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EDUCATION

DEGREES:

2006. New York University, New York, NY: PhD in Anthropology.
Dissertation: "Conspicuous Consumption: An Intercultural History of the Kwakwaka'wakw Hamat'sa."
2000. Emily Carr Institute of Art and Design, Vancouver, BC: BFA in Studio Art.
1999. University of British Columbia, Vancouver, BC: MA in Anthropology.
Thesis: "The Intention of Tradition: Contemporary Contexts and Contests of the Kwakwaka'wakw Hamat'sa Dance."
1994. Reed College, Portland, OR: Interdisciplinary BA in Anthropology/Psychology.
Thesis: "An Exquisite Corpus: The Body as a Conceptual Model in Traditional Kwakwaka'wakw Language and Culture."

ADDITIONAL EDUCATION:

- June 2002. Otsego Institute: The Object in Native North American Art History, New York State Historical Association, Cooperstown, NY.
- Summer 1994. First International Summer Institute in Cognitive Science, SUNY Buffalo, NY.
- Summer 1989. The Royal College of Art, London, England: Figure drawing.
- Spring 1989. Art Center College of Design, Pasadena, CA.: Commercial design.

RESEARCH INTERESTS

Expressive culture (visual art, material culture, film, photography, digital media, dance, performance); Indigenous peoples of North America (the Northwest Coast) and the Pacific; social history of art and media; colonialism and Indigenous modernities; intercultural encounter and exchange; agency, cultural brokerage, and translation; social memory, historical consciousness, and cultural (re)production; Indigenous ontologies and epistemologies; discourses of tradition and heritage management; regimes of value and cultural property; repatriation, restitution, and reconciliation; semiotics, mediation, and the formation of cultural icons; politics of representation and display; decolonizing methods; history and theory of museums and anthropology.

EMPLOYMENT

ACADEMIC APPOINTMENTS:

- 2015 – present. Associate Professor, Bard Graduate Center: Decorative Arts, Design History, Material Culture, New York, NY. [<https://www.bgc.bard.edu/people/31/aaron-glass>]
- 2010-15. Assistant Professor, Bard Graduate Center: Decorative Arts, Design History, Material Culture, New York, NY.

ACADEMIC FELLOWSHIPS:

- 20016-17. Getty Scholar, Getty Research Institute, Los Angeles, CA.
- 2008-10. Postdoctoral Fellow in Museum Anthropology, Bard Graduate Center and American Museum of Natural History, New York, NY.
- 2006-08. Killam Postdoctoral Research Fellowship, Department of Anthropology, University of British Columbia, Vancouver, BC.

TEACHING AND RESEARCH ASSISTANTSHIPS:

- 2005-06. Teaching assistant, "Documentary Video Production," Department of Anthropology, New York University.
- 2004-05. Graduate assistant, "Indigenous Cosmologies Working Group," Center for Religion and Media, New York University.
- 2002-04. Teaching assistant, "Introduction to Socio-cultural Anthropology" and "Linguistic Anthropology," Department of Anthropology, New York University.
- 2000-01. Research assistant for Charlotte Townsend-Gault, Professor in the Department of Fine Arts, University of British Columbia.
- 1997-98. Teaching assistant, "Anthropology of Museums and Public Representation" (included coordinating an exhibit design and curation project), Department of Anthropology, University of British Columbia.
- 1994-97. Research assistant for Aldona Jonaitis, Director of the University of Alaska Museum of the North, Fairbanks, AK.
1993. Research assistant for Judith Ostrowitz, PhD Candidate in the Department of Art History and Archaeology, Columbia University.

ADDITIONAL POSITIONS:

- 2015-2020. Faculty Member and Chair of the Faculty Council, Otsego Institute for the Study of Native American Art, Fenimore Art Museum, Cooperstown, NY. [<http://www.otsegoinstitute.org>]
- July 1-9, 2011. Instructor, Summer Institute in Museum Anthropology, Smithsonian's National Museum of Natural History, Washington DC.
- June 13-July 13, 2010. Instructor, "Native Cultures of Western Alaska and the Pacific Northwest Coast," National Endowment for the Humanities Summer Institute, British Columbia.
- Summer 1999. Guest speaker, *The Nation* (magazine) fundraising cruise to Alaska.
- Summer 1999. Gallery assistant, Critical Mass Art Gallery, 100 Mile House, BC. Duties included photography, lectures, invitation design, gallery installation.
- 1994-98. Museum assistant and docent, Museum of Anthropology at The University of British Columbia, Vancouver, BC.
- Summer 1993. Museum assistant and docent, U'mista Cultural Centre, Alert Bay, BC. Duties included guiding tours, archival cataloging, sales, graphic design, exhibit installation.

INSTITUTIONAL AFFILIATIONS

- Fall 2013. Visiting Scholar, Department of Anthropology, University of Hawai'i at Manoa, Honolulu, HI.
- 2011- present. Faculty Council, Otsego Institute for the Study of Native American Art.
- 2010- present. Research Associate, Division of Anthropology, American Museum of Natural History.
- 2010- present. Advisory Board, Smithsonian Summer Institute in Museum Anthropology.
- 2004-05. "Indigenous Cosmologies Working Group," Center for Religion and Media, New York University.
- 2004-05. "Ways of Seeing." IFA-GSAS Graduate Forum, New York University.

GRANTS, AWARDS, AND DISTINCTIONS

2020. Digital Extension Grant, American Council of Learned Societies.
2019. Michael Ames Prize for Innovative Museum Anthropology, Council for Museum Anthropology.
2018. Scholarly Editions and Translation Grant, National Endowment for the Humanities.
2018. Humanities Collections Reference and Resource Grant, National Endowment for the Humanities.
- 2016-17. Getty Scholar Residential Fellowship, The Getty Research Institute.
2016. Research Team Seminar Grant, School for Advanced Research/National Science Foundation.
2014. Scholarly Editions and Translation Grant, National Endowment for the Humanities.
2012. Digital Humanities Start-Up Grant, National Endowment for the Humanities.
- 2008-09. Digital Innovation Fellowship, American Council of Learned Societies.
2007. Phillips Fund for Native American Research Award, American Philosophical Society.
- 2006-07. Postdoctoral Residency Fellowship, The Getty Research Institute [declined].
2005. Two Commendations for Excellence, Royal Anthropological Institute Film Festival.
2003. Fulbright Foundation Research Award for Study in Canada.
2003. Program on the Arts Grant, Social Science Research Council.
- 2002-03. Dissertation Fellowship, Wenner Gren Foundation.
2002. Retiring Trustees Fellowship, Wenner Gren Foundation.
2002. Graduate Student Fellowship, Smithsonian Institution.
- 2000-05. MacCracken Fellowship, New York University.
- 1998-99. Full University Graduate Fellowship, University of British Columbia.
- 1997-98. Francis Reif Scholarship, University of British Columbia.
- 1993, 1994. Commendation for Excellence in Scholarship, Reed College.

PUBLICATIONS*BOOKS:*

2021. *Writing the Hamat'sa: Ethnography, Colonialism, and the Cannibal Dance*. Vancouver: UBC Press.
2010. *The Totem Pole: An Intercultural History* (co-authored with Aldona Jonaitis). Seattle: U. Washington Press. [Finalist, 2011 BC (British Columbia) Book Prize]

In Preparation: *Picturing the Hamat'sa: Ethnographic Mediation and the Making of a Kwakwaka'wakw Cultural Icon* (ms. in development).

EDITED VOLUMES:

- 2023 [planned]: Franz Boas and George Hunt, *The Social Organization and the Secret Societies of the Kwakiutl Indians: A Critical Edition* (co-edited with Judith Berman). Print and Digital Editions are under advanced contract with UBC Press/Raven Space.
2014. *Return to the Land of the Head Hunters: Edward S. Curtis, the Kwakwaka'wakw, and the Making of Modern Cinema* (co-edited with Brad Evans). Seattle: U. Washington Press.
2011. *Objects of Exchange: Social and Material Transformation on the Late Nineteenth-Century Northwest Coast* (exhibition catalogue). New York: Bard Graduate Center: Decorative Arts, Design History, Material Culture (Distributed by Yale University Press).

PEER REVIEWED JOURNAL ARTICLES:

2018. "Drawing on Museums: Early Visual Fieldnotes by Franz Boas and the Indigenous Recuperation of the Archive." [Expanded English version of the 2013 book chapter, "Le Musée Portatif."] *American Anthropologist* 120(1): 1-17.
2017. "Reassembling *The Social Organization*: Collaboration and Digital Media in (Re)making Boas's 1897 Book." (co-authored with Judith Berman and Rainer Hatoum). *Museum Worlds* 5: 108-32.
2012. "The Distributed Text: An Annotated Digital Edition of Franz Boas's Pioneering Ethnography" (co-authored with Judith Berman). *Culture* (The Canadian Anthropological Society Newsletter) 6(1): 18.
2010. "Northwest Coast Ceremonialism: The Works of J.A. Jacobsen (1853-1947)." *European Journal of American Studies* Special Issue: The North-West Pacific in the 18th and 19th Centuries, Article 3. Posted online Feb. 18, 2010. URL: <http://ejas.revues.org/8518>.
2009. "A Cannibal in the Archive: Performance, Materiality, and (In)visibility in Unpublished Edward Curtis Photographs of the Hamat'sa." *Visual Anthropology Review* 25(2): 128-49.
2008. "Crests on Cotton: 'Souvenir' T-shirts and the Materiality of Remembrance among the Kwakwaka'wakw of British Columbia." *Museum Anthropology* 31(1): 1-18.
2006. "From Cultural Salvage to Brokerage: The Mythologization of Mungo Martin and the Emergence of Northwest Coast Art." *Museum Anthropology* 29(1): 20-43.
2004. "Return to Sender: On the Politics of Cultural Property and the Proper Address of Art." *Journal of Material Culture* (special issue co-edited with Nelson Graburn). 9(2): 115-139.
2004. "Introduction" (co-authored with Nelson Graburn). *Journal of Material Culture* 9(2): 107-114.

CHAPTERS IN EDITED VOLUMES:

- In press. "Emergent Digital Networks: Museum Collections and Indigenous Knowledge in the Digital Era" (co-authored with Kate Hennessy). In *Handbook of North American Indians, Volume 1*, edited by Igor Krupnik. Washington, DC: Smithsonian Institution Press.
- In review. "Indigenous Ontologies of Active Matter." In *Conserving Active Matter: Essays*, edited by Peter Miller and Soon Kai Poh. New York: Bard Graduate Center.

- In review. "On Lions, Fools, and Sunbeams: Enigma of a Kwakwaka'wakw Mask." In *Putting Theory & Things Together: Working with Museum Collections*, edited by J. Bell and J. Shannon. Washington DC: Smithsonian Institution Scholarly Press.
- In review. "'Ethnology as Epic:' The Cinema of Edward S. Curtis Between Art and Anthropology." (co-authored with Brad Evans and Colin Browne). [Publisher TDB]
- In review. "From British Columbia to Berlin and Back Again: Jacobsen's Kwakwaka'wakw Collection Across Three Centuries" (co-authored with Rainer Hatoum). In *Johan Adrian Jacobsen: Trader of Traditions*, edited by Cathrine Baglo. [Publisher TDB].
2015. "'The Thin Edge of the Wedge:' Dancing Around the Potlatch Ban, 1922-1951." In *Reading Cultural Anthropology: An Ethnographic Introduction*, edited by Pamela Stern, 14-29. Don Mills, ON: Oxford University Press. [Originally published in *Right to Dance/Dancing for Rights*, edited by Naomi Jackson, 51-82. Banff, Alberta: Banff Centre Press. 2004]
2015. "Indigenous Ontologies, Digital Futures: Plural Provenances and the Kwakwaka'wakw collection in Berlin and Beyond." In *Museum as Process: Translating Local and Global Knowledges*, edited by Raymond Silverman, 19-44. London: Routledge.
2014. "Introduction: Edward Curtis Meets the Kwakwaka'wakw: Cultural Encounter and Indigenous Agency In the Land of the Head Hunters" (co-authored with Brad Evans). In *Return to the Land of the Head Hunters: Edward S. Curtis, the Kwakwaka'wakw, and the Making of Modern Cinema*, edited by Brad Evans and Aaron Glass, 3-39. Seattle: U. Washington Press.
2014. "Consuming the Head Hunters: A Century of Film Reception" (co-authored with Brad Evans). In *Return to the Land of the Head Hunters: Edward S. Curtis, the Kwakwaka'wakw, and the Making of Modern Cinema*, edited by Brad Evans and Aaron Glass, 146-66. Seattle: U. Washington Press.
2014. "The Kwakwaka'wakw Business of Showing: Tradition Meets Modernity on the Silver Screen and the World Stage." In *Return to the Land of the Head Hunters: Edward S. Curtis, the Kwakwaka'wakw, and the Making of Modern Cinema*, edited by Brad Evans and Aaron Glass, 315-357. Seattle: U. Washington Press.
2013. "*In the Land of the Head Hunters: In Situ, In Tempo*" (co-authored with Brad Evans and Colin Browne). In *Capricci 2013*, 6-15. Paris: Capricci Review. [In French]
2013. "Le Musée Portatif: Les Premières Notes de Terrain Visuelles de Franz Boas et la Récupération des Archives par les Indiens." In *Franz Boas: Le Travail du Regard*, edited by Michel Espagne and Isabelle Kalinowski, 109-134. Paris: Armand Colin. [In French]
2013. "History and Critique of the 'Renaissance' Discourse." In *Native Art of the Northwest Coast: A History of Changing Ideas*, edited by Charlotte Townsend-Gault, Jennifer Kramer, and Ki-ke-in (Ron Hamilton), 487-94. Vancouver: UBC Press.
2011. "Introduction." In *Objects of Exchange: Social and Material Transformation on the Late Nineteenth-Century Northwest Coast*, edited by Aaron Glass, xi-xxi. New York: Bard Graduate Center: Decorative Arts, Design History, Material Culture.
2011. "Objects of Exchange: Material Culture, Colonial Encounter, Indigenous Modernity." In *Objects of Exchange: Social and Material Transformation on the Late Nineteenth-Century Northwest Coast*, edited by Aaron Glass, 3-35. New York: Bard Graduate Center: Decorative Arts, Design History, Material Culture.
2011. "Commentary I: On the Relational Exhibition in Analog and Digital Media" (co-authored with Kimon Keramidas). In *Objects of Exchange: Social and Material Transformation on the Late Nineteenth-Century Northwest Coast*, edited by Aaron Glass, 215-25. New York: Bard Graduate Center: Decorative Arts, Design History, Material Culture.

2011. "A Miniature History of Model Totem Poles" (co-authored with Aldona Jonaitis). In *Carvings and Commerce: Model Totem Poles 1880-2010*, edited by Michael Hall and Pat Glascock, 11-20. Saskatoon: The Mendel Art Gallery/Seattle: U. Washington Press.
2010. "*Hilamas* (Willie Seaweed) *Gikiwe'* (Chief's Headdress)." In *Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian*, edited by Cécile Ganteaume, 239. New York: Harper Collins and the Smithsonian Institute Press.
2009. "Frozen Poses: Hamat'sa Dioramas, Recursive Representation, and the Making of a Kwakwaka'wakw Icon." In *Photography, Anthropology, and History: Expanding the Frame*, edited by Christopher Morton and Elizabeth Edwards, 89-116. Farnham, Surrey, Burlington, VT: Ashgate.
2006. "Family Trees and Tribal Treaties: On the Politics of Northwest Coast Totem Poles" (co-authored with Aldona Jonaitis). *Proceedings of the 20th International Abashiri Symposium*, 23-32. Hokkaido, Japan: The Association for the Promotion of Northern Cultures.
2004. "'The Thin Edge of the Wedge:' Dancing Around the Potlatch Ban, 1922-1951." In *Right to Dance/Dancing for Rights*, edited by Naomi Jackson, 51-82. Banff, Alberta: Banff Centre Press.
2004. "The Intention of Tradition: Contemporary Contexts and Contests of the Hamat'sa Dance." In *Coming to Shore: Northwest Coast Ethnology, Tradition, and Visions*, edited by Marie Mauzé, Michael Harkin, and Sergei Kan, 279-304. Lincoln: U. Nebraska Press.
2004. "Totem Poles and Contemporary Tourism" (co-authored with Aldona Jonaitis). In *The Challenges of Native American Studies: Essays in Celebration of the Twenty-Fifth American Indian Workshop*, edited by Barbara Saunders and Lea Zuyderhoudt, 67-82. Leuven, Belgium: Leuven University Press.
2004. "Was Bill Reid the Fixer of a Broken Culture or a Culture Broker?" In *Bill Reid and Beyond: Expanding on Modern Native Art*, edited by Karen Duffek and Charlotte Townsend-Gault, 190-206. Vancouver: Douglas & McIntyre Ltd.
2002. "(Cultural) Objects of (Cultural) Value: Commodification and the Development of a Northwest Coast Artworld." In *On Aboriginal Representation in the Gallery*, edited by Lynda Jessup and Shannon Bagg, 93-114. Hull, QB: Canadian Museum of Civilization.

REVIEWS:

2016. Book Review Forum Essay, *The Painted King: Art, Activism, and Authenticity in Hawai'i* by Glenn Wharton. *Pacific Studies* 39(3): 394-403.
2013. Book Review, *Museum Pieces: Towards the Indigenization of Canadian Museums* by Ruth B. Phillips. *MaterialWorldBlog* (<http://www.materialworldblog.com>), posted August 28, 2013.
2010. Book Review Essay, "Making Mannequins Mean: Native American Representations, Postcolonial Politics, and the Limits of Semiotic Analysis." Review of *Taxidermic Signs: Reconstructing Aboriginality* by Pauline Wakeham. *Museum Anthropology Review* 4(1): 70-84.
2009. Exhibit Review Essay, "Selling the Master (Piece by Piece): Enchanting Technologies and the Politics of Appreciation at the New Bill Reid Gallery of Northwest Coast Art." *Museum Anthropology Review* 3(1): 14-24.
2009. Book Review Essay, "Myth and Miasma in the Framing of Edward S. Curtis." Review of *The Many Faces of Edward Sherriff Curtis* by Steadman Upham and Nat Zapia. *Museum Anthropology* 32(1): 55-58.
2001. Book Review, *Sun Dogs and Eagle Down: The Indian Paintings of Bill Holm* by Steven C. Brown and Lloyd J. Averill. *B.C. Studies* Vol. 130 (Summer): 122-24.

1999. Book Review, *Aboriginal Slavery on the Northwest Coast of North America* by Leland Donald. *American Indian Quarterly* Vol. 23 (3 & 4): 191-93.

PUBLIC SCHOLARSHIP:

2020. Podcast interview with Heather Igloliorte on Indigenous curation for BGC's Fields of the Future series [<https://www.bgc.bard.edu/research-forum/articles/571/episode-5-heather-igloliorte-inspiring>]

2020. Video essay on a Kwakwaka'wakw ceremonial belt, Smarthistory ARCHES (At-Risk Cultural Heritage Education Series) [<https://smarthistory.org/arches-ceremonial-belt-kwakwakawakw/>].

2019. Co-author and editor of site content, "The Story Box: Franz Boas, George Hunt and the Making of Anthropology" (<http://exhibitions.bgc.bard.edu/storybox/>).

2015. "Commentary: On Collection, (Re)collection, and Recursivity." Visual and New Media Review, *Cultural Anthropology* website (<https://culanth.org/fieldsights/628-screening-room-collecting-in-the-collection#ag>), posted January 14, 2015.

2014. "Mask (Hamsaml) Depicting Raven." *Otsego Alumni Review* 2002 (<http://www.otsegoinstitute.org/aaron-glass.html>), posted September 2014.

2006-14. Contributing post author, Material World weblog (www.materialworldblog.com).

2008. Co-author and editor (with Brad Evans) of site content, "Edward Curtis Meets the Kwakwaka'wakw *In the Land of the Headhunters*." (www.curtisfilm.rutgers.edu).

2006. "Addressing the Ancestor." *Anthropology News* 47:3 (April 2006):3.

OTHER:

1999. *BOOK (Writ Large)*. Exhibition catalogue. The Community Arts Council of Vancouver.

1998. *Cabinets of Curiosity (and Other Oddities)*. Exhibition catalogue. The Community Arts Council of Vancouver.

CURATORIAL

2022 [planned]. "Conserving Active Matter." Bard Graduate Center: Decorative Arts, Design History, Material Culture, New York, NY: Spring.

2019. "The Story Box: Franz Boas, George Hunt and the Making of Anthropology." Bard Graduate Center: Decorative Arts, Design History, Material Culture, New York, NY: February 13 – July 7; U'mista Cultural Centre, Alert Bay, BC: July 20 – October 26. <https://www.bgc.bard.edu/gallery/exhibitions/88/the-story-box>; <http://exhibitions.bgc.bard.edu/storybox/>
+ 2019 Michael Ames Prize for Innovative Museum Anthropology, Council for Museum Anthropology.

2010. "Objects of Exchange: Social and Material Transformation on the Late-Nineteenth-Century Northwest Coast." Bard Graduate Center: Decorative Arts, Design History, Material Culture, New York, NY: Sept. 30 - Dec. 5. <https://www.bgc.bard.edu/gallery/exhibitions/25/objects-of-exchange>

1999. "BOOK (writ large)" An exhibition of 35 Vancouver book artists. The Community Arts Council of Vancouver, BC: Sept. 29 - Oct. 30.

1998. "Cabinets of Curiosity (and other oddities)" An exhibition of mixed-media sculpture. The Community Arts Council of Vancouver, BC: Sept. 15 - Oct. 24.

CONFERENCE PRESENTATIONS*PANELS ORGANIZED:*

2019. "Reassembling *The Social Organization*: Franz Boas, George Hunt, and the Changing Climates of Collaborative Ethnography in British Columbia" (Organized with Judith Berman). Executive Session, CASCA/American Anthropological Association, Vancouver, BC: Nov. 20-24.
2019. "Field/Fair/Museum: Franz Boas, George Hunt, and the Making of Anthropology." Symposium, Bard Graduate Center, New York, NY: Feb. 15.
2018. "Reuniting Objects, Records, and Indigenous Knowledge in Digital Platforms." Conference of the Association of Tribal Archives, Libraries and Museums, Prior Lake, MN: Oct. 9-11.
2017. "What do Historical Native American Objects Want?" Native American Art Studies Association, Tulsa, OK: Oct. 26-28.
2015. "Entangled Difference: Art, Anthropology and Museums" (Organized with Fred Myers and Howard Morphy). American Anthropological Association, Denver, CO: Nov. 18-22.
2011. "Making the Past Present and the Present Contemporary: Curating Art and History from the Northwest Coast Today" (organized with Jennifer Kramer). Native American Art Studies Association, Ottawa, ON: Oct. 26-29.
2008. "After Collaboration: Indigenous Ontologies, Mediation, Museum Practice" (organized with Jennifer Kramer). American Anthropological Association, San Francisco, CA: Nov. 19-23.
2007. "Holding Objects by Way of their Likeness: On the Sensuousness of Photographs and Photographic Collections" (organized with Craig Campbell). American Anthropological Association, Washington, DC: Nov. 28-Dec. 2.
2005. "(Re)collection and (Re)production: Visual Economies and Social Memory" (organized with Andrea Walsh). American Anthropological Association, Washington, DC: Nov. 30-Dec. 4.
2002. "Beyond Art/Artifact/Tourist Art: Social Agency and the Cultural Values of the Object" (organized with Nelson Graburn). American Anthropological Association, New Orleans, LA: Nov. 20-24.

INVITED PAPER SESSIONS:

2021. "Past and Present," in "People: A Global Dialogue on Museums and their Publics." Metropolitan Museum of Art, New York, NY: May 18-20.
2019. "Reflections on The Story Box: Remediating Franz Boas in a (Meta)Collaborative Exhibition." Council of Museum Anthropology, Santa Fe, NM: Sept. 19-21.
2018. "The Museum as Archive: Past, Presents, and Futures." California State University Channel Islands, Camarillo, CA: Oct. 3-6.
2018. "Connecting Collections: Collectors of Pre-Columbian and Indigenous American Art in the Americas and Europe." Society of American Archaeologists, Washington, D.C. Apr. 11-15.
2017. "Perspectives on Ephemerality and Preservation." American Anthropological Association, Washington, DC: Nov. 29-Dec. 3.
2017. "Northwest Coast Native Art History, Now." Native American Art Studies Association, Tulsa, OK: Oct. 26-28.
2017. "The Politics of Classification." Conference, UCLA, May 5.

2017. "Scholars Program Symposium on Art and Anthropology." Getty Research Institute, Los Angeles, CA: May 2-3.
2016. "Adrian Jacobsen: Collector of People and Things." Symposium, The Arctic University of Norway - Tromsø University Museum, Tromsø, Norway; June 8-9.
2015. "Return to *The Land of the Head Hunters*: Silent Feature Film and the Negotiation of Memory in BC." Modern Language Association, Vancouver, BC: Jan. 8-11.
2014. "Unsettled Subjectivities: Legacies, Futures, and the Politics of Reconciliation on the NW Coast." American Anthropological Association, Washington, DC: Dec. 3-7.
2014. "Current Digital Projects in Ethnographic Museum Contexts." American Folklore Society, Santa Fe, NM: Nov. 5-8.
2012. "After the Return: Digital Repatriation and the Circulation of Knowledge." National Museum of Natural History, Washington, DC: Jan. 19-20.
2011. "Franz Boas, le Travail du Regard." Musée du quai Branly, Paris, France: Nov. 18-19.
2011. "Indigenous Visions: Rediscovering the World of Franz Boas." Yale University, New Haven, CT: Sept. 15-17.
2010. "Franz Boas: Ethnographer, Theorist, Activist, Public Intellectual." London, Ontario: Dec. 2-5.
2010. "Materiality and Cultural Translation." Weatherhead Center for International Relations and Department of History, Harvard University, Cambridge, MA: May 4-5.
2010. "Translating Knowledge: Global Perspectives on Museum and Community." University of Michigan, Ann Arbor, IL: Mar. 9-10.
2009. "Papers in Honor of Fred Myers." American Anthropological Association, Philadelphia: Dec. 2-6.
2009. "Visual and Cultural Studies—the Next 20 Years: Celebrating the Past and Embracing the Future." University of Rochester, NY: Oct. 1-2.
2006. "Acquiring Agents." American Anthropological Association, San Jose, CA: Nov. 15-19.
2004. "Performing Ethnicity: Investigating the Legacies of the 1904 St. Louis Exposition." City College of New York, NY: Oct. 15-17.
2003. "Northwest Coast Art, 1900-1960." Native American Art Studies Association, Salem, MA: Nov. 5-8.
2001. "Déjà vu All Over Again: The Image in Revision." Art History Graduate Symposium, University of British Columbia, Vancouver, BC: Mar. 10-11.
2000. "Northwest Coast Ethnology at the Millennium: Assessments and Perspectives." Collège de France, Paris, France: June 21-23.
2000. "Boundaries in the Art of the Northwest Coast of America." Department of Ethnology, The British Museum, London, UK: May 18-20.
2000. "Theory in Practice: A Working Discussion on Aboriginal Representation in the Art Gallery." Vancouver Art Gallery, Vancouver, BC: Mar. 25-26.
1999. "The Legacy of Bill Reid: A Critical Inquiry." University of British Columbia, Vancouver, BC: Nov. 13-14.

SUBMITTED PAPERS:

2020. "Building Community Online." Canadian Society of Digital Humanities conference, June 1-4.

2018. "Art, Materiality, and Representation." Annual Meeting of the Royal Anthropological Institute, London, UK: June 1-3.
2015. American Anthropological Association, Denver, CO: Nov. 18-22.
2014. Native American and Indigenous Studies Association, Austin, TX: May 29-31.
2014. American Ethnological Society/Society for Visual Anthropology, Boston, MA: Apr. 10-12.
2012. American Anthropological Association, San Francisco, CA: Nov. 14-18.
2010. American Anthropological Association, New Orleans, LA: Nov. 17-21.
2007. American Indian Workshop, Musée du quai Branly, Paris, France: May 10-13.
2007. Native American Art Studies Association, Fairbanks, AL: Sept. 26-29.
2005. Congress on Research in Dance. Montreal, QB: Nov. 10-13.
2004. American Indian Workshop, Leuven, Belgium: May 3-5.
2003. American Anthropological Association, Chicago, IL: Nov. 19-23.
2002. Department of Anthropology Graduate Research Conference, NYU, New York, NY: Apr. 12.
2001. Canadian Anthropological Society, Montreal, Quebec: May 3-6.
2001. Department of Anthropology Graduate Research Conference, NYU, New York, NY: Mar. 23.
1999. Native American Art Studies Association, Victoria, BC: Oct. 14-16.

INVITED SPEAKING ENGAGEMENTS (post PhD)

2021. University of Alaska, Alaska Native Studies Program and Anthropology.
2020. Columbia University, Anthropology Department.
2019. Conservation Center, NYU Institute of Fine Arts.
2019. Bard College, Center for Curatorial Studies.
2019. Metropolitan Museum of Art, New York.
2018. Clark Art Institute, Williamstown.
2018. Yale University, Department of the History of Art.
2018. Te Papa Tongarewa/National Museum of New Zealand.
2018. University of Otago, New Zealand, Centre for Research on Colonial Culture.
2017. New York University, Program in Museum Studies.
2016. Concordia University, Museums and Heritage Studies.
2015. Rutgers University, Department of English.
2015. Art Gallery of Ontario, Toronto.
2015. Concordia University, Department of Art History.
2014. American Museum of Natural History, New York.
2014. Columbia University, Seminar on the Arts of Africa, Oceania, and the Americas.
2014. University of Pennsylvania, Department of Art History and Arthur Ross Gallery.

2013. University of Hawai'i, Department of Anthropology.
2013. University of California, Berkeley, Department of Anthropology.
2012. Bard College, Department of Anthropology.
2012. University of Chicago, Department of Anthropology.
2011. University of Rochester, Program in Visual and Cultural Studies.
2010. University of Michigan, Museum Studies Program.
2010. University of British Columbia, Museum of Anthropology.
2009. Rutgers University, Department of English.
2009. Bard College, Department of Anthropology.
2008. Columbia University, Program in Museum Anthropology, Department of Anthropology.
2008. University of California, Berkeley, Tourism Studies Working Group, Department of Anthropology.
2007. Simon Fraser University, Department of Anthropology.

MAJOR PROJECT COORDINATION

2011- present. "The Distributed Text: An Annotated Reprint of Franz Boas's (1897) *The Social Organization and Secret Societies of the Kwakiutl Indians*." A collaborative project to produce an extensively annotated reprint, in print and digital editions, of Boas's seminal monograph to bring together widely distributed archival and museum documents with contemporary Indigenous knowledge. Project website:

<http://www.bgc.bard.edu/research/initiatives/the-distributed.html>

+ Cooperating Institutions (partial list): Smithsonian National Museum of Natural History, National Anthropological Archive, American Museum of Natural History, American Philosophical Society, Ethnological Museum Berlin, The Field Museum, U'mista Cultural Centre, Bard Graduate Center, University of Victoria, University of British Columbia Press.

+ Funding: NEH Digital Humanities Start-Up Grant; NEH Scholarly Editions and Translations Grant (X2); NEH Humanities Collections Reference and Resources Grant; ACLS Digital Extension Grant; SAR/NSF Group Seminar Grant.

2006-2015. "Documenting the Jacobsen Collection in Berlin and Beyond." A collaborative project to document the oldest and largest Kwakwaka'wakw collection (at the Ethnological Museum Berlin) and to create an innovative, interactive, multi-media database for the use of First Nations communities, Northwest Coast art scholars, and museums.

+ Institutional partners: U'mista Cultural Centre, Ethnological Museum Berlin, UBC Museum of Anthropology.

+ Funding: EMC Heritage Trust, Digital Innovation Fellowship from American Council of Learned Societies, Koerner Foundation, Museum Assistance Program, UBC HSS grant, Phillips Fund of the American Philosophical Society.

2006-2009. "Restoring the *Head Hunters*." A collaborative project to organize a series of public film screenings of the original edit of Edward S. Curtis's 1914 silent film, *In the Land of the Head Hunters*, accompanied by a live arrangement of the original musical score and a cultural performance by Kwakwaka'wakw descendants of the original actors. Related programming was planned for host venues. Project website: www.curtisfilm.rutgers.edu

- + Institutional partners: U'mista Cultural Centre, Getty Research Institute, UCLA Film and TV Archives, Field Museum, Autry National Center, UBC Museum of Anthropology, Rutgers University, Burke Museum of Natural History and Culture, Seattle International Film Festival, American Museum of Natural History, Margaret Mead Film & Video Festival, National Museum of the American Indian, National Gallery of Art.
- + Funding (partial list): Getty Research Institute, National Endowment for the Arts, Canada Council for the Arts, Vancouver Foundation, BC Arts Council, National Film Preservation Foundation, AV Trust (Canadian Heritage).
- + Restored film released by Milestone Film and Video in December 2014
<http://www.milestonefilms.com/collections/exploration-ethnography/products/in-the-land-of-the-head-hunters>

DOCUMENTARY FILM PRODUCTION

2019. *Opening the Story Box: Reflections on George Hunt and Franz Boas*. 14 min. Film made with Marina Dodis to accompany the exhibition, "The Story Box: Franz Boas, George Hunt and the Making of Anthropology," Bard Graduate Center and U'mista Cultural Centre.
<http://exhibitions.bgc.bard.edu/storybox/opening-the-story-box-film/>
2019. Selected for Society for Visual Anthropology Film Festival, Vancouver, BC: Nov. 20-24
2015. *Documents of Encounter: The Head Hunters Reconstruction Project*. 37 min. Bonus Feature included on Milestone Films' DVD/Blu-ray release of Edward Curtis's 1914 film.
2004. *In Search of the Hamat'sa: A Tale of Headhunting*. 33 min. Distributed by DER in North America; RAI in England. <https://store.der.org/in-search-of-the-hamatsa-p743.aspx>
- + Received two Commendations for Excellence (Material Culture/Archaeology; Student Film), Royal Anthropological Institute (2005)
 - + Film Review: *Visual Anthropology Review* 25(1):101-02 (2009).
 - + Film Review: *Museum Anthropology Review* 1(2):107-09 (2007);
<http://scholarworks.iu.edu/journals/index.php/mar/article/view/44/84>
- FESTIVALS/SCREENINGS* (* = attended, introduced, and discussed film):
- *2015. Rubin Museum of Art, New York, NY: June 17 and Aug. 6.
 - *2011. Rubin Museum of Art, New York, NY: Feb. 2.
 - 2009. Australian Anthropological Society Film Festival, Sydney, Australia: Dec. 9-11.
 - 2009. Taiwan International Ethnographic Film Festival, Taipei, Taiwan: Oct. 2-6.
 - *2008. Margaret Mead Film and Video Festival, New York, NY: Nov. 14-16.
 - 2008. Society for Cultural Anthropology meeting, Long Beach, CA: May 9-11.
 - *2006. Society for Visual Anthropology Film Festival, San Jose, CA: Nov. 15-19.
 - 2006. 8th Astra Ethnographic Film Festival, Sibiu, Romania: Oct. 23-29.
 - 2006. Mediating Camera: Third International Visual Anthropology Film Festival and Conference, Moscow, Russia: Oct. 8-13.
 - 2006. XIII Sardinia International Ethnographic Film Festival, Nuoro, Italy: Sept. 18-24.

2006. 20th Pärnu International Film Festival, Pärnu, Estonia: July 2-16.
- *2006. Beeld voor Beeld Festival, Amsterdam, Holland: June 7-12.
- *2006. Bilan du Film Ethnographique, Musée de l'Homme, Paris, France: Mar. 18-24.
2005. Moving Pictures 3, Institute of European Ethnology, University of Humboldt, Berlin, Germany: Dec. 9-10.
- *2005. Congress on Dance Research International Conference, Montreal, QB: Nov. 10-13.
- *2005. Royal Anthropological Institute Film Festival, Oxford, England: Sept. 18-21.
- *2005. Museum of Anthropology, University of British Columbia, Vancouver, BC: May 31.
2005. Northeastern Anthropological Association, Lake Placid, NY: Apr. 3-6.
2005. Encuentro (Hemispheric Institute). Belo Horizonte, Brazil: Mar. 13-20.
- *2005. Ethnographic Film Festival of Montreal. Montreal, QB: Jan. 28-30.

PROFESSIONAL ASSOCIATIONS

American Anthropological Association
 Canadian Anthropological Society
 Council for Museum Anthropology
 Native American Art Studies Association
 Native American and Indigenous Studies Association
 Society for Visual Anthropology

PROFESSIONAL SERVICE (outside of Bard Graduate Center)

2015. Member, Executive Planning Committee, American Anthropological Association Annual Meeting.
- 2014 - present. Board member, Local Contexts (initiative on Indigenous intellectual and cultural property) (<http://www.localcontexts.org>).
- 2011- present. Chair of Faculty Council, Otsego Institute for the Study of Native American Art. (<http://www.otsegoinstitute.org>).
- 2010- present. Advisory Board and faculty, Smithsonian Summer Institute in Museum Anthropology.
- 2006-14. Contributing Editor, Material World weblog (www.materialworldblog.com).
- 2008-11. Editorial Board member, *Museum Anthropology Review*.
- 2006-09. Board member, Society for Visual Anthropology.

Manuscript/Proposal Reviewer:

American Historical Review; B.C. Studies; Current Anthropology; Ethnohistory; History of Photography; Journal of the Royal Anthropological Institute; Museum Anthropology; Museum Anthropology Review; Public Culture; Res; West 86th: A Journal of Decorative Arts, Design History and Material Culture; Bard Graduate Center Publications; Bloomsbury; Canadian Foundation for Innovation; Routledge; Social Science and Humanities Research Council (Canada); UBC Press; U. Toronto Press; U. Washington Press.

External PhD advisement:

2020. Chris Green, “Northwest Coast Native Art Beyond Revival, 1962–1992.” Department of Art History, CUNY Graduate Center, New York City. [Conferred with Honors]

2018. Brooke Penaloza Patzak, “Guiding the Diffusion of Knowledge: The Transatlantic Mobilization of People and Things in the Development of US Anthropology, 1883-1933.” Department of History, University of Vienna. [Winner of Michael Mitterauer Prize for Social, Cultural, and Economic History from the Federal Ministry of Education, Science and Culture, the City of Vienna.]

INSTITUTIONAL SERVICE (Bard Graduate Center)

COMMITTEES: Cultures of Conservation (continuous), BGC/AMNH Postdoctoral Fellow selection (continuous), Admissions (three years), Publication, Exhibition, Library, Website redesign, course evaluation form redesign, Land Acknowledgement development.

SYMPOSIA ORGANIZED:

“Objects of Exchange: Social and Material Transformation on the Late 19th-C. Northwest Coast.” Apr. 1, 2011.

“Indigenous Ontologies of Active Matter.” Apr. 18-20, 2018 [<https://www.bgc.bard.edu/research-forum/articles/286/conserving-active-matter-indigenous-ontologies>]

“Field/Fair/Museum: Franz Boas, George Hunt, and the Making of Anthropology.” Feb. 15, 2019. [<https://www.bgc.bard.edu/research-forum/articles/339/symposium-field-fair-museum>]

CONVENER: “Indigenous Arts in Transition” annual seminar series (2009 – present).

Speakers have included: Fred Myers, Susanne Kuchler, Lynn Meskell, James Clifford, Chris Gosden, Nicholas Thomas, Mike Rowlands, Janet Berlo, Glenn Wharton, Castle McLaughlin, Elizabeth Hutchinson, Paul Tapsell, Philip Deloria, Howard Morphy, Nelson Graburn, Ruth Phillips, Charlotte Townsend-Gault, Nika Collison, Amy Lonetree, Jill Ahlberg Yohe, heather atone.

CONVENER: “Indigenous Ontologies of Active Matter” working group (2017-present).

CORE FACULTY: “Kress Summer School: Conservation as a Human Science” (June 2019).

HEAD OF FOCUS EXHIBITION PROJECTS: Temporary, academic year 2018-2019.

[<https://www.bgc.bard.edu/research-forum/projects/5/focus-project-gallery-as-classroom>]

MENTOR, BGC LAB for TEENS: Fall 2017, 2019. [<https://www.bgc.bard.edu/about/news/670/19-nov-2017-bgc-lab>]

BGC GRADUATE THESES SUPERVISED:*PhD*:

2018: Hadley Jensen, “Shaped by the Camera: Navajo Weavers and the Photography of Making in the American Southwest, 1880-1945.”

In progress: Amanda Thompson, “Florida Seminole and Miccosukee Patchwork and the Mediation of Settler Colonial Encounters, ca. 1918-present.”

In progress: Leonie Treier, “Reassembling George Catlin's Indian Gallery: Material Culture and the Performance of Ethnographic Realism.”

MA:

2020: Emily Hayflick [winner of Wainwright Prize], “The Crafting of Skins and Laws: Legislative Rhetoric, Handicraft Production, and Indigenous Alaskan Identity.”

- Jinyi Liu, “Understanding *Tao* and *Ci*: The 1908 Ceramics Exhibition in Late Qing Shanghai and the Emergence of Modern Chinese Cultural Nationalism.”
- 2019: Laura Allen [winner of the Horowitz Prize], “Fashioning the Northwest Coast: 200 Years of Indigenous Dress” (exhibition proposal).
- Bailey Tichenor, “Inscribing Ownership: An Anthropological Approach to Collections Management in the late 19th- and early 20th-century Museum.”
- 2018: Gaia Lettore, “Forming and Transforming Knowledge: Early Ethnographic Approaches to Understanding Northern Material Culture in Seventeenth-Century Europe.”
- 2017: Alexandra Beuscher [winner of Wainwright Prize], “Perspectives, Portals, and Vessels: The Seal in Yup'ik Material Culture.”
- Anne Carlisle, “Kami in the Maker, Kami in the Making: Arts and Crafts, *Mingei* Theory, and the Spiritualizing of Japanese Woodcraft in the USA.”
- 2017: Emily Field, “The History and Continuing Legacy of the Native American Graves Protection and Repatriation Act.”
- 2016: Amanda Thompson [winner of Wainwright Prize], “‘Mrs. Colcleugh is not an average woman’: The Domestic and the Native in Women’s Travel Journalism, circa 1880-1910.”
- Erin Freedman, “Sheer Boundaries: Gutskin in Indigenous Arctic Material Culture.”
- Summer Olsen, “*Hei Tiki*: Cultural and Morphological Transformation of Maori Pendants from the Late Eighteenth through the Nineteenth Century.”
- 2015: Sarah Pickman [winner of Wainwright Prize], “‘Not a Trousers Button Must Be Missing’: Dress, Image, and Cultural Encounter in the Heroic Age of Polar Exploration.”
- Jaimie Luria, “*Diné 'Ikkááh*: Mediating Materiality and Meaning of Navajo Medicinal Practice.”
- 2014: Emma Scully, “A Reinterpretation of the 1941 *Indian Arts of the United States* Exhibition.”
- Zahava Friedman-Stadler, “Faith and Fear: A Contemporary Israeli Evil Eye Charm.”
- 2013: Hadley Jensen, “Shaped by the Camera: Benjamin Wittick and the Imaging of Craft in the American Southwest, 1878-1903.”
- Nynne Christoffersen, “Material Nationality: Denmark at the 1900 Paris World’s Fair.”
- Andrew Goodhouse, “‘Keep Wishing While You Participate’: Spiritual Materiality and Social Agency in Yoko Ono’s *Wish Tree*.”
- 2012: Emily McGoldrick, “Authenticity, Technology, Property: Proenza Schouler and the Southwest.”
- 2011: Ann Tartsinis [winner of Wainwright Prize], “‘Intimately and Unquestionably our Own’: The American Museum of Natural History and Its Influence on American Textile and Fashion Industries, 1915-1927.”
- Brooke Penaloza Patzak, “Hochverherter Lieber Herr Professor: Contextualizing the Exchanges Between Aby Warburg and Franz Boas 1896-1928.”
- Cassidy C. Luitjen, “Shame and Ridicule Poles on the Northwest Coast in the late Nineteenth Century.”
- Emily Deason, “Redeeming Value: A Discussion and Case Study of Salvage Culture in Brooklyn, New York.”

COURSES TAUGHT

Recurring. “730. The Social Lives of Things: The Anthropology of Art and Material Culture.” BGC.

Recurring. "740. Native Arts of the Northwest Coast." BGC.

Recurring. "795. Exhibiting Culture/s: Anthropology in and of the Museum." BGC/Bard College.

Recurring. "863. Objects of Colonial Encounter in North America" (co-taught). BGC.

Recurring. "877. Picturing Things: Photography as Material Culture" (co-taught). BGC.

Recurring. "882. Ethnography and the Material World." BGC.

Recurring. "922. In the Footsteps of Franz Boas: Native Arts of the North Pacific." BGC.

Fall 2015 and 2016. "502. Approaches to the Object" (co-taught). BGC.

Fall 2010. "TUT. Tutorial on Exhibition Development." BGC.

Spring 2020. "481. Unsettling Things: Expanding Conversations in the Study of the Material World." BGC.

Spring 2008. "495. The Anthropology of Media." Department of Anthropology, University of British Columbia.

FIELD RESEARCH

Jan. - Aug. 2003, and ongoing. Alert Bay, BC and surrounding villages (Kwakwaka'wakw).

June - Aug. 1998. Alert Bay and Fort Rupert, BC (Kwakwaka'wakw).

May - June 1998. Sardis, BC (Sto:lo Nation of the Coast Salish).

Aug. 1996. Southeast Alaska (Tlingit); Haida Gwaii, BC (Haida).

June - August 1993. Alert Bay, BC. (Kwakwaka'wakw).

ART FEATURED IN GROUP EXHIBITIONS

2000. "BFA Graduation Exhibition." Emily Carr Institute of Art and Design, Vancouver, BC: May 6-22.

1999. "Memory and Meaning." The Los Angeles Museum of the Holocaust: Sept. 8 - Dec. 31.

1999. "Relative Picturing." The Community Arts Council of Vancouver, BC: July 7-31.

1999. "Divergence." Critical Mass Art Gallery, 100 Mile House, BC: July 12-25.

1998. "Cabinets of Curiosity (and Other Oddities)." The Community Arts Council of Vancouver, BC: Sept. 15 - Oct. 24.

1998. "Finding Family Stories." Japanese American National Museum (LA), Skirball Museum and Cultural Center (LA), Santa Barbara Museum of Natural History: January - April.

1997. "15th Annual Vancouver Juried Exhibition." The Community Arts Council of Vancouver, BC: Mar. 11-Apr. 5.