

Friday, March 29

5:00 - 5:10 PM, RAINEY AUDITORIUM, PENN MUSEUM

SSMF Welcome

OreOluwa Badaki and Dee Asaah, CAMRA Directors

5:00 - 6:30 PM, RAINEY AUDITORIUM, PENN MUSEUM

Film Screening and Discussion

Screening from *Within* (Chinese title: 流影 Liu Ying), 2017 (64 mins)

Screening followed by a conversation between **Thomas Lahusen**, film director and Associate Professor at the University of Toronto and **John L. Jackson Jr.**, Dean of the Annenberg School of Communication at the University of Pennsylvania

Screening from *Within* addresses this year's SSMF theme, Rendering Matters of Concern and Present Histories, by giving image and voice to those who are left behind and exploited in present-day capitalist China: rural inhabitants who have seen their countryside disappear and have become migrant workers. Bored and frustrated inhabitants of the new faceless towns and cities are left watching martial arts entertainment productions and government propaganda films about Japanese villains who have nothing in common with their own life. Both viewers and projectionists remember the times when public film screening attracted hundreds of viewers and created togetherness and community.

Thomas Lahusen

Producer, director, cinematographer, picture and sound editor. Director and co-owner of Chemodan Films (www.chemodanfilms.com). Teaches Russian/Soviet cultural history and film at the University of Toronto. Publications include *How Life Writes the Book: Real Socialism and Socialist Realism in Stalin's Russia* (1997) and the following co-edited collections: *Late Soviet Culture: From Perestroika to Novostroika* (1993), *Intimacy and Terror: Soviet Diaries of the 1930s* (1995), *Socialist Realism without Shores* (1997), *What Is Soviet Now? Identities, Legacies, Memories* (2008). Filmography (direction and co-direction): *Screening from Within* (2017), *Manchurian Sleepwalkers* (2017), *In Search of Roubakine* (2012), *Meet Me in Harbin!* (2011), *The Interim Country* (2010), *The Photographer* (2008), *Komsomolsk mon amour* (2007), *The Province of Lost Film* (2006).

John L. Jackson, Jr.

Urban researcher, media ethnographer, anthropologist of religion, theorist of race/ethnicity, filmmaker, and Dean of the Annenberg School for Communication. Jackson's work critically explores how film and other non-traditional or multi-modal formats can be most effectively utilized in specifically scholarly research projects. He is one of the founding faculty advisors of CAMRA and a faculty member at Penn's new Center for Experimental Ethnography.

6:30 - 7:15 PM, MOSAIC HALL, PENN MUSEUM

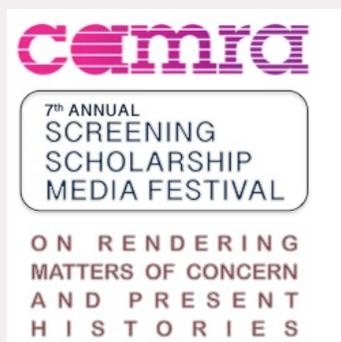
Opening Performance

Performers: Aimee Cox, Saya Woolfalk and Daniel Alexander Jones

Introduced by Aishah Shahidah Simmons

7:15 - 8:30 PM, MOSAIC HALL, PENN MUSEUM

Reception sponsored by the Center for Experimental Ethnography



Saturday, March 30

9:00 - 9:30 AM, ANNENBERG SCHOOL FORUM

Registration and Breakfast

Installations and Penn Immersive Station on view in Forum throughout the day

9:30 - 9:45 AM, ANNENBERG SCHOOL, ROOM 109

SSMF Opening Remarks

OreOluwa Badaki and Dee Asaah, CAMRA Directors

9:45 - 11:00 AM, ANNENBERG SCHOOL, FORUM CLASSROOMS

Concurrent Sessions

SESSION 1 | Afterlives of Environments in Conflict (PART 1)

Session Coordinator: Elizabeth Bynum

Room 108

Catalina Jordan Alvarez, Antioch College

Muñe

Muñe is a 16mm film about a Mexican immigrant in the South and takes place in my hometown, where my parents still live. I depict not only the immigrant but also the southern culture she encounters as alien. After Muñe, the protagonist, runs away from her aunt's house, she encounters a rural family living in a junkyard. In my work, I fabricate ethnographies, cultural dress and rituals, depicting fantasy worlds as if they are living cultures. In the film, Muñe and the southern family don't connect until they eat bugs together.

Afolami Fasanya, Organizationless

Apple Juice

Apple Juice is narrative fiction short film that follows three roommates as they attempt to indulge their petroleum addiction at the dawn of a post-oil society. The project aims to illuminate the pervasiveness of petroleum as an ingredient in the goods that we consume, and imagines the interim when this resource ceases to be an underpinning factor in our economy and new resources/modes of energy production are implemented into our infrastructure. However, the tension that I'm getting at in Apple Juice is that many communities that are environmentally vulnerable due to the industry of crude oil are perhaps subject to danger beyond the substance itself and/or in light of the absence of the substance. I am of Nigerian descent, and the Ogoni people are indigenous peoples native to the Niger Delta region of Nigeria.

Igraine Gray, Rensselaer Polytechnic Institute

Deathing

Deathing is an audio-visual and text work that explores amalgamations of memory landscapes. Fluctuating between excess and slowness, *Deathing* reflects on the contemporary paradigm of fast-paced scrolling, screening, blinking, flashing, and browsing, as a means of circulating archives of knowledge. *Deathing* navigates across extreme environments, from frozen shores to desert dunes. It is evocative of a search, a nomadology, a theory of origins, unknowns, and the unfathomable. The qualitative in *Deathing* is juxtaposed to quantitative systems. Grids, text, and graphs, appear to measure, to describe, to outline, scale, and gather data of unmeasurable content.

Ben Mendelsohn, University of Pennsylvania

Building Lagos

Building Lagos is a multi-layered, multi-voiced meta-documentary about Eko Atlantic City, a land reclamation and coastal protection scheme in Lagos, Nigeria, nicknamed by its promoters "the Dubai of Africa." The film is anchored by core passages of the investigative documentary that Vaughan-Richards tried to complete, speculatively assembled in an attempt to approximate her cinematic voice. Interwoven with these scenes is a narrative commentary -about Remi's struggle to make this film, what it might have become, why they are themselves involved, and the directors' own analyses and interpretations of the Eko Atlantic development in the context of contemporary Lagos.

SESSION 2 | Open Conversations, Ongoing Projects

Session Coordinator: Dee Asaah

Room 108

Rami George, University of Pennsylvania

Untitled (The Wars in Lebanon)

This ongoing project attempts an exploration of the lingering traces of the Lebanese Civil War on diasporic bodies, generations following. The film addresses themes such as inherited trauma as related to war and diaspora.

William Youmans, George Washington University

Soobzokov in Paterson

This project wrestles with the limits of textual and filmic narrativity, and thinks through various modes of presenting history without moralizing. The story of Soobzokov in Paterson is the centerpiece of both a video documentary project and an academic book. Both projects will deal with the difficulties of narrating a painful, embarrassing and fragmentary past amidst sensational media reporting, social stigma, and government prosecution.

Maria Michails, Rensselaer Polytechnic Institute

Bud's Room: Entanglements of a co-Creative Process

Bud's Room is a sound and visual installation comprised of the oral history of Bud MacArthur, a Nakota man from the Pheasant Rump reservation in Southeastern Saskatchewan. The process of collecting Bud's story and expressing it through my own visual language raised uneasy questions for me the more time I spent with him. How do I render a story so far removed from my own experience into a meaningful representation for Bud and the viewer/listener? Throughout the interviewing process I kept asking myself – should I be the one to be capturing this important story? Does my use of historical methodologies, such as oral history, lend legitimacy to the project? Or does it to me as an interviewer of an indigenous person? This paper discusses the multiple entanglements of a non-indigenous artist representing an indigenous story.

Andrew Niess, University of Pennsylvania

Particulate Matters

When testimonies of colonial imprisonment are published as “folktales,” or when San practices and arts of living are mined for objects of linguistic “research,” how can we ethically communicate our own archival research through modes that do not reenact colonial logics of legibility and (dis)possession? How do we convey colonial extinction and genocide events that exceed the temporal, geographical, and narrative limits of historiography? The project poses these questions and methodological concerns to contend with our multiple orientations toward phonographic archiving practices that anticipate genocide and extinction.

11:00 - 11:15 AM, ANNENBERG SCHOOL FORUM

Activities in the Forum

Installation and Penn Immersive Station Artist Talks

Session Coordinator: Chris Vandegrift

Maria Michails, Rensselaer Polytechnic Institute***Bud's Room***

Bud's Room is a collaborative (between artist and participant) sound and visual installation comprised of the oral history of Bud MacArthur, a Nakota man from the Pheasant Rump reservation in Southeastern Saskatchewan. The installation is comprised of one wall piece with visuals printed on Dibond with electronics and/or audio speakers embedded amongst visual elements on the board. Two to three times a week, for months, I visited him when he came to Estevan (a small city in the heart of the Canadian portion of the Bakken oil field) for dialysis, and I recorded 2-3 hours of his story. I would be remiss if I attempted to encapsulate everything shared with me in the scope of an artwork.

Gabriela Watson-Burkett, PhillyCam***Novick Farm, Burmese in Philadelphia***

This is a 360° Virtual Project produced by *PhillyCam* that is part of a national collaborative documentary project led by Brookline Interactive group that explores the use of this new technology in telling impactful community stories from immigration families arriving in 1620 to present-day America. Produced by a multicultural group that reunites media producers, educators and immigrants this work utilizes VR Technology to offer an immersive experience of a day in the farm while also highlighting important issues such as access to organic food, political exile, existence and resistance.

11:15 AM - 12:30 PM, ANNENBERG SCHOOL, FORUM CLASSROOMS

Concurrent Sessions

SESSION 3 | Ritual, Movement and Transformation

Session Coordinator: Aimee Cox

Room 109

Panel discussion featuring:

- **Saya Woolfalk**, New York based artist
- **Daniel Alexander Jones**, Fordham University
- **Aspen De Villier & Raven Wolf Schmick-Justice**, Portland based artists
Being Multiple

Raven Wolf Phoenix Schmick-Justice was abused by their adopted parents from a young age. *Being Multiple* is neither nosographic knowledge nor documentary in account: It is a wondering about a constellation of Raven's testimony. Through photographic encounter, Raven explores their multiplicity and facilitates a

dialectic between person-hoods. At the close, a reconciliation occurs through the intersubjective undertaking of photography and ethnography. We find we are able to safely embark into a transformative dance amongst trauma, pain, anger, fear, and ourselves as we produce a glimmering of a beyond. In this glimmer our photographs find coherence through the celebration of multifaceted identity, non-institutionalized healing, and trust in our own methods of catharsis and knowing.

SESSION 4 | Global Educators in Contexts of Advocacy and Resistance

Session Coordinator: Florence Madenga

Room 111

This session will center on educators in various contexts of advocacy and resistance globally. It will include the stories of indigenous artists in Arizona seeking to visually teach and preserve sacred Navajo religion and tradition, the work of female educators challenging systems of inequality in Sao Paulo and Philadelphia, and the journey of a master drummer making his way across the Atlantic from Ghana to Brazil to further connect with his roots. The session will feature excerpts from filmmakers Gabriela Watson-Burkett, Juan Diego Diaz, and Kiril Kirkov as visual representations of the many layers of temporality and resilience. We also hope to explore how advocacy and education can act as vehicles for liberation and preservation of community.

Gabriela Watson-Burkett, Inti Wasi *Baobab Flowers*

Gabriela Watson-Burkett highlights the story of two educators, leaders and mothers as they navigate educational, racial and social inequality in their communities in Sao Paulo, Brazil, and in Philadelphia, United States.

Juan Diego Diaz, Universidad of California, Davis *Tabom in Bahia*

Juan Diego Diaz follows Master Drummer Eric Ordwarkei Morton's journey from his small Tabom community of Brazilians who settled in Ghana generations ago, to urban and local destinations in Brazil, where he shares his music and connects with an Afro-Bahian community.

Kiril Kirkov, Northern Arizona University *Art of the People*

Kiril Kirkov presents an experimental film project that spotlights the stories of sacred live paintings through the vantage point of the artists involved in an indigenous art collective focused on Navajo religion and philosophy in Arizona.

SESSION 5 | Afterlives of Environments in Conflict (PART 2)

Session Coordinator: Antoine Haywood

Room 108

Juan Pablo Aschner, Universidad de Los Andes

Time of Noise, an Audiovisual Experience

The uncertainty that causes a mysterious noise is a trigger for imagination and sometimes unfounded fears are just sufficient causes for later moral reformation. Bogota's great noise is part of collective myth. It changed the city in a manner impossible by any physical or spatial means. It was the first of so many thunderous noises that, like the numerous bombs set by drug lords in the 1980s or the thunderous guerrilla takeover of the palace of justice, deafened, during the 20th century, a city until then peaceful and silent. But unlike these painful noises of human origin, or even those more celebratory, like the massive parties of each new year's eve with excesses of fireworks and music, the "time of noise" was never explained or repeated, has been forgotten by the new generations; and that makes this noise a sound-like singularity in time. This project aims to bring the Time of Noise closer by involving in its recreation and revitalization a multiplicity of media, seeking a dialogue between technology and the arts as well as a conjunction of temporalities.

Adan Fish, Lancaster University

Points of Presence

The video is about Internet materiality. This experimental 20-minute video submerges the audience in the socio-ecological tangles of the materiality of the Internet. It shows what can be seen and mediates the unseen. The video focuses not on the consumerism surrounding digital culture but rather on the symbiotic relationship between information infrastructure and the geographic, geologic, oceanographic, and atmospheric elements, immersing the audience in the textures, sounds, and vertical vision of the digital ecology of the North Atlantic. 'Points of Presence', through tracing several undersea cables, reveals how the Internet is a material political object intertwined with the natural environment, human labor, and the mobility of data.

Tianyao Ma, Temple University

Taking Out Chinese From Chinese Take Out

This is a short documentary about the commonly seen Chinese take-out restaurants in Philadelphia, the hidden truth about their owners, and the important roles they are playing in the middle of the food desert while facing the law that discriminates against them. The film addresses the living history of first generation of low-income Asian Americans.

12:30 - 1:15 PM, ANNENBERG SCHOOL FORUM

Lunch

1:15 - 2:45 PM, ANNENBERG SCHOOL, FORUM CLASSROOMS

Concurrent Sessions

SESSION 6 | Creative Insurgence: Undergraduate Multimodality and Beyond

Session Coordinator: Farrah Rahaman

Room 109

Meredith Jones, Hamilton College.

Muslim American Women and the Democratic Party

This audio essay examines the growing numbers of Muslim American women who are running for office in the United States. Many of these women, including Ilhan Omar and Rashida Tlaib, cite the prevalence of hate speech in and anti-Islamic rhetoric American society as a driving force in their desire to run for office. Rather than focusing on the Islamophobic rhetoric of Donald Trump and Republicans, this podcast calls on Democrats to reflect on how their actions or inaction can contribute to a hostile political environment for Muslim Americans.

Marie Fouche, Hamilton College

Navigating Spaces

This project focuses on the experiences of Black Muslim students on college campuses. Black Muslim students are an overlooked demographic on campus because most colleges do not think about the ways race and religion can intersect. This audio essay focuses on bringing attention to the struggles of Black Muslim students through the use of academic sources and the personal narrative of a Black Muslim student on my college's campus.

Victoria Anibarro, Hamilton College

Joel

Joel is a short film on migration, borders, and mobility in America. The content of our film reflects *Joel* as an individual mover and his migration story, but also highlights the significance of household in migration. It is an ethnographic film that resulted from a partnership between Citizen Action and Hamilton College's Anthropology.

Klamath Henry, Emory University

The Three Sisters Resiliency Project

Through the practice of ethnography, that includes photography, video, poetry, and my feminine/matriarchal Indigenous lens, I explore the experience of the Tuscarora tribes' food resiliency. This project displays how the Three Sisters food system has survived the genocide of the Indigenous peoples' food systems in North America, and how my own personal life interacts with the resiliency of the crop.

Alexander Rafi, Stanford University***Flock***

The film is about a Palo Alto church that serves as a space for a community to gather and organize in shared faith and devotion.

SESSION 7 | Queer Interventions in Filmmaking, Research and Performance

Session Coordinator: Rahul Mukherjee

Room 109

The four papers in this session help us think through queer performances and expressions drawing on music, poetics, auto-ethnography and ethnomusicology. Combining arts (filmmaking/musical performance/poetry) and (multimodal) scholarship, the contributors to the panel generatively connect queer bodies, performances, and affect to knowledge production and advocacy practices. Queer media practices become both method and subjects of analysis contributing to reflexive epistemologies and embodied ontologies.

Raed El Rafei, University of California in Santa Cruz***Queer Utopias***

Can we imagine a future for queerness in the Middle East while dark regressive forces seem to be winning ground day after day? Can we conceive a space for queer individuals in that region outside the determinism of a western-led LGBT rights agenda? I propose a lecture/performance project that mixes video material I have filmed and edited in Stonewall, New York, and in Tripoli, Lebanon, with an academic/personal essay I wrote on the queer potential of my hometown based on queer and postcolonial theory, as well as personal experiences and observations. When words fail to enunciate what is believed to be the core of one's identity, a sexual identity, only silence can replace the impossibility and inconceivability of "coming out" to one's family and society. My audio-visual project is situated in a post-resistance moment when the struggle for rights has relinquished to give way to an aesthetic visual meditation on the beautiful and the uncanny.

Maria Murphy, University of Pennsylvania***Rplicunts, Cyberpunks, and Disciplinary Daddies***

What can performance as research-practice render possible in scholarship? Can performance be a queer method? Can it sketch out bodily cartographies with world-making potential? Recent scholarship in music studies has addressed the particular capacities of sound and its sensory corollaries as a mode through which to approach vulnerability, generosity, and exposure alongside the distribution of security, risk, and precarity. This presentation teases out some of the knotty valences and generative relational modes between writing, research, and performance as a queer method in my own research practice, including the intimacies between pleasure and tension. I will focus on media archaeology as a model for interdisciplinary work as well as voice processing and drag

performance as analytical methods to articulate embodiment and techno cultures.

Jeffrey Roy, Cal Poly Pomona

Queer Futures of Ethnomusicological Filmmaking

This presentation addresses the encounters between queerly emplaced subjects and scholars as they engage in imperfect participatory filmmaking practices taking place in India. In addressing the connections that bind academic and artistic practices within the field of ethnomusicology—and indeed the ability to access modes of inquiry based on our varying privilege(s) as ethnographers, artists, and teachers—I consider, self-reflexively, how the production of knowledge is exercised through epistemic and institutional power, as well as how scholarship becomes legible, audible, sensible and noticeable across different registers. The questions I ask are: How do race, class, and caste frame our desires for, experiences of, and relationships with neoliberal spectres that infiltrate the intimate spaces of field/work? What strategies do we, as queerly emplaced subjects and scholars, employ to adapt to, adopt, subvert, or resist the hierarchies of authority produced by race, class, caste, religion, nationality, and institutional access within these encounters? How can queer ethnomusicological filmmaking, and indeed other queer ethnographic methodologies, provide a critical perspective of—and platform for—our communities' cultural practices through visioning intersectional, racialized, and decolonial coalitions across global color lines?

Lucas de Lima, University of Pennsylvania

Cosmic Bottom

According to Javier Sáez, “from Greece until the present moment, in numerous cultures and eras...to be a man is to be impenetrable.” Penetrability, in this sense, emerges historically as a sign of effeminacy and subjection that cuts across relations of power and social locations, from the slave to the cis gay male to the woman and/or femme. Moving beyond the definition of bottoming as the passive position in queer male sex, I reframe the bottom as a figure of heightened receptiveness who collapses the sexual, the racial, the affective, and the ecological. An agent of permeability and relationality, the bottom of my poetics offers a cosmological point of access to life-worlds that remain unintelligible to the gaze of phallic mastery, from Ariel the mermaid in the depths of the sea to the billions of chickens in today's factory farms. By embodying a masked chicken priestess in my readings, I thus approach performance as a site of opacity in which the bottom of the barrel—the low and the debased—may be transmogrified at the limits of the human and nonhuman, female and male, and spirit and meat.

SESSION 8 | State Violence and Its Afterlives

Session Coordinator: Pablo Aguilera del Castillo
Room 110

This session will focus on state violence and its complex afterlives in the context of social struggles in the US and migration from Eritrea, Syria, and Iran to Europe and the US. In an effort to examine the different faces of violence from an “ex-centric” and “dis-centering” perspective, this session will feature the work of filmmakers Karina Horsti, Joao Barriga, Gino Canella, and Maaman Rezaee. In this session, we are invited to consider these films as possible points of departure for thinking about the multiple temporalities of violence. More specifically, we will discuss these films thinking of violence as struggle, resiliency, memory, affect and the eventual possibility of transformation. Overall, we want to explore new forms of rendering matters of concern relevant to the broader public while paying close attention to the politics and poetics of storytelling in today’s world.

Gino Canella, Emerson College

Radical Labor: Aligning Unions with the Streets

In his film, Canella presents us with a new face of social struggles, challenging traditional discourses perpetuated by the media. His work highlights the importance of an approach that looks at economic, racial, gendered, and social inequalities.

Joao Barriga, Faculdade de Belas-Artes da Universidade de Lisboa

Amanhã é melhor “Tomorrow is Better”

Joao Barriga shares the voices and stories of Ismail, Abou Ras, and Alzoubi—Syrian refugees—over lunch, paying a lot of attention to their aspirations and hopes for a specific future.

Karina Horsti, Academy of Finland & University of Jyvaskyla

Remembering Lampedusa

Karina Horsti offers an alternative form of narrating the Lampedusa Crisis by focusing on the affective life of a survivor: his memories, emotions, and aspirations.

Maaman Rezaee, Rowan University

Minuet for a Disappearance

Maaman Rezaee shares with us an intimate and aesthetically captivating view of her effort to work through the memories of her father, a political prisoner in Iran. Through her work, she explores the disappearance of her father.

2:45 - 3:15 PM, ANNENBERG SCHOOL FORUM

Activities in the Forum

Sound Performance and Live Radio | Audio Hubs

Session Coordinator: Jake Nussbaum

Live radio and collaborative audio production. How do these sonic practices challenge our assumptions about media-making and scholarship? In this session, we highlight two different approaches to the medium of sound—Columbia

Teachers College's MASCLab hub working at the interface of audio production and social change; and CMP Radio's live broadcast from SSMF. This is an interactive session that will draw attention to ongoing interventions at SSMF and engage the audience in participatory sound.

Christopher Rogers and CMP Radio, University of Pennsylvania
Community Radio, Participatory Civic Cultures, and the Changing City

Lalitha Vasudevan and Joe Riina-Ferrie, Teachers College, Columbia University
Media and Social Change Lab

3:15 - 4:45 PM ANNENBERG SCHOOL, FORUM CLASSROOMS
Concurrent Sessions

SESSION 9 | Perspectives on Multimodality in Graduate School and Beyond

Session Coordinator: Andrew Hudson
Room 111

Krishnan Vasudevan, University of Maryland
Modes of Response: Examining the Dimensions of Trust, Aesthetics and Narrative in Collaborative Ethnography

Alissa Jordan, University of Pennsylvania

Chris Hewlett, University of Maryland, CRACIA.
Experimenting with Multimodal Methods: Employing Photography, Film and Recordings in the Field and Beyond.

Juan Castrillón, University of Pennsylvania
REHAVI (Timekeepers)

Andrew Hudson, University of Pennsylvania
Listening to the Walls

SESSION 10 | New Releases of Multimodal Scholarship

Session Coordinator: OreOluwa Badaki
Room 110

This session will be an interdisciplinary deep dive into the affordances and challenges of multimodal praxis. Our keynote speakers will share their current projects and connect narratives across professions, nations, cultures, and ecosystems. Together we will consider how social, professional, and ecological locations render legible and audible, our communicative and collaborative efforts towards equity.

Steven Feld, School for Advanced Research
Voices of the Rainforest

Voices of the Rainforest began as an hour-long audio concert of a day in the life of the Bosavi rainforest and its inhabitants in Papua New Guinea. The 1991 CD showcased how the work, leisure, and ceremonial music of Bosavi people is inspired by and performed with the sounds of their forest home. Twenty-five years later, the concert was recomposed in immersive 7.1 cinema surround at Skywalker Sound, now the soundtrack for the concert portion of this film. In addition to 1976-1999 archival images, a 2018 return to Bosavi provided opportunity to film in collaboration with Bosavi villagers. It also provided opportunity to listen to local concerns about the present state and fate of the rainforest and to follow the concert with a documentary.

Regina Austin, University of Pennsylvania
Profiled in Life and Death: Victims Compensation and Young Persons of Color

The film considers the impact of the causal contribution provision found in the Pennsylvania' victim compensation law. Pennsylvania denies VCAP assistance to victims who contribute, or are suspected of contributing, to their own death or injury. The bar presently extends to expenses paid for the funerals of homicide victims and the medical and psychological care required by survivors of intentional violence. The prohibition impacts young urban victims of color and their families the most.

SESSION 11 | Languages, Landscapes, Literacies

Session Coordinator: Bethany Monea
 Room 108

This session will focus on the relationship between language, identity, and resistance. Two multilingual films made in linguistically diverse communities explore the importance of linguistic preservation, diversity, and activism in contexts of globalization and linguistic discrimination. Foregrounding the perspectives of community members, teachers, artisans, scholars, activists, and children, the film projects explore themes of migration, indigeneity, diversity, and cognitive justice. Together, they reveal how the politics of language use pervade daily life at home, in communities, and in schools. They render issues of language endangerment, education, and activism as matters of present concern for global publics the role of collaboration, filmmaking, and the arts in the fight for language preservation and linguistic justice.

Brook Lillehaugen, Haverford College with Sabea K. Evans and Felipe H. Lopez

Dizhsa Nabani - Lengua Viva - Living Language

Dizhsa Nabani is a documentary web series that explores the relationship between Zapotec identity, language, and daily life, focusing on the relationship

between Zapotec languages and traditional farming, cooking techniques, and artistic performance and creation. As a collaboration between a linguist, a Zapotec activist, film professionals, and undergraduate students, the project is focused on pedagogy and education through relating issues of language endangerment and activism to a larger public.

Iliana Pagán-Teitelbaum, West Chester University of Pennsylvania, Scribe Video Center

Twin Tongues: Learning English in América

Twin Tongues: Learning English in América is a film project that researches linguistic diversity and cognitive justice through the experiences of a family with ties to diverse diasporic communities from Spanish-speaking Puerto Rico, Quechua-speaking Peruvian Andes, and French-speaking Jewish Belgium. As a multimodal work including interviews, artwork, music, and puppet theatre, the film interrogates how racist discourses have caused language loss and advocates for right to exist, to speak non-dominant languages, and to belong to diverse cultural communities.

4:45 - 5:30 PM

Break*

The remainder of the day's events will take place at **Fisher Bennett Hall (3340 Walnut Street) so we invite attendees to use this break to gather their belongings and travel there.*

5:30 - 6:45 PM, FISHER BENNETT HALL, ROSE RECITAL HALL 401

Keynote Session

Analytics Entangled with Ethics, Poetics and Aesthetics in Multimodal Scholarship

Session Coordinator: Juan Castrillón

Rose Recital Hall 401

Nowadays, the production and distribution of academic knowledge across multiple formats is paramount. The intensified relations between contexts of research, modes of scholarship and new media affordances have transfigured the modalities involved in the collection, analysis and dissemination of paper-based and monolingual scholarship. In this sense, the acceptance of non-textual submissions by peer-reviewed journals, the production and defense of films as doctoral dissertations, the establishment of experimental and sensory lab in research centers across universities, and the deliberated uses of media by academics are key factors prompting scholarship to be performed otherwise. The outcomes of these entanglements in which scholars, communities and new media affordances strive to collaborate no longer stand as mediated representations of reality. Instead, they have become ethical engagements; tactics and poetics through which matters of concern and present histories get

diffracted as exchangeable figures of affect, resilience, advocacy, existence, and transformation.

George Mentore, University of Virginia

George Mentore is Associate Professor of Anthropology at University of Virginia. He teaches and researches on the cross-cultural realities of being human in the modern world. He studied Visual Communication at the University of Sussex, in which he also obtained his doctorate in Anthropology writing a dissertation on the political economy of village life among an indigenous Amazonian people. He has taught for over thirty years at the University of Virginia on topics varying from religion and sport to politics and the body.

He has been particularly interested in the sociocultural experiences and interpretations of the human subject, and to this end his scholarship focuses upon the cross-cultural processes made available between Euro-American modes —inside the discipline of anthropology— and those within indigenous Amerindian socialities. Such scholarship may be thought of as configuring the limits of interpretation or as discourse about the power/knowledge relations of reality. Mentore is the author of the book “Of Passionate Curves and Desirable Cadences: Themes on Waiwai Social Being,” published by University of Nebraska Press, and the forthcoming “Poetics of Being in Indigenous Amazonia and Modern Anthropology.”

Regina Austin, University of Pennsylvania

Regina Austin’s scholarship focuses on the impact of law on cultural conflicts arising from race, gender, and class inequality, with much of it revolving around the critical analysis of ethnographies and law-genre documentary films and photography. She is the William A. Schnader Professor at Penn Law School and Director of the Penn Program on Documentaries and the Law. This program focuses on lawyers as subjects and makers of nonfiction films, as well as integral players in the documentary production process. The Program hosts screenings of law-genre documentary films, maintains a national archive of clemency videos as a resource for attorneys representing capital defendants, and produces social biography or mitigation videos on behalf of young, first-time defendants in cooperation with the Defender Association of Philadelphia.

Treating digital video technology as a tool for legal argument and persuasion, Austin teaches a visual legal advocacy seminar that allows law students to make social justice advocacy videos that support the work of public interest organizations, service providers, and grassroots groups, their clients and their causes; the videos are streamed on the Program’s website and on YouTube. Professor Austin was the producer and director of “Second Looks, Second Chances for Pennsylvania Lifers: Commutation by the Numbers” which grew out of a collaboration between the Docs&theLaw Program, Lifers at SCI Graterford Inc. and the Pennsylvania Prison Society.

Steven Feld, School for Advanced Research

Steven Feld is Senior Scholar at the School for Advanced Research in Santa Fe, New Mexico. An anthropologist, filmmaker, musician, writer and sound artist, he is also Distinguished Professor of Anthropology Emeritus at the University of New Mexico. Feld's academic research principally concerns the anthropology of sound, a term he coined in 1972 to extend the anthropology of music and language into a more critical sensory and aesthetic focus on voice and poetics, all-species sound relations, media and technologies, and environmental and ecological acoustics. A 1974 student of anthropologist and filmmaker Jean Rouch, Feld also became his US translator. In 2004 he edited and translated a collection of his essays on a book called "Jean Rouch: Ciné-Ethnography."

Although principally associated with sound research and art, Feld has also worked for many years in the fields of documentary photography and film, producing work for festivals, galleries, and museums. His feature-length documentary film entitled "A Por Por Funeral for Ashirifie," won the Prix Bartók at the 2010 International Festival Jean Rouch in Paris. The films that accompany his most recent book "Jazz Cosmopolitan in Accra" series are distributed by Documentary Educational Resources.

John L. Jackson Jr, University of Pennsylvania

John L. Jackson, Jr. is Dean of the Annenberg School for Communication at the University of Pennsylvania. Jackson earned a BA in communications from Howard University and a PhD in anthropology from Columbia University. Jackson's research examines ethnographic methods in media analysis, the impact of mass media on urban life, and media-making as a form of community-building/knowledge production. Jackson is author of several books, including *Thin Description: Ethnography and the African Hebrew Israelites of Jerusalem*. His most recent film, co-directed with Deborah A. Thomas, is entitled "Bad Friday: Rastafari after Coral Gardens," and he is currently part of the production team completing "Making Sweet Tea: The Lives and Loves of Southern Black Gay Men."

An urban researcher, media ethnographer, anthropologist of religion, and theorist of race/ethnicity, Jackson's work also critically explores how film and other non-traditional or multi-modal formats can be most effectively utilized in specifically scholarly research projects. He is one of the founding faculty advisors of CAMRA and a faculty member at Penn's new Center for Experimental Ethnography.

6:45 - 7:15 PM, FISHER BENNETT HALL, ROSE RECITAL HALL 401

Musical Performance

Introduced by Steven Feld

Until

David Chavannes, University of Pennsylvania

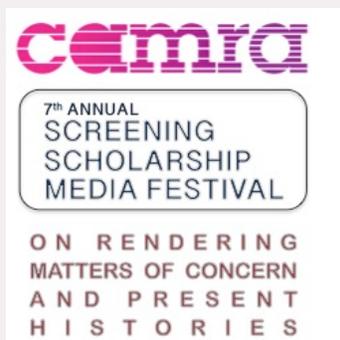
I am a pianist, singer, songwriter, sound artist, and researcher. I am an immigrant. As I live, sound, and write with other life around me, I work to practice compassion, cultivate empathy, and earn wisdom. I make music and conversation in Philadelphia, and at www.dchavannes.com.

TALIE (Nathalie Cerin)

Talie is a Philadelphia-based singer-songwriter originally from Port-au-Prince, Haiti. Her music, a mixture of Haitian folk and soul music, is a testament to the two cultures that have shaped her as an artist and as a woman. Accompanied by her trusty guitar, Talie brings a fresh sound to the Philadelphia music scene.

Light refreshments will be provided after the performance

Performance and Reception sponsored by the UPenn Music Department



Sunday, March 31

8:30 - 9:00 AM, ANNENBERG SCHOOL FORUM

Breakfast

9:00 - 10:15 AM, ANNENBERG SCHOOL FORUM AND CLASSROOMS

Concurrent Sessions

SESSION 12 | Multimodal Labs and Publishing Multimodality

Session Coordinator: Dee Asaah

Room 109

Ramiro Delgado, University of Antioquia

From a Food and Cultures' Lab to a Degree in Culinary Sciences

Stewart Varner, University of Pennsylvania
PriceLab

Lalitha Vasudevan and Joe Riina-Ferrie, Teachers College, Columbia University
Media and Social Change Lab, Podcast Series

Harjant Gill, Towson University
Multimodal Anthropologies— American Anthropology Journal

Session 13 | Installation Artist Talk

Session Coordinator: Andrew Niess
Annenberg Forum

Robert Lemelson, UCLA & Briana Young, Elemental Productions
Tajen – Exploring the Balinese Cockfight through Multimodal Ethnography

Tajen: Interactive, an interactive web documentary, is part of a broader effort to bring contemporary multimodal materials into anthropology education, data collection, and research presentation. Including a 30-minute sensory ethnography and thirteen short films, as well as short articles, informational pop-ups, and a discussion and study guide, Tajen: Interactive explores multiple cultural, historical, and psychological aspects of Balinese cockfighting—from ritual lore to gender identity to interspecies relationships.

The influential “Deep Play: Notes on the Balinese Cockfight” (Geertz, 1972) is required reading in many introductory anthropology courses. Despite its evocative writing, however, students often come away with a limited sense of what cockfighting “really feels like.” This may be a problem of medium; while any ethnographic representation is always at best presents a resemblance of what happened in the field, visual and/or multi-modal ethnographies have the capability to communicate sensory and corporeal aspects of cultural behavior and environment in ways writing cannot.

Different modes of representation are used to document, evoke, and explain these different facets. Sensory ethnography allows an uninterrupted experience of the sights and sounds of a cockfight. Expository documentary uses traditional interview and b-roll editing to delve into local subjective experience and expert opinion. Creative shorts using mixed media and kinetic motion animation make abstract anthropological concepts tangible. The viewer can navigate their own journey through the world of Balinese cockfighting.

10:15 - 10:45 AM, ANNENBERG SCHOOL Forum

Activities in the Forum

Performance**Adam Vidiksis, Temple University*****Density Function***

Density Function is a work for iPads and other portable electronic devices and spatialization choreography. The work plays on the psychoacoustic effect generated by how we use timbre to help localize sounds. Forming and reforming to create clusters of bodies and notes, the individual players act at times as individual sound sources, and other times as partials of a larger timbral event. Temple University's music technology ensemble, BEEP, would perform this piece under the direction of Prof. Adam Vidiksis. Both the music and choreography for this work is rendered via algorithms for human performers and mobile devices. This shifting exploration of constraint/freedom generates the emergent structure of the piece, as well as the moment-to-moment gestures in sound and body. The rules of the piece explore the role of the individual with a group, the individual as a relatively isolated body, the individual and group relationship to the environment, and emergent behaviors of social systems, such as flocking. These explorations come directly from an urge to learn more about bodies under constraint (detention), diasporic communities, and environments in conflict.

10:45-12:30 PM, ANNENBERG SCHOOL, ROOM 109**1st Annual CAMRA Alumni Symposium**

Session Coordinator: Tali Ziv

Starting with an interdisciplinary class on film and ethnographic research in 2010, a small group of University of Pennsylvania graduate students from multiple schools came together based on the conviction that Penn needed a space dedicated to exploring the affordances of art and multimedia to expand how we do and communicate research. By 2012, this conviction had developed into an ambitious multimodal research collective. This panel brings together members of CAMRA's founding cohort to explore how building and growing through CAMRA has impacted their contemporary research and teaching practices, as well as their professional opportunities after graduation. In this panel, alumni will share some of their work, explore the personal and professional impacts of CAMRA, reflect on its original mission and how it developed, and connect different generations of CAMRA members to adapt and strengthen a vision for the future.

Panel Participants: Sandra Ristovska (ASC '16), Kate Zambon (ASC '17), Mariam Durrani (GSE/SAS '16), Arjun Shankar (GSE/SAS '15), Matthew Tarditi (GSE '17)

12:30 - 12:45 PM, ANNENBERG SCHOOL, ROOM 109**Closing Remarks**

Juan Castrillon, SSMF Director