

[F]or all intents and purposes, the Kintigh-Aveni [two archaeoastronomy theorists] exchange was eclipsed, figuratively speaking, seven years after 1992 by Anna Sofaer's superb documentary film: *The Mystery of Chaco Canyon* (1999). Throughout the 2000s, I featured that film in my courses on North American and global archaeology at the University of Illinois, partly because it tackles the big questions surrounding the greater Southwest's premier Puebloan archaeological complex, partly because it parallels theoretical developments in archaeology proper, and partly because Sofaer's findings resonate with my own in the Mississippi Valley (Pauketat 2013). Even if some details of her case for multiple celestial alignments of Chacoan rock art, masonry constructions, and regional landscape might be disputed or even ultimately disproven, Sofaer's (2008) approach has been inspirational in its illustration of astronomy's relevance to Native American identity and history. In the film, Acoma, Hopi, Laguna, Santa Clara, and Zuni researchers and leaders, including Phil Tuwaletstiwa, Paul Pino, Edmund Ladd, Connie Garcia, David Warren, and Petuuche Gilbert, explain *how* this place still centers the lives of its descendants (see also Kuwanwisiwma 2004; Naranjo 2008). Chaco it seems mediates the rhythms of this world by virtue of its multi-layered and multidimensional connections to the sun, moon, rocks, plants, ancestors, and more. In some sense, Chaco *is* history, identity, society, and meaning, at least as one engages *or is engaged by* Chaco (Van Dyke 2007). The film makes the latter, highly theoretical point clear. Places have qualities that afford them power over people's movements, activities, and histories (Basso 1996; Bowser and Zedeño 2009; Bradley 2000). One of those qualities may be the (sometimes coincidental) alignment with other moving bodies in the sky (Pauketat 2013).

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