

N° 02

# CENTER FOR EXPERIMENTAL ETHNOGRAPHY

2019-2020



## YEAR TWO

Our second year in existence constituted another season of institution-building and community development. We hosted three fellows, all of whom taught immensely popular classes; sponsored and co-sponsored many events across campus with a range of partners; inaugurated a Third Thursdays works-in-progress lunch discussion series; funded fifteen graduate student summer research projects and fielded a number of requests for enrollment in our Graduate Certificate program; supported thirty undergraduate and graduate student projects by lending equipment; disbursed a course development grant (\$5000); developed systems for archive management; continued to develop a new course to be offered for Penn Law, the Perelman School of Medicine, and the Stuart Weitzman School of Design students called “Experimental Ethnography for the Professions;” and drafted guidelines for the consideration and evaluation of creative research production within the tenure and promotion processes.

**DEBORAH  
THOMAS**

DIRECTOR, CEE

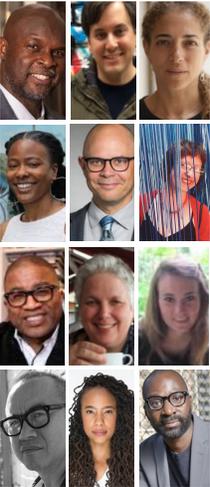
WATER

Quilt SAIL

Slips

FREEDOM

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# PEOPLE



**FRANCESCA AMMON**  
*Penn Design*



**FRANCES K BARG**  
*Perelman School  
of Medicine*



**REGINA AUSTIN**  
*Penn Law*



**HERMAN BEAVERS**  
*SAS English  
Africana Studies*



**ANNIE LINDNER**  
*CEE Admin Asst.*



**KRISTINA LYONS**  
*SAS Anthropology*



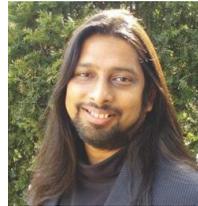
**KATE POURSHARIATI**  
*Penn Museum  
Archives*



**AMITANSHU DAS**  
*Penn GSE*



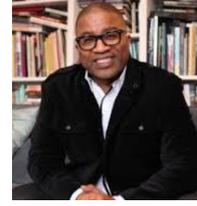
**MARCIA FERGUSON**  
*SAS English  
Theatre Arts*



**TOORJO GHOSE**  
*School of Social  
Policy & Practice*



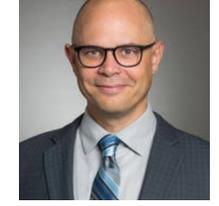
**PETER DECHERNEY**  
*SAS English  
Cinema Studies*



**GUTHRIE RAMSEY**  
*SAS Music*



**KAREN REDROBE**  
*SAS Art History  
& Wolf Humanities  
Forum*



**TIMOTHY ROMMEN**  
*SAS Music*



**NADIA DOWSHEN**  
*Perelman School  
of Medicine*



**KATHLEEN D HALL**  
*Penn Libraries*



**SHARON HAYES**  
*Penn Design*



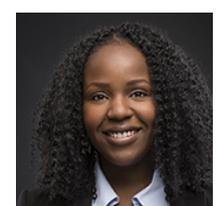
**JOHN L JACKSON JR**  
*Annenberg &  
SAS Anthropology*



**GRACE SANDERS-JOHNSON**  
*SAS Africana Studies*



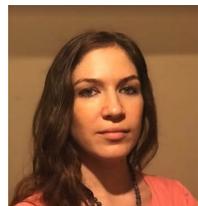
**DEBORAH THOMAS**  
*SAS Anthropology,  
Director of CEE*



**KRYSTAL STRONG**  
*Penn GSE*



**JASMINE JOHNSON**  
*SAS Africana Studies  
& Annenberg*



**ALISSA JORDAN**  
*CEE Post-doctoral  
Fellow*



**EUGENE LEW**  
*SAS Music*



**KEN LUM**  
*Penn Design*



**JIM SYKES**  
*SAS Music*



**TUKUFU ZUBERI**  
*Sociology &  
SAS Africana Studies*

## NEW CEE AFFILIATED FACULTY

### JASMINE JOHNSON

*Assistant Professor of Africana Studies*



Dr. Johnson's work explores the politics of black movement including dance, diasporic travel, and gentrification. Johnson's interdisciplinary research and teaching are situated at the intersection of diaspora theory, dance and performance studies, ethnography, and black feminisms.

Her first book project, *Rhythm Nation: West African Dance and the Politics of Diaspora*, is a transnational ethnography of the industry of West African dance. Johnson has received a number of fellowships and grants including those from the Ford Foundation, the National Endowment for the Humanities, and the Schomburg Center for Research in Black Culture. Her work has been published by *The Drama Review*, *ASAP Journal*, *Dance Research Journal*, *Africa and Black Diaspora: An International Journal*, *Theater Survey*, the *Routledge Encyclopedia of Modernism*, *Aster(ix)* and elsewhere. She serves as a Board Director for the Collegium for African Diaspora Dance and for the Dance Studies Association.

Dr. Johnson's courses, "Black Performance Theory" and "Critical Ethnography" are exciting additions to Penn and to the Experimental Ethnography Graduate Certificate program.

### KRYSTAL STRONG

*Assistant Professor, Literacy, Culture and International Education, GSE*



Dr. Strong is an assistant professor in Literacy, Culture and International Education in the Graduate School of Education, a member of the graduate group in Anthropology, and a faculty affiliate of Africana Studies. She holds a Ph.D. in Anthropology from the University of California, Berkeley, where she was named a Fulbright-Hays Fellow, a Spencer Dissertation Fellow, a Ford Foundation Dissertation Fellow, and a University of California Dissertation Fellow. In 2017, she was awarded the Council on Anthropology and Education's Presidential Early Career Fellowship. Her work has been published in the *Journal of African Cultural Studies* and *Urban Education*.

Dr. Strong's research and teaching combine anthropological approaches to formal and non-institutional educational processes, politics and activism, youth, new media technologies, and popular culture in Africa and the African Diaspora. Topically, she focuses on the politicization and cultural practices of youth, the ambivalent role of educational institutions in the social reproduction of power and privilege and as critical sites of political struggle, and the intersections of these processes across transnationally and digitally networked spaces.

### TOORJO GHOSE

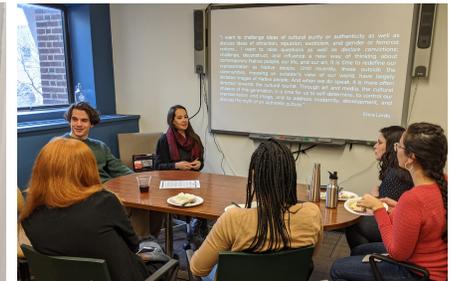
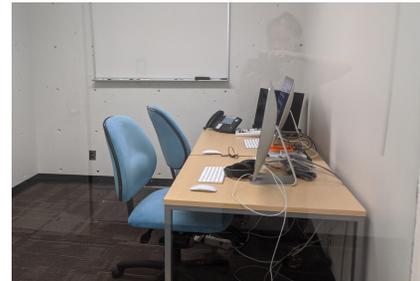
*Associate Professor of Social Policy and Practice, Director of MSW*



Dr. Ghose's is an associate professor of social policy and the director of the MSW/MFA program. His work focuses on structural interventions in the areas of incarceration, substance use, homelessness and HIV, both at the domestic and international levels. His research examines the manner in which contextual factors such as housing, community mobilization, access to mental health care, and organizational characteristics influence substance use and HIV risk.

He is currently collaborating with the Department of Health and Mental Hygiene, New York, The World Bank, and the United Nations on initiatives to end AIDS by 2030 through structural interventions that address the social drivers of risk in marginalized communities around the world. Dr. Ghose is a founding member and CEO of The Center for Carceral Communities (CCC), a collective of service providers and people with a history of incarceration. CCC collaborates with the Community College of Philadelphia, the Mural Arts Program, as well as judges and parole officers in the criminal justice system to re-engage people who have been released from incarceration.

## NEW OFFICE & EDITING LAB



During the summer of 2019, we used budgetary funds to renovate a suite of rooms (438 and 439) in the Penn Museum, which now serves as the office, meeting room, and an audiovisual editing lab for the Center, which is available to anyone with a Penn ID. Our editing studio, which has 2 27" macs, and access to Adobe and Mac media production applications, features studio monitors and a soundboard. Our fall CEE Fellow, Ernst Karel, also donated sound proofing panels for the editing suite. This is now where our student Administrative Assistant sits, where CEE and CAMRA archives and equipment are housed, and where we hold meetings. It is also equipped with a white board used for presentations and multi-media screenings.

# FACULTY FELLOWS



Photo: Domenico Singha Pedroli

During his time with us, Ernst Karel taught “Audio Ethnography,” presented a collaborative work with Veronika Kusumaryati, “Medium/Archive,” gave a presentation on his projects and helped shape the audio-based resources available at the CEE.



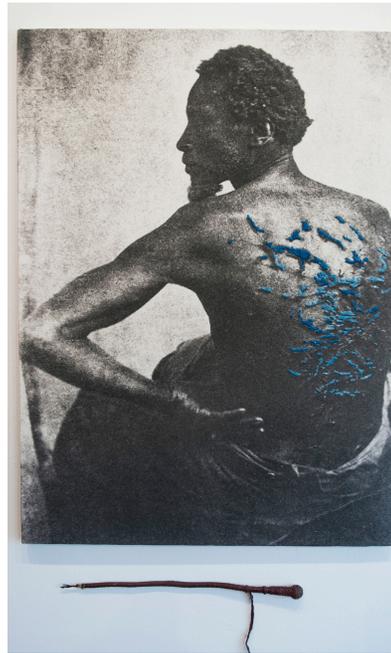
Photo by Ernst Karel

The fall semester brought Ernst Karel, an artist who works with sound, including electroacoustic music, experimental nonfiction sound works for multichannel installation and performance, and postproduction sound for nonfiction vilm [film/video], with an emphasis on observational cinema. From 2006 until 2017, Ernst managed the Sensory Ethnography Lab at Harvard University, doing postproduction sound for vिल्ms including The Iron Ministry, Manakamana, and Leviathan, and where as Visiting Lecturer in Anthropology, he developed and taught a practice-based course in “sonic ethnography.” His recent solo projects are edited/composed using unprocessed location recordings; in performance he sometimes combines these with analog electronics to create pieces that move between the abstract and the documentary.

While at Penn, Ernst taught a graduate seminar titled “Audio Ethnography,” during which students learned to record, edit, and produce experimental, anthropologically informed audio works that interpret culture and lived experience. For his fellows event, Ernst and his collaborator Veronika Kusumaryati presented and discussed their current work on the audio archives resulting from the so-called “Harvard Peabody Expedition to Netherlands New Guinea” in 1961.

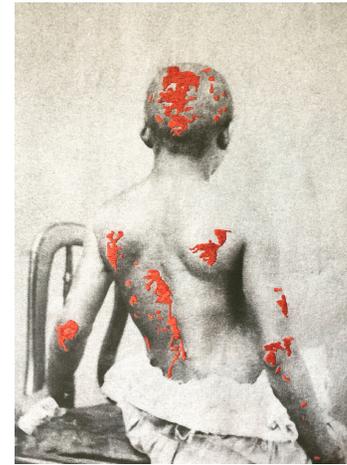


*During artist Emily Carris-Duncan's time at CEE, they co-taught a course "Modalities of Black Freedom and Escape:Ships", presented their research and art practice at a Fellows Third Thursday event, and sat down for a conversation "Just Cut Us Some Slack" with Wayne Modest, moderated by Deborah Thomas*



*Detail of installation of "Suture Self" by Emily Carris-Duncan*

## EMILY CARRIS-DUNCAN



*"Martha Anne" by Emily Carris-Duncan*

Our second spring fellow, Emily Carris-Duncan, is a mixed media visual artist and educator who also founded the Art Dept Collective, a non-profit arts collective and community art space dedicated to sharing stories and uplifting underserved minority artists here in Philadelphia. They hold a BA in Education and Photography from Eugene Lang College in New York, and an MFA in Photography from the University for the Creative Arts in Rochester, Kent England.

Emily has had a number of solo exhibitions, and their work has been featured in group exhibitions in New York, Pennsylvania, and London. Their work concerns self-discovery and the healing of historical wounds. It explores the personal and cultural legacies of slavery, particularly in relation to the Black female body, and it engages with the history of gendered craft production.



*"Birth Announcement" by Emily Carris-Duncan*



*"Mother of Creation" by Emily Carris-Duncan*

# WAYNE MODEST



Dr. Modest's work is driven by a concern for more historically contingent ways of understanding the present, especially in relation to material culture/museum collections, and his research interests include issues of belonging and displacement; material mobilities; histories of (ethnographic) collecting and exhibition practices; and difficult/contested heritages (with a special focus on slavery, colonialism and post-colonialism). More recently, Modest has been researching and publishing on heritage and citizenship in Europe with special attention for urban life, and on ethnographic museums and questions of redress/repair.



the colonial project itself, and they were asked to consider what role an attentiveness to the colonial life of property should play in today's debates around reparation or restitution. The course brought together readings from diverse fields including material culture and critical heritage studies, legal and political philosophy, and critical race studies, while also exploring material objects from the Penn Museum collection. This course, a graduate seminar, continued online, ultimately from Amsterdam when Wayne returned there in mid-April.

While at Penn, Modest taught a course titled, "It was the law at the time: Museums, Colonialism, and the Question of Property." Like broader claims for reparations by formally colonized peoples, legal demands for the repatriation or restitution of material objects often generate the following response: "it was the law at the time."

This course was thus designed to engage current discussions about who owns cultural property, especially in relation to objects acquired under and during Europe's colonial project, and to think through the limitations and possibilities of international legal instruments such as UNESCO's conventions on cultural property.

Students were asked to explore the ways reparations cases have fueled new research into the histories of slavery and colonialism, and into the provenance of colonial cultural objects in Western museums. They probed the relationships among the law, notions of ownership and



*Prof. Dr. Wayne Modest is the head of the Research Center of Material Culture within the triad of ethnographic museums in the Netherlands. He is professor of Material Culture and Critical Heritage Studies in the faculty of humanities at Vrije Universiteit, Amsterdam (VU) and was previously head of the curatorial department at the Tropenmuseum, Amsterdam; Keeper of Anthropology at the Horniman Museum in London, and Director of the Museums of History and Ethnography in Kingston, Jamaica.*

*He has held visiting scholar positions at the Yale Centre for British Art, Yale University and the School for Museum Studies, and New York University.*



# COURSE DEVELOPMENT GRANT



**EMILY CARRIS-DUNCAN**  
*CEE Faculty Fellow*



**GRACE SANDERS-JOHNSON**  
*Professor of Africana Studies*



**JOANNE DOUGLAS**  
*Watershed Interpretation & Youth River Program Manager at Bartram's Garden.*

## MODALITIES OF BLACK FREEDOM AND ESCAPE: SHIPS

*This course combined methods from environmental humanities, visual arts and history to consider multi-modal practices of black freedom and escape. From free black sailors in the eighteenth century Caribbean Sea, to twentieth and twenty-first century West African fishing boats, notions of Haitian “boat people,” Parliament Funkadelic’s mothership, and sinking boats with Somali and Ethiopian migrants off Yemen’s coast, ships have been and remain technologies of containment and freedom for communities of African descent. In the face of environmental vulnerabilities and the reality of water ways as systems of sustenance and imminent death, this course posed the following question: How do black people use the ship and the process and practice of shipping as vessels for freedom, escape, and as sites to experiment with futures?*

This course was an experiment. Grace Sanders-Johnson, Joanne Douglas and Emily Carris-Duncan used this time on Mondays from 2-5pm to merge their skills as black scholars and crafts people with hands-on exploration of freedom and escape with students. The class used water as its base to explore their relationship to this vital life source as black people and people of color in America. In their time together the class looked at all the intricacies of water, how it’s regulated, how it’s been used as a mode of transportation, a place for spiritual rites and rituals, trade, growth, war, and prosperity, and how water is a key part of freedom.

In order to embody the elemental skills needed as sailors, they worked to construct a sail and received our boating licenses.

As practitioners this marked a moment where research, practice, and pedagogy collided to make space for instructors to collaborate with students and learn along with them.

With the introduction of Covid-19 they found themselves in uncharted waters as a crew. Yet the class was primed for the circumstances. They enacted the adaptability they were learning in their work as quilters and dyers. The class applied the words of Alexis Pauline Gumbs, Natasha Omi’seke Tinsley, Christina Sharpe, Kevin Dawson, and Carolyn Finney to better read the situation. They used their skills as sailors to navigate through these new waters, using zoom and reworking plans for the sail. They found that the co-collaborative skills they had amassed as a crew were exactly the skills needed to meet this moment.



*Photos courtesy Grace Sanders Johnson*

## THIRD THURSDAYS

*In order to generate a deeper sense of community among CEE faculty, CAMRA students, undergraduate CAMRA fellows, and other interested parties, we inaugurated "Third Thursdays," a lunch meeting on the third Thursday of every month during which someone is invited to share ongoing work or a work-in-progress in order to get feedback.*



*Photo: "Quarantine Play" interactive audio tour  
Photo by Aislinn Pentecost-Farren*



*Alex Fattal discussing his book "Guerilla Marketing" at joint Annenberg-CEE Third Thursday Event*



*The great-grandson of a Senegalese Tirailleur and an American professor of French are walking along a road in Picardie (Photo Courtesy Lisa Britton)*

In the fall, we hosted Aislinn Pentecost-Farren, a graduate student pursuing a joint MFA/MA Public History, who discussed her project, "Quarantine Play" (<https://quarantineplay.com>), an interactive installation exploring the history of everyday life at The Lazaretto, the oldest surviving quarantine station in the United States; Alex Fattal, an Assistant Professor at UCSD (co-hosted with the Annenberg School), who did a book talk outlining his work on the mediation of the armed conflict in Colombia; Lisa Britton, a French Professor from Penn's Department of Romance Languages, who discussed her filmwork with Moussa SY, a French-Senegalese descendant who walks the Chemin des Dames to commemorate the colonial Senegalese troops who served in France during World War I.



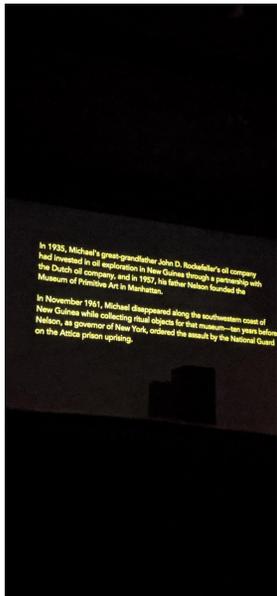
*Graduate Students in CAMRA offer feedback on multimodal scholarship at CEE Third Thursday*

The first "Third Thursday" during the spring semester featured a conversation between our spring fellows, Wayne Modest and Emily Carris; and in February, CAMRA took the time to share work with each other and to discuss plans for the Screening Scholarship Media Festival, which was to have taken place at the end of March. Our last two Third Thursday lunches were cancelled due to the COVID closure.



## MEDIUM/ARCHIVE

*Ernst Karel & Veronika Kusumaryati*



On December 2, 2019, Ernst and his collaborator Veronika Kusumaryati presented and discussed their current work on the audio archives resulting from the so-called “Harvard Peabody Expedition to Netherlands New Guinea” in 1961. This was a large-scale anthropological expedition organized by filmmaker Robert Gardner to what is currently West Papua with the intention, as Gardner put it, to carry out “a comprehensive study of a single community of Neolithic warrior farmers.” Funded by the Dutch colonial government and private donations, and consisting of several of the wealthiest members of American

society (including Michael Rockefeller) wielding 16 mm film cameras, still photographic cameras, reel-to-reel tape recorders, and a microphone, the expedition settled for five months in the Baliem Valley. This trip resulted in Gardner’s highly influential ethnographic film *Dead Birds*, two books of photographs, Peter Matthiessen’s book *Under the Mountain Wall*, and two ethnographic monographs. The film Karel and Kusumaryati produced, *Expedition Content*, uses the audio archive to highlight some of the contradictions of this older style of ethnographic engagement. In February, the film had its official world premiere at the 2020 Berlin International Film Festival.



## JUST CUT US SOME SLACK

*Wayne Modest & Emily Carris*

Since we were unable to converse publicly at SSMF this spring, we convened online to hear from Spring 2020 CEE Fellows. This discussion tackled themes of love, joy, race, materiality, and laughter, ranging across issues related to the roles of archives and preservation, digitality, and institutional responsibilities in times of disaster.



Watch the “Just Cut Us Some Slack” discussion with Spring 2020 CEE Fellows.

## EXPERIMENTS IN AUDIO ETHNOGRAPHY

### *Final projects in "Audio Ethnography"*

In December, we hosted a group listening event for student sound installations from Ernst' Karel's course "Audio Ethnography". The event began in the Mosaic Hall of the Penn Museum, with installations taking listeners through gardens in New Jersey, a historic Philadelphia prison, Hong Kong social movements, the Schuylkill river and environs, a downtown mall, two Penn laboratory spaces, and other sites.

In addition to the live listening event in December, we were excited to feature a reprisal exhibit of many student works during quarantine in the "Audio Ethnography" portion of our website.



Experience the digital listening installation of student works

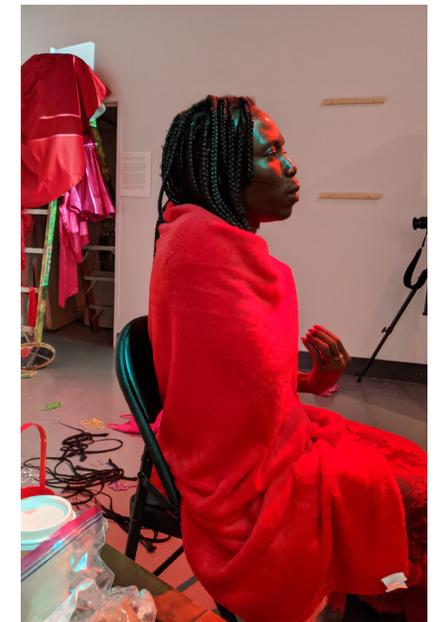


*Photo by Tony Webster 2018*

### *Featuring ethnographic sound works by:*

**PABLO AGUILERA DEL CASTILLO**  
**CHASE CASTLE**  
**ARMAGHAN FAKHRAEIRAD**  
**AUSTIN FISHER**  
**JULIET GLAZER**

**WINNIE W.C. LAI**  
**FLORENCE MADENGA**  
**JAKE NUSSBAUM**  
**NIGHTPLANT RADIO**



## RITUAL REALITIES

### *Va Bene Elikem Fiatsi (CrazinisT artisT)*

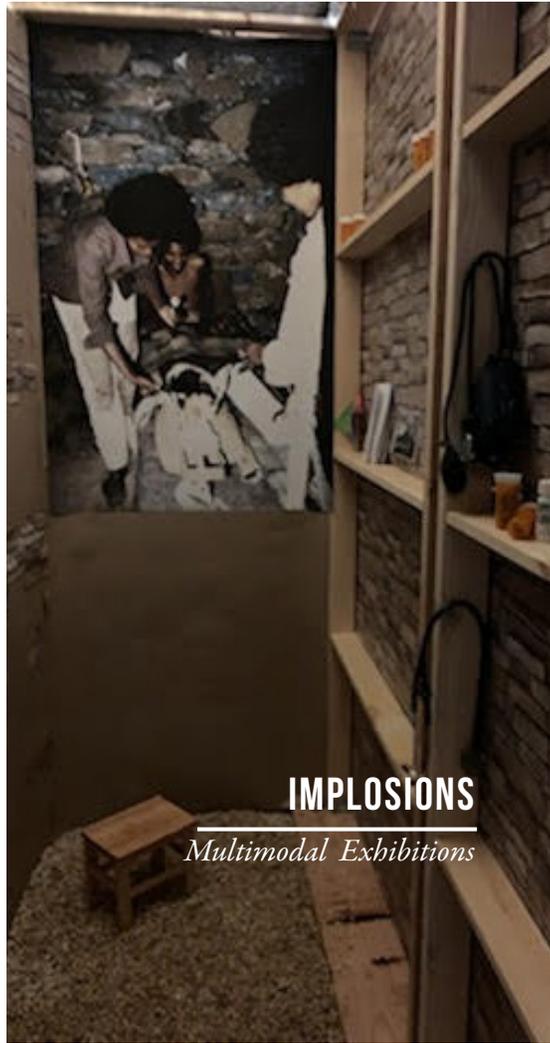
In addition to the events featuring our CEE Fellows, we also sponsored the visit of Ghanaian-Togolese trans\* artist, curator, researcher and activist Va Bene Elikem Fiatsi. At the creative frontier of long-duree performance art and critical social activism, Elikem-Fiatsi [crazinisT artisT] uses vibrant multimedia performances, as well as experimentations in film, photography, and social media, to reimagine contemporary activism as a specific mode of deploying her embodied identity as simultaneously woman, and other, in religiously conservative terrains.

While visiting, Fiatsi conducted a public lunch discussion about using the body as a tool to resist the persistent anti-black, anti-trans\* violence of colonial regimes, and self-curated a performance and discussion titled RITual

reALITies at the Slought Foundation. RITual reALITies explores how collaborative rituals shape the "reality" and "unreality" of our identities. Detangling the notions of ritual, free will, and collaboration at the core of anti-trans and anti-LGBTQ+ violence on the world stage, Fiatsi asks: what collaborative rituals are used to make certain identities "real" and others "unreal"? and "Can the idea of "Reality" itself be seen as part of political rituals and ritual identity claims?"



Listen to CEE's discussion with the artist following the performance.



## IMPLOSIONS

*Multimodal Exhibitions*

*Photos by Kristina Lyons*

"Implosion" showcased the exceptional end-of-semester interdisciplinary and collaborative works by Penn graduate students in Kristina Lyons' (Penn Anthropology) seminar, "Critical Engagements with Science(s) and Justice(s)". These interdisciplinary collaborative projects took inspiration from the conceptual work of Donna Haraway and Joe Dumit to implode on combat medic trenches, an ebola epidemic, a data center, Monsanto's glyphosate, and Mirena IUD technology. Students built multimodal installations out of the exercise.

*Featuring interdisciplinary collaborative works by:*

**HANNAH KAS + NIGHTPLANT RADIO**

**ZUZ DROZDZ + BECCA WINKLER + PABLO AGUILERA DEL CASTILLO**

**XAN LILLEHAI + CAROLINE HODGE**

**YVETTE CHEN + STEPHANIE TEEPLE**

**DINA ASFAHA + RANDY BURSON + ALEX CHEN**



## HOSTILE TERRAIN: 94

*Hostile Terrain 94 is a participatory political art project sponsored and organized by the Undocumented Migration Project based at UCLA.*

In September, we co-sponsored a pop-up exhibit of Jason de León's (UCLA) participatory political art project "Hostile Terrain: 94." The project memorializes and bears witness to the thousands of migrants who have died as a result of Prevention Through Deterrence, the U.S. immigration policy between Mexico and the United States. The pop-up installation at Penn Museum was created by hundreds of people throughout Penn and Philadelphia. Volunteers met at the Penn Museum to handwrite on toe tags the identifying details of the nearly 3200 people whose bodies have been recovered along the Southern Arizona border since 2000. The tags were then placed on a wall map of the Arizona/Mexico border in the exact location where corresponding human remains were found.

## LIMBO SCREENING



In addition to co-hosting a book talk with Alex Fattal as a Third Thursday events, Alex Fattal presented a preview of his experimental ethnography "Limbo".

Telling the story of a former guerrilla through a truck transformed into a giant camera obscura, this experimental form illuminates the life in limbo. After the screening, Fattal sat down with CEE Postdoctoral Fellow Alissa Jordan to discuss his experimentations in ethnographic filmmaking with ex-combatants in Columbia.

## THE NEIGHBOR BEFORE THE HOUSE

with Shaina Anand of CAMP

In September 2019, CEE hosted a presentation by Shaina Anand and a screening of *The Neighbor Before the House* by CAMP (Shaina Anand, Ashok Sukumaran, and Nida Ghouse, with Mahmoud Jiddah, Shereen Barakat, and Mahasen Nasser-Eldin) into the landscape of East Jerusalem. The film centers on Eight Palestinian families who use their TV screens to look out into their neighborhood. Shot with a PTZ (pan-tilt-zoom) CCTV security camera mounted on the rooftops of their homes, these images show the before and after of instrumental “surveillance.”



Production photo of TNBH

## ARIELLE JULIA BROWN

Visiting Artist

In Spring 2020, the Center for Experimental Ethnography co-sponsored visiting artist Arielle Julia Brown. Brown is a cultural producer and social and civic practice theatre artist.

During her residence, Brown continued developing her work *Fallowayinto*, a performance installation about Donna Booker, a Black trans woman activist. Concurrently, she spent time developing the second iteration of *Black Spatial Relics*, a residency program for performance makers about slavery, justice and freedom. Brown also mentored undergraduate students working at the intersection of slavery and gender studies, and presented her work at an APC seminar.



## GEOSOCIAL ENCOUNTERS

*Ecologies of Documentary Research Practice Symposium*

Geosocial Encounters connected documentary artists with researchers and scholar-filmmakers in the environmental humanities to ask “What can video art, experimental documentary, and sensory ethnography teach us about the practice of critical urban, spatial, and environmental research?”

The symposium was co-organized by Dr. Rahul Mukherjee, and Dr. Ben Mendelsohn.



## ON LOCATION AND OTHER STORIES

Visiting Artist Budhaditya Chattopadhyay

The presentation by Indian-born artist and scholar Budhaditya Chattopadhyay delineated the role of sonic ethnography in film and media arts. Chattopadhyay introduced sound works for listening and discussion, as well his forthcoming book *The Auditory Setting* (Edinburgh University Press, 2020) that investigates how narrative and a sense of place and space are constructed in film and media arts through the recording, reproduction and mediation of location-specific ‘ambience’ or ambient sounds. The presentation assessed sound’s undervalued role in the setting and its production.



## #FROMNO2LOVE

### *Black Feminist Centered Forum on Disrupting Sexual Violence*



Fall 2019 marked both the 25th anniversary of the first pre-production meeting for the internationally acclaimed documentary film, *NO!*, and the forthcoming publication of the love WITH accountability anthology. Each of these works are groundbreaking, prevention resources that unwaveringly center diasporic Black survivors of adult rape and child sexual abuse.



To commemorate the convergence of these milestones, Aishah Shahidah Simmons, the award-winning director of the film, and the editor of the anthology, partnered with the University of Pennsylvania and many other local partners to hold a gathering that lifted the long-term and new survivor-led work that addresses, disrupts, and works to humanely end child sexual abuse and adult rape in Black and marginalized communities.

## CHRISTIAN MCBRIDE & SONIA SANCHEZ



*Christian McBride and Sonia Sanchez perform a duo (Photo by Timothy Cobb)*

This President's Day evening program featuring Christian McBride focusing on *The Movement Revisited: A Musical Portrait of Four Icons* is culminating documentation of a richly inspired piece – lauding four key figures of the Civil Rights Movement: Rev. Dr. Martin Luther King, Jr., Malcolm X, Rosa Parks and Muhammad Ali. The event included a public discussion between McBride and Sonia Sanchez (moderated by Dyana Williams), a short performance (bass + voice), and a short video.

## PERFORMANCE INTENSIVE

The eight-day Performance Intensive held in Philadelphia between January 5th and January 12, 2020 included public performances and a public lecture offered by three visiting artists, taisha paggett, Wilmer Wilson IV and Jibz Cameron (aka Dynasty Handbag) and one visiting scholar, Tavia Nyong'o, as well as workshops led by Sharon Hayes and Brooke O'Harra. It led to the development and presentation of "proposals" by the 18 emerging artists who participated in the Intensive.

The CEE was excited to help support travel for two of the selected artists.

Gabriel Christian (top right) is an increasingly amorphous artist bred in New York City and baking in Oakland. Their work metabolizes the vernaculars within BlaQ diaspora -- futurity, afrovalism, faggotry -- through body-based live performance and poetics.

Monilola Olayemi Ilupeju (bottom right) is a transdisciplinary artist and writer living and working in Berlin. She graduated from New York University in 2018 where she studied



*Gabriel Christian, proposal work  
Photo by Rã Vitche-Boul.*



*Monilola Olayemi Ilupeju, proposal work  
Photo by Rã Vitche-Boul.*

Studio Art (Honors Studio) and Social and Cultural Analysis, the latter of which focused on the intersections of race and cultural studies, gender and sexuality studies, philosophy, sociology, and political science. The knowledge acquired in these fields continues to inform her practice today. She is also an alumna of the Skowhegan School of Painting and Sculpture Class of 2018.

# RESEARCH SUPPORT

## MULTIMODAL ETHNOGRAPHIC RESEARCH GRANT

For the Summer of 2020, we were able to fund fourteen multimodal ethnographic research grants for graduate students across Penn who are engaged in experimental ethnographic research.

Proposals were reviewed by a committee that included Kristina Lyons, Guy Ramsey, Kathy Hall, and Regina Austin, and applicants were based in the Schools of Arts and Sciences, the Graduate School of Education, the Stuart Weitzman School of Design, the Annenberg

School for Communication, and the Perelman School of Medicine.

Given the challenges posed by conducting research in pandemic environments, we made adjustments to the way we allocated funds, including offering flexible timelines for fund use, increasing support for equipment funding, and providing support for post-production projects as well as preliminary field research.

### *Grant Winners 2019-2020*

**PABLO AGUILLERA DEL CASTILLO (SAS)**  
**SHELBY DAVIES (CHOP)**  
**AKUDO EJELONU (SAS)**  
**ARLENE FERNÁNDEZ (ANNENBERG)**  
**JEREMY GALLION (SAS)**  
**RABANI GARG (GSE)**  
**JULIET GLAZER (SAS)**

**AMBER HENRY (SAS)**  
**BREANNA MOORE (SAS)**  
**KIMBERLY NORONHA (DESIGN)**  
**JAKE NUSSBAUM (SAS)**  
**FARRAH RAHAMAN (ANNENBERG)**  
**ATENEA ROSADO-VIURQUES (GSE)**  
**RACHAEL STEPHENS (GSE)**



Watch an early cut of Arlene Fernández's CEE-funded project "Bodega Memories"

# GUIDELINES FOR PROMOTION & TENURE

One of the goals we had last year for 2019-2020 was to continue research into the ways other institutions have written policy for the acceptance of non-textual research products for consideration within tenure and promotion reviews, as well as how they have developed evaluative mechanisms for graduate students doing this kind of work at critical junctures in their training, in order to generate suggestions for how Penn might formulate language in this regard.

While we are still working to generate more concrete guidelines for the evaluation of graduate students at different moments in their training (something that also must be attentive to already-existing department/school protocols), we did develop a draft guideline for the evaluation of creative research production for tenure and promotion. We are currently in conversations with the Vice Provost for Faculty about facilitating a conversation about these guidelines across Penn's schools.

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*Cover Photos: Fabric dyed with indigo CEE course Modalities of Black Freedom and Escape: Ships.  
Courtesy Grace Sanders Johnson*