

**a civic stage  
where the city  
is performed**

**phassembled.net  
#phassembled  
#movement**



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137

## Within these Walls

Gen Rollins

A friend recently commented on the impossibility of change, until it happens. To create realities is an immense undertaking, but it's those small, seemingly unattached, victories that weave the webs we now call "history." I spend a lot of energy diverting my attention from art museums, finding discomfort in the "stolen" works and discordance of class. There is an eerie repetition of Black security guards and Eurocentric halls with gazing onlookers that leaves me feeling unsettled. *Philadelphia Assembled* took the coattails of that story and started a new pattern. At the main site of *Philadelphia Assembled* during its exhibition phase, the camaraderie of who and what was inside made room for a different narrative.

The practice of utopia is brave and illusive. Trying to build off of group ideals comes with a host of challenges, especially facing the newness of available space and a captive audience. To be simultaneously accommodating and honest within the confines of someone else's guidelines is no easy task.

The intent of change was laid out on the tenuous wires of policy makers, would-be gentrifiers, and those fighting for rights on their own land. When we are taught the basic necessities of life in elementary school, we do not talk about racial and gender inequality. There are no teachings about prison systems, having food and four walls, or encroachment upon territorial boundaries pushing families from their homes. We learn through storytelling, generational disposition, and the way time moves through space. What went on within the *Philadelphia Assembled* time frame of February 2016 through December 2017, was anything but linear. It was a public soirée into the ancestral pain and modern experience of systemic struggle, growth, and ingenuity.

So much of what the project offered is often kept under wraps. Experiencing *Philadelphia Assembled* has been a transmorphic process of links becoming ties. Seeing the efforts of those involved with this project made it

tangibly clear that the people we are fighting for are not some abstract constellation of worries and cries, but in fact, ourselves and those we hope to spend most of our time with. Artists like Charlyn Griffith, Jeannine Betu Kayembe, and Bri Barton were able to take complex fragments and turn them into something accessible - from a panorama, to a birthing chair, to a coloring book. *Philadelphia Assembled* was painful, similar to a pain one might equate with sickness when there is a great deal for the body to process, discard, and renew in order to return to viable health.

Some of the project's longstanding visuals had people calling for change. I saw visitors cry as they stood frozen in place in front of walls of paintings that defame racism's systemic subjugation of young Black boys. I saw people giggle in the courtyard as little boys ran around and around and around, until the ground caught them in their dizzy phase. The forethought of transposing pain with information was given in the form of Sanctuary; a space devised to help navigate the question of how to make change sustainable. I firmly believe that we cannot make sustainable change if we do not take care of ourselves and each other.

There was sensitivity shown towards human capacity to hold shared trauma; having a designated area for conversations around self-determination lifted up by myth, celebration of the sexual self, and Philadelphia's standing as a sanctuary city.

Our need to be nourished in the most physical ways was taken care of in the PHLA Kitchen. The food in the Kitchen was beautiful. It made you eat slow. It came from so many people making stories from flour and communal sovereignty from salt. Every time I got a taste, I think I gained a couple years. The Rebel Crumbles of Rebel Ventures had the familiarity of a coffee cake, spiced with youth ambition. Rising from the bubbling talents of a holistic business model for young entrepreneurs, the morsel was made sweeter by its re-circulation into the well-being of Philadelphia school children. The Kashmiri pink chai made kindly by Madura was sweet and un-co-opted, in a world that is full of mass appropriation of Indian cultures, quick-draw coffee shops, and vacancies amidst historical context.

It was the ponderance in this Kitchen space that really made me believe that change like this could be possible. If we can feed each other, and actually fulfill our

needs without false narratives, perhaps we can feel well in a steady way. It didn't hurt that each bite of every meal came with a sensation that struck the nerves from head to toe. That feeling repeated throughout the several months in and out of PHLA.

As a city wide project involving Philadelphia's active network of activists, artists, and community members, PHLA engaged neighbors and neighborhoods throughout the city. Teach-ins communicated the harrowing realities of issues like incarceration and gentrification, including the long-standing traditions of redlining tied up in Philadelphia's development practices that have continued since Edmund Bacon's earliest plans for the city. Other events took place off-site, like when Denise Valentine made hymnals to the swallowed stories of Philadelphia's enslaved Africans at Fairhill Burial Grounds. Stones didn't sit long enough to gather moss, as the gears kept turning in Philadelphia's creatives.

This venturesome exhibition has made me question how and where I sit in the city's warmth. At a time when Philadelphia is on fire, PHLA has been both shelter and windstorm. The unending fear of institutionalized "isms" forever looms like a ghost, but

with the strength of every effort put into this project, it is impossible to let that fear consume. People know each other now. There is a recognition of ancestry and how our histories have led us to this sanctuary city and left out many others. Many of us are not fearful at all, but assured in our right to be reimbursed for what was taken, our voices returning to tell the stories that were never lost.

This project has left me to ponder if this is what happens when we have land to grow on. Do we make things beautiful because we believe in the power of collective effort? No doubt there have been hitches and bumps, conflict that resonates, and feelings of more to be desired. There is still room for more. My hope is that the Perelman has been nurtured beyond the point of no return. That the richness and value of all of these laboring, loving, at times even agonizing, hands has made an impact celebrated through continued support. The building does not fall now, it is revived with rejuvenating hard work - work that harkens back to the Museum's first bricks, designed by architects, Julian Abele and Horace Trumbauer.

Our collective memory has documented the experience. Now, we keep moving.

—Gen Rollins

# Philadelphia Assembled

Telling a story of radical community building and active resistance, *Philadelphia Assembled* articulates a collective narrative about our city and some of its most urgent issues. Within this project, these concerns are organized around five principles. **Reconstructions:** How do we re-write our histories? **Sovereignty:** How do we define self-determination and unity? **Sanctuary:** How do we create and maintain safe spaces? **Futures:** How do we reimagine our tomorrow? **Movement:** How can we share knowledge and form new networks?

Shaped by hundreds of collaborators, PHLA amplifies a broad set of hopes, visions, and questions about Philadelphia and its possible futures as they are daily being reimagined and defined.

What began in 2013 as a series of conversations and gatherings manifested in spring 2017 as a choreography of programs, meals, and installations throughout the city. Re-assembling works and ideas that emerged from these public actions, PHLA continues its development in the Perelman Building, transforming its spaces into a civic stage where the city is performed.





In August of 2017, Keir Johnston and Ernel Martinez of Amber Art & Design realized performances for each of the PHLA project sites, moving objects in a public procession from the city to the Museum

William Goldsby's mirror (p.72), a portrait of Ramona Africa (p.45), and a poster featuring a photograph from the MOVE bombing by Delcina Wilson were moved by public transportation. With Jared Wood, William Goldsby, Denise Valentine, Ernel Martinez, and Keir Johnston





Mobile Futures Insitute (MFI)  
 Parked daily in front of the Perelman Building  
 Hosting workshops and meetings



Philadelphia Assembled events  
 Taino Cultural Workshop of Philadelphia  
 Priscilla Anacakuyani Bell







PHLA Kiosk  
 Information point updated daily  
 with Philadelphia Assembled events including  
 those inside the Perelman Building as well as  
 those hosted by collaborators out in the city

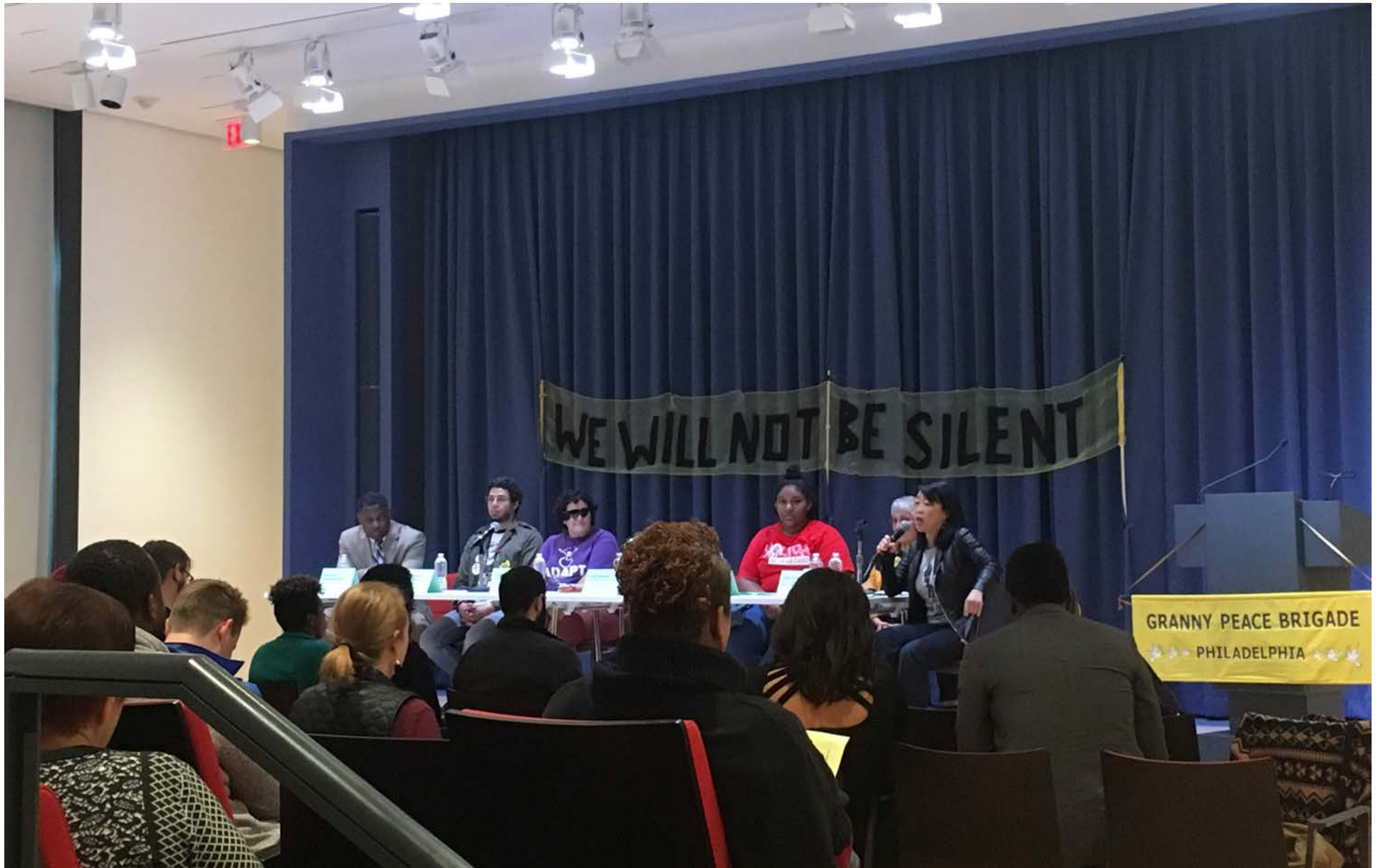






*Philadelphia Assembled* events  
Opening celebration in the Perelman Building  
September 2017

*Philadelphia Assembled* events continue to  
take place over the course of the exhibition  
throughout the Auditorium, Atrium (p.112),  
Galleries, Perelman Gardens (see p.132) and  
on the Paul Robeson Stage (see p.110)



Philadelphia Assembled events  
Celebrating Activism, A Philadelphia Forum  
Hosted by the Granny Peace Brigade Philadelphia

Panel Guests  
Sonia Sanchez (poet/activist), Reverence Gregory Holston (Executive Director of POWER), Fran Fulton (ADAPT), Isamael Jimenez (Philadelphia Black History Collaborative), Joan Kosloff (Granny Peace Brigade of Philadelphia), and Diane Vasquez (Youth United for Change), moderated by Councilwoman Helen Gym (Philadelphia City Council)





Philadelphia Assembled events  
Indigenous Peoples' Day Celebration and Teach-In  
Organized with Indigenous 215 Collective, Taino Cultural Workshop  
and invited community members

Featuring an opening celebration with Aztec,  
Nanticoke and Lenni-Lenape drummers and  
dancers in the Atrium space in front of the  
Futures map on the Philadelphia Assembled  
City Panorama





*Philadelphia Assembled events*

**Indigenous Peoples' Day Celebration and Teach-In**

Honoring the Lenni-Lenape today, on whose ancestral territory we stand, and celebrating the multi-ethnic community of Indigenous Peoples of the Americas living in the Philadelphia region (American Indians, Native Americans, First Nations (Pueblos Originarios), Native Mexicans, Alaskan Natives, and Native Hawaiians)

Presentations by Lenni-Lenape, Taino, Mexica and other Indigenous leaders and activists. Featuring the short documentary: "Reclaiming Coaquanock" by Ollin Yoliztli Calmecac



Philadelphia Assembled events  
#POLITICOURSELVES:  
Creative Placemaker Assemblies  
Organized by Charlyn Griffith (Wholistic.art)

Philadelphia Assembled events  
Color Theory: Naming  
Community Assets in the Time of the Red Line.  
Panorama Workshop facilitated by Wholistic.art





Philadelphia Assembled events  
Water Ways and the River's Timeline  
Facilitated by Bri Barton and Meg Lemieur





Philadelphia Assembled events  
Get Sovereign! Holiday Marketplace and Giving Festival  
As part of the closing celebration, December 2017

**"Maps are everywhere around us, ever present to help us navigate both public and personal geographies, or orient ourselves in communal and universal landscapes. But all maps come with an agenda—as much as maps can reveal about a place or idea, maps also have the power to hide or distort truths."**

**—Black Quantum Futurism**

## **Movement**

### **Philadelphia Assembled City Panorama**

The city panorama visualizes the complex network of people, histories, and aesthetics that is PHLA. Each panel suggests a new framework through which to see the shifting landscape of the city, addressing the narratives that are often made invisible by dominant systems and linear understandings of time. These range in scale from the personal, to the local, to the global. Through a number of scheduled panorama workshops, we invited collaborators and visitors to contribute to the artwork and continue to fill in what's missing.

This work continues today as the panorama remains accessible and editable on the PHLA website at [map.phassembled.net](http://map.phassembled.net)





Philadelphia Assembled City Panorama













Philadelphia Assembled City Panorama  
Futures and Sovereignty timelines and map

**"Collective Black self-recovery takes place when we begin to renew our relationship to the Earth, when we remember the way of our ancestors. When the earth is sacred to us, our bodies can also be sacred."**

**—bell hooks**

## **Sovereignty A to Z**

Sovereignty cannot be understood by a single definition.

Through the concepts of self-determination and autonomy, we define sovereignty as the ability to shape our communities at the level of the personal - the ability to claim control over our bodies; the financial - the production and distribution of products; and the cultural - the practice and preservation of ancestral ways through, and in, community.

In de Sovereignty Gallery we explored this layered understanding through examples of Sovereignty in this city. Moving from A to Z, we used the alphabet to declare that sovereignty means freedom to create a new language paradigm, one that is informed by the ways in which land and economic exchange reinforce people's connection to the past and cultivate unity for future generations.

When communities unify to reclaim their voices and authority over their narratives, land, bodies, and products, this is a sovereign act. This is sacred.





**R: Repurpose**

Trees by Jasmine Hamilton made from repurposed materials such as crates, cardboard boxes, wire and cans

**V: Vision**

Interactive viewing station featuring historic events stories, speeches, and community learnings

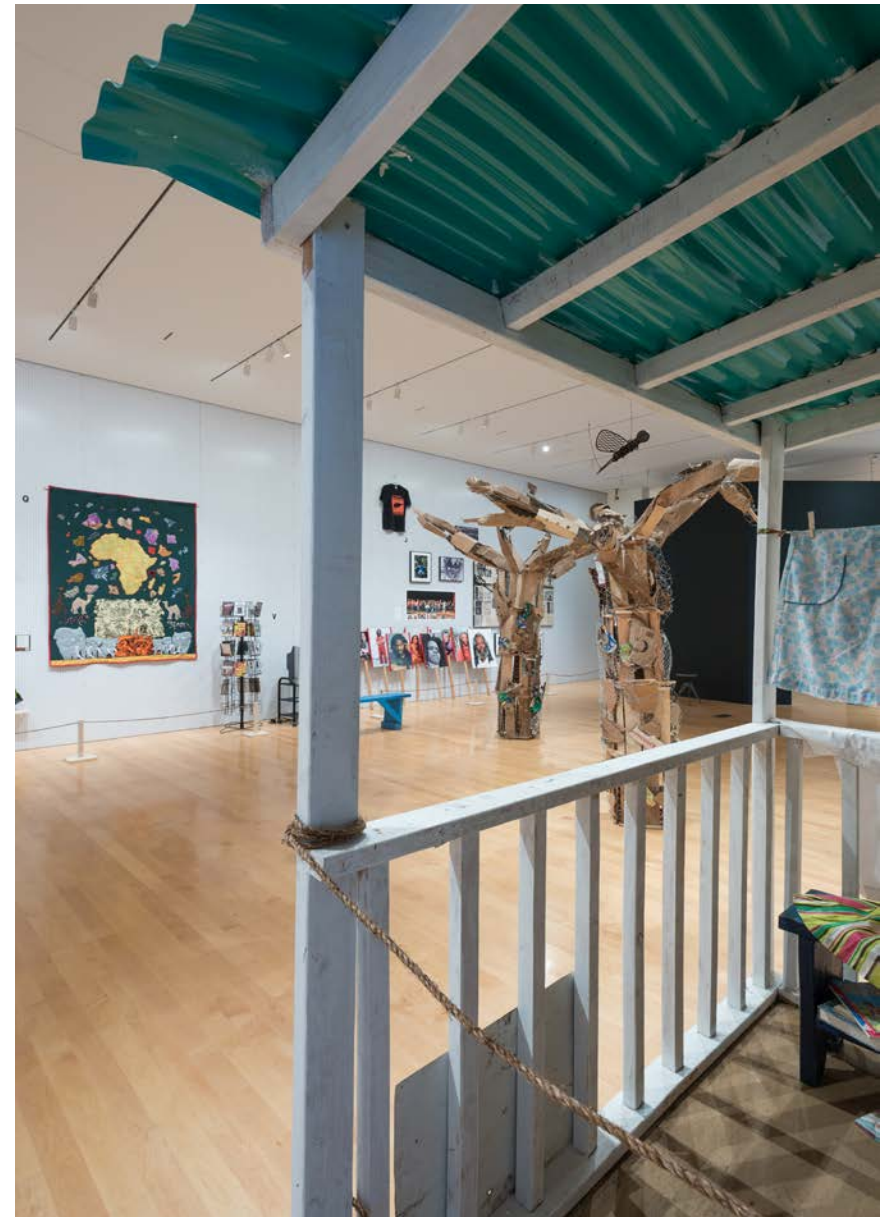
**X: Malcolm X**

Portrait of the African American leader and revolutionary who boldly attacked racism and called for Black unity



**Z: Zeitgeist**

Newspapers capturing the zeitgeist, or, "spirit of the times." Sometimes what goes unsaid is just as telling as what is featured



**Q: Quilting**

The PHLA installation includes two quilts. The first is a patchwork of fifty-four African countries by Diana Larigoitia. The second, titled *Kensington Memories*, is made by Betty Leacraft (p. 81)

**N: Norris Square Neighborhood Project (NSNP)**

Casita construction similar to a traditional Puerto Rican garden shed by Adolphe Alexandre, Raúl Brown, Pedro Ospina, and Cristian (TAMEARTZ) Rodríguez, with contributions from Iris Brown and Marian Dalke





**C: Co-op**

Started as a buying club in 1971, Mariposa later merged with the Life Center Association and today has over 2,400 members

**P: Planting**

A seed-sowing machine (from the 1920s) with sorghum seeds from Nathan Kleinman of Experimental Farm Network and prints by Jennifer Manzella, Corey Jameson, and the Fair-Amount Food Forest

**D: Doula**

Jeannine Kayembe's African birthing chair honors the moment when we are "free at birth"

**E: Elders**

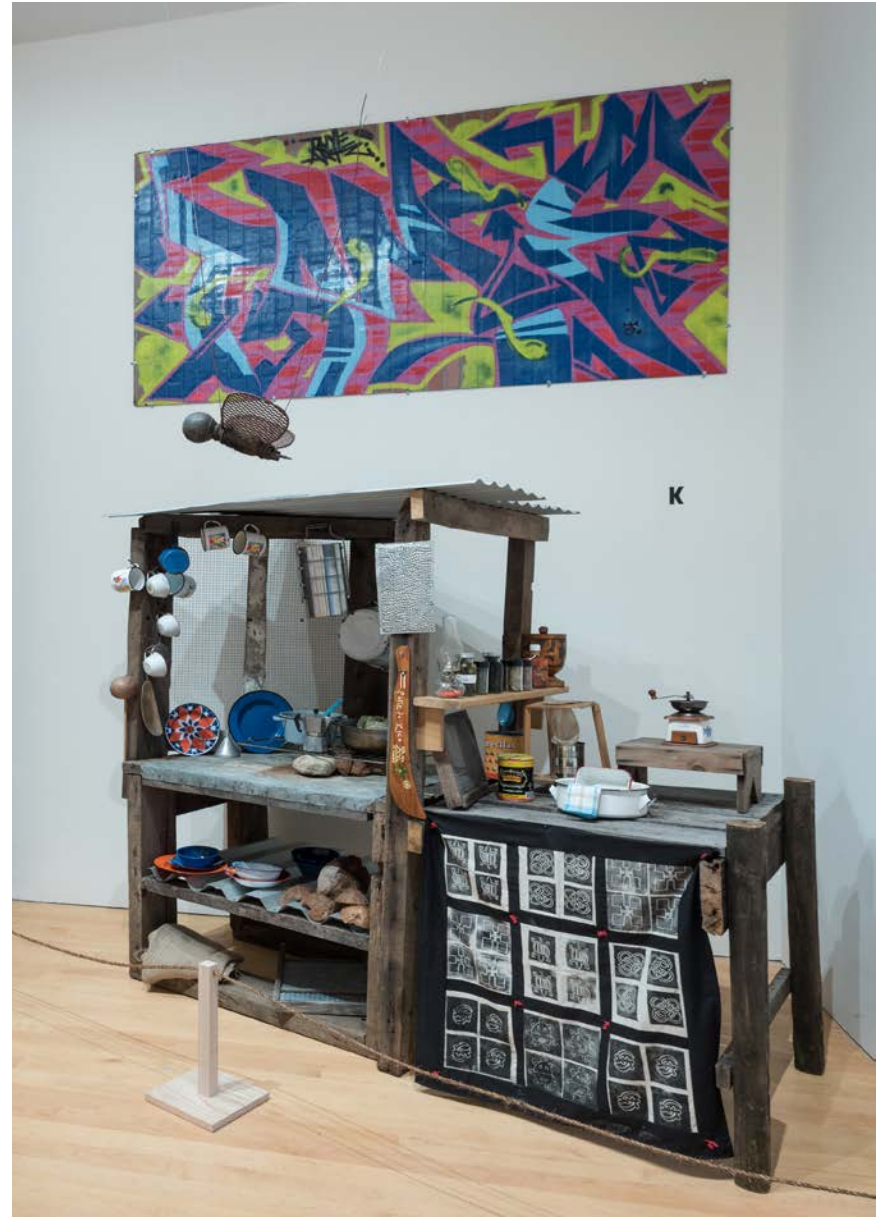
Portraits commemorating elders





Philadelphia Assembled events  
Sovereignty drum circle with Ira Bond

5 generations of the Jordan family, along with Urban Creators co-founder, Devon Bailey, and his son Corey. All are neighbors of Urban Creators Life Do Grow farm. Names in order of left to right are: Theda, John, Ms. Bernise, Corey, Ahari, Devon Bailey, Senitra, Theresa, Fared, and Patricia



**K: Kitchen**  
Community kitchen installation by Raúl Brown from Norris Square Neighborhood Project, with contributions from Iris Brown and Marian Dalke

Graffiti artwork by Christian (TAMEARTZ) Rodriguez





**J: Justice**

Historical and contemporary photographs, protest signs for the MOVE9, and a portrait of Delbert Africa by Sophia Dawson, chronicling MOVE and its struggle for Justice

**"The decolonization of the imagination is the most dangerous and subversive form there is: for it is where all other forms of decolonization are born. Once the imagination is unshackled, liberation is limitless."**

**—Walidah Imarisha**

## **Nuestros Futuros**

"We are not only realizing that we are decolonizing, redesigning, and liberating our futures, in our own city, in our own ways, but we are also arduously building off of anti-colonial work that seeks to reclaim our pasts, our presents, and our perceptions of times and spaces, because our futures (*nuestros futuros*) are already here performing, disintegrating, and reconstituting within our lives and environments."

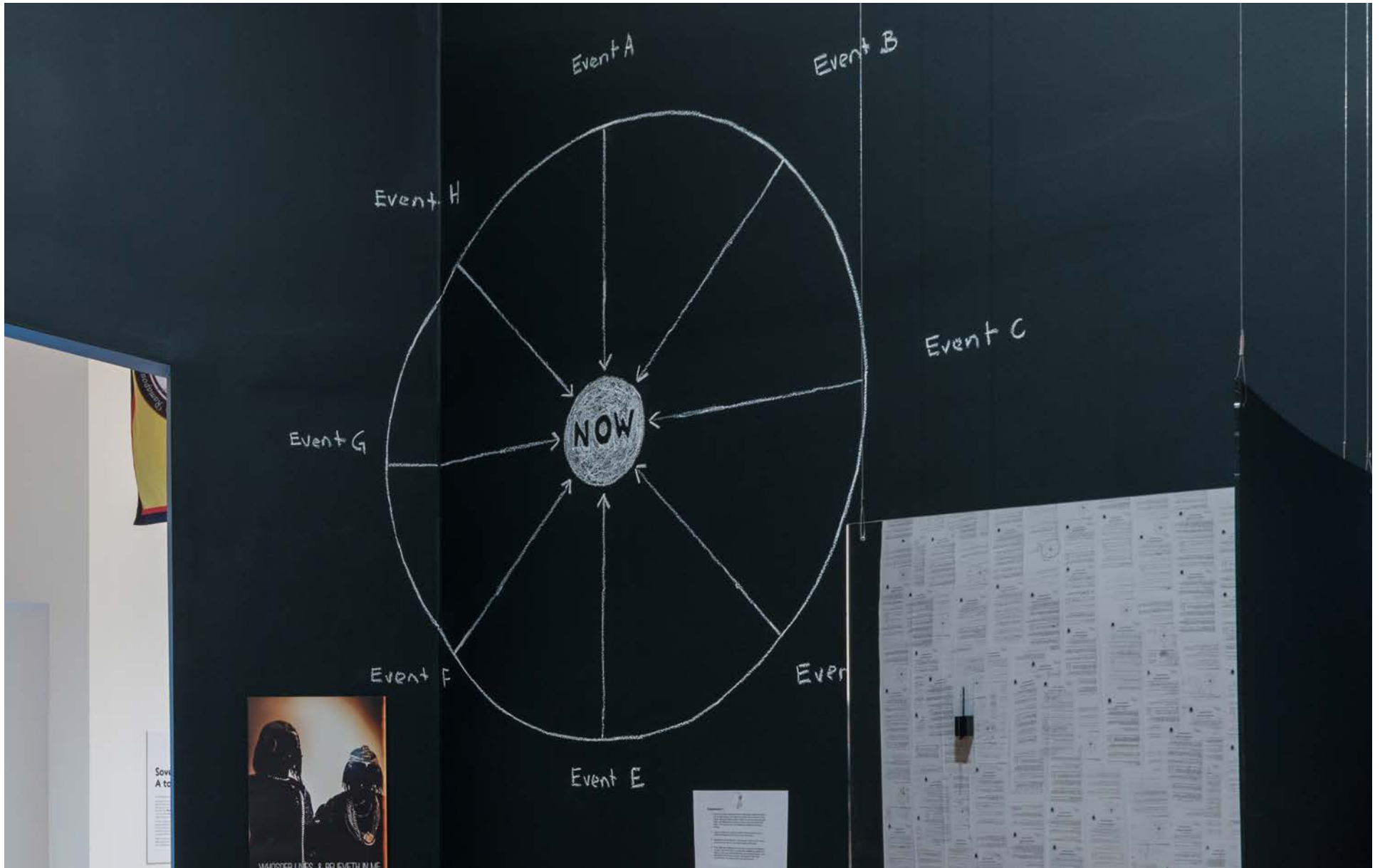
— The Mobile Futures Institute

How do we decolonize, redesign, and liberate our futures? We advocate for the reclamation of our perception of time and space because our futures (*nuestros futuros*) are here, present in every moment, performing, disintegrating, and reconstituting within our lives and environments. Engaging with subjects such as alternative education, environmental and economic justice, and Indigenous sovereignty, this film program features the counter-narratives by which community members from the PHLA network document, reclaim, and re-imagine our city and its tomorrow.



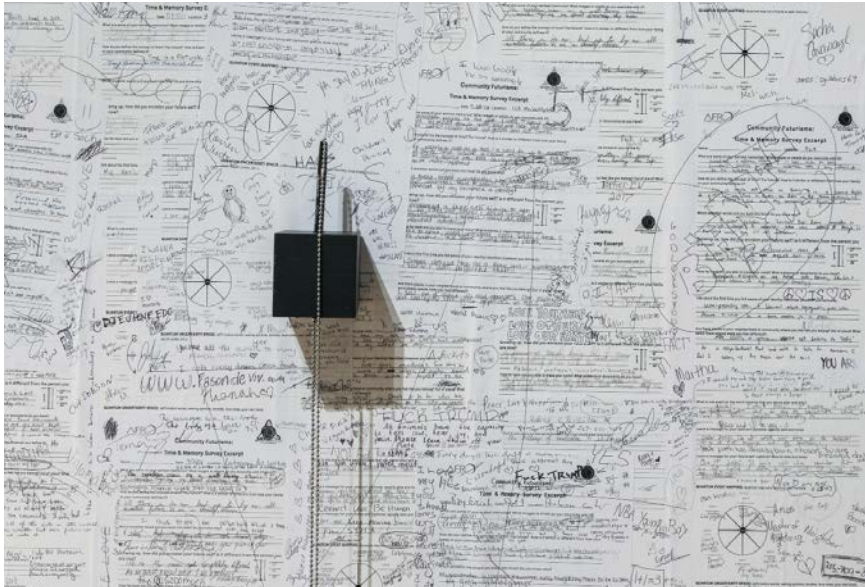


Mobile Futures Institute (MFI)

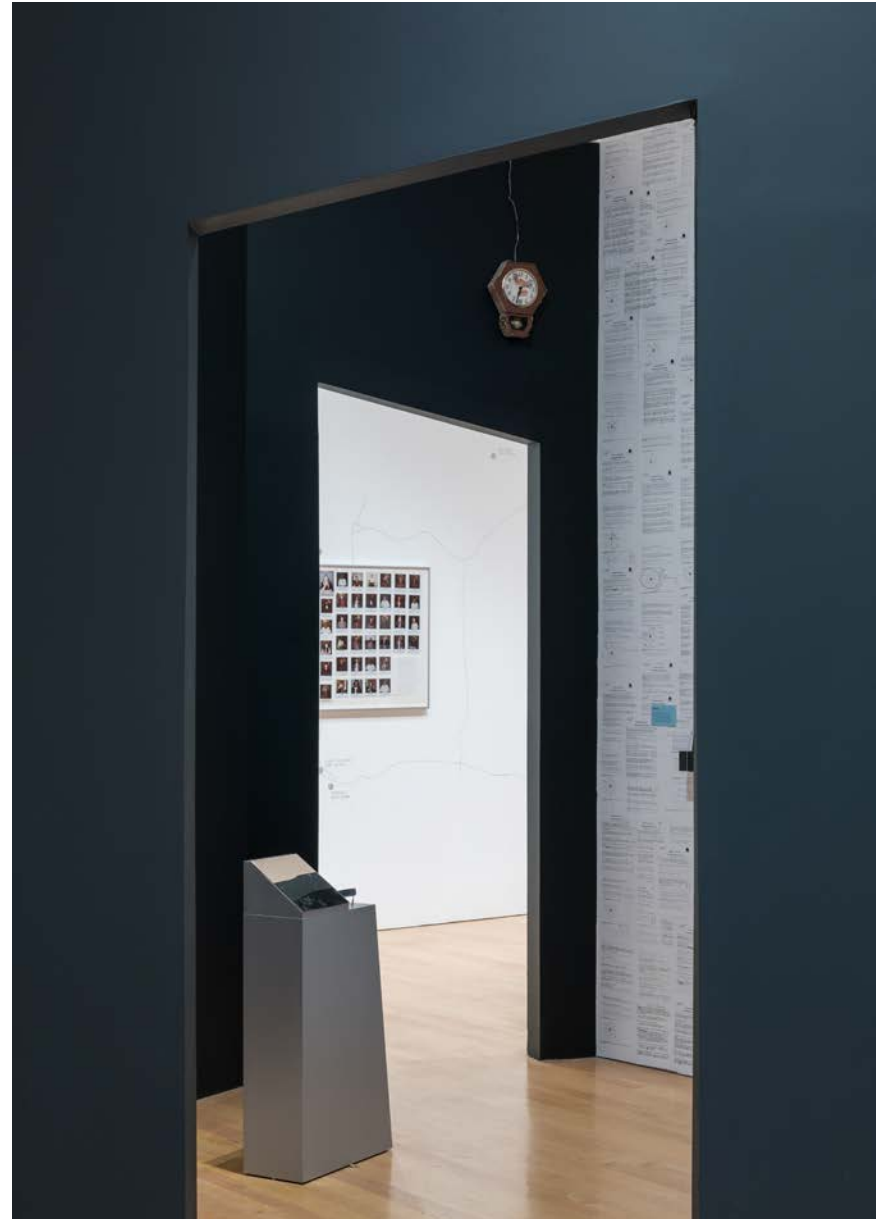


Black Quantum Futurism  
(Camae Ayewa and Rasheedah Phillips)  
Alternative time portal installation with various  
time traveling and time recording activities





Black Quantum Futurism  
 (Camae Ayewa and Rasheedah Phillips)  
 Clocks, collages, quantum event maps,  
 time and memory community surveys,  
 mirrors, and time travel experiments



Black Quantum Futurism  
 (Camae Ayewa and Rasheedah Phillips)  
 Oral histories/oral futures recording booth



PHLA Filmroom



**T: Textile**

Nah. WE Made This "Place"

Patterned fabric by Charlyn Griffith, exploring the value of celebrating and seeing 'the self'

*As part of the Sovereignty alphabet (pp.146-151) with reused seats from the MFI bus (p. 52)*

# Today's Film Program



Presented in four parts—*Fight Back!*, *Philadelphia Spaces: A Program from Scribe*, *Youth Star Rising*, and *Grounded While Walls Fall*—these films reveal connections among the five *Philadelphia Assembled* atmospheres, weaving together and recognizing layers of intersection in their ongoing work to connect diverse communities through sharing space, experiences, and ideas.

Film program starts daily at  
10:00 a.m. and 2:00 p.m.

## **Fight Back!** (53 minutes total)

*Resistance: The Battle for Philadelphia*  
Dir. M. Asli Dukan, 2017

*Mixtape: Stay Black, Baby!*  
Dir. Jasmine Lynea, 2017

*Why We Rise*  
Dir. Brian Redondo, 2013  
Courtesy the artist

*Prostitution Free Zone*  
Dir. PJ Starr, Alliance for Safe and Diverse DC, 2009

## **Philadelphia Spaces: A Program from Scribe Video Center** (54 minutes total)

*Standing at the Scratch Line*  
Dir. Julie Dash, 2016  
Courtesy of Scribe Video Center

*Reclaiming Coaquannock*  
Dir. Ollin Yolitzli Calmecac, 2016  
Courtesy of Scribe Video Center

*When We Came Up Here*  
Dir. Tina Morton, 2016  
Courtesy of Scribe Video Center

*Masjid Freehaven: The Struggle, the Sacrifice and the Gift*  
Dir. Masjid Freehaven, 2014  
Courtesy of Scribe Video Center

## **Youth Star Rising** (49 minutes total)

*Erasing Erasure*  
Directed by the POWER Internship,  
University Community Collaborative,  
2016

*It's OK to Not Be OK*  
Directed by VOICES, University Community Collaborative,  
2017, Courtesy of the artist

*Breaking the Silence:  
Foster Youth Confront the System*  
Directed by POPPYN,  
University Community Collaborative,  
2016, Courtesy of the artist

*Clean Water Access in Philly Schools*  
Directed by POPPYN,  
University Community Collaborative, 2017  
Courtesy of the artist

*Decided Fate*  
Directed by Visakha Bun, University Community Collaborative, 2017  
Courtesy of the artist

## **Grounded While Walls Fall** (67 minutes total)

Directed by Zein Nakhoda, featuring Rhetta Morgan  
Sound design by Serena Muthi Reed, 2017  
Courtesy Zein Nakhoda and *Philadelphia Assembled*





### Reading Room

Books and resources were compiled by PHLA collaborators from the Futures working group - particularly Angelina Conti, Mabel Negrete (CNS) and Christopher Rogers) - to create a dedicated library in the Atrium (see pp.153-154)



The resources represent the histories, issues, ideas, and influences that have served as foundational in guiding our work to “reclaim the past and decolonize the future”

**" Like the crack in the Liberty Bell, or the shackles at the feet of Lady Liberty, the story of our quest for liberty in America is full of paradox, contradiction and complexity. Liberty may not be perfect, nor need it be, for it is in continually striving for its ideal that liberty is won. In other words, 'Freedom's in da' tryin.'"**

**—Denise Valentine**

## **Reconstructions**

Rising out of the ashes of damage and neglect, Reconstructions speaks to rewriting personal and historical narratives and reimagining the built environment through the lenses of mass incarceration and displacement. Our communities are held hostage by economic inequality, our neighbors displaced by gentrification, our children taught a history that erases their heritage and trauma, and our families bound by the Carceral State. What do they need, and what can each of us give back? In the midst of our rapidly changing city, what makes a just neighbor?

In making visible the conditions, events, triumphs, and tragedies of the city and these systems, we listen to the past to change our present and our future, we learn from the wisdom of the past to change our present and to liberate our future.

Yes, we acknowledge the reality of the systematic, destructive aims of the Carceral State, gentrification and displacement, but more importantly, we acknowledge the power of individual and collective lives to reclaim the narrative of the past and proclaim a vision for the future.





(In background)  
Men and women “lifers” portraits provided  
by Reconstruction Inc.

(In center)  
This portrait by artist Mary DeWitt features the  
face of Sharon Wiggins, who was sentenced to  
mandatory life in prison (commonly referred to  
as death by incarceration) at the age of 17

(On right)  
These photographs by Zora J. Murff are  
part of a project by artists Zara Katz and  
Lisa Riordan Seville titled *Women on the  
Outside* (2016), which tells stories about the  
lives of women on the outside trying to stay  
connected to loved ones behind bars

A hand-drawn map by People’s Paper Co-Op (PPC)  
serves as the backdrop to these portraits. The map  
illustrates and provides statistics related to every  
state and federal prison (including immigration  
detention centers) and every juvenile prison in  
Pennsylvania



Female Slave Collar  
Bronze  
Loan from the Lest We Forget Slavery Museum

Norris Silver Dish  
Loan from the Philadelphia History Museum  
at Atwater Kent

Kara Walker  
*no world*  
From the series *An Unpeopled Land in Uncharted Waters*  
Lift ground and spit bite aquatint, and drypoint





Framework for an affordable house  
The inside of the house resembles the interior meeting space of the Alumni Ex-Offenders Association (AEA) - a recidivism program affiliated with Reconstruction Inc.

Camae Ayewa  
*The Resurrection of Potter's Field*  
Video by Bob Sweeney

Shari Hersh / Homestudio-lab  
Pillows documenting Reconstruction Inc. and AEA hosted events and conversations



The Reentry Think Tank  
*The Preamble to the Reentry Bill of Rights*





Philadelphia Assembled events  
 Regularly, over the course of the exhibition, the house hosted AEA meetings during which visitors were encouraged to attend and contribute to the conversation







Philadelphia Assembled events  
 Collaborators Assembly in the  
 Framework for an Affordable House



Tieshka K. Smith  
*Taking my Stake Out of the Ground*  
 Audio recording

(On table)  
 Judith Robinson  
 Information on eminent domain in the  
 Philadelphia neighborhood of Sharswood



People's Paper Co-op (PPC)  
*Without my record I am free to be...*  
Pulped criminal records, polaroid photographs,  
written reflections, repurposed notebook paper,  
pen, and pencil



**" Stories are compasses  
and architecture, we  
navigate by them, we  
build our sanctuaries and  
our prisons out of them,  
and to be without a  
story is to be lost in the  
vastness of a world that  
spreads in all directions  
like arctic tundra or  
sea ice."**

**—Rebecca Solnit**



Staci Moore, in partnership with the Women's  
Community Revitalization Project (WCRP)  
*No Place for Us: Ghosts of the Displaced. Pushed  
Out. Pushing Back.*  
Hand-made paper cards

Betty Leacraft  
*Kensington Memories*  
Cotton fabric, Dacron broadcloth, cotton batting,  
cotton/poly thread.  
This quilt represents the passage of time; bringing  
together archival photographs, historical redlining  
maps, and personal memories



The Framework for an Affordable house is created in collaboration with AEA as well as affordable housing advocates including Women's Community Revitalization Project, Philadelphia Coalition for Affordable Communities, Healthy Rowhouse Project, and Tillmon Community Garden





a.h.a! aspiring housing activists  
*Behind the Museum; About 9 Blocks Away.*  
 Cash for homes signs

Tieshka K. Smith  
*Boundaries, Battlegrounds, and Blessings*  
 Photographs

**"Freedom is more often than not exercised with others, not necessarily in a unified or conformist way. It does not exactly presume or produce a collective identity, but a set of enabling and dynamic relations that include support, dispute, breakage, joy, and solidarity."**

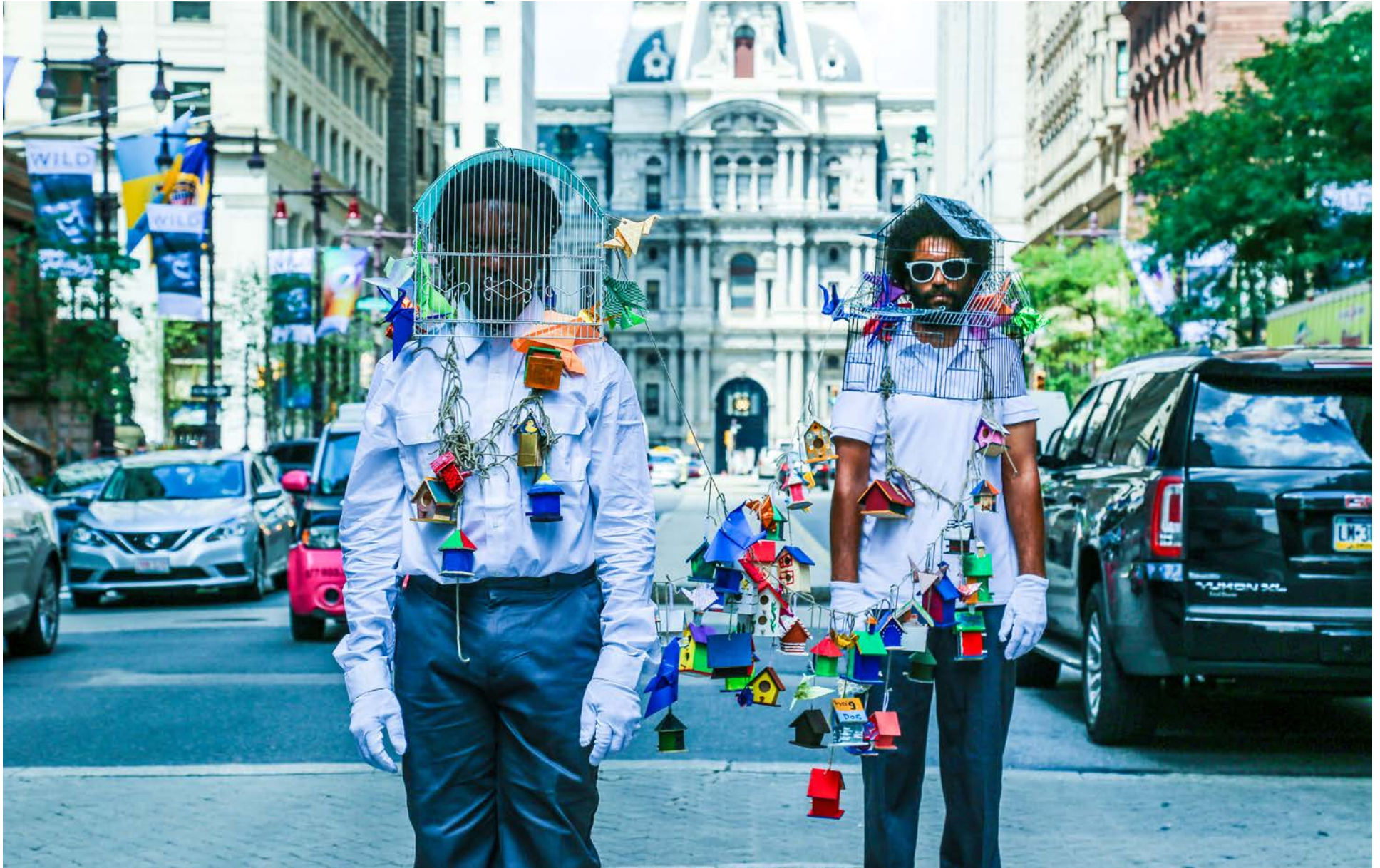
**—Judith Butler**

## **Toward Sanctuary**

Philadelphia calls itself a "Sanctuary City." But what does this mean to LGBTQ youth, to sex workers, to black bodies facing police brutality, to an immigrant living in fear of displacement? How do we create a true sanctuary for all the city's residents?

First, we step back, and allow new paths to emerge. Then, we organize, and create spaces of safety, self-care, asylum, and refuge, where we take time to host, offer, and receive. We think critically about what it means to live together and to honor the expressions of those around us. We celebrate our survival, as we remember and share the lives of the disenfranchised. We carry their spirits with us, and invite them to inform and co-create our practice of sanctuary stewardship. And we welcome radical hospitality and a directive of harm reduction, allowing story-telling, advocacy, and direct action to inform our future footsteps.





Keir Johnston and Ernel Martinez of Amber Art & Design moving cranes and miniature houses from the city to the Museum, inside of which were narratives contributed by visitors to Broad Street Ministry (p. 98)





Mobile Sanctuary Story Booth built by Traction Company and hosted by Laos in the House

Zein Nakhoda  
*Grounded While Walls Fall*  
Three-part series of audio and video content created over the course of the project

Toward Sanctuary Dome built by Traction Company and hosted by the PHLA Sanctuary Stewards





Zein Nakhoda  
*Grounded While Walls Fall*  
Three-part series of audio and video content  
created over the course of the project



*Philadelphia Assembled events*  
The Fathering Festival - a collaborative project organized by the Fathering Circle and led by Eric Marsh, Les Rivera, and Billy Yalowitz



The Fathering Festival included spoken word performances, dance, and theater, as well as film screenings based on fathering stories compiled throughout Philadelphia. Parenting workshops and forums to support fathers and families were also offered





Take Back the Night Philadelphia (TBTN)  
 Protest signs  
 Courtesy of TBTN

The Sojourner Truth Bench  
 Courtesy of Friends Historical Library  
 of Swarthmore College

Penelope Saunders  
 Portrait of Sharmus Outlaw  
 Photograph on canvas  
 Printing courtesy of Jeffrey Stockbridge



Philadelphia Assembled events  
Visitors gather in the Toward Sanctuary Dome

Mayada Alhumssi  
*Philadelphia*  
Acrylic on canvas

*Baghdad*  
Oil on canvas

Jeffrey Stockbridge  
*Kensington Blues*  
Archival pigment prints and audio installation





Jeffrey Stockbridge  
*Kensington Blues*  
Archival pigment prints and audio installation



Jeffrey Stockbridge  
*Kensington Blues*  
Archival pigment prints and audio installation



Mayada Alhumssi  
*Philadelphia*  
Acrylic on canvas

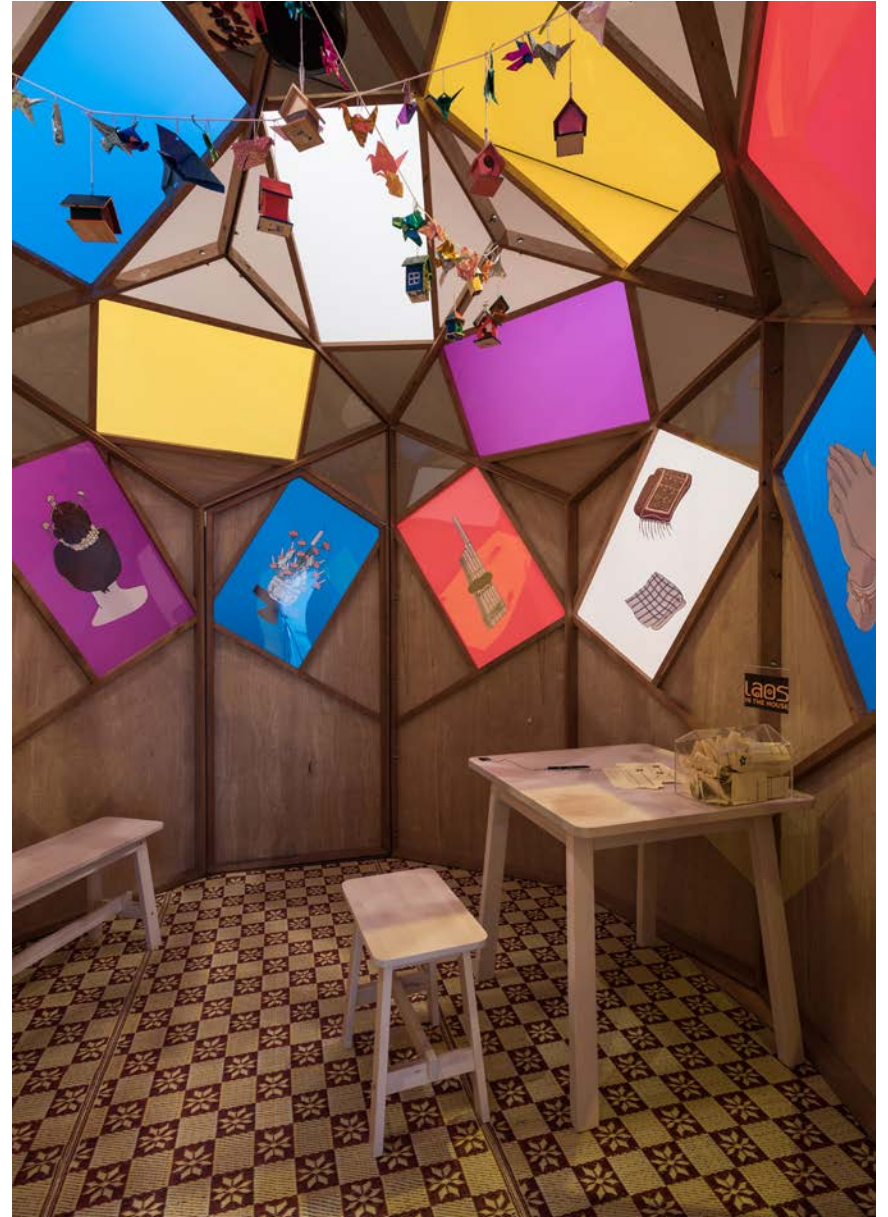
*Baghdad*  
Oil on canvas

These two paintings embrace the themes of  
refuge, sanctuary, and new home





Lynda Grace  
*Aspirations of the Lost, the Longing  
and the Ignored*  
Hemp, cotton, sisal, silk, and found objects



Mobile Sanctuary Story Booth  
Hosted by Laos in the House



**S: Spirituality**  
*Temple of My Familiars* by Charlyn Griffith,  
emphasizing the value of celebrating and  
seeing 'the self'

*As part of the Sovereignty alphabet (pp.146-151)*



**The artist must take sides.  
He must elect to fight for  
freedom or for slavery.  
I have made my choice, I  
had no alternative."**

**—Paul Robeson**

## **Movement**

How do we collectively organize towards a city where we all could thrive? What methodologies do we use to bring together people from different backgrounds, neighborhoods, and occupations in order to make this a reality? Within the context of PHLA, Movement is a place of intersection, flow, production, and dissemination. Through Movement we form new relational networks as we connect our personal narratives to one another and the city. We share this ever-evolving practice through conversation, performance, storytelling, cooking, and the written word. As we live and work together, we build a collective exercise of care. rising, claiming, rooting, caring, this is how we move.



**Paul Robeson Stage**

Includes reproductions of archival photographs of Robeson courtesy of the Paul Robeson House and Museum



*Philadelphia Assembled* events

Intimate performances and readings hosted by collaborators and visitors over the course of the exhibition

(Left) Futures editor Christopher Rogers hosting the stage during the PHLA Opening Celebration (Right) Eric Marsh, Les Rivera, and Billy Yalowitz of the Fathering Circle on stage during The Fathering Festival





Philadelphia Assembled events  
Textiles as Social Commentary  
With Betty Leacraft featuring PHLA  
fiber and textile collaborators





Philadelphia Assembled City Panorama







**Workspace**

Visitors were invited to gather, research, learn, and question around the communal and modular table. Coloring book by Bri Barton and Charlyn Griffith



Nate Kleinman, Experimental Farm Network

*Expect Big Things*  
1 year old baby Baobab seedling  
(*Adansonia digitata*)





**Reading Room**  
Books and resources have been compiled  
by PHLA collaborators



Ms. Nandi  
*Rise. Claim. Root. Care. Move*  
Hand-sewn silk banners





**Perelman Library**

*Unforgetting and Reconnecting*  
This installation explores the complex story of American slavery and freedom through the lens of collaborator and master storyteller Denise Valentine (pp.160-162)

The Perelman Library & Archives, in partnership with the Free Library of Philadelphia, also includes an extended list of books curated by the PHLA Kitchen culinary artists



**"Now this may only be important to me, but it is. It is very important. I need to know how we celebrate our victories, our very survival. What did we want for dinner?"**

**—Ntozake Shange**



*Altar of Survival*, 2017, Catzie Vilayphonh, Shivon Love, khaliah d. pitts, and Saigay Sheriff

Photo courtesy of Rashid Zakat  
Creative Direction Shanti Mayers





*Altar of Resistance*, 2017, Sulaiha Olatunji, Taylor Johnson-Gordon, Ailbhe Pascal, and Kristin Schwab

Photo courtesy of Rashid Zakat  
Creative Direction Shanti Mayers



*Altar of Victory*, 2017, Acorn, Frances Rose, Nia Minard and Pascale Boucicaut

Photo courtesy of Rashid Zakat  
Creative Direction Shanti Mayers





The PHLA Kitchen, in partnership with W/N W/N Coffee Bar, assembles twelve Philadelphia cooks and storytellers to share their culinary interpretations of survival, resistance and victory over a communal lunch at the Perelman Cafe

PHLA Kitchen culinary artists Taylor Johnson-Gordon and khaliah d. pitts host tables in the Kitchen during the PHLA Opening Celebration, September 2017





Culinary Artists  
*Survival*: Catzie Vilayphonh (Laos In the House), Shivon Love (Our Mothers' Kitchens), khaliyah D. Pitts (Our Mothers' Kitchens), and Saigay Sherrif (Saigay's Sweets). *Resistance*: Sulaiha Olatunji (PplFood), Taylor Johnson-Gordon (Sistah of the Yam), Kristin Schwab, Gorman and Baldwin Bright (Epicurean Jerk Sauce), and Ailbhe Pascal (Fikira Bakery). *Victory*: Acorn (K is for Kitchen & West Philly's Community Supported Kitchen), Nia Minard (I'm Bite Curious), Frances Rose (K is for Kitchen & West Philly's Community Supported Kitchen), and Pascale Boucicaud

Resistance altar of culinary artist Taylor Johnson-Gordon, 2017  
 Photo courtesy Rashid Zakat,  
 Creative Direction Shanti Mayers





The Perelman Gardens

The Perelman Gardens is a collaboration between Experimental Farm Network (EFN), Soil Generation, and the Urban Creators (Life Do Grow Farm)

Nate Kleinman (Experimental Farm Network) and Kirtrina Baxter (Soil Generation) planting seeds





Jeannine Kayembe (Urban Creators) and Dusty Hinz (Experimental Farm Network) install the garden and new planters

For full plant list visit pp.139-144





**Thank you to everyone who participated in PHLA at the Perelman Building and contributed to the life, journey, and future of this network - helping us to better understand how we collectively rise. claim. root. care. and move.**

## **collaborators**

### **Artistic Team**

*Philadelphia Assembled* is initiated by artist Jeanne van Heeswijk and organized alongside Phoebe Bachman, Carlos Basualdo, Kirtrina Baxter, Shari Hersh, Nehad Khader, Mabel Negrete (CNS), Damon Reaves, Amanda Sroka, and Denise Valentine

### **Sovereignty**

Kamara Abdur-Rahim, Khdir Abdur-Rahim, Sharif Abdur-Rahim, Chad Africa, Ramona Africa, Aldolphe Alexander, Brianna Barton, Kirtrina Baxter, Kamau Blakney, Tony Brooks, Eddie Brown, Rodney Camarce, Tempest Carter, Sunshine Coffee, Marian Dalke, Jenni Drozdek, Christopher Eads, Alex Epstein, Sonia Galiber, Cassandra Green, Charlyn Griffith, Jasmine Hamilton, Dusty Heinz, Amber Henry, Russell Anthony Hicks of Ebony Suns Enterprises LLC, Michaela Holmes, Miguel Huerta, Jeannine Kayembe, Annette Medford-Griffin, Stanley Morgan, Pedro Ospina, German Parodi, Dozi Pate, Fred Riley, Christian Rodriguez, Pat Ruger, Tinamarie Russell, Rashie Abdul Samad, Amanda Spitfire, Theresa Stigale, Gabriela Sanchez, Diana Larisgoitia

### **Reconstructions**

Lisa Adjei, Hakim 'Ali, Ali Braxton, Erin Bernard, Alden Blyth, Kiki Bolender, Christi Clark, Despina Costalas, Herman Davis, Brujo De la Mancha, Mary Dewitt, Jorge Galvan, Maggie Gynestra, Hakeem Fulton, William Goldsby, Shari Hersh, Jim "Bear" Katona, Jessi Koch, Atiba Kwesi, Betty Leacraft, Nora Lichtash, Kevin Maguire, Kariyah McClary, John Mc-Millin, Staci Moore, Ariel Morales, Deion F. Morrison, Nadiyyah Morrison, Talib Morrison, Michaela Pommells, Naomi Roberson Reid, CR Robinson, Judith Robinson, Raheim Taylor, Holly Trnka, Tieshka Smith, Denise Valentine, Lisa Volta, Mona Washington, Jared Wood

## Sanctuary

Ask Nicely, Sheldon Abba, Mayyadah Alhumssi, Chantelle Bateman, Emily Chow Bluck, Thea Renda Abu El-Haj, Lynda Grace, Hakan Graf, Charlyn Griffith, Daniel De Jesus, Nehad Khader, Willow Krake, Trapeta B. Mayson, Brenna McGinnis, Aisha Mohammed, Michael O'Bryan, Peter Pedimonti, Clayton Ruley, Ellen Skilton, Frances Rose Subbiondo, Acorn Swiggum, Catzie Vilayphonh, Phantazia Washington, Ron Whyte, Laurent Widjaya, Ricky Yanas

## Futures

Alberto Oro Ayala, Howard Bailey, Priscilla Anacakuyani Bell, Ira Bond, Angelina Conti, Patricia De Carlo, Camae Dennis, Cassandra Green, Jondhi Harrell, Jean Haskell, Samantha Heth, Johannad Jones, Lamarr Kendrick, Nate Kleinman, Kevin Lee, Marlon MacAllister, Stephanie Mach, Erica Mines, Michael Muehlbauer, Sarah Muehlbauer, Mabel Negrete (CNS), Rasheedah Phillips, Stan Pokras, Julie Rainbow, Chris Rogers, Patricia Sills, Gary Smalls, Brandon Stokes, Rubén Chicomeocel Tezcatl, Ron Whyte, Brittany Wood

## Movement

75B, Amber Arts and Design (Keir Johnston, Ernel Martinez), People's Paper Co-op (Courtney Bowles, Mark Strandquist), Traction Company (Steven Dailey, Miguel Horn, Sedakial Gebremedhin, John Greig), in\*sitecollaborative (Larissa Begault, Julia Borowicz, Rania Dalloul, Nora Elmarzouky, Nadia Elokdah, Sara Minard), Janneke Absil, Nicole Allen White, Yana Balson, Eric Battle, Poetica Bey, Jeffrey Blair, Pascale Boucicaut, Maurits de Bruijn, James Cincotta, Helen Cunningham, Kate Cuffari, Abigail Dangler, Kerry DiGiacomo, Alexis Dixon, Olivia Dudnik, Gretchen Dykstra, Mahdi Sufi El, Nadia Elokdah, Jorge Galvan, Morgan Gengo, Taylor Johnson-Gordon, Jacob C. Hammes, Virginia Hansen, Adele Hayer, Chessia Kelley, Norman Keyes, Jason Killinger, Shelley Langdale, Dianne Loftis, Shivon Love, Charlotte Lowrey, Eric Marsh, Shanti Mayers, Marcel van der Meijs, Andrea Metz, Nia Danielle Minard, Jamie Montgomery, Bernice Morris, Femi Olatunji, Sulaiha Olatunji, Zein Nakhoda, Ailbhe Pascal, Elisabeth Perez-Luna, Andrienne Palchick, Miki Palchik, Khaliah D. Pitts, Nisa Qazi, Zachary Rawe, Les Rivera, Hiro Sakaguchi, Jack Schlechter, Kristin Schwab, Ariel Schwartz, Saigay Sherrif, Daniel Tucker, A.M. Weaver, Gee Wesley, Karina Wratschko, Billy Yalowitz, Josh Yoder, Youth Dream Trust, Linda Yun, Rashid Zakat, Ms. Nandi

## Community Partners & Program Hosts

A & Associates, Ahimsa House, African Cultural Art Forum, Alumni Ex-Offenders Association, AORTA, Attic Youth Center, Black Quantum Futurism, The BLOC Party, Broad Street Ministry, The Center for Returning Citizens (TCRC), Coalition for Racial Justice, Counter Narrative Society (CNS), Deep Green Philly, Disabled in Action, The Dorrance H. Hamilton Center for Culinary Enterprises, Drueding Center, Epicurean Jerk Sauce, Experimental Farm Network, Fair-Amount-Forest, FICA Philadelphia, Free Library of Philadelphia Culinary Literacy Center, Granny Peace Brigade Philadelphia, Healthy Rowhouse Project, Historic Fair Hill, Illuminator Collective, Indigenous 215, K Is for Kitchen, Laos in the House, Lest We Forget Slavery Museum, Mighty Writers, MOVE, Mural Arts Philadelphia, New Sanctuary Movement Philadelphia, North Philly Peace Park, Norris Square Neighborhood Project, Ollin Yoliztli Calmecac, Partners of the Americas Pennsylvania Chapter, Paul Robeson House and Museum, People's Emergency Center, Philadelphia Area Cooperative Alliance, Philadelphia Association of Community

## MOVEMENT MOVE-IN

### Amber Art & Design (Keir Johnston/Ernel Martinez) Visages of the Underground 2017

Photographic documentation of public performance

**Photography:** Sheldon Abba, Conrad Brenner (StreetsDept.com), Linda Fernandez, June Lopez, and Martha O'Connell

**Performances:** Ernel Martinez, Carlo Campbell, Sheldon Abba, and Nestor Rodriguez

**Sound engineering:** June Lopez

**Participating organizations:** African Cultural Art Forum, the Alumni Ex-Offenders Association of Reconstruction Incorporated, Broad Street Ministry, and Philly Urban Creators

In August 2017, Keir Johnston and Ernel Martinez of Amber Art & Design realized performances for each *Philadelphia Assembled* project site, moving objects in a public procession through the city to the Museum. Johnston and Martinez traveled routes that speak to historical trails; to underground passages from slavery to freedom; to the traverses of undocumented immigrants; and to the pathways of those who travel under persecution. Photographic documentation of these performances is distributed throughout the galleries.

## MOVEMENT THE PERELMAN GARDEN

The Perelman Gardens is a collaboration between Experimental Farm Network (EFN), Soil Generation, and the Urban Creators (Life Do Grow Farm)

\*

### Franklin Tree

*Franklinia alatamaha*  
Altamaha River, Georgia  
Botanist John Bartram first encountered this tree along the Altamaha River in Georgia in 1765, and named it after his friend Benjamin Franklin. It has since disappeared from the wild; all surviving examples descend from seeds and cutting that Bartram collected. *Franklinia* is a relative of Chinese tea (*Camellia sinensis*), and its leaves can be steeped to make a pleasant hot drink.

\*

### Maypop Passion Fruit

*Passiflora incarnata*  
Delaware and New Jersey  
The only passion fruit native to temperate areas, this vining plant dies back to its roots each winter. The fruit is best when it starts to wrinkle. Leaves of this plant are traditionally dried and made into a medicinal tea used to treat anxiety and depression, as well as a natural sleep aid. New Jersey is the northernmost part of its natural range.

\*

### Nanticoke Squash

*Cucurbita maxima*  
Nanticoke People, Maryland and Delaware  
The Nanticoke likely developed this squash in the eighteenth century. Not concerned with uniformity, they bred the species to produce pink, blue, gray, green, red, brown, tan, or white fruit. Some have warts, or a "turban"-type end, or stripes. Such diversity makes this squash population highly resilient in the face of pests or changing climate.

\*

### Sehsapsing Corn

*Zea mays subsp. Mays*  
Lenape People, Mid-Atlantic  
A Lenape woman named Sarah Thompson brought this special blue-black corn with her to her people's Oklahoma reservation from the historic homeland of the Lenape in the



Delaware Valley. It is a short-statured plant, with relatively short ears. The kernels make wonderful gray-colored flour when dried, but the fresh corn can be eaten like a white sweet corn, flecked with purple.

\*

#### **Indian Hannah Bean**

*Phaseolus vulgaris*

Lenape People, Chester County, Pennsylvania  
Hannah Freeman, considered the “last full-blooded Lenape” person in Chester County, died in 1802 in West Chester. She was a farmer and basketmaker who lived most of her life on land increasingly taken up by Quaker farmers. After her death, her neighbors preserved this now exceedingly rare bean of hers.

\*

#### **Homs 11 Tomato**

*Solanum lycopersicum*

Homs, Syria

This tomato and a number of other varieties from Homs were donated to the United States Department of Agriculture in the mid-twentieth century. The Experimental Farm Network has found that all of these varieties seem to thrive in southern New Jersey.

\*

#### **Bademjan Sesame Eggplant**

*Solanum melongena*

Kandahar, Afghanistan

A plant explorer from United States Department of Agriculture (USDA) collected this eggplant in a market in Kandahar in the mid-twentieth century. The USDA maintains this and millions of other rare plants from around the world as part of the National Plant Germplasm System.

\*

#### **Tulsi or Holy Basil**

*Ocimum tenuiflorum*

Kondey Island, Northern Huvadhu Atoll,

Maldives  
Tulsi basil is a widely used culinary and medicinal plant native to South Asia. This strain comes from the island of Kondey, home to some of the oldest Buddhist stone monuments in the Maldives. Like many island nations, the Maldives is threatened with inundation by rising seas caused by climate change.

\*

#### **Willings Barbados Pepper**

*Capsicum annuum* var. *aviculare*

Philadelphia via Barbados

An early Philadelphia mayor, Charles Willing, brought this “bird pepper” to Philadelphia botanist John Bartram from Barbados around 1760.

It became a mainstay of African American cooks throughout the nineteenth century, especially in Philadelphia, Baltimore, and Charleston.

\*

#### **Maule’s Philadelphia Butter Lettuce**

*Lactuca sativa*

Philadelphia and New Jersey

Bred from California Cream butter lettuce by Philadelphia seedsman William Henry Maule in the late 1800s, this red-tinged lettuce was once available across Philadelphia. Cold hardy, it is a popular fall or winter cold-frame lettuce. It’s likely the plant was actually bred in New Jersey, where Maule grew most of his seeds.

\*

#### **Tracy Rhubarb**

*Rheum rhabarbarum*

Pike County, Pennsylvania

This native wild fruit and medicinal woodland plant contains a toxin called podophyllin that makes all but the ripe fruit pulp poisonous. It was an early chemotherapy agent that is still in use today. This variety, with extra tall plants and large tasty fruit, was found by Nate Kleinman in the Pocono Mountains backyard of the late Bill and Lazelle Tracy.

\*

#### **Yaquina Lighthouse Seakale**

*Crambe maritima*

Yaquina Head, Oregon

Seakale is a perennial vegetable native to northern Europe. This plant is presumed to descend from a now-defunct garden at a lighthouse in Oregon, where some seakale established itself on cliffs just above the Pacific Ocean. Traditionally, seakale shoots are eaten in spring. Wild plants are covered with pots to blanch the shoots white.

\*

#### **Coral Sorghum**

*Sorghum bicolor* subsp. *Bicolor*

Shilluk People, Malakal, South Sudan

Sorghum is a staple grain in much of Africa and India. This beautiful variety comes from a town devastated by the ongoing South Sudanese civil war, from which almost all Shilluk people have fled. Malakal alone once boasted dozens of sorghum varieties, many of which are presumed lost.

\*

#### **Asparagus**

*Asparagus officinalis*

Europe

Asparagus is the most popular temperate

perennial vegetable. A good asparagus patch will produce for twenty-five years or longer. The only part eaten is the new shoot, less than three or four days old (fresh from the plant, it is delicious raw). The wispy plant must be grown out each year after cutting young stalks to revitalize the roots.

\*

#### **Deitrich’s Wild Broccoli Rabe Leaf Turnip**

*Brassica rapa*

Pittsgrove Township, New Jersey

“Wild mustard” grows across this region as a weed. In an isolated field near Elmer, New Jersey, the Deitrichs have been maintaining a special population presumed to have developed from escaped Italian leaf turnip. It is a biennial plant (survives two years), producing a profusion of delicious edible flower spikes (rabes) in early spring.

\*

#### **Tarahumara Chia**

*Salvia hispanica*

Tarahumara People, Sonora, Mexico

The seeds of chia—a sage in the mint family—are an increasingly popular food. The Tarahumara people, famous as long-distance runners, prize these seeds for packing lots of energy in a small package. Most chia strains will not produce seeds before frost hits in the mid-Atlantic, but this variety often does.

\*

#### **Tribute Strawberries**

*Fragaria x ananassa*

Beltsville, Maryland

Developed by the Maryland Agricultural Experiment Station and the United States Department of Agriculture in 1981, this is an everbearing variety with great flavor and high productivity. Cultivated strawberries are a cross between two wild strawberry species, *Fragaria chiloensis* (Chilean) and *Fragaria virginiana* (North American), originally made in Europe.

\*

#### **Brown Catawissa Walking Onions**

*Allium x proliferum*

Catawissa, Pennsylvania

Also known as Egyptian walking onions or topset onions, these plants are spreading perennials that have found a place in many gardens as both curiosity and food. The small bulbs atop the stalks root when they touch the ground, giving the plant its reputation for walking: in a few years, it can make its way around an entire garden.

\*

#### **Pennsylvania Dutch Caraway Seed**

*Carum carvi*

Berks County, Pennsylvania

This classic ingredient of rye bread, sauerkraut, and harissa (a Tunisian hot chili pepper paste) is an easy-to-grow plant in the carrot family. This rare strain was preserved by Dr. William Woys Weaver as part of the Roughwood Seed Collection.

\*

#### **Jersey Yellow Sweet Potato**

*Ipomoea batatas*

New Jersey

New Jersey is noted for some wonderful heirloom sweet potato varieties, including Jersey Red and South Jersey Maple Leaf. Jersey Yellow is one of the classics, with long, relatively slender roots, tan skin, and wonderful flavor.

\*

#### **Common Milkweed**

*Asclepias syriaca*

New Jersey

A common weed in agricultural fields, this species is the predominant food source for larvae of the monarch butterfly. The rise of industrial agriculture (including chemical herbicides and genetically engineered herbicide resistant crops) has resulted in a lack of milkweed and uncertainty over the future of the monarch and its famous migration.

\*

#### **Serviceberry**

*Amelanchier* spp.

Planted here years ago for ornamental purposes, serviceberries like this (also called June berries), are delicious, either raw or cooked. A wild plant with many species in North America, serviceberries are popular among foragers.

\*

#### **Magnolia**

*Magnolia* spp.

Unknown

Magnolia is a large genus comprising over 200 species around the world, primarily in Asia and the Americas. It is a very old genus, with fossil records dating to nearly 100 million years ago. It evolved before bees did, so magnolias are some of the only plants that rely on beetles for pollination.

\*

**Beach Plum**

*Prunus maritima*  
Cape May County, New Jersey  
Beach plums are native to coastal and a few estuarine environments from Maryland to Maine, including Philadelphia. They typically grow on sand dunes and are thus incredibly hardy, tolerant of heat, cold, drought, and salt. The fruit is typically smaller than cherries, but make very fine jam, jelly, wine, and vinegar, among other products.

\*

**Maypop Passionfruit**

*Passiflora incarnate*  
Vineland, NJ  
The beautiful Maypop is the northernmost passionfruit. Unlike its tropical cousins, this perennial dies back to the ground each year. It sends out vines that reach thirty feet or more. The leaves are edible and medicinal, used as a sleep-aid and treatment for anxiety and depression. The fruit, when ripe, is a delicacy.

\*

**Jimson Weed**

*Datura stramonium*  
Perelman Gardens  
This poisonous weed, also known as “Thorn Apple” or “Devil’s Thorn,” is a pernicious plant, a scourge of farmers and ranchers everywhere. Believed to have originated in Mexico, it is in the nightshade family (and thus serves as a host for various nightshade pests), and has now spread around the world.

\*

**Aloe Vera**

*Aloe Vera*  
Unknown (possibly Yemen)  
Aloe is one of the most widely known and widely grown plants in the world. Used as both food and traditional medicine, the plant needs little to no processing in order to be useful (an irritating, bitter, yellow substance must be washed from the pulp with water before ingesting).

\*

**Orégano Brujo**

*Plectranthus amboinicus*  
Africa (via the Caribbean)  
This plant is native to Africa, but propagated easily from stem cuttings, it has become popular around the world. Often called “Cuban Oregano” in English, Puerto Ricans call it “Orégano Brujo,” (or Shaman’s Oregano), hinting at its medicinal powers. A variegated version is a common ornamental.

\*

**Turmeric**

*Curcuma longa*  
Southeast Asia  
Turmeric is in the same family as ginger. Both are used in cooking and traditional medicine. Turmeric (and in particular the curcumin chemical it contains) has recently become popular in the US as a side-effect-free anti-inflammatory treatment. Consequently, it is starting to appear in products from kombucha to ice cream.

\*

**Pokeweed**

*Phytolacca Americana*  
Perelman Gardens  
This poisonous perennial weed, also known simply as “poke” or “inkberry,” is an edible plant too, but only the shoot itself- and none of the root! In some parts of Appalachia, a dish called “poke sallet” uses toxic parts of the plants (leaves and growing tips), but only after boiled in three changes of clean water.

\*

**Leaf of Life**

*Bryophyllum pinnatum*  
Madagascar  
Also known as “air plant” and “Goethe plant,” the most interesting characteristic of this plant is the ease in which it reproduces: a leaf or a leaf segment merely needs to come into contact with the soil and a new plant or plants will form. It is toxic, but may have medicinal applications as well.

\*

**Blue Vervain**

*Verbena hastate*  
Eastern North America  
This is a perennial member of the verbena family with pretty blue/purple flowers. It is popular in traditional medicine as a general tonic, but also for specific ailments. Its leaves are commonly brewed into tea.

\*

**Allegheny Serviceberry**

*Amelanchier laevis*  
Cumberland County, New Jersey  
This serviceberry is one of the tastiest for fresh eating, and the fruit is also rich in iron and copper. The wood is also very durable, making fine wooden tool handles. It was called “shadbush” or “shad blow” because it tends to begin flowering when the shad fish make their run up eastern rivers.

\*

**Black Chokeberry**

*Aronia melanocarpa*  
Cumberland County, NJ  
Aronia berries have long been popular as a wild food, though this species in particular does not taste very good raw- the European species is more popular raw or squeezed for juice. Black Chokeberry is native to eastern North America, from Newfoundland to Georgia, and west to Minnesota.

\*

**Cassava**

*Manihot esculenta*  
South America (via Puerto Rico)  
Also known as yucca or manioc, cassava is the third-largest source of carbohydrates in the tropics, after rice and corn. It is the staple food crop for some half a billion people. It is a very labor-intensive crop to grow, harvest, and process; Cassava flesh must be grated and leached to remove various toxins including cyanide.

\*

**Yam**

*Dioscorea spp.*  
West Africa (via Delaware)  
While most Americans refer to certain types of sweet potatoes as “yams,” true yams are in the genus *Dioscorea*. This tuber was found for sale at an African market in Delaware, and since it appeared to still have life in it, it was planted here. These plants are tropical, and require a very long season to develop properly.

\*

**Bitter Melon**

*Momordica spp.*  
Sub-Saharan Africa  
Bitter melon (*Momordica charantia*) is a popular vegetable in many parts of the world. The unripe fruit, while varying degrees of bitter, is a delicacy to many. The fully ripe fruit turns orange, white, or red, and eventually burst open, revealing seeds covered in a sweet, tasty red pulp. It is also used medicinally.

\*

**Plantain**

*Plantago spp.*  
This common weed is incredibly valuable to many cultures. It is edible, even if somewhat bitter, and the seed husks of some plantain species (collectively known as “Psillium”) are used extensively both in cooking and fighting constipation.

Its crushed leaves, or the chewed leaves mixed with saliva, provide instant relief of insect bites and other skin irritations.

\*

**Lamb’s Quarters**

*Chenopodium spp.*  
Long before corn arrived in Northeast America, the “Eastern Agricultural Complex” included a number of locally domesticated plants, including a type of Lamb’s Quarters bred for its large seeds (which were much like quinoa). Today, Lamb’s Quarters is one of the most popular plants for the forager, with nutritious and tasty leaves as versatile as spinach (another close relative).

\*

**Ashitaba**

*Angelica keiskei*  
Hachijō-jima, Japan  
Ashitaba is a perennial in the *Angelica* genus, used as a vegetable and herb mainly on the islands south of mainland Japan. It is endemic to the southernmost of these islands, Hachijō-jima- a rugged, volcanic island featuring old growth forests, rare orchids, and bioluminescent mushrooms. Ashitaba is now grown on nearby islands and mainland Japan as well.

\*

**Roselle Hibiscus**

*Hibiscus sabdariffa*  
Various (originally West Africa)  
This plant is incredibly versatile. The seeds may be pressed to make useful oil, and its stalks can produce fiber for making rope. The swollen calyx (the organ which surrounds the flower bud and the base of the flower) can be candied or simply dried. It is the dried calyces that provide the base for “hibiscus tea” the world over.

\*

**Wild Ground Cherry**

*Physalis spp.*  
A member of the nightshade family, *physalis* plants can be annual or perennial. Some, like this one, appear spontaneously as weeds. *Physalis* plants can be tasty, with a pleasant, pineapple-like flavor when fully ripe. Various plant parts, including the unripe fruits, are toxic, but the same compounds that make it toxic also make it a powerful medicinal plant.



\*

### Tobacco

*Nicotiana tabacum*

We found this single plant growing in a crack between pavers a few months after we installed the garden. The most common use of tobacco is widely known, but it is also a powerful insecticide. Lenape tradition holds that tobacco should be planted in the center of a garden.

\*

### Aji Dulce

*Capsicum chinense*

Puerto Rico

Aji Dulce peppers are the most popular in Puerto Rico. Though they resemble hot peppers, like habanero or scotch bonnet, they are sweet. In the tropics these peppers are perennials. They come in a range of colors, shapes, and flavors.

\*

### Caribbean Ginger

*Zingiber officinale*

Jamaica (via Puerto Rico)

Ginger is one of the most popular herbs in the world. It is most likely native to India, and it became popular in Europe some two-thousand year ago when it was exported in large volumes by the Roman Empire. Compared to its commercial counterpart, Caribbean Ginger is smaller and perhaps even more strongly flavored.

\*

### Buckshorn Plantain

*Plantago coronopus*

North Africa & Eurasia

Buckshorn plantain is the most edible species of plantain, often grown in herb gardens and added to salads for a bitter kick. In Italy the vegetable form is known as “erba stella” (star herb). It is becoming more popular as a winter salad crop in northern areas, where other plants won’t survive unprotected.

## MOVEMENT PHLA KITCHEN

In partnership with W/N W/N Coffee Bar, the PHLA Kitchen assembles twelve Philadelphia cooks and storytellers to share their culinary interpretations of survival, resistance, and victory.

\*

### CULINARY ARTISTS

**Survival:** Catzie Vilayphonh (Laos In the House), Shivon Love (Our Mothers’ Kitchens), khaliah D. Pitts (Our Mothers’ Kitchens), and Saigay Sherriff (Saigay’s Sweets).

**Resistance:** Sulaiha Olatunji (PplFood), Taylor Johnson-Gordon (Sistah of the Yam), Kristin Schwab, Gorman and Baldwin Bright (Epicurean Jerk Sauce), and Ailbhe Pascal (Fikira Bakery).

**Victory:** Acorn (K is for Kitchen & West Philly’s Community Supported Kitchen), Nia Minard (I’m Bite Curious), Frances Rose (K is for Kitchen & West Philly’s Community Supported Kitchen), Nia Minard (I’m Bite Curious), and Pascale Boucicaut.

**Design and Service:** Shanti Mayers

**Playlist:** Rashid Zakat and Femi Olatunji

**Textiles:** Femi Olatunji

**Pottery:** Miki Palchick (Clay Kitchen Studio) and Andrienne Palchick

**Recipe Cards:** Janneke Absil

**Menu Design:** kiran nigam and Jenna Peters-Golden

**Community Partners:** W/N W/N Coffee Bar, Sunday Suppers, Sweet Nectar Dessert Kitchen, Epicurean Jerk Sauce, and TOT’s Hot Sauce.

\*

**Culinary artists Catzie Vilayphonh, Shivon Love, Khaliah D. Pitts, Saigay Sheriff  
Altar of Survival**

2017

Photograph courtesy of Rashid Zakat, Creative Direction Shanti Mayers

Survival is about the endurance of life and preservation of story. Survival is timeless. It is about resilience, revitalizing, recycling, remembering, re-telling, and re-living. We survive when we are honoring the past, but not drowning in it; we survive when we are looking to the future, without becoming fantastical; we survive when we

are sharing meals, passing stories, celebrating life, and creating memories; we survive when we feel pride in continuing the traditions our families have given to us; we survive in eating foods that are culturally and personally significant, adapted to our current environment. Survival is a fight, pushing against the soil to birth ourselves from seeds. It is not stagnant, but a constant movement, a flowing river, the trek to freedom.

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**Ailbhe Pascal, Kristin Schwab, Sulaiha Olatunji, and Taylor Johnson-Gordon  
Altar of Resistance**

2017

Photograph courtesy of Rashid Zakat  
Creative direction by Shanti Mayers

Resistance food is food that is expectant, food that assumes that we will be here in the future. It is constantly building us up—cell by cell—not just so that we can “fight the power,” but so that we can live and thrive. A menu of resistance guarantees that all of us, especially our cooks, farmers, and food workers, can feed ourselves and our families. It resists colonization, segregation, and the privatization of our foodways, reclaiming our people’s foods from assimilation.

To survive and resist, we (re)connect to our roots and local soil. As we cook, we stand on the shoulders of the Indigenous people who have been growing food on this land for generations; the enslaved Africans who kept foodways of the diaspora alive; the farmworkers who have struck for dignity; the home cooks who have held bake sales and hosted dinners to fuel our movements; the revolutionaries who prioritized feeding the most oppressed of our children; and the peasants and landless people who organize to ensure that the rights to use and manage lands, territories, water, seeds, livestock and biodiversity are in the hands of those who produce food.

When you taste resistance foods, you feel grounded, inspired, and visionary.

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**Acorn, Frances Rose, Nia Minard, and Pascale Boucicaut  
Altar of Victory**

2017

Victory menus feel glorious and sumptuous, careful and celebratory, in touch with the wealth of the earth and the abundance in our communities. They are rich, delicate, hearty, nourishing, and transcending—like fresh, healthful foods that are accessible to all. They taste like tradition, heritage, resilience, and creativity;

and like a celebration, a prayer for life, and a thanks-giving.

When we eat victory foods we honor the living beings who have allowed our survival and nurtured our resistance; we taste that which has sustained us all along, adorned with dashes, dishes, sauces, sweetness, and layers that fill out the experience (and the mouth). We recognize that victory is neither a singular event nor a permanent state, but countless moments of success that fuel our ability to survive, resist, and thrive. We honor both the victories of our everyday lives, and the knowledge that we cannot truly proclaim victory until we have achieved liberation for all.

With this menu, we offer tastes of victory that wake the senses and remind us of the vibrancy of life, sparking the desire to be of deep service to one another and to life.

## MOVEMENT PHLA FILM ROOM

### PHLA FILMS

Futures. Sovereignty. Reconstructions. Sanctuary. Movement. Distinct atmospheres, yet neither is mutually exclusive. With PHLA, Philadelphians across the city were invited to weave years - sometimes decades - of work together, connecting diverse communities to share space, experiences, and ideas. The videos and films shown in this black-box space, as well as the public screenings, attempt to do much the same as they bring together a range of historical and contemporary narratives. Imagined in three parts - *Fight Back!*, *Philadelphia Spaces - a Program from Scribe*, and *Youth Star Rising* - the purpose behind this programming is to manifest, through the moving image, the connections between the different strands of our work. Once we recognize the points at which the layers of our work overlap and intersect, we can identify our collective goals and subsequently solidify them.

The PHLA film program was curated and organized by Sanctuary editor and collaborator Nehad Khader.

\*

**Fight Back!**  
53 minutes total

**Resistance: the battle for philadelphia**  
Dir. M. Asli Dukan, 2017, 5 min.  
Courtesy / Credit

**Mixtape: Stay Black, Baby!**  
Dir. Jasmine Lynea, 2017, 19 min. 47 seconds

**Why We Rise**  
Dir. Brian Redondo, 2013, 13 min. 22 seconds

**Prostitution Free Zone**  
14 min. 19 seconds

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**Philadelphia Spaces – a Program from Scribe**  
54 minutes total

**Standing at the Scratch Line**  
10 min. 49 seconds  
Courtesy Scribe Video Center

**Belmont Grove**  
9 min. 30 seconds  
Courtesy Scribe Video Center

**When We Came Up Here**  
15 min. 8 seconds  
Courtesy Scribe Video Center

**Masjid Freehaven**  
18 min. 42 seconds  
Courtesy Scribe Video Center

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**Youth Star Rising**  
49 minutes total

**Erasing Erasure**  
Dir. The POWER Internship at the University Community Collaborative, 2016, 13 min. 55 seconds

**It's OK to Not Be OK**  
Dir. VOICES, The University Community Collaborative, 2017, 7 min. 49 seconds  
Courtesy of artist

**Breaking the Silence: Foster Youth Confront the System**  
Dir. POPPYN, The University Community Collaborative, 2016, 8 min. 20 seconds  
Courtesy of artist

**Clean Water Access in Philly Schools**  
Dir. POPPYN, The University Community Collaborative, 2017, 9 min. 45 seconds  
Courtesy of artist

**Decided Fate**  
Dir. Visakha Bun, The University Community Collaborative, 2017, 4 min. 36 seconds  
Courtesy of artist

**Grounded While Walls Fall**  
Dir. Zein Nakhoda, featuring Rhetta Morgan and sound design by Serena Muthi Reed, 2017, 1 hour, 7 min.  
Courtesy Zein Nakhoda and *Philadelphia Assembled*

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**Charlyn Griffith**  
**Nah. WE Made this 'Place', 2017**  
Textile made from digital composition  
Courtesy the artist

In the Sovereignty alphabet from A to Z, T is for Textile.

As individuals we create our environments with nuance, enhancing them by our relationship to living beings that we see, hear, feel, touch, and sense, and animating them through our play and work. This fabric turns our attention to pattern and meaning woven along life's fibers, its impression begging us to ask, "Who chooses to ignore the fabric of community?"

## MOVEMENT ATRIUM

### READ

**Futures Resources**  
The books and resources have been compiled by PHLA collaborators from the Futures working group, particularly Angelina Conti, Mabel Negrete (CNS), and Christopher Rogers. They represent the histories, issues, ideas, and influences that have served as foundational in guiding our work to "reclaim the past and decolonize the future." This is not an exhaustive list, but a sampling of works that we have found transformative. Readers are encouraged to read and use them as platforms for building and action.

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**Reading Room**  
The books and resources have been compiled by PHLA collaborators and the histories, issues, theories, and influences that have guided our collective work. This is an opportunity for us to learn and un-learn together, openly and in community.

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**Philadelphia Assembled City Panorama**  
2017

**Collectively created concept and design:** Bri Barton (drawings), Charlyn Griffith (drawings), Jeanne van Heeswijk (initiating artist), Shari Hersh (process), in\*sitecollaborative including Larissa Begault, Rania Dalloul, Nora Elmarzouky, and Sara Minard (framework design, research, and mapping), Denise Valentine (time mapping exercise and research), Jason Killinger (design), Janneke Absil (design), and Maurits de Bruijn (webdesign).

**Additional research and data:** Craig Borowiak, Grounded in Philly, Amy Hilier, Open Data Philly, The Pennsylvania Geospatial Data Clearinghouse, Philly.com Data Hub (Publicly Accessible Data Input), Michaela Pommells of Corajus, and contributions from *Philadelphia Assembled* collaborators.

**Editorial review:** Dianne Loftis, Stephanie Mach, and Tom Sugrue.

**Additional drawings:** Mayyadah Alhumssi, Eric Battle, Faith Bartley & Kate Deciccio, Compton Eeoh, Ayah Hapi, Laos in the House, Staci Moore, Christian Rodriguez, Jared Wood, Josh Yoder, Young artists of Francisville Recreation Center, Trash Academy,

Marcel van der Meijs, Fred Riley, and *Philadelphia Assembled* collaborators.

**Printing and installation:** Latasha Billington, Julius Ferraro, Jessi Krimes, Joseph Troiani, Ben Volta, and John Zerbe.

PHLA City Panorama was produced with the support of the Philadelphia Museum of Art and Mural Arts Philadelphia

### GATHER

**Workspace**  
Visitors are invited to gather, research, learn, and question around the communal and modular table created by Zachary Rawe and Jacob C. Hammes titled *Work Room / Play Room / Dining Room / Conference Room*. We welcome you to host your own meetings and conversations inspired by PHLA around this table, and to dive into some of the thinking that guides the work of our collaborators with resources stored in specially-made folders by artist Phoebe Bachman.

Please return folders after use. The dry-erase board and computer monitor are intended for facilitated workshops.

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**Ms. Nandi**  
**Rise. Root. Claim. Care. Move.**  
2017  
Silk banners  
Courtesy of the artist and *Philadelphia Assembled*

\*

**Nate Kleinman, Experimental Farm Network**  
**Expect Big Things**  
2017

Baby Baobab seedling (*Adansonia digitata*), 1 year old, from a St. Croix-grown seed, in Aura gravelly coarse sandy loam soil from Salem County, NJ.  
Original seed courtesy of Eliot Ballard

The iconic African Baobab is the original "Tree of Life." It lives for thousands of years, surviving drought, flood, and even fire. As a prehistoric species native to the African savannah, this tree has provided food, shelter, and a center for culture and community across generations.

The parent of this particular Baobab seedling is planted on the island of St. Croix in the U.S. Virgin Islands. While not native to the



Caribbean, this species grows on many islands once covered by plantations. The person, or people, who first planted these St. Croix Baobab trees remain unknown, but we can imagine the outlines of their story.

The Baobab is so special that enslaved Africans managed - against all odds - to smuggle some of its seeds across the ocean. Although stripped of all physical belongings, ripped from their homeland, starved, and brutalized, they found a way to carry a piece of home with them. We can only guess if those seeds were sewn into clothing, or hidden in mouths (Baobab seeds are known to maintain viability for at least 6 months in seawater), but we can know that someone took a risk in the face of horror and profound uncertainty, so that a Baobab might live.

Descending from an act of resistance against oppression, this tree is thus a bridge to the past and a symbol of the future. It is a small thing now, but it will not always be so.

Based in New Jersey, Experimental Farm Network facilitates collaboration on plant breeding and sustainable agriculture research in order to fight global climate change, preserve the natural environment, and ensure food security for humanity into the distant future.

## PHLA EVENTS

In spring 2017, *Philadelphia Assembled* manifested as a series of actions, conversations, meals, installations, and other events throughout the city. What we built together became a communal presentation with daily events hosted by collaborators at the Museum's Perelman Building, becoming a civic stage where the city is performed.

For a full program of events check <http://www.phl assembled.net/all/events>

## SOVEREIGNTY

### A-Z

Sovereignty cannot be understood by a single definition.

In de Sovereignty Gallery we explored this layered understanding through examples of Sovereignty in this city. Moving from A to Z, we used the alphabet to declare that sovereignty means freedom to create a new language paradigm, one that is informed by the ways in which land and economic exchange reinforce people's connection to the past and cultivate unity for future generations.

Sovereignty A to Z compiled and edited by Sovereignty collaborator Amber Henry.

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### A: African Cultural Art Forum

The African Cultural Art Forum (ACAF) is located along 52nd Street, the historic main street of West Philadelphia. This Black-owned business has been at the forefront of community empowerment since 1969. The assortment of African masks, carved totems, clothing, amulets, jewelry, and sculpture invite visitors to appreciate the value of African material culture. Their line of natural products and oils challenges people to manufacture their own products to generate wealth; they also stock ethically sourced products like Freedom Toilet Paper and African black soap. The store's inventory promotes a holistic approach to individual and communal well-being. Much more than a business, ACAF hosts workshops, community meetings, and talks by influential stakeholders. A unique collection of CDs, DVDs, and books allow visitors to educate themselves on topics related to Black liberation. At ACAF, Art is more than a way of life, it is a strategy for economic independence.

### B: Bookstore

Literacy has been a source of historic contention for people of African descent. During the time of slavery, it was illegal for an enslaved person to read and for anyone to teach them. Still, enslaved people huddled by candlelight and traced letters in soil, chalk, or anything they could get their hands on. Today, Black bookstores honor the history of learning, literacy, and education as a path to freedom while educating people about key leaders, movements, ideologies, and systems of meaning from the African continent. Bookstores are also places where children of color can see themselves reflected in storybooks or greeting cards. They are spaces of alternative knowledge creation, interrogation, and dissemination. Hakim's Books in West Philadelphia has been family-owned and -operated since 1959. In North Philadelphia,

the acclaimed bookstore Black and Nobel takes its name from the national chain Barnes and Noble. Both of these bookstores go above and beyond their typical tasks. Hakim's space hosts workshops and book readings, while Black and Nobel sends books to prisoners, offering a strong message that even physical incarceration is not a barrier to mental emancipation.

### C: Co-Op

Food is essential to survival, while the ceremonial "breaking of bread" is a cornerstone of communal and family life. Yet, for many who live in the inner city, accessing food is a source of insecurity. The lack of access to adequate nourishment in urban neighborhoods has given rise to the term "food deserts" - areas where fresh produce is limited or unavailable, especially within walking distance. Pop-up produce stands and trucks are one temporary solution to increase food access in urban areas. Food co-ops, democratically owned and controlled by their members, are a more permanent example of how neighbors and individuals have united to secure food for their communities. In 1971, Mariposa Food Co-op began as a buying club, distributing food out of basements and garages. A year later, the owners rented a store that was open one day a week. In the 1980s, they merged with the Life Center Association, increased their hours to three days a week, and garnered 270 members. Today, Mariposa Food Co-op has its own storefront, is open seven days a week, and has over 2,400 members. The co-op supplies local produce, fair-trade and sustainably made household goods and food items, and accepts SNAP/EBT payments, ensuring access to low-income populations.

### D: Doula

Inspired by African birthing chairs, when artist Jeannine Kayembe made this sculpture she wanted to emphasize that "we gain freedom the moment we are born." Since archeologists have dated the oldest human remains to Africa, Kayembe asserts that "the first time a Black woman gave birth is when freedom was created." The industrialization of birth has taken much of the process away from the community and from the female body, but doulas work as advocates for mothers and families. The sculpture depicts a birthing chair that incorporates a Philippine symbol of fertility, the African adinkra symbol of family and togetherness, and the Fibonacci symbol for manifestation, as a sign of consciousness multiplied. Made from recycled goods, the chair incorporates sorghum, cotton seeds, peas, sunflowers, and peppers, as well as metals such as pyrite, gold, copper, silver, crystal quartz, and hematite. It incorporates cotton to represent the moment birth was transformed from a symbol of freedom to one of bondage during slavery.

Artificial flowers honor women in North and West Philadelphia who adorn their porches with plastic flowers, affirming an image of life and growth even in harsh environments. Kayembe is co-founder of Life Do Grow, a two-acre garbage dump that was converted into an urban farm. The sculpture is an energy piece that sits on the farm and gives energy back to the soil.

### E: Elders

Elders are the cornerstone of a sovereign community. They are integral to the preservation and transfer of knowledge in communities where oral history is the primary means of documenting information. For the PHLA installation, artists Jeannine Kayembe and Celeste created portraits of Ms. Bernice, Ms. Pat, and Devon Bailey, three elders who "bring their honesty, their love, their recipes of green tomatoes and sweet potato pie." These are installed alongside portraits of Ramona Africa by Michael Jones, former Native American and African indigenous inhabitants by Lisa Adjei, and Pocahontas Turquoise Sunrise Barbara Allen by Priscilla Anackuyani Bell.

### F: Freedom Paper Company LLC

Sovereignty is exercised not only through traditional means, but also encompasses new practices and inventions that push the boundaries of our creativity. Freedom Paper Company LLC is a prime example. Founded in 1974 in Newark, New Jersey, the company describes itself as part of an economic revolution that starts with a product we all need: toilet paper. Today, Freedom Paper is a small manufacturer and distributor of household products operating out of Baltimore. The owners describe their company as "born from the foundation of grassroots movement combined with the best of corporate culture and business acumen." Several Philadelphia businesses stock their products, including the African Cultural Art Forum on 52nd Street. Freedom Paper challenges us to replace everyday household items with ones that are sustainable and community-focused, reminding us that change is made not through large, singular gestures, but through sustained daily habits.

### G: Grooming

Barbershops and hair salons are at the intersection of community life, self-care, and economic independence. During times of slavery, enslaved people were discouraged from wearing flashy clothing and tribal hairstyles. In the antebellum period, hairstyling became one of the ways that newly freed people fashioned their own identity and exercised creative agency. Today, barbershops and hair salons are the most common types of independent businesses registered to Black owners. Photographer Theresa Stigale produced a series of images of Philadelphia's Black barbershops reflecting on the importance

of these iconic businesses: “Barbershops have a long, rich tradition as a gathering place for socializing and public discourse among Black men. Barbers play a key role as neighborhood public figures who offer services in a welcoming and safe communal space, while sharing news, commentary, advice, and insight.” Barbershops and hair salons alike often serve as a “third space,” a place outside of both home and work where individuals come to share stories, hear news, strengthen social ties, and forge a style that is uniquely their own.

#### **H: Healing**

Sovereign healing is holistic. It simultaneously takes into account the external, internal, spiritual, nutritional, and emotional being. Countless individuals have become certified in holistic and ancient healing modalities that allow them to heal their bodies, minds, and communities. Herbalism is a sovereign practice because it encourages knowledge of plants and their many properties as a method of healing. The Philadelphia-based company, Divine Natural Herbs, aims to demonstrate in practice and in product some of the ways in which plants can stimulate and sustain health, offering “a holistic approach to divine health.”

#### **I: Indigenous Sovereignty**

Indigenous rights activism is strong in Philadelphia and has been supported by a number of individuals, such as the late Pocahontas Turquoise Sunrise Barbara Allen, who founded Indigenous People’s Day and groups such as Indigenous 215, which is made up of Indigenous peoples in the greater Philadelphia area. These groups seek to foster community, promote awareness and education of Indigenous history and contemporary communities, and to support the urgent struggles for Indigenous rights, sovereignty, and self determination in Philadelphia. In honor of Indigenous sovereignty, the Delaware Land Wampum Belt records the conditions under which the Lenni-Lenape (or Delaware Nation) ceded a particular tract of their territory to the white man. Wampum belts are sacred items, composed of shells that are woven in intricate patterns to communicate history, laws, and agreements. Today, there are many initiatives to repatriate Wampum Belts stored from museums, historical sites, and private collections to their original communities. Some of these initiatives are being spearheaded by professors and graduate students at the Penn Museum. The design of the Delaware Land Wampum Belt represents the trails along the territory sold, as the Lenape retained the right to travel, hunt, and fish on the property.

#### **J: Justice**

Founded by John Africa, MOVE is revolutionary Black living community committed to justice, fighting oppression, exposing capitalism, and

celebrating the sovereign lifestyle of natural living. Members became the target of police brutality in the 1970s and 1980s. In 1978, nine members were sentenced to prison following a contested conviction for the murder of a Philadelphia police officer. The conflict between MOVE and Philadelphia city officials came to a climax in 1985, when a bomb was dropped on the community headquarters, killing six adults and five children. This remains a painful and open wound in our city’s history. Yet MOVE still flourishes today. During a historic MOVE conference in April 2017, youth poured across the stage, strongly communicating, “We are still alive, we are ONA MOVE.” Most recently, the MOVE story inspired students of the Jubilee School in Southwest Philadelphia to raise awareness about MOVE and its history, resulting in a historical marker at 62nd and Osage streets.

#### **L: Land**

Land—explorers traveled across mountain and sea to encounter it. Land has been the foundation of new nations, sparked war, built community, protected families, encouraged trade, and created barriers. What happens when land is covered over, reclaimed, renamed, or repurposed? What happens when former inhabitants of the land move elsewhere? What does the land remember that others forget? To represent this land, members of Soil generation, along with Keir Johnston and Ernel Martinez from Amber Art and Design, obtained soil from the Life Do Grow farm and walked it through North Philadelphia in a wheelbarrow before arriving at the Museum. Before there were nations, cities, or communities, there was only dirt, only soil. Thus, soil represents infinite possibility and unbridled potential.

#### **M: Masks**

Masks and carvings from the Dogon tribe in Mali exemplify the craftsmanship, culture, and wisdom of the African people. The Dogon tribe is notable for its extensive astrological knowledge, long before scientific instruments capable of viewing the stars were known to humankind. These ancient masks are paired with contemporary cardboard masks made by children from the Norris Square Neighborhood Project. By placing these two types of masks in conversation with one another, we invoke both past and present, ancestor and future generations. This installation also includes a large, hollowed-out wooden carving that served as a communal serving dish, used during meal-time at large gatherings.

#### **K: Kitchen**

A central gathering place in the home, the kitchen is where cultural identities are affirmed, solidified, and shared among family. This is a kitchen from North Philadelphia that was used to feed community members and share traditional recipes from Latin America and the

Caribbean. Made from repurposed materials such as wood, cinder block, tin, wire, and metal, the community kitchen installation was created by Raúl Brown from Norris Square Neighborhood Project, with contributions from Iris Brown and Marian Dalke.

#### **N: Norris Square Neighborhood Project-**

Founded in 1973, Norris Square Neighborhood Project (NSNP) is an arts organization centered on Latinx culture and its African heritage. In the 1990s, NSNP joined with Philadelphia Green and Grupo Motivos, a female collective of Puerto Rican activists, to process the trauma inflicted on the community from increased violence and drugs in the decade prior. Together they repurposed the vacant land, transforming it into a safe, empowering, and communal space. Occupying the center of this gallery, the two trees by artist Jasmine Hamilton are made from chicken wire, aluminum cans, and cardboard, ascribing new life to things we would typically discard. The nearby NSNP installation, with contributions from Adolphe Alexander, Sandra Andino, Iris Brown, Raúl Brown, Marian Dalke, Pedro Ospina, and Christian (TAMEARTZ) Rodriguez, recreates a casita, a traditional Puerto Rican garden shed often made from the debris of abandoned houses. The synthesis of wood, wire, crates, and household items that make up the casita’s kitchen honor food, tradition, and community as central within the household.

#### **O: Oils**

The production of essential oils, body oils, and aromatherapy oils are part of a booming business that allow people to employ themselves as itinerant or stationary vendors. The sale of oils is an example of a sovereign practice in that it enables individuals to be mobile, flexible, and self-sufficient. Oils sometimes copy famous scents like Chanel No. 5 or fragrances that attempt to capture the feeling of diaspora such as Egyptian musk and African queen.

#### **P: Planting**

Seeds, seed banks, and planting are key to ensuring nourishment and survival. In contemporary Philadelphia, planting is incorporated into city life in many ways, from community pop-up gardens in concrete jungles, to herbs grown in tires and planters on residential porches, and to fruit stands that provide fresh produce. Inroads are also being created to expose community members to forms of green energy-power through solar panels, wind, hydropower, and other forms of sustainable energy.

Today, seeds are becoming scarce as mass-produced, genetically modified seeds proliferate both in the United States and around the globe. This hand-operated seed planter from the 1920s honors the age old tradition of small-

scale organic farming and is still in use by the Experimental Farm Network. Sovereign planting means having our own seeds and planting them, rather than yielding to businesses that wish to corporatize food production through the engineering of seeds.

#### **Q: Quilting**

Quilting is more than a pastime, it holds historical and cultural significance. Historically, quilting was used by abolitionists to chart the pathway to freedom. Members of the Underground Railroad hung quilts in windows and across porch railings to signal safe passage to the North. Quilting is also a visual form of storytelling and cultural preservation. The PHLA installation includes two quilts. The first, made by Diana Larisgoitia and participants in the PHLA city-wide workshops, which depicts all fifty four African countries. The quilt is a contemporary representation of the continent, together with some of its iconic wildlife such as elephants, camels, and cheetahs. The second quilt, made by acclaimed textile artist Betty Leacraft, uses a specific technique to print historical photographs onto fabric. Leacraft’s quilt depicts archival maps of Philadelphia’s Kensington neighborhood from the 1920s, when the neighborhood was separated by nationality and ethnic group. The quilt is bordered by black-and-white photographs, documenting the turbulent history of Kensington across race, space, and time. The panels are separated by red ribbon ribbon, alluding to redlining across the city, which is the practice of denying services or access to neighborhood residents based on their race that still continues today.

#### **R: Repurpose**

The repurposing of materials is one of the ways people maximize the value of what they have, using creativity, ingenuity, and resourcefulness to meet basic needs. This transformative process is propelled by both necessity and imagination. Repurposing involves merging distinct elements to create something with new meaning and function. Neighborhoods, too, are reimagined through the coming together of unique parts. Immigration, both foreign and domestic, has brought different cultures, races, and ethnicities into neighborhoods in ways that transform the landscape and give places new meaning. Land is also repurposed when vacant lots are transformed into community gardens, providing food and open-air classrooms where people learn to tend the soil. In honor of this practice, artist Jasmine Hamilton created a garden of trees made from repurposed materials including crates, cardboard boxes, wire, and cans. By arranging items typically thought of as trash, Hamilton invites the onlooker to imagine ways to give new life to the things we typically discard. Her decision to fashion these items into trees also speaks to the way recycled goods,



through proper processing and reusing, can be disposed of in ways that encourage growth and a healthy planet. Repurposing pushes the limits of our own creativity and challenges us to be more responsible with what we produce, consume, and leave behind.

#### **S: Spirituality**

Spirituality manifests itself in a number of rituals, practices, communities, and gatherings throughout the city. In honor of this diversity, the Sanctuary dome offers a safe space where one can practice and share their whole self. An altar is a designated space where one may choose to honor ancestors, natural elements, or one's own spiritual guide. A series of altars designed by Charlyn Griffith is dedicated to the farmers, elders, and youth from across a number of urban gardens in North Philadelphia. With these altars, Griffith asks, "What if we saw our neighbors like they see themselves? Wildly, beautifully complex, places of worship."

#### **T: Textile**

Culturally symbolic and essential materials, textiles have the possibility of embracing modern production technology while retaining historic significance and physicality. Charlyn Griffith first conceived of her textile work *NAH, WE Made This "Place"* as a chaotic meditation with community-generated symbols and conflicting definitions of terms like community, creativity, place making, pattern, and control. Drawing digitally and then printing on tightly woven poly cotton canvas, she made the composition in figurative and literal layers. Griffith states, "[The textile is about] our relationship to living beings that we see, hear, feel, touch and sense, along with those things that we animate through our play and work. For this artwork, we pay attention to the pattern and meaning woven along the fibers. Impressions made upon that fabric beg us to question why and how it is possible to be made invisible, especially as others claim to 'make place.'"

#### **U: Umoja (Unity)**

Umoja is one of the seven principles of Kwanzaa. It means, "to strive for and maintain unity in the family, community, nation, and race." Unity is demonstrated through the formation of co-ops, the maintenance of urban farms, and also exemplified through family-run businesses and endeavors such as the African Cultural Art Forum, Hakim's Bookstore, and members of MOVE who take the last name "Africa." These families exemplify unity across biological and non-biological ties, and epitomize the resilience derived from collective strength, cooperation, and shared vision.

#### **V: Vision**

What is your vision? In attempt to reorient our vision of the city of Philadelphia toward sovereign people and communities, an interactive viewing station in the Sovereignty room features stories, conferences talks, speeches, documentaries, and creative non-fiction relevant to Africa and the diaspora, from the history of MOVE, to mass incarceration, to the science behind melanin, to Islam. Visitors can select DVDs from the rack and watch the images that emphasize knowledge-building as both a personal and collective process, informed by independent discovery and autonomous decision making.

#### **W: WURD**

The collection and dissemination of news is key for a sovereign community. Whether through the Philadelphia Tribune, Westside Weekly Newspaper, or other independently run news media, local people connect the city by sharing their voice. As the only Black-owned and operated radio station in Philadelphia, WURD privileges communication and dialogue as a route to empowerment. Founded in 2003, the independent radio station calls itself the "heartbeat and pulse of Philadelphia's African American community."

#### **X: Malcolm X**

The historic figure of Malcolm X is portrayed in the gallery on a silkscreen portrait, his features striking in neon colors. An acclaimed African American leader and revolutionary who boldly attacked racism, Malcolm X formed the Organization of Afro-American Unity (OAAU) and became a prominent figure within Philadelphia's Muslim community. In West Philadelphia, a park is named in his honor with engraved public benches throughout.

#### **Y: Youth**

Just as elders are important for the preservation and dissemination of historical knowledge, youth are key to ushering in a new future. Countless organizations such as the West Philadelphia YMCA and the Institute for the Development of African American Youth invest in supporting, inspiring, and securing the future of Philadelphia's young people. A recent photograph of the MOVE organization honors youth by depicting the generations of young MOVE members that have survived and been born since the devastating 1985 bombings. The collective image of these young people sends a message of survival, perseverance, and growth. Elsewhere in this room, cardboard masks made by Philadelphia youth illustrate the importance of future generations learning from the traditional practices and creative art forms of their ancestors.

#### **Z: Zeitgeist**

Merriam-Webster defines zeitgeist as "the general intellectual, moral, and cultural climate of an era." History, whether of the recent or distant past, is often told from the perspective of those in power, while the perspective of the vulnerable, marginal, and disenfranchised are largely deemphasized, disqualified, or silenced. The Sovereignty room showcases daily and weekly newspapers from both mainstream and independent news sources, with an ongoing rotation of The Philadelphia Inquirer as well as the Philadelphia Tribune. Their content captures the "spirit of the times" with special attention to the issues affecting disadvantaged populations and communities of color. The juxtaposition of these two newspapers reveals the ways in which narratives are told, and in some instances, systematically erased, from the mainstream, daily accessible, (white) media. When mining news for stories, as much can be learned about the spirit of the times as from the stories and people who are left out. Nearby, installed above the Norris Square Neighborhood Project kitchen is a graffiti drawing created by artist Christian (TAMEARTZ) Rodriguez. The inclusion of this contemporary art form is a transgressive act, one that challenges us to be more reflective about the types of stories, experiences, perspectives, and creations that represent our present moment.

## **FUTURES**

### **Black Quantum Futurism Collective (Camae Ayewa and Rasheedah Phillips) Alternative Time Portal 2017**

Clocks, collages, quantum event maps, Time & Memory community surveys, mirrors, time travel experiments, and oral histories/futures recording booth.

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#### **WRITE**

We invite you to write in your own answers anywhere on the Time & Memory surveys. This survey seeks to explore alternative, overlapping, interconnecting, cultural, communal, and personal temporal-spatial frameworks.

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#### **RECORD**

Participate in a quantum time capsule by sharing your oral histories and futures. Answer one or all of the questions on the wall in front of you, or tell the story of your housing journey.

In participating in this installation, you are agreeing to the recording of your voice and to its potential use in a future Black Quantum Futurism Collective project.

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#### **BOOKSHELF 1**

- All Our Relations: Native Struggles for Land and Life by Winona LaDuke
- Lighting the Eighth Fire by Leanne Simpson
- Ceremony by Leslie Marmon Silko
- The Winter We Danced by The Kino-nda-niimi Collective
- Compañeras by Hilary Klein
- La Historia de los Colores by Subcomandante Marcos
- The Absolutely True Diary of a Part-Time Indian by Sherman Alexie
- Trickster: Native American Tales, A Graphic Collection by Matt Dembicki (Editor)
- The Original People: The Story of The Lenape Indians by Chief Quiet Thunder and Greg Vizzi: As told to Marcia Adams and Greg Vizzi
- For Indigenous Minds Only: A Decolonization Handbook. Edited by Waziyatawin and Michael Yellow Bird
- 500 Years of Indigenous Resistance by Gord Hill
- An Indigenous People's History of the United States by Roxane Dunbar Ortiz
- The Bering Strait Theory by Alex Ewen
- Hilando Fino: Desde el Feminismo Comunitario by Julieta Paredes
- Undoing Border Imperialism by Harsha Walia
- Where White Men Fear to Tread: The Auto biography of Russell Means by Russell Means, Marvin Wolf

- Columbus and Other Cannibals by Jack D. Forbes
- Africans and Native Americans: The Language of Race and the Evolution of Red-Black Peoples / Edition 2 by Jack D. Forbes
- The Other Slavery: The Uncovered Story of Indian Enslavement in America by Andrés Bello
- Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth-Century America by Kirk Savage
- Skull Wars: Kennewick Man, Archaeology, and The Battle For Native American Identity by David Hurst Thomas
- Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film by Michelle H. Raheja
- Mohawk Interruptions: Political Life Across the Borders of Settler States by Audra Simpson
- Indian Resilience and Rebuilding: Indigenous Nations in the Modern American West by Donald L. Fixico
- Everything You Wanted to Know About Indians But Were Afraid to Ask by Anton Treuer
- "All the Real Indians Died Off": And 20 Other Myths About Native Americans by Roxanne Dunbar-Ortiz
- Contesting Knowledge: Museums and Indigenous Perspectives by Susan Sleeper-Smith (Editor)

## BOOKSHELF 2

- Freedom Dreams by Robin Kelley
- Black Quantum Futurism by BQF Collective
- The Bridge Called My Back by Moraga & Anzaldua
- Futures of Black Radicalism by Gaye Theresa Johnson and Alex Lubin
- Emergent Strategy by adrienne maree brown
- Light In The Dark by Gloria Anzaldua
- Radical Hope by Carolina De Robertis,
- Revolutionary Mothering by Gumbs
- Up South by Matthew Countryman
- Black Citymakers by Marcus Hunter
- Biomimicry by Janine M. Baynus
- The World Without Us by Alan Weisman
- Sustainable (R)evolution by Juliana Birnbaum
- Seed to Seed by Suzanne Ashworth
- Teaching to Transgress by bell hooks
- Collective Liberation by Chris Crass
- Parable of the Sower by Octavia Butler
- Parable of the Talents by Octavia Butler
- Meld Resistance by Marlon MacAllister
- Philadelphia Freedom Schools, Dr. Kelli Sparrow Mickens

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## Paul Robeson Stage

*The artist must take sides. He must elect to fight for freedom or for slavery. I have made my choice, I had no alternative.*

- Paul Robeson

Paul Leroy Bustill Robeson was born in 1898 in Princeton, New Jersey, to a father who was a former slave and preacher and a mother who was a Quaker schoolteacher, with a family lineage that includes Cyrus Bustill, one of the founders of the Free African Society. The presence and suffocating racism in the US during his lifetime, as well as contested accusations against Robeson for his political views, urged the renowned actor, orator, activist, lawyer, author, athlete, singer, and scholar to devote his life's work to fight for equality, freedom, and the liberation of Africans and African Americans in the United States.

Robeson spent his later years in West Philadelphia. His home, notably regarded as the "Paul Robeson House and Museum" is located at 4951 Walnut St. and became a national landmark in 2000. In 2017, this home was host to a PHLA program where collaborators participated in a staged reading of Robeson's historic testimony in 1956 before the House Committee of Un-American Activities.

Join us at this stage for intimate performances and readings hosted by collaborators and visitors over the course of the exhibition.

In Robeson's words, "THE TIME IS NOW."

Photograph reproductions courtesy of the Paul Robeson House and Museum.

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## The Mobile Futures Institute

The Futures collaborators are thinking collectively about how to embody and present multiple visions for the future, drawing from anti-colonial and neo-colonial work to envision, model, and amplify multiple voices across time and space. Within this context, we ask, "How are we reclaiming the past and decolonizing the future?" The Mobile Futures Institute (MFI) is a vehicle as well as a programmed network of locations throughout the city. This shuttle bus, retro-fitted by Traction Company, serves as a meeting place, classroom, workshop, library and mobile installation - a platform upon which to collectively imagine new forms of solidarity and build toward equitable and just futures. It is also a community-building tool that strengthens partnerships with different organizations and individuals along the network. In this way, the MFI is actively reclaiming our own futurity, making counter narratives, and openly re-re-imagining new ways of engaging with one another, and the world.

## RECONSTRUCTIONS

### Site I: Freedom in a Carceral State

### Site II: Blueprint for a Just Neighborhood

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### a.h.a! aspiring housing activists Behind the Museum; About 9 Blocks Away. 2017

Cash for homes signs, vinyl stickers

These Philadelphia "We Buy Houses" signs are joined together on this wall as part of an ongoing project honoring those who remove these signs from their neighborhoods as an act of resistance. The sign's original numbers have now been replaced by a single, repeating, telephone number, an edit that seeks to redirect potential callers to the voices of those who have approached the artists in this gathering process.

We see these signs as both the birth and residue of a powerful system oppressing communities in "desirable" locations. By bringing these signs into the Museum context - a context often separated from these matters - we hope to amplify the voices of those whose housing security and safety remain under attack.

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### Betty Leacraft Kensington Memories

2017

Cotton fabric, Dacron broadcloth, cotton batting, cotton/poly thread.

Courtesy of artist, with printing support from Wendelyn Anderson, Surface Imaging Program Technical Associate, Center for Excellence in Surface Design, and Philadelphia University.

This quilt represents the passage of time. Bringing together archival photographs, historical redlining maps, and memories, the imagery beckons questions about the Kensington neighborhood's past and future-- "What did it look like? How has it changed?"

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### Framework for an affordable house

First erected in the Olde/South Kensington neighborhood, this structure takes on new form inside the Museum walls. Functioning as a contemporary period room, the furniture, photographs, recordings, films, and conversations within weave together the work of Reconstructions collaborators and our two project sites - Freedom in a Carceral State and Blueprint for a Just Neighborhood. Together this central space, speaks to displacement and its social and historical underpinnings in relation to housing to mass incarceration, to build collective understandings of how we use home to heal from trauma. The inside of the house resembles to the interior of

the Alumni Ex-Offenders Association (AEA) meeting space - a recidivism program affiliated with Reconstruction Inc. The house is created in collaboration with AEA as well as affordable housing advocates including Women's Community Revitalization Project, Philadelphia Coalition for Affordable Communities, Healthy Rowhouse Project, and Tillmon Community Garden.

Regularly, over the course of the exhibition, this home will host monthly AEA meetings, in which visitors are encouraged to attend the meetings and contribute to the conversation.

**Includes contributions from:** Alden Blyth (architect), Kevin Maguire (construction), Michael Morgan (brick), and objects from Brujo de la Mancha, the Alumni Ex-Offenders Association, Amber Art & Design (Keir Johnston/Ernel Martinez), Camae Ayewa, Shari Hersh, Nora Lichtash of Women's Community Revitalization Project, Judith Robinson, and Tieshka K. Smith

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### Shari Hersh, Homestudio-lab Pillows documenting Reconstruction Inc and Memorial to loss (AEA)

2017

Threads for Reconstruction and Labyrinth. Embroidery and hand dyed linen and other family textiles.

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### Staci Moore No Place for Us: Ghosts of the Displaced. Pushed Out. Pushing Back.

2017

Hand-made paper cards  
Courtesy the artist

Staci Moore, in partnership with the Women's Community Revitalization Project (WCRP), presents hand-made collaged cards that join personal and communal housing experiences, making visible the shared themes among the stories of Philadelphia residents who are, or who have experienced, displacement and/or gentrification.

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### Mary DeWitt Sharon Wiggins

This portrait features the face of Sharon Wiggins, who was sentenced to mandatory life in prison (commonly referred to as death by incarceration) at the age of 17. Wiggins was the longest-serving female lifer in Pennsylvania, a state that frequently sentences youth to life without the possibility of parole. In 2012, the U.S. Supreme Court ruled in Miller v. Alabama that mandatory life without parole sentences for juvenile offenders such as Sharon



are unconstitutional. Sharon was one of approximately 500 juvenile lifers in Pennsylvania waiting for the PA Supreme Court to act on that ruling. Earning a degree from Penn State University in addition to over 10,000 educational certificates from inside those prison walls, she also helped other inmates earn their GEDs and ran a “back-on-track” group for parole violators. She later died inside those prison walls, never having the opportunity to demonstrate in court that she could safely re-enter and contribute to society.

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#### **Reconstruction Inc.**

##### **Men and Women Lifers portraits**

Bringing their faces out from behind bars, these three framed polaroid portraits feature the faces and families of those sentenced to life in prison. The portraits were taken as part of the Reconstruction Incorporated Fight for Lifers program, which advocates to abolish sentencing life without the possibility of parole for men and women in the State of Pennsylvania.

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##### **Zara Katz and Lisa Riordan Seville, with photographs by Zora Murff Women on the Outside**

2016

Digital photography

When someone is incarcerated, female family members often pick up the pieces. They care for children, scrape together commissary money and make the often difficult trips to prison. In Pennsylvania, family members regularly drive more than 200 miles each way. The financial and emotional strain of having loved ones in prison is an unseen legacy of mass incarceration in the U.S. Women on the Outside documents the experience of a group of women who ride Bridging the Gap, a family-run van service that transports people to prison. The ongoing multimedia project offers a glimpse into the lives of women on the outside trying to stay connected to loved ones behind bars. A hand-drawn map serves as a backdrop to these portraits. Created by Michael Krisch at the Brown Institute for Media Innovation for the Women on the Outside Project, and hand-drawn by Marcel van der Meijs, this map shows every state and federal prison (including immigration detention centers) and every juvenile prison/detention center in Pennsylvania serves as a backdrop to these portraits. Wherever possible, we've also incorporated the number of incarcerated men and women from Philadelphia, and the distance it takes for families and friends to drive for visits.

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##### **The Reentry Think Tank The Preamble to the Reentry Bill of Rights**

2017

Text print on matte paper

Courtesy of Think Tank Fellows: Hiram Adams, Jym Baker, Faith Bartley, Deanna Bell, Josette Bennett, Russell Craig, Aaron Crump, Alphonso Dashiell, Joshua Glenn, Anthony Hirschbuhl, David Jackson, Anthony Lovett, Sheila Michael, Tarrence Swartz, Colwin Williams, and Romeeka Williams. Project co-directors: Courtney Bowles and Mark Strandquist.

The Reentry Think Tank transforms not only what stories are told about those coming home from prison, but who tells them. Since 2016, the project has connected formerly incarcerated individuals in Philadelphia with artists, attorneys, and system stakeholders to transform the stereotypes and social services that impact their lives, families, and communities.

Beyond consulting with social service providers to transform how they support those coming home from prison, the Think Tank has worked with over 1000 men and women with criminal records to co-author The Reentry Bill of Rights. The evolving document features a collective series of dreams and demands that were made in response to the question, “What do you need to stay free?” The Bill of Rights has been exhibited alongside the Think Tank’s art and advocacy materials in federal detention centers, city streets, galleries, church basements, and Philadelphia City Hall as tools to spark dialogue and action.

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##### **People’s Paper Co-op (PPC)**

##### **Without my record I am free to be...**

2014 - 2016

Pulped criminal records, polaroid photographs, written reflections, repurposed notebook paper, pen, pencil

Courtesy of PPC Reentry Fellows: Faith Bartley, Keenan Jones, Bilal Mckee, Karon Smith  
PPC project co-directors: Courtney Bowles and Mark Strandquist. Expungement Clinics led by: Philadelphia Lawyers for Social Equity  
As a program of the Village of Arts and Humanities, the People’s Paper Co-op (PPC) connected formerly incarcerated individuals with Philadelphia Lawyers for Social Equity (who provide community-based expungement services) to co-design a series of arts-integrated legal clinics. At each clinic, PPC fellows set up art installations, shared their stories, and led interactive arts workshops. Lawyers worked with each clinic participant (beginning the process of clearing or cleaning up their criminal records), who then worked with PPC fellows to tear up their criminal records and transform its contents into new sheets of handmade paper. Personal notes fill these pages along with embedded polaroid portraits (similar to a ‘reverse mug shot’), speaking to the freedom and possibility that comes with a cleared record.

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##### **Tieshka K. Smith Boundaries, Battlegrounds, and Blessings**

2017

Digital photographs printed on paper  
Courtesy of the artist, her Reconstructions colleagues, and *Philadelphia Assembled*

Displacement and gentrification are not fixed one-time events in a community’s evolution. Instead, they represent a series of visible “flash points” that manifest in residential and commercial development projects, infrastructure repairs, cafés, and dog parks (to name a few examples). These are the results of years of planning and decision-making by a cast of actors who seemingly perform behind the scenes. Depending on who’s looking, these “flash points” can either challenge or celebrate a neighborhood’s identity. These photographs capture the Kensington landscape - its boundaries, its battlegrounds, and its blessings - seeking to examine the tensions between old and new, while unearthing the ways in which community stakeholders cope with these changes.

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##### **Tieshka K. Smith Taking my Stake Out of the Ground**

2017

Audio recording  
Courtesy of the artist, her Reconstructions colleagues, and *Philadelphia Assembled*

The community narratives that fill these kitchen walls were recorded during the spring season when this same affordable house structure was installed at 4th and Master Streets in the changing neighborhood of Olde/South Kensington. Capturing reflections and aspirations of neighbors, strangers, and visitors, these recordings are one of many stakes in the ground, planted in the ears of those who listen, as a form of resistance against powerful, external gentrifying forces that displace and disrupt our sense of home and community.

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##### **England Norris Silver Dish**

Date unknown  
Courtesy the Philadelphia History Museum at Atwater Kent, Historical Society of Pennsylvania Collection

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##### **Female Slave Collar**

c. 18th century  
Bronze  
Courtesy the Lest We Forget Slavery Museum

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##### **Kara Walker no world**

From the series An Unpeopled Land  
in *Uncharted Waters*  
2010

Lift ground and spit bite aquatint, and drypoint  
Purchased with the Marion Stroud Fund for Contemporary Art on Paper, 2010-142-1

Stories unearthed in recent decades in the historic City of Philadelphia reveal complex issues, offering opportunities to discuss what’s being called difficult knowledge, such as the slave quarters unearthed at the President’s House, where Washington held office, near the foot of the Liberty Bell Pavilion.

The slave collar is from the Lest We Forget Slavery & Holocaust Museum in Port Richmond, Philadelphia, one of the largest collections of slavery and Jim Crow artifacts and documents in the nation. On a visit to the Museum in 2013, collaborator Denise Valentine realized that etched on the side of this collar is the last name of Philadelphia Assembled collaborator Nadine Patterson—a haunting realization of the reality of our nation’s past.

A story etched in the rim of this silver dish tells of a massive earthquake that devastated the town of Port Royal, Jamaica on June 7, 1692. Found floating in a cradle along with the silver dish was a little Negro child; both were the property of Thomas Norris, who had perished in the quake and were brought back to Philadelphia by merchant Isaac Norris.

Kara Walker’s No World recalls the violent death and displacement of millions of Africans in the great maafa, the transatlantic slave trade, the abominable commerce. The hands that grasp the ship remind us of how Africans in America first became a landless people. Those deposited on the unknown shore speak to the concept of “property over people.”

The Port of Philadelphia on the Delaware River is one of more than 175 middle passage ports of entry for enslaved Africans during the 350 years of the transatlantic human trade. In 2013, the Philadelphia Middle Passage Ceremony & Port Marker Project was founded by storyteller Denise Valentine. Dedicated on August 5, 2017, the Pennsylvania Slave Trade historical marker commemorates the nearly 2 million Africans who perished in the Middle Passage.

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##### **Camae Ayewa The Resurrection of Potter’s Field**

2016

Video by Bob Sweeney

## SANCTUARY

**Toward Sanctuary Dome**  
Conceived and realized by Traction Company (Miguel Horn, John Greig, Sedakial Gebremedhin, Connie Ambridge, Jeff Dentz, and Joshua Koffman), Mayada Alhumssi, and the Philadelphia Assembled Sanctuary Stewards, and the Sanctuary Working Group collaborators

Architect Mayada Alhumssi guided the concept of using this geodesic dome structure to speak to temporary refugee shelters across the world. The two doors created by Traction Company serve as portals to the interior of this larger dome, which provides a space for personal and collective sanctuary, for stories, for rest, and for learning about sanctuary-related services around the city.

Imagined as a welcoming space for visitors, this dome will be hosted daily by Sanctuary Stewards who trained together this spring at the public site at Thomas Jefferson University's Lubert Plaza, and continue to train at the Museum as they build and share a new understanding of what it means to offer and receive sanctuary.

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**Mobile Sanctuary Story Booth**  
Inspired by the city's layered concept of sanctuary, Traction Company members Miguel Horn and John Greig developed the Mobile Sanctuary dome. The resulting structure is built of acrylic, cherry, and birch plywood, altering geodesic pattern and lengthening its arch. The *Philadelphia Assembled* graphic symbol repeats throughout the structure's surface in vibrant colors that recall stained glass. This mobile dome functions as a StoryBooth, inspiring multiple forms of storytelling and story-gathering. In spring 2017, this dome traveled across the city and was hosted by community partners such as the Attic Youth Center, Broad Street Ministry, Laos in the House, New Sanctuary Movement, Prevention Point, and Project SAFE. Elements from these travels are installed in the structure, including the cranes and miniature homes with narratives contributed by visitors to Broad Street Ministry, and photographs from the Attic Youth Center. The interior design draws inspiration from a wat, a Lao Buddhist temple, a place that has provided sanctuary for many Lao American refugees. Common symbols of Lao celebration adorn the structure, while a saht—a Lao rug—covers the floor.

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**Directed and edited by Zein Nakhoda, featuring Rhetta Morgan**  
Sound design by Serena Muthi Reed  
**Grounded While Walls Fall**  
2017  
Video

This three-part selection of the film series, *Grounded While Walls Fall*, profiles practices of resilience and spiritual grounding among organizers, cultural workers, and movement builders in Greater Philadelphia. Documentary portraits orbit a central question, "What practices keep you grounded in your work for social change?" to explore spirituality, care of self and community, and inner power at the grassroots. Told from the perspective of a post-revolutionary archivist, the film takes on a science fictional approach to imagine these practices as seeds of profound transformation planted in a time of transition.

Courtesy Zein Nakhoda and *Philadelphia Assembled*

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**Amber Art & Design**  
(Keir Johnston/Ernel Martinez)  
**Visages of the Underground**  
2017  
Photographic documentation of public performance

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**Mayada Alhumssi**  
**Philadelphia**  
2013  
Acrylic on canvas

**Baghdad**  
2012  
Oil on canvas

These two paintings embrace the themes of refuge, sanctuary, and new home. Confronted with the juxtaposition of Philadelphia and Baghdad, we see two cities, two homes, two skylines, recalling a journey of migration, displacement, and hope. As Alhumssi has stated, "My paintings represent my two homes: my old home, Baghdad, and my new one, Philadelphia. Between the two, there was a long journey of fear, hopelessness, aimlessness, and emptiness; a journey of lost wishes, seeking peace and a refuge with the hope of good living."

Courtesy of the artist

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**Lynda Grace**  
**Aspirations of the Lost, the Longing and the Ignored**  
2014–17  
Hemp, cotton, sisal, silk, and found objects

Grace uses fibers to represent and assert our independence. These hand-crocheted vessels embody, commemorate, and honor the value of individual lives that have been lost or neglected, serving as shelters for their stories and a sacred space. The vessels displayed here are just a few of the many created to date, some of which once hung in trees in a symbolic remembrance of historical lynchings.

Courtesy of the artist

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**Jeffrey Stockbridge**  
**Kensington Blues**  
2008–14  
Archival pigment prints

*Kensington Blues* is a portrait photography project of those who live and work along Kensington Avenue in North Philadelphia. *Philadelphia Assembled* is collaborating closely with organizations that provide services alongside this avenue, including Prevention Point and Project SAFE. Stockbridge's photo and audio installation dives deeper into the stories of the sex workers and drug users who are receiving, and actively participating in, these services. He deliberately uses a slow photographic process to counter the rapid speed of life along the avenue, asking, "How do we survive, ground ourselves, and foster resilience?"

Courtesy of the artist

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**Take Back the Night Philadelphia**  
*Take Back the Night Philadelphia* (TBTN) is part of an international grassroots organization dedicated to ending sexual, relationship, and domestic violence. The Philadelphia chapter's annual event begins with four separate marches in distinct neighborhoods of the city, uniting at the First Unitarian Church. These protest signs are actively used in the marches and then placed on the pews inside the church, followed by an evening of personal testimony and a candlelight vigil.

Here the signs rest against the Sojourner Truth Bench, originally from Longwood Progressive Friends Meetinghouse near Kennett Square. Longwood held annual meetings between 1853 and 1940, discussing a broad range of reforms. In 1853, Truth, an African American abolitionist and women's rights activist, attended at least one of these meetings. Her highly regarded speech "Ain't I a Woman" demanded equal rights for all women and Black people.

Protest signs courtesy of TBTN; Quaker bench courtesy of Friends Historical Library of Swarthmore College

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**Penelope Saunders**  
**Sharmus Outlaw**  
2017  
Photograph on canvas  
Printing courtesy of Jeffrey Stockbridge

This summer, in collaboration with Project SAFE, Philadelphia Assembled collaborators held a memorial event for Sharmus Outlaw, a leader in the movement for transgender and sex worker rights who died last year. Sharmus's life and activism captures how the sex workers rights movement functions at both the local and national levels. She started her work in Washington, DC, eventually traveling to Philadelphia and other cities to serve as an advocate, supporter, and mentor. In 2015, Sharmus attended the Philadelphia Trans Health Conference to conduct research for a groundbreaking report on HIV policy and trans sex workers, titled "Nothing About Us Without Us." As part of this research, she interviewed transwomen in major cities, including Philadelphia, examining how HIV policies impact communities who are often silenced and excluded from policy debates.

Read the full report inside the nearby Toward Sanctuary dome.

Courtesy of the artist, Project SAFE, and *Philadelphia Assembled*

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**Staci Moore**  
**Untitled**  
2017  
Installation of collaged paper  
Courtesy of the artist and *Philadelphia Assembled*



## MOVEMENT PERELMAN LIBRARY

### UNFORGETTING AND RECONNECTING

“Unforgetting and Reconnecting” is a historical exhibition of archival materials and ephemera from the collection of the Philadelphia Museum of Art Library & Archives. Curated by *PHLA* collaborator and storyteller Denise Valentine and digital librarian Karina Wratschko.

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### The Mitchells and Days of Philadelphia, with Their Kin (The Red Book)

Written by George Valentine Massey, II  
Published by Irene A. Hermann Litho Co., New York, 1968

This volume includes dozens of family trees and anecdotes from prominent Philadelphians. Families represented include the Mitchell, Day, Middleton, Mease, Langdon, and Butler families. At a 2015 performance, Valentine met an audience member named Jeannie Day Roggio. Roggio, a descendant of Pierce Butler, was chilled when Valentine began speaking about the Weeping Time. The two began a dialogue about their personal genealogies. The Red Book tells the story of Roggio’s family tree, but curiously leaves out any mention of the Weeping Time. On loan from Jeannie Day Roggio

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### The Weeping Time

In March 1857, the largest sale of human beings in US history took place at a racetrack in Savannah, Georgia. Since Pierce Mease Butler of Philadelphia could not pay off his enormous gambling debts and stock market losses, trustees of his estate forced him to sell the slaves on his family’s Georgia plantation. Four hundred thirty-six men, women, and children were torn from their families. The event became known as the Weeping Time because of reports that the sky opened up and rain poured down for the full two days of the auction. It was said that the heavens were weeping at the inhumanity being committed.

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### The Butler Place

c. 1924  
Herbert S. Pullinger, American, 1878–1961  
Illustration for Old Germantown (Philadelphia: David McKay Co., 1926)  
The William S. Pilling Collection, 1933-72-1971

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### Fanny Kemble

Portrait Gallery of Eminent Men and Women of Europe and America, with Biographies, vol. 2  
Written by Evert A. Duyckinck, 1816–1878  
Published by Johnson, Wilson and Company, New York, 1873

Pictured here is British actress Fanny Kemble, who was married to Pierce Butler from 1834 to 1848. At the time Kemble and Butler met, Butler was destined to inherit two Georgia slave plantations from his father, of which Kemble was unaware. He became Kemble’s husband in 1834, making her the unwitting mistress of one of Georgia’s largest rice and cotton plantations. Kemble was troubled by slavery and wrote of her experiences in her diary, “Journal of a Residence on a Georgian Plantation in 1838–1839.” It offered an eyewitness account of the workings of a slave plantation, chronicling the “wretched lives” of the slaves in her charge. Published nearly thirty years after she wrote it, and fourteen years after her divorce, it circulated among abolitionists prior to the American Civil War, helping to rouse antislavery sentiments in the North.

There is a city park named for Fanny Kemble not far from Valentine’s home.  
Philadelphia Museum of Art Library

### Cliveden, The Chew Mansion

c. 1924  
Herbert S. Pullinger, American, 1878–1961  
Illustration for Old Germantown (Philadelphia: David McKay Co., 1926)  
In recent decades, ground excavations and airing out of archival materials have revealed startling information about African Americans in early Philadelphia. Documents uncovered at Cliveden, the estate of Benjamin Chew, chief justice of Pennsylvania and site of the Battle of Germantown, show that four hundred enslaved Africans resided on Chew family estates in Philadelphia, and on a total of nine plantations in Delaware, Maryland, and Virginia. Valentine worked with Cliveden and a group of high school students in its effort to engage the community in meaningful dialogue and education to bring to light this neglected historical record.  
The William S. Pilling Collection, 1933-72-1957

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### The History of the Rise, Progress, and Accomplishment of the Abolition of the African Slave-Trade, by the British Parliament, vol. 1

Written by Thomas Clarkson, 1760–1846  
Published by J. P. Parke, Brown & Merritt, Philadelphia, 1808

Thomas Clarkson was a leading campaigner against the African slave trade. This two-volume set offers a unique contemporary account of the abolition movement. In the figure above, Clarkson illustrates the lineage of those who stood up against the slave trade, depicting them as streams and rivulets contributing to two larger rivers.  
Philadelphia Museum of Art Library

Valentine’s explorations were primarily motivated by the search for one little slave girl. She was intrigued by a story she found etched in the rim of a silver dish at the Philadelphia History Museum at the Atwater Kent: after a massive earthquake devastated the bustling city of Port Royal, Jamaica, on June 7, 1692, the girl was found floating in a cradle, along with the silver dish. Both the child and the dish were the property of Thomas Norris, who had perished in the quake. They were brought to Philadelphia by merchant Isaac Norris. (The silver dish is on display in Philadelphia Assembled, on the first floor of the Perelman Building.) Valentine’s great-grandmother, Jane Briscoe, was born in Portland, Jamaica. She raised Valentine’s mother on Norris Street in Philadelphia. While examining historical maps of the city and other archival material for connections to her ancestral homelands, Valentine observed that many Philadelphia streets are named for merchants who trafficked in human cargo, among them Norris, Butler, Chew, Carpenter, Dickinson, Washington, Morris, Girard, and Master.

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### Memoirs of the Life of Anthony Benezet

Written by Robert Vaux, 1786–1836  
Published by James P. Parke, Philadelphia, 1817  
Anthony Benezet was a prolific and influential antislavery writer and a leader in the Philadelphia-area abolitionist movement. This memoir contains facsimiles of his letters to eminent men, intended to awaken them to the outrages and corruptions of the slave trade. Benezet’s name is included in Thomas Clarkson’s tributary illustration of the abolitionist movement in this case.  
Philadelphia Museum of Art Library

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### The History of the Rise, Progress, and Accomplishment of the Abolition of the African Slave-Trade, by the British Parliament, vol. 2

Written by Thomas Clarkson, 1760–1846  
Published by J. P. Parke, Brown & Merritt, Philadelphia, 1808  
Thomas Clarkson helped to disclose the horrors of the Middle Passage, the transportation of

slaves by sea from Africa to the Americas. The image shown here was made in 1789 as a submission to a British Parliamentary Committee. The plans show a detailed arrangement of figures based on actual measurements of the “ship Brookes” in consideration of the minimum amount of space required for women, men, and children. Based on extremely frugal measurements, the study determined that the Brookes could hold a maximum of 450 slaves. Clarkson notes that the Brookes carried 609 on previous voyages.  
Philadelphia Museum of Art Library

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### A History of a Voyage to the Coast of Africa, and Travels into the Interior of That Country: Containing Particular Descriptions of the Climate and Inhabitants, and Interesting Particulars Concerning the Slave Trade

Written by Joseph Hawkins  
Published by S.C. Ustick, Philadelphia, 1797  
Philadelphia Museum of Art Library

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### Abbeokuta; or, Sunrise within the Tropics: An Outline of the Origin and Progress of the Yoruba Mission

Written by Sarah Tucker, died c. 1859  
Published by James Nisbet and Co., London, 1853  
Memorial Hall Collection: Gift of Mrs. Hampton L. Carson  
Men and Manners: In Verse  
Published by Mahlon Day, New York, 1829

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### Frank Leslie’s Historical Register of the United States Centennial Exposition, 1876

Written by Frank Leslie, American (born England), 1821–1880  
Engraving by Fernando Miranda  
Published by Frank Leslie, New York, 1877  
Francesco Pezzicar’s statue of a freedman holding a copy of the Emancipation Proclamation, shown here in an engraving by Fernando Miranda, garnered great interest among visitors to the 1876 Centennial Exhibition in Philadelphia. Although many commentators were critical of the figure’s assertive stance, Frank Leslie’s historical register of the exhibition commended its vitality. Valentine was struck by the sense of self-determination in Pezzicar’s statue, which stood in stark contrast to the familiar image of an African, bent and prostrate, circulated by anti-slavery advocates. Her curiosity about the image—and the fate of the statue—led her to inquire with the archivists in the Museum’s Library and Archives.  
Philadelphia Museum of Art Library

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Valentine's research led her to the realization that Philadelphia had been one of the more than 175 ports of entry for enslaved Africans during the 350 years of the transatlantic human trade. Stirred by her findings, she founded the Philadelphia Middle Passage Ceremony and Port Marker Project. Each year since 2013, PhillyMPC has observed Ancestral Remembrance Day, in commemoration the nearly two million Africans who perished in the Middle Passage. A "Pennsylvania Slave Trade" historical marker was unveiled at Penn's Landing on August 5, 2016.

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**Bill of Sale of Three African Slaves**

March 7, 1842

Letterpress and ink on paper

Philadelphia Museum of Art Library

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**Philadelphia Gazette and Universal Daily Advertiser**

Published by A. Brown, Philadelphia, 1798

Philadelphia Museum of Art Library

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**Postscript to the Pennsylvania Gazette, no. 2379**

Printed by Benjamin Franklin and D. Hall, 1755

These newspapers paint a picture of the social and economic landscape in the American colonies. Advertisements for newly imported slaves and indentured servants—generally European men and women who had sold away years of their service in return for passage to the colonies—were common, as were calls for the return of runaways whose labor they owned. Philadelphia Museum of Art Library

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**Freedom, a Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times, with Illustrations**

1997

Bound volume of offset lithographs and five laser-cut, pop-up silhouettes on wove paper

Written by Kara Walker, American, born 1969

Pop-up design by David Eisen, Eisen Architects

Published by Peter Norton Family, California, 1997

1997

Kara Walker's work resonates as a poignant reminder of painful connections to her ancestral homelands. It is Valentine's hope that bringing them to light can provide opportunities for truth and reconciliation about America's past.

Philadelphia Museum of Art Library

## Credits

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