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Curating Silences

SILENCE

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AN 64.6 takes a break from the speed and cacophony of contemporary life by turning an anthropological eye to silences of all kinds, in all places: companionable, powerful, visceral, awkward, racialized, attentive, curatorial, visual, linguistic, political, liberatory, public, private, of refusal, medical, poetic, and musical. What counts as silence? How is silence expressed? What does it sound like? And what can it tell us about human lives and social worlds? Come along as we explore.

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A photograph of a gap in a frozen stream covered by arching bare bushes.

SOUND BRAID

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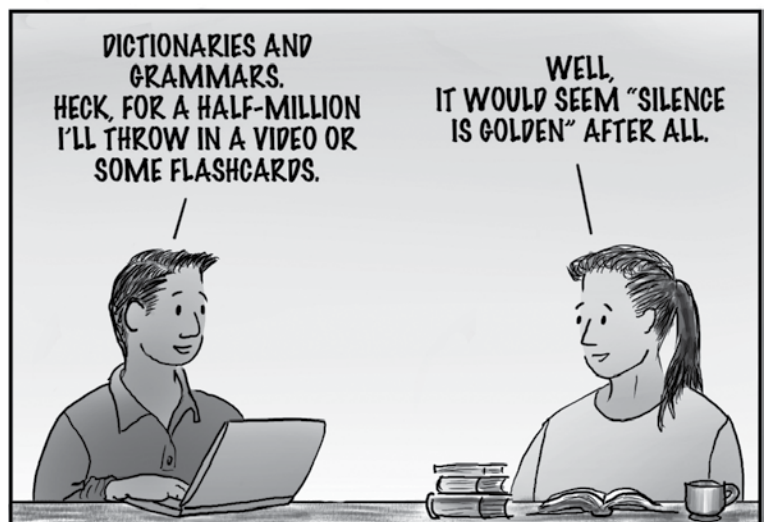
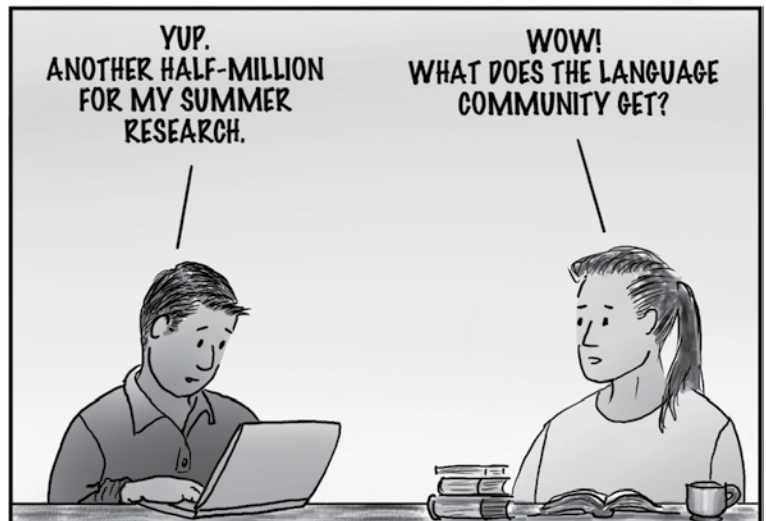
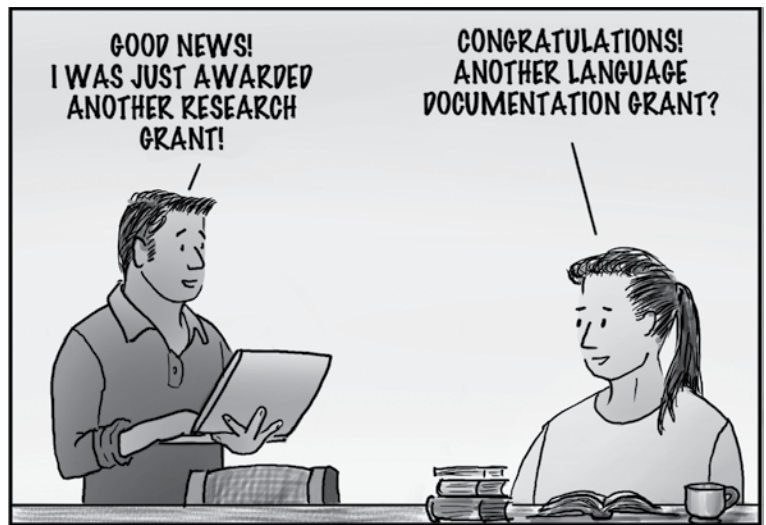
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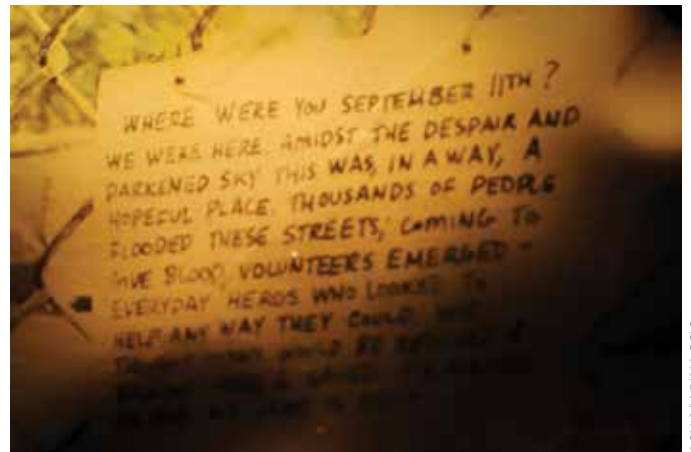


An Extended Moment of Silence:

Reflections on How September 11 Is Taught to the Post-9/11 Generation

By Ash Marinaccio

This long-form documentary photography project investigates how historical events are taught and remembered by examining how and what the post-9/11 generation has learned about the events of September 11 and its impact in the United States and abroad. With a focus on the experiences of those who were born shortly before and after 2001, this project explores personal and collective memories from the perspective of Gen Z and young Millennials whose memories or knowledge of that day were mostly formed by parents, caregivers, and community in the months and years after the event. Participants were voluntarily recruited for this project through email advertisements and word of mouth. Throughout our interviews and portrait sessions, we acknowledged the theme of silence—whether represented in a “moment of silence” to honor those whose lives were lost on that day or by a societal silence around how and what they have been taught about 9/11 and the ramifications of the “war on terror” both domestically and abroad. Considering current [legislated censorship](#) on history and social studies curriculums in schools throughout the United States, coupled with rising incidents of hate crimes against communities of color, this project has shed light on the missed opportunities to learn from mistakes of the past.



ASH MARINACCIO

“Where were you on September 11th?” asks a tile at a busy West Village intersection in Manhattan. This photograph was taken at the [9/11 Tiles for America Memorial](#) in Greenwich Village. Once a vibrant community art memorial, many of the tiles are now broken and posters are ripped. It takes a moment of exploration for passersby to recognize that it was once a memorial for those who were missing and lost in the attacks on the World Trade Center on September 11, 2001.



When war is discussed broadly in the United States, oftentimes the lens is placed elsewhere, far away, with little or no introspection on ongoing US transgressions abroad. Since 2001, the United States has been in a cycle of endless wars in Iraq, Afghanistan, Somalia, Pakistan, and Yemen with additional “counterterrorism operations” reaching [85 countries globally](#). “The war on terror” was declared by President George W. Bush shortly after the World Trade Center and Pentagon attacks on September 11. The war on terror was never declared against any specific country, state, or territory; it is a vague term used to describe the United States’ ongoing international military campaign launched primarily against targets in the Middle East and surrounding countries. Although President Obama declared the war on terror over in May 2013, the US remained in Afghanistan until September 11, 2021, and still has roughly [2,500 US soldiers scattered throughout Iraq](#). According to 2023 figures from the [Watson Institute of International & Public Affairs at Brown University](#), the number of people killed indirectly in post-9/11 war zones, including in Afghanistan, Pakistan, Iraq, Syria, and Yemen, are estimated at 3.6–3.8 million, though the precise figure remains unknown.

Many of the young people featured in this project discussed not having memories of the day but feeling the impact of September 11 through stories passed down by family and community members. One participant recalled hearing about how “in the old days, if you flew alone, a family member could walk you to the gate.” They had a hard time imagining that scenario, as the militarization of their schools, airports, and public spaces is their current reality. “I have friends and cousins who were born in 1994 and 1995 who remember traveling to Disney in the ‘old’ way and they remember the switch. I don’t. I just remember that in my lifetime this switch happened ... for everything,” recalled Luke, a participant born in the year 2000.

Some participants first learned of the attacks on the World Trade Center and Pentagon in social studies classes and annual “moments of silence” in their elementary and middle schools. At first, they recalled confusion surrounding why there was a moment of silence without further explanation or context. In each school, the moment of silence reflected the community. “The moment of silence would be a prayer. Since I went to Catholic school, it would be a Hail Mary or Our Father. It would be a moment of silence to remember the firefighters who died and the people working there. They had us say the prayers in our head,” recalled one participant. Another participant who attended public school specifically mentioned a series of “September 11 Coloring Pages” their school would share with first and second graders. The moment of silence was spent coloring images of firefighters, American flags, and EMS workers. There was no further explanation provided to the students about why they were coloring the selected images. “I think they were trying to be age-appropriate about it,” the former student recalled. Later, they also admitted feeling misled about the history of the response to the attacks, including the international impact of the war on terror and antiwar protests that emerged domestically and globally. “When we talk about 9/11, it’s mostly about how much we hate the Patriot Act surveillance, and how much we hate

the wars in the Middle East, like the wars for oil. We never talk about the actual event. We never talk about the towers, unless of course, it is the day of 9/11,” adds Luke. “Sometimes I go there, to the site, and I look up, and I imagine the towers based on images I’ve seen but I can never really picture it,” he concluded.

The general silence around the aftermath and impact of the United States’ response became a recurring theme for the participants, many of whom continue to feel the effects of post-9/11 through Islamophobia, increased surveillance, security, and domestic and international policies. Some participants felt that the focus on international terrorism took the attention away from their real fears of domestic terrorism, including active shooters in schools, movie theatres, libraries, and other spaces they frequent. Each participant noted a personal experience of active shooter events, whether in their school or nearby community.

These photographs are part of a multidisciplinary project with a documentary theatre component that began in 2011 with “10 Years Later” (2011) and “20 Years Later” (2021), created in collaboration with the New York–based theatre companies Co-Op Theatre East, Project Girl Performance Collective/Girl Be Heard, and Docbloc. A company of youth actors devised both theatre projects through autobiographical and verbatim interview-style techniques which were performed at venues throughout New York and New Jersey. Support for various components of this project was made possible through the CUNY Graduate Center’s Provosts Digital Initiatives Grant, the Lower Manhattan Cultural Council, the CUNY Center for Humanities “NY Connects” Grant, and the Publics Lab at CUNY Graduate Center.



“I was 6 when I became a Cub Scout at Pack 142.

At all the meetings, we’d often see this poster, this flag with a silhouette of New York City during sunset and words over them, Never Forget, 9/11/2001. I didn’t know what that meant at the time. I kept seeing it over and over again throughout my Cub Scout years . . .

Never forget? Never forget what?

It wasn’t until I left Pack 142 that I realized what we were never supposed to forget.

On October 31, 2017, I was sitting in my classroom at Stuyvesant High School, wondering why I couldn’t go home. We were locked down. They wouldn’t tell us any information—it was up to us to find out. I was in school, dressed as a cat, and we had to stay an extra 3 hours after school because several hundred feet away, a guy ran down Hudson River Park’s bike path with a rental truck and killed eight people because he heard from ISIS it’s better to strike terror on holiday. Politicians scrambled to take advantage of the moment: ‘the deadliest terror attack in NY since 9/11.’ It was already dark when we were dismissed, and nobody wanted to go trick or treating. Humanity is lost, nothing is found, and I don’t know what to think anymore.”

—**Jason** (born in 2000)



ASH MARINACCIO

“I know many people who know somebody who died on 9/11 and others who have gotten cancer from 9/11. My dad swears he didn’t get sick after 9/11 because of this woman, a stranger, who had to be carried out of the towers by medics. She stopped to give him a rag to put over his face while they ran away from the buildings. I guess it shows that masks work, right?”

—**Fiona** (born in 1999)



ASH MARINACCIO

“In my lifetime, throughout all of my schooling, we had lockdowns every time there was an active shooter nearby, so at least a handful of times a year. I was fortunate enough never to have been in a shooting myself, but on the news, I’ve seen plenty of kids get murdered. We have issues of domestic terrorism people don’t want to acknowledge in this country. 9/11 feels like another tragedy that happened in history, not that history doesn’t matter, but . . . so many tragedies are piling up daily; 9/11 is just another one.”

—**Kristen** (born in 1998)



ASH MARINACCIO

“Each year, our teachers gave us a booklet on 9/11, and the whole morning we would color. I first learned about 9/11 through those coloring pages. They were coloring pages of the World Trade Center (before it was hit) and fire trucks. There were also pictures of American flags and people standing in front of the American flag, like firefighters, nurses, and the heroes, pledging allegiance to the flag. They were symbols of how great we are as a country. There was never much discussion other than, ‘this thing happened—we’re not going to explain, just color.’ The focus of those pages was always on how we were supposed to feel—sad, mad, and angry.”

—**Toni** (born in 2002)

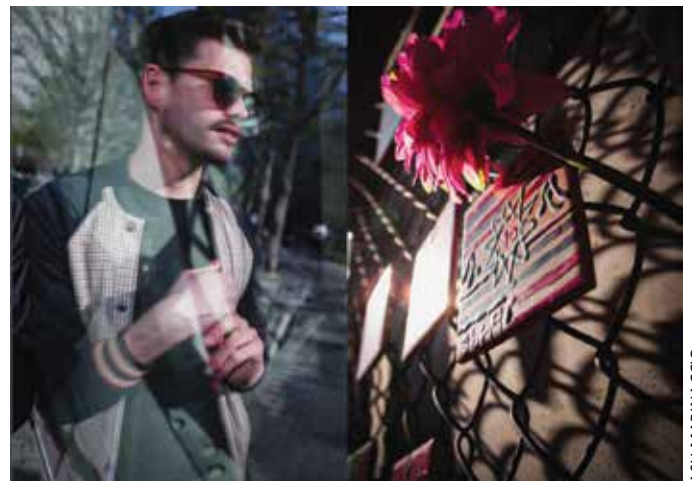


ASH MARINACCIO

“I saw the towers as a kid!

Actually, I can’t remember if I saw them or if I’ve seen so many photos of them that I think it’s my own memory. It’s one of those things, like Princess Diana . . . you remember her, but you don’t know how or why. The first time I actively remember seeing photos of the World Trade Center was in third grade, in textbooks . . . in the pictures of history books.”

—**Melissa** (born in 1998)



ASH MARINACCIO

“I was never taught about 9/11 in school, but I grew up in a community where every year on 9/11, the principal would come over the intercom, and we would have a moment of silence. I was part of a generation of kids who didn’t even know why we were having a moment of silence. I have a younger sister who was born in 2005. She was taught about 9/11 in school. It’s a chapter in her history book. She has been taught more about it.”

—**Max** (born in 1997)




ASH MARINACCIO

“I remember the first time I found out about 9/11, we were driving into the city and there was this block of space, and my mom said, ‘There were once towers there.’ We used to talk a lot about 9/11 in middle school. There would be firefighters who would come in and talk about taking bodies out of the building, and it was traumatic. I was 12 when they started doing this. We knew how bad it was, but we were shocked hearing how many people lost their lives and how affected people were.”
—Emma (born in 2003)

“I don’t know who did it.
I don’t think I know why it happened.
I don’t think I know what countries were involved.

I went to a small school in Brooklyn. I learned the surface level of it at school. I only learned that it was a terrorist attack against the Twin Towers. Nobody spoke about who it was or why. I think this was in 4th or 5th grade. It was a quick discussion in history class. It wasn’t in our textbook or talked about deeply. Was it ISIS who attacked? Was it two planes or three? I don’t know the details ...

I know it’s affected my family. My father was born in Egypt, so when security sees his passport at the airport and they see he is from the Middle East, they automatically check his bag. It also happens on the subway with the police. His bag gets checked every single time. It still happens to this day.”

—Izzy (born in 2001) 



ASH MARINACCIO

Ash Marinaccio is a New York–based visual storyteller and multidisciplinary documentarian working in theatre, photography, and film. She is a PhD candidate in theatre and performance at the CUNY Graduate Center, where her research investigates documentary theatre and theatre in war/conflict zones. For her creative work, Ash has received a Lucille Lortel Visionary Award from the League of Professional Theatre Women, has been listed as one of Culture Trip’s “50 Women in Theatre You Should Know,” and is a recipient of a Drama League Residency, a NY Public Humanities Fellow, and is a two-time TED Speaker. Ash is the founding artistic director of the United Nations recognized NGO Girl Be Heard and in 2021 created [Docbloc](#), dedicated to bringing documentary artists from across genres together to create live performance projects. Connect: ashmarinaccio.com and on Instagram: [@AshMarinaccio](https://www.instagram.com/AshMarinaccio).

On the Record

By Katarzyna Puzon

This shellac record comes from the [collection of the Lautarchiv](#)—the sound archive of the Humboldt-Universität zu Berlin. It is one of around 4,500 shellacs stored there, the large majority of which are speech recordings.

The history of this archive—and of all other archives of this kind—is inextricably linked with the invention of the phonograph in 1877, which revolutionized the way sound began to be reproduced. Science also made use of this novel technological device. Musicologists, linguists, psychologists, and ethnologists began to use the phonograph and later also the gramophone to record and study sounds.

Such was the case with the Royal Prussian Phonographic Commission. Founded in 1915, it aimed to record the music played and the languages spoken by soldiers who had fallen into German captivity during World War I. The soldiers interned in the prisoner-of-war camps came from all over the world. Scientists from various disciplines saw this as an excellent opportunity to conduct research in these camps. Prisoners of war became research objects.

How does one listen to such recordings made on shellac records? Although they have been digitized, shellacs can still be played. The difficult legacy these objects carry brings to the fore the palpable dissonance between the urge to make them seen (and their sounds heard), on the one hand, and the need to refrain from doing so, on



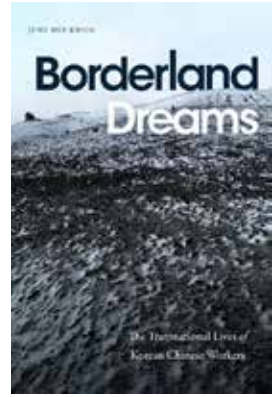
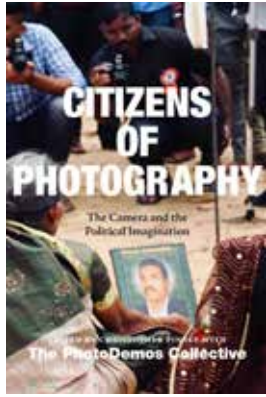
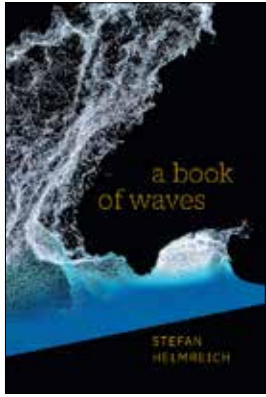
KATARZYNA PUZON

A shellac record from the Lautarchiv collection.

the other. This conundrum could indeed be solved by the idea of the silent object—and the silent shellac. Through the shellac, sounds remain seen—on the record, so to speak. Silence acts as a statement about the contentious heritage of the recordings. This is how I think about this object held in the Lautarchiv, where shellacs are stored in windowless rooms, detached from their subjects. 🌀

Katarzyna Puzon is an anthropologist and a research associate at the Humboldt University in Berlin. Committed to transdisciplinary research, she has wide-ranging scholarly interests, with a major focus on the anthropology of time, critical heritage perspectives, and public makings. Beyond working on sound archives and their entangled legacies, she is finishing a book on temporality, heritage, and loss in Beirut.

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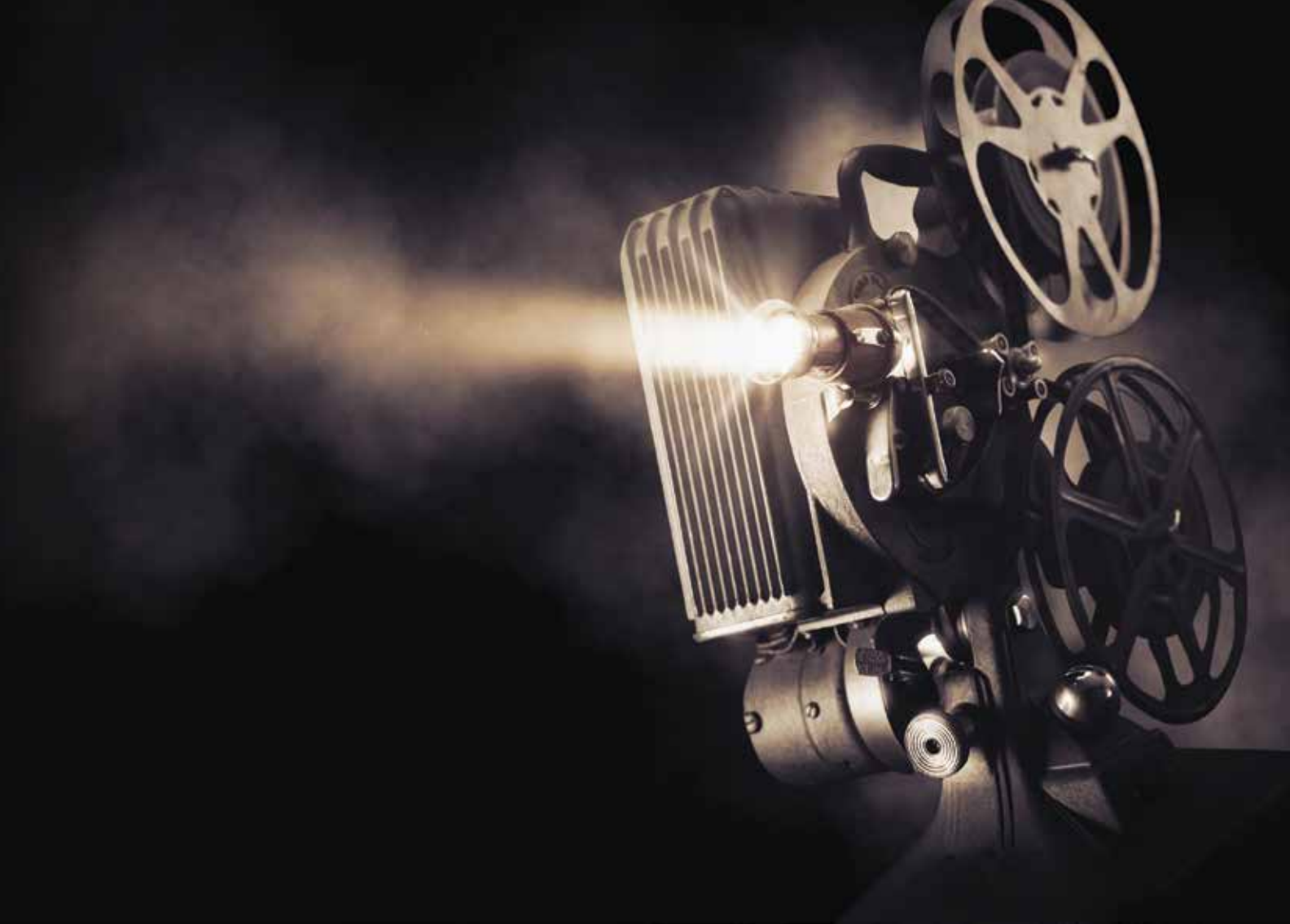
A Poetics of Silence in Michelangelo Antonioni's Nonrepresentational Trilogy

By Eduardo Moura Pereira Oliveira

Throughout its history, cinema has explored the potential of fictional images of emptiness and silence to generate sensibilities that escape representation. In this piece, I reflect on filmmaker Michelangelo Antonioni's trilogy [*L'avventura* \(The Adventure, 1960\)](#), [*La notte* \(The Night, 1961\)](#), and [*L'eclisse* \(The Eclipse, 1962\)](#). Antonioni's trilogy provides a powerful filmic version of the nexus between individualism and loneliness, a critique of culture elaborated through what I call the *poetics of silence*. It corresponds to the moment when there is nothing more to be said between two people—in Antonioni, a version of human incommunicability.

In the films, Antonioni expands the horizon between time and image to a re-elaboration of the characters' dramas, an experiment whose power allows us to think about how his work opens up to new sensory dimensions from silence and static. Using the idea of the nondogmatic image from French philosopher [Gilles Deleuze's](#) thought and philosopher [Jacques Rancière's](#) assumption of the emancipation of the spectator, I explore how Antonioni develops a poetics of silence while also carrying out a critique of individualism. In its relationship with life, cinema becomes a regime of perception capable of transforming sensorial experience, producing a politics of aesthetics, in [Rancière's](#) terms.

Antonioni explores the relationships between images of emptiness and the spectator's sensorial experience. The characters' dramas are filmed in the context



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of the deterioration of relationships until emotional bonds have eroded. The scenes extend into situations of impasse, paradoxes in which the characters remain silent, submerged until meaning is emptied.

CINEMA AND ANTHROPOLOGY IN SEARCH OF EXPRESSIONS OF SILENCE

Cinema establishes a particular experience of the passage of time. Unlike photography and its potential to freeze the snapshot, film retains a sense of perpetual duration, the psychological comfort of the image that does not escape but has the capacity to dilate the present and twist the experience, as [Gaudreault and Gunning](#) showed. As art, as expression, or as technology, cinematographic devices spread throughout the world throughout the twentieth century and assumed the functions of

industry, entertainment, art, education, propaganda, and scientific research. Technological development and the entry of thinkers from other areas enriched cinema theories to the extent that the filmic image incorporated analysis from anthropology, [phenomenology](#), literary criticism, psychoanalysis, and philosophy and structuralist, culturalist, and Marxist assumptions, among others. Cinematic discourse has absorbed theories in such a way that it is not possible to separate the history of cinema from the history of thought.

Faced with all this noise, in the articulation between image and culture, a movement that emerged in Italy, inspired by French realism, turned to a critical reflection on the country itself. Initially used by filmmaker [Antonio Pietrangeli](#) to refer to [Visconti's](#) film *Ossessione (Obsession, 1943)*, the term “neorealism” gained

notoriety throughout the 1950s through the films of [Rossellini](#) and [De Sica](#), which sought to expose the contrast between socioeconomic conditions and the banality of lifestyle in Italian culture, according to [Bazin](#), immersed in political circumstances that escape control, in the postwar context.

Given this context, what place does Antonioni's work and his trilogy of incommunicability play in thinking about silence in the twenty-first century? From an anthropological point of view, Antonioni proposes a language that breaks with the usual regimes of visibility to the extent that it approaches the idea of a cinema-poetry in which silence is a privileged space for questioning the meaning of human existence within values of modern culture. [Andrey Tarkowski](#) defended Antonioni as one of the few poet-filmmakers, creator of works that “do not age” (*opere che non*

invecchiano), according to Aldo Tassone. [Claude Sautet](#) stated that, unlike the works of [Visconti](#) and [Fellini](#), there is a pictorial culture in Antonioni's cinema. [Alan Resnais](#) commented on the particular way in which Antonioni explores silence as the subtlest analyst of feelings.

THE TRILOGY AS A FILMIC EXPERIENCE OF HUMAN VOIDS

In the 1950s, Antonioni, then a young filmmaker, combined neorealist aesthetics with film noir, focusing on psychological aspects and accentuating individual tension in scenes. His works, such as [L'avventura](#) (*The Adventure*, 1960) and [Leclisse](#) (*The Eclipse*, 1962), mark the effects of the [postwar](#) Italian context on the individual, in which long takes tend to lose the characters, an expression of disorientation. The use of landscape, a cinematic dimension explored in styles such as [film noir](#) and [Westerns](#), expands the space for contemplation. *L'avventura* operates by exploring the image as a space of contemplation valuing empty and silent spaces, a resource capable of isolating the characters in the narrative axis. In Antonioni, these spaces are metaphors for silence as an expression of anguish and introspection.

L'avventura and *La notte* explore themes of desire, moral crisis, and the disintegration of a couple. *L'avventura* explores the boundaries between death and love, while *La notte* tells the story of a superficial party in a bourgeois house. *La notte* features floating characters, a style that combines [Musil's](#) critique of the individual with [Camus's](#) [existentialism](#). The films' "language" is characterized by close-ups, empty urban spaces, and silent actors, in expressionless positions. Antonioni's cinema is considered the opposite of [Hitchcock's](#), as it operates with pure mystery and not with a type of suspense that gradually reveals itself toward an outcome. *La notte* ends with an ambiguous process of separation, while *Leclisse* begins with the dissolution of a couple's relationship. Both films stand out for their open narrative structures and their ability to



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L'avventura operates by exploring the image as a space of contemplation valuing empty and silent spaces. In Antonioni, these spaces are metaphors for silence as an expression of anguish and introspection.

reproduce life in its state of indeterminacy, a metaphorical expression of silence.

In *L'avventura* and *Leclisse*, all efforts of the couples to reunite disappear in time. The language of disagreement is the means by which Antonioni approaches relationships, capturing the places where characters have previously been as now lifeless. *Leclisse*, said Antonioni, is a kind of conclusion of the dive into modern feelings, which began with the relationship between friends (Anna and Claudia) in *L'avventura* and continued through the wandering of love, between the compulsion to speak and the hesitation of silence, until a decision to separate in *La notte*. From this conclusion, nothing remains, like Sartre's existentialism: "a hole that simultaneously holds freedom and anguish."

In the poetic insurrection that makes Antonioni simultaneously create an abstractionist aesthetic effect and launch his critique, the human figure is flattened to match the objects in the scene. Antonioni films the reduction of humans to matter, to solid substances, at the same time that he expresses the evaporation of emotional bonds in the plot.

Antonioni expresses his version of individualism until the catastrophe of human communication. *Leclisse* is the third film in the trilogy. The first film, *L'avventura*, shows the speed with which a feeling of loss leads to a dilemma of desire and guilt. *La notte* delves into the problem of human incommunicability through the character Lidia, lonely and in crisis. *Leclisse* offers a poetic composition more aimed at inhuman communicability than human incommunicability, through filming empty landscapes. The trilogy concludes when there is no longer a dilemma or crisis in the love relationship, but a kind of fading of belief in bonds. Antonioni films the disappearance of people in the flow of life, the fluidity of relationships that are lost in the city.

The final scene of *Leclisse* is a metaphor for the abandonment of relationships. In his other films, he gives false signs of rapprochement amid the couples' incommunicable state. In *Leclisse*, neither Piero nor Vittoria ever appears at the meeting they arranged with enthusiasm. What remains is an intersection of lifeless streets.

FROM VOIDS AND SILENCES TO THE REBIRTH OF NEW WAYS OF SEEING

Antonioni explores the absence of sound and life toward a cinematic experience of dead times. The long take is a way of using the camera not with the mere objective of telling a story but concerned with the intensity of the image in transmitting sensations of the absence of something.

In classical cinema, there was a certain coherence between space and time; the films went through editing, a rational mechanism that organizes cause-and-effect relationships. The film has a structure characterized by a situation that leads to a conflict, or the reverse path, from conflict to situation, which will be resolved, or at least summarized, at the end of the plot. With the movement-image of classic cinema, it is possible to say that the narrative is constructed by exploring physical spaces, as in [Eisenstein](#) or even in [Keaton's](#) comedies.

After the war, some narratives began to be based on [discontinuity, juxtaposition, and fragmentation of space-time](#) (*nouvelle vague*). In [Bresson](#) and [Godard](#), for example, the scenes are not linked in the sense of there being a systematic connection. Instead of the cause-and-effect logic, dry cuts, and [jump cuts](#), which give shape to a cinema sliced into perceptual phenomena, postwar cinema, like consciousness, seeks the dispersive and intermittent. Hence the experience of the time-image arises.

When we consider the mental activities involved in the filmic experience, the first cinema corresponds to a [sensorimotor](#) scheme—that is, the spectator's sensations arise through the movements in the film and meaning itself and emotions appear as a reflection of this movement. The second scheme is the result of a certain disbelief in the action. In the postwar period, a cinema challenged by political-historical conditions abandoned the link between human action and the transformation of reality to express a deafening, mourning silence in the context of postwar death. In cinematographic art, filmic experi-

ments appeared as a reaction to the nexus between situation-action, action-reaction, stimulus-response, especially in Italy, which was defeated and destroyed in the war. It is this scenario that provokes questioning of the sensorimotor nexus.

The aesthetic crisis is a crisis of movement, a constitutive aspect of classical cinema that governed sensations, from [Eisenstein](#) to [Ford](#). While this scheme was part of a tradition in American productions, in Europe the foci of the postwar state of mind began to appear in [Italian neorealism](#) and the [French *nouvelle vague*](#). The expression of silence is a reaction to the crisis of efforts to understand through speech, a reaction to the unbearable brutality arising from the sounds and movements generated by war. Antonioni's incommunicability is the filmic expression of silence, a moment in which there is nothing more to be said.

In [Welles](#), time is reversible and disparate, through his [flashbacks](#) and memorialistic movements—just think of [Citizen Kane](#) (1941). In Antonioni, time is relentless: it lasts until the subjects are exhausted, without the comfort of past memories or the nourishment of future expectations. It is an imprisonment in the present. Time lasts and weighs like a load—so Antonioni seeks to reach the interior by exploring silences, marks of indifference, and inaction in his characters. This results in feelings of tiredness, waiting, and exhaustion of the bodies on stage.

CONCLUSION: BETWEEN THE SPECTATOR AND THE ANTHROPOLOGIST, A NONREPRESENTATIONAL EXPERIENCE OF SILENCE

Antonioni's trilogy explores a cinema where sensations are not based on actions but on poetic situations of the experience of inconsolable loneliness. Scenes, such as facial expressions, landscapes, and signs, have the potential to convey meanings beyond preconceived meanings. The “third eye” metaphor suggests that cinema is no longer about seeing, but about seeing beyond.

He uses incomprehension to challenge clichéd images and the representational image based on [Platonism](#). Antonioni's films explore empty places, such as streets, churches, and forests, and use the human figure as a consonance of lines, shapes, and volumes. This way of filming expands the potential of the cinematic experience. Antonioni seeks to capture time at a standstill, between a finished past and a dead-end future, operating in the tension between external and internal factors. The trilogy is a proposal for reflection expressed in a language that seeks to stop time and reflect on empty spaces. It explores the poetics of silence through the cinematic expression of incomprehension. Like a kind of Camus of cinema, it expresses his revolt against reality. It does not conform to the conventional Hollywood regimes of seeing and hearing. Thus, Antonioni frees us from an imprisonment caused by sounds and speech. The mismatch and disappearance are left naked in the face of suspense in an irreversible state.

Antonioni's trilogy is one of the expressions of nonrepresentational sensorial cinema as a form of thought in favor of life, in search of new languages capable of inspiring ethics and aesthetics. The trilogy allows us to think about a new type of language, which includes pure optical-sound situations, capable of producing new experiences of understanding. From the scene that slides through time until it stops, that shows without filming, that says something through the absence of sound. Of the characters absorbed by everyday situations and objects, at the limit of the experience of emptiness from the image. 🌀

Eduardo Moura Pereira Oliveira was born in Rio de Janeiro. He is a professor of anthropology at the State University of Rio de Janeiro and researches the relationship between time and subjectivity in fictional narratives. In his master's degree, he studied the works of filmmakers Ingmar Bergman and Michelangelo Antonioni. In his doctorate, he researched the work of the writer Sándor Márai.

Curating Silences

By sound braid (Luisa Isidro Herrera, Nicole Marchesseau, and Johann Sander Puustusmaa)

This piece begins by exploring glitchy teleconferencing spaces and their propensity to artificially remove messy sounds like barking dogs, crying babies, street noise, construction, and others beyond the grammars of spoken language. Sonic snapshots spill into fragmented conversations about sonic hygienics, cries and screams, and trouble various practices of silencing. Listen to the audio component on the *Anthropology News* website.

(With clear enunciation, performatively) *Please mute yourself if you're not talking. If you're no...*

[Glitchy indistinguishable sounds crackle through digitally produced silences.]

Can you hear the glitching?...

Can I hear the glitching? Yes!

Um. That's good.

[Sounds like shoes on a gym floor, high-pitched squeals burst through inaudible gaps.]

I'll see if I can get outside somehow.

[Oscillation between squeals and glints of silence.]

Wind bursts across the microphone.]

Thank you, Nicole and thank you everyone. Can you hear me well?

Yes!

OK. Perfect. So, I want to start my intervention by asking, or making you think, how could you define a scream?

[Murmurs, whispers, shuffling, buzzed silence.]

Like, feel free to jump in if you have any ideas.

[Aleatoric metallic sounds. Shuffling.]

Loud volume was one of the responses.

[Silence.]

Turning down my volume here.

[Raucous laughter erupts.]

Ah. OK. Well. Um. I will start with my...

[Mysterious, continuous noise verging on shrill but vibrant whistling erupts from an unknown metallophone that reverberates as though played in a cavernous water-filled tunnel. Metallic sounds briefly overlap messy conversation before fading out.]

Well, I wonder too if maybe, um...your... your nature sounds definitely, like the.. the... the... soundwalky stuff.

[Silence. Muted chuckle.]

Um....It's not a very good soundwalk.

No, no.

[More than the previous chuckle, not a full laugh.]

It's a terrible soundwalk.

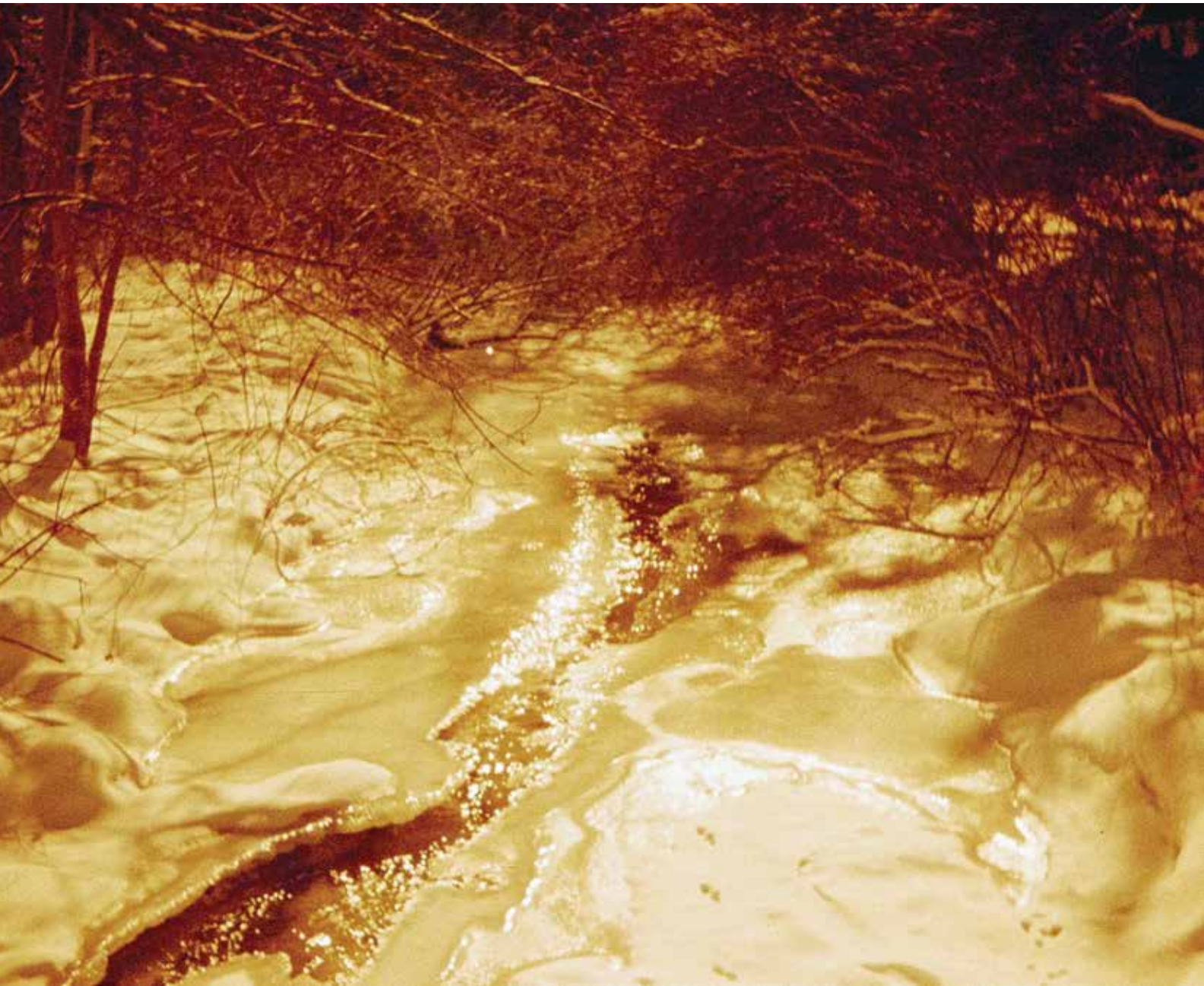
[Chuckling continues.]

And I think maybe that's, uh...a bit of a reveal about conversations that are happening about sound and also about what's happening...in terms of...sil..the silences that Luisa is talking about silences. Like it's literally...I have a whole ton of noise happening in this house. It's people drilling screws into studs. It's really loud, but you can't hear it all. As if it were people screaming, right? Eh, you know, if I had a child screaming in the back, you wouldn't be able to hear it because the Zoom algorithms mask it out. Right?

Mhmm. Mhmm...

Technologies mask it out because they don't want you to hear my situatedness in this particular sonic environment.

I like that. It sounds like a hygiene of the sound. So, hygiene...how come...how, how can you match, or how can you overlap hygiene over silence, right? So, it's like hygiene is not simple, a simple term in terms, like, of human needs. You know, like, you know, like, you eat and you need to clean. But also, you need to clean the way you speak, because like that's, I don't know, like, that's part of like, uh, an extension of the bourgeoisie concept of...(garbled)...



A photograph of a gap in a frozen stream covered by arching bare bushes. An evening sun filtered by rescale film emphasizes the borders of overspilling water on crisp snow. SOUND BRAID

[Abrupt switch to sparse but layered sonic environment with bird calls, camera shutter clicks, shuffling, footsteps, hand contacts recording device, distorted muffles, sharp clatter as something drops, distant airplane engine roars, crunchier footsteps. Fades to abrasive, rhythmic mechanical buzzing of a power tool.]

So, you're always looking for those sounds and then you're going on Zoom to to have this human (quiet chuckling) conversation about them, so yeah, the...

(With clear and slow enunciation, performatively) *Apart from the politics of visual masking, sonic masking seems to have factored into a particular glitch which has effectively shaped what is being communicated and how this communication translates over digital networks.*

Alright, I'm going to pu...pu...put myself on mute again so that I'm not canceling out your sound.

[Momentary silence. Screams erupt quickly. A crowd. Whistling. Indecipherable speech. Metallic clinking. Screams continue in foreground and background.]

(With clear and slow enunciation, performatively) *In the early days of mass uptake of Zoom calling, glitching, halting, and speaking while accidentally muted was met with a certain quiet...or perhaps mild confusion. Several years in now, dispositions manifest through the voice articulate into dullened unenthusiastic chimes of "You're muted," "I can't really hear you," or, (quick fade-in of fast-tempo-ed, high-pitch insect-like sounds over spoken audio) "You're glitching out."*

[Silence. Switch to muted reverberant space. Very faint bird song. Quiet sounds of movement in the foreground.]

...inding ways to talk about sound without (soft chuckle) talking about sound. And, and, how, how can we kind of put those (digital noise) ifferent sounds in conversation and, and, through that show what...

Mhmm...

And it's not, you know, we're not exploring crying, God forbid. Even though those sounds do...I know that's not the point...

Mhmm...

...the point of your crying was, the crying sounds, was that they...they show the difference between crying and shouting, right?

Mhmm...

...OK, here. This is crying. This is shouting.

[Silence. Digital noise.]

No, but that's interesting because for some reason, like, even though they're natural processes, like... they're na... they're human natural processes, you need to show it in a sound for a reason...

Mhm....

Why you need to show it in a sound? Like, that's a question. Like, even though you know what is crying, and even though you know what is screaming (softly laughing), you need to, like, demonstrate what's the difference because there is like, a, for me, there is a silence in between that you naturalize certain terms...

[Birds chirp. Unknown objects clatter.]

Do you hear the construction in the background?

[Rhythmic wind sounds break up with each footstep. A distant, indecipherable mechanical din and other indiscernible noises vacillate between foreground and background. A distant drill rattles. Objects bang. Birdsong increases. A distant whirs. Birdsong seems closer. Sound glitches intermittently into silence: footsteps slow hammering, chisel clinks, birds.]

I think this is as quiet as it will get. 🌀

sound braid's activities stem from the collaborative efforts of Luisa Isidro Herrera, Nicole Marcheseau, and Johann Sander Puustusmaa. Employing experimental forms, the braid explores atmospheres, inhabits the incommensurable, and weaves emotion, thought, rationality, and irrationality together to create rather than reproduce, and to shape ecologies rather than libraries.

Silent Imprint of Light

By Agnese Bankovska

It is bright, even though it is a July evening in Helsinki. The warming brightness envelops me. My breathing slows, and my limbs become relaxed. My field of vision has been extended to the multisensorial whole-body experience. I have become a part of the small wild meadow that shimmers almost transcendently in front of me. The warmth of summer life is buzzing around and through me in a gentle rhythm. The self-orchestrated choreography of bumblebees working relentlessly connects me to the symphony of the garden's life processes. I stand there and attune my inner silence to experience the full sensorial immersion.

Is slowing down and immersion through slow-being practices a good method to notice the intricacies of multispecies relations? Does my perception become more attuned? Do I become a part of multispecies relations at such a moment? Can I capture this experience and transfer it to the mediums that offer visual imprints, which in turn can become part of the slow recall and thinking processes? I begin with a snapshot with my phone camera. Photography has always been a trustworthy companion of my research, working as visual fieldnotes. Drawing, on the other hand, requires time to make and attune to the slowness of the fieldwork. It makes the seemingly slow and lengthy anthropological interventions even slower. Drawing while being embodied



AGNESE BANKOVSKA

A mixed-media illustration of the summer meadow in an urban garden in Helsinki.

Is slowing down and immersion through slow-being practices a good method to notice the intricacies of multispecies relations?

becomes a specific way of experiencing the field—both while drawing in the field through direct immersion or at the desk while recalling and thinking through the process of color mixing and mark making. To convey the experience

while and with drawing, the researcher becomes a part of the process itself. Drawing becomes being, and being is drawing. 🌀

Agnese Bankovska is a postdoctoral researcher in social anthropology at the University of Helsinki. In her project on gardening practices in Vantaa and Helsinki (2022–2024), Bankovska looks at the (dis)entanglements of care among different actors in the gardens. Bankovska also teaches the graduate course Introduction in Multispecies Ethnography and Creative Methods at Riga Stradins University.

On Noising, or an Autoethnographic Poetics of Writing Tourette's Syndrome

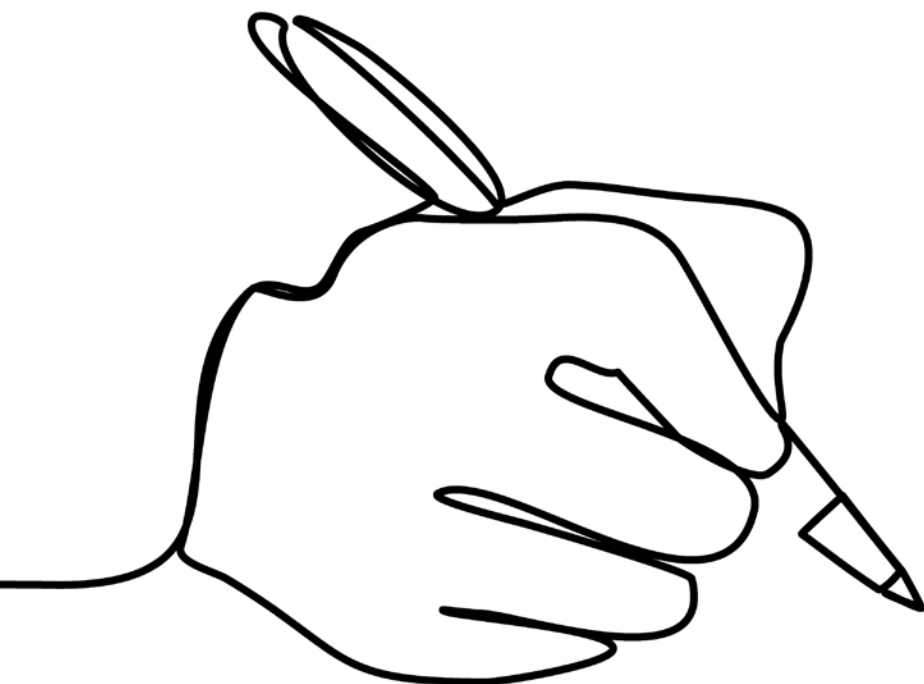
By Justin Greene

I.

On Moses Sumney's album *græ*, Taiye Seyasi says that, "etymologically, isolation comes from *insula*, which means island." The idea of an island is that of isolated land—*is-land*, a sort of contraction, a body of land insulated by a body of water.

When I say *island*, I think of how the *s* is silenced into a phonetic *i*. I don't know if I want to say, "I'm always contracting parts of my body" or "Parts of my body are always contracting." I don't know if I want to efface myself from my body, like it's an island I happen to inhabit. I try to tic silently, which means I couldn't write this in a library. I hold my breath during moments of silence. The longer my boyfriend holds me, the more my limbs need to tense. I don't want to be alone. I don't want to need to be alone. I don't want to calibrate myself when I'm not alone. I am tired of the first person, all the noise about/from/that is myself.

I've written so many variations of this, so I guess I can't be too tired. It's nearly every poem I've published, every graduate application I've sent. I've sounded the same for so long, so I try sounding myself from other angles. "To 'sound' something," as Stefan Helmreich posits in *Sounding the Limits of Life*, "is to seek to ascertain its depth, as for example, when oceanographers sound to find the ocean floor." It is to find a limit, what Helmreich subsequently locates as "the point at which an identity



YULYA BORTULYOVA/ISTOCK (1368011030)

uncouples from itself and shades or snaps into something else.” The tic marks a limit where my body sounds most dissonant from me. Across my body, I have several flavors of limit: motor and vocal, sniffs, squeaks, strains, and clenches. If I think in terms of how long I can go without, I will. I feel most limitless when I don’t think about limits. I feel best when I don’t think.

I think having Tourette’s syndrome made me want to be an anthropologist because I wanted to understand what made things extreme. I started listening to metal in part because I liked when people said it wasn’t music, that it was too noisy. I wanted to know why some sounds were music and others were noise, why noisiness seemed like the condition of not-music according to the people around me. I strained my ears toward the screams, as if deciphering the words was the only way to ascertain a language of intensity. Each tic is an intensity. Each tic withers in intensities that compete with its own. I cannot hear myself in a mosh pit, or anywhere that is consistently loud or physically demanding. So, in this sense, I came to insulation.

II.

I make my poems to make a way through what I often perceive as mess. This is not the only reason to make a poem, but it’s what I’m usually doing. That “way through” I hope worries certain Orders I find odious—sometimes even versions of my own.

—Douglas Kearney, *Mess and Mess and*

The “way through,” then, is a messing with. Instead of sounding out, noising into. To noise something is to interfere with it, its limit, to site the limit as a condition of interference.

A poem is a medium to noise into mess. It troubles the waters of my constitution. I wish I had the constitution to let myself be messier in poems, to shift from something more narrative to a scream. But, as Clarice Lispector writes in *The Passion According to G. H.*, “Maybe disappointment is the fear of no longer belonging to a system.”

A system, etymologically, suggests something set up, an organized whole. But the suffix *-em*, akin to the *-oma* in the names of many tumors, evokes excrescence, a latent capacity to exceed itself. A poem, like a poet, has or is a body, a system. How far can my language swell before it fails to function, before belying my performance of self-containment? At the limit marking out of control, how does this system sound? If “a system is often described as a harmony,” as Michel Serres writes in *The Parasite*, “what use is it to be concerned with a system in disequilibrium, a system that does not function right?”

This question has motivated much of the anthropology of infrastructures—how, following Nikhil Anand, Akhil Gupta, and Hannah Appel, “the very idea of ‘disruption’ operates with the assumption that quietly working infrastructures are ‘normal.’” A body is a system of systems, a structure of infrastructures, and I should not be able to hear my nerves, the products of their disturbed circuitry. If, returning to Serres, “the introduction of a parasite in a system is equivalent to the introduction of a noise,” my body parasites itself, or parasites me, or I am my own parasite.

Writing against the “ideal of poetry as something noiseless, something the author is in control of,” the poet and translator Johannes Göransson turns to the parasite in search of “a way to view translation and

all of its noise, not as an impediment to poetry but as a way that translation generates ‘something new’ . . . with intensity and mutation.” I would add that the noise of translation generates because it impedes, because it works through disjunctions rather than equivalences. The bones of the human skull, for instance, register underwater sound insofar as they resist it. The condition upon which underwater vibrations are registered as bodily resonances, then, is impedance. How might translation be understood as a registering of feeling, of force? Or, if not a registration, as a register: a form of noise, a practice of noising?

III.

“Because of sound’s seemingly instantaneous arrival,” Helmreich writes in “An Anthropologist Underwater;” “underwater sound is perceived by the untrained ear “as emanating from within one’s own body.” It makes sense that what is believed to be the earliest documented account of Tourette’s, from the fourteenth-century *Malleus Maleficarum*, culminates in an exorcism. I can’t write about Tourette’s without thinking about haunting, which slips into possession, which slips into control. I can’t control what isn’t mine, but I can control myself, at least marginally, the same way I can sometimes stall a sneeze through stretching that untranslatable feeling before. With my tics, the energy concentrates at many points of my body. The devil’s many fingers pressing. A chain of islands submerging, burbling back.

When I reach down into the prodrome, when I sound the immanence of the erupting tic, I feel both intercepted and intercepting. I face a parasite, Serres’s conception of “noise in the sense of disor-





der, and thus chance, but noise also in the sense of interception, an interception that changes the order and thus the meaning, if we can speak of meaning.” What does a noise mean? Can a noise mean? Can a tic mean anything other than disorder, than syndrome?

If my tics are instabilities, they are rather stable. My interceptions are aleatory, but systematic nonetheless. “If you introduce an impurity in a crystal,” Serres writes, “you will have produced a transistor. A semiconductor.”

Michael Silverstein uses transduction to think of how meaning, like energy, is transformed as it moves across systems of understanding. At an energetic transduction site, Silverstein writes, “two modes of mechanical energy are converted in a functionally regular way into another kind of energy altogether”: an intensity driven by a force against the force of its conductors. However, Silverstein also notes that this movement is not impervious to “some slippage between the two systems of energy organization, due to ‘friction,’ ‘inefficiencies,’ ‘random contingent factors,’ and other tragedies of the laws of thermodynamics and of uncertainty.” Whereas the narrowest sense of translation entails the “gloss” of roughly interchangeable elements in a universal code, transduction gets at what evades, or exceeds, this attempt at a one-to-one correspondence.

Thermodynamic inefficiency is construed as tragic. The only thing more tragic than being inefficient is being broken. The second law of thermodynamics is violated by a demon. In an undated letter, Maxwell crafts a catechism. He observes that, by nature, demons are “very small BUT lively beings incapable of doing work but able to open and shut valves with move without friction or inertia.” Some demons are smarter than others. The less intelligent ones, Maxwell continues, can “produce a

difference in pressure as well as temperature by merely allowing all particles going in one direction while stopping all those going the other way. This reduces the demon to a valve. As such value him. Call him no more a demon but a valve like that of the hydraulic ram, suppose.”

The demon becomes valuable only when reduced to a function. The demon becomes valuable only when it is no longer what Serres calls “the Demon, prosopopoeia of noise.” “To think transductively,” according to Helmreich, “is to attend to the earache, to imbalance,” to impedance, to that which functions because or in spite of its dysfunctionality.

In his essay “Translucificação mefistofáustica” (Mephistofaustian Transluciferization), Haroldo de Campos speaks of a translation “possessed by demonism ... neither pious nor commemorative” but nonetheless creative. “At its limit,” he continues, “it strives for the effacement of its origin: the obliteration of the original. I will call this parricidal unmemory *transluciferization*” (my translation). This idea of “creative” translation cannot be predicated on an ideal of fidelity, which, in the context of sound, positions noise as that which compromises an otherwise stable signal. Instead, there is, as rendered in English by Campos and Gabriela Suzanna Wilder, “Satan’s semiological sin, *il trapassar del segno* (Par. XXVI, 117), the trespassing of the signical limits, in this case, the translation of the apparently natural relation between what is dichotomously postulated as form and content.”

IV.

I can also, also, also, also, and, and, and
—Moses Sumney, from *græ* (spoken by Taiye Seyasi)

“The work of literary ethnography,” Angela Garcia writes in her contribution to *Crum-*

pled Paper Boat, “is the perpetual search for words and forms of writing that seek fidelity to the people with whom we work, or fidelity to our own ideas.” I am constantly in autoethnographic encounter. I am attempting to understand fidelity noisily, in terms of what, in another sense of the word, compromises it.

Compromise always involves concession, whether mutual or at someone’s or something’s expense. It is a relation that strikes a balance: to be with promise, *com-promise*. In his article for *The Promise of Infrastructure*, Brian Larkin suggests that a “promise can refer to a vow, or a commitment, but its other meaning refers to the coming to be of a future state of affairs.” If a nervous system is an infrastructure, mine promises nothing about its future beyond its own continued interception. In a sense, it is static. In another, it is limitless.

Compromise is a relation that unbalances, and there is no fidelity without yielding. I can only work with myself through the noise of all my workings against, in a system that is sometimes called me and sometimes my body. There is no noise without a body. Though the etymology of the word *noise* is contested, some trace it as coming from *nausea*, from *naus*, as in *nautical*: a boat. A boat is a vessel, which is to say a body, a body translated across a body of water. The boat only sails when it disturbs the water, whose waves disturb the boat. What is compromise if not mutual disturbance? What is a loop if not, returning to Douglas Kearney, a circle that accumulates? A continent is just a massive island that eventually sinks. 🌀

Justin Greene is an anthropologist, editor, poet, and translator. He is a PhD candidate at UC Berkeley studying the publication of literary-critical magazines in São Paulo, Brazil. He is an editor for *Qui Parle: Critical Humanities and Social Sciences* and edits the online journal *Ki*.

SILENCE

A Silent Manifesto

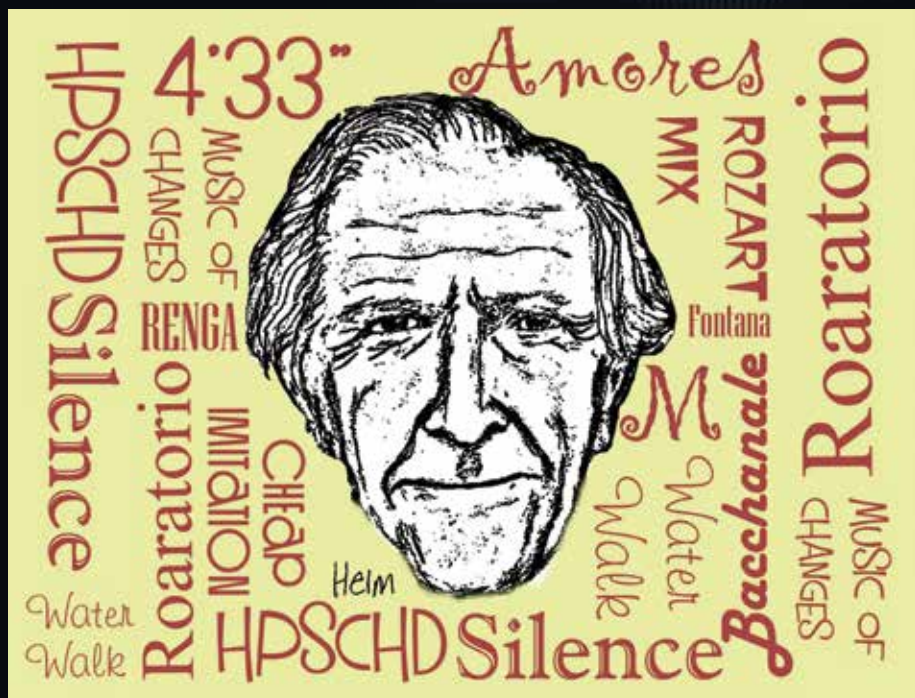
JOHN CAGE'S TACET WAY OF SAYING SOMETHING

By Ebru Yilmaz

It is the genuine significance of absence. It offers nothing in terms of melodies and harmonies. It is just a moment in the space of time, placing silence at the heart of it. It only offers a meta-structure named "Tacet" to an unknown future musical output. Maybe a way to answer questions like what silence affords and what it sounds like. Maybe more, maybe less...

I still remember my initial reflections on 4'33" when I first listened years ago. Simple yet beautiful; minimalist, yet a huge breakpoint in music history.

It struck me to observe some sort of improvised discussion between musicians on stage and audience members, erasing the hierarchy between them, thinking and creating together. Once performed, the music becomes anonymous, free from the composer, and creates a brand new tune each time. It is nothing, but it certainly grounds us facing the nothingness if we stay in the present for four minutes and thirty-three seconds. We can't possess it; it won't repeat itself. However, we can be there, embody it, and be part of it. We can keep a memory of it because it's just an idea. An idea that even John Cage himself does not possess because it multiplies its meaning every time. It's silence; the idea of silence in a space of time, or the odds of an absolute silence.



PAUL HELM ART / ALAMY STOCK PHOTO

It is a unique piece of art to experience thoroughly rather than to be heard or listened to. This experience calls us to hear the music based on our expectations and crushes them by requiring us to check whether the speakers are on. It suppresses the affordances that music elicits and, simultaneously, puts an ambiguous smile on our faces along with an explicit expression of surprise, sparking curiosity and question marks in our minds. A sort of emancipation happens for us, the audience, and challenges the musicians to welcome the absence and create from nothing.

This is John Cage's way of saying something and inviting us to take the floor,

being inspired by silence. Years later, I still dwell on the vivid reminiscence of my first encounter with it. 🌀

Ebru Yilmaz is a PhD student in developmental psychology at Paris Nanterre University, focusing on early musicality and communicational patterns in mother-infant vocal interaction. Her dissertation aims to describe how mothers' talk is organized according to the frame that defines proto-narrative sequences following an introduction, development, and conclusion pattern and how infants partake in these sequences, shaping their communicative development.

How Do We Listen to the Dead?

By Brendane A. Tynes

Johnnie Mae Warren was still alive when the police arrived. For hours, her boss, 38-year-old Dr. Russell Carrington Jr., held her hostage in his office with Mrs. Elsie Johnson and a police officer. A month earlier, 23-year-old Johnnie Mae had told Russell that she didn't want him anymore, and he tried everything he knew to get her back. He had gone around and told everybody that they were engaged; it would have been embarrassing to admit that the beautiful Johnnie Mae no longer wanted him. She was young and sweet. A good Christian woman who could raise a family right. He thought she had no good reason to leave him, and he figured he would show her more reasons to stay, so that day, January 17, 1972, Russell brought his gun to his office, where he worked as a dentist. He gave her two options: stay with him or die.

While Johnnie Mae was inside, more than 100 people stood outside the Garwyn Medical Center where she was being held hostage. At that moment, Johnnie Mae might have thought of her daughter and family back in Chester, South Carolina. Three years earlier, she had traveled to Baltimore to start a new life, joining thousands of Black Americans who left the South in pursuit of better economic opportunities in the mid-twentieth century. She probably figured she could make more money in Baltimore as a receptionist-secretary than in South Carolina. Perhaps she wondered if her sister Marjorie may be in the curious



crowd anxiously awaiting their release. More than 100 people were outside the Garwyn Medical Center. Several police officers, Russell's colleagues, two of his ex-girlfriends, and Russell's father, Russell Carrington Sr., pleaded with him through the small crack underneath the door to let the hostages go. Russell Sr. said that he had never seen his son "act so wild." Russell urged the police and others to leave them alone, attempting to reassure them with: "It's only a domestic affair between me and my girlfriend." When Russell agreed to send the gun out with his ex-girlfriend Miss King, the police left the office, assured that Johnnie Mae and Elsie would walk out with them. Elsie left, but the gun was not given to her or anyone.



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After a few more failed negotiation attempts involving Russell's colleagues and exes, Johnnie Mae and Miss King attempted to escape the office, running into the hallway. An irate Russell pursued them, firing at Johnnie Mae. He shot her three times before being wounded fatally in the back by an officer. Staggering, Russell followed her into a room, closed the door, and fired several shots. When the police entered the room, they found Russell facedown with one bullet wound in his back and Johnnie Mae with several bullet wounds. Both were pronounced dead later at the hospital. His murder was marked an injustice. Johnnie Mae's last recorded words, according to a newspaper, were "Please don't kill me."

Dr. Russell Carrington Jr. was described as a dapper, short man with a bachelor's degree from Morgan State College, an MS and a PhD from the University of Kansas, and a DDS from Western Reserve University. He was among the charter members of the over \$500,000 Garwyn Medical Center, the first private medical facility financed by Black people in Baltimore city. In 1966, he had gained notoriety for winning a grant for \$83,000 from the US Public Health Service. By all public accounts, he and his business were doing well, despite having been charged with \$102,083 worth of Medicaid fraud in 1969. His private life seemed to be upstanding, but his death revealed his "playboy" ways to the public.

Police had no idea that Dr. Russell Carrington Jr. was married until his wife, Mrs. Barbara Carrington, called the police station demanding answers in the days following his murder. In her message, she claimed that they were not separated, and she was angry that she had not been notified of her husband's passing. Russell's father admitted that he had no knowledge of their separation, but he did know that Russell had several girlfriends throughout their 14-year marriage, remarking, "That's just the way he was." (He also admitted that Russell Jr. was a lot like him.) Others reported that Barbara and Russell had been separated for years, and she alone cared for their three children. Russell's oldest son from a previous marriage, 18-year-old Rus-

sell H. Carrington III, sympathized with his deceased father, saying, “I wouldn’t want anybody to make a fool of me either. They (women) take all your money from you. If it had been me, I would have done the same thing.” Even Russell III believed Russell Jr. was a good father and a good man, though Russell Jr. had abandoned him when he married his second wife.

Russell’s funeral at Metropolitan Methodist Church was well-attended. Among the Black elite in Baltimore, the Carringtons had many family and friends who came to pay their respects. Russell’s colleagues remembered him as a bright, sensitive man who was very concerned with how others perceived him. They believed his murder of Johnnie Mae was an unfortunate consequence of his not being able to deal with the stress of the Medicaid fraud trial. Addressing the funeral attendees, Rev. Ernest P. Clark gave this eulogy:

As you think of our friend who has gone away, you can say he was a victim of the neurosis of our time. He was no worse [than] the worst of us, and no better [than] the best of us. Please don’t forget we are not gods to judge this man. He sought out what we all seek out, self power. He sought prestige. He sought possession, but what man in this congregation doesn’t? He provided a beautiful home on Arrowhead Rd. for his children. There are a lot of things[s] he was not, but now I’m talking about the things he was. Russell left a legacy to you in the form of a lesson. His life, his mistake, his achievement and his downfall can be read in the book of life, the Bible. [Rev. Clark turns to Russell’s colleagues.] Brothers of the professional life, you can’t win it all. It all wasn’t meant for you to have. He did what he did because he was afraid of not trying enough, and it turned on him, you need God. (emphasis added)

Johnnie Mae Warren was much harder to uncover in the archive. In addition to the constellation of stories that placed her at the center of Dr. Russell Carrington Jr.’s “achievement and downfall,” I only



When we encounter Black women, we most often find their lives refracted through someone else ... their silence in the archival record an inheritance of their ancestors’ cargo status—the difference being mostly in name, as they were still (dis)possessed.

found the record of her death. Though Carrington was quoted numerous times over the course of several articles, the only record of her voice was the plea overheard by Elsie Johnson on the day of the murder: “Please don’t kill me.” Baltimore Afro-American reporters attended Johnnie Mae’s funeral at Second Wilson Baptist Church in Chester, South Carolina, where they witnessed about 500 people come to pay respects to the “beauteous” woman whose “tragic death marks the end of the story of a pretty small town girl who usually only in books goes to a big city and returns a corpse.” Her funeral and wake were the largest in memory in the town, with over 200 cars lined up outside the church service. Rev. J. A. McClurkin eulogized Johnnie Mae as “one of a beautiful bouquet of flowers. . . . God always picks the best of the flowers first.”

In photos from a few of the articles, we witness Johnnie Mae’s beauty. The images show a dark-skinned Black woman with curled, relaxed hair, large eyes, and pearl earrings. She was the object of many people’s affections, remembered as a Christian woman who sang in the junior choir and served as secretary for the choir and Sunday school. She graduated from

Finley Senior High School and attended Barber-Scotia College in Concord, North Carolina. Coming to Baltimore to advance her career as a secretary-receptionist, she had only been working for Dr. Carrington at Garwyn Medical for a year before she was murdered. In addition to her three-year-old daughter, Dia Danielle, Warren left behind many family and friends.

Though the story of Carrington’s hostage-murder had been framed as a tale of two lovers unable to reconcile, and who thus met a violent end—a story in the Book of Life—Johnnie Mae’s older sister and roommate, Marjorie, stated that Johnnie Mae was never serious with Russell. Marjorie denied that they were engaged, saying, “She knew Dr. Carrington ever since she started working at Garwyn, but he was never her steady boyfriend. They only dated.” Though the contradictory stories given by the survivors of this murder may confound some, I am inclined to believe that Johnnie Mae did not have any intentions of becoming Russell’s third wife. I would argue that what Johnnie Mae experienced in the wake of her death is typical of victims of deadly intimate partner violence: Their life and death become

overshadowed by concerns about their murderer. By virtue of Russell's status and position within Black Baltimore, it did not matter whether she was actually engaged to him or not. His ascension to "self power" (over)determined how others would see his death and hers.

The silencing of Johnnie Mae in the record—namely, by the way she is represented as the beautiful, unfateful victim—doesn't allow her to escape blame after death. Her Blackness and her beauty actually prevent her from being blameless. Though desirability is often believed to be an insulating factor from harm, Johnnie Mae's beauty became enfolded into the reasoning for her death. She was Black and beautiful and young and woman—of course he wanted to *possess* her. (If we recall her eulogy, *even God re-possessed her* because of her beauty). In the days after her murder, Russell's colleagues speculated that she may have survived if she had *not* tried to save her own life. They also conjectured that if she had not broken up with him, she would not have died. Though the person primarily responsible for the final terrorizing moments of her life and her brutal execution knowingly committed those atrocities, he escaped blame through Rev. Clark's call for righteous nonjudgment. The only thing that would have "saved" Johnnie Mae was to assign herself as accessory and assistant to Russell's ascension to "self power." In death, Johnnie Mae finds herself in the same position as many victims of dating violence. She was to blame for her own captivity.

Johnnie Mae was not the only Black woman I stumbled upon in the *Afro-American Newspaper* archive who would lose their life to self-power. I encountered these women only through their archival fragments: the mention of their name, youth, and sometimes beauty; the last moments of their lives narrated as quarrels between two equals. Those stories almost always featured "ideal husbands" who committed understandable, justified murders. Why wouldn't these men be jealous enough to kill? They were going to lose a possession, the ultimate patriarchal

sin. Death was the only way to ensure these unruly, wayward Black women did not escape, speak, or truly *live*. But that's exactly what I hoped to find in the archive: their shadowy ways of resistance, the words they uttered in the void. What else did these women say? As I turned over the fragments of their lives, searching for them between the lines of the text, I wondered: What happens when what remains are one's dying words? What does that mean for the Black woman and Black child in particular?

I needed these stories to contextualize what I had observed in my own ethnographic study: Black women and children routinely being regarded as collateral to Black men's self-ascension. I wondered if the move to minimize their value, while emphasizing (and often, exaggerating) the impact these Black men had on their communities and families, was simply a contemporary phenomenon. As I poured over the scores of stories about domestic violence, I discovered that this phenomenon had deep historical roots. Black women's silence formed the boundaries of what could and could not be said or done—for, to paraphrase Patrice Douglass, *we know a woman is Black by what can be done to her*.

In 1984, critical theorist Hortense Spillers gave a keynote at Barnard College on Black women's sexuality where she discusses the "discursive and iconic fortunes and misfortunes, abuses, or plain absences that tend to travel from one generation of kinswomen to another." These inheritances are marked by Black women's absent presence in the archive and public discourse, where they live as "the beached whales of the sexual universe, unvoiced, misseen, not doing, awaiting their verb." When we encounter Black women, we most often find their lives refracted through someone else. Their own voices—literal and symbolic—silenced in service of a greater good. Once marked simply as *ditto ditto*, they transformed into tragically (and justifiably) killed women, their silence in the archival record an inheritance of their ancestors' cargo status—the difference being mostly in name, as they were still (dis)possessed.

As a Black woman anthropologist who writes about and advocates against sexual and domestic violence, I honor the call of Black feminist scholars and writers to speak into the void left behind by centuries of erasure and silence through my own writing practice. My aim is to tend to the gaps, crevices, and pauses, particularly around the affect and emotion these women showed. Following the work of Hortense Spillers, Christina Sharpe, Saidiya Hartman, and Sharon Holland, I fashion my own Black feminist ethnographic care practice to speak back to the silence in a way that does not overexpose the Black woman to violation even as she meets a violent end.

This experimental practice is not easy, as it requires the writer to have a particular kind of empathy for Black women, who are readily discarded and misrecognized by society both in life and death. To tell their stories in ways that do not deny the complexity of their living nor the conditions of their death. Writing about Black women requires an attunement to spaces in between the Black and the woman, the "victim" of violence and the criminalized, and life and death. The writer must pen each word with a refusal to resort to appeals about Black women's innate "humanity"—one that is always already denied through her daily experiences of violence.

In this in-between space, I humble myself, remaining still and steadfast in my own writerly resistance. There, I find enough room to be with the dead, the ancestors who are *gone too soon*. There, I listen, knowing that the silence is anything but empty. 🌀

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SILENCE

Desires for Silence in London's Northern Line

By Juan Sebastián Gómez-García

I always think about silence when it lacks the most. Living in London, silence is a bodily experience few can afford. Silence is a point zero. Slight sounds and noises develop and culminate in a clangorous explosion: that's the music of the late capitalist city. London reflects a long history of people, machines, and migrations resulting in a sort of dystopian paradise. I lived in London for months and had to take the Tube daily without realizing what made me so uncomfortable about it: the lack of silence.

London is a city for burnout, and its Tube is a materialized metaphor for this affective, *silent* bodily state. The journey starts when entering the station, taking the electric staircase down while leaving behind the outside light and the sound of a hyper-stimulated urban society. The stations are spacy labyrinths, home to long and narrow trains—snakes that inhabit the aptly named Tube. Depending on crowd density, the underground station can sound like a populous choir only ruled by chaos or present to us the most immaculate absence of sound. If you are lucky, you can sit on one of the two parallel seat lines that frame the wagon. You face people, closely.

Among all the Tube lines, the Northern Line is well known for becoming, day after day, noisier and noisier. It is a remarkable place to experience lack of silence and, at the same time, desire it the most. Between



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the stations of King's Cross and Camden, the journey becomes acoustically hectic. The friction between iron and steel is reminiscent of a machine-like way of living. Some are used to it, almost merging with the noise, while others use earplugs or noise-cancelling devices. For those who are still not familiar with the violence of the commotion, their contorting faces show how the precipice of progress sounds, in front of us, screaming to us silently while commuting in the city. 🌀

Juan Sebastián Gómez-García is a Colombian cultural anthropologist and dance performer focused on research about body-in-movement practices cross-culturally, specifically about ritual, ecstatic, and healing dances in traditional, urban, and diasporic contexts. His research is traversed by reflections on the relationship between body and space from migration, heritage, queer, and postcolonial studies.

The Sanctity of 2 AM Fic Time

By Syd González

Fanfiction has long been a tool for fans to enact their agency on fictional characters—exploring relationships, expanding on canonical scenes, and placing characters in alternate universes. Beginning in the 1960s at Star Trek conventions, fans distributed physical fanzines containing fanfiction and other fanworks. Through the popularization of the internet, digital repositories were created—such as Fanfiction.net (FFN) in 1998, and later, Archive of Our Own (AO3) in 2008—that allow fans to upload, read, and save fanworks. While these works are based on characters from the associated series, fanfiction would not exist without an author brimming with inspiration and readers offering motivational kudos and comments.



Screenshot from *9-1-1* Season 3, Episode 9, "Fallout." Left to Right: Evan "Buck" Buckley, Christopher Diaz, and Eddie Diaz.

9-1-1 AND THE COUCH THEORY

May 2023 was a tense month for many fans of FOX's hit firefighter procedural *9-1-1*. Was the network going to cancel the series? Would another network pick up the show *if* it was canceled? A segment of the fandom had another question: Was this the season that Eddie Diaz and Evan "Buck" Buckley's relationship would move from a best friendship into a romantic relationship? By the season finale, these questions were answered. Yes, FOX would cancel the series. Yes, it would be bought by ABC. No, Eddie and Buck's relationship would not be confirmed as romantic. While the cancellation by FOX and subsequent renewal by ABC left fans with concerns about the future of the series, it was Eddie and Buck maintaining a platonic rela-

tionship that caused a rupture in fandom morale.

From the introduction of Eddie Diaz in season two of *9-1-1*, fans "shipped" Eddie and Buck, holding out hope that the studio and writers would write a romantic relationship between them into canon. Eddie and Buck shared canonical moments of comradery through exchanges of "you can have my back any day," anguished screams when the other's life was in danger, and stumbling into the co-parenting of Eddie's son, Christopher, leading to Eddie's character telling Buck, "It's in my will, if I die, you become Christopher's legal guardian."

Season six began with a metaphor about a couch, in a scene with the Buckley-Diaz family sharing a dinner homemade by Buck. The metaphor encapsulated Buck's

pattern of beginning relationships with women who showed little affection; they would bring a couch into the relationship, and inevitably leave with it. Fans ran with this, theorizing that not only was the couch a metaphor for Buck jumping into relationships based on quick affection but also viewing the “right couch” as a metaphor for Eddie, Christopher, and their relationship that developed across television seasons and in-show years. However, by the end of season six, the shippers couch theory was disproven. Instead of Eddie and Christopher being the “right couch,” Buck asked his female love interest of the season, Natalia, to go couch shopping with him.

The hit to morale—[spurred from fans’ concerns about another case of queerbaiting by a major network](#)—was compounded by confirmation that a new season wouldn’t air until January 2024, at the earliest, due to the Writers Guild of America (WGA) and Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA) strikes.

Typically, *9-1-1* would finish the season in mid-May and transition to producing the upcoming fall season. Between seasons, fans would get behind-the-scenes photos from cast and crew, peeks into the show’s production, episode names for the upcoming season, and so much more via social media pages (both official and those of the cast and crew). It’s a time when fans theorize and spend too much time zooming into photos in an attempt to piece together the theme for the next season. It’s a time when each new post of behind-the-scenes content sets off alarms in the fandom because, while we don’t have 45-minute episodes to look forward to every Monday, we still have the bits of photos and videos released to us.

However, this is not a typical summer. With two strikes going on, there’s a chasm of silence stretching from the last aired episode. And while fans are in support of the strike, they’re also left unaware of when, or if, *9-1-1* will return.

So, what do fans do in this moment of uncertainty regarding the continuation of their favorite series and the development



Screenshot from *9-1-1* Season 6 finale.

With a growing gap between the last episode and the start of season seven’s production, fanfiction (and fandom) is what we have to accompany us through this precarity. Intentional silence from 9-1-1’s social media, by cast and crew, does not mean the fandom itself is silenced.

of a romantic relationship between characters? They turn to fanfiction.

THE EMPOWERING SILENCE OF FANFICTION

My nighttime routine mirrors the average American’s. I brush my teeth, double-check that my apartment door is locked, turn off the lights, get under the covers, and plug my phone into its charger. However, instead of setting it on my bedside table or shoving it under a pillow, I tap the screen to life and make my way to Safari, clicking on a red icon housed under the “favorites” tab. On my screen, the welcoming home page of Archive of Our Own greets me with a list of my coveted ships under a helpful “Find your favorites” section. I tap on the “Evan ‘Buck’ Buckley/Eddie Diaz” link and make my way into the “Bookmarked Works” tab.

The time it takes me to find a fanfiction I’d like to read varies. Am I looking for something specific, like a fic exploring the moment after a canonical scene ends? Do I

want something to pull a specific emotion from me, like a fic tagged as hurt/comfort or fluff? Depending on the time of night and when I need to wake up in the morning, how many words would I like to read? The list of variables goes on, an endless assortment of fanfiction at my fingertips, just a click or two away. Rather than this being overwhelming, it’s empowering. At this moment, after a day full of fieldwork with loud cars revving their engines and burning their tires, I have the ability to choose the adventure I want to go on with these two characters. The silence of my room, save for the creaks of a settling apartment and sound of a vehicle driving by, turns into a universe where two of my most beloved fictional characters are going to fall in love.

I roll onto my stomach, pillowing an IKEA shark as a support under my chin. My phone screen has my fanfiction of choice pulled up, ready for me to begin reading, to guide me until I’m fully settled and ready for sleep. It’s titled *Objects That*

Care by Corneliascowboy, tagged as: 5+1, Hurt/Comfort, Getting Together, Post 5x18. The summary is an excerpt of the fanfic itself, with the last line being “Or, Five Times Buck Showed His Affections to Eddie Via Home Maintenance + The One Time Eddie Did,” taking place immediately after a canonical scene in season five.

Exhaustion is written across Eddie's bones.

It's been days since he took a bat to everything he owns, but it still feels like there's tears and sweat caked to his cheeks. He's splashed his face with water countless times between then and now, dried it with a rough towel, but the feeling remains. It's like he's stuck on the night he broke down, an endless cycle of remembering the blades of a helicopter, the sound of a bat connecting with plaster, and of Chris' voice yelling for him in the hallway outside the bedroom Eddie intentionally locked.

Eddie pauses for a moment and takes in the wall he destroyed. His hand aches around the damp sponge he holds, skin and bones still raw. Each hole, scrape, blotch of spackling and drywall tape are reminders of why his hands ache. Of how much he scared Chris, scared Buck, scared himself. Of the lack of control he thought he tamped down session after session with Frank. His heart rate picks up as he looks at the wall before him, remembering his inability to pull himself out of his own mind. Water dribbles down his hand to his elbow from where he has the sponge pressed against the spackling, his fingers having tensed up in the memory of it all.

He drops the sponge on to the tarp with a wet thud and takes a slow breath. Eddie holds it until his chest burns and exhales a steady stream between his lips. He wipes his hand on the hem of his shirt, and turns away from the wall, as if the rest of his bedroom isn't also a sore spot. The mattress up against the window, curtains off the floor and wrapped around the rod. It doesn't look like his bedroom.

“Here,” Buck walks in with two glasses of water, one already up to his lips, the other extended to Eddie, “hydrate don't die-drate.”

Eddie huffs a laugh, a small smile stretching across his cheeks, the feeling of sweat and tears fading, “I don't think ‘die-drate’ is the medically correct term for dehydration related death.”

“It's the essence of it,” Buck waves the hand not holding his cup, trying to emphasize the essence. He sets his glass on one of the steps of the ladder next to Eddie, Eddie's honestly not sure where the ladder came from. From the chipped paint and dirt wedged into the rubber of the steps it's not new, “you know exactly what I meant by it.”

The water is cold on Eddie's tongue, he swishes it around his mouth once before swallowing. His throat is added to the list of things that are nothing but a memory, raw from screaming, dry from crying, “I know what you meant by it,” he concedes and lifts the glass slightly, “thanks.”

Buck shakes his head, picking up a precut strip of drywall patch, “No problem, man.” He looks at the wall, his teal hoodie bright against the shades of white and beige, the drywall patch held delicately between two fingers like it's tissue paper, “You still good on smoothing everything out while I patch the rest up?”

*And the thing is, when Eddie says “thanks” he means for everything, not just the water. For answering the phone when Chris called worried out of his mind for his dad, for kicking his door in, for making sure he'd been watered and fed before asking any questions, for bundling up him and Chris on the couch with *The Land Before Time* and a warm arm on either of their shoulders as he sat between them, for staying and helping Eddie with Chris. For showing up this morning with determination written across his face, a bag from Lowe's and a ladder from God knows where, ready to try and put some of this behind Eddie through a tub of DryDex and brand new paint rollers.*

Eddie takes another sip of water, “Yeah, on it.”

Whenever I talk about reading fanfiction to people outside of fandom, a question they often have (and often do not ask) is “Why?” Why read something

written by a random person on the internet about fictional characters when you could just consume the canonical media? Why write it? To those questions I would answer: because fanfiction brings life to the silent moments in canon. We didn't get to see what led up to Buck helping Eddie patch up his destroyed bedroom; we just know that he was there and there was a ladder. Countless scenes leave us needing to fill in the spaces, read between the lines, and many of us do that through the consumption and creation of fanfiction. However, rather than just working with what canon has given us, we include our own thoughts and desires. Do we know whether they watched *The Land before Time* (1998)? No, but from other Buckley-Diaz scenes, it's not hard to imagine that they would. Has Buck ever said “die-drate” in canon? No, but it fits within his canonical personality.

These moments that fandom breathes life into is the point of fanfiction. A medium to experience more than canon has given us, to explore our own thoughts, theories, and emotions through. In these months with a growing gap between the last episode and the start of season seven's production, fanfiction (and fandom) is what we have to accompany us through this precarity. Intentional silence from 9-1-1's social media, by cast and crew, does not mean the fandom itself is silenced. Instead, we are here, in our bedrooms at two in the morning, keeping the characters alive and well within the microcosm of a singular fanfiction. 🌀

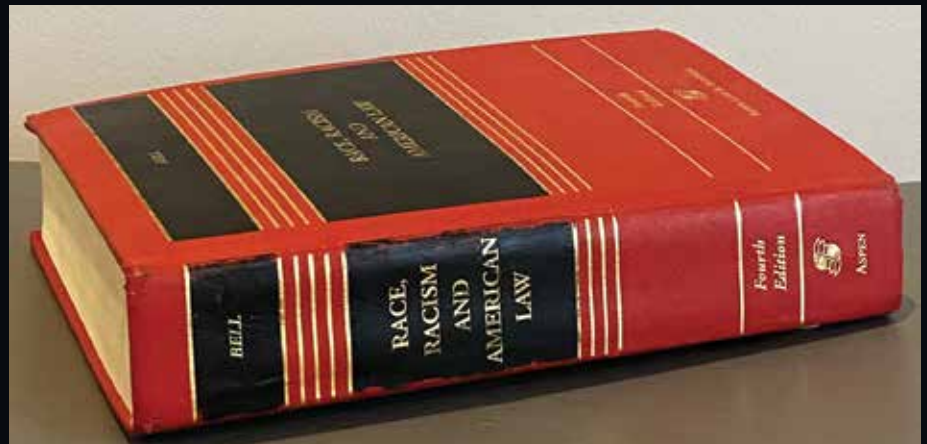
Syd González is a PhD candidate within Northwestern's Department of Anthropology researching material embodiments of masculinity with Latinx populations in Houston, Texas, and the way those embodiments produce joy. They are an avid fanfiction reader, writer, and tumblruser. In addition to their doctoral research, they co-host a podcast on Spotify with archaeologist Bridgette Hulse that converges fandom studies and anthropology called *The Fanthropologists*.

SILENCE

Silencing Critical Race Theory, Omitting Counternarrative

By Adaiah Hudgins-Lopez

[The misappropriation of critical race theory \(CRT\) and its circulation online](#) began during the COVID-19 lockdowns as a counter-discourse, egged on by former President Trump, to calls for diversifying teaching and training in schools and the workplace following the 2020 #BlackLives-Matter protests. The term “critical race theory” originated in legal academia as a scholarly counternarrative establishing how racism is systemically embedded in US law and legal practices. However, the term has been misappropriated through social media to discuss any direct or indirect inclusion of critical perspective suggesting racism exists and to brand this discussion as illegitimate and inappropriate. The anti-CRT movement has evolved beyond social media to legal attempts to regulate public education and workplace curriculums. Educators and students live in fear of being targeted individually and slandered when they support retaining materials (texts, films, lessons, and more) that depict perspectives unpopular with the anti-CRT movement. Parents of students of various backgrounds feel their children will not be exposed to relatable cultural representations or to ideas that may diversify how they understand the world



One of the publications foundational to critical race theory: *Race, Racism, and American Law* by Derrick Bell.

and their relationship to it. These anti-CRT efforts echo larger issues within “the archive” by silencing through omission (of acknowledgment of trauma and violence) and by legally reinstating the prominence of colonial ontologies and power, which ultimately perpetuates the subjugation of the Other through anticipated and actualized violence. Such circumstances reduce the opportunity of introducing counternarratives that may undo the legitimacy and logics undergirding the continuance of colonial power. The push to suppress counternarratives in the public sphere reestablishes the resounding silence of the

marginalization certain communities have faced and that they continue to navigate, while it legally attempts to upend holistic consideration of different cultural perspectives within US law and policy. 🌀

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Ten Things about Human Silence around Animals

By Barbara J. King

1 Our day-to-day lives are profoundly entangled with those of other-than-human animals (hereafter, “animals”). Indigenous peoples the world over have long known and acted on this knowledge, embracing a community of beings across humans, animals, plants, and land. By contrast, in many non-Indigenous human populations, especially in the Global North, an imagined human/animal binary is routinely preserved through either noisy claims of human exceptionalism or silent, deeply entrenched cultural tradition or both. The fact of entanglement nonetheless remains true. As we move through our days, what and whom we eat and wear, how we entertain ourselves, and whose lives we deem worthy of freedom, care, and grieving all become everyday decisions that may aid or disrupt animals’ flourishing.

Increasingly, anthropologists, activists, and others attuned to animals are asking how we can work toward justice in multispecies spaces we find or create. As Sophie Chao and Eben Kirksey have put it, we may seek, alongside other types of justice, ecological justice which “calls for recognition of other species as legitimate bearers of rights and recipients of resources.”

2 Adopting silent fireworks protects animals from stress. The crackle and bang of noisy fireworks are

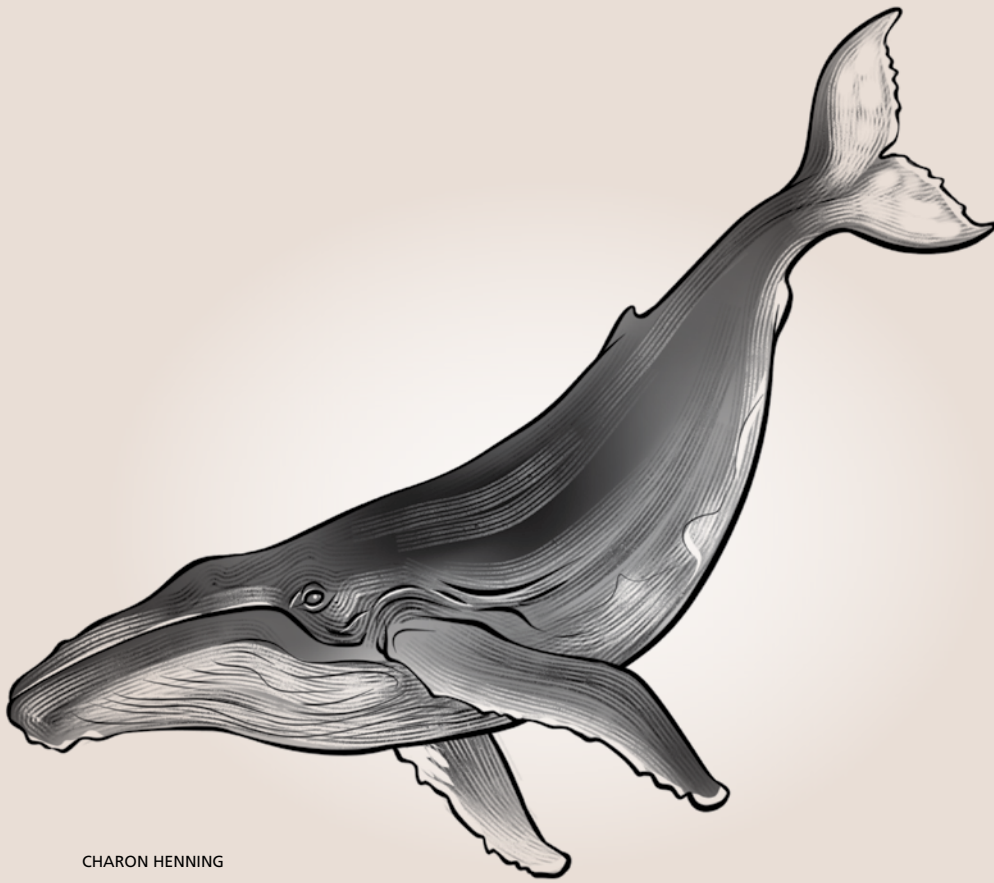


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associated with holiday rituals across the globe. Some US cities, including Salt Lake City, Utah; Flagstaff, Arizona; and La Jolla, California, have begun to celebrate the Fourth of July using [silent drone or laser fireworks](#). These nontraditional fireworks are technically “very low noise” rather than silent. Motivations for using them may focus on air quality, especially in areas affected by wildfire smoke, rather than on animal well-being. But make no mistake, animals would and do benefit from a shift to nontraditional fireworks. The acute hearing of dogs makes them prone to extreme anxiety, even fleeing in panic from home to become lost, when firework noise explodes all around them. Birds scared by the sounds and sights of fireworks may abandon their nests. Mating or migration by other species

of wildlife may be negatively affected. Jane Desmond notes these harms to animals and suggests that we can still enjoy [spectacular Technicolor pyrotechnics](#) at holidays while protecting not only animals but military veterans and other people who may experience noisy fireworks as a trigger for Post Traumatic Stress Disorder.

3 Reducing noise pollution from shipping traffic and military sonar extends efforts to protect animals into the sea. When large container ships crisscross our oceans, their propellers, hulls, and operating machinery generate a great clamor beneath the waves. When intense, [these human noises](#) may stress and even kill marine animals; even when less intense, they disrupt animals’ ability to communicate using sound,



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from the crackling that accompanies the predatory acts of snapping shrimp to the varied calls and tail slaps that allow social coordination of whales.

Initiatives that combat anthropogenic noise offer promise: the shipping giant Maersk retrofitted the propellers of five large container ships in such a way that low-frequency sound-pressure levels decreased by 6 to 8 decibels and fuel efficiency increased. Scaling up this project may not be hard, given that half of the total noise radiated by the shipping fleet comes from just 15 percent of the ships. In Florida waters, manatees at risk of colliding with boats have [responded](#) to high-frequency alarms mounted on the vessels by swimming away from the boats.

Constant [environmental advocacy pressure](#) aimed at the US Navy highlights the harms of military use of active sonar, which bounces high-intensity sound off objects in the ocean and may hurt the hearing of whales and other animals.

4 Sound sanctuaries could safeguard ecosystems from noise stresses. Such refuges are, in Matthias Rillig and colleagues' words, "[areas](#)

[surrounded by sound barriers](#), within which anthropogenic noise is limited." Currently over 200 "[dark sky places](#)" dedicated to responsible lighting and avoidance of light pollution exist in 22 countries. Why not a parallel project aimed at embracing quiet for the aid of all species?

The considerable benefits for wildlife observed during the so-called anthro-

pause—when human activity and noise decreased markedly during the height of the 2020 SARS-CoV-2 lockdowns—may offer motivation. Francesca Cagnacci described a positive outcome of the absence of traffic, mountain biking, and other recreational use of the areas around the forest at Trentino, Italy, during this period: the [unusual day-time presence of birds and deer](#) in the "hushed woods." Might we even extend the relative quiet of the anthropause beyond such hyperlocal nature areas and into our cities by curbing vehicular traffic noises? "Impossible!" you could say. But might seemingly impossible goals begin with a vision about a different future for multispecies coexistence, even flourishing?

5 Hushing our voices in multispecies spaces allows us to engage with animals' lives and experiences. "We must speak for the voiceless." So goes a common animal advocacy trope, a framework that renders animals silent simply because they do not use the syntax and semantics found in human language. Yet animal communication is multimodal, and "voices" emerge from animals' faces, body positions, move-



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ments, and gestures as well as from their vocal tracts.

Andrea Arnold's documentary film *Cow* silences almost all human voices in favor of a focus on a single cow. Chronicling the life of Luma, a dairy cow living on a farm in the south of England, Arnold "invites us to come to see Luma not only as an animal forced to endure a crushing lack of agency but also [a sensitive being](#) who thinks, feels, and at times resists her situation." Luma has almost no choice in what and when she eats, when and with whom she is mated, where she moves, and most poignantly of all, what happens to her day-old sons and daughters. These family members are taken from her, as happens routinely in the dairy industry, because Luma's milk is a commodity meant for humans. The film shows the fourth time Luma loses a child in this way. She is visibly agitated; she attempts to defend her calf, and paces and bellows. Her protest is clear for us to see and hear. Luma is not voiceless.

6 Silencing our voices may honor animals' expressions of love and grief. In addition to dairy cows like Luma, animals including apes, elephants, dolphins, giraffes, Canada geese, dogs, and cats express [love](#) and [grief](#) for the

lives and deaths of family members, mates, or friends. Anthropomorphism refers to a projection of human qualities or emotions onto other animals, but what if those qualities or emotions don't belong only to us?

This year, a video shared by staff at Chimpanzee Sanctuary Northwest in Washington state shows humans who



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[remain silent as they witness](#) an outpouring of grief by chimpanzees for their groupmate and friend, Jody. After decades held in a biomedical laboratory, Jody resided in sanctuary for 15 years. In the video, chimpanzees enter the room where Jody is laid out in death on her back, resting on a soft blanket. The apes surround her body; they smell, touch, and groom it. As with *Cow*, humans are present, but the focus remains entirely on other beings. The tenderness expressed by the chimpanzees moves me to tears every time I watch.

7 But silencing our voices may also cause harm. Monkeys possess

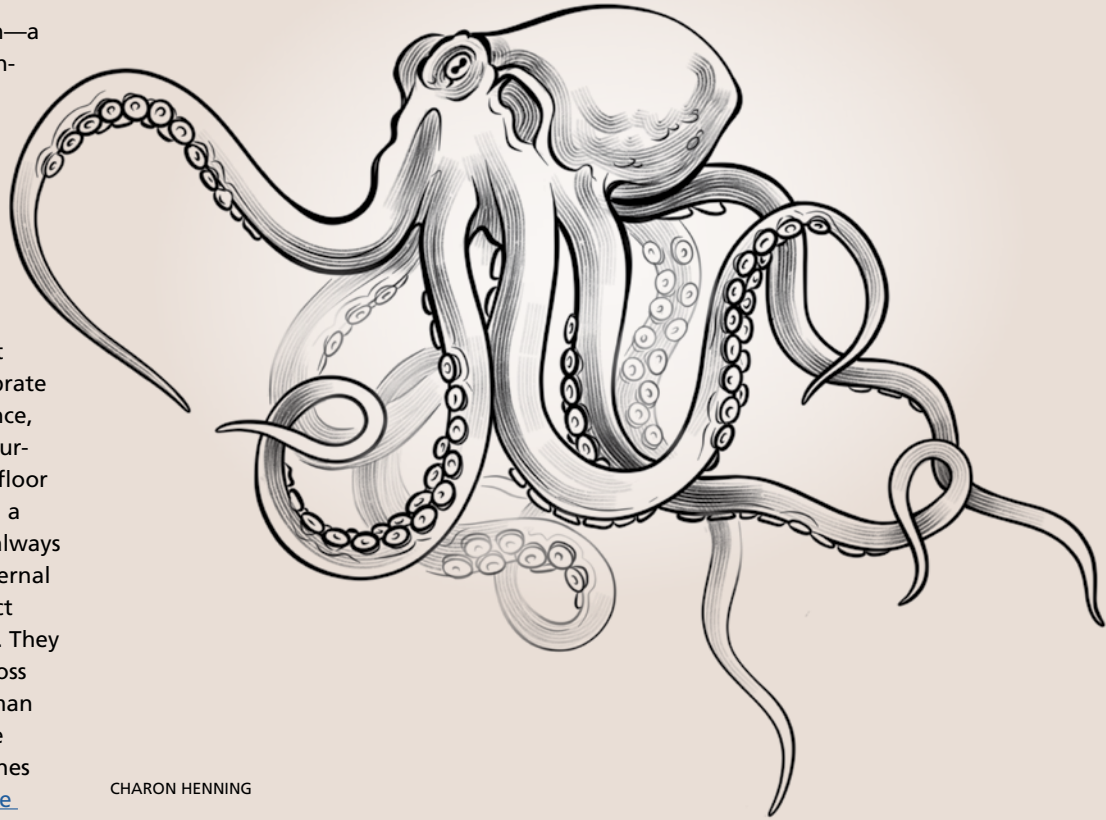
intricate social dynamics. In the yellow baboons I have observed in Amboseli, Kenya, as well as in some Asian macaques, matrilineal or groups of related females form the backbone of society. Three generations of females invest in their kin's well-being through active strategizing and cooperation, even as males depart their home groups and make decisions about where to reside and mate. Evidence of thought and emotion is everywhere in these primates' lives. Environmentalists rightly call for protection of primate habitats, yet protection, much less justice, for monkeys used invasively in biomedical laboratories is more rarely a priority.

Hope Ferdowsian, Agustin Fuentes, Syd Johnson, Jessica Pierce, and I write that the harms to monkeys and the many millions of other animals held in laboratories far exceed only pain at moments of invasive experimentation: "[In sterile and boring conditions like laboratories, brain activity is dampened.](#)" The loss of opportunities for pleasurable sensory experiences and creative responses to them prevent animals from experiencing life's richness." The use of animal models is a deeply entrenched and financially rewarding

cultural practice in current research—a system that must be changed. Incentivizing funding for research that relies on advanced technologies like [organs-on-chips](#) or ethically centers humans as the best “animal models” offers promise.

8 Enter the octopus: Let’s keep protection for invertebrates front and center too. Recent [documentary films](#) and [books](#) celebrate octopuses’ consciousness, intelligence, and emotional lives. Octopuses repurpose coconuts they find on the seafloor as portable shelters for themselves, a type of tool-using. Thought to be always solitary except for mating and maternal egg-tending, some octopuses in fact engage in complex social signaling. They tend to flash colorful emotions across their bodies. In one way, then, human voices do rise up on behalf of these intriguing cephalopods. Yet headlines declare octopuses may become “[the new lab rat](#).” Do US taxpayers wish to accept the funneling of our dollars toward projects that probe octopus bodies and brains and alter genes in those bodies? Do we stay silent as some scientists work to replicate in octopuses all the horrors experienced by monkeys, rats, mice, cats, dogs, rabbits, and fishes used in laboratories?

9 Breaking silence around the contribution of eating meat to the climate crisis could protect animals and the planet. A 2023 study from Peter Scarborough and colleagues pinpoints the [terrible toll that meat and dairy eating](#) takes on the climate, or, looked at a more hopeful way, the immense good we may do by eating more plants: “The research shows that a big meat-eater’s diet produces an average of [10.24 kg of planet-warming greenhouse gasses](#) each day. A low meat-eater produces almost half that at 5.37 kg per day. And for vegan diets—it’s halved again to 2.47 kg a day.”



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Any serious reducing of meat and dairy consumption will lead to reduced suffering for humans as well as for animals like pigs, cows, and chickens caught up in our industrial food systems. Many millions of people across the globe rely on animal protein obtained from the sea or on small farms, necessary to feed their families. They cannot simply, as well-meaning activists often say, “go vegan!” One aspiration regarding so-called alternative proteins is to make nonmeat and nondairy sources widely accessible and affordable. The Good Food Institute, a nonprofit think tank located in Washington, DC, holds this goal to be primary: “By [making meat from plants](#) and cultivating meat from cells, we can modernize meat production” and go about “building a world where alternative proteins are no longer alternative.”

10 Striving for multispecies justice in an anthropocentric world beset by ecological grief is challenging and

urgent. Those of us raised on Western values must increasingly learn from and listen to those of us raised on Indigenous cosmologies. As Hindou Oumarou Ibrahim writes in Greta Thunberg’s [The Climate Book](#), Indigenous people’s traditional knowledge is based on “taking care of nature not only for us but also for the seven generations to come.” All of us together can [build on this ethic](#) while recognizing the new knowledge that reveals “nature” is composed of a range of species whose individuals act in the world in complex ways, and who want, as much as we do, to live and flourish. 🌀

Barbara J. King is emerita professor of anthropology at William & Mary, a freelance science writer, and a public speaker. Her seven books include *How Animals Grieve*; her TED talk on animal love and grief has received 3.5 million views. See www.barbarajking.com for more of Barbara’s writing and public outreach.

SILENCE

Drawn to Silence

By Urška Klančar, Anu K. Koponen, Moonika Vuorenpää, Thomas I. Fujishima, Neela Gerken, and Hannah M. Reupert

Silence: the final frontier. Six graduate students from different parts of Europe explored arts-based research as part of a week-long intensive study program in experimental ethnographic methods in Joensuu, Finland.

Provoked by the cultural stereotype of the “silent Fins,” our group was in search of “silence.” However, after a few days, it was nowhere to be found. We sought help from the people around us, handing them square pieces of blank paper with the following prompt: “Use the paper to represent silence in any way you see fit.”

Most people complied, and in the end, around 40 artworks were collected, with results ranging from pictures to symbols, words, abstract art, and origami. One person found magic in silence; another associated it with dread. The emotions and ideas varied widely, expressing many connotations of silence.

The two we want to highlight are the voluntary and the involuntary. Voluntary silence is often desired. It is symbolized by images of peaceful nature and icons of sound. However, there is another kind of silence that is to be avoided, that drives people out into the center of Joensuu. This silence is threatening, an unwelcome absence of interaction. A retired senior was so overwhelmed she refused to think about it or even take the paper square.

From analyzing the elicited artworks and the conversations about them, we discovered a multitude of associations. Silence is a state of mind. It can be peacefulness as well as loneliness; comforting or daunting. Our perception of silence differs at various stages of life. At times, we have an abundance of it; at other times, there is not enough. The only thing we conclude for certain: silence

is imagined as *absence*. Not just of sound, but of movement, of culture, of human connection. But then—is silence the infinite background sound to everything? 🌀

Urška Klančar, Anu K. Koponen, Moonika Vuorenpää, Thomas I. Fujishima, Neela Gerken, and Hannah M. Reupert are anthropology and cultural studies students from three countries and three universities: the University of Ljubljana, the University of Bremen, and the University of Eastern Finland. They joined forces during a week-long study exchange program in Joensuu, Finland, titled “Methodological Imaginations.”



THOMAS ITSUO FUJISHIMA, 10/31/2023, FINLAND

FROM THE PRESIDENT

Silence

As I sit on another flight listening to the chatter of other passengers, the roar of the engines, and the clanging of overhead bins, I slip my earbuds in and turn on one of my playlists, though sometimes I don't turn anything on and just enjoy the rhythmic pulse of my own body. It is my attempt at silencing the noise around me, giving me time to mentally prepare for what I need to accomplish over the next few days.

For me, silence is not an absence of sound but rather a quelling of noise that allows me to focus. Turning off the noise around me invokes my other senses and focuses my mind on what I see, smell, taste, or feel. I see silence as an empty space that can envelope us with a sense of calm, safety, and rejuvenation. It is the moment of self-care where we relinquish the incessant chatter of our brain and allow the quiet to feed our soul and locate ourselves again. I find beauty in this silence.

There is also troubling silence. The silence that comes from inaction despite the public demand to be heard. This is the silence that Paul Simon and Art Garfunkel captured in their 1964 composition "The



Ramona Perez, AAA President

Sound of Silence," as the Vietnam War raged and the Civil Rights Movement pushed forward. The song was remade by Disturbed in 2015 as racialized policing and massive shootings dominated our lives and continues to dominate our lives.

As our colleagues in this issue demonstrate, silence manifests in multiple forms and meanings, creating a moment to suspend the noise and engage through other senses. The still photograph that captures a thousand words, the imagery in a film that transports us to another place and time, or the pause before speaking are all moments of silence or silencing that provide profound meaning.

As we move into 2024, we should consider the power of silence in both its negative and positive uses. As anthropologists, we spend much of our time listening, being silent so that we may hear what is being shared with us. We use silence to convey our commitment to being fully present. But being silent can also reflect a refusal to engage, a form of passive consensus. In our role as advocates for the communities we serve, learning when to be silent and when to break silence is critical to the trust we seek to develop and our ability to be successful in our advocacy.

Over the last few years, we have struggled with increasing violence in our communities, threats to inclusive representation in education, challenges to our right to fully live in our bodies, and continued exploitation and harm to our environments. Our annual meeting in Florida this year is an opportunity to be present, fully present, as we both invoke and break the silence around these issues and the many other challenges to our discipline, our research, our places of work, and our communities. I hope to see you there! 🌀

2023 AAA Executive Board

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Ady Arguelles-Sabatier



Distinguished Members Class of 2023

We would like to say thank you to our new class of Distinguished Members who have loyally supported the AAA for 50+ years. The 2023 cohort joins over 200 AAA members who have received this special honor. Please join us as we honor and celebrate these dedicated members.

- Anthony Seeger
- Beverly Stoeltje
- Carol Greenhouse
- Chad McDaniel
- Daniel Moerman
- David Haines
- Dolores Koenig
- E. Paul Durrenberger
- Ellen Messer
- Janet Levy
- John Gatewood
- Joy Stevenson
- Kirk Endicott
- Nancy White
- Nicolas Peterson
- Raymond Schwartz
- Rick Feinberg

ABOUT THE PROGRAM

The Distinguished Member Program was launched in 2012 to recognize and celebrate members who have supported the Association for 50 years or more. A new class is inducted annually in the fall.

*To see the full list of distinguished members and to read their bios go to:
americananthro.org/distinguished-members*

Thank You, AAA Lifetime Members!

Dedication, support, and loyalty are just a few characteristics that describe our Lifetime Members. We appreciate each of you for expressing your commitment to the Association's mission by securing your future membership.

To view a list of the AAA Lifetime members, please visit the AAA website

2023 AAA Award Winners

AAA AWARD FOR EXCELLENCE IN UNDERGRADUATE TEACHING IN ANTHROPOLOGY

Patricia Antonello, Brooklyn College, City University of New York

Dr. Patricia Antonello is the recipient of the 2023 AAA Award for Excellence in Undergraduate Teaching of Anthropology. This award is a prestigious, nomination-only, annual award for educators who have impacted the discipline through outstanding teaching and inspiration to their students.



Dr. Patricia Antonello is a Professor of Anthropology at Brooklyn College, City University of New York and is currently chair of the department. She is a sociocultural anthropologist whose work falls within the subfield of medical anthropology and is concerned with social equity, reproductive health, reproductive rights, and global health. In 1988 she received a PhD from Columbia University and began teaching at Brooklyn College in the Health and Nutrition Science Department where she was one of the founding faculty members of the Master of Public Health Program. She has served as coordinator of the Women's Studies Program and taught in the CUNY Honors College (now Macaulay Honors College). She conducted ethnographic research on reproductive health in Brooklyn and HIV/AIDS in the South Bronx. In 2008 she began an ethnographic study at a primary health care center in Jamkhed, Maharashtra, India. This long-term research project (2008-present) led to the development of the Brooklyn College India Global Health Study Abroad Program providing a specialized experience for students to learn first hand about global health in a local setting. Her study abroad program and advanced course on health and globalization have motivated several generations of students to develop and conduct independent research abroad and in the United States. *For the Public Good: Women, Health, and Equity in Rural India*, (Vanderbilt University Press, 2020), describes the life histories of women village health workers and challenges contradictions in the meaning of social disparities while emphasizing the underlying influence of ideology, power, and social relations to examine health and well-being in the social context.

AAA PRESIDENT'S AWARD

Sameena Mulla, Emory University

Sameena Mulla is associate professor of Women's, Gender and Sexuality Studies at Emory University where she co-directs the Studies in Sexuality Program. She was appointed by the AAA to serve as the 2023 Executive Program Committee Co-Chair for the annual meetings in Toronto. As co-chair, she collaborated with her CASCA counterparts to write the call for proposals, recruit



a program committee, nominate an opening keynote speaker, select executive sessions, coordinate with the local organizing committee, participate in conference scheduling, support section leadership in building meeting programming, and consult with AAA and CASCA leadership and staff on meeting content and logistics. From 2018-2022, she was founding co-editor of the Association for Feminist Anthropology's journal, *Feminist Anthropology*. Her first book, *The Violence of Care: Rape Victims, Forensic Nurses and Sexual Assault Intervention* (New York University, 2014), won the 2017 Margaret Mead Award. Her second book, *Bodies in Evidence: Gender, Race and Science in Sexual Assault Adjudication* (New York University Press, 2021), co-authored with Heather Hlavka, won the 2022 AES Senior Book Prize. Mulla continues to research sexual assault intervention and adjudication, and is currently writing a book on care, sentencing, and anti-blackness. With a National Science Foundation grant, she is collaborating on ethnography of civilian oversight of policing, and the ways in which these civic efforts can open up or foreclose democracy. Her dedication to anthropological critique of policing is also reflected in her work as one of the academic editors of Cornell University's series, *Police/Worlds: Studies in Security, Crime and Governance*.

Jeff Maskovsky, CUNY Graduate Center, Queens College

Jeff Maskovsky is Professor and Executive Officer (Chair) of the PhD Program in Anthropology at the CUNY Graduate Center, and Professor of Urban Studies at Queens College. His scholarly publications speak to the practices and meanings of poverty, health, welfare, care, and security in the broadest senses of what these key words mean in different urbanizing contexts. His work is also concerned with race, gender, sex, and class politics and with the modes of scholarly praxis that helps us to move towards a more just and egalitarian future. He is currently working on two intersecting projects: one on the politics of race and the rise of the reactionary right in the United States and another on commoning in rural Spain. His recent publications include the anthology *Beyond Populism: Angry Politics and the Twilight of Neoliberalism* (with Sophie Bjork-James, West Virginia University Press, 2020).



Laura Roznovsky, American Anthropological Association

Laura Roznovsky, a seasoned professional in association management, assumed the position of Director of Finance and Operations at AAA in September of 2022. Tasked with steering the financial helm, she exercises



her expertise to provide strategic guidance across various domains, including development, IT/web, human resources, and overall operations. Laura's multifaceted role extends to acting as the staff liaison for critical committees such as Finance, Audit, and Association Operations. In 2023, she was promoted to Deputy Executive Director.

With a robust career spanning over 12 years in the Washington, DC, area, Laura has honed her skills in managing the intricate facets of associations. Her comprehensive experience encompasses oversight of operations, human resources, finance, membership, and marketing.

Laura has a BA from the University of Nevada, Reno, and an MS from George Mason University. Laura's commitment to professional excellence is underscored by her status as a Certified Association Executive, showcasing her dedication to maintaining the highest standards in the field.

As the Deputy Executive Director at AAA, Laura Roznovsky stands as a dynamic force, leveraging her rich experience and educational background to steer the association towards continued success. Her strategic leadership and commitment to care and transparency make her an invaluable asset to the organization.

Away from work, Laura enjoys reading fiction, playing tennis, and a drinking a Manhattan, but more typically can be found engaging in hours of imaginative play and chasing her two sons around local parks.

Agustín Fuentes, Princeton University

Agustín Fuentes, a Professor of Anthropology at Princeton University, focuses on the biosocial, delving into the entanglement of biological systems with the social and cultural lives of humans, our ancestors, and a few of the other animals with whom humanity shares close relations. From chasing monkeys in jungles and cities, to exploring the lives of our evolutionary ancestors, to examining human health, behavior, and diversity across the globe, Professor Fuentes is interested in both the big questions and the small details of what makes humans and our close relations tick. Earning his BA/BS in Anthropology and Zoology and his MA and PhD in Anthropology from UC Berkeley, he has conducted research across four continents, multiple species, and two-million years of human history. His current projects include exploring cooperation, creativity, and belief in human evolution, multispecies anthropologies, evolutionary theory and processes, and engaging race & racism and gender/sex diversity. Fuentes' books include "Race, Monogamy, and other lies they told you: busting myths about human nature" (U of California), "The Creative Spark: how imagination made humans exceptional" (Dutton), and "Why We Believe: evolution and the human way of being" (Yale). Fuentes is an active public scientist, a well-known blogger, lecturer, tweeter, and an explorer for National Geographic.



AAA EXECUTIVE DIRECTOR'S AWARD

Jeff Martin, American Anthropological Association

Jeff Martin is the AAA Director of Communications and Public Affairs. In promoting the field to policy makers and the general public, he designs communications and media strategies, develops marketing and recruitment efforts, writes op-eds/statements/releases, and conducts workshops to enhance member outreach in their communities.



A 30-year communications veteran, his specialty has been coordinating major special events for a number of clients and organizations (from The Republic of Korea to the Nature Conservancy to the Peace Corps) and with major public affairs companies (e.g., Edelman Public Relations Worldwide; Bozell, Kenyon, Jacobs & Eckhardt). He has implemented proactive (media placement: CNN, TODAY Show, *NY Times*, *WSJ*, *Washington Post*) and reactive (breaking national issues, Congressional hearings) strategies, and has organized press conferences for a number of world leaders including President Clinton, Queen Noor, and U.N. Secretary-General Kofi Annan

A graduate from Arizona State University, he worked as a journalist before going into public affairs and has won awards from the Public Relations Society of America and the New Jersey Press Association. He also has had articles featured in several publications, including *Travel & Leisure*, *Cineaste*, *American Cowboy*, and the *Denver Post*. He has also published a book, *Feeding the Kids to the Sharks*, about his exploits raising his two daughters in Micronesia.

In his off hours, Jeff enjoys a good bottle of wine, playing his guitar, and singing loudly when no one else is around.

ANTHROPOLOGY IN MEDIA AWARD (AIME)

Adia Benton, Northwestern University

Adia Benton is an associate professor of Anthropology and African Studies at Northwestern University, where she is affiliated with the Science in Human Culture Program. Her first book, *HIV Exceptionalism: Development Through Disease in Sierra Leone* (U. Minnesota Press), won the 2017 Rachel Carson Prize, which is awarded by the Society for Social Studies of Science (4S) to the best book in the field of Science and Technology Studies with strong social or political relevance. Her body of work addresses transnational efforts to eliminate health disparities and inequalities, and the role of ideology in global health. In addition to ongoing research on public health responses to epidemics, she has conducted research on the movement to fully incorporate surgical care into commonsense notions of "global health." Her second book, tentatively titled *The Fever Archive* (U. Minnesota Press), focuses on the 2013-2016 West African Ebola pandemic and its aftermath. In her other writing and media appearances, she has addressed the uses of anthropological knowledge in infectious disease



outbreak response, racial hierarchies in humanitarian and development organizations, and the role of politics in professional sports. She has a PhD in social anthropology from Harvard University, an MPH in international health from the Rollins School of Public Health at Emory University, and an AB in Human Biology from Brown University. She has held a postdoctoral fellowship at Dartmouth College and visiting positions at Oberlin College and in the Department of Global Health and Social Medicine at Harvard Medical School.

CAROLE H. BROWNER LATIN AMERICAN STUDIES FELLOWSHIP FUND FOR TRAVEL

Natalia Orrego Tapia, Pontifical Catholic University of Chile

Natalia Orrego Tapia has been selected as the recipient of the 2023 Carole H. Browner Latin American Studies Fellowship Fund for Travel (LASFFT). This is a need-based fund, made possible by a gift from Carole H. Browner, to be used solely for the purpose of supporting the travel for up to two graduate or undergraduate students from anywhere in Latin America to the American Anthropological Association (AAA) annual meeting.

Natalia Orrego Tapia is an Anthropology PhD Candidate at the Pontifical Catholic University of Chile and founder of the Latin American Network of Digital Anthropology, where she advocates for the use, reflection and research with/about/through technologies for the discipline in the dynamic regional context. She led the I Latin American Conference of Digital Anthropology in 2021 and the II Latin American Conference of Digital Anthropology in 2022, the former with funding from the Wenner-Gren Foundation. She works at the journal *Big Data & Society* as an editorial assistant and participates in the organization committee for the XI STS Chilean Conference for January 2024. There, she is leading the first mentorship program for the science and technology studies national community. Her main research interests are media infrastructures, data studies and telecommunication governance. Her dissertation is about the 5G network rollout in Chile, focusing on how it is created, used and resisted in everyday life.



CONRAD M. ARENSBERG AWARD

Alexandra Brewis, School of Human Evolution and Social Change, Arizona State University

Dr. Alexandra Brewis is the recipient of the 2023 Conrad M. Arensberg Award. This award recognizes individuals who have furthered anthropology as a natural science.

Alexandra Brewis is a President's Professor in the School of Human Evolution and Social Change at Arizona State University, where she founded the Center for Global Health. Trained in human biology, medical anthropology, and demography, she does collaborative biocultural research designed to understand and solve complex global health and environmental challenges, in-



cluding stigma in health care and household water insecurity. Her scholarship includes over 200 articles and 7 books developed with collaborators in many different fields, and includes the multi-award winning *Lazy, Crazy, and Disgusting: Stigma and the Undoing of Global Health* (Johns Hopkins, 2019). Brewis is currently Senior Editor (Medical Anthropology) for the journal *Social Science and Medicine*, and recently served as President of the Human Biology Association. Her newest project is an integrative *Introduction to Anthropology* textbook to be released in early 2024.

DAVID M. SCHNEIDER AWARD

Alison Hanson, University of California, Santa Cruz

Alison Hanson is the recipient of the 2023 David M. Schneider Award. This award honors an original graduate student essay that focuses on work on kinship, cultural theory, and American culture.

Alison Hanson is a doctoral candidate in anthropology at the University of California, Santa Cruz. She graduates in September 2023. Her dissertation, "This University Is Not Made for Someone Like Me': A Survivor-Centered Study of Campus Sexual Violence," explores how survivors' experiences overlap with and diverge from institutional structures for support and remedy. Her awarded paper, "Survivor Stories: Fragments as/of Care," argues that we must broaden our capacities to hear stories of sexual violence and survivance beyond that which is made legible through Title IX. More broadly, Alison's work demonstrates that supporting survivors and preventing harm are matters of equity and belonging. She is committed to applying her findings to effect institutional change. Through the course of her research, she worked for 2 years as a confidential advocate and prevention educator at UCSC and recently served on a sexual harassment working group for the AAA.



DISSERTATION FELLOWSHIP FOR HISTORICALLY UNDERREPRESENTED PERSONS IN ANTHROPOLOGY

Dina M. Asfaha

Dina M. Asfaha has been selected as the recipient for the 2023 Dissertation Fellowship for Historically Underrepresented Persons in Anthropology.

Dina M. Asfaha's work engages medical anthropology, African studies, and science and technology studies (STS) to explore medicine, the state, and global health; statecraft and sovereignty; clinical practices and scientific expertise; and infrastructure and innovation in Africa and the African diaspora. Her dissertation research focuses on the relationship between sovereignty and medicine in Eritrea and is the first scholarly treatment of the medical infrastructure that delivered victory in Eritrea's liberation struggle against imperial Ethiopia (1961-1991)—the longest war in modern African history. Dina's research yields insights about understandings of medicine and governance in Eritrea as a critique of colonial



rule and the implications of this political project amid competing geopolitical agendas in the Horn of Africa.

FRANZ BOAS AWARD FOR EXEMPLARY SERVICE TO ANTHROPOLOGY

Richard Handler, University of Virginia

Dr. Richard Handler is the 2023 recipient of the Franz Boas Award for Exemplary Service to Anthropology. This award is presented annually by the Association to its members whose careers demonstrate extraordinary achievements that have well served the anthropological profession.



Richard Handler is currently the Director of Graduate Studies at the University of Virginia. As a cultural anthropologist who studies modern western societies, his initial fieldwork was in Quebec (1976-1984) where he studied the Québécois nationalist movement. This has led to an enduring interest in nationalism, ethnicity, and the politics of culture. Upon coming to Virginia in 1986, he pursued the latter topic by looking at history museums. Beginning in 1990, he worked with Eric Gable (PhD Virginia 1990) and Anna Lawson (PhD Virginia 1995) on an ethnographic study of Colonial Williamsburg, which is both an outdoor museum and a mid-sized nonprofit corporation. In addition to examining the invention of history and tradition, our study focuses on corporate culture, class, race and gender.

After studying with George Stocking, he came to focus on the intersection of early-twentieth-century artistic modernism and the literary bent of Edward Sapir, Ruth Benedict, and Margaret Mead. This led to a broader interest in the history of anthropology—in particular, in anthropologists as critics of modernity, and the relationship of our discipline's critical discourses to other intellectual trends. He has published essays on Jules Henry, Richard Hoggart, Dorothy Lee, Erving Goffman, Thorstein Veblen, and Alexis de Tocqueville, as well as a book-length interview with David Schneider, *Schneider on Schneider* (1995).

Handler's most recent scholarship concerns US postage stamps—their iconographic content and indexical functioning—in relation to democratic citizenship. In 2023, with Laura Goldblatt, he published *The American Stamp: Postal Iconography, Democratic Citizenship, and Consumerism in the United States*.

GENDER EQUITY AWARD

Dána-Ain Davis, Queens College

Dr. Dána-Ain Davis has been selected as the recipient for the 2023 Gender Equity Award. This award recognizes individuals whose service to the discipline demonstrates the courage to bring to light and investigate practices in anthropology that are potentially sexist and discriminatory based on gender presentation.



Dána-Ain Davis is Professor of Urban Studies at Queens College and on the faculty of the PhD Programs in Anthropology and Critical Psychology. She is the director of the Center for the Study of Women and Society at the Graduate Center.

In the last decade, Davis has focused her attention on reproduction, race, and technologies that assist in reproduction. She has written several articles addressing issues of reproduction and racism including, “Obstetric Racism: The Racial Politics of Pregnancy, Labor, and Birthing,” (2019); “Trump, Race, and Reproduction in the Afterlife of Slavery” (2019); “Feminist Politics, Racialized Imagery, and Social Control: Reproductive Injustice in the Age of Obama” with Beth E. Richie and LaTosha Traylor (2017); “The Bone Collectors” (2016); and, “The Politics of Reproduction: The Troubling Case of Nadya Suleman” (2009). She is the author of *Reproductive Injustice: Racism, Pregnancy, and Premature Birth* (NYU Press 2019). The book received the *Eileen Basker Memorial Prize* from the Society for Medical Anthropology; *The Senior Book Prize* from the Association of Feminist Anthropology. In addition, *Reproductive Injustice* was named a Finalist for the 2020 *PROSE Award in the Sociology, Anthropology and Criminology category*, given by the *Association of American Publisher* and received an Honorable mention by *The Victor Turner Ethnographic Writing Award Committee* of the Society for Humanistic Anthropology.

In *Reproductive Injustice*, Davis examines medical racism in the lives of professional Black women who have given birth prematurely. The book shows that race confounds the perception that class is the root of adverse birth outcomes and lifts up the role that birth workers—midwives, doulas, and birth advocates—play in addressing Black women's birth outcomes.

Davis was nominated and served as the Association of Marquette University Women Chair in Humanistic Studies at Marquette University in Fall 2021. She is recipient of the Brocher Foundation Residency Fellowship in Switzerland. Davis is also doula and co-founded the *Art of Childbirth* with doula/midwife Nubia Earth-Martin, offering free birth education workshops that incorporate artistic expressions in Yonkers, New York.

Davis has been engaged in social justice, particularly reproductive justice and racial justice for over 30 years. She has worked with a number of national reproductive justice organizations and initiatives, including; the New York City Department of Health's Sexual and Reproductive Justice initiative, Civil Liberties Public Policy (Amherst, MA); National Institute for Reproductive Health; National Network of Abortion Funds, and most recently served on the New York State Governor's Task Force on Maternal currently serves as an advisor to Birthing Cultural Rigor, a quality improvement and implementation science firm that formed as a living act of resistance against knowledge production and dissemination that reproduced racist and misogynistic misconceptions about Blackness, Black womanhood, and Black birthing people.

In addition to *Reproductive Injustice*, she is the author, co-author, or co-editor of four books including: *Battered Black Women and Welfare Reform: Between a Rock and Hard Place* (2006); *Black Genders and Sexualities* with Shaka McGlotten (2012); *Feminist Activist Ethnography: Counterpoints to Neoliberalism in North America* with Christa Craven (2013); *Feminist Ethnography: Thinking Through Methodologies, Challenges and Possibilities* with Christa Craven (First Edition 2016; Second Edition 2022).

SAM DUBAL MEMORIAL AWARD FOR ANTI-COLONIALISM AND RACIAL JUSTICE IN ANTHROPOLOGY

Bertin M. Louis, Jr., University of Kentucky

Bertin M. Louis, Jr., PhD, has been selected to receive the Sam Dubal Memorial Award for Anti-Colonialism and Racial Justice in Anthropology. This award recognizes an individual anthropologist or projects that have demonstrated a deep commitment to anti-colonial and racial justice in any world region



Dr. Louis is Associate Professor of Anthropology and African American & Africana Studies (AAAS) at the University of Kentucky. He is the winner of the 2023-2024 [Wenner-Gren Fellowship in Anthropology and Black Experiences](#). He is President of the [Association of Black Anthropologists](#) (2021-2023), past Editor of [Conditionally Accepted](#), is a regular contributor to [Higher Ed Jobs](#), and a co-editor for the Truthout series called “Challenging the Corporate University.” Louis is also the co-author of the forthcoming *Conditionally Accepted: Navigating Higher Education from the Margins* (University of Texas Press, 2024).

Dr. Louis served as the inaugural director of undergraduate studies for AAAS (2019-2021) at the University of Kentucky and Vice Chair of the Africana Studies Program at the University of Tennessee, Knoxville (2014-2019). Dr. Louis studies the growth of Protestant forms of Christianity among Haitians transnationally, which is featured in his New York University Press book, *My Soul is in Haiti: Protestantism in the Haitian Diaspora of the Bahamas* (2015) which was a Finalist for the 2015 Haitian Studies Association Book Prize in the Social Sciences. He also studies human rights, statelessness among Haitians in the Bahamas, anti-Haitianism, and antiracist social movements in the US South. Dr. Louis teaches courses in Black Studies and Cultural Anthropology, and he received his PhD in 2008 from the Department of Anthropology at Washington University in Saint Louis.

Dr. Louis is also the owner and founder of [Navigating Higher Education](#) (NHE), an award-winning academic consulting firm which offers higher education-related services and empowers its clients to find and secure academic positions.

SETHA M. LOW ENGAGED ANTHROPOLOGY AWARD

Alyssa A. James, Columbia University

Alyssa A. James has been selected to receive the 2023 SETHA M. Low Engaged Anthropology Award. This award honors individual anthropologists (or multi-disciplinary groups or organizations with at least one anthropologist) or projects which have demonstrated a deep commitment to social justice and community engagement by applying anthropology to effectively address a pressing issue facing people and the planet.



Alyssa A. James is a first-generation Jamaican Canadian scholar and writer from Toronto, Canada. She received her Honours Bachelor of Science with Distinction in Psychology and Equity Studies from the University of Toronto and a Master of Arts in Social Anthropology from York University. She is currently a PhD candidate in the Department of Anthropology at Columbia University where she studies how discourses of possibility shape the nascent coffee industry in Martinique and shed light on Caribbean futures. Her scholarship receives generous support from the Social Sciences and Humanities Research Council of Canada and the Wenner-Gren Foundation. She is co-host of Zora’s Daughters Podcast, a Black feminist anthropological take on popular culture and issues that concern Black women which was the recipient of a 2022 Society of Fellows and Heyman Center for the Humanities and Humanities New York Public Humanities Graduate Fellowship. Outside of academia, you can find Alyssa dancing, travelling, and writing about it.

Johnson-Simon, African Diaspora Museology Institute

Dr. Deborah Johnson-Simon has been selected to receive the 2023 SETHA M. Low Engaged Anthropology Award. This award honors individual anthropologists (or multi-disciplinary groups or organizations with at least one anthropologist) or projects which have demonstrated a deep commitment to social justice and community engagement by applying anthropology to effectively address a pressing issue facing people and the planet.



Dr. Johnson-Simon is a museum anthropologist and the founder and CEO of the African Diaspora Museology Institute INC. (ADMI) in Savannah, Georgia. The ADMI is a research lab dedicated to scholarly investigation of Black cultural institutions.

Dr. Johnson-Simon has worked for over 20 years on museum and cultural heritage projects in the US, Canada, Africa, and Central America. She received her BA, Anthropology/ Sociology from Rollins College in Winter Park, FL, an MA, Anthropology/ Museum Studies from Arizona State University in Tempe, Arizona, and her PhD in Anthropology, University of Florida, Gainesville, FL. Dr. Johnson-Simon is currently a Scholar in Residence at Savannah State University in the Asa H. Gordon Library, Archives and Art Gallery where she is developing the Black Museology and Anthropology Archives. In this position, she is rescuing invaluable documents so that they would not be destroyed. At the same time, she is educating a new generation of black students in museum and archival studies.

Dr. Johnson-Simon is the author of several books, and co-editor of the *Second Generation of African American Pioneers in Anthropology*, (2018) published by University of Illinois Press. She is currently working on the Kiah Museum Story, which documents the life and work of portrait artist and museum founder Virginia Jackson Kiah.

SFAA/AAA MARGARET MEAD AWARD

Darren Byler, Simon Fraser University

Darren Byler is an anthropologist at Simon Fraser University in Vancouver, British Columbia, and the author of *Terror Capitalism: Uyghur Dispossession and Masculinity in a Chinese City* (Duke University Press, 2022) and *In the Camps: China's High-Tech Penal Colony* (Columbia Global Reports, 2021). His current research and teaching are focused on theories of policing, infrastructure development and global China. In public-facing work regarding the crisis confronting the Uyghurs and others in Northwest China, he has worked in an advisory capacity with faculty and researchers at the University of British Columbia and Simon Fraser University to build a Xinjiang Documentation Project featuring personal testimonies and archives, internal police reports, translations, and other documents concerning the ongoing detention of Turkic Muslims in China and the erasure of their native knowledge. He also writes a regular column on these issues for the journal *The China Project*, as well as essays for other public outlets such as the *Guardian*, *Noema Magazine*, and *ChinaFile*. He has also been asked to contribute expert witness testimony on Canadian and Australian foreign policy issues before the Canadian House of Commons and the Australian Parliament. As part of his work in amplifying the voices of Uyghur cultural leaders, he has co-translated a Uyghur language novel titled *The Backstreets* (Columbia University Press, 2021). The novel is written by a leading modernist author Perhat Tursun, who disappeared into the internment camp system in Northwest China in 2018.



ROBERT B. TEXTOR AND FAMILY PRIZE FOR EXCELLENCE IN ANTICIPATORY ANTHROPOLOGY

Adriana Petryna, University of Pennsylvania

Dr. Adriana Petryna is the recipient of the 2023 the Robert B. Textor and Family Prize for Excellence in Anticipatory Anthropology. This is an annual prize given by the AAA to encourage and reward excellent contributions in the use of anthropological perspectives, theories, models and methods in an anticipatory mode.



Adriana Petryna is a professor of anthropology and director of the MD-PhD Program in Anthropology at the University of Pennsylvania. In her research and writing on nuclear aftermaths, global drug trial development, and the climate emergency, she has explored diversity in the socio-political natures of science, how populations are enrolled in experimental knowledge-productions, and what becomes of ethics and citizenship in that process. In addition to her co-edited volumes on global health, she is the author of *Life Exposed: Biological Citizens after Chernobyl* and *When Experiments Travel: Clinical Trials and the Global Search for Human Subjects*; and *Horizon Work: At the Edges of Knowledge in an Age of Runaway Climate Change*. Her research has been supported by The John Simon Guggenheim Memorial Foundation, the National Science Foundation, the National Endowment for the Humanities, and the School for Advanced Research. She was a Member of the School of Social Science at the Institute for Advanced Study and a Faculty Fellow at Princeton University's Center for Human Values. 🌀



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The monk's eyes of wisdom by Raymond Yin (Collaborator: Gellan Feng). The old monk covered his cheeks and stopped after the morning class at the Xiangshan Monastery, revealing his eyes, which contained wisdom beyond the world, as if he had read all the world. This photo was taken after the morning class of the monks of the Xiangshan Monastery in Ningbo, China. This photograph is full of Buddhist elements, including a pillar featuring a Buddhist swastika symbol for auspiciousness and rows of enshrined Buddha statues. The elements represent a religion that has been passed down for thousands of years, indicating that Buddhism continues to be important in regulating the relationship between people and society.

2023 AAA Photo Contest Selections Announced

Congratulations to the 12 AAA members whose photos were selected as winners of the 2023 AAA Anthropology Photo Contest. Winners will be featured on AAA's social media, website, and annual report. We received more than 180 incredible photographs from anthropologists showcasing their work across the globe, and we're thrilled to share the top 3 winners here.



Gordon Barney and Andrew Daylight agentively negotiate the pastoral industry in Western Australia by Catherine Massola.

During my fieldwork in 2012, Gordon Barney and Andrew Daylight asked me to photograph their new stockwork clothing. My research explores the complexities of the pastoral industry and its influence on, as well as from, Aboriginal people in Western Australia. Pastoralism developed in the late nineteenth century and disrupted Indigenous lives through indentured labor and loss of land. Aboriginal people adopted various strategies to survive during its expansion. Today, Gordon and his son Andrew help manage their family's station, which has been transformed into a tourist campground. Unremittingly, Gija people negotiate their relationship with pastoralism.



Unveiling pride on Instagram by Rita Reis. Living abroad on behalf of solidarity protocols, a Sahrawi girl photographs a gathering, framing the Sahrawi Arabic Democratic Republic's flag-adorned bracelet on her wrist, while capturing a tea set and guitar for an Instagram story. This moment showcases the active engagement of Sahrawi youth in the national project of liberation, uniting them to older generations in the pursuit of freedom and self-determination, connecting the refugee camps and the diaspora. Taken in Extremadura, Spain, 2020



What do you think about Margaret Mead?
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Joe L. P. Lugalla

1954–2023

Joe L. P. Lugalla—medical anthropologist, educator, and humanitarian—was a global citizen in every sense of that term. He was born and grew up in rural Tanzania at a time when African countries were breaking the colonial bonds of European empires, demanding liberation, economic autonomy, and political sovereignty. Joe came of age and began his career in the midst of momentous events in world history, becoming a brilliant, critical observer of it all.



UNH PHOTOGRAPHIC SERVICES, 2002

Professor Lugalla's scholarship examined the dualities of our global world, where development or prosperity often goes hand in hand with suffering. His research was both groundbreaking and practical, and he devoted his life's work to identifying and intervening in humanitarian crises resulting from the political and economic inequities of globalization. Much of Joe's approach to research and relationships reflected the *ujamaa* ethos of his home country of Tanzania: collaboration, community, and mutual assistance. He contributed firsthand cultural-insider knowledge to the wave of scholarship in the early 1990s that demonstrated how structural adjustment policies exacerbated poverty and had disastrous consequences for the most vulnerable people of the world. Through the lenses of anthropology and public health, he showed how poverty fueled medical and social crises like HIV/AIDS, child vulnerability, and gender-based violence.

Joe Lupumuko Pandisa Lugalla was born in 1954 in the village of Njombe in what is today the Njombe region, 500 miles from the capital city of Dar-es-Salaam. His father was a Lutheran pastor, one of the first generation of clergy trained by German missionaries. Reverend Lupumuko Lugalla and his wife, SeKaberege Lugalla, instilled a reverence for education and a deep sense of duty into their eight children. Joe took full advantage of the educational opportunities that came his way, including learning English from a Peace Corps volunteer in primary school. He ultimately turned his passion for learning into a lasting commitment to teaching.

Joe earned a teaching certificate and diploma from two of independent Tanzania's new national education colleges. He then pursued a sociology honors BA and sociology and anthropology MA at the University of Dar-es-Salaam. In 1984, Joe was awarded a PhD scholarship from the German Academic Exchange Service to study at the University of Bremen. The curriculum was entirely in

German, so he moved to Bremen before the program started and quickly became fluent in it—his fifth language, after Bena, Hehe, Swahili, and English. In 1990, he completed a PhD in social science focused on urbanization in the context of postindependence Tanzanian socialism as well as a postdoctoral diploma from Kassel University, just as the two Germanys were reuniting at the end of the Cold War.

Joe returned to the University of Dar-es-Salaam, where he served as the Sociology Department head. In 1993, he secured a Carnegie Foundation scholarship award to be a visiting fellow in the Department of Social Medicine at Harvard Medical School. He was hired as an assistant professor of anthropology at the University of New Hampshire (UNH) in 1994, where he stayed until 2015. In 2002, he was honored by UNH for Excellence in International Engagement, and he obtained full professorship in 2004. He served as department chair from 2007 until he retired in 2015 at the rank of professor emeritus.

Joe transformed the curriculum and university culture at UNH with his expertise and cross-college and cross-school collaborations, working with faculty and students in business, biology, pre-med programs, and public policy. He was a beloved professor who developed new and popular undergraduate anthropology courses on globalization; development; population health; urbanization; gender, sexuality, and HIV/AIDS; and African peoples and cultures. He was also a member of the Carsey School of Public Policy, where he co-taught graduate courses on community development policy and practice. Many of his students went on to secure master's and doctoral degrees in education, public health, public policy, and other disciplines.

Joe returned to Tanzania in 2015 to take the position of dean of the Aga Khan University Institute for Educational Development (IED), East Africa. There, he established national education conferences, promoted community-engagement projects, and promoted employee welfare by revising and enhancing the medical insurance plan for all staff members. He was especially passionate about helping schools across Tanzania to start reading clubs for pre-primary children to instill in them a love of reading. Under Joe's leadership, IED published a series of picture books in Kiswahili and English featuring characters and stories designed to appeal to early Tanzanian readers.

Professor Lugalla died on July 25, 2023, after a long battle with cancer. He is survived by his wife, Sapience Lugalla, and his children, Honest, Angela, Luko, Tumaini, Imani, and Wema Lugalla, as well as their extended families. His personal, public, and professional impact on the lives he touched is immeasurable. He dedicated his life's work to uplifting and empowering the communities he researched—the communities he was from. And his biography, scholarship, and advocacy make him a central figure in the history of world anthropology. His influence lives on through the work of colleagues and students he mentored, who are now devoting their own careers to improving global health equity for all. (*Casey Golomski and Jennifer Beard*)

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