



**Council for Museum Anthropology
Secretary's Report to the Board & to the Business Meeting 2015**

CMA BOARD

CMA Board Members 2014-2015:

President: Patricia Capone (2014-16)
President-elect: Robert Leopold (2014-16) to be followed by a term as President (2017-18)
Treasurer: Karl Hoerig (2014-16)
Secretary: Margaret Bruchac (2014-16)
Board Members: Joshua A. Bell (2014-17), Corinne A. Kratz (2013-15), Erica Lehrer (2014-17),
John Lukavic (2013-15), Helen A. Robbins (2013-15), Jennifer Shannon (2014-17)
Past President: Howard Morphy (2014-16)

CMA Board Committees for 2015:

CMA Awards Committee: Cara Krmpotich, Josh Bell, Helen Robbins
CMA Communications Committee: Margaret Bruchac, Corinne Kratz, Cara Krmpotich
CMA Nominations Committee: Robert Leopold, Howard Morphy, and Josh Bell
CMA Reception Committee for Denver Meeting: John Lukavic, Karl Hoerig

CMA 2015 Election Results & Board Transitions:

Board Members: Corinne A Kratz (re-elected for 2015-18)
Gwendolyn Saul (newly elected for 2015-18)
W. Warner Wood (newly elected for 2015-18)
Cordelia Frewen (newly elected student board member for 2015-17)
Retiring Board Members: Margaret Bruchac, John Lukavic, Helen A Robbins
Interim Secretary: Diana Marsh (2015-16)

Upcoming CMA Board Elections 2016:

The CMA will be accepting nominations for the 2016 election cycle for the following board positions:

President-Elect (2016-2018)
Treasurer (2016-2018)
Secretary (2016-2018)

Interested parties should contact the members of the CMA Nominations Committee by January 30, 2016. CMA will announce candidates in February 2016. Balloting starts in April for a decision by June 2016.

CMA EDITORS

- Editors of *Museum Anthropology*

Tony Chavarria, Museum of Indian Arts and Culture, Santa Fe, New Mexico

Maxine McBrinn, Museum of Indian Arts and Culture, Santa Fe, New Mexico

Christine Weeber, Editorial Assistant

- *Museum Anthropology Blog*, maintained by Lillia McEnaney for the editors of *Museum Anthropology*.

See: <http://museumanthropology.blogspot.com/>

- CMA Website, maintained by CMA Secretary Margaret Bruchac.

See: <http://museumanthropology.org/>

- CMA Facebook page, maintained by Corinne Katz.

See: <https://www.facebook.com/CouncilForMuseumAnthropology>

- CMA Twitter feed, maintained by Cara Krmpotich.

See: <https://twitter.com/MuseumAnth> Follow: @MuseumAnth

CMA REPORTS

Highlights from 2015 CMA Annual Report to American Anthropological Association:

*Report submitted by CMA Past Present Howard Morphy, President Patricia Capone,
Treasurer Karl Hoerig, and Secretary Margaret Bruchac, January 30, 2015*

Membership:

Number of Members: 345.

Our membership decreased a bit in 2013/2014, and then increased this year by 49. The previous decrease appeared to be due, in part, to AAA's re-organizing of membership lists to eliminate duplicates and more efficiently remove members whose memberships lapse. AAA might want to consider adjusting the timing of annual dues payment to cover what appears to be a gap in renewals during the summer, and an increase in renewals during the months preceding the annual meeting. CMA seeks to encourage more student participation in the section, through reduced membership rates and the inclusion of a new student position on the CMA Board. We implemented lost-cost dues for student memberships in 2014. This year, 31 of our added members were students, which begins to reflect these changes.

Note from the Treasurer, Karl Hoerig: "As of 9/30/2015, CMA's membership was at 345 (252 professional/93 student), an increase of 49 over last September. Thirty-one of our added members are students, which is great news and hopefully is beginning to reflect the discounted student membership rate we implemented in 2013."

Finances:

Financial Balance: \$41,447.23. 2014 budget for the publication of *Museum Anthropology*, \$10,700.

Our finances have been generally stable over the last several years, with modest increases in our net assets each year. This has been due to favorable returns from publication royalties, and mindful expenditures. The creation of two quasi-endowments in 2014 allows us to provide annual awards with less concern about their impact on our annual budgets.

Note from the Treasurer, Karl Hoerig: "Net Assets as of 9/30 were \$41,447.23. This is about \$800 less than last year on 9/30, but \$2,828.66 more than at the beginning of the year. So far this year our Student Travel Award and Ames/Lifetime Achievement quasi-endowments have earned a total of \$1,107.47 and have total combined value of \$37,533.42. For the first time this year all of the Student Travel and about half of the Ames and Lifetime award costs will be covered by the earnings from quasi-endowments and will not impact our net assets."

We have about \$5,500 in publishing, annual meeting, and award expenses that will be incurred during the last quarter of the year, so with expected revenue from memberships we should end the year right around our budget, which calls for total expenditures from our general fund of about \$850 more than the year's revenue."

Governance:

The CMA Board voted to change the by-laws in order to extend the term of board members from two to three years (to ensure better continuity), and to elect a student member as follows:

ARTICLE VI. Officers and Board of Directors

1. The Officers shall be elected by the membership and shall include a President, President-Elect, Secretary and Treasurer. Each shall serve two year terms and shall be ex officio voting members of the Board of Directors. Six additional members of the Board of Directors will be elected to serve three year staggered-terms, with two members being elected each year. In addition a student Board member will be elected biennially to serve a two year term. Incoming Officers and Board Members will begin their respective terms immediately following the Council's Annual Meeting, which is held at the time of the annual meeting of the American Anthropological Association.

Mentorship:

CMA plays a significant role in linking the museum anthropology community together, nationally and internationally, by offering multiple opportunities for young scholars to connect with mentors and institutions. We have maintained close links with the Smithsonian Institute for Museum Anthropology, a National Science Foundation sponsored summer program for graduate students interested in researching museum collections. The internship programs that these and other museums offer are a particularly good way of engaging young scholars in the discipline and opening up career possibilities.

We have a wide range of membership on the board, from young scholars to long-time museum professionals, and we actively encourage the participation of early career scholars in our programs. We actively encourage student members and have agreed to have an elected student board member. Each year, we offer two competitive CMA Student Travel Awards for graduate students to attend the annual meeting. We also offer a reduction in the CMA student membership fee.

For the annual meetings, we encourage our members to develop sessions that cover important topics for the museum profession in general. Sessions are regularly organized to include students who have undertaken the Smithsonian SIMA program for research students in museum anthropology. In planning our annual receptions, we make sure that we link in with the local museum community and, wherever possible, have a local museum co-sponsor the event.

Museum anthropology also attracts independent scholars who follow up personal interests through becoming involved in museums as volunteers, which often allows them to pursue their scholarly interests.

Outreach:

We have close links with the Society for Visual Anthropology and a history of cooperating with other sections. Museums are an important portal for community engagement and perhaps should be used more in communicating anthropological knowledge broadly defined to different audiences and interest groups. We work closely with the Smithsonian and other museums in developing programs and in many ways CMA provides a fulcrum for museum anthropology on a global basis, which means that it links in with the wider museum community. CMA has significant minority representation on its board and through its membership, but equally importantly engages with minorities through its programs. Our Journal fulfills a major role internationally. There are no equivalents.

New Initiatives:

Museum anthropologists are playing a crucial role in the reengagement of peoples with their material heritage, and are beginning to develop a more nuanced understanding of the motivations of those who helped to create the major ethnographic collections. Experiences in Africa, Australia, Europe, Canada and increasingly the USA are beginning to show a very different kind of engagement between museum anthropology and indigenous communities. Museum collections and archives are increasingly seen, not just as repositories of the Indigenous past, but as major resources for cultural reclamation, language recovery, digital repatriation, and other projects that are of immediate use to Indigenous communities in the present. CMA needs to be part of that movement as a portal for the positive engagement of indigenous communities with the resources from anthropology's past. That should be one of our greatest strengths.

We see the meetings at Denver as an opportunity to foreground the importance of museums as a portal for anthropology, highlighting the significance of museum collections and archives in generating an historically informed and indigenously engaged anthropology. We intend to use the myriad opportunities presented by museum exhibitions to increase public awareness of the importance of anthropological knowledge in

enhancing cross-cultural understanding.

Council for Museum Anthropology Communications

Communications:

In 2014, CMA formed a Communications Committee to improve communication with CMA members and outreach to students and the general public. The goals of CMA communication efforts are:

- 1) provide information about matters involving CMA and AAA business and news
- 2) draw attention to CMA-related opportunities, deadlines, and updates to the CMA website
- 3) acknowledge and promote members' news, achievements, events, press appearances, columns, etc.
- 4) draw attention to current issues and scholarly-professional resources and opportunities related to museum anthropology, heritage, cultural property, and related fields
- 5) promote articles in the Museum Anthropology journal
- 6) add a social dimension to communications

For private CMA membership communications, CMA makes use of the AAA-maintained membership listserv. These sporadic announcements (called "email blasts") concern crucial CMA business (e.g., elections, voting procedures, changes to the by-laws, etc.).

CMA continues to submit periodic columns to the print and on-line versions of *Anthropology News*, but these have decreased in number. *Anthropology News* does offer web-based columns, but these have a short window of visibility on-line, and are difficult to find once they have been archived and the original link has been deactivated. Hence, CMA now communicates primarily through open-access on-line media. CMA has dramatically expanded its use of social media, using venues open to members and the general public.

CMA Website

The CMA Website includes updated addresses for CMA board members and officers. Pages have been added to highlight Annual Meeting Reports (full pdf files are available), a selection of photos from Museum Receptions, Awards, and By-Laws. The site was designed by former CMA Board member Daniel C. Swan, and has been maintained most recently by outgoing CMA Secretary Margaret Bruchac.

Incoming CMA Secretary Diana Marsh will be the new administrator of the site. New pages will be added this year, including a page that lists all past CMA award winners, with links to their award-winning projects (where available). Another new page will provide links to educational resources for museum anthropology (e.g., field schools, seminars). In addition, we have now received permission from the Editor of *Anthropology News* to upload some of the most relevant (and still timely) column articles from years past to the CMA website, so that these will be more readily accessible for use in museum anthropology teaching.

CMA Facebook Page

The new CMA Facebook page, managed and edited by Corinne Kratz, has been very successful, and we have more than 500 fans! This page allows us to reach out to members and to the general public immediately about current events, exhibits, award notices, and other matters. Corinne has been posting current exhibitions, job notices, awards, conferences, and a wide variety of relevant and fascinating news in the field.

Note from Corinne Kratz: "Our Facebook page now has over 760 followers (this is way more than our original goal). While some posts have relatively small reach, some of them reach 3-500 people. The post I did last week on the CMA reception had a reach of 969. I have no idea how they calculate that, but it was shared or liked 22 times, so my guess is that is how its reach extended so far. Other posts that get very high reach include ones that have to do with position openings, or ones that are funny (I sometimes cross-post from "When You Work At a Museum," which can have some great commentaries). The other thing of note is that the Facebook page extends our communication internationally to a wide distribution. Please remember to "like" the page, to tell others to "like" the page, and check "receive notifications."

CMA Twitter Feed

The CMA Twitter Feed, ably administered by Cara Krmpotich, has also been successful, with live tweets from museum exhibition openings, conferences, and other events. The Twitter feed is helping to increase CMA's visibility and presence in ongoing events and conversations in museums and in the field.

Note from Cara Krmpotich: "We currently have 333 Followers on Twitter, and I've posted 757 tweets. Our followers (and who we follow) include a range of institutions, university departments, students,

scholars, community initiatives, presses, professional organizations, and academic organizations. Canada, USA, United Kingdom are most prominently represented, but also Australia, New Zealand, Chile, Italy, South Africa, and other locales. Interdisciplinarity has been both a strategy and focus, to try to extend the reach of CMA broadly in the museum sphere. My goal is to tweet once a day! I am usually successful. Tweets cover current events, job postings, CMA news, member achievements, the occasional personal opinion, and also re-posts of things broadly interesting to museums and anthropology. The tweets are modeled after the LSE's guide for academic tweeters. (Yes - this is a real thing.)"

CMA Anthropology News Column, Print and On-line

The Council for Museum Anthropology publishes a regular column in *Anthropology News*, the bi-monthly newsletter of the American Anthropological Association. *Anthropology News* prints six issues per year, and Section News appears in only 4 issues per year. The available slots for *AN* Section News in-print are: March/April (deadline January 1); May/June (deadline March 1); July/August (deadline May 1); and November/December (deadline September 1). It would be very helpful for future planning if CMA board members could prepare statements in advance of the publication deadlines noted above.

All of CMA's past print columns are archived on-line at *AnthroSource*, which is accessible only to AAA members. However, open source access is now being provided by the new *Anthropology News* website, which was redesigned to call attention to cutting-edge research and interesting engagements with anthropological issues across all sections of AAA. As a result of this redesign, select CMA columns are now available to the general public as well. Links to those columns are provided on the CMA website.

As always, the Secretary invites CMA members to consider contributing columns and information on topics of interest to the CMA membership. All *Anthropology News* Section columns are limited to 1000 words each. Photographs are especially encouraged. Please send your column ideas to the incoming CMA Secretary: Diana Marsh <dmarsh@amphilsoc.org>.

CMA AWARDS

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Council for Museum Anthropology Michael M. Ames Award

The CMA Michael M. Ames Prize for Innovative Museum Anthropology is awarded to individuals for innovative work in museum anthropology. Examples include: outstanding single or multi-authored books or published catalogues; temporary or permanent exhibits; repatriation projects; collaborations with descendant communities; educational or outreach projects; multimedia works, and other endeavors. Individuals can be nominated by any member of CMA (self-nominations are not permitted).

Nomination packets must include a cover letter and evidence of the work under consideration (e.g., photographs, catalogues, links to websites, etc.), and supporting materials (e.g., letters of support, media coverage, etc.). All material must be submitted as digital data (Word documents, pdf files and/or jpg files). The nomination packet should not exceed 5 pages.

Evaluation Criteria: 1) Creativity: Is the project a unique and creative exploration of museum anthropology's central themes, tensions, and histories? 2) Timeliness: Does the project say something important about museum anthropology's current predicaments and unknown future? 3) Depth: In what ways does the project penetrate into the complexity of material culture and the study of it through novel methods and theories? 4) Impact: Does the project have the potential to make broad and lasting impacts in museum anthropology?

Ames Award recipients will be presented with a gift from CMA and a certificate of the award.

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2015 CMA Michael M. Ames Award Winner

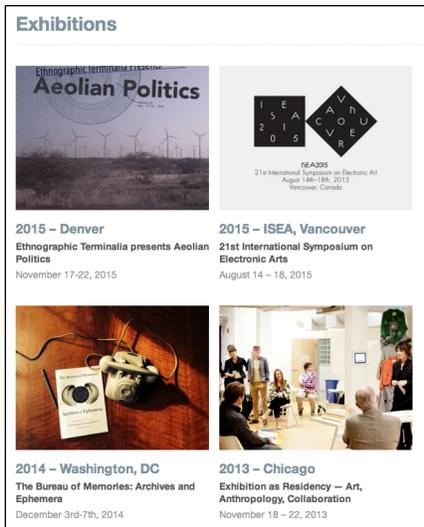
Ethnographic Terminalia

Fiona McDonald, Kate Hennessey, Craig Campbell, Stephanie Takaragawa, Trudi Smith

From nominator, Nicola Levell: “Michael Ames was unwavering in his commitment to ‘de-school’ the museum, to revolutionize ways of knowing and learning within and beyond the walls of the museum. His progressive stance was inspired by the radical pedagogy pioneered by Paulo Friere and Ivan Illich. For Ames, radical pedagogy, with its accent on learning rather than teaching, could be constructively and creatively extended beyond the formal educational institutions of society to the museum and especially the museum as a key forum for public anthropology. From this perspective, the museum as a field of practices, rather than a

bounded disciplinary institution, is re-imagined as central to the broader social processes of democratizing and decolonizing epistemologies and methodologies and of challenging the hegemonic or historical orders and disciplinary bounded-ness of institutional forms.

I strongly believe that Ethnographic Terminalia is exemplary of Ames’ idea of de- schooling the museum, destabilizing authoritative structures and creating a relational web of proactive and self-motivated individuals who, in this case, are pushing at the institutional and disciplinary boundaries of museums, art and anthropology. Over the past seven years, the Ethnographic Terminalia collective has consistently innovated and created a series of overlapping relational, digital and real exhibition spaces wherein ‘learning webs’, implicating anthropologists, artists, curators, makers, publics, technologies, objects and others, have unfolded and offered radical new or alternative ways of thinking through things and representing different forms of knowledge and praxis.”



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***Council for Museum Anthropology Lifetime Achievement/
Distinguished Service Award***

The CMA Board recently instituted a new Lifetime Achievement/Distinguished Service Award to recognize CMA members whose careers demonstrate extraordinary achievements that have advanced museum anthropology. These achievements might include: collections work, community collaborations, exhibitions, publications, public programming and outreach, teaching, policy development, etc. While many anthropologists distinguish themselves through their works, this award is meant to single out those who, over the course of their careers, have truly helped to define and or reshape the field of anthropology in and of museums. Nominees are expected to have spent at least 20 years working in the field of museum anthropology.

Nomination packets must include: a two-page letter of recommendation in support of the nominee; and any additional supporting materials deemed relevant by the nominator (e.g., nominee’s c.v., other supporting letters). The letter should provide a contextual summary of the nominee's signature accomplishments, and it should demonstrate the nominee's qualifications. The nomination packet should not exceed 5 pages.

Evaluation Criteria: 1) Impact: How has the nominee's work transformed and or contributed to the discipline of museum anthropology (e.g., theory, methodology, influence); 2) Service: How has the nominee provided service to specific museums (e.g., collections, exhibits, public outreach); 3) Mentoring: How has the nominee influenced and inspired the careers of students and colleagues (e.g., mentorship, curriculum development, innovative teaching)?

Lifetime Award recipients will be presented with a gift from CMA and a certificate of the award.

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***2015 CMA Lifetime Achievement/Distinguished Service Award Winner
Ruth Phillips***

Carleton University, Canada Research Chair in Modern Culture and Professor of Art History
cross-appointed to the PhD program in Cultural Mediations
and the Institute for Comparative Studies in Literature, Art, and Culture

From nominators Laura Peers and Alan Corbiere: Ruth Phillips “has made extraordinary contributions to key

literatures within museum anthropology, and has made even more important contributions through her vision and leadership in creating two web-accessible databases and their associated research networks, GRASAC and the MOA's Reciprocal Research Network, bringing key developments in digital and community collaboration together and taking the museum anthropology profession in new directions.”



Her exhibitions include *Patterns of Power: Early Great Lakes Indian Art* and the *Jasper Grant Collections*; *The Spirit Sings*; *Across Borders: Beadwork in Iroquois Life*. Publications include: *Museum Pieces: Toward the Indigenization of Canadian Museums*; *Trading Identities: The Souvenir in Native North American Art from the Northeast, 1700-1900*; *Sensible Objects: Colonialism, Museums and Material Culture*, and *Unpacking Culture: Arts and Commodities in Colonial and Postcolonial worlds*. She has been a member of the Task Force Report on Museums and First Peoples; Director of the Museum of Anthropology; active with the Otsego Institute, the Hearst, Peabody Harvard, Native American Art Studies Association. She was elected to the Royal Society of Canada in 2007.

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Council for Museum Anthropology Student Travel Awards

The CMA Student Travel Awards are designed to support graduate student travel to the annual AAA meeting to present papers and/or posters. Students and recent graduate degree recipients (those who have defended within the year of the award) are eligible to apply. Each year, CMA will award two prizes of \$500 each.

Application packets (maximum 5 pages) must include: a brief letter indicating the applicant’s student status and explaining how this project reflects the student’s graduate work; a copy of the abstract for the proposed paper or poster (and for the session in which they will be presenting, if known); and a letter of endorsement from an academic advisor at the student’s most recent institution of study.

Evaluation Criteria: 1) Creativity: Is the paper or poster a unique and novel contribution to museum anthropology? 2) Commitment: Does the student demonstrate a commitment to the field of museum anthropology? 3) Impact: Does the paper or poster have the potential to develop into a work that could more broadly impact the field of museum anthropology?

Student Travel Award recipients will be presented with a check for \$500 and a certificate of the award.

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2015 CMA Student Travel Award Winner

Adrian Van Allen

Paper title: *Object Lessons: Dioramas, Genomes, and Shifting Concepts of Authenticity at the Smithsonian*

AAA 2015 Panel Title: *Afterlives: Interventions in Museum Collections and Ethnographic Contexts*



In 1967, the newly renovated Hall of African Cultures opened at the Smithsonian National Museum of Natural History. From importing beetle larvae for poisonous arrows to obtaining authentic mannequins the African Ethnology curator Gordon Gibson created a detailed replica of Khoisan life in Exhibit #34, the Bushman Diorama. However Gordon's carefully crafted diorama is a specific formation of the authentic, one which maintains an a-historical construction of the Khoisan as a hunter-gatherer society offering visitors a view into a collective human past – not into a culture in another place but in another time. Through tracing the diorama's mannequin casts back to the South Africa Museum in Cape Town – and tracing the hairs still embedded in the molds – I examine contemporary framings of the Khoisan people as one of the most genetically diverse human populations on the

planet. Through this framework of presence and absence, original and replica, I follow the series of face casts through their circulation in museums and examine genetics as another claim to authenticity in the context of the Smithsonian's 2014 'Genome' exhibit. Collections are not simply accumulated objects, but instead can be seen as a continual re-assemblage of people, places, and things – a shifting composition of the people who have made, use, and collect the objects, and the cultural imaginaries they represent and reproduce. In the context of genetic collections, specific ethical choices are being made and 'natural' truths (re)made according to shifting ideals of value and use.

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CMA Board Discussions re: Annual Awards

From Cara Krmpotich, on behalf of the CMA Awards Committee: "The Awards Committee was very pleased to receive three, very strong applications for the Lifetime Achievement Award, but disappointed to have only received one nomination for the Ames Award, and only one Student Award nomination this year. We also realized that we each had a role to play in receiving one of the Lifetime Achievement nominations -- we encouraged colleagues to nominate *someone* for *something* (not a specific person for a specific award). But this also tells us that the CMA collectively needs to do more to encourage nominations.

Suggestions include: 1) placing an ad in Museum Anthropology ahead of the deadline to raise awareness and encourage submissions; 2) having each and every board member badger a colleague to nominate someone for something; 3) continuing with social media announcements; 4) emphasizing that Ames Awards are for exhibits PLUS collections activities, books, collaborations, programs, repatriation achievements, etc; 5) providing a list of previous winners on our website to raise awareness of the caliber of the awards; 6) presenting the awards in venues more visible to the wider AAA membership (or in partnership with targeted AAA groups); 7) extending the period in which nominations are considered; in these cases, the nominator would be notified that their nomination was not successful, but is being kept for consideration for the next two cycles.

MOTION Approved by a vote of the CMA Board via email May 31, 2015:

New applications received by the Awards Committee for the Michael M. Ames Prize for Innovative Museum Anthropology and for the Lifetime Achievement/Distinguished Service Award that are unsuccessful will be held by the Awards Committee and considered for the same award for the following two years.

AAA MEETING

Council for Museum Anthropology Events at the 2015 AAA Meeting

The Council for Museum Anthropology sponsored or co-sponsored the following sessions at the American Anthropological Association Meetings in Denver, Colorado, November 18-21, 2015:

MUSEUM AS FIELD SITE

Wednesday, November 18, 2015: 4:00 PM-5:45 PM

Mineral Hall C (Hyatt Regency)

The papers in this session address the diverse ways in which museum collections can be mobilized as data in anthropological research. American museums are active archives: museums are not only object and documentary repositories but also sites for continuing research and new ways of knowing. Through institutional practices of object classification and exhibition display, they serve as intercultural arenas for complex, intangible, and often politicized processes of crafting representations of cultures and constructions of identity. Museums are sites of encounter in which knowledge production occurs through interaction with material. By closely analyzing ethnographic and archaeological objects, anthropologists can contribute to the understanding of flows of materials in, through, and peripheral to museum spaces. Substance, manufacturing traces, material residues, use wear, and relation to other objects within assemblage(s), are discernible in the physicality of objects and remain open to recognition and reinterpretation. Museums also house variable types of object documentation in the form of collectors' notes, accession records, exhibition histories, and photographs. These records can be studied in dialogue with objects, exposing tensions and highlighting nuances. These in turn demonstrate museological narratives of source communities within the historical

trajectory of anthropology as a discipline and the ongoing (re)shaping of cultural representations and identities. Together, these material assemblages orient scholarly attention to the physicality and temporality of objects, and enable anthropologists to participate in recognizing and reinterpreting their meanings.

HOW THE STRANGE BECOMES FAMILIAR AT NATIVE TRIBAL MUSEUMS AND CULTURAL CENTERS

Thursday, November 19, 2015: 10:15 AM-12:00 PM at 701 (Colorado Convention Center)

The familiar/strange dichotomy is not unique to the portrayal of Native Americans in anthropological discourse. Utilizing Phillip Deloria's definition of Other or Othering, constructing categories is part of human nature creating "us/them" comparisons. In this session, we grapple with the idea that this is both productive and obstructive in creating Other and Otherness as it pertains to the origins behind tribal museums and cultural centers. At face value, the emergence in the 1960s of indigenous based cultural centers was a mechanism for tribal members and community leaders to tell their own stories and histories. However, this alternate perspective is often difficult to articulate to native and non-native audiences. For example, at the exhibition opening for the Smithsonian's National Museum of the American Indian (NMAI), a major criticism was how the exhibits "were too much native influenced and not understandable" to a non-native audience. At a tribal museum in New Mexico, local community members criticized a contemporary Native American art exhibit that featured modern day clothing, silver jewelry, and paintings for not having enough of the "traditional Southwest Native art, namely pottery pieces." In the attempt to appease everyone, some cultural centers and tribal museums come to resemble "familiar museums"—a warehouse of objects and artifacts made by "people from a time past." Questions of particular interest in this session include: What is the role of tribally based museums? How can we bridge the gap between traditional knowledge and westernized thought so exhibits can serve all audiences? How can we bring in innovative, thought provoking exhibits that do not contribute to unwanted stereotypes of Native American peoples? And, lastly, how can tribal and non-tribal museums better serve, represent, and involve local communities? We discuss how museum staff members (both tribal and non-tribal members) and anthropologists who work with Native communities grapple with these questions, but also how they advance new ways of knowing and innovative museum practice via Native cultural centers and museums thereby allowing the strange to become familiar. This multidisciplinary session includes practicing anthropologists and museum professionals from under-represented communities involving representatives from tribal museums in New Mexico, Washington State, and Arizona. By continuing to involve and collaborate with Native peoples, in particular local community cultural centers and museums, anthropology can aid in the theory and practice of identity reclamation including land and language, post-NAGPRA interactions, and methods of interpretation/presentation. In return, it can become less strange and more relevant to a non-academic world.

RECKONING WITH THE PAST: MATERIAL CULTURE, TEMPORAL BOUNDARIES, AND POLITICAL BELONGING

Thursday, November 19, 2015: 1:45 PM-3:30 PM at 605 (Colorado Convention Center)

Heritage has long been recognized as one of the major sites of the authorization of "lost" pasts that have come into being as part of the modern era. Monumental structures, ancient sites and what were once the artefacts of daily life have been abstracted from the context of social relations, de-contextualized from the living world only to be re-experienced as a growing corpus that has been enfolded into the disciplinary holds of such fields as archaeology, art history as well as cultural modes of representation in such institutions as museums, festivals, exhibitions. In their newly inscribed status as historical monuments, art objects or indigenous crafts, they have grounded colonial and nationalist imaginations. As part of nation state and global institutional regimes, these material forms have moved beyond representation to actively transmute authority. This panel seeks to explore how material objects, architectures, sites, and imagery have actively created temporal boundaries which generate political belonging on the ground. Rather than considering the past as a mere reflection of prevailing social contexts and politics, it engages with exploring how heritage as an active historicizing process, embeds material forms in ways that engender new possibilities in the domains of politics, temporality, citizenship, economy, religion, social inequality and humanitarianism. At the same time, the very efforts in which these object fields come to be constructed also involves gaps that make way for the recognition of contestations at their core. These may compel us to rethink the dominant mechanisms of authoritative history making in ways that destabilize regnant conceptions of time, temporality and polity, producing differences that may become the site of new political and ethical struggles. Some of the questions that this panel will seek to address are: How do material objects and sites define the parameters of religiosity, political and social communal

belonging? How do these materialities instigate temporal strategies of public visibility, displacement or concealment? Through these operations, how do the shifting boundaries between historicities and modes of objectification, discourse and material practice enable the imagining of logics of time and its structuring of empirical reality?

CONTEMPORARY ART AND ANTHROPOLOGY MUSEUMS: AMPLIFIED PERCEPTIONS AND DE-NATURALIZED FRAMES

Friday, November 20, 2015: 10:15 AM-12:00 PM at 112 (Colorado Convention Center)

“Classic anthropological sites becoming sites of contemporary art is a grey zone, and a challenging proposition to accept.” These are the words of Dana Claxton, an interdisciplinary artist, educator and Lakota woman, articulated in 2010. Her sentiments resonate with those expressed by other contemporary artists of ethnic ancestry, like Rasheed Araeen, who refuse to work with or have their works displayed in anthropology museums because they are perceived as spaces of segregation, rather than contact zones, with dark colonial pasts, where ‘ethnic’, New International or world arts—the ‘exotic’ and the strange—are placed apart. Unquestionably, anthropology museums remain arenas of contestation and debate, still grappling with ideas of decolonization through the politics and poetics of display. Since the early 1980s, contemporary art and artists have entered into this fray. Rather than creating a permanent grey zone, contemporary art in anthropology museums, as this session reveals, presents itself as an agitation or even irritation that seeks a response. It offers a way of challenging our preconceptions and making us rethink the familiar such as the stereotypes, rigid categories and practices of the past. Through critical interventions and institutional critique, contemporary art can be seen to contribute to the move to decolonize museum history and practice as it inserts other voices, objects and narratives into the anthropological frame. It also opens a space of dialogue for engaging with contemporary social issues that material culture alone or museum collections may find hard to address such as forced migration, human trafficking, war and AIDS. Innumerable contemporary artists have readily embraced the opportunity to mobilize their works and practice to intervene in the space of anthropology and unsettle our naturalized understandings of culture and being in the world. Their artworks cover a diverse range of media and practices, including visual and material interventions, installation works, performance art, relational aesthetics, soundscapes, audio-visual elements, digital technologies and more. This session sets out to explore the different strategies that museums and artists have used to position contemporary art in anthropology museums and thus disturb our knowledge and expectations of the familiar and the strange. It also considers controversial cases in which institutions and/or contemporary artists have upset public expectations of what anthropology museums should or should not be doing or showing. With the increasing inclusion of contemporary art in anthropology museums from the 1980s onwards, this session asks: is there a fundamental change occurring in the relationship between contemporary art and anthropology? Are anthropology museums one of the primary sites of change? Does the incorporation of contemporary art into a space traditionally reserved for ethnographic objects represent a radical reformulation of the epistemological foundations and visual regimes of museum anthropology? If so, are we witnessing another ‘reciprocal reversal of perspective’ wherein our ways of knowing and seeing are being challenged and amplified by the ongoing interplay between the familiar and the strange?

WHY MUSEUM ANTHROPOLOGY MATTERS: MUSEUMS AND CONTEMPORARY THEORY IN CULTURAL ANTHROPOLOGY

Friday, November 20, 2015: 4:00 PM-5:45 PM in Centennial B (Hyatt Regency)

Anthropology began in museums, and museum anthropology continues to develop in ways that innovatively intersect and engage with the interests, theories, and practice of cultural anthropology and the new museology developed with and by diverse communities. We invite you, the broader community of anthropologists, to see how the subfield of museum anthropology is relevant to your research and is continuing to create, confound, and subvert the theoretical underpinnings of the discipline. The museum – seeming quotidian and familiar – is made strange to those of you who consider it a place to visit on the weekends rather than a theoretical subject. Have you considered exhibitions as an alternative or supplement to ethnographic writing, or as a site for ethnographic fieldwork? While anthropologists struggle today to expand our audience and influence popular thought, museums are often underutilized as an anthropological resource, subject for theoretical inquiry, or venue for outreach. We invite you to view with us the museum at the leading edge of theory, to view the museum as a source and subject for innovative anthropology as well as a point of meaningful intersection with the key terms and interests in the broader cultural anthropology field. At the same time, we ourselves consider with you how this broader field of anthropology is being reinvented by the communities who were once its

object of study. Each paper has been crafted specifically to address audiences beyond museum studies and museum anthropology, examining themes of broader relevance to cultural studies and anthropological theory.

AFTERLIVES: INTERVENTIONS IN MUSEUM COLLECTIONS AND ETHNOGRAPHIC CONTEXTS

Sunday, November 22, 2015: 8:00 AM-9:45 AM

Mile High 1F (Colorado Convention Center)

Anthropology museums have historically preserved and presented specific kinds of collections and objects. This panel addresses various ways in which some of these collections and exhibitions have been altered through interventions -- shaped by events or processes that are outside the realm of normative anthropological museum and interpretive work. The history of anthropology as a discipline is bound up with the accumulation, categorization, and display of material culture. Museum artifacts have been subject to modes of organization like cataloguing and archival processing, disciplined by different forms of inquiry, and deployed as representational proxies within museum exhibitions. In spite of normative practices and formats, there are diverse instances of interventions within museums and collections at multiple scales: personal, gendered, disciplinary, institutional, and national. An emerging emphasis within the professional museum community has sought to address the effects of colonial-era museum practice, including the design of collaborative models for exhibitions, electronic databases aimed at collections-based knowledge sharing, and repatriation. This session will provide a broad view of interventions both in the far and recent past to consider future museum and collections-based anthropological work in an ethical vein. Several papers locate interventions at national museums including those in the United States, Mexico, and Liberia. Alessandro Questa will speak about the iconic National Museum of Anthropology in Mexico and the place of Indigenous masks in its collections, contrasted with the cultural contexts in which they have been produced. Stephanie Beck Cohen examines interventions at the National Museum of Liberia on individual and national scales; its initial shaping by American art historian William Siegmann, and the effects of civil war on the museum's collection and post-conflict exhibitions. Adrian Van Allen reassembles the 1967 Bushman diorama at the Smithsonian and through tracing the mannequin face casts back to the South Africa Museum in Cape Town examines concepts of authenticity, replicas, and the reproduction of knowledge. Catherine Nichols explores the tension between individual and institutional interventions through an analysis of museum collection exchanges between the Smithsonian Institution and Italian zoologist and anthropologist Enrico Giglioli. Abby Gondek explores the impacts of the alterations made to the Ruth Landes papers by Landes herself and by archivists, especially the loss of ethnographic objects between her home in Hamilton, Ontario and the Smithsonian's National Museum of Natural History (NMNH). Through her study of needle cases in museum collections and analysis of traditional Inuit tattooing and engagement with local community members in Canada's Arctic, Krista Zawadski questions how Arctic museum collections serve as interlocutors between the Inuit community and the discipline of anthropology. Hannah Turner examines a recent case study of 3D replication at the NMNH, where a repatriated object was scanned and reproduced for display. It situates this mode of object "making" as a kind of hybrid activity that may potentially destabilize existing "museum" and "community" dichotomies.

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Closing Note from the Secretary:

When I first agreed to stand for election as CMA Secretary, I never imagined that I would be committing to a seven-year term. In my 2008 statement, I announced an intent to, "encourage provocative trans-cultural and trans-national conversations about the myriad ways in which museums and museum audiences (and anthropologists) wield the power to form and transform social identities by virtue of who, and what, and how, they choose to represent." At the time, I was particularly focused on the shifting discourse, in national and international contexts, surrounding the ownership of human remains and cultural property, the perspectives of under-represented Indigenous groups, and the politics of public memory. As a result of working with all of you, my commitment to engagement with those topics and causes has only deepened.

As editor of CMA's columns, I had the opportunity to write about some unique exhibitions and scholarship, while running to keep up with the fast-moving stream of both print and social media. At AAA meetings, especially at sessions organized by CMA, I witnessed heartfelt (and often long-overdue) communications among museum scholars and marginalized communities represented in the museum. Every time you asked me to stand for office again, I could not possibly refuse (even though I whined sometimes) because I enjoy being in the midst of people who appreciate the challenge of devising innovative ways to grapple with antiquarian

collections and living descent communities, and because I couldn't bear to let any of you down.

It's been a delight to collaborate with a fine sequence of CMA Presidents: Alex Barker, Howard Morphy, Trish Capone, and our future President Robert Leopold. I am thankful to our finance wizard Karl Hoerig, to each of our accomplished *Museum Anthropology* editors, and to all of my fellow CMA board members; too numerous to mention, you have all been wonderful collaborators. I only regret that our time together at meetings is so busy that we rarely have enough time to socialize. Perhaps that's why I've been busily devising museum collections and field research projects that give me an excuse to visit you all.

One of my goals, in teaching and promoting museum anthropology, has long been to mentor emerging museum scholars, and I am delighted to announce that one of those young scholars has volunteered to take up the reins of the Secretarial post. You will be in very good hands with Diana Marsh, and although I won't be at the center of future CMA business, rest assured I will be eavesdropping whenever I can, and cheering you on.

*Report Submitted by Margaret M. Bruchac
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