

Words from the President

Dear ICME colleagues and friends,

We are delighted to present this NEWS when the first signs of spring are all around us here in Leicester. The plum and cherry trees are glowing in the sunshine as I write and dream of the wonderful blossom in Ueno Park Tokyo and in Washington where we will be meeting later in the year.

As most of you know Board Member Martin Earring has been working very hard on the conference theme and the huge task of organization over the past months since we met in Milan. We are also grateful to Board Member Ulf Dahre Johanson who has also been working with us on finalizing the theme Migration, Home, Belonging and Call for Papers which you will find later in the News, as well as at our website (<http://network.icom.museum/icme/>) and on Facebook thanks to Mario Buletic and Sylvia Wackernagel.

ICME is interested in how your museum or research is addressing historical and contemporary concerns related to Migration, Home and Belonging. We are sending a wide call for papers, panels or workshops, which can relate to the theme in a myriad of ways. Abstracts can outline how diverse audiences are making the museum a 'home' and how the museum facilitates them finding a sense of 'belonging' to their sites. Alternatively abstracts could discuss historical work on collections and consider 'migration' from the perspective of object biographies.

You will also find the Call for ICME Fellows in this News, the website and at Facebook. We very much hope you will join us in Washington and Martin will assist you in getting a visa. If you

contact him directly (EarringM@si.edu) he will make sure that you get a letter signed by Director Gover of the National Museum of the American Indian to smooth the visa process.

Around this time last year I was with my family in the beautiful costal town Whitby, which is the North East of England. Whitby is famous as the site where Dracula landed and a mecca for fun-loving goths during Easter. The town also boasts an excellent traditional smoke house – Fortunes – where local mackerel are transformed into kippers that some of us enjoy for breakfast; apologies to our vegetarians! You can see a photo essay of this smoking process later in the News as well as a record of the traditional Molly dancers and band that we were fortunate to see performing during our visit.

Angela Stienne, a PhD student at the School of Museum Studies, Leicester, has penned a fascinating discussion about the Musee de l'Homme's first major exhibition since reopening two years ago - Us and Them, from Prejudice to Racism. Then we take a trip to another festival - the Folklore Carnival of Sohos - with Zoi Tsviltidou. Ralf Ceplak announces the exhibition, Afganistan: Slovene Views, which will take place in May. And, finally, we introduce our new feature, the ICME NewsReel!

Finally I want to raise the question of naming once again. Personally I would now like to keep our international committee name ICME. Our colleagues finally swayed me, notably colleagues, who made such strong arguments at the 2014 conference in Zagreb and in our 2016 publication Museums and Innovation. But. I would like to add a few words that more accurately describe the vast

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Issue 81

In which we debut new features...

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range and ethos of our global practice today. In hindsight changing the ICME name to the International Committee for Society and Culture does not fully capture our work and I appreciate that too many members deem the loss of 'ethnography' unacceptable. My suggestion is that we call ourselves ICMESEP with the SEP standing for Socially Engaged Practice. Other possibilities include ICMESCEP if we prefer to emphasize Social and Culturally Engaged Practice or ICMECEP if we want to highlight Culturally Engaged Practice. I suggest becoming the International Committee for Museums of Ethnography, Social and Culturally Engaged Practice would resonate with individual museum professionals around the globe and attract new members that are currently feeling their key concerns are excluded from our committee as Per Rekdal so forcefully demonstrated in 2013. I wonder what do members think. Please share your views with us via the Newsletter Editor Dr Jenny Walklate (jenny.walklate@gmail.com).

Warmest regards to everyone, as always,

Viv

ICME 2017 CONFERENCE CALL FOR PAPERS

Theme: Migration, Home, and Belonging

When: Conference (DC): Oct. 17-19, 2017. Post Conference tour (NY); Oct 20-22.

Where: Washington, DC. National Museum of the American Indian (NMAI), Smithsonian Institution (SI)

ICME is interested in how your museum or research is addressing historical and contemporary concerns related to Migration, Home, and Belonging. We are sending a wide call for papers, which can relate to the theme in a myriad of ways. Abstracts can outline how diverse audiences are making the museum a 'home' and how the museum facilitates them finding a sense of 'belonging' to their sites. Alternatively abstracts could discuss historical work on collections and consider 'migration' from the perspective of object biographies.

The National Museum of the American Indian (NMAI) is an excellent location for ICME to address the theme of Migration, Home, and Belonging. Exhibitions at the NMAI, Nation to Nation: Treaties Between The United States and American Indian Nations for example tell histories of Native presence in the Western Hemisphere.

NMAI raises a range of diverse voices and gives voice to communities that have not been exhibited in a museum setting. Most importantly, the NMAI speaks of the strength of peoples making new homes and creating spaces of belonging. Migration, Home, and Belonging are universal concepts of socio-culture. These concepts impact the development of the sense of self, sense of place, and sense of other. The fundamental ideas of community, identity, and shared responsibility create a sense of belonging, therefore a home. Through adversity, peoples have maintained integrity with home and belonging vis a vis (im)migration.

The role of the ethnographic museum is to promote understanding and tolerance of others in innovative ways through the growing collections of material culture, intangible heritage, and interpretative value, which we hold in trust. The conference poses the question of how to make the museum into a place that is inclusive for all voices to be heard in an age of global migration.

We invite you to make your voice heard. Please send us an abstract (200 word maximum) with your ideas for a paper (20-30 minutes) or panel discussion related to the theme. In addition, this year we also welcome proposals (10 minutes) about your current work in the ethnographic museum that lies outside of the main theme. The conference poses the question of how to make the museum into a place that is inclusive for all voices to be heard in an age of global migration.

The following information should be included with the abstract:

Name(s) of Author(s)

Affiliation(s) & full address(es)

Title of submitted paper

Abstract in English (no more than 200 words)

Support equipment required

Abstract submissions should be sent as a WORD document attachment to:

Earring Martin: earringm@si.edu

Ulf Johansson Dahre: ulf.johansson_dahre@soc.lu.se

Viv Golding: vmg4@le.ac.uk

Sylvia Wackernagel: swackernagel@yahoo.de

Mario Buletic: mario.buletic@gmail.com

by June 1, 2017.

Conference information

Details of the ICME conference (Registration forms, registration fee information, hotels, and other details) will be available at the end of April on the ICME web site and in the next ICME News 82: <http://icme.icom.museum>.

Conference Fee

Approximately 200 Euros (to be confirmed). The conference fee will cover the printed programme, lunches and coffee breaks, the welcome and farewell party.

3 day Post-conference tour in New York

The post conference tour fee will be approximately 250 Euros, paying for the transport, hotel, meals, and museum admissions.



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CALL FOR ICME FELLOWS - 2017 ICME Conference and Post-conference tour

Applications are invited for three (3) ICME Fellows, who must be individual members of ICME from developing nations or ICME youth members (under 35 years of age).

ICME Fellowship funding (up to 2.000 €) will be used to pay for conference registration, accommodation, airfare and reasonable daily allowance in Washington for participation in the conference 17-19 October, with a view to offer opportunities for enriching the on-going research of candidates through global interaction with ICME members from different parts of the world. Candidates are expected to remain active in ICME.

Requirements

1. All applicants shall be engaged actively in curatorial, education, research or developmental work in a museum.
2. All applicants must have been an ICME member for a minimum of two years (continuous paid membership of ICOM for the years 2016, 2017)
3. ICME Fellows are required to contribute a reflective report about their conference experience at ICME/Washington and how it will shape their future museum thinking, to be published in a future ICMENews (the next one after the conference).

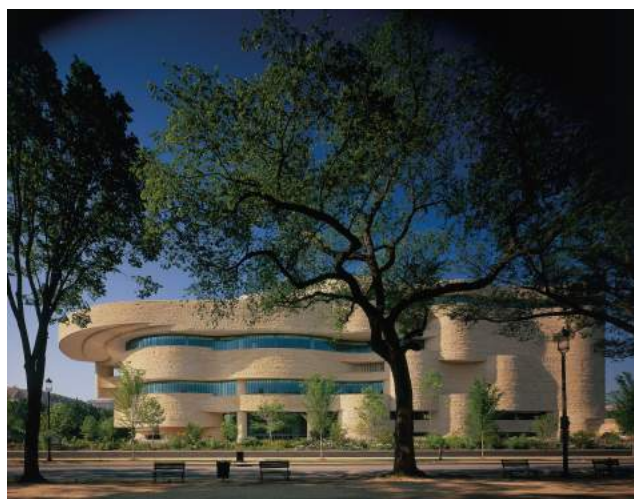
Applications must reach the Fellowships Committee, President and Treasurer of ICME by 1 May 2017, along with the following:

1. A 200 word statement of the applicant's motivation for attending ICME/2017/Washington and the benefits which s/he expects to derive from it.
2. A curriculum vitae indicating, name, age, citizenship, home, address, institutional address, contact phone, fax, e-mail address, details of qualification, employment positions, research experience, and ICOM membership number.
3. Names and e-mail addresses of two eminent museum professionals, from whom references will be sought.

ICME Fellows shall be announced by 1 June, 2017. Awards will be given strictly on merit and subject to fulfilment of all conditions. ICME reserves the right for the selection of candidates and shall hold the right of publishing a conference report of the selected candidate.

Contact the Fellowships Committee:

Dr. Laurie Beth Kalb Cosmo (Italy), lauriecosmo@gmail.com
Ralf Čeplak Mencin, MSc (Slovenia), ralf.ceplak@etno-muzej.si
Tone Cecilie Simensen Karlgård (Norway), t.c.s.karlgard@khm.uio.no
Dr. Ulf Dahre Johannson, (Sweden), ulf.johansson_dahre@soc.lu.se
Dr. Viv Golding (UK), vmg4@leicester.ac.uk



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Viv's Trip to Whitby!



Musée de l'Homme: Untold Stories

Angela Stienne

On 31 March of this year, the Musée de l'Homme in Paris opened its first major exhibition since its reopening in 2015: *Us and Them, from Prejudice to Racism*. A highly interactive exhibition, it questions understandings of differences, through various intellectual, geographical and historical prisms. The reopening of the museum has divided opinions: its spacious, contemporary and interactive design has attracted new visitors, but the choices in narratives – which has left aside the historical past of the museum – and its emphasis on technological devices as formats of engagements, has led to some calling it, 'a very un-human museum.'



Us and Them, from Prejudice to Racism. Musée de l'Homme (© author).

It is the very history of the museum, the 'untold stories', which led me to the newly-open exhibition. I was particularly interested in if – and how – the museum would approach its own controversial and rich history with racial taxonomy, holding the extensive collection of human remains deposited from the Muséum National d'Histoire Naturelle (MNHN) and collected by French naturalist Georges Cuvier, who collected a number of human remains, including the body of Sarah Baartman.ⁱ I wondered: how will the museum negotiate the

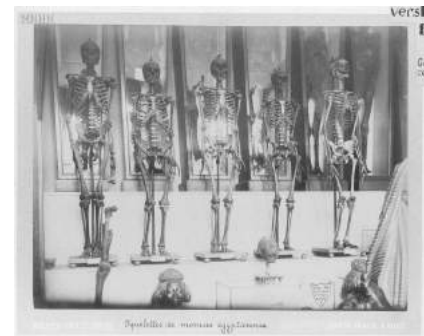
history of racial investigation of the founding figure of its collections, while debating racism? And, accordingly, what is the responsibility of a museum regarding human remains collections, and their history?



The history of racial thinking is developed chronologically in one room. Musée de l'Homme (© author).

In a room dedicated to the historical development of racial thinking, a series of individuals are mentioned, including German anthropologist Johann Friedrich Blumenbach and Georges Cuvier; both were involved at the turn of the eighteenth century in the study, collection and dissection of human remains, including Egyptian mummies. In 1792, Blumenbach conducted a series of dissections of mummies at the British Museum and elsewhere, while in the 1820s, Cuvier owned about 50 skeletons and skulls of Egyptian mummies. They had a common approach – the classification of the Egyptian skull among other 'races' – but with very different objectives and results. Cuvier was very keen to prove a white (Caucasian) origin of the ancient Egyptians and hence, of the origin of civilisation, claiming that "[Neither the] bushman, nor any race of Negros, gave birth to

the celebrated people who established civilisation in ancient Egypt and from who one could say that the entire world has inherited the principle of law, science and perhaps even religion."ⁱⁱ This discourse was embedded in Cuvier's own research on African bodies, but it was also anchored in European, and then North American, discourses which used the Egyptian civilisation as a model of white achievement.ⁱⁱⁱ



Egyptian mummies, c. 1880. (© Muséum National d'Histoire Naturelle (Paris), photograph by Pierre Petit.)

Today, the Musée de l'Homme holds thirty-three Egyptian mummies. According to the museum's website, the mummies are not on display for ethical reasons. Such decision fits within a series of removals of Egyptian mummies from display around the world, with similar concerns.^{iv} The issue in disengaging with the collections of Egyptian human remains at the Musée de l'Homme is twofold: first, the ethical claims of removing human remains from display are inconsistent with the Museum's practice (the child of an Egyptian mummy is on display, as well as mummies from other regions), but the collection is also crucial in telling a history of modern

engagements with Egyptian mummies which involved racially-motivated dissections, collections and studies. The legacies of these practices exist in museums around the world (to name but a few: the British Museum and the Musée du Louvre hold such legacies in their collection). The cultural history and object biographies of collections of human remains – and the important cultural and historical implications they hold – remain to be told: removing collections from display does not erase the complicated racial history of museum collections, and museums have not yet engaged with the intricate history of mummy collecting, which extends far beyond simple Egyptomania.v Museums too often shy away from the complex history of their collections: a museum like the Musée de l'Homme (and the MNHN) is not a racist museum, it is a museum with a racial history; it is not responsible for the racial lenses through which its collecting activities were developed, but it is its responsibility to engage with the history of its collections. Us and Them is a first step in acknowledging a history of racial thinking and collecting, but the Museum has not yet engaged in linking this historical narrative to the collection it holds in trust.



Mummy of a child, Ptolemaic period, Musée de l'Homme (© author).

- i. The Musée de l'Homme, created in 1837, is heir to the Musée d'Ethnographie created in 1882. It hosts the collections of human anthropology (human remains) of the Muséum National d'histoire naturelle in Paris.
- ii. Cuvier, G. (1817) *Extraits d'observations*, p. 273.
- iii. Similar investigations were conducted by Samuel George Morton and Josiah Nott in the 1840s. See: Morton, S. (1844) *Crania Aegyptiaca*; Nott J. C. (1844) *Two lectures on the natural history of the Caucasian and Negro races*.
- iv. To name a few, the Musée du Louvre has removed from display the mummy of Padiimenipet, unwrapped by Frédéric Cailliaud in 1823, and the Manchester Museum has recently gone through a series of removals, leaving only one mummy on display, the body of Asru.
- v. On cultural histories and object biographies of mummies, see: Stienne, A (2016) 'The Egyptian mummy in UK museums: cultural histories and object biographies' in *Techné* n°44, pp.41-44. On addressing the racial history of museum objects, see in particular: Lynch, B. T. and Alberti, S. J. M. M. 'Legacies of Prejudice: Racism, Co-production and Racial Trust in the Museum' in *Museum Management and Curatorship*, Vol. 25, No.1, March 2010, pp. 13-35. Riggs, C. (2014) *Unwrapping Ancient Egypt* is the reference in looking at Western engagements with Egyptian mummified remains.

Notes

The folklore carnival of Sohohs and the local Museum of Sohohs, Greece

Zoi Tsiviltidou

The Koudounoforoï set of rituals is considered the highlight of the carnival festivities in Sohohs, a small town northeast of Thessaloniki upon the Mountain Vertiskos in Macedonia in northern Greece. It takes place each February during the weekend of Tyrinis and Clean Monday before the preparations for Easter. It is a long-standing tradition with roots in Ancient Greece, the god Dionysus and the ritual of Vakcheia, and it has been revived by the people of Sohohs for 150 years with a strong sense of commitment to the customs involved (see photograph 1).



In Ancient times, the Greeks worshipped the god Dionysus –also known as Vakchus- and got dressed up in very unusual traditional costumes which represented male goats and were adorned with big and heavy metal bells. The dominant feature of the celebrations at that time was ecstasy, known as dionysiasmos, in honour of the god Dionysus, who praised wine, dance and pleasure to their highest degree.

Nowadays, the carnival is associated with the Earth's fertility and the first days of spring. People believe that the carnival is the beginning of the 'paradise-like days' ahead. Little research has been conducted so far about the origins of the carnival, which has both paganistic and morphological

elements from Christianity. For that reason, I took the initiative to go on a research field trip to Sohohs. The carnival is distinct from other carnivals in the area mainly because it combines the traditional dance and singing with the unique sound of the metal bells, which the Koudounoforoï wear as part of their disguise (see photograph 2).



The traditional costume and the bells

The dominant feature of the carnival festivities are the handcrafted masquerade costumes in vivid colours which represent the fertility of spring. The whole outfit symbolises the welcoming of the season, love, prosperity and is evidence of the people's strong connection to the land. Men dress up to resemble male goats and the outfit is unique for each of them. It consists of the clothes, the tall coned mask for the head called kalpaki, and the heavy metal bells around his waist.

The clothes (see photograph 3) consist of the sandals called tsarouxia made from animal skin –either cow or pig- (see photograph 4), the woollen shirt, the trousers and the vest which are made from black male goat skin to be durable and waterproof, a hand-knitted shawl folding around the neck to

support the belt called zwnari which carries the five metal bells, and the tall coned mask called kalpaki with long whiskers (see photographs 5, 6 and 7) made of horse hair to resemble the male goat. The clothes are custom-made and require lots of craftsmanship and time to sew and put together.





The characteristic element of the whole outfit is the hand-stitched mask, which consists of a black fabric called sagaki which is decorated with colourful shapes called siritia and a cross embroidered on the front between the holes for the eyes, mouth and nose. The top of the mask is in the shape of a cone made from colourful pieces of paper and a red fox tail hanging loose (see photograph 8).

The uniqueness of the disguise lies in the special sound the set of bells make each time the carrier walks or

moves and the locals distinguish the individual wearing them by the particular sound. The metal bells come in dozens of five pieces - four made from iron called kupria and one bigger one called mpatali made from bronze - attached around the carrier's waist with the belt for the shoulders to carry the weight of around 18 kilos (see photograph 9). The bells are engraved with designs and patterns on the metal surface (see photograph 10) and they also have notes engraved which make every piece unique and of archival interest. Their sound should accompany the music of the traditional singing harmonically.

The traditional dance

The dance of the Koudounoforoï is archaic and non-systematic, with steps slight above the ground and hand and head movements very distinct. Each time a Koudounoforos greets an individual he touches him with his mask, treats him to a drink and wishes him well, health and a good year's



crop ahead (see photograph 11). Men are treated to ouzo and women are treated to mint. The element of Eros is prominent because the disguise is considered an opportunity for the males to approach the females and express their affection. However, people of all ages and especially children take part in the dance with enthusiasm, sincerity and respect for the tradition, singing and making animal-like cries. Prostavani is the custom of forgiveness. The younger participants offer an orange to the older ones kissing their hand and asking for forgiveness as a symbol of resolving conflict and reuniting.



The traditional singing

People go out in the streets to play music with zournades, clarinets and drums. The words are sung slowly and the music is at times slow and at times fast to revive the spirit of the dancers (see photograph 12). The communal energy revitalises the spectators who sing along and take part in creating a shared experience between acquaintances and strangers alike. The poetry of William Butler Yeats resonates to the community-building festivities “there are no strangers here, only friends you haven’t yet met”.



The local Museum of Sohos (see photograph 13) houses in its collection archival material such as photographs, documents, objects and oral history testimonies about this folklore carnival and its set of rituals. The collection is not wide-ranging, but a coherent narrative of the customs is presented. My impression visiting the town was that the people of Sohos are very passionate about preserving this folklore tradition and passing it on from one generation to the next. The fact that each year more and more people join this community-building celebration and learn about the symbolisms, the set of rituals and the cultural heritage of the town, cannot go unnoticed. In the setting of a museum, oral history could have a prominent role

in collecting, archiving and sharing the stories of the locals, unfolding the customs by exposing the personal experiences. Every family in Sohos has contributed to the tapestry of this long-lasting tradition and every person has a story to tell. I was lucky Mr. Mittas shared his with me.



Photographs

Photographs 4, 5, 6, 8, 9, 10 and 13 by Ms. Zoi Tsviltidou (2017)
Photographs 2, 11 and 12 by Mr. Giannis Mittas (2015)
Photograph 1 by Mr. Triantafyllos Liotis (2017)
Photographs 3 and 7 from the book of Mr. Georgios Aikaterinidis (1984)

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Acknowledgements

The author wishes to thank the Belitsis family and more particularly Mrs. Eleni for her exceptional support, as well as Mr. Giannis Mittas and his family for the hospitality during the research fieldtrip, the archival information and his insight on the folklore tradition of Sohos, whose knowledge is evidence of an unyielding love for cultural and ethnographic heritage.

Ethnographic Exhibition

Afghanistan: Slovene views

SLOVENE ETHNOGRAPHIC MUSEUM

Ljubljana, May 25th 2017 – March 30th 2018

The Ethnographic exhibition Afghanistan –Slovene views will introduce the Slovene public to the culture, history and geography of Afghanistan from historical times to 2017. The exhibition aims to reflect a more objective picture of the cultural richness and ethnic contrasts of this extraordinary country by stimulating an interest in the historic, ethnic, geographic and artistic understanding of Afghan culture. By exploring the myriad connections between the West and Afghanistan, visitors will expand their view of »other cultures« and the world while developing critical thinking and judgment based on a broader understanding of causality and connectedness of social phenomena through space and time. Given the strength of the material, the exhibition organizers hope to inspire and stimulate the audience to further inquiry through the presentation of an exceptional aesthetic experience.

Afghanistan –Slovene views will be based upon the rich Afghan collection from the Museum of Asia and Pacific in Warsaw, as well as objects from different Slovene travellers, collectors, etc., and photos, interviews and complementary collections from the Slovene Ethnographic Museum in Ljubljana. Through the use of about 400 objects, photos, videos, and audios, we shall reflect different stories about Afghanistan past and present. The exhibition will include a collection of Afghan refugee children's paintings, photos by many Slovene photographers of international fame, an Art instalation by International famous Slovene artist Ms. Eva Petrič and an Artistic sound instalation by International famous Slovene sound art designer Ms. Hanna Preuss.

Employing a historical overview of the Warsaw collection, exhibition themes will explore all aspects of Afghan culture and daily life. Cultural themes will explore ethnic diversity, Islam and it's tremendous impact on the Afghani way of life, the bazar and customs and habits. Art in Afghan culture will address such forms as crafts and handicrafts, calligraphy and miniature painting, music, poetry, architecture, jewellery, traditional costumes and Buzkashi. Contemporary Afghanistan will explore the role of women, the proliferation of NGOs in Afghanistan, development cooperation and humanitarian assistance, as well as Afghani refugees and their reintegration. The future of Afghanistan will be explored through interviews with Afghani refugees.

In December 2001, the United Nations Security Council authorized the creation of the International Security Assistance Force (ISAF) to help maintain security in Afghanistan, assist the Karzai administration and support the reconstruction of Afghanistan. At the 2nd Bonn Conference on Afghanistan in December 2011, the international community discussed the future of Afghanistan. The conference, which was attended by 85 states, 15 international organizations and the United Nations, focused on three main issues involving the conclusion of the Afghan War and the transition of security responsibility to the Afghan Government, scheduled in 2014. Given this transition, the organisers and partners of the 2017 – 2018 ethnographic exhibition, Afghanistan –Slovene views, are convinced that it is the right moment to organize an ethnographic exhibition on Afghanistan.

The exhibition will be accompanied by a vibrant program of cultural events including lectures, music performances, art & craft workshops and a film series. The organizers will publish an exhibition catalog in two languages (Slovene, and English). The target audience will include school children, students, families and retired people.

Organizers and Partners
Slovene Ethnographic Museum, Ljubljana/Slovenia
Museum of Asia and the Pacific, Warsaw / Poland

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Afganistan



Slovenski pogledi



The ICME NewsReel!

Compiled by Jen Walklate

It's usually worth experimenting with new inclusions and formats, especially in a medium such as a newsletter. In light of that statement, here is a new feature for ICME - the NewsReel. It's intended to be a rundown of things that have happened, and things that are soon going to happen, in the worlds of ethnography and museology. If you like it, we'll keep it, and do such a rundown in every issue.

Events

SOAS, at the University of London, is hosting many events in the next few months, including the Legacies of Biafra Conference (21st April) and the exhibition, A Perilous Journey (21st April - 24th June). The exhibition focusses on migration, particularly on real life stories from Syria and Iraq. Such stories have always been vital to tell; but even more so in these days.

<https://www.soas.ac.uk/about/events/>

At California's Studio for Ethnographic Design, which seeks to enhance ethnographic research and practice, they run a series of speakers working 'at the forefront of redesigning the method for new arenas and platforms'. The next is on the 25th April, and features Max Liboiron, discussing 'Designing Feminist Research Technologies'.

<http://sed.ucsd.edu/speaker-series/>

Back in London, the next Radical Anthropology talk will also be on the 25th April, given by Martin Cradick on 'Forest Voices: The

Baka Rainforest People and Their Fight For Cultural Survival'. The Radical Anthropology Group does not define itself as a political organisation, but many of its members are active in indigenous rights, academic research and activism.

<http://radicalanthropologygroup.org/>

Remaining in the UK, but moving to the next day, the Manchester Ethnography Network is featuring a presentation by Professor Mark de Rond, called 'Bit of a Mess, Bit of a Miracle' on April 26th. They've also announced their summertime International Ethnography Symposium on Politics and Ethnography in an Age of Uncertainty, which will take place on the 29th August to the 1st September.

<http://manchesterethnography.com/>

From RMIT University in Melbourne comes the Digital Ethnography Centre, an organisation which seeks to understand the digital and mobile technologies of the contemporary world, and how they relate to everyday life. On 26th April, they will be hosting the event 'Running Practices in Barcelona: Digital Findings from Ethnographic Fieldwork' <http://digital-ethnography.com/event/>. They also have partnerships all over the world, including one with the University of Catalunya, with whom they will be hosting a Summer School in Barcelona between the 2nd and 30th June. Fieldwork will be held at the Sonar Festival.

<http://digital-ethnography.com/digital-ethnography-practice-barcelona-summer-school/>

Glasgow presents a typically unusual event in EthnoGRAPHIC: In Conversation with Manuel Ramos, at the Centre for Contemporary Arts on the 28th April at 1800. The conversation between Ramos and local graphic artist and ethnographer Mitch Miller will explore the interconnections between anthropology and graphic art.

<http://www.whatsonglasgow.co.uk/event/044517-ethnographic-in-conversation-with-manuel-ramos/>

Glasgow's rival is also competing for anthropological attention on the same night. The University of Edinburgh is 'Introducing Occult Anthropology, at An Anthropology of Religion Symposium' on the 28th April.

<http://www.san.ed.ac.uk/events/index>

A lovely looking event to get young people interested in anthropology is #LAD2017, which will take place on 29 June. Whilst most of us are already in the industry, it is good to remember that outreach is always needed, and that younger members remain vitally important. <https://londonanthropologyday.co.uk/>

The London School of Economics host regular Friday seminars on Anthropological Theory - here's a link to the Summer Term series.

<http://www.lse.ac.uk/anthropology/events/seminars.aspx>

Conferences

The Fourth International Conference on Ethnography and Education is taking place at the Universitat Autònoma de Barcelona between the 11th and 13th July. The theme this year is the challenges of education, diversity and inequality in the 21st century in a global world, and whilst the deadline for submissions has passed, it should still be possible to attend. <http://us13.campaign-archive2.com/?u=65bbcb956634fa98123daa5fc&id=db4f065814>

Via The Association for Queer Anthropology, queeranthro.org, comes news of this event, 'From Berlin to the Bay and In-Between: Queer Life In and outside of the Gayborhood' - <http://queeranthro.org/2017/03/29/aa-2017-cfp-from-berlin-to-the-bay-and-in-between-queer-life-in-and-outside-of-the-gayborhood/>. Dates are difficult to find, but if anyone knows any more about this event, an update can be included in the next news.

Exhibitions

There are a few exhibitions worth highlighting in the coming months.

Beginning in the UK, the Museum of Archaeology and Anthropology in Cambridge is currently presenting 'Another India: Explorations and Expressions of Indigenous South Asia', which runs until April 2018. <http://maa.cam.ac.uk/category/what-events-and-exhibitions-are-on-in-the-museum-of-archaeology-and-anthropology-in-cambridge/current-exhibitions/>

More internationally (for me, at

least), are these exhibitions at the University of British Columbia - Layers of Influence looks at MOA's globally textile collection has just ended; and Amazonia: The Rights of Nature, which explores creative ideas regarding indigenous resistance to rainforest threats began in March, and will be on until January 2018. If you want to enjoy an opening party, Traces of Words: Art and Calligraphy from Asia will be launching on May 11th, between 7-10pm. It's a comparatively short lived exhibition, being on only until October. So get there whilst you can. <http://moa.ubc.ca/exhibitions/>

You've not got long left to visit the University of Queensland's Anthropology Museum's exhibition Solomon Islands: Re-enchantment and the colonial shadow, which closes in June. <http://www.anthropologymuseum.uq.edu.au/solomon-islands>

Miscellaneous

From the AQA, via Anthropology News, comes this peice about LGBTI rights in Malawi <http://www.anthropology-news.org/index.php/2017/04/14/gay-for-pay-in-an-economy-of-harms/>

A recent open-access publication comes in the form of Anthropology and Photography, stemming from a Royal Anthropological Society Conference in 2014. Go submit! <https://www.therai.org.uk/about-the-rai/rai-announcements/anthropology-photography>

The final report from the BA funded '50 Years of Anthropology' project is now available online. [https://www.therai.org.uk/about-the-](https://www.therai.org.uk/about-the-rai/rai-announcements/aio-report)

[rai/rai-announcements/aio-report](https://www.therai.org.uk/about-the-rai/rai-announcements/aio-report)

Anthropology News asks, will you 'March for Science'? In times of increasing isolationism and nationalism, it is important to stand up for the role of anthropology in creating cross cultural connections and deep understandings of what it means - or could mean - to be human. <http://www.anthropology-news.org/index.php/2017/04/11/call-for-proposals-why-will-you-march-for-science/>

Shout-Outs!

I want to shout out to the Twitter accounts @QueerAnthro, the Association for Queer Anthropology, @DiscoverAnthro, the outreach programme run by the Royal Anthropological Institute of Great Britain and Ireland, and @news4anthros, the American Anthropological Association's news source. They all do great work, and if you're not on Twitter yet, you should get on there, just to follow them!

Words from the Editor

Jen Walklate

Correction: In Issue 80, it should have been noted that Anette Rein's article was first published in EXPOTIME! 2016-08 (<http://www.museum-aktuell.de/>)

What an exciting issue! We've had a conference announcement, a gothic getaway, an exhibition review, a spring festival, an exhibition announcement, and the new NewsReel! Let me know what you thought about the Reel, and please, please do contribute to it!

For me, the themes of this issue have been diversity and celebration: and whilst any time of the year is suitable, when there are bluebells in the Outwoods, and my scrappy messy little garden is a haven of spring yellows, lilacs and purples, it seems particularly apposite to take joy in what variety there is in the big wide world.

Here in my office in Leicester, I have two huge windows, and I can look out onto the area of foliage around the School of Museum Studies. There are bluebells here too, and plenty of birds to watch when distracted from my computer screen. At present, the grass is covered with daisies, and what appears to be a rampant kind of clover is inveigling itself into the ivy.

I've been lucky enough to see (but not photograph) a goldcrest - a hard to spot bird, because it is so small and flighty. My little friend, however, is quite bold, and will sit on the edge of my windowsill, eating spiderwebs. I hope that he is not caught by one of the four cats that wonder round this area - my favorite of the moggies being a big ginger Maine Coon whom I've nicknamed Jareth the Goblin King.

It sounds idyllic, and to some degree, it is. But I've also seen evidence of homeless people sleeping in the hedges nearby. The level of homelessness in Leicester has risen exponentially in the last few years, and I think perhaps we, as public practitioners, are beholden to speaking about this issue, and perhaps working out ways in which we can relieve and draw attention to it. For as well as celebrating diversity, we should do all we can to tackle disparity and inequality.

In the UK, many people have been celebrating Easter - or at least eating chocolate. The supermarket shelves have been groaning under the weight of Easter eggs since March, and many people will now be tracing their elusive final Cadbury Creme Egg of the year. I

did eat chocolate, but I also went to a celebration of my own - a science fiction convention called Eastercon. One of the most wonderful things about the convention was seeing how that field is becoming increasingly recognised as worthy of study in academia: it is fascinating to watch a new discipline begin to bloom, and it makes me wish I could have been there to watch Museum Studies in the early years. That said, I'm grateful to be here now, to see how far it has reached around the world, and how much it has diversified.

I hope you have all had good Easters. It would be fascinating, perhaps for the next news, to hear about Easter festivities where you are in the world. Please do think about contributing - it means a lot to ICME to be able to run this newsletter to reach out to you, but we can't do it without your help! Do send items for the NewsReel to us also.

"The glory of creation is in its infinite diversity."

"And the ways our differences combine to create meaning and beauty."

Star Trek, The Original Series, 'Is There In Truth No Beauty?'

This Newsletter is published every three months. You can contact the News with anything you think the wider ICME/Museum Ethnography Community would like to hear! Please email jenny.walklate@gmail.com with anything you'd like to include.

The website is: <http://network.icom.museum/icme/>

See you next time!