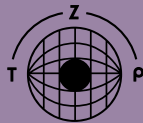


Black Quantum Futurism



Time Zone Protocols

UNCONFERENCE

Prime Meridian Unconference

April 15–17, 2022

Introduction

In 1884, the International Meridian Conference was convened in Washington, DC, its sole purpose being to “[fix] upon a meridian proper to be employed as a common zero of longitude and standard of time-reckoning throughout the globe.” The “Protocols of the Proceedings” developed out of this conference established a prime meridian, a fixed geographical reference point, while also enforcing a universal time standard. The formation of the prime meridian and universal time simultaneously afforded a system of both organization and control, establishing a dominant means by which local communities were regulated, with or without their consent.

Developed out of 2020–2022 Vera List Center Fellow Rasheedah Phillips’s ongoing practice as a member of Black Quantum Futurism, the exhibition *Time Zone Protocols* and the accompanying *Prime Meridian Unconference* analyze the proceedings of the International Meridian Conference (IMC), tracing the creation of the written and unwritten political and social agreements, protocols, and rules that underlie Westernized time constructs. Phillips situates the international and US time zones in their sociopolitical and historical contexts, and illuminates the sociological toll hegemonic time standards have had on marginalized communities, particularly Black Americans. Through this exhibition and the Unconference, Phillips reveals how Westernized time has helped catalyze and



perpetuate systemic oppression since its advent, denying Black communities access and agency over the temporal domains of the past, present, and future.

Time Zone Protocols debuts a nonlinear map pinpointing sociohistorical events in the development of Western time consciousness, with a focus on the IMC as a critical point on the Western timeline for understanding the backward and forward-reaching impacts of time standardization and colonized time. Designed to host the *Prime Meridian Unconference*, the exhibition space displays books, posters, videos, and research materials from the *Time Zone Protocols* project, while guiding visitors through an examination of the implicit and explicit rules underlying Westernized time constructs, such as time zones and Daylight Saving Time.

The three-day, hybrid *Prime Meridian Unconference* brings together artists, architects, musicians, physicists, geographers, technologists, and scholars of African American Studies. Through interactive talks, workshops, panels, performances, and plenary sessions, the participants consider new ways of understanding our relationship to space-time, utilizing specific Black social, geographical, and cultural frameworks that seek to unmap Black temporalities from the Greenwich Mean timeline. Together they explore and unpack the standards and protocols of time that have left and continue to leave Black people locked out of the past and future—stuck in a narrow temporal present. Speakers and presenters include Camae Ayewa (Moor Mother), Asia Dorsey, Walter Greason, Kendra Krueger, Ingrid LaFleur, V. Mitch McEwen, Mendi + Keith Obadike, Danielle M. Purifoy, Ingrid Raphaël, Thomas Stanley, Joy tabernacle-KMT, Ujiji Davis Williams, and Celeste Winston. The Unconference produces alternative principles that relate to the possibilities of reshaping, remapping, dismantling, and creating new time zones, or protocols of time. By enabling Black communities with the agency to survive, thrive, and access their futures and pasts, the Unconference and *Time Zone Protocols* propose more expansive, healthier presents.

Preceding the exhibition and Unconference is the launch of www.timezoneprotocols.space. Developed in collaboration with the design practice Partner & Partners, the site documents the ongoing *Time Zone Protocols* research project and sets the stage for the exhibition and *Prime Meridian Unconference*. The

site, which includes interactive ways of marking and tracking alternative temporalities, documents ongoing research and the findings and rewritten protocols from the Unconference and bridges this iteration of *Time Zone Protocols* with Black Quantum Futurism's forthcoming Creative Capital project *Time Zone Protocols: Confederate States*. The Unconference is livestreamed on the *Time Zone Protocols* website and veralistcenter.org.

In the two months leading up to the exhibition and Unconference, Phillips convened a group of **Time Zone Protocols Surveyors**—individuals who met to examine and discuss TZP research materials, including an archive of readings, images, sounds, and videos on time zones, time, temporality, prime meridians, and temporal oppression as experienced by Black communities. The Surveyors attend and contribute to the Unconference, collectively developing protocols, resolutions, temporal tools, time zones, and markers. These principles and new protocols are compiled and shared, with attendees taking the principles back to their communities with a commitment to working toward upholding them and creating liberated futures, new space-times, and environments where these shared principles can be utilized and honored.

Using Black Quantum Futurism and Colored People's Time as ontological frameworks, the exhibition, Unconference, TZP Surveyors Discussion Group, and accompanying digital space www.timezoneprotocols.space propose alternative theories of temporal-spatial consciousness.



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Counter Clockwise: Unmapping Black Temporalities From Greenwich Mean Timelines

By Rasheedah Phillips

This text has been commissioned by *The Funambulist* and originally published in *The Funambulist* 36 (July–August 2021) *They Have Clocks, We Have Time*.

Although the United States settler colonial project is often referred to as one that successfully colonized space, it also necessarily involved a conquering of the temporal domain of the future. In *A Republic in Time* (2008), for instance, Thomas W. Allen covers in detail how early nineteenth century political writers such as Thomas Jefferson actually worked to emphasize “America’s place in time rather than space.” Barbara Adam similarly observes that “colonization with time has been achieved with the aid of standard time, time zones and world time, on the one hand, and with the globalization of industrial time and its associated economic values as common-sense norm, on the other” (*Time*, 2004). Where time reckoning had





historically been determined by solar time and other local time-reckoning methods, the growth of global capitalism and maintenance of global colonization by European nations and their colonized territories increasingly required clock and calendar time standardization. In 1883, the US standardized its four time zones in accordance with the railroads, for example, collapsing capitalist time into natural time in ways that fundamentally shifted humans' experience of, and relationship to, time.

The International Meridian Conference (IMC), is a critical point on the Western timeline for understanding the backward and forward reaching impacts of time standardization and its resulting temporal oppression. In October 1884, male delegates from twenty-five countries in diplomatic relationship with the US convened in Washington, DC by an act of US Congress “to fix on and recommend for universal adoption a common prime meridian, to be used in the reckoning of longitude and in the regulation of time throughout the world.” I’ve written previously (including in *The Funambulist*) about how the colonization of the Australian and African continents was enabled by the search for the inventor of a device that could accurately measure longitude. As Giordano Nanni notes in *The Colonisation of Time* (2012), the clock was as essential to colonization as the ship. In a clockwork, Newtonian universe where God is the ultimate clockmaker, setting the zero point for the world’s time was the earthly counterpart and institutionalization of a God-like infinite power over time and space. The IMC was meant to be a formality where diplomats from the world’s most powerful nations would come together to confirm what had already been decided at two previous conferences on the matter of the universal meridian in Venice in 1881 and Rome in 1883: that the world’s prime meridian would lie at Greenwich Observatory in London.

The IMC was ill-planned and politically fraught among the various nations represented—particularly France, which wanted a neutral meridian that did not pass across any continent—while “delegates at the meridian conference had no authority to commit their nations to any resolutions” (see Ian R. Bartky, *One Time Fits All*, 2007). The result of the IMC was seven resolutions, which included a recommendation for the official adoption of the Observatory of Greenwich in London as the prime meridian, and

a recommendation to rearrange the astronomical and nautical days to begin at mean midnight. The resolutions were not immediately adopted or acted on by the representative countries; however some countries began setting their times in coordination with Greenwich Mean Time about a decade after the IMC.

Though the US Secretary of State’s opening speech at the IMC claimed that “most of the nations of the earth are represented,” European and South American countries dominated the conference, with only Japan as a named representative for Asia, and Liberia as the only African nation. Liberia itself was a newly formed nation in Africa, founded as an American colony in 1822 by white abolitionists of the American Colonization Society (ACS), whose mission was to relocate free Black people in the US to West Africa. The ACS supported several thousand liberated and free-born Black people in voluntarily relocating to Liberia by the time the country gained its independence in 1847. The country also became a critical site of refuge for thousands more Black people looking to escape violence or death during the Civil War, and was seen by politicians as a potential answer to the problem of what to do with enslaved Africans after emancipation so that they would not compete with whites for jobs and resources. Even Abraham Lincoln noted in an 1854 speech that his “first impulse would be to free all the slaves, and send them to Liberia, to their own native land.” The largest settlement in Liberia, Monrovia, was named after President James Monroe and would later become the capital of the country.

After receiving diplomatic recognition by Lincoln in 1862, Liberia was later able to be represented at the IMC by ACS Secretary William Coppinger, who was the author of a report called “The continent of the future: Africa and its wonderful development—exploration, gold mining, trade, missions and elevation.” Despite its supposed independence, Liberia was still locked into colonial space-time relationships with the US government, which would almost ensure its failure as a project of temporal autonomy and spatial agency for liberated Black people, and perhaps a portend of what was to come for the project of emancipation for those remaining in the US.

About twenty years before the IMC, another important event underscored time’s lack of objectivity, the uneven rate by





which information traveled, the role time played in reinforcing colonial power, and the inequities in how events get marked on the western timeline. On June 19, 1865 many enslaved Africans still being held captive on plantations and farms in Galveston, Texas were freed, despite legal chattel slavery having been abolished two and a half years earlier on January 1, 1863 via the issuance of the Emancipation Proclamation.

The timeline from the so-called ending of chattel slavery to the present reflects a society designed to systematically leave Black families and other marginalized people behind. As such, Black people have always needed to be vigilant of political and institutional time, with an intimate understanding of how it moves. Black people have always needed to navigate white Western timelines as our ancestors did the stars. We have always needed to be vigilant when it comes to the time of the legislative process, voting times, politician time, and the many other means through which capitalist and colonialist time does violence or is not aligned with lived times and realities. As a matter of survival we are attuned to the ways in which the Western linear timeline is openly hostile to Black bodies, and openly denies us access to our own futures and fixes parameters for our movement through time and space. If we have any hopes of fundamentally breaking away from patterns of the past and rupturing the inadequate present, we must do no less than redesign the timeline and unmap the time zones.

In considering new spaces and times for political empowerment, *Time Zone Protocols* engages Afrodiasporan cultural and communal survival mechanisms and temporal technologies that Black individuals and communities have developed, uncovered, and reconfigured to combat temporal oppression and reclaim our time.

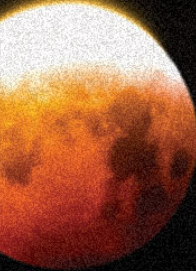
RASHEEDAH PHILLIPS AND BLACK QUANTUM FUTURISM



Rasheedah Phillips is a queer housing advocate, parent, writer, interdisciplinary artist, and cultural producer who uses web-based projects, glitch art, zines, short film, archival practices, experimental non-fiction, speculative fiction, printmaking, performance, social practice, installation and creative research to explore the construct of time, temporalities, and community futurisms through a Black futurist cultural lens and experience. Phillips's writing and artwork has appeared in *The Funambulist*, *Black Futures* book, *e-flux Architecture*, *Flash Art Magazine*, *Philadelphia Inquirer*, *Recess Art*, and more. Phillips is the founder of The AfroFuturist Affair, founding member of Metropolis Queer Speculative Fiction Collective, co-founder of Black Quantum Futurism, co-creator of the award winning Community Futures Lab, and creator Black Women Temporal Portal and Black Time Belt projects. Recognized as a national expert in housing policy, Phillips is a 2016 graduate of Shriver Center Racial Justice Institute, 2018 Atlantic Fellow for Racial Equity, and 2021 PolicyLink Ambassador for Health Equity. As part of BQF and as a solo artist, Phillips has been awarded the Collide Arts at CERN and Barcelona Residency award, Creative Capital award, Vera List Center Fellowship, A Blade of Grass Fellowship, Velocity Fund Fellowship, among others, and has exhibited, presented at, been in residence, and performed at Institute of Contemporary Art London, The Metropolitan Museum of Art, Philadelphia Museum of Art, Serpentine Gallery, Red Bull Arts, Chicago Architecture Biennial and upcoming at documenta fifteen.

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☀ 6:30–7:00pm

Undesigning Systemic Time For Temporal Liberation and Reparations

Rasheedah Phillips

Systemic time is typically mapped as objective time onto clocks, watches, and other artifacts of mechanical clock time, synchronized to a master time that lives at the Greenwich Prime Meridian. The talk will consider Western linear clock time as a chrono-oppressive system of surveillance, labor regulation, objectification, and punishment for marginalized Black communities specifically, and the temporal technologies Black people have developed to subvert, re-envision, reclaim, redesign, undesign, and dismantle the material realities of clock time and culture in their lives and communities.

Reticulation.1993.2019. ☀ 7:00–7:15pm

Katherine McKittrick

With the plantation as a backdrop, a set of instructions provided by Édouard Glissant, and a black sense of place looming, this time-map considers how coloniality—that grim telos that hinges on race-thinking—provides the conditions for reinventing where we are temporally.

The Sun

☀ 7:15–8:00pm

Mendi + Keith Obadike

In this workshop Mendi + Keith Obadike will screen a forty-two-minute sound film, followed by a discussion about altered states of consciousness and how our perceptions of time are shaped by the practice of listening.

☀ 10:30–11:00am

Opening Plenary

Rasheedah Phillips

☀ 11:00am–12:15pm

Dead Line?: On Slowing Down in Black “Spacetime”

Danielle M. Purifoy

Through the examinations of four scenes in the US South and Midwest in the 1990s–2010s, this session seeks the idea of Black “spacetime” as both a break in the lineage of plantation time and a committed practice of sustaining relationships to people, to land, and to liveable futures. We engage a number of scholars and practitioners of Black “livingness,” including Katherine McKittrick, Fannie Lou Hamer, Jaki Shelton Green, J.T. Roane, Octavia Butler, and Clyde Woods. We also travel to a few living US Black places in Soul City, North Carolina Institute, West Virginia Pullman, Michigan; and Lowndes County, Alabama.

☀ 12:45–1:00pm

Break: Transition

☀ 1:00–2:15pm

Cloud Time

V. Mitch McEwen

This session, in dialogue with climate scientist Nadir Jeevanjee, will explore the possibility of experiencing simultaneity via temperature. V. Mitch McEwen is an architectural designer. She teaches at Princeton School of Architecture, where she directs the architecture and technology research group Black Box, exploring mixed human-robotic processes in design and construction.

☀ 11:30am–12:45pm

Bending SpaceTime with Botanicals

Asia Dorsey

Plant-like humans are unknowable. And yet, the process of inquiry and being inquired about is what gives shape and contour to all existence. Plant personhood like human personhood cannot be contained. These personhoods have a way of leaking upon engagement, causing the perceiver and the perceived to become different and bend in new ways as byproducts of those moments of belonging. One of the unexplored ways of using plants is allowing them to change our perceptions of relationships, and in this, change our perception of spacetime. This somatic session combines social meditative technologies along with common, safe, and powerful nervine plants to demonstrate our ability to shape time as a relational practice.

Break: Transition

☀ 12:45–1:00pm

Occupying Vacancy: Looking at Detroit’s Grassroot Activation of Vacant Land and Structures

Ujiji Davis Williams

Detroit’s recent identity as the “come-back” city should be largely attributed to the local effort and investment of Detroit residents who have been living

☀ 2:45–3:15pm

Break: Transition

☀ 3:15–4:30pm

Timecasting with Entropy and Lasers

Kendra Kreuger

Timecasting is an intuitive technology based on both ancestral and modern technologies. It is a process of ritual and resonance that allows one to navigate timespace in order to find and elevate or expand one's experience through portals of resonance. These resonant timespace portals can be generated or discovered by understanding the dynamics of entropy (chaos) and laser/masers (coherent amplification) along with tracking personal systems and patterns and collecting biometric and environmental data. This workshop will guide participants through the philosophy of these dynamics, share some Timecasting techniques along with a scientific process of creating your own through inquiry, discernment, and liberation. These technologies work with emotional, physical, and mental energy. They can in fact transform, transmit, store, and receive information, matter, and energy, just as any modern day technology; however, they do so with the intentional ability to heal and expand the possibilities of our reality.

☀ 5:00–5:15pm

Break: Transition

☀ 5:15–5:45pm

Protocols, Review

Rasheedah Phillips

with extreme land vacancy. After a long period of disinvestment and followed by a recent (rather rapid) moment of reinvestment, many Detroiters are focusing on repairing their history of loss through neighborhood-based and locally-serving green spaces that reflect historic values and future aspirations. In this session, we will explore some examples on how Detroiters are threading the past into the future through present spaces.

Break: Transition

☀ 2:45–3:15pm

☀ 3:45–5:00pm

Epochs, Ages, and Yugas: Macro-Temporal Texture and the Expiration of White Power

Thomas Stanley

Bushmeat™ Sound (né Thomas Stanley) is an artist, author, and activist deeply committed to audio culture in the service of personal growth and noetic (r) evolution. If, as Dr. Stanley suggests, Alter Destiny is the new AD (*anno Domini*)—the next major demarcation in planetary time—what is this Alter Destiny, exactly, and what is our most healthy relationship to this temporal phase shift? Additionally, what tools, weapons, and strategies can we deploy to increase the likelihood that the advancing timewave delivers us to a better place, a place more suitable for the wellbeing of children and trees?

Break: Transition

☀ 5:00–5:15pm

☀ 10:45am–11:00am

Opening Check-in

Rasheedah Phillips

☀ 11:00am–12:15pm

CHRONOMORPHISM: A Conversation on the Black Speculative Science of Time Travel with Dwayne McDuffie

Walter D. Greason

Black speculative design has existed for more than ten thousand years. Modern awareness of these techniques emerged from the musical forms of jazz and hip-hop before taking shape in a graphic arts revolution at the end of the twentieth century. Dwayne McDuffie's work in Milestone Media transformed the imaginary landscapes of print and visual media through programming like the DC Animated Universe, Marvel Comics' Black Panther, and hundreds of independent expressions like the Black Age of Comics. In 2010, McDuffie explored the concept of "chronomorphism" in the context of the Milestone "Shadow Cabinet" comics. This hermeneutic informed a public sense of genealogy, ancestry, and lineage that defined a new generation of Black Speculative work, often called "Afrofuturism." Found in Erykah Badu's song "Next Lifetime" and KRS-One's lyrics "Aw Yeah," chronomorphism explains a transcendent sense of atemporal power that continues to define new art in work like HBO's *Lovecraft Country* and New Line Cinema's *Matrix Resurrections*. This session will provide a detailed analysis

☀ 11:30am–12:45pm

Grief Reparations and Temporal Hush Harbors

Jay tabernacle-KMT

Dominant white pathology steals time, increasing the lifespan of the white mainstream through antagonism of Black beings, which creates cascading effects of shortened lifespans. One direct attack and antagonism of Black time is the theft of Black Grief time. In this workshop, we will relieve Black folks of some weight/dead time that we carry in the cells of our body through the construction of demarcated temporal Hush Harbors.

Break: Transition

☀ 12:45–1:00pm

of the science of chronomorphism as it emerged in discussions with Dwayne McDuffie and other Black Speculative creators.

☀ 12:45–1:00pm

Break: Transition

☀ 1:00–2:15pm

Black Fugitive Infrastructures and Cross-Time Space Routines

Celeste Winston

This session explores fugitive infrastructure as a foundation for Black freedom struggles across time. Infrastructures, generally defined, are material systems that organize and sustain everyday life. “Fugitive infrastructures” encompass material arrangements produced through cumulative efforts by everyday people to organize and sustain life when possibilities for survival seem foreclosed (Cowen 2017). Whereas infrastructure signifies permanence and rootedness in place, fugitivity implies that which is in flight, fleeting, transitory, or temporary. The seemingly impossible overlay of these multiple characteristics invites a consideration of what it means to produce a material grounded basis for fugitivity over time. We will center the ongoing history of marronage and resistance to policing in one place in Maryland to outline a protocol for locating the capacity of Black flight to produce longstanding, generational infrastructures that disrupt dominant power structures and relations.

☀ 2:45–3:15pm

Break: Transition

The Future of Time: The Metaverse and Black Health

Ingrid LaFleur

When Black bodies were forced across time zones during the transatlantic slave trade, did a time sickness occur that we have yet to identify? Afrofuture theorist Ingrid LaFleur invites attendees to join her for a co-creation session to investigate how healing could occur through the implementation of new time systems. Black life has been fraught with health issues such as high blood pressure, fibroids, and more. Could a multitemporal approach to work/life create pleasurable and efficient ways of maintaining Black health and improving our overall quality of life? If so, what are the time systems that need to be incorporated? Will we be able to apply these systems within the metaverse? Attendees will work through this inquiry together with LaFleur to explore the future possibilities of multi-temporal living.

☀ 1:30–2:45pm

Break: Transition

☀ 2:45–3:15pm

Malleable Futures

Ingrid Raphaël

Welcome to Malleable Futures: a location and orientation that imagines and interprets time through collective manifesto making, ritual setting, journal prompts, and performance. Using research of cities and history as a structure, body movement as a vessel, plant growth and hair braiding as a guide, music and sound as time annotation, participants of Malleable Futures will connect the dots between those findings and their experiences of time to ground in a limitless past-present-future. What happens when we embody time as malleable? What does (y)our measure of time look or feel like? Where does time betray you? How can it show up for you/us? These are some of the questions Malleable Futures will explore and unearth to provide actual tools we can use when you exit Malleable Futures. Come prepared to experience the world of Malleable Futures where journaling, reflection, ideas of time are all possible—bring a friend.

Land, Entangled Space, and Time

Camae Ayewa

Investigating the unknown using our senses and meditation to uncover buried histories and hidden past and future memories. Everything is alive. We will deepen our sensitivity and become in tune with so-called inanimate matter. We will learn to identify different temporalities in a multitude of spaces and places, in order to learn to tap into the temporalities of the Black Time Belt.



Camae Ayewa (Moor Mother) is a national and international touring musician, poet, visual artist, and workshop facilitator, and has performed at numerous festivals, colleges, galleries, and museums around the world, sharing the stage with King Britt, Roscoe Mitchell, Claudia Rankine, Bell Hooks, and more. Camae is a vocalist in three collaborative performance groups: Irreversible Entanglements, MoorJewelry and 700bliss.

Asia Dorsey writes Afrofutures into existence by reweaving Black bodies into the fabric of relationship with the earth. She is a nourishment centered bioregional herbalist raised by a collective of radical aunties and grandmothers in the Historic Five Points community, the traditional home of the Ute, Cheyenne and Arapahoe peoples. She has apprenticed with elders in, India, Ghana, New Zealand, New York and more to discern a practice of a People's Medicine that is inherently empowering, suffused with ancestral wisdom and highly effective. Grounded in the movement for reparations, Healing Justice, and her earth-based practice, Asia teaches ecological design as a permaculture instructor with the Regenerative Education Collective of Denver. She uses her talent of pattern recognition to decipher and reintegrate the sacred instructions of plants and ecosystems into people systems as an organizer and organizational consultant with Regenerate Change. To literally ground black bodies in earth sovereignty, Asia co-founded the Satya Yoga Cooperative.



Dr. Walter D. Greason is professor and chair of the Department of History at Macalester College in Saint Paul, Minnesota. His current project is a virtual, interactive, time travel experience titled “Sojourners’ Trail.” Dr. Greason is most known for his work on collective racial violence, the design of Marvel Studios’ Wakanda, and the restoration of the national historic landmark dedicated to legendary journalist, T. Thomas Fortune.



Kendra is an intersectional scientist, educator, artist and woman of color on many edges. Raised by artists, educated as an electrical engineer (BS Renssaeler Polytechnic Institute, MS CU Boulder) she is also trained in anti- oppression facilitation, theater, mindfulness and permaculture/social ecology. Her work and research is a convergence of these many waters. She founded 4LoveandScience in 2014 as a platform to teach transformative science throughout the country. She frequently collaborates with artist to curate and produce





multi-media installations and immersive performances around themes of psyche and science. She currently works as a science educator at CUNY's Advanced Science Research Center where she has founded The Community Sensor Lab as a space for DIY community science and advocacy.



Ingrid LaFleur

Ingrid LaFleur is a curator, artist, afro-future theorist, pleasure activist, and founder of The Afrofuture Strategies Institute (TASI). As a former candidate for the mayor of Detroit, LaFleur has made it her mission to ensure equal distribution of the future. She explores the frontiers of social justice through emerging technologies and science, and new economies and modes of government. Through TASI, LaFleur implements afrofuture foresight and approaches to empower Black bodies and oppressed communities. As a thought leader, social justice technologist, public speaker, teacher, and cultural advisor, she has led conversations and workshops at Centre Pompidou (Paris), TEDxBrooklyn, TEDxDetroit, Ideas City, New Museum (New York), Harvard University, Oxford University, and Museum of Modern Art (NY) among others. Her work has been featured in the New York Times, NPR's This American Life, and Hyperallergic

V. Mitch McEwen

V. Mitch McEwen is a multifaceted architectural designer with international experience. McEwen also teaches at Princeton School of Architecture, where she directs the architecture and technology

research group Black Box, exploring mixed human-robotic processes in design and construction. She is one of ten co-founders of the Black Reconstruction Collective.

McEwen's design work has been commissioned by the Museum of Modern Art and the Venice Architecture Biennale US Pavilion, as well as awarded grants from the Graham Foundation, Knight Foundation, and New York State Council on the Arts. An emerging thought leader in the field, McEwen was a keynote speaker at Architectural Record's 2018 Innovation Conference.

Prior to founding Atelier Office, McEwen earned experience on complex large-scale projects at New York City Department of City Planning and Bernard Tschumi Architects, as well as independent collaborations. Hands-on experience includes waterfront development, media zones, museum design, mixed-use neighborhood frameworks, and non-profit community space. McEwen holds a Master of Architecture degree from the Columbia Graduate School of Architecture, Planning and Preservation and an undergraduate AB in Social Studies with a minor in Economics cum laude from Harvard.



Katherine McKittrick

Katherine McKittrick is Professor of Gender Studies and Canada Research Chair in Black Studies at Queen's University in Kingston, Canada. She authored *Demonic Grounds: Black Women and the Cartographies of Struggle* (UMP, 2006) and edited and contributed to *Sylvia Wynter: On Being Human as Praxis* (DUP, 2015). Her most recent monograph, *Dear Science and Other Stories* (DUP, 2021) is an exploration of black methodologies.





Mendi + Keith Obadike

Mendi + Keith Obadike have exhibited and performed at The New Museum, The Studio Museum in Harlem, The Metropolitan Museum of Art, and The Museum of Modern Art. Their projects include a series of large-scale, public sound art works: *Blues Speaker* (for James Baldwin)—a twelve-hour, twenty-four channel musical work—at the Vera List Center/The New School and *Free/Phase* at the Chicago Cultural Center and Rebuild Foundation, among others. They have released recordings on Bridge Records and books with Lotus Press and 1913 Press. Their honors include a Rockefeller New Media Arts Fellowship and a New York Foundation for the Arts Fellowship in Fiction, among others. Their recent projects are *Anyanwu*, a public sound installation; *Book of Light*, a sound and light show commissioned by Carnegie Mellon University; *Lift*, a meditation on the song known as the Black National Anthem (“Lift Every Voice And Sing”); the overnight (8-hour) musical work *Lull, a sleep temple*; a sound film entitled *The Sun*; and a sound/video work entitled *Difference Tones*.



Danielle Purifoy

Danielle Purifoy is assistant professor of Geography at The University of North Carolina at Chapel Hill. Her research focuses on the racial politics and law of development in Black towns and communities. Danielle is the Board Chair of the North Carolina Environmental Justice Network and is also the former Race and Place editor of Scalawag, a media organization devoted to Southern storytelling, journalism, and the arts. She has written,

edited, or provided research for several media outlets including Inside Higher Ed, Scalawag, and The Guardian.



Ingrid Raphaël

Informed by their “alien” status in the US, Ingrid Raphaël’s practice is carved with a poetic borderless framework. In their practice, they use film, arts education, performance, weaving and metaphors as malleable tools to imagine, worldbuild, and repair. They thrive when collaborating with folks, organic material, or time—embracing ethos and process that calls for deepening their methods and interests around African/Black diasporan memory, expression beyond language, (in)organic material, and poetry as pattern-making.



Thomas Stanley (Bushmeat)

Bushmeat™ Sound (né Thomas Stanley) is an artist, author, and activist deeply committed to audio culture in the service of personal growth and noetic (r)evolution. As performer and curator, Bushmeat employs musical sound to frame, reframe, and accelerate our subjective experience of history. In 2014 he published *The Execution of Sun Ra*, a critical response to the cosmic prognostications of the Birmingham-born iconoclast.

Dr. Stanley has spent three decades exploring the ramifications of Alter Destiny, Sun Ra's unique construct for a just and sustainable Black Quantum Future. He has written and lectured extensively on emergent musical cultures and their connection to struggles for social justice. He is co-author of





George Clinton and P-Funk: An Oral History (1998). He hosts “Bushmeat’s Jam Session,” a weekly collage of radical Earth music heard on WPFW-FM. His doctoral work examines Butch Morris’s Conduction stratagem as an extended meta-instrument offering unique opportunities for musical pedagogy and ensemble consciousness. Dr. Stanley is currently an assistant professor of Sound Art and Sound Studies at George Mason University. He is a member (in good standing) of the People of Color Psychedelic Collective.

Joy tabernacle-KMT

Joy tabernacle-KMT (She/They/Opulence) Miracle midwife and Alchemist. Ecstatic conjure poet and post-pentecostal mystic Hoodoo walking a path of oracular pleasure and reclaiming ancestral wisdom. Her work is informed by maroon futurisms, liberation, spiritual fugitivity and very Black space-time.

Ujiji Davis Williams

Ujiji Davis Williams is a practicing landscape architect, urban planner and researcher based in Detroit. She is the recipient of the 2020 Michigan ASLA Emerging Professional of the Year Award, and the recipient of the 2019 National ASLA Bradford Williams Medal of Excellence for her design literature. She is the Founding Partner of JIMA Studio, a landscape architectural design and planning studio based in Detroit. Prior to JIMA, Ujiji served as Associate at Smith Group for over six years, leading critical landscape and urban design work across the country, including neighborhood

planning, greenways and streetscapes in Detroit and other post-industrial cities across the country. Ujiji serves as Adjunct Professor at the University of Detroit-Mercy School of Architecture, and has lectured at the University of Michigan. She holds a Bachelor of Science in Landscape Architecture from Cornell University, and a Master of Urban Planning from the University of Michigan.

Celeste Winston

Celeste Winston is an Assistant Professor in Geography and Urban Studies at Temple University. She received her PhD in Earth and Environmental Sciences from the CUNY Graduate Center in 2019. Her current work develops a theory of maroon geographies to connect slavery-era and present-day policing and Black abolitionist placemaking. Her recent articles include “Maroon Geographies”, published in the *Annals of the American Association of Geographers* and “Black Ground Truths and Police Abolition”, published in *Transactions of the Institute of British Geographers*.





About the Vera List Center for Art and Politics

The Vera List Center for Art and Politics is a research center and a public forum for art, culture, and politics. It was established at The New School in 1992—a time of rousing debates about freedom of speech, identity politics, and society's investment in the arts. A pioneer in the field, the center is a non-profit that serves a critical mission: to foster a vibrant and diverse community of artists, scholars, and policymakers who take creative, intellectual, and political risks to bring about positive change. *Time Zone Protocols* is a culmination of Rasheedah Phillips's VLC Fellowship under the two-year Focus Theme, *As for Protocols*, which examines protocols as structures and languages that regulate how we relate to each other, to our cultural, social, and political environments, and to the technologies that create them in order to arrive at more equitable protocols of community and engagement.

Vera List Center Fellowships support the development and presentation of ambitious art and research projects by national and international emerging artists, writers, scholars, and activists. Since 1994, the VLC Fellowship program has supported outstanding individuals at key moments in their early- and mid-careers, especially those who are members of underrepresented communities in the art world and those who would otherwise struggle to find support because of the experimental, political, and/or research-intensive nature of their work. The appointments provide the VLC Fellows with the opportunity to draw from the curatorial, academic, and professional resources of the Vera List Center and The New School. As commissions, the resulting fellowship projects are presented to the public through the Vera List Center's interdisciplinary public programs and institutional networks.

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Credits

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