued presence of area studies at a time when state and federal support for public universities is diminishing and unlikely to be restored to previous levels. Shifts in funding from familiar sources such as the
Department of Education to less familiar ones such as the Department of Defense may require area studies educators and librarians to forge new alliances within the academy. With the scaling back of long-term national commitment to education and research focused on international affairs (King), we must be aware of current and potential gaps in our library collections that might lead to the creation of new archival silences that ignore materials not currently in immediate demand (Rosenblum). Additionally, in order to demonstrate area studies’ contribution to the university’s educational mission, it has become necessary to explore ways of reaching out to colleagues in the STEM fields to foster new kinds of internationally focused collaborative research projects. With the possible disappearance or scaling down of FLAS Fellowships we also must think about new ways to raise funds for fellowships or internships that are not reliant on USED funding. Questions remain, however, about how to establish these partnerships and, more importantly perhaps, which agencies and foundations will best help us to support our goals. Some options to explore include forging partnerships with universities overseas and with private enterprise.

**Short Biography**

Ellen W. Sapega is a Professor in the Department of Spanish and Portuguese at the University of Wisconsin-Madison and currently serves as the Faculty Director of Wisconsin’s Institute for Regional and International Studies. Her publications include articles and book chapters on Portuguese modernism, memory, visual culture and commemoration since the late 19th century, and the contemporary Portuguese novel. She has published two monographs: Ficções Modernistas (Lisboa, ICALP) and Consensus and Debate in Salazar’s Portugal (Penn State UP), and is currently working on a book on visual and literary representations of Lisbon, Portugal, during the late 20th and early 21st centuries.

**Marisol Vera, Fundadora y Directora, Editorial Cuarto Propio; Presidenta y cofundadora, Asociación de Editores Independientes de Chile**

**Resumen de Respuesta a la Mesa Redonda 3**

En la presente exposición, me propongo hablar de las implicaciones de la dependencia extrema en agentes comerciales y/o corporativos externos que ha caracterizado el sistema chileno desde la dictadura a la fecha, para dotar a las instituciones pertinentes (bibliotecas públicas y universitarias, sistema educacional) de los recursos necesarios...
para la investigación y formación indispensables para el desarrollo de una creación y pensamiento libre e informado. Mostraré cómo la perspectiva comercial y/o corporativa, orientada a fines específicos (intereses corporativos) y asociados a criterios de rentabilidad económica (intereses comerciales), en lugar de aquella basada en el bien común, que caracteriza a las políticas y financiamiento estatal, ha restringido de manera significativa el desarrollo de la investigación y la difusión del conocimiento, destruyendo a su paso la cultura lectora en el país, acentuando a la vez nuestra dependencia en los lineamientos de reflexión predominantes en el Norte Global.

Dentro de este marco, haré un breve recorrido sobre algunas de las áreas más significativas que se han visto afectadas por la prescindencia de políticas estatales que garanticen el fomento, resguardo, acopio y accesibilidad del patrimonio cultural (material e inmaterial) en Chile y de su efecto en la población. Para concluir, y a través de la experiencia de la Asociación de Editores Independientes, repasará algunas de las estrategias (hacia y con el sector público, academia, fundaciones, entre otros fundamentales) con que hemos buscado subsanar los graves déficits derivados de esta situación. Finalmente, compartir el aprendizaje de estas experiencias, señalar la enorme importancia de fortalecer las redes institucionales, formales e informales entre nosotros, para enfrentar los desafíos que implica resguardar la diversidad y la libre circulación de pensamiento en el mundo globalizado.

**Biografía Abreviada**

Fundadora y directora de Editorial Cuarto Propio, desde 1894, creada en el contexto de la censura editorial implantada por la dictadura, para dar cuenta (editar y difundir) de la creación y pensamiento crítico generado en Chile, y recuperar la vinculación intelectual con el exterior. Presidenta y cofundadora de la Asociación de editores independientes de Chile (2001). Miembro de la Alianza Internacional de Editores independientes. Activa en la generación de Políticas públicas hacia el libro y la lectura, y en la creación de redes entre agentes culturales públicos y privados, incluyendo un trabajo sistemático con el sistema de Bibliotecas.