

CONTEXTS

The Annual Report of the Haffenreffer Museum of Anthropology Volume 41 Spring 2016



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BROWN

About the Museum

The mission of the Haffenreffer Museum of Anthropology is to inspire creative and critical thinking about global cultures, past and present, and to foster interdisciplinary understandings of the material world. Established in 1956, it sponsors original research, innovative teaching, and public education while stewarding a collection of over one million archaeological and ethnographic objects. The Museum serves Brown University's students and faculty, the city of Providence, the state of Rhode Island, and the general public.

The Museum's gallery is in Manning Hall, 21 Prospect Street, Providence, Rhode Island, on Brown's main green. The Museum's Collections Research Center is at 300 Tower Street, Bristol, Rhode Island.

Manning Hall Gallery Hours:
Tuesday – Sunday, 10 a.m. – 4 p.m.

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Contexts

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On the covers: Front cover: "The Road to Burque," ceramic vessel by Diego Romero, 1990s, Cochiti Pueblo artist, Museum Purchase 2015. Back cover: "Caddo-Lac-Babes," ledger art by Dolores Purdy, Caddo Nation of Oklahoma artist, 2015. Museum Purchase with funds from the Haffenreffer Special Fund and Barbara A. Hail. Courtesy of Dolores Purdy, © Dolores Purdy, 2015.

From the Director

This year is the 60th anniversary of the introduction of anthropology to Brown University. In 1956, the university hired J. Louis Giddings as Director of the King Philip Museum, which had recently been donated to the university by the family of Rudolf F. Haffenreffer. This appointment was an auspicious choice as Giddings soon established himself as a pioneering Arctic archaeologist, ethnographer, and environmental scientist.

During his eight years at Brown, Giddings founded the Department of Anthropology and set the core directions that still guide the vision of the Haffenreffer Museum as a teaching and research museum. He trained a generation of students in northern fieldwork and worked collaboratively with Native Iñupiat colleagues in ways that transformed our understandings of the Arctic past and present. He also appreciated the importance of media outreach in sharing the results of his research with the public.

We are planning a major exhibition celebrating Giddings' anthropological contributions for the fall. As a teaser, we installed a wonderful photography exhibition curated by Kevin Smith entitled, "Northern Visions: The Arctic Photography of J. Louis Giddings (1909-1964)". These images provide glimpses into the practice of fieldwork during the mid-20th century, the evolving collaborations between Giddings and indigenous Alaskan peoples, and the birth of an holistic approach to Arctic science. We encourage you to come in and view it.

In addition, Kevin Smith and Douglas Anderson chaired a symposium entitled "Envisioning and Re-envisioning Arctic Archaeology: The Enduring Legacies of J. Louis Giddings (1909-1964)" at the Society for American Archaeology's annual meetings in Orlando, Florida. Some of the presentations addressed new developments in dendrochronology, studies of sea level history and storm regimes, and beach ridge archaeology. There was considerable interest in the session and we hope to publish the revised papers as a book.

We enjoyed an active student exhibition program this year. Jen Thum and Julia Troche, graduate students in the Joukowsky Institute and Department of Egyptology and Assyriology, curated "Uncovering Ancient Egypt: Ancient Crafts, Modern Technologies." In collaboration with Brown's researchers in Egyptology, archaeology, medicine, and materials science, they used modern technologies to discover how objects in Brown's ancient Egyptian collections were made and used thousands of years ago.

We also installed a new student exhibition in the Stephen Robert '62 Campus Center. The exhibition, entitled "To Be Seen or Not to be Seen," is curated by Abby Muller, president of the Haffenreffer Student Group and a senior anthropology



concentrator. Her exhibit focuses on changing display practices – why museums choose to display some things and not others and how they are increasingly engaged with descendant communities to create more culturally appropriate exhibitions.

Our collections continue to be used in the classroom by Brown and RISD faculty. We feature in this issue some of the creative ways that Matthew Reilly (Joukowsky Institute), Linford Fischer (History), and Tate Paulette (Joukowsky Institute) used objects to convey nuances about concepts as diverse as sovereignty, vice, and materiality.

We continue to receive generous donations from faculty, alumni, and friends. We are especially fortunate to have received a gift of ethnographic objects and archival materials from Walter H. Conser, a Brown graduate and the grandson of Frank M. Conser, Superintendent of the Sherman Indian School in Riverside, California from 1909 to 1931. There is growing interest in the history of Indian education and the Indian school movement. The Sherman Institute was one of the most famous of these institutions.

Thank you for your continued commitment and support for the Haffenreffer Museum.

Robert W. Preucel

New Faculty Fellows selected

Five faculty fellows were selected for the 2015-2016 term. These are **Sheila Bonde** (Department of History of Art and Architecture), **Paja Faudree** (Department of Anthropology), **Bonnie Honig** (Departments of Political Science and Modern Culture and Media), **Pat Rubertone** (Department of Anthropology), and **Joshua Tucker** (Department of Music). All faculty fellows will be using objects from the Haffenreffer collections to enrich their teaching.

Past Director wins

Guggenheim Fellowship

Steven D. Lubar, a past Director and current Faculty Associate, was awarded a Guggenheim Fellowship in Anthropology and Cultural Studies. The fellowship will support his work on a book entitled *Finding the Lost Museum* about the history and future of museums. He plans to interrogate the structure and organization of collections as a means of developing new conversations about the role of museums in society.

Museum Studies Postdoc takes new job

Christy DeLair has been appointed Assistant Curator at the Longyear Museum of Anthropology at Colgate University. The Longyear Museum maintains archaeological and ethnographic collections from North America, Pre-Columbian Middle and South America, Africa, Oceania, and Asia.

Faculty Fellows Coordinator appointed

Michelle Charest has been appointed as a Faculty Fellows Coordinator. Michelle is a graduate of the Department of Anthropology and teaches at RISD. She will also be working with the Haffenreffer Student Group in planning their spring exhibition.

Research Affiliate appointed

Nicholas Carter has been appointed a Research Affiliate. Nick is a Brown '14 anthropology graduate specializing in the inscriptions and writing systems of the ancient Maya and other Mesoamerican cultures. He is also a Fellow at the David Rockefeller Center for Latin American Studies at Harvard University.

Joukowsky Student awarded PreDoc Fellowship

Ian Randall has been selected for a Graduate School Interdisciplinary Opportunity Research Fellowship for the 2016-2017 academic year. Ian is a doctoral candidate in the Joukowsky Institute of Archaeology and the Ancient World and will be teaching a new course on cultural heritage.

Department of Anthropology Proctors appointed

Madeline Kearin and **Omar A. Alcover Firpi**, graduate students in anthropology, were appointed proctors for the Fall 2015 and Spring 2016 semesters, respectively. Madeline assisted with digitization of J.L. Giddings' photographic collections, while Omar researched Maya weaving technologies and spindle whorls from the Scheffler collection.

Joukowsky Institute Proctor appointed

Darcy Hackney, a graduate student specializing in Egyptology, was appointed proctor for the fall semester. Darcy worked with Professor **Matt Reilly** to develop an exhibition at the Joukowsky Institute related to his class on *Ancient Vices* (see article).

Intern reappointed

Arianna Riva has been reappointed as an undergraduate intern. She is working on the Giddings photographic archives. She has been scanning Giddings' remarkable collection of photographic images and creating a finding aid of his images.

Carleton College Students research Northeast/ Great Lakes collections

Wahsontiio Cross and **Alexandra Nahwegahbow**, Carleton College graduate students working with **Ruth Phillips** examined our Northeast/Great Lakes collections last summer. Wahsontiio focused on Haudenosaunee whimsees, bags, moccasins, and clothing. Alex studied objects related to childcare such as baby carriers, mossbags, navel amulets, and baby wrappings. They integrated these objects into the GRASAC Knowledge Sharing database.

Director surveys RISD's Native American collections

Robert W. Preucel and Alexandra Peck, a graduate student in the Anthropology Department, have been contracted by RISD to conduct a survey of their Native American holdings. A sample of these will be placed on exhibit and posted on the RISD Museum's website.

Deputy Director receives NSF Arctic Social Science Grant

Kevin P. Smith, along with colleagues at Portland State University, Northern Iowa University, the University of Alaska–Fairbanks, and the University of Alaska–Juneau, has received an NSF Arctic Social Science Grant. Their project "*Arctic Horizons: Social Science and the High North*" is a multi-institution collaboration to reassess national goals, potentials, and needs of Arctic social science research for the next decades. **Emily Button Kambic** has been hired to coordinate the Brown workshop.

Deputy Director and Colleagues receive University Seed Grant

Kevin P. Smith, along with colleagues **Yongsong Huang** (Earth, Environmental and Planetary Sciences), **Andrew Scherer** (Department of Anthropology), and **Peter Van Dommelen** received a University Seed Grant and supplemental Undergraduate Training and Research Award for six undergraduate student researchers for their inter-disciplinary project "*Climatic and environmental reconstruction using lipid biomarkers in ancient bones: applications in archaeology, anthropology, paleoclimatology and paleontology.*"

Deputy Director keynote lecturer in Scotland

Kevin P. Smith gave a keynote lecture based on his on-going research in Iceland at the 3rd International St Magnus Conference in Orkney, Scotland (April 14-16). The conference is organized by the Centre for Nordic Studies at the University of the Highlands and Islands.

Deputy Director chairs SAA Session on J. Louis Giddings

Kevin P. Smith organized a session for the Society for American Archaeology's 81st annual meetings on the legacy of the Haffenreffer Museum's first director, J. Louis Giddings. The session included presentations by several former Brown University students and colleagues, including **Anthony Belz**, **Daniel Odess**, **Rebecca DeAngelo**, **Chris Wolff**, and **Douglas Anderson**.

Curator for Programs and Education appointed to Tomaquag Museum Board of Directors

Gerilyn Ducady has joined the Board of Directors at the Tomaquag Museum, located in Exeter, RI. The Tomaquag Museum is the only Native American owned and operated museum in Rhode Island and is dedicated to educating the public about Indigenous history, culture, and arts. This is a three-year appointment.

Curator for Programs and Education joins 1696 Historical Committee

Gerilyn Ducady joined the 1696 Historical Committee, formerly the 1696 Historical Commission. The 1696 Historical Commission was created to develop a comprehensive African-American history curriculum for Rhode Island public schools from kindergarten through grade 12. Her appointment is in recognition of her work on the Haffenreffer Museum's curriculum for teachers "*Sankofa: African Americans in Rhode Island*," published in 2012 and supported by the Rhode Island Council for the Humanities, and the accompanying outreach Culture CaraVan program of the same name.

Registrar attends two meetings

Dawn Kimbrel attended the annual meetings of the Association of Academic Museums and Galleries and the American Alliance of Museums in May. The former meeting focused on "Communities in Dialogue: Models of Best Practices for Academic Museums, Galleries, and Collections. The latter examined "Power, Influence and Responsibility." Both themes are particularly relevant in light of the Museum's involvement with the new Native American and Indigenous Peoples Initiative at Brown.

Office Manager retires

Carol Dutton has retired after serving as Office Manager for eight years.

Greeter organizes Giddings Archive

Anthony Belz is using his degree in archives and library management to coordinate the archives of former director J. Louis Giddings in Bristol and created a finding aid available on RIAMCO – Rhode Island Archival and Manuscript Collections Online.

To Search: Investigations of the Virtual and Material Lives of Objects

Robert W. Preucel
Director

On September 25 and 26, the Haffenreffer Museum and RISD Museum co-hosted a symposium entitled “To Search: Investigations of the Virtual and Material Lives of Objects.” This program was part of the *Assemblages Project* funded by the Mellon Foundation.

This two-day conversation examined the double lives of objects – their local, intimate, and concrete quality as they reside in museums and their global, ubiquitous, and permeable virtual representations in digital media. It investigated the structures of knowledge and emergent network systems whose architectures and formal characteristics facilitate our encounters with objects. It also focused on pragmatics – how the “epistemology of search” can help transform different educational contexts such as the classroom and gallery. For this reason, we also included workshops with mediated conversations, creative examinations, and other exploratory engagements led by Haffenreffer, RISD, and invited facilitators.

The symposium was well attended, attracting an audience of more than 100 people. The majority were affiliated with RISD and Brown University. The symposium also drew scholars and artists from MIT, Harvard, Smith College, CUNY, and the School of the Art Institute of Chicago; cultural organizations such as AS220 and the Providence Public Library; K-12 public and charter schools in the Providence area; as well as independent scholars and artists.

Among the highlights of the program were two “Critical Encounters” panel discussions that brought together art historians, an anthropologist, and a practicing artist. The first panel featured David Joselit (CUNY Graduate Center) and Rosemary Joyce (UC Berkeley) and was moderated by Jane South.

Joselit discussed his idea of “epistemology of search” as articulated in his book *After Art*. He regards this concept as a mode of thinking where connections between different kinds of information (whether images, texts, and objects) take precedence over the meanings of the information itself. He then proposed three forms that are “native” to the epistemology of search and that do different kinds of work. These include the “profile” that he defined as a means of extracting value from data/information by objectifying it; the “aggregate” that he considers to be characterized by scalar asymmetries that could call for new principles of collective action; and the “dark cloud” that refers to strategies that have been developed to resist informational accessibility.

Joyce spoke on the relationships between archaeology and the “New Materialisms.” The New Materialisms refer to the radically heterogeneous material turns in philosophy, sociology, and political science. Inspired by the insights of Karen Barad and Jane Bennett, she drew attention to the importance of traces as temporal and spatial indexes of action. She then emphasized their dynamic qualities in pointing to human and non-human agencies. For her, traces, like Karen Barad’s phenomena, are better ways to think about materiality than objects, as such. She notes that archaeologists routinely treat *things* as traces – in the same way that they treat static deposits as traces – and for the same reasons. That iterative connection, created through the forming, movement, and dissolution of materialities, leaves marks. She holds that archaeology can offer the New Materialism a long perspective in thinking about the iteration that is sedimented in materialities even as they are transformed or even displaced.

The second panel featured Ivan Gaskell (Bard Graduate Center) and R. H. Quaytman (New York artist) and was moderated by Vazira Zamindar.



L-R Ivan Gaskell, Vazira Zamindar, and R. H. Quaytman

Assemblages

Gaskell gave a presentation on Piet Mondrian, focusing on his iconic work "Composition in Red White and Blue," completed in 1936. He challenged the audience to develop an understanding of it as an unstable thing constantly subject to physical changes both inadvertent and deliberate. He emphasized that our apprehension of the work occurs in contingent circumstances – on museum gallery walls or on the internet – and that these contexts form parts of matrices that influence interpretation. Museum curators, gallery owners, and collectors all make decisions that affect its present condition and the character of the matrix by which it can be known. He concluded that because of this situation, each party needs to be aware of the conditions of judgment.

Quaytman spoke on her study of Paul Klee's famous monoprint "Angelus Novus." The monoprint, created in 1920, displays a large-headed, wide-eyed, birdlike figure with arms or wings. Through her investigations, Quaytman began to suspect that the work was built upon an older print. After two years of careful research, she demonstrated that Klee had used a 19th-century print based on a portrait by Lucas Cranach (1472-1553) of Martin Luther. Why Klee made this choice is unclear, but it raises interesting questions about hiding and revealing. She concluded by discussing some of her own recent paintings that take the visual interaction of the angel and Luther as their theme.



Designing Education

Amy Leidtke
Mellon Teaching Fellow

During her Mellon Teaching Fellowship, industrial designer and RISD educator, Amy Leidtke, is examining how educators can look to objects from different times, continents, and cultures to teach students of all ages about design thinking and design process. She is focusing on making design accessible to people, and sees great potential in the concept of using the Museum's collections to help ignite children's interest in culture, design, and engineering. Her goal is to develop and design a STEAM-infused unit for G5-8.

Child spending time examining an object, recording observations, measurements, materials, and questions.
Photo by Amy Leidtke

Assemblages Mellon Teaching Fellows

The *Assemblages Project* promotes dialogue and critical discussion at the intersections of art, anthropology, and materiality across the Brown and RISD campuses. One of the most important ways we are accomplishing this goal is to share faculty through our Mellon Teaching Fellows program. Each year of the four-year project, the Mellon Advisory Committee appoints one Brown faculty member to work with the RISD Museum and one RISD faculty member to work with the Haffenreffer Museum of Anthropology. The Teaching Fellows develop new curricula, create new exhibitions (either online or in museum galleries), and/or lead teaching workshops. The new Teaching Fellows for 2016-2017 are Jeffrey Moser (Brown University), who will be working with the RISD Museum and Masha Ryskin (RISD), who will be working with the Haffenreffer Museum.



Jeffrey Moser is an historian of East Asian art and culture at Brown University. He specializes in the artistic and intellectual history of China during the Song-Yuan era (tenth to fourteenth centuries AD). His research focuses on the ways in which sensory engagement with material things transformed historical approaches to the challenges of making, reasoning, and knowing. His interest in the catalytic potency of objects extends from the historical dimensions of his research to the contemporary challenges of university and museum education. Prior to joining the faculty at Brown in 2015, Moser taught at McGill University and Zhejiang University. He is currently completing a book manuscript entitled *Nominal Things: Bronzes, Schemata, and Hermeneutics of Fracture in Northern Song China*. His research articles have appeared in the *Harvard Journal of Asiatic Studies*, *Journal of Song-Yuan Studies*, and elsewhere.



Masha Ryskin has taught in the Division of Experimental and Foundation Studies at RISD since 2010. She is printmaker, painter, and installation artist with a keen interest in music and anthropology. Her work is exhibited nationally and internationally. A political refugee from the Soviet Union, she received a classical education in painting before earning a BFA in printmaking at Rhode Island School of Design and an MFA at the University of Michigan, where she became interested in textiles. Ryskin has participated in a number of artist residencies world-wide and is a recipient of numerous grants, including a Fulbright Fellowship to Oslo, Norway, and the Rhode Island Fellowship in Printmaking and Drawing. Her project at the Haffenreffer Museum involves examining ancient textiles from the Andean region in order to assemble a teaching collection for drawing and design courses. Specifically, she plans to look at the symbolism and role of patterns in Peruvian textiles.

The Complexity of Objects and Recording Information

Sophia Sobers
Mellon Photography Fellow

At the Museum I have been testing the possibilities of documenting objects in our collection with 3D scanning technology to see what possibilities it can add to a learning context. As a photographer, the differences between 3D scanning and photography as a means to both capture and display information about an object have been interesting to note, and I want to reflect on what I have learned so far.

3D scanning lends itself well to capturing a large amount of information about the physicality of an object. It can record its basic geometric shape, color, and texture, and translate this into a 3D model easily accessible on a computer. While this technology is great at recording some types of objects, others present themselves with more difficulty. Dark, shiny, reflective, and transparent surfaces create problem areas for the scanner to see, often leading to “gaps” of information. Objects need to be evenly lit for an accurate representation, while larger objects need more space around the staging area to be able to record everything.

Photography, on the other hand, gives you a more controlled experience. Setting up the lighting, background, and composition of the object for the camera can allow specific details to be highlighted for the viewer. There are usually no missing “gaps” of information, unless the object requires multiple shots.

Where photography falls short is in the representation of an object only on a two dimensional plane. Where 3D scanning falls short is its inability to see certain objects or areas on an object. But there is potential for 3D scanning to add another element of interaction and learning: allowing virtual interactions with objects that may not normally get to be on display or are otherwise not easily accessible for students.



Three early 20th century *sowei* or *bundu* masks, used in women's initiation rituals by Mende and Vai communities in Liberia and Senegal, rendered through 3D scanning. Interactive 3D scans of these and other objects will be accessible through the Museum's website as our work progresses.

The United Nations Global Colloquium of University Presidents: Preservation of Cultural Heritage

Robert W. Preucel
Director

Cultural heritage is at risk around the world. Increasingly, we are seeing militant groups seize and destroy World Heritage sites, often recording the acts on video and rebroadcasting them on the web. In the last year alone, ISIL has destroyed both the Arch of Triumph and the Temple of Bel at Palmyra in Syria. These acts and the global outrage they have engendered are all highly visible examples of the power of archaeological sites and antiquities to shape international discourse about heritage and politics.

United Nations Secretary-General Ban Ki-Moon has drawn attention to the global importance of cultural heritage, the topic of the 8th Global Colloquium of University Presidents convened at Yale University from April 11-13, 2016. In attendance were Presidents, Vice Chancellors, and faculty experts from universities in Brazil, Chile, China, Czech Republic, Ethiopia, France, Ghana, India, Italy, Japan, Jordan, Korea, Peru, Poland, South Africa, Sweden, Tanzania, Turkey, the United Kingdom, and the United States. I was invited by President Christina Paxson to serve as Brown's faculty expert.



Established in 2004, the Global Colloquium of University Presidents meets annually to discuss a topic of immediate concern to leaders in higher education at universities around the world, and of particular and timely interest to the Secretary-General and the international community. It has addressed such topics as academic freedom, the social benefits of research universities, the role of science in meeting global challenges, empowering women, working for and with young people, and world health.



Secretary-General Ban Ki-Moon delivered the keynote address, emphasizing that cultural heritage defines our common humanity since art, literature, music, poetry, and architecture form common threads that unite all civilizations and cultures. He further explained that cultural diversity, like biodiversity, plays a quantifiable and crucial part in the health of the human species and that an attack on cultural heritage in one part of the world is an attack on us all.

Stefan Simon, the Director of the Yale Institute for the Preservation of Cultural Heritage was one of the key organizers. He led the session on "Culture in Crisis" which explored ways to help inform the current situation with respect to timely and efficient responses to looting, illicit trade, the destruction of sites and urban fabric, the humanitarian impact and loss of local skills, crafts, and indigenous knowledge.

I gave a paper on Native American sacred landscapes in the "Cultural Diversity and Heritage Preservation" panel. My goal was to position Native American concerns about cultural heritage alongside international ones. I highlighted the cases of Bears Ears in Utah and Oak Flat in Arizona, both of which are unresolved as of this writing. These cases foreground the ongoing tensions and contradictions between federal, state, corporate and tribal rights and interests.



Looking to Arctic Horizons

Kevin P. Smith
Deputy Director and Chief Curator

This year, I received funding from the National Science Foundation's Arctic Social Sciences Program for a collaborative project entitled "Arctic Horizons: Social Science and the High North." *Arctic Horizons* joins Brown University with Portland State University, the University of Alaska-Fairbanks, the University of Alaska-Juneau, Northern Iowa University, and the Jefferson Institute in a project to re-envision the United States' social science research and funding priorities for the North. *Arctic Horizons* received \$497,095 in federal funding to bring nearly 200 circumpolar researchers, scholars, and community leaders to workshops at each of the collaborating universities and a final workshop at which the project's co-Principal Investigators and advisory board will integrate the project's findings.

Why is this necessary? Over the past 15 years, the Arctic has experienced substantial social and environmental transformations. Some are on pace with predictions from the late 1990s, but others have occurred much more rapidly than expected. Many shifts in the Arctic are linked to environmental change: changing sea ice and snow cover, displacement of modern villages, destruction of archaeological sites, questions of subsistence food security, increased shipping, tourism, and resource exploration – with their associated economic impacts (positive and negative), to name just a few. Other changes in the Arctic may be independent of changing climate: continued loss of Native languages; high rates of unemployment, domestic violence and substance abuse; and the increased influence of social media among and between isolated communities of the high North being just a few of these.

While the North has often seemed remote and marginal to global or US national interests, Arctic people and environments are increasingly connected socially, economically, and environmentally to those living farther south. The potential for a seasonally or permanently ice-free Arctic Ocean, for example, opens possibilities for new shipping routes shifting economic costs and benefits for global markets, for expanded exploitation of the circumpolar basin's fossil fuel

and mineral resources, and for an attendant new focus on the north as an economic and security zone of strategic and tactical importance.

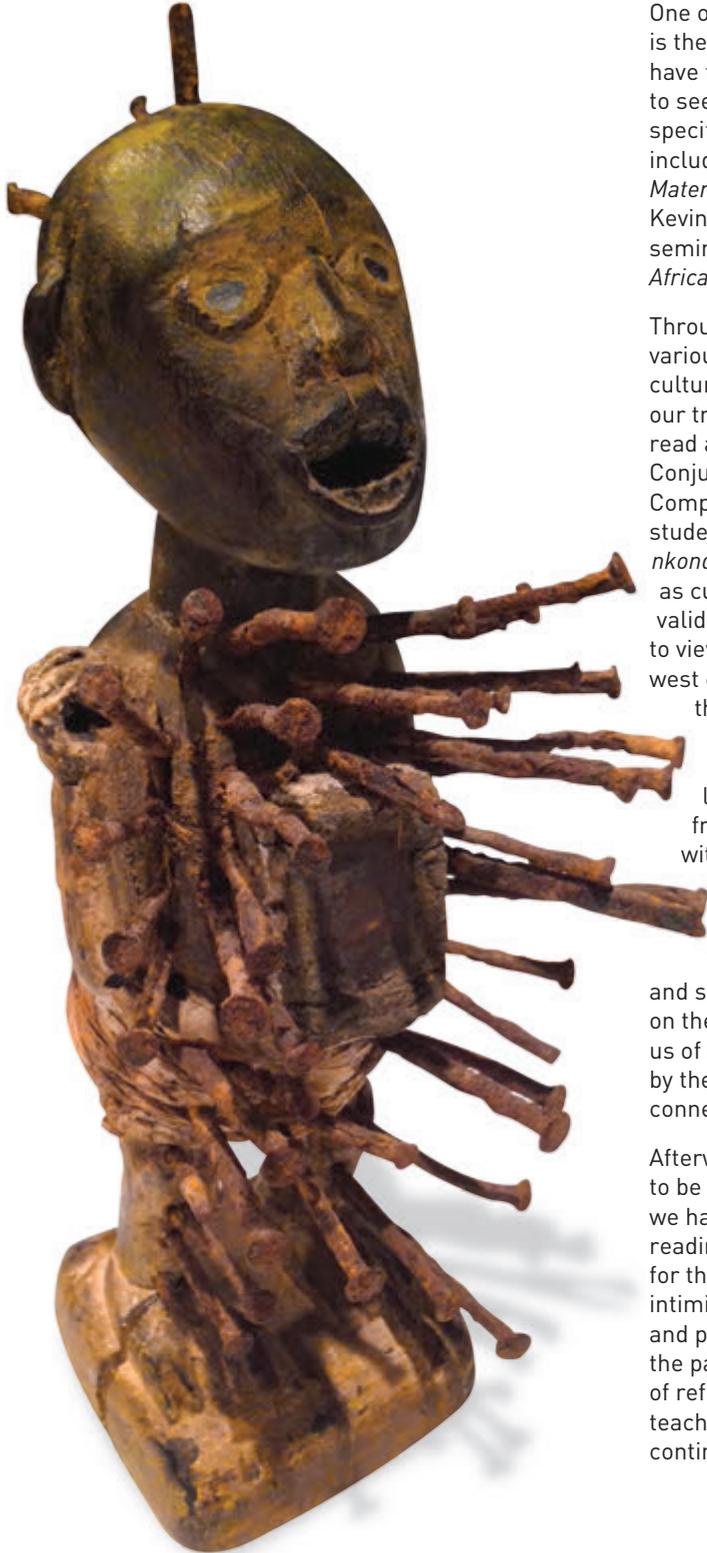
All of these transformations have impacts not only on the United States' northernmost communities, but also on the global economic, social, and cultural systems studied by social scientists whose input provides information needed for adequate strategies guiding policy and community development.

NSF's Arctic Social Sciences Program is the leading source of funding for U.S.-based social sciences research in the Arctic, yet the documents setting its research priorities were last updated in 1999. Findings from Arctic Horizons' five regional workshops and on-line input will be compiled into an updated vision that will help NSF shape future Arctic social science research priorities and inform Arctic economic, environmental, and political policy development.

Regional workshops funded through Arctic Horizons have focused on "Integrating Past, Present, and Future Ecodynamics in Arctic Social Science Research" (Portland State University, February 7-9), "Indigenous Scholarship in the North: Decolonizing Methods, Models, and Practices in Social Science Research" (University of Alaska-Fairbanks, March 23-25), "Uninhibited Synergies: Connecting Humanities, Engineering, and Social Sciences in Arctic Research and Public Engagement" (University of Alaska-Juneau, March 31-April 2), and "Integrating Theories, Data, and Methods to Ascertain Local, National, and International Relevance" (Northern Iowa University, April 14-16). Brown's workshop (May 29-June 1, 2016) brings delegates from Finland, Norway, Iceland, Canada, Greenland, and the United States onto campus to discuss "Integrating Interdisciplinary Natural/Social Science Research for Policy Development" in a project that is a local collaboration between the Haffenreffer Museum, the Watson Institute for International and Public Affairs, and the Institute at Brown for Environment and Society.

From Articles to Artifacts: Understanding the History of Slavery Through Objects

Linford D. Fisher
Associate Professor of History



One of the great things about teaching at Brown is the Haffenreffer Museum of Anthropology. I have taken several of my classes over the years to see the displays in Manning Hall and use specific objects from its collections. This has included a first year seminar, *Object Histories: The Material Culture of Early America*. Most recently, Kevin Smith was kind enough to host my senior seminar, HIST 1970B *Enslaved! Indians and Africans in an Unfree Atlantic World*.

Throughout the semester we had been reading various works that describe African and Indian cultures and religions. Just a few weeks before our trip to the Haffenreffer display area, we read an essay by Jason R. Young, titled “Minkisi, Conjure Bags, and the African Atlantic Religious Complex.” It was immensely helpful to the students, then, to be able to see in person an *nkisi nkondi*, a statue full of nails (that are driven in, not as curses in Voodoo, but more as prayers and validation of oaths). More broadly, we were able to view objects from the Kingdom of Benin on the west coast of Africa, which played a central role in the slave trade. Many enslaved Africans were brought from the interior of the continent; representing this region (although from a later time period), we viewed a BaKuba belt from eastern Zaire/Congo that was decorated with cowrie shells and trade beads.

Crossing the Atlantic, we were able to view some religious objects relating to the practice of Voodoo, like the *paket kongo* and spirit bottle, which connected to our readings on the Haitian Revolution. These objects reminded us of both the vast spiritual power represented by the things themselves, as well as their deep connections with African religious practices.

Afterwards, students remarked how helpful it was to be able to view in person actual artifacts that we had read about. Seeing actual things—not just reading about them—brought this history to life for them. One student said she actually felt a little intimidated to be in the presence of such sacred and powerful objects – like we were messing with the past and with spiritual powers. These kinds of reflections reveal the power and importance of teaching with objects, and why the Haffenreffer continues to play a vital role on Brown’s campus.

An Archaeological Exploration of Materials and Making

Tate Paulette

Postdoctoral Fellow

Joukowsky Institute for Archaeology and the Ancient World

What is this cord securing the stone blade to its bone haft? That's baleen – the plastic of the pre-plastic world, the material that gave Victorian corsets their shape and drove the 19th-century whaling boom in New England. The students in my course, *Handmade: An Archaeological Exploration of Materials and Making*, were surprised by the versatility of this keratin-based material that hangs down from the top of a whale's mouth to catch krill. This was only one of many insights that emerged from our recent visit to the Haffenreffer Museum's CultureLab. Under the guidance of Chief Curator Kevin Smith, we examined a collection of archaeological and ethnographic objects from Alaska, most made from animal products.

The students were split into groups, assigned a selection of objects, and asked to assess the material makeup and function of the objects. The exercise encouraged a detailed observation of object form and composition, a search for hints of use-wear, and the kind of embodied thinking that lies at the heart of the course. Some confounding highlights included a hollow, banana-shaped hide scraper, an atlatl or spear-thrower, and pierced weights from a bolas (a throwing weapon used to catch birds). Multi-component objects, such as a harpoon and bow drill, were particularly challenging and drew attention to the issue of perishability. For example, archaeologists regularly recover



stone tools in great numbers, but rarely the associated organic hafts. We examined stone scrapers from Alaska, whose ergonomic bone and ivory hafts were shaped nothing like what archaeologists typically imagine. Another key issue for our class is choice of materials. Were materials chosen for their physical characteristics or other symbolically or socially defined qualities? Can material choices give us a glimpse into alternative ontologies/cosmologies? Ethnographic objects from Alaska provided a fascinating example: weapons made of materials that were only acceptable for the hunting of particular animals (land mammal bone for land mammals, sea mammal bone for sea mammals).

Our visit to CultureLab was perfect preparation for two subsequent class meetings dedicated to animal materials: one built around hands-on experiments in making, and the second, around case studies. The objects from the Haffenreffer also provided the students with a valuable introduction to that part of the material record that often does not survive and gave them a chance to think – in a concrete and embodied fashion – about object functions, material choices, social contexts, and the symbolic dimensions of production and use.



Uncovering Ancient Egypt: Ancient Crafts, Modern Technologies

Jennifer Thum

Doctoral Candidate, Joukowsky

Institute for Archaeology and the Ancient World

Julia Troche

Instructor of History, Missouri State University

The exhibition *Uncovering Ancient Egypt: Ancient Crafts, Modern Technologies* was an interdisciplinary effort that brought together collections from three different institutions at Brown University: the Haffenreffer Museum of Anthropology, the Department of Egyptology and Assyriology, and the Joukowsky Institute for Archaeology and the Ancient World. Co-curated by Ph.D. Candidate Jen Thum and recent Brown Ph.D. Julia Troche, the exhibition showcased the ways that scholars at Brown use modern research technologies to discover how

Egyptian objects at the University were made and used thousands of years ago. Ancient and modern worlds collided in this exhibition, which utilized some familiar technologies, such as X-rays, CT scans, and photography—and some less familiar ones (e.g. Reflectance Transformation Imaging)—to reveal what materials ancient Egyptian objects were made from, how they were constructed, and what roles they played in daily life.

Uncovering Ancient Egypt celebrated the unique legacy of Charles Edwin Wilbour (1833-1896) and the continued efforts of scholars in the Brown community to seek answers to the mysteries of ancient Egypt. The Department of Egyptology and Assyriology is housed in Wilbour Hall, a namesake of the man whose work gave life to Egyptology at Brown University. His passion for hands-on research continues at Brown today, across disciplines and departments.

In curating this exhibition, Thum and Troche employed novel approaches to museum education and the display of broken and unprovenanced

artifacts. An account of their efforts will be published in the November 2016 edition of the peer-reviewed journal *Advances in Archaeological Practice*. The exhibition was organized into various “zones,” with each focusing on an active research project that employed a modern investigative technology (e.g. experimental archaeology, medical imaging for mummies). The zones introduced visitors to Brown graduate students, postdoctoral fellows, professors, and other researchers at the University, with their names and photographs of them conducting their work, in an attempt to humanize the archaeological process.

The exhibition encouraged visitors to participate actively in the interpretation of museum research: two hands-on elements that aided in cultivating an environment of accessibility to the exhibited artifacts and to archaeology generally were a custom-made iPad interface, which offered visitors greater insight into the objects and technologies on display, and the Haffenreffer’s pre-existing experiential learning program, CultureLab. A monthly lecture series, *Lunch with the Scholars who ‘Uncovered Ancient Egypt’*, kept the exhibition “alive” throughout the academic year.

Visitor surveys conveyed overall positive feedback, indicating that children, students, and scholars alike enjoyed the exhibition. Continuing Education actually expressed disappointment that the exhibition would come to an end before their *Summer at Brown* programs began, since they wanted to highlight the exhibition as a unique offering of Brown University. The exhibition was celebrated in the *Brown Daily Herald* and in the archaeology magazine *Dig*. Suffice it to say that the exhibition was a great success; it certainly reached and exceeded the expectations of its co-curators.



Northern Visions: The Arctic Photography of J. Louis Giddings (1909-1964)

Kevin P. Smith
Deputy Director and Chief Curator

In this, the 60th anniversary of the gift of the museum to Brown University by the family of Rudolph Haffenreffer, we are looking back on the life and scientific contributions of J. Louis Giddings through a symposium on his legacy at the Society for American Archaeology meetings, an exhibition celebrating his research to open in the fall, and an exhibition of his photography, *Northern Visions*, that opened in March, 2016.

Giddings was a pioneering Arctic archaeologist, ethnographer, and environmental scientist who became the first director of the Haffenreffer Museum of Anthropology in 1956. Through an archaeological career that spanned only 25 years, Giddings used incredible insight, luck, and the opportunity to be the first archaeologist to visit many parts of western Alaska to establish the cultural sequences that continue to guide western Arctic fieldwork and interpretation to this day. It cannot be emphasized enough how exciting the times were during which Giddings was engaged in archaeology: virtually every season's work led to new discoveries that completely transformed then-current understandings of the Northern past.

Giddings' research began with inter-disciplinary collaborations that brought his natural scientific research background into archaeological fieldwork and changed then-current models of Eskimo prehistory and Eskimo/Indian dynamics. Through his ethnographic insights, Giddings approached the archaeological record by describing the objects and structures he found according to their functional and ideological roles within the community, and changes through time in terms of adaptation to regional resources. In doing so, he established an approach to



understanding the Alaskan past that integrated direct historical analyses and analogies from the ethnographic record with an adaptation-focused perspective based in the natural sciences that anticipated the New Archaeology of the 1960s and '70s by several decades.

Giddings also established protocols and approaches for working collaboratively with native Iñupiat families as informants, colleagues, and friends that continue as best practice models. His friendships framed questions for him of who owns the past and what responsibilities archaeologists have to the people whose heritage they are excavating...and to interpreting the past in ways relevant to their own discipline. In this, Giddings was often admittedly guided by necessity – he often had to work alone, employing Iñupiat families as assistants, guides, excavators, and informants – but through the tight connections he developed with co-workers who became friends and through his earlier ethnographic research, he established bonds of friendship and trust that endured through his life and colored his understanding of the past.

In *Northern Visions*, we have displayed a small sample of the vast photographic archive the Haffenreffer maintains of Giddings' photographs from the field. These images, only a few of which have been previously published in his writings, are seen here together for the first time. These images provide glimpses into the practice of fieldwork during the mid-20th century, evolving collaborations between Giddings and indigenous Alaskan peoples, and the birth of a holistic approach to Arctic science.



Questioning Drinking, Smoking, Gambling, and Prostitution

Matthew C. Reilly and Laurel Darcy Hackley

Joukowsky Institute for Archaeology and the Ancient World

A sailor smokes tobacco from a clay pipe in an eighteenth-century port tavern; a West Indian planter sips from a brandy bottle on his sugar plantation. These activities bring to mind hedonistic behavior associated with vice and “bad” things, but these “bad” things are also deeply entangled with broader themes of Atlantic-world economics, the movement of people and things throughout the Americas, and the social dimensions of colonialism.

This spring, with the generous support of the Haffenreffer Museum, an exhibition entitled “*Bad Things? Colonialism and Vice in the Americas*” was installed at the Joukowsky Institute for Archaeology and the Ancient World. As part of a course entitled “Bad Things: Archaeologies of New World Vices,” taught by Joukowsky Institute Postdoctoral Fellow Matthew Reilly, the exhibition challenges students and visitors to question the nature of vice and why we think of certain things or behaviors as inherently “bad.”

This exhibition emphasizes that throughout the Americas, behaviors like drinking, smoking, gambling, and prostitution were a significant part of everyday life and carried social, economic, and political significance. Colonial encounters throughout the Americas catalyzed tremendous cultural transformation for all parties involved, and “vices” played a complicated role in the construction and enforcement of colonial dynamics. This often had tragic consequences, particularly for the Indigenous populations and enslaved Africans who were largely responsible for the production of chocolate, tobacco, sugar, and coffee.



Items on display include two *queros* for the consumption of the Andean maize-beer *chicha*, and Cameroonian gaming pieces similar to those produced by the enslaved on New World plantations. Tlingit gaming sticks from the Pacific Northwest demonstrate the social and cosmological significance of gambling among Native populations, and a Great Plains calumet tomahawk pipe references the ceremonial dimensions of tobacco smoking. Reproductions of English-made clay tobacco pipes and a French brandy bottle exported to the Caribbean indicate European participation in New World “vice.”

Each of these items from the Haffenreffer Museum was carefully selected in collaboration with Museum staff to demonstrate the ambiguities that surround our own perceptions of vice and “bad” behavior. The exhibition was an instrumental part of the class, demonstrating to students that these seemingly innocuous items carry incredible cultural and historical significance in complex colonial interactions throughout the Americas.



To See or Not To Be Seen

Abby Muller

Anthropology, Brown '16

At the beginning of April, my senior thesis exhibit was installed in the Museum's case in the Stephen Robert '62 Campus Center. Entitled "To See or Not to be Seen? Changing Museum Practices," it is about trends in museum best practices and how they can be enacted, particularly when objects are less than straightforward to display. The exhibit displays two such items and discusses a third.

The first is a Bangwa Night Society mask, which both designates taboo spaces and itself remains shrouded in secrecy regarding its symbolism. The second is—or rather are—two sets of *tithu* (Hopi Katsina dolls) made by two different artists, Wilson Tawaquaptewa and Manfred Susunkewa, who had differing opinions about what types of information about *Katsinam* [kachinas] were appropriate to leave Hopi communities. Finally, the exhibit discusses Haudenosaunee Grandfathers ("Iroquois False Face Masks"). These masks, due to a request from the Grand Council of the Haudenosaunee, cannot be displayed at all. The exhibit also touches on NAGPRA, the Native American Graves Protection and Repatriation Act, and what it means for museums, drawing visitor awareness to the complex and evolving relationships between museums and the communities they represent and serve.

The exhibit is accompanied by a thesis-length paper about museum best practices, including a survey of literature on the subject and critical reflections on how aspects of best practices—like attentiveness to visitor needs and collaboration with source communities—actually play out in the development of an exhibit. I've been working on this project in one way or another since last spring, when I developed the plan for the exhibit over the course of several visits to Bristol and through correspondence with Haffenreffer Museum staff. The exhibit would not have made it past a fleeting idea without their expertise, support, time, and assistance. Thierry Gentis, Kevin Smith, and Bob Preucel in particular were instrumental in guiding me through selecting objects and writing panel text, as well as in talking through other considerations of the exhibit.



This has been an incredible experience, and an eye-opening one: When it comes to creating museum exhibits, there are so many factors at play and things to consider. The opportunity to learn about those considerations not only through research and writing but through the actual creation of an exhibit has been amazing. And I am proud of both of my products: my paper, which expands at great length on what I learned from this process, and my exhibit, which I hope will lift the veil just a little and help museum visitors realize that best practices and museum processes are as complicated as they are.



Manufacturing Desire: Cleto Yurina and his Cochiti Figurines

Robert W. Preucel
Director

When I toured the attic of the Collections Research Center in Bristol during my job interview for the position of Director of the Haffenreffer Museum in 2014, I was immediately drawn to some unusual objects made of volcanic tuff. I examined them and recognized them as examples of the famous Cochiti “stone idols” collected by L. Bradford Prince. In checking the catalogue record, there was very little information recorded – I only learned that they had been purchased by Rudolph Haffenreffer during one of his Southwestern collecting trips in New Mexico.

L. Bradford Prince was the Governor of New Mexico territory from 1889-1893. He was particularly interested in Pueblo Indian sculpture. He published a monograph on the Stone Lions of Cochiti, a pair of life-size mountain lions carved into bedrock and now in Bandelier National Monument. He regarded these lions to “have long been recognized as the most important specimen of aboriginal sculpture in the United States.”

In 1886, Bradford and his wife Mary began acquiring small portable figurines from Cleto Yurina of Cochiti Pueblo as examples of prehistoric Pueblo Indian sculpture. Yurina apparently claimed that he found the idols at prehistoric ruins on the Pajarito Plateau. They amassed a large collection and in 1901 donated 40 to the Smithsonian Institution in Washington D.C.

In 1907, the linguist John Harrington gathered oral history at Cochiti that shed new light on the figurines. He learned that Yurina secretly manufactured these idols in a canyon north of Cochiti. Harrington wrote disparagingly of the figurines saying “the most casual examination of the ‘idols’ convinces one of their falsity. That there is such an astounding number of them also belies their genuineness.”



Last summer, I visited the Smithsonian Institution as a Summer Institution in Museum Anthropology Faculty Fellow. I sought out the figurines from the Prince collection. Unfortunately,

I discovered that most were destroyed and only three exemplars were retained. The Smithsonian destroyed the majority of the collections as fakes. The catalogue entry reads, “it is generally agreed by archaeologists that Governor Prince was deceived by the Cochiti Indians from who he purchased these and many similar idols.”

The Haffenreffer Museum has six figurines, all which are the tall standing idol forms. They typically have two widely spaced eyes and two nose openings; in some cases, there is a simple line that serves as a mouth. Haffenreffer was himself interested in Native American sculpture and collected several prehistoric New

England examples. It seems that he purchased these objects, probably at Jake Gold’s Old Curiosity Shop, to provide geographical breadth for his collection.

So why did collectors, like Prince and Haffenreffer, desire prehistoric Native American stone sculptures? Were they disappointed to learn that some were not ancient, but rather manufactured by contemporary Native people? What motivated Yurina to make these figurines in the first place? We may never know all the answers to these questions. However, the figurines reveal that the desire for authenticity is deeply embedded in a romanticism about the Native American past and that Native peoples have sometimes manipulated this sensibility for their own purposes.

Toxic Beauty

Kevin P. Smith
Deputy Director and Chief Curator

In 2013, while excavating Surtshellir, a Viking Age archaeological site located deep within a lava cave in Iceland's western highlands, my crew and I recovered flecks of a beautiful golden material apparently formed from thin, layered sheets. Most were found near a cache of glass beads and we suspected they were bits of gold foil exfoliated from a type of gold-covered bead that is well-known from Scandinavian Viking Age (9th-10th century AD) sites.

Months later, on a return visit to Iceland, I analyzed these flecks using the Haffenreffer Museum's X-Ray Fluorescence device (a hand-held instrument that bombards objects with X-rays to identify the elements they contain). Expecting to find that the flecks were either gold or "fool's gold", I was surprised – and initially baffled – to see, instead, the signature of nearly pure arsenic mixed with sulphur. What we had found was orpiment, an arsenic sulfide (As_2S_3) that does not occur naturally in Iceland.

The name orpiment comes from the Latin *auripigmentum*, "gold paint", as this highly toxic substance was used in the ancient world and through the Middle Ages to produce the finest and purest yellow pigments. Small amounts of orpiment came from sources in Italy, Greece and Turkey; but the highest quality material was obtained in bulk, at great cost, from the mountains of Armenia, Iran, and Iraq. In Viking Age archaeological contexts, orpiment has been recovered as a pigment on the shields of the Gokstad ship, a king's or nobleman's funerary boat buried in AD 901, and on furniture interred ca. AD 950-960 in the great royal burial mound at Jelling, Denmark. Our examples from Surtshellir are the farthest traveled examples of orpiment known from the Viking Age and add to a growing body of evidence that the site was under elite control.

This year, in Bergen, Norway, I located a large piece of orpiment in museum collections from 14th century deposits excavated near the medieval city's cathedral. Later, I identified orpiment as the source of the brightest yellow pigments illuminating Iceland's most beautiful medieval manuscripts, often paired with deep reds made from orpiment's toxic cousin, realgar (As_2S_2). And, in preparing the Haffenreffer Museum's exhibit on Egypt, we discovered that the Museum's ancient funerary figures were painted, quite literally, head-to-toe in orpiment- and realgar-based paints.



These substances added beauty to sacred and secular works of art but raise interesting questions about toxicity in the ancient world. What health risks faced those who quarried, carried, prepared, or painted with these minerals? Did those who sold, used, or handled objects painted with these shades experience higher mortality rates? Did those who worked with these minerals live in fear of them or find ways to shield themselves from harm? Who risked most – laborers who quarried or carried these minerals, artists who painted with them, or patrons who handled the works? This is a case where all that glitters is definitely not gold, where ignorance can kill, and further research can expand our knowledge of risks and toxicity in the past.

Wearing Many Different Hats

Michèle Hayeur Smith
Museum Research Associate

My NSF funded research project *Weaving Islands of Cloth* focuses on a comparative examination of textiles as evidence for women’s labour and roles in the Norse colonies of the North Atlantic from the 9th-19th centuries. This year, I expanded my focus by examining and analysing Greenlandic, Faroese, and Icelandic textiles and conducted a pilot project in Norway to assess textile collections from the town of Bergen, a hub of North Atlantic trade in the Middle Ages.

In Bergen, it appears that up to 50% of the 3000 textiles I examined may be of insular North Atlantic, rather than local, origin. Future research will assess these initial impressions and changes through time in the importance of trade in North Atlantic cloth with Norway. This pilot laid foundations for future research collaborations with Norwegian colleagues at the Bryggen Museum as well as with the University of Georgia’s Center for Applied Isotope Studies where we will undertake strontium isotope analyses to assess the roles of Icelandic, Faroese, and Scottish cloth in northern European markets.

Turning to Norse Greenland, additional headway was made on collections in Nuuk and Copenhagen. A particularly productive focus was an exploration of cloth recycling in Norse Greenland. During a visit in 2014 to examine Greenlandic collections at Copenhagen’s National Museum of Denmark, I took samples from a unique collection of complete late medieval garments that lay preserved for 600 years in permafrost at a site called Herjolfsnes. Among these was a very famous hat, known as the “Burgundian Hat”, that had become iconic of the end of Greenland’s Norse colonies. In the 1920s its excavator argued on stylistic grounds that it had been inspired by early 15th century examples from the Burgundian courts of Europe. Since then, it has been used to infer that close contacts existed between Greenland and continental Europe until Greenland’s Norse colonies disappeared in the mid-1400s.

The Burgundian hat is made from multiple patches and this year my colleague Jette Arneborg and I decided to date several of these to determine how old the hat actually was. The dates we obtained from the body of the hat were from the late 13th century, but the textiles used to patch the crown of the hat were about 100 years older, suggesting intense use, maintenance, and recycling of textiles in this distant Norse outpost.

Our dating program now suggests that the hat’s inspiration was not Burgundian after all. Although garments from this site have previously been interpreted as reflections of contemporary European clothing, other sources suggested that contact with Europe was becoming infrequent by the mid-15th century. Our re-dating campaign, along with others’ work, suggests that these garments were not styles current in 15th century Europe, but represent local North Atlantic fashions that would have been considered archaic to contemporary Europeans. The hat has shown us, in fact, that some of the garments from Herjolfsnes may actually have been distinctly Greenlandic, having more in common with styles

of dress found in other North Atlantic colonies such as Iceland and the Faroe Islands. “The Burgundian Hat, new discoveries, new dates” was published in March 2016 in the *Danish Journal of Archaeology*.



House of Rock: New Research on a Possible Maritime Archaic House in Eastern Newfoundland

Christopher B. Wolff

**Museum Research Associate and Assistant Professor of Anthropology,
University at Albany, State University of New York**

Starting in the summer of 2016, Donald H. Holly, Jr. (Brown, Ph.D. 2002) and I, with a team of undergraduate and graduate students, will expand our research project that focuses on two sites, the Stock Cove and Stock Cove West sites, located on the coast of eastern Newfoundland. Together, these sites contain evidence of more than 5,000 years of human occupation. In past research at these sites since 2008, we focused primarily on two important components of Newfoundland's prehistory, the Dorset Paleoeskimo (ca. 500 BC–AD 900) and ancestral and historic Beothuk occupations (ca. AD 1000–AD 1829). Our research has recovered thousands of artifacts and documented a handful of structures from these periods, in addition to artifacts that document Maritime Archaic (ca. 6,000 BC–1,200 BC), Groswater Paleoeskimo (ca. 1,800 BC–200 BC), and European uses of the sites.

In 2012, geophysicist Thomas Urban, another Brown alumnus, and I conducted ground-penetrating radar and electromagnetometry surveys of the Stock Cove site and found evidence of additional cultural features distributed across the site, including many that appear to represent structures. One of these features is buried nearly two meters below the surface. Based on site's stratigraphy and this feature's form, we think it may have been produced by Maritime Archaic peoples, the first known inhabitants of Newfoundland, who arrived there 5,000–6,000 years ago.

Combining this geophysical evidence with our previous research at the Stock Cove sites, Holly and I applied for and received a three-year National Science Foundation grant to conduct new excavations at the Stock Cove and Stock Cove West sites. Our primary goal will be to investigate the deeply buried structure and other Maritime Archaic components located there, and to re-examine extant museum collections from prior investigations at these and other, related sites. The inter-disciplinary project will include archaeo-entomological, geomorphological, and faunal analyses to help us reconstruct past environmental conditions and place the site's earliest colonization and abandonment episodes into a higher resolution ecological context that more accurately coincides with those cultural processes.

Ultimately, we hope to expand what is known about the peopling of North America by producing better understandings of how settlement and colonization processes continued and possibly changed during the Archaic period occupation of the continent's far northeastern regions, in particular as early Native American/First Nations people discovered, explored, and settled the island of Newfoundland. However, we hope that this research will have broader implications for understanding coastal and island colonization and settlement processes, more generally, by adding new information on the historical ecology of subarctic islands and human-environmental interactions in northern regions.



Implementing MuseumPlus^{RIA} for Enhanced Collections Accessibility

Dawn Kimbrel
Registrar

Although the Haffenreffer Museum adopted the use of a collections management system decades ago, the old software had limitations. Because the collections and records are located 19 miles off campus, distance poses additional challenges for faculty, students, staff, or external researchers interested in using these resources for teaching, research, exhibits, or inspiration. This year, the Museum migrated its collections data to a new system, MuseumPlus^{RIA}, a cloud-based collections management system, that will allow the Museum staff to improve physical and intellectual access to the Haffenreffer’s collections.

In the spring, our staff participated in a two-day training workshop that introduced the theory and practice of searching, storing, and sharing collections data. The sessions covered a range of topics – from performing searches, updating object locations, linking digital images, and creating object groups to managing complex exhibit plans involving loan contracts and educational events.

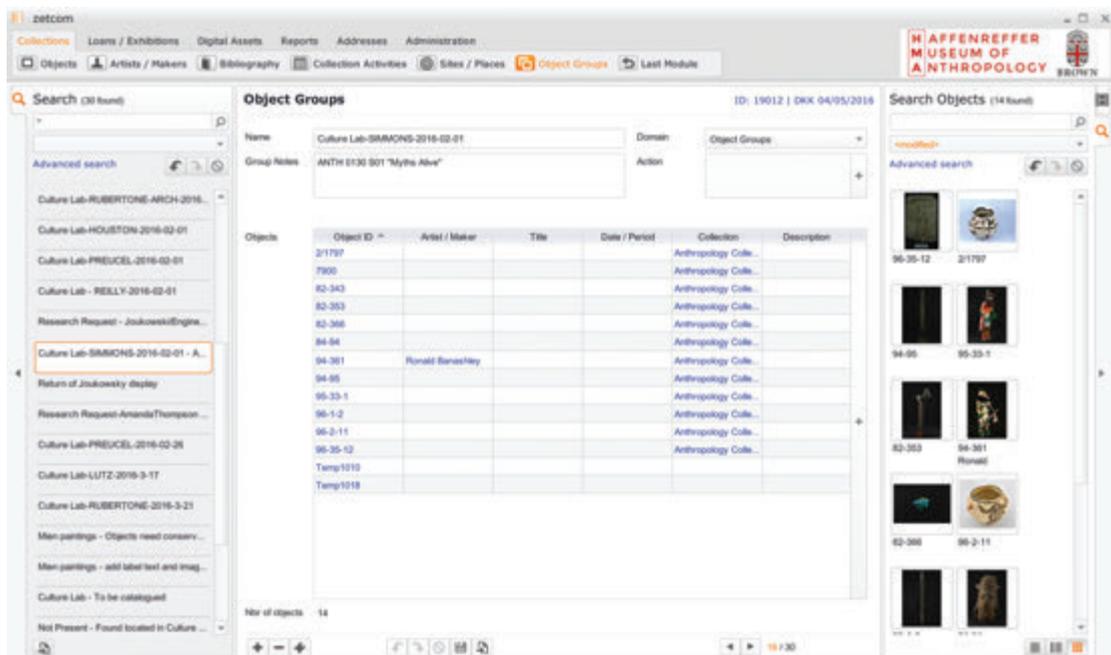
MuseumPlus^{RIA}’s reporting features have already allowed HMA staff to transform existing workflows and organize projects. For example, a search of object groups created during the 2015-16 academic year measures faculty and student use of the collections: 17 faculty members requested 252 objects from the Collections Research Center to use in classes on campus and 5 students requested 103 objects for research

and exhibits projects. These figures not only document the use of the collection, but also demonstrate how Museum staff must budget time and resources to photograph, pack, and transport the objects to support campus activities. The reports may be saved from year to year, streamlining communications with faculty.

A different search reveals that the current system takes account of only 79,069 object records with 16,298 images, although the permanent collection includes an estimated 120,000 objects. The number represents a benchmark. New records and digital images are added daily to reflect the Museum’s holdings.

Eventually, an Archives Module will augment MuseumPlus^{RIA} to support ongoing efforts to preserve connections between field notes, photographs, and their associated objects. And, in consultation with Brown library staff at the Center for Digital Scholarship, the HMA staff is preparing to make collections data discoverable as machine-readable data sets using linked open data to further extend its reach as a cultural heritage resource.

The next phase of the MuseumPlus^{RIA} implementation project, designing a web interface with a searchable portal, will open the collections online to the worldwide community and foster new opportunities for discovery, research, and collaboration.



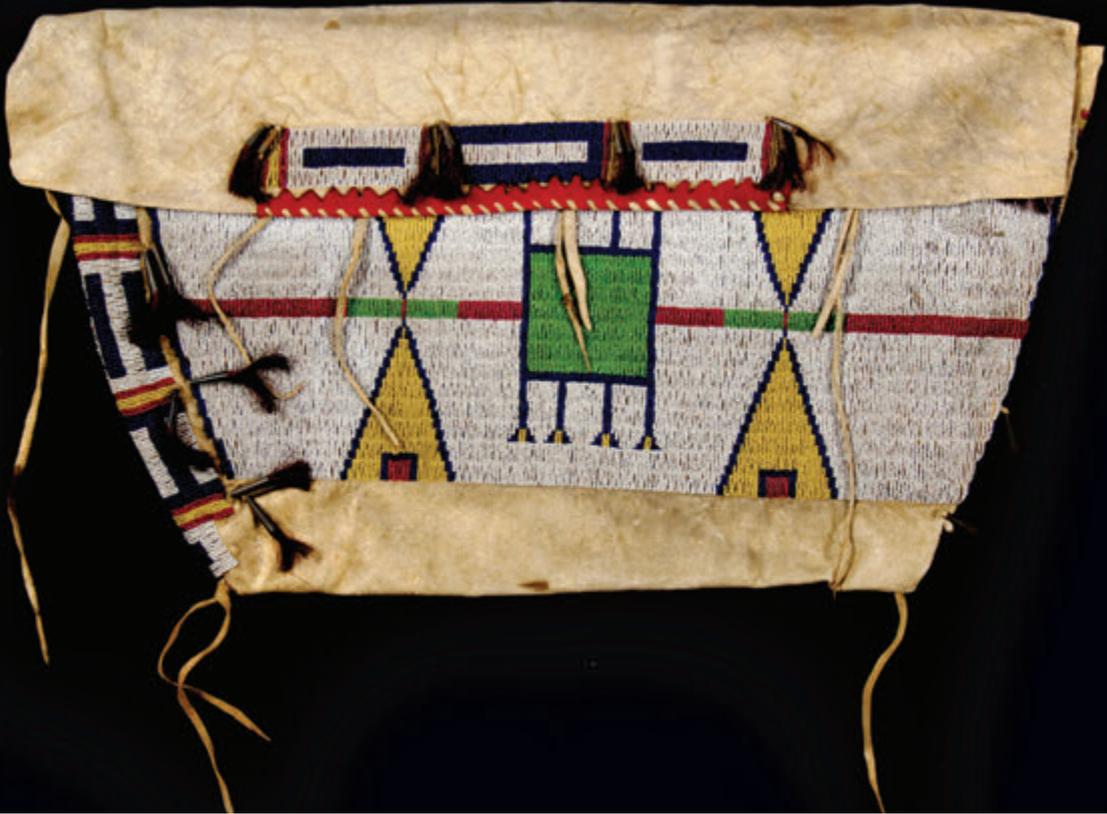
The Conser Collection

Thierry Gentis
Curator/NAGPRA Coordinator

The recent donation of 100 Native American Indian artifacts by Dr. Walter H. Conser (Brown Ph.D. '81) represents one of the most significant additions to the Native North American Indian holdings in the history of the Haffenreffer Museum. The collection was begun by Dr. Conser's grandfather, Frank M. Conser, although Walter made significant subsequent additions after he inherited his grandfather's collection.

Frank M. Conser joined the Indian Office in 1897 and served, first, as Traveling Supervisor and then Chief Clerk of the Indian Office, before serving from 1909 to 1931 as Superintendent of the Sherman Indian School in Riverside, California. During his tenure with the Indian Office and the Sherman Indian School, Frank Conser assembled a diverse collection of Indian artifacts including Pueblo pottery, Navajo textiles, Southwestern and Californian baskets, as well as Plains Indian beadwork. Walter Conser's additions to his grandfather's collection include Native American Indian artifacts from the Southeast, Northeastern Woodlands, and the Northwest Coast. His later additions not only represent examples of artifacts from areas not represented in the original collection but also show the continuity of Native traditions into the later twentieth century.

The Conser collection is significant not only for its scope but also for its potential to expand our understanding of Native American culture and the history of Indian education in the United States. Archival materials about the Sherman Indian School accompanying the collection are important documents that help to place this collection into its historical context. We expect the Conser collection will be an invaluable resource serving the museum's educational mission as well as providing fertile opportunities for research and exhibition.





New Acquisitions, 2015-16

The objects and images on pages 21-22 represent a small sample of the new acquisitions accepted by the Haffenreffer Museum this past year. Although space prevents us from showing all of these gifts or recognizing all of our donors, these provide a sense of the richness and diversity of the donations.

Gifts to the Permanent Collection

- A. **Diana Baker**
Collection of dolls, roof cross, and textiles, Bolivia.
- B. **William Connell**
Two stone sculptures, Zimbabwe.
- C. **Walter H. Conser, Jr.**
Collection of one hundred Native American artifacts and books.
- D. **Cesare Decredico**
Koranic board, Nigeria; Container with lid, Cameroon; Anthropomorphic stool, Burkina Faso.
- E. **Alan Gaines**
Three ebony wood figures, Tanzania.
- F. **Thierry Gentis**
Two dolls, Nigeria.
- G. **Sidney and Alice Goldstein**
Collection of paper cuts, rubbings, calligraphy scrolls, prints, paper money, paintings on bamboo and silk, and posters, China.
- H. **Cornelia W. Lanou**
Tapa cloth, Samoa; Blanket, Mali
- I. **Rebecca More**
Quilt, United States; Tea cozy, Jordan; Djellabah and two dolls, Morocco; Ceramic folk art figure, Mexico.

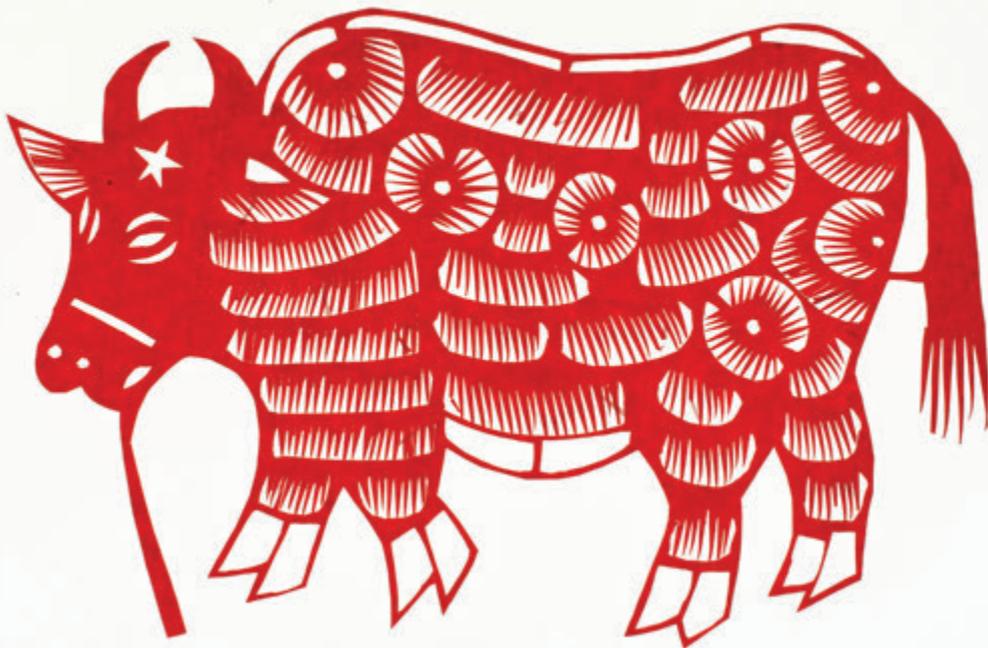
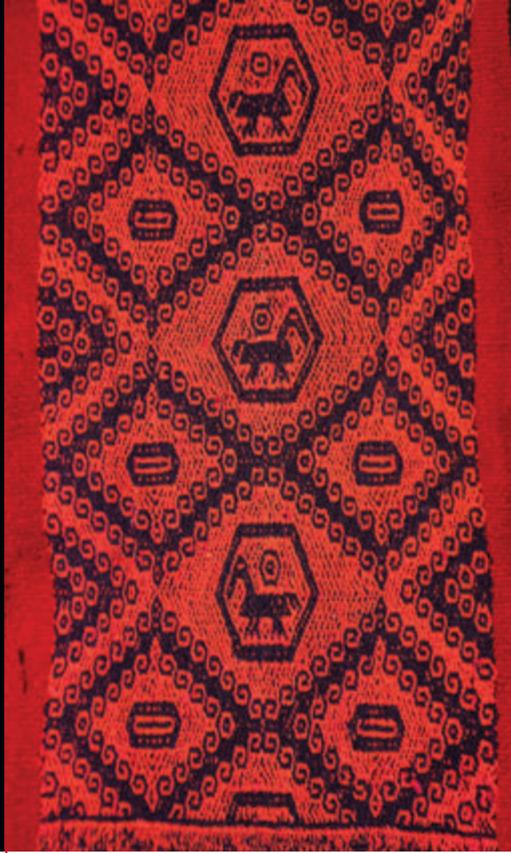
- J. **Rhea Nersesian**
Outfit, Guatemala; Skirt, Mexico; Mola, Panama.
- K. **Richard Salter**
Collection of ten Pre-Columbian pottery vessels and a 19th c. seated Buddha figure, Thailand.
- L. **William and Michelle Tracy**
Collection of nine jingle dresses, Canada and United States.

Museum Purchases

- M. **Haffenreffer Special Fund**
Bowl by Diego Romero (Cochiti Pueblo).
- N. **Haffenreffer Special Fund and Barbara A. Hail**
Ledger drawing by Dolores Purdy (Caddo Nation of Oklahoma).

Gift to Archives

- O. **Loren Spears, Tomaquag Museum**
Collection of promotional materials



Tools of the Trade: Spindle Whorls and Textile Production among the Maya

Omar A. Alcover Firpi

Doctoral candidate, Department of Anthropology

Textile production was, and still is, an important economic and social practice among the Maya. We have ample ethnographic evidence – from skirts, belts, huipiles, tunics, blankets, and other objects – of varied textile production and use. Today, in the highlands of southern Mesoamerica, Maya weavers produce textiles for personal consumption, as market products, and as offerings to local patron saints. In highland Chiapas specifically, Tzotzil Maya weave different designs, colors, and textured textiles that are not only esthetically pleasing but also denote social differentiation within and among their communities.

Due to harsh preservation conditions in the lowlands, ancient Maya textiles are rarely recovered from archaeological contexts. In spite of this, we can still attest to the importance of textiles through the material remains of its production. Spindle whorls, bone needles, and picks, as well as other ceramic and stone implements were used in the production of textiles. These materials have been recovered from elite and non-elite households alike. Although there is room for further interpretation, spindle whorls are currently considered elements within a gendered practice of textile production, where both elite and non-elite women crafted a variety of textiles.

The recently acquired Scheffler collection at the Haffenreffer Museum of Anthropology includes a diverse array of spindle whorls. With floral and geometric decorative motifs, the collection presents a varied sample of these textile production tools. Made out of ceramic or stone, many evidence traces of orange, blue, black, white, and red slips. Varying in size and decoration, these spindle whorls were probably used in different phases of the textile production process or to produce threads of different thickness and tension. While the final product does not survive the passing of time, these tools of the trade highlight the important role of textiles in ancient Maya culture.



The J. Louis Giddings Archive Project: Preserving a Legacy of Arctic Archaeology

Anthony M. Belz

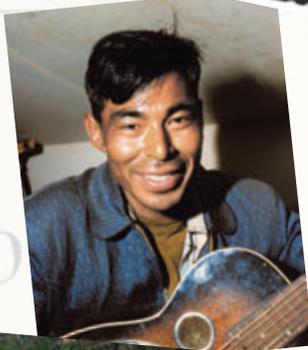
Our primary focus in the Museum's archives this year has been organizing the records of our first director, J. Louis Giddings. Files in the Circumpolar Laboratory added an entirely new component to his archival collection, documenting the depth and extent of Giddings' research in the Arctic. These not only document his discoveries but also the way he conducted his research. The archive includes hundreds of unpublished photographic prints, field journals and notes, unpublished or draft manuscripts, research notes, dendrochronological data, correspondence, maps, images and figures prepared for publication, photographic plates of artifacts, two hundred glass plate negatives, and publicity photographs.

Integrating this material into the existing Giddings archive has nearly doubled the amount of material available for research into the life of this Arctic archaeological pioneer and has given the museum a new perspective on his enduring legacy, fifty years after his untimely death. In April 2016, I presented an overview of this new archive of Giddings' work at the 81st annual meeting of the Society for American Archaeology in Orlando, Florida. A complete inventory of the Giddings collection will be available through the Rhode Island Archival and Manuscript Collections Online (RIAMCO) online this summer and can be found at: <http://www.riamco.org/render.php?eadid=US-RiBrHMA-msJLG&view=title>



Rip Gerry

This year, I guided student interns and proctors scanning binders of J. Louis Giddings' slides and photographs, carefully digitized newspaper clippings, and began making sense of stacks of 16 mm film cans, containing footage unseen for nearly 50 years and with cryptic notes only hinting at their contents. It will be exciting to discover what is on that celluloid! For now, the material has been re-housed in secure, acid-free environments and plans are underway to scan items that have yet to be digitized.



Arianna Riva

Looking at all the scenes of Arctic summer portrayed in the slides I scanned was oddly fitting during this mild New England winter. In between loading Giddings's slides into the scanner, I read his book, "Ancient Men of the Arctic". It was wonderful to read his own accounts of his fieldwork while looking through the images that illustrated these accounts; a few of the slides I was scanning were printed, in black and white, in the book. Amid countless archaeological photographs of what, to me, looked simply like dirt, there were beautiful scenic snapshots of mountains and water, of crew and friends at work, as well as a number of aerial photographs. All this accounted for, I feel as though I have a number of vivid entry points into Giddings's experiences during his work in the Arctic and of the landscape itself, ranging from an eagle's eye view, down to, quite literally, the grains of sand on the ground.



Lectures and Public Programs

Geralyn Ducady Curator for Programs and Education

This has been a busy year for public lectures.

The exhibit *Uncovering Ancient Egypt* opened on October 1, 2015 with curators **Jen Thum** and **Julia Troche**. Through the academic year we hosted a series, *Lunch with the Scholars who "Uncovered Ancient Egypt,"* co-sponsored with the Department of Egyptology and Assyriology, in which scholars involved with the exhibit discussed their work and took participants through their processes of exploring ancient artifacts and the people who made them. These six talks were:

On October 21, 2015 **James P. Allen** (Charles Edwin Wilbour Professor of Egyptology, Department of Egyptology and Assyriology, Brown University) opened the series and spoke about the translation of ancient texts.

November 11, 2015 **Miriam Müller** (Postdoctoral Fellow at the Joukowsky Institute for Archaeology and the Ancient World, Brown University) spoke about the study of daily life and her interpretation of the exhibit's wooden rower figure.

December 2, 2015 **Kathryn Howley** (Lecturer, Department of History of Art and Visual Culture, Rhode Island School of Design) spoke about her work with shabtis, figurines that were placed in tombs to perform tasks for the tomb owner in the afterlife.



February 17, 2016 **Laurel Bestock** (Vartan Gregorian Assistant Professor of Archaeology and the Ancient World and Egyptology and Assyriology at the Joukowsky Institute for Archaeology and the Ancient World) spoke about experimental archaeology and working with different types of stone.

March 16, 2016 **Scott Collins** (Lead CT Technologist, Rhode Island Hospital) and **Derek Merck** (Assistant Professor of Diagnostic Imaging, Alpert Medical School) spoke about their experience taking scans of the ibis mummy.

April 13, 2016 **Jen Thum** (Ph.D. candidate at the Joukowsky Institute for Archaeology and the Ancient World) closed the series with a demonstration of RTI (Reflectance Transformation Imaging) and her work on the Museum's Old Kingdom relief block.



Carla Sinopoli (Curator of Asian Archaeology and Ethnology in the University of Michigan Museum of Anthropological Archaeology, Professor of Anthropology, and Director of the Museum Studies Program at the University of Michigan) joined us as the Jane Power Dwyer

Memorial Lecturer on October 8 with *Exploring the Collections: An Anthropologist in the University Museum Storeroom*.

On October 17, **student docents** gave tours and led activities for the Archaeological Institute of America's International Archaeology Day.

Gloria O'Neill (President and CEO, Cook Inlet Tribal Council) visited on October 22 to speak about the *Never Alone* video game in *Storytelling for the Next Generation: Harnessing the Power of Video Games to Share and Celebrate Cultures*.



Douglas and Wann Anderson (emeritus professors of Anthropology, Brown University) screened *Igliqtisiquǖgvigruaq [Swift Water Place]*, a short film about their collaborative work with Iñupiat communities on Alaska's Kobuk River and added commentary in a talk titled *Eskimo Life at the Dawn of European Contact: Clues from Northwest Alaska*.

Education



On November 10, **William Simmons** (Professor of Anthropology, Brown University) gave a gallery talk entitled *Parting Reflections on the 250th Exhibit, "In Deo Speramus: The Symbols and Ceremonies of Brown University."*

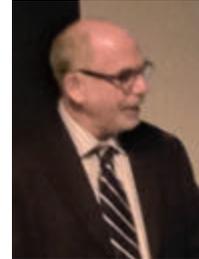


Luis Jaime Castillo Butters (Professor of Archaeology, Pontificia Universidad Católica del Perú) joined us on March 8 to speak about *Drones and 3D Modeling in Archaeology*.

On November 11, **Jessica R. Metcalfe** (Turtle Mountain Chippewa), the Barbara Greenwald Memorial Arts Program speaker, spoke about her blog and boutique of Native fashion in *More than Just a Trend: Beyond Buckskin and Native American Fashion*.



On March 10, **Bruce Bernstein** (Ralph T. Coe Foundation for the Arts) spoke as the Barbara A. and Edward G. Hail Lecturer on *Ted Coe and Collecting Native Art: Good Eye and Pie*.



The spring semester had a tasty kick-off on February 15 with a talk by **Kathryn Sampeck** (Associate Professor of Anthropology at Illinois State University), *How Chocolate Came to Be*, followed by a chocolate tasting with **Taza Chocolate**.

On February 25, **Joshua Bell** (Curator of Globalization, Smithsonian Institution/National Museum of Natural History) gave the Shepard Krech III Lecture: *"This wonderful new carving" – Constructing Histories through Collections from the Papuan Gulf of Papua New Guinea*.

On March 17, we co-sponsored a lecture with the Bell Gallery by artist **Nicholas Galanin**, a multi-disciplinary artist and musician of Tlingit, Unangaꝥ, and non-Native ancestry.



Suzan Harjo, (President of the Morning Star Institute) spoke on March 22 about *Reclaiming Space on a Colonized Campus*. This talk, part of the Native American Heritage Series at Brown was co-sponsored by the Center for the Study of Race and Ethnicity in America.

On April 14, **Anna Sofaer** (The Solstice Project) screened her film *The Mystery of Chaco Canyon* and followed with commentary.



On April 21, **Ann M. Kakaliouras** (Associate Professor of Anthropology, Whittier College) presented *The Making of Anthropology's 'American Indian': Aleš Hrdlička's Anthropometry*.

Most lectures were recorded and can be found in our playlist on Brown University's YouTube Channel.



Reaching Out to Communities and Schools

Gerallyn Ducady
Curator for Programs and Education

Our van-based *Culture CaraVan* outreach program is going strong thanks to outreach coordinator **Kathleen Silvia**. Using the Museum's education collection, eight programs travel to K-12 schools, libraries, homeschool groups, summer camps, and adult community groups. Seven curriculum packets for teachers complement our outreach programs on the Museum's website. School and adult groups visit our gallery on campus, with an increase in groups coming to see the *Uncovering Ancient Egypt* exhibit.

Gerallyn Ducady and education intern **Luiza Silva** continued the Haffenreffer Museum's partnership with the Brown/Fox Point Early Childhood Education Center. Students at the school had hands-on experiences with objects from the education collections in class and at the Museum.

Gerallyn, Luiza, Niyo Moraza-Keeswood, Nicole Larrondo, and team members from the Joukowsky Institute and the RISD Museum led our seventh year of the sixth-grade *Think Like an Archaeologist* program. In addition to teachers and students at Nathan Bishop, Nathanael Greene, Governor Christopher Del Sesto, and Roger Williams Middle Schools, two new teachers who work with English Language Learners (ELL) joined the project. **Nicole** translated program worksheets into Spanish and taught parts of the program in Spanish.



Education Intern Reflections

Leah Burgin
M.A. candidate, Public Humanities



My work this semester explored how the HMA can develop its nascent student docent program in a reciprocal relationship between students and the Museum. Through conversations with student docent program coordinators at twelve university museums and meetings with interested undergraduates, I synthesized a variety of perspectives and approaches into one simple realization—no “best” model exists; the most successful student docent programs fit the idiosyncratic nature of an individual institution.

With these results in mind, GERALYN DUCADY and I brainstormed ways to integrate the Museum’s specific needs and resources with students’ expressed interests and time. We developed several logistical strategies that will be launched in Fall 2016 and further refined through feedback and evaluation. In preparation for the launch, I drafted training modules, gathered a library of resources, and built a Google Site.

We hope that the student docent program, rebranded MUSE (the Museum’s Union of Student Educators), will be an extracurricular experience of relevance to students’ current lives and future goals. We hope that, through MUSE, the HMA will gain ambassadors to the on-campus community and help cultivate the next generation of museum professionals.

This internship was funded as a Community Job by the John Nicholas Brown Center for Public Humanities and Cultural Heritage.

Luiza Osorio G. da Silva
Egyptology and Archaeology and
the Ancient World, Brown ‘18



My work with the *Think Like an Archaeologist* program this year was eye-opening in many ways. When I started, I didn’t expect to learn much myself – I thought I’d be the one disseminating information and sharing a bit about this field that I love so much. However, I think I ended up learning just as much as the students did. Their often amusing but surprisingly astute observations reminded me how important it is to keep an open mind, especially in a field where so much is uncertain and difficult to examine or prove. Furthermore, the excitement and fascination with which we were often greeted when introducing new archaeological topics and activities reminded me why I chose to study this dynamic and engrossing subject in the first place. Finding ways to make archaeology not only understandable but also relevant to younger students helped me to think about why the discipline can be important in our modern society. I hope my efforts demonstrated how important this field is to the world and to me, and I am thankful to have had the opportunity to do so!



Nicole Larrondo
MA Candidate in Public Humanities, Brown '16



During the last two semesters I had the incredible opportunity to be a part of the *Think Like an Archeologist* team. In this program, we provide sixth grade classes four sessions and a visit to the museum to learn about what archeologists do before, during, and after excavating sites. For the students, it was an exciting adventure inside the classroom. They were provided opportunities to learn by doing – putting their hands on different artifacts and describing, analyzing, and drawing conclusions. The students learned not just social studies, but also a set of soft and hard skills – such as teamwork, respect for others, synthesis, and systematization of work – that can help them across disciplines and beyond school. My favorite session was the digging activity, because we were able to help them and be with them during the process of discovering a new artifact. From stone tools to bones, discussions arose around materiality, form, size, and age before they were mapped. I was really motivated by the ELL (English Language Learners) students inside the classrooms and the many challenges that surface when trying to teach in a culturally diverse space. Many of the vocabulary words and worksheets had to be translated to meet these students' language needs, allowing them to engage with the program. Occasionally, conversations led to discussions about where they came from and how experiences or objects in the program related to their own experiences and what they have been learning. I appreciate *Think Like an Archaeologist* because it's an interdisciplinary way of teaching. With its flexible curriculum, the program nurtures each student's capability to learn!



Fermenting Concepts

Abby Muller, Brown '16 and Arianna Riva, Brown '16
Haffenreffer Student Group

The Haffenreffer Student Group has been hard at work on our upcoming exhibit on the topic of brewing. This winter, we took a trip down to the Museum's Collections Research Center in Bristol, RI to go through the collection spaces, discuss our plans, and select objects for display. We examined myriad examples of cups, sieves and flasks from diverse geographical and temporal contexts, all used for beer brewing or consumption; we selected the most special or intriguing to us for further research. We've had plenty of label-brainstorming meetings and we're full of ideas for object presentation and decoration of the exhibit space. Our group has begun to hold our weekly meetings in the Museum's gallery in Manning Hall so that we can better visualize our work as we draw closer to opening day.

Three of us are graduating seniors, so organizing the exhibit has been a particularly special project. Through it we feel like we are culminating our time with the group and the museum, as well as passing on the torch to our companions who will lead the group next year and into the future. This exhibit will be a wonderful collaborative venture for our group and we are very grateful to the Haffenreffer Museum for supporting us and assisting us with this project and many others.



Grants and Awards

Andrew W. Mellon Foundation
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