Opening January 25, 2019, 7–9pm
On view through April 20, 2019,
Tue–Sat, 12–5pm
Free and open to the public

ON THE EDGE OF THE BUSH / A LONG WALK INTO THE UNKNOWN

Biography of the Artists
Black Quantum Futurism is an interdisciplinary creative partnership between Camae Ayewa and Rasheedah Phillips that weaves quantum physics, afrofuturism, and Afrodiasporic concepts of time, ritual, text, and sound to present innovative works and tools offering practical ways to escape negative temporal loops, oppression vortexes, and the digital matrix. BQF has created a number of community-based projects, performances, experimental music projects, installations, workshops, books, short films, zines, including the award-winning Community Futures Lab. BQF Collective is a 2018 Solomon R. Guggenheim New York Fellow, 2017 Center for Emerging Visual Artists Fellow, a 2017 Pew Fellow, 2017 A Bank of Grass Fellow, and a 2015 artist-in-residence at West Philadelphia Neighborhood Time Exchange. The Collective has presented, exhibited, or performed at Red Bull Arts NY, Serpentine Gallery Pavilion, Philadelphia Art Museum Perelman Building, MOMA PS1, Bergen Kunsthall, La Gaite Lyrique, MOFO Festival, and more. BQF Collective frequently collaborates with other Black Futurists Joy KMT, Irreversible Entanglements, Thomas Stanley, and Mopertopology to produce literature, present workshops, lectures, and performances.

Acknowledgements
Squeaky Wheel’s exhibition programs, residencies and events are made possible with generous support by the County of Erie and County Executive Mark Poloncarz, the National Endowment of the Arts, the New York State Council on the Arts, the New York State Legislature, and individual members, businesses, and supporters. Special thank you to the University at Buffalo Department of Media Study, Paradise Wine and Holiday Inn Express.

Squeaky Wheel is certified by Working Artists and the Greater Economy and is a member of Arts Access – Arts Services Initiative of Western New York.
How can one examine the unknown? How is this unknown shaped by the erasure of memory? This may involve a reinvestigation and uncovering of hidden histories, and a hacking into future histories where memory has already been erased.

Utilizing college, video, and sound installations, this exhibition by Philadelphia-based Black Quantum Futurist (Canae Ayewa aka Moriah Fre), Rashidah Phillips aka The Afrofuturist Affair extracts from physics, speculative fiction, and Black/Afr- no-diasporan cultural traditions of observing time and space. The works aim to break free into the unknown futures of past selves, and to honor the ritual casualties and philosophies of Black ancestry, culture, and spirit.

The exhibition features a newly commissioned essay by Rashidah Phillips.

Public Programs

January 25, 7:30pm | Opening event: Conversation between Canae Ayewa, Rashidah Phillips, and Irie Quaran
February 9, 2-5pm | Futures Now. Limitless Hope through Speculative Fiction. Discussion and Creative Writing Workshop, led by Black Magnolias (Marieke Smith & Richmond Wiley)
April 5, 7pm | Worktime | Timeline: Screening of John Akomfrah’s “Newsreel” (15 min, 2016); screening of “The Last Angel of History,” a film by Camae Ayewa and Rasheedah Phillips aka The Afrofuturist Affair (15 min, 2016), followed by a Q&A
April 22, 6:30pm | Center for the Arts, University at Buffalo | PLUSMA: Canae Ayewa

Works in Exhibition

1.アナトロームティクス(12 min, digital audio, 2017)
2. New Space Agency, mixed media, 2019
3. Black Quantum Futurism, website on ipad, +2016, various media
4. Bob Sweeney, 4 min, digital video, 2017
5. Left to Right: Quantum Error Correcting Code (5 min, 2019); Temporal Attenion (5 min, 2016); Message (5 min, 2016), digital audio on telephone receivers.
6. Black Bodies, Experimental Films, by Bob Sweeney, 9 min, digital video, 2017
7. ASURANA SUNYA SFR, video by Bryan Oliver Green, 16 min, digital video, 2016
8. Black Bodies Are Conducts of Gravity, video by Adrian Jackson, 2 min, digital video, 2015
9. We use retrocurrences to investigate how memory waves spread across time and space, reaching back to the moment a particular event occurred. These “waves” can reach back in time.

Reclaiming Black and Afro-diasporic Temporalities (QP Time)

Each society formulates its own understandings of different kinds of temporality, and in fact, fantasies of temporal varieties of temporality that differ from the dominant interpretations, sometimes consciously articulated as forms of resistance, sometimes subverted and shamefully.” — Vivian Maier Perkins (2001)

Exploiting quantum properties of time and temporality offers additional possibilities outside the limitations of Western linear time. On a quantum, non-linear spatial-temporal orientation, all modes and dimensions of time have endless degrees of freedom for interaction. For example, experiments testing pair distribution have shown that particles that emit a photon at a certain time and at a certain location have the potential that its twin photon would do in the future, while other experiments have shown that quantum particles display a feature called retrocausality, where particles behave as if they have been elsewhere (metaphysical or physical) in the past, even before the experimenters made their choice. In other words, a decision on the present can influence something in the past (Larou, 2010; Zylla, 2017).

The Black Quantum Futurist has contemplated the idea that you can jump into a black hole, travel through time, and return to your starting point. Reality as we know it will be supplanted by quantum realities, it is impractical to expect immediate or equitable recompense with Afro-diasporan temporal consciousness and practices for Afro-descendant peoples. It is practical to continue to develop and fortify temporal practices and ethics consistent with our experiences. This is why this exhibition seeks to bring the past into a linear, progressive time construct—leaves us consistently behind.

We hold out hope for disrupting the temporal prison of the here-now, to allow access to pasts and futures with the same privileges as the present. Your point from the present can itself be a reference point for determining what was the past and what it look like, as a space of departure from which possible action can take place. Feedback from the future(s) must guide the development of quantum novums and plural pasts, towards a deepening of Colored People’s Time, and towards a reclamation of harvested, communal temporalities.

The island of Willow Springs in Gloria Naylor’s novel Mama Day (1998) is one example of a time line where historical reality may eventually be supplanted by quantum realities, it is impractical to expect immediate or equitable recompense with Afro-diasporan temporal consciousness and practices for Afro-descendant peoples. It is practical to continue to develop and fortify temporal practices and ethics consistent with our experiences. This is why this exhibition seeks to bring the past into a linear, progressive time construct—leaves us consistently behind.

Reclaiming Black and Afro-diasporic Temporalities (QP Time)

In previous work, Black Quantum Futurism developed the notion of retrocurrence—a phenomenon whose effect or influence is not discrete and timebound–it extends in all possible directions and encompasses all possible times. We use retrocurrences to investigate how memory waves spread across space and time, reaching back to the moment a particular event occurred. These “waves” can reach back in time.

We use retrocurrences to investigate how memory waves spread across space and time, reaching back to the moment a particular event occurred. These “waves” can reach back in time.

Ritual for Retrocurrences

In black, the griot has a more dynamic role not reduced to the telling of past narratives as diasporic, displaced Africans living in communities that have largely been and to those in a never a strong place or time for you. Allowing time to emerge from its timeless dimensions of freedom, and take up as much space in the moment as desired and needed, stretching out and filling it up to accommodate you.

Shadow of the Black Hole/Reverse Time-Binding Ritual

“Shadows like other holy canes can express the destruction of their originators.” Consider a tree that is constantly illuminated as it petrifies into stone. The stone continues the shadow’s story.)” —The Shadow of the Universe—

Our own shadows mimic the shape of a black hole.

The shadow holds the memories and possibilities, actively recording every moment it is with you, using the light emanating of the body of a likeness.

It always uses the same image of everything.

Shadows can appear cuffed in the form of events, and tipped into brief moments of time. “The matter of our body is only the hologram between the shadow and the light.”

The shadow self records and mirrors every action. In the mirror it is im- plicated. You can see that the shadow is always a shared memory.

Activate the shadow as the time machine of the self. Use the shadow to retrieve hidden information lost at the point of space-time collapse.

If you jump all the way through the black hole and reach the other side, you would be turned inside out: Could you start all over? What would symbols you send back communicate with past selves, what would penetrate the veil of the momentless present?

11. Analog Fluids: Field

12. min, digital video, 2016

13. The griot, has a more dynamic role not reduced to the telling of past stories as diasporic, displaced Africans living in communities that have largely been and to those in a never a strong place or time for you. Allowing time to emerge from its timeless dimensions of freedom, and take up as much space in the moment as desired and needed, stretching out and filling it up to accommodate you.

The shadow holds the memories and possibilities, actively recording every moment it is with you, using the light emanating of the body of a likeness.

It always uses the same image of everything.

Shadows can appear cuffed in the form of events, and tipped into brief moments of time. “The matter of our body is only the hologram between the shadow and the light.”

The shadow self records and mirrors every action. In the mirror it is im- plicated. You can see that the shadow is always a shared memory.

Activate the shadow as the time machine of the self. Use the shadow to retrieve hidden information lost at the point of space-time collapse.

If you jump all the way through the black hole and reach the other side, you would be turned inside out: Could you start all over? What would symbols you send back communicate with past selves, what would penetrate the veil of the momentless present?