I'm New Here: Black and Indigenous Media Ecologies: Curatorial Statement

Tao Leigh Goffe and Tatiana Esh

About the Exhibition

The Dark Laboratory, a humanities and technology collective that centers race and shared ecologies, presents the photography exhibition *I'm New Here: Black and Indigenous Media Ecologies*. The exhibition explores the intersecting ideas of race and ecology through the visual and literary interpretation of the work of seven photographers from across the Western Hemisphere. In landscape photographs and portraiture, the artists engage with entangled Black and Native presences in unnamed grasses, fields, and shores of seas across the hemisphere. Linking the histories of the dispossession of Native sovereignty and African enslavement, the photographs offer a visual commentary on how any just vision of the future must reckon with race, Black being, Indigeneity, and climate crisis.

With roots in the United States, the Caribbean, and Latin America—from North Carolina to Peru to Trinidad and Tobago to Wisconsin to St. Vincent and the Grenadines—the photographers draw from Afro-Indigenous worlds situated between personal geographies as well as imperial histories. Collectively, their images offer a planetary portrait and constellation of Black and Indigenous relationality.

I'm New Here: Black and Indigenous Media Ecologies gathers a dark chorus of contemporary voices who illuminate how art continues to answer the call for a vision of ecological justice that must include racial justice. Drawing from the perspectives of the Afro-diasporic Americas and the Amerindian Native Americas (Quechua, Oneida, Trinidad and Tobago, Dominica, and St. Vincent and the Grenadines), the photographic essays connect across Black and Native vernaculars

and geographies. As part of the Dark Laboratory's commitment to art, design, digital humanities, and community-oriented collaboration, the artwork is placed in conversation to entangle geographies and histories that often become racially segregated across the hemisphere. The photographs are not merely fragments of disappearing histories but, rather, a symbolic meditation on survivance and combined Black and Indigenous futurity. Together the artists reflect on climate crisis, historical erasure, and the power and poetry of nonlinear storytelling to narrate the ongoing nature of conquest. Toward a planetary vision of Earth within the grander cosmos, the artists draw on the visual language of race, origin, and myth in nature.

The exhibition is a component of the Dark Laboratory Photographic Narrative Prize conceived by Dr. Tao Leigh Goffe (Cornell University). It is accompanied by a virtual reality gallery, film, and print exhibition catalogue. The featured artists are Abigail Hadeed, Nadia Huggins, Kai Minosh Pyle, Allison Arteaga, steve núñez, Melia Delsol, and Dóra Papp; the curators, Tao Leigh Goffe and Tatiana Esh; and the consultants, Ayelen Simms, Tracy Rector, and Accra Shepp.

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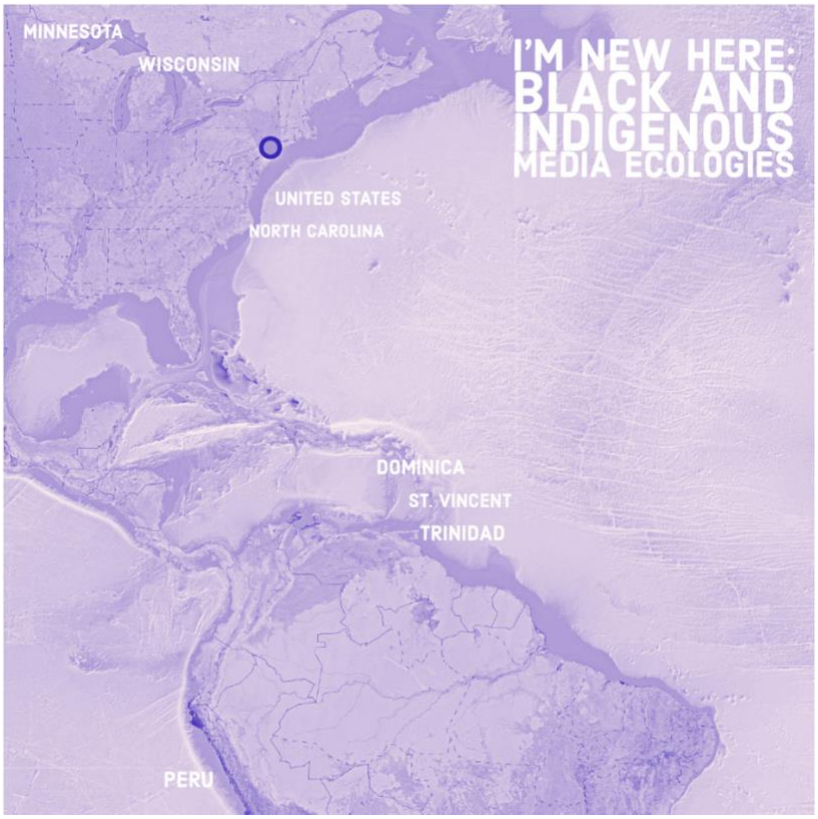

Figure 1 Mapping I'm New Here*, 2021. Courtesy of Tao Leigh Goffe.*

Map

We begin with a map (fig. 1) to orient and disorient. Beyond the continental and archipelagic binary and the rural and urban dyad, we map seven artists in a hemispheric call-and-response of shared histories and ecologies from Trinidad to St. Vincent to Dominica to Wisconsin to Minnesota to North Carolina to Peru.

Native Peoples in the lands featured include but are not limited to Taíno, Kalinago, Wahpekute, Oneida, Kiikaapoi (Kickapoo), Očhéthi, Šakówiŋ, Myaamia, Bodéwadmiakiwen (Potawatomi), Kaskaskia, Peoria, Menominee, Sauk and Meskwaki, Ashinabewaki, Waazija (Ho-Chunk/Winnebago), Coharie, Sissipahaw, Eno, Sappony, Shakori, Skaruhreh/Tuscarora, Lumbee, Pamlico (Pomouik), Quechua, Aymara, Achuar.

* * *

Curator Statements: Tao Leigh Goffe

> I did not become someone different that I did not want to be. But I'm new here. Can you show me around?
>
> —Gil Scott Heron, *I'm New Here*

> How does one revisit the scene of subjection without replicating the grammar of violence?
>
> —Saidiya Hartman, "Venus in Two Acts"

Subverting the colonial origins of the camera as a tool of ethnographic capture, some of the most cogent critiques of racial capitalism are being produced by visual artists across the Americas. Presenting the lens of visual culture otherwise for thinking critically about a planetary vision for climate and racial justice, seven artists center Black and Indigenous visual aesthetics as a rhetorical argument to not look away from crisis in the exhibition *I'm New Here: Black and Indigenous Media Ecologies*. In six series of photographs, we turn to the seven visual storytellers for perspectives collectively considering shared ecologies and the meaning of Black and Indigenous as adjectives in the term *BIPOC*, *Black and Indigenous, People of Color*. The unevenness of mortality rates determined by race and geography has only been magnified by the ongoing coronavirus pandemic. The multiple catastrophes of 2020 required a global reframing of race and renewed attention to the periodization of modern capitalism. Capitalism is racial capitalism, as the geographer Ruth Wilson Gilmore tells us, and it requires inequality and thus invents it.[1] Race enshrines social difference, and the vulnerable are exposed to state-sanctioned violence, neglect, and ultimately premature death, Gilmore explains. What does photography enshrine about race? Ethnographic photographs enshrine the concept of race as if it were a biological fact. The camera transforms subjects into data, case studies, and specimens. Why ask these questions now? Because all people of color do not sit in equal proximity to whiteness or colonial power the term BIPOC emerged. The emergence of the term distinguishes between differing processes of racialization, and proximity to whiteness signals a global demand for the differentiation of reckoning with race as an algorithm that determines who lives and dies.

I, Tao, began the Dark Laboratory in July 2020 as an engine for the exploration of race and ecology through technologies of storytelling and "playing in dark," inspired by the great philosopher Toni Morrison's use of that phrase.[2] I interpret the dark as the beauty of Afro-diasporic and Native co-presence. The beauty is also the haunting of the hemisphere founded on stolen lands, stolen

labor, and stolen lives. As the work of curating this exhibition unfolded, it became clear there was no better answer to the question of what the Dark Laboratory is than photography, born in a dark room, a *camera obscura*. *I'm New Here* answers.

The photographers featured in this exhibition present a vision of Black and Indigenous shared ecologies that hinges on the speculative capacity to imagine these entangled and distinct histories of struggle and survival. Beyond the narrative of racial suffering as totalizing, the Dark Laboratory is a space where campfire stories, fables, ancestral myths, and legends come alive at night. The trickster gods Anansi and Nanabozho reign here. At the lab, we situate the dark as a space of possibility and artistic production. The dark is an imaginative space for study and the possibility of new theories. Together members of the collective imagine and are inspired by the clandestine and fugitive itineraries of Native and Black people across the Americas of refusal. We understand what blooms at night and what needs the dark to grow.

The title of this exhibition evokes the line "But I'm new here. Can you show me around?" A lyric from one of the most perceptive musicians and storytellers, Gil Scott-Heron, it is a phrase of wonder, and it is a plea. The words signal the entangled temporality of blackness across the Americas, the disorientation of being new and alone, natal alienation. We are born alone and die alone, but somehow we find one another along the way. Scott-Heron says, "I did not become someone different that I did not want to be." Entangling the temporality of standard grammar, he poses a puzzle of Black origins, himself with Black roots in the US South and Jamaica. The future tense is projected to speak of past intention, and the listener becomes the audience of a speculative call-and-response. In a speculative manner as curators, we imagine a conversation between Afro-diasporic and Native people across deep time.

We listen *for* echoes of this Afro-Indigenous dialogue in the landscapes and seascapes of the Americas. Native presence for thousands of years across the Americas is often overlooked or taken as a given and distant past. The dialogue of call-and-response that we imagine between Black people, forcibly transported here, and Indigenous people is taking place all at once in the future, present, and past. Since at least the sixteenth century, the Black Native dialogue has existed over generations, and it is one of shared bloodlines and extended kin. Black and Indigenous relationality must also take into account that Black and Indigenous are not mutually exclusive terms of identification or political affiliation, and the artwork displayed here shows that entangled history through striking images of nature. At times human subjects are framed by nature, as in the work of Hadeed and Delsol; at times nonhuman animals or nature itself is the subject, as in the

photographs of núñez and Pyle. Nature photography might seem to be vacant of human life, disembodied, depopulated; however, these images can also narrate a history of possibility and what nature witnessed beyond genocide, beyond human-centric frames such as the Anthropocene.

We wish to suggest that centering the entanglement of the dispossession of Native sovereignty and African enslavement as the bedrock of any American history disrupts the myth that the United States is a nation of immigrants. To tell the story of the Americas without beginning with Afro-Indigenous presence is to participate in the selective amnesia of traditional US historiography. Such histories ignore the hemisphere as a unitary frame, instead reifying the nation-state. Segregated histories erroneously rewrite Christopher Columbus's arrival at Plymouth Rock instead of the Caribbean island known as Guanahaní (Bahamas) by its Native peoples at the time.

Hadeed's black-and-white photographs of the last band of Carnival mas performers of African and Amerindian heritage, Black Indians, show us the power of ritual in the contrast of light and dark shadows (see Fig. 4-6). A renowned visual artist on the island of Trinidad, she has been documenting the Black Indians at Carnival for over thirty years. Hadeed's photographs help us to see that blackness could be defined in relation to the Carnival performanc as a certain set of politics that emerge from the simultaneity of being both new here and old here. The Trinidadian warriors conjure the Indigenous god Huracán, paying homage to the cyclic might of hurricane season. The coronavirus pandemic has brought Carnival to a halt, and Hadeed's images offer a portal of remembrance. The most vulnerable hold tight to rituals that are even more precarious in the ongoing period of global emergency and inequity. Moving across the archipelago to Dominica also in the eastern Caribbean, Delsol and Papp present a visual elegy of what it means to survive the devastation of Hurricane Maria (see Fig. 9-10). Their method involves superimposing portraits, the faces of those who survived, on the leaves of plants central to the ecosystem of Dominica. In familiar unfamiliar ways, the photographers gesture to how Black people have been here before with Native peoples in wetlands, bogs, bayous, and mountain ranges from Caroni to the Great Dismal Swamp.

The visual ecology of relation *I'm New Here* centers is a scene beyond what Saidiya Hartman poetically describes as the pain and spectacle of subjection.[3] Beyond the capture of the camera and the racial enclosure of the plantation, these artists present an offering with liberatory potential. As curators, we chart the mutual coordinates of a plot where Black and Native life meet. Taking the duality of how Hartman and Wynter read the plot as land and a story, we look beyond the

Figure 2 I'm New Here: Black and Indigenous Media Ecologies*, Virtual Reality Gallery, 2021. Courtesy of Tao Leigh Goffe.*

violence of the plantation. The focus on the knottedness of nature refuses the singular plot of suffering and genocide for people of color.

A conventional gallery space would not be sufficient to celebrate these forms of visual culture by artists who are in excess of the European colonial archive. They tell their own stories as a collaborative process of personal geographies. A virtual reality (VR) gallery of photographic essays by seven artists tells a collective story, better than words alone could. Born-digital media components offer alternative ways to engage the human sensorium through sound and video.[4] By experimenting with VR as a gallery platform for showcasing the artwork, we were able to explore the immersive aspects of being in nature. The sensorial experience of placing the art in the great outdoors became enlivened with the possibility of simulating the experience of looking at a virtual constellation in the night sky.

Dark Laboratory Theoreticians J. Kameron Carter and Sarah Jane Cervenak offer a rich conceptual frame in Black Outdoors: Innovations in the Poetics of Study, which they define as "the forms of social life exceeding the racial, sexual, gendered, economic, and neurological protocols of self and civic administration and of the normatively human."[5] Their ethos inspired us to place the artwork around a virtual campfire in order to meditate on philosophical and cosmological questions. Our logic of curation involved looking up at the night sky. As a key term media ecologies signified being able to experiment with intergalactic proportions of scale, temporality, relation, and curation. Who has always been placed outside the bounds of humanity? How does religion or other origin stories play a role in determining the outside and inside? Whose art did we see in direct

conversation and juxtaposition? As a platform, VR allowed us to add another spatial layer of visual dialogue between the collective visions of shared Black and Indigenous ecologies. The photographs formed an unanchored constellation of floating images—holograms projected in simulated night sky. The technology opened other dimensions of visualizing and curation, as we were able to experiment with scale and transparency.

Tatiana and I wanted to let the work speak for itself, but also wanted the creative and imaginative labor of having seven artists who have never met before speak to each other. A common thread in their art practice is an appreciation for the stillness of nature. Each forms a commentary on time and the velocity of technology in our contemporary world accelerating toward climate crisis. Each artist also engages in an ethical and participatory intimacy with their subjects whether a bee as in núñez's work (see Fig. 13-14), a herd of buffalo as in Pyle's images (see Fig. 15-16), Peruvian llamas as in the work of Arteaga (see Fig. 3, 11-12), or swimming adolescents as in the photography of Huggins (see Fig. 7-8). The photographers narrate, giving context in captions and essays about their practice. The artists tell us why it is important to try to understand the vantage of these subjects, human and nonhuman. The intimate gaze of storytelling performs something entirely other than the extractive and colonial gaze of ethnographic photography. We were inspired to bring these stories to a virtual campfire to celebrate mysticism, oral histories, poetry. As curators, we were inspired to "play in the dark."

Many Black thinkers have reflected on Afro-diasporic presence in the Americas, narrating a time before Columbus and beyond European colonial capture. In so doing, some have not adequately addressed Native presence. Dark Lab Theoretician Tiffany Lethabo King guides the way in attending to the meanings of these omissions and locates the meaning in the landscape of the natural environment.[6] For them the space between the land and the sea answers, the shoal. King is fascinated by the shifting nature of the shoal as geological formation. They unpack the metaphorical work of the geological to show us what gets shipwrecked and who has a deep embodied knowledge of tidal zones and the shores of the Americas. King also cautions against presuming solidarities where there are junctures. The histories of our relation are asymmetric and thus our poetics are too.

The fields of Black ecologies and Black feminist thought have long taken up questions of the relationship between the land, the archive, and the body. Black Native solidarities cannot be discussed without Black Native genealogies of Seminole, Maroon, and Garifuna histories, for instance. For this reason, Julie Dash presents the visuality and fact of this Afro-Indigenous relationality of cultivation

in her classic film *Daughters of the Dust*. These intimacies are not new; rather, they are recurring Black and Native coalitions. One example embedded in midwestern geography: born in Haiti in 1750, the founder of Chicago, Jean-Baptist-Point Du Sable, was of African descent and was married to a Potawatomi woman named Kittihawa. Two-Spirit artist Kai Minosh Pyle writes of the significance of the Du Sable Bridge, how it was constructed in downtown Chicago to keep out Black protestors after the murder of George Floyd. Contemporary activist for Black Indigenous sovereignty Melanin Mvskoke reminds us of these figures and genealogies because Black Natives have existed for centuries across the Americas.

Hartman's poignant question echoes, "How does one revisit the scene of subjection without replicating the grammar of violence?" We offer the analytic framework of media ecologies as one possible answer. Visual arts and sensorially engaged media become a bridge for connecting diasporic communities. Huggins uses her camera to exalt her subjects, framing the playfulness and innocence of adolescent Saint Vincentian boys of African heritage. The teenagers swim in Indian Bay, named like the West Indies for spice trade routes mistaken for Asia. Beyond the keeping of European colonial power, Huggins's subjects are embraced by the Caribbean Sea as they plunge into its blue depths. Indigenous presence continues not only in Caribbean place-names but in the people, too, and their traditions, rites, and celebrations. The distinct poetics of the visual offers a way to distill and crystallize the aesthetic register of how meaning is made transcending words. Huggins does this by submerging herself with her subjects in St. Vincent's Indian Bay. Like Dominica, St. Vincent is a remarkable locus of Afro-Indigenous presence and refuge. A visual grammar is created across the archipelago from Trinidad to St. Vincent to Dominica and extending farther south to Peru. *I'm New Here* is a scene of survivance composed of images and words, portraits and landscapes; documents intimate oceanic possibility across the Americas. The Caribbean Sea is an ancestor. The Andes are ancestors. Black and Indigenous ecologies and technologies converge at a crossroads in the exhibiting of the artwork in this multimodal format.

We echo the theorist Fred Moten, who asks, "Is the idea of *place* possible without settlement?"[7]

The work unsettles normative understandings of place. Featuring artists who were born in and who reside in the Caribbean and Latin America, we emphasize *indigenous* as a global keyword beyond the bounds of the nation-state. Documented and undocumented intimacies form the poetics of relation between ancient and new tongues, Quechua and Kreyol. We revel in the bad grammar and utterances that are indecipherable to the colonial authority. Beyond colonial

languages, visual culture offers a way to embrace a language otherwise, a patois. Drawing on Mojave phrases and West African braiding patterns, the Dark Laboratory's decolonial glossary project is aligned with the aims of this photography exhibition to outline a new codex for expression beyond European grammars. Old and new expressions of Black and Indigenous self-organization and structures form new ways to order society based on ancient patterns toward new origin stories.

To frame the artwork in a new language of expression, Tatiana Esh weaves the six narratives written by the photographers together to form a single poetic voice. She combines captions and phrases from the photographer's written essays to form a collective chorus, a dark chorus of Black and Indigenous ecologies. Together we produced a film, splicing in poetic interpretation with the photographs and essays. The fifteen-minute film intertwines a hemispheric story shuttling between Trinidad, Wisconsin, Peru, and North Carolina, the places given to us by the seven artists. The rhetorical argument of *I'm New Here* requires visuality to unfold. The photographs are braided strands. The online gallery component interplays with the virtual reality component and the print component. In the visual soundtrack, we juxtaposed the images with a voice-over recorded by us forming a call-and-response, as curators. We also took our inspiration in the narrative and editing style from the filmmaker Chris Marker's *La Jetée* (1962). The French film is a postapocalyptic love story about time travel and fate. We chart an optimistic postapocalyptic future where nature continues to be a place of refuge for Black and Indigenous peoples across deep time. Though each series is site-specific, together the images represent a universal commentary on why race *should* continue to matter in the far future. A raceless postapocalyptic future would mean the conquest and thus the genocide was complete.

Individually Hadeed, Huggins, Pyle, Arteaga, núñez, Delsol, and Papp answer the call to form a visual interpretation of Black and Indigenous ecologies in intimate relationality. The written and visual narratives engage in the practice of speculative geography across deep time to imagine nonlinear Black and Native past, presence, and futurity. In what forms are these histories inscribed in the mud, the silt, and the soil? What stories does the tide recite? We know that Black and Indigenous peoples found refuge together, stealing away in swamps, bogs, the mountains, the hinterlands beyond the racial enclosure of the plantation. *I'm New Here: Black and Indigenous Media Ecologies* is a codex of the speculative possibility of unfolding and ongoing relationships.

Turn around, turn around, turn around
And you may come full circle

And be new here again[8]

Dark Chorus: Tatiana Esh

I'm New Here is a collective rallying call against colonialism. Seven artists interpret the relationship between Black and Indigenous communities both to each other and to the land. Myriad artistic traditions tackle this question in different ways, but self-expression is the underlying current. Reclaiming nature, space, and place for colonized people in the wake of ongoing colonialism is a radical act. From Hadeed's celebration of the Black Indian mas Carnival bands of Trinidad to núñez's practice of shooting on privatized lands, unceded Indigenous territories in North Carolina, the work of each artist is a revolutionary act in its own right.

The camera and its visual language cannot be removed from colonization. Point and shoot. Capturing an image. One person acts on another with or without the subject's participation. Photography as an art form is an encounter between people *from here* engaging with people *from there*. The historian Tina Campt writes of photography as a quiet tool of identification imposed by empire, science, or the state.[9] She asks, What does it mean to *listen* to an image rather than simply *look*? The former implies relationality between subject, photographer, and the viewer, whereas the latter distances the subject, dangerous in its nature to otherize and exoticize. Like artifacts or specimens in an ethnology museum, people become items in the catalogue of anthropology. *I'm New Here* closes the distance between photographer and subject through self-expression. Each photographer resets the power of the visual medium and participates with their subjects to form a meditation on their personal geographies. Regardless of whether the image depicts a person, an animal, the land, or the sea, the artists focus on intimacy, relationality, and ultimately life.

As curators, Tao and I sought to

1. Sew together the work of each artist to produce a shared vision.
2. Create an experience that submerged viewers into a story from which they could not look away.
3. Be accessible.

In an experimental manner and to make the artwork more accessible, we produced a film to accompany *I'm New Here*. Fifteen minutes long, it features moving footage of nature scenes from across the hemisphere woven between stills

Figure 3 Alli ruraqmi kanki. *Peru. Courtesy of Allison Arteaga.*

of the photographs by Hadeed, Huggins, Delsol, Papp, núñez, Arteaga, and Pyle. Tao and I recited their words with Gustav Holst's song "Venus" from *The Planets Suite* as the score. This music was chosen in connection to the night sky and as an ode to astral bodies. Venus, the Roman goddess of love and beauty, is a symbol of femininity and creation, but we know that there are other deities and orishas from other cosmologies, too, that light up the night sky. Venus, whichever name she goes by, is the brightest planet able to be viewed from Earth. The mythology embodied in Venus is that of an erotic reclaiming of pleasure that was important to us. Often a feminine power of defiance denied within a capitalist system, we were inspired by claiming Black and Indigenous feminist and feminine genealogies in nature as a life-giving force. Each work of art could stand on its own; however, by coming together, the photographs glow as stars of a greater constellation.

Interweaving the words of Kai Minosh Pyle, Allison Arteaga, steve núñez, Melia Delsol, and Dóra Papp:

> What centuries live, not in the highlands but the lower hills, just outside Lima, Peru, tells much about the reality of a dutifully forgotten majority. Latin America's

national amnesias of their Black and Indigenous, of hands that toiled and land swept away, are unflinching with time. Peru preaches peace for stomachs full of misery.[10]

What does a field mean? To a Black person? To an Indian? Do we ever find ourselves on common ground? I was born half a mile from this sign, on the border of the Oneida reservation in Green Bay. In 2016, my friend Stephanie, an Afro-Latina Oneida woman, co-founded the group Black Lives United here. In 2018, my friend Danielle's cousin, Jonathon Tubby—an Oneida man—was murdered by the Green Bay Police.[11]

Enslaved Africans mined the gold and enslaved Indigenous people mined the silver, and all have yet to see the fruits.[12]

And so, their leaves became the canvas of our work.[13]

While meaningful ferns, vines, flowers and herbs also featured, signaling human connections with the plant world, everyday healing practices and memories of loved ones—in fragile form.[14]

I've heard many stories about why the Dakota and other nations called Black soldiers "Buffalo Soldiers." I'm not sure which I want to believe.[15]

The ocean itself takes on a personality—that of the embracing mother providing a safe space for being—which is both archetypal and poignant.[16]

These ancient plants are abundant in Dominica, bearing evolutionary memory of countless adaptations. Their spongy trunks carried into villages by flood waters kept a slow fire burning throughout long nights after Maria—carrying hope for days to come.[17]

> The boys climb a large rock, proving their manhood through endurance, fearlessly jump, and become submerged in a moment of innocent unawareness.[18]

> Fewer and fewer locations can be "freely" accessed, and many landscapes reside in spaces that are considered private property, and "public" spaces often require financial resources to visit, payments to access, and are frequently limited to daylight hours.[19]

> The Warriors of Huracán is Trinidad's last surviving Black Indian band, part of a transgressive traditional mas culture rooted in the island's history of slavery and resistance . . . of master and slave mocking and reinterpreting each other behind costumes and masks, and of the enslaved's faiths, rhythms and imaginations subverting fierce suppression.[20]

> Today, as capitalism drives the hyper-development of natural sceneries, human waste litters sacred landscapes, and artificial light drowns the majesty, mystery, and splendor of heavenly skyscapes, photography enables us to capture the beauty emanating from the natural world as well as reflect the ecological devastation that human society continues to wreak on the planet.[21]

> Hibiscus leaves are often steeped in water and drunk as tea to soothe a cough.[22]

> Though marginalized by Carnival administrators and mass-produced party bands, they reclaim with apt ceremony what was denied during slavery and post-emancipation: the freedom of the individual, and of a people, to choose and celebrate their own spirituality, and to express themselves culturally.[23]

The group exhibition brings together communities that span beyond borders, of people who subvert the colonial technology of the camera to create the conditions for intimacy between themselves and the people with whom they create the image,

together. Combined with their words, the participatory sentiment across all the works of art is what Toni Cade Bambara calls the irresistible call for revolution: resilience against oppression and connective threads between people and their surrounding ecologies.

Portraiture

Portraiture is not most readily associated with nature or landscape photography. Yet the three series of portraits featured form a photographic essay on the African diaspora and the Indigenous Americas featuring close-up portraits. The photographers—Hadeed, Huggins, Delsol, and Papp—grapple with the tradition of the camera as an ethnographic tool of European colonialism. "The Afro-Indigenous Carnivalesque: Cosmology, Contrast, and Intimacy in *Warriors of Huracán*" considers Hadeed's reckoning with the anticolonial and satirical history of Black rebellion inherent in the Carnival tradition of burning the sugarcane fields in Canboulay (cannes brulées). "Indian Bay Baptism: Black Boyhood and Oceanic Freedom *in Circa No Future*" explores how Huggins sees swimming as a ritual and the sea as a fluid space beyond the constructs of gender, full of possibility. "Tall Is Her Body after the Storm: Afro-Kalinago Ecologies, Elegies, and Cultivation in *Drifted Away*" examines how Delsol and Papp partner to honor Dominica's provision grounds of enslavement as a continual resource. In each series the face beckons, inducting the viewer into a social contract and demand for justice from which one cannot look away. The visceral emotionality of the faces is framed by the vastness of nature.

Aware that the lens can function as the tool of the voyeur, the artists instead choose a closeness and proximity with their subjects, whom they know intimately. The captions and writing about their subjects form the necessary context and consent for the art to have more value beyond aesthetics. The photographs have a texture through which you can almost hear the rustling of the leaves and the crashing of the waves. The viewer becomes immersed in a fluid space of Afro-Indigenous survivance and futurity.[24] The Trinidadian photographer Hadeed pictures the last Black Indian band, people of shared African and Amerindian heritage who carry on the tradition of traditional mas at Carnival. For over thirty years she has photographed them. The Trinidadian-born artist Huggins, who also calls St. Vincent home, documents her islands in an ongoing process and the recent devastation of the eruption of the volcano La Soufrière. Huggins is as much a griot as a photographer, recording visual histories that mythologize the precolonial natural environment of the Caribbean archipelago. In a like manner Delsol shares a story of the cycle of natural disaster and loss

translated through ethnobotany. A friendship forms between Delsol, a native of Dominica, and Papp, a researcher from France, who arrives after Hurricane Maria's devastating landfall as part of a relief effort. Together the two use photography to meditate on how the faces of survivors of the hurricane and their kin heal after the storm. Delsol and Papp write an elegy through images for the island nation as it prepares for the next hurricane season.

For each artist, the focus on the natural environment does not preclude the human form. As the Jamaican philosopher Sylvia Wynter teaches us, the Enlightenment tradition of Western thought invents a false binary between the human and the nonhuman.[25] Narrating from three nations in the eastern Caribbean—Trinidad and Tobago, Dominica, and St. Vincent and the Grenadines—each photographer frames the visuality of the faces of Black and Indigenous people in order to tell the story of survival despite the cataclysm of European colonialism.

Abigail Hadeed **The Afro-Indigenous Carnivalesque: Cosmology, Contrast, and Intimacy in *Warriors of Huracán***

From New Orleans to Rio de Janeiro, Carnival is a hemispheric arena of anticolonial theatricality, and in Trinidad and Tobago it is the national culture. Over thirty years of knowing members of Trinidad's last surviving Black Indian band, Hadeed has photographed them. In doing so, she introduces the viewer to a tradition of Black and Indigenous performance and survivance. Showcasing traditional mas in contrast to more contemporary commercial forms, the series the *Warriors of Huracán* testifies to the importance of ritual. The band are part of a transgressive traditional mas culture rooted in the island's history of racial slavery and rebellion that led to the burning of sugarcane fields during emancipation in the former British West Indies. French and Spanish influences are present in Carnival; in satirical performances, the enslaved mocks the master, repeating and reinterpreting choreographies and costumes. Over a decades-long career as a portrait photographer, Hadeed is invested in replacing the colonial gaze of ethnography with the lens of the Caribbean vantage.

The Warriors dance, cry out, and chant in a language that combines Aruacan, Yoruba, and Creole through the streets and across the Carnival stage, wearing mostly black costumes handmade from local corbeau feathers, river beads, chip-chip or snail shells, and cow horns in contrast to the bright colors of commercial Carnival, Hadeed tells us in her captions. Drawing on West African–derived cosmologies, Hadeed highlights the spiritual world of the Black Indians

and how the Trinidadian ceremony Orisha was practiced in secret, "hiding" within Catholicism as a mask. The artist Accra Shepp celebrates Hadeed's use of space and her ability to be present before her subjects and consequently allow them to be present for the viewer in the photograph "The Paying of Respect." He notes resonances in the work of the artist Phyllis Galembo in Bahia and how the visuality of Yoruba-derived aesthetics and cosmology speaks across the South Atlantic. Hadeed's captions enliven the images, giving context to the names and stories of the men: Burton Sankeralli, Sango Fayomi, Ogun Moewa, Chief Wadaga Raja, and Ifa Moloko, Darlington "Boysie" Henry, Ogun Moewa Narrie Approo, Joan Sansavior.

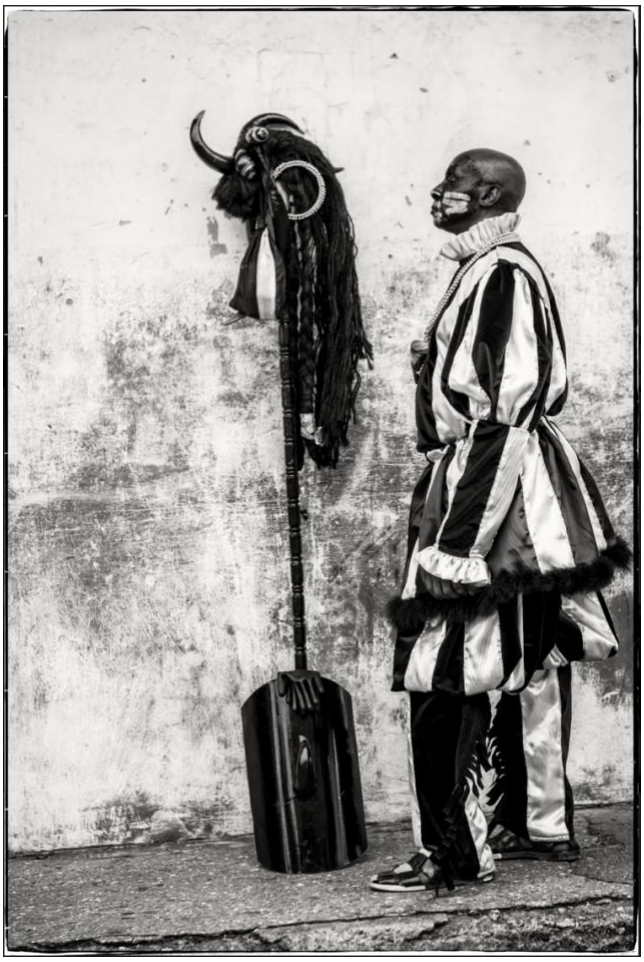

Figure 4 The Warriors of Huracán_Flying Agitan: Ifa Moloko (2019), second in command after the Okenaga/King. In traditional encounters between two groups of Black Indians, the Flying Agitan would test his rival with questions and answers. The ability to correctly ask and answer questions was the measure of whether respect would be paid or whether insults and a battle would ensue. Songs and distinctive dances are also key aspects of Black Indian mas. Caption by Artist. Courtesy of Abigail Hadeed.

Figure 5 The Warriors of Huracán: Chant down Babylon *(2019). Black Indian is a speech mas. Warriors cry out and chant in a language that combines Aruacan, Yoruba, and Creole. Teenagers and children also play mas with the Warriors of Huracán. It is a multigenerational family-type band. Caption by Artist. Courtesy of Abigail Hadeed.*

Figure 6 The Warriors of Huracán: The Guardians of Eshu *(2019). Sango Fayomi and Ifa Moloko, members of the Black Indian band Warriors of Huracán, at the entrance to the Palais. Caption by Artist. Courtesy of Abigail Hadeed.*

* * *

Abigail Hadeed (b. Trinidad and Tobago) is a Trinidadian photographer and producer who has been documenting the Caribbean and the Americas for the past thirty years. She is synonymous with her black-and-white photographs of steelbands, traditional carnival, theater, Caribbean descendants in Central America (Trees without Roots, published in 2006), and the indigenous people of Guyana's Rupununi savannah (Commonwealth Photographic Awards winner, 2006). Hadeed's archives owe much to her ability to discover people and places at the crossroads of an unresolved past and an impending future, torn between pain and possibility, disquiet and hope. Her deeply felt images are the fusing of eye and instinct, a stalking through shadow and light of what can only be glimpsed. Hadeed's work has been featured at Biennials in São Paulo, Brazil 1998, and Havana, Cuba 2006, in Pictures from Paradise: A Survey of Contemporary Caribbean Photography, at the Scotiabank CONTACT Photography Festival in Toronto, and is also part of the permanent collection of Light Work, in Syracuse, New York.

Nadia Huggins **Indian Bay Baptism: Black Boyhood and Oceanic Freedom in** ***Circa no future***

Located in the eastern Caribbean, St. Vincent and the Grenadines is one of the most vibrant nexuses in the Caribbean of Black and Native presence. Home to the Garifuna and other Amerindian and Black Indigenous communities, the island is also one of astounding ecological biodiversity. As a visual storyteller, Huggins introduces the viewer to the beauty in the everyday moments of her verdant island. Capturing the way the light fragments across the island, Huggins frames adolescent rites of passage as everyday sacraments. An ode to innocence and play for young Black boys, in the series *Circa no future*, which is ongoing, she explores the link between what she describes as "Caribbean adolescent masculinity and the freedom of bodies in the ocean." Shepp remarks on Huggins's "command of the pictorial space" and how it supports her vision. He sees true tenderness expressed for her subjects and connection to place. The ocean embraces the boys as a mother providing safety and freedom. Indian Bay hugs the swimming boys. The name of the bay points to the misnaming by Columbus of European colonialism. Who is the Indian? Where is the Indian? Are the boys Indigenous?

Huggins's signature underwater lens immerses the viewer, allowing the viewer to ask unresolved questions. By involving herself in the ritual swimming

Figure 7 Circa no future, Indian Bay, Saint Vincent & the Grenadines*, 2014–ongoing. Courtesy of Nadia Huggins.*

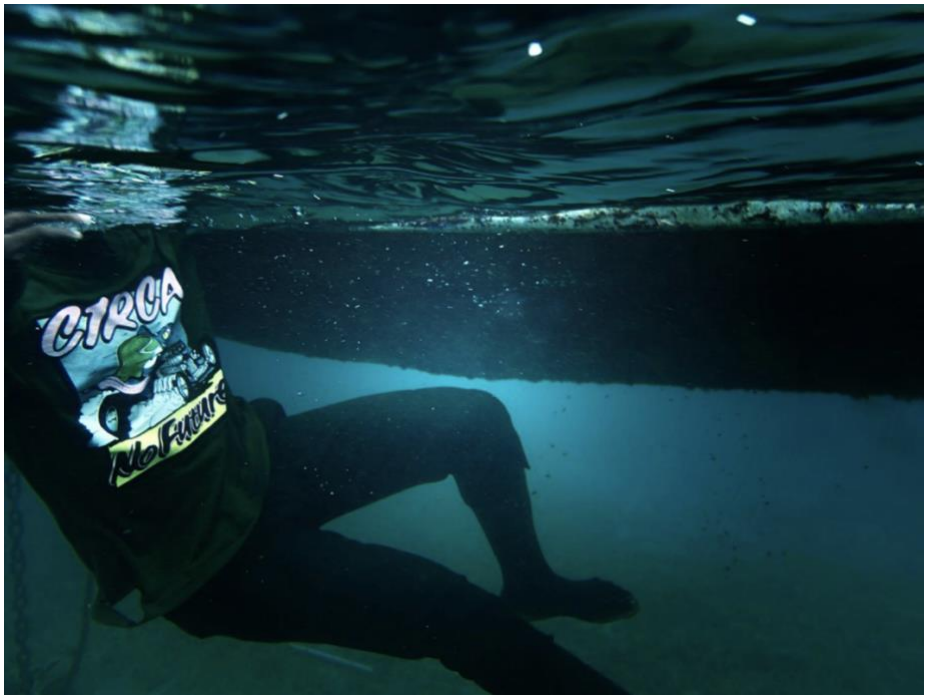

Figure 8 Circa no future, Indian Bay, Saint Vincent & the Grenadines*, 2014–ongoing. Courtesy of Nadia Huggins.*

with the teens, she finds creative ways not to interrupt but to show the vantage of intimate moments of bonding between the boys on the cusp of manhood. The scene is at once carefree and depicts masculine joy as noted by the artist Tracy Rector (Black, Choctaw descent, Jewish, French, Scottish and Irish). As they plunge into the water, the young men stop posturing and performing for Huggins and her camera. She captures the joy of masculine vulnerability and play. As the critic Ayelen Dolores Simms notes, the bubbles add an ethereal quality in addition to the life-force of the sea to Huggins's portraits.

* * *

Nadia Huggins (b. Trinidad and Tobago) grew up in St. Vincent and the Grenadines, where she is currently based. A self-taught artist, she works in photography and, since 2010, has built a body of images that are characterized by her interest in the everyday. Her work merges documentary and conceptual practices, which explore belonging, identity, and memory through a contemporary approach focused on re-presenting Caribbean landscapes and the sea. Nadia's photographs have been exhibited in group shows in Canada, USA, Trinidad and Tobago, Jamaica, Barbados, Ethiopia, Guadeloupe, France, and the Dominican Republic. In 2019, her solo show Human stories: Circa no future took place at Now Gallery, London. Her work forms part of the collection of the Wedge Collection (Toronto), the National Gallery of Jamaica (Kingston), and the Art Museum of the Americas (Washington, DC). Nadia was selected for the New York Times Portfolio Review (2018), and her work has been included in several publications, including A to Z of Caribbean Art. She is the cofounder of ARC Magazine and One Drop in the Ocean—an initiative that aims to raise awareness about marine debris.

Melia Delsol and Dóra Papp **Tall Is Her Body after the Storm: Afro-Kalinago Ecologies, Elegies, and Cultivation in *Drifted Away***

Located near Trinidad and Tobago in the eastern Caribbean, Waitikubuli (Tall is her body), otherwise known as Dominica, is a mountainous island of Afro-Kalinago ecologies. Full of forests, Dominica, formerly under French and British dominion, has always functioned as a refuge for Amerindians and Maroon communities in part because of these ecologies. Visited by hurricane season each year, survivors cycle through grief and loss, but catastrophe yields cultivation.

Figure 9 Drifted Away. *Courtesy of Melia Delsol and Dóra Papp.*

To tell this story, Delsol, who was born in Dominica, collaborates with the Hungarian French botanist Papp to craft a visual elegy and meditation on repair in the wake of Hurricane Maria (2017). Dedicated to two beloved daughters lost to the storm, *Drifted Away* is a multilayered photographic work of mourning through the lens of ethnobotany. It also features an audio accompaniment that shows how friendship is cultivated after catastrophe. Striking portraits, faces of Dominicans, are superimposed onto leaves of plants native to the island. As a formal strategy, the human and the nonhuman become sutured together. The leaves become canvases inscribed with histories through which nature speaks. The provision grounds of racial slavery are a storyteller from the plantation to the present. The captions and audio component narrate the story of a mother whose

name remains anonymous. She loses two of her daughters to María's floodwaters, and a botanist, also

Figure 10 Drifted Away. *Courtesy of Melia Delsol and Dóra Papp.*

unnamed, comes to the island on a boat with supplies from neighboring Martinique, and stays on. The intimate portraits feature subjects from Dominica's most vulnerable communities affected by Hurricane María, Pointe Michel and Loubiere.

Delsol and Papp note that "as one of the last isles colonized, the proud presence of its Indigenous inhabitants and the strength of its post-plantation small holders" are resilient and palpable throughout the island. They feature the earthiness and sustenance that the ecology of "ground provisions" vegetables provide, found in Dominican gardens. Yam, dasheen, tania, kassav, and green fig (banana) become Delsol and Papp's canvases to tell a story of survival. The tubers survive because of their deep rooting underground, able to be harvested days after the storm. The artists explain, "Dominicans bear a close relationship to the land. Such provisions—which remain a common feature of the landscape—evoke the Afro-Indigenous past/present." Everyday healing practices and memories of loved ones—creating a fragile connection between what is gone and what remains. The cultural critic Adom Philogene Heron lingers on the significance of the bounty provided by Dominican provision gardens to nourish and restore after the storm in his essay "Besides Rivers: Abundant Life and Ecologies of Hope." For Heron, the leaf portraiture evokes sorrow and peace. He writes that the "organic human portraits also gesture towards a slow process of human and ecological healing." There is vitality in the visuality and the faces of the island's Black Indigenous communities.

* * *

Melia Delsol (b. Dominica) is a craft-based artist and mother who lives in the Commonwealth of Dominica. Her work includes sculpture, organic photo-collage and experimentation with madras (creole) cloth. She is inspired by the rich landscape that surrounds her, the love of her children and common-law husband, as well as her spiritual groundings in Yaweh and Rastafari. She hails from the village of Loubiere, on the southwest coast of Dominica.

Dóra Papp (b. France) creates work that accommodates conversations on the interconnections between people and nature. The creation of personal, intimate memory-work is an essential part of her vision, aligned with an interest in affective ecologies. Organic photography and mixed-media collage are central to her practice. As a biologist, she has co-created "a food forest" for broadening the diversity of human-nonhuman connections. Her curiosity for the plant world inspires her to explore repair, adaptation and diversity, and narrative challenges to dominant neo-Darwinian paradigms. Her research is grounded in ecology, ethnobotany, and evolutionary biology and she is trained in environmental science and basic developmental biology.

Landscape

Landscape photography is most readily associated with nature photography, by orientation and subject matter. The three series of images featured form a hemispheric photographic statement on the outdoors by Arteaga, núñez, and Pyle. Each attends to the entanglement of African and Indigenous presence from the Native reservations of Wisconsin to the Andean Mountain range to the unceded Indigenous territories of North Carolina. They frame stolen land and life stolen too soon by slow and fast forms of state-sanctioned violence. "Latin America's National Amnesias: Black and Quechua Echoes in the Lower Hills in *Alli ruraqmi kanki*" considers Arteaga's strategies of playing with contrast, light and dark, to illuminate what state memory forgets in South America. The essay "*Free the Land*'s New Afrikan Philosophies and Native Cosmoscapes" examines núñez's macro lens as a statement about the hyperfocus of hypercapitalism's racial and ecological violence. "Northern Coast Visual Melancholia of Black and Indigenous Ecologies in *Fields Have Eyes, Woods Have Ears, and Waters Have Memories*" explores Pyle's visual techniques of framing metropolitan ecologies as a commentary on Indigenous social protest and freedom movements for Black lives.

Activist rallying cries are inscribed as collective demands for undoing the ecological and racial violence of colonialism in the United States and Latin America. As a movement, Land Back includes the ocean and includes the mountains and the sky. The bucolic and the pastoral celebrated by traditions of paintings of nature and later photography stand in contrast to the way each artist here offers a visual critique of racial capitalism and the reach of the carceral landscape beyond prisons. Through the camera lens the photographers seek freedom by shifting the frame toward the expanse of the cosmos. Zooming out from the hemispheric vision of racial justice, the planetary vision of the future for people of color comes into focus.

Documentary as a form of witness is important to each photographer's vision of racial justice. Whether their context is the ecologies of the rural or the urban, each meditates on genocide past and ongoing. Making demands for a more just future, the Quechua photographer Arteaga focuses on the suffering of those in the lower hills outside Lima, Peru, due to centuries of colonization. núñez, who calls Wilmington, North Carolina, home, meditates on the long history of antiblackness in philosophical and political thought through their photography and writing. Decolonization requires Land Back, as Eve Tuck and Wayne Yang powerfully remind us. So núñez considers what it would mean for the US to give national parks back to Native people and how this would need to involve

reparations for Black Americans. Also challenging US state-power, Two-Spirit Michif and Baawiting Nishnaabe artist Pyle has a story to tell of police violence and activism, in their native Green Bay, Wisconsin, extending to metropolitan ecologies of Minneapolis. Together the photographers observe the silent narratives inscribed in nature by looking outward to the possibility represented by the open sky. There is an intimate stillness and a timeless continuity to the images that encourage the viewer to pause and consider what justice looks like. Each artist uses their camera to reclaim the land for Black and Native futures.

Allison Arteaga **Latin America's National Amnesias: Black and Quechua Echoes in the Lower Hills in *Alli ruraqmi kanki***

Arteaga's photographic series *Alli ruraqmi kanki* focuses on the exploitation of Latin America's Black and Indigenous communities. Centered on the lower hills just outside Lima, Peru, Arteaga's use of black and white, like Hadeed, is stark enough to leave an impact but nuanced enough to lead our eyes into an otherworldly space narrated by their poetic words. Their photographs are thoughtful, painful, and alive. Arteaga defines the hypocrisy of Peru preaching peace while its people continue to suffer as part of a campaign of national amnesia. Peru's majority are Black and Indigenous, yet those in power have white hands, Arteaga tells us. The photographs narrate a story of those who live in the upper hills. Not only has the Peruvian government exploited its racialized citizens, but the capitalist extractivist imperialism of nations beyond Peru's borders also draw vampiristically on their life, labor, and land.

The way Arteaga shoots landscapes, with faceless silhouettes or people from a distance, sutures the human into the ecologies. Arteaga does not separate people from land but, rather, shoots such that a commentary on extractive capitalism is formed. The hills are symbolic of the people who have lived in them for centuries. There are those who fled to this land, escaping gamonales, or leaving the countryside in pursuit of the right to live. Seeking refuge, the work is powerful and undeniably loud. Arteaga says, "A society created for a few white hands in the city of Lima, the port of Spaniards, cannot expect to outlive the millions bordered in the periphery. Not only in the highlands but in the lower hills, not in the limelight but in the forgotten brush and the bits of land left for us to partition, we come to clarity."

Figure 11 Alli ruraqmi kanki, *2019*. *Courtesy of Allison Arteaga.*

Figure 12 Alli ruraqmi kanki, *2019*. *Courtesy of Allison Arteaga.*

* * *

Allison Arteaga (b. Peru) is a Peruvian American artist, working in photography, video, and prose. Arteaga's work explores questions of imperialism and war; collective memory and living history; and the possibilities of true liberation for the oppressed, specifically in Peru and Latin America. These nations live at the junction of a negative peace and hard domination, facing a national amnesia in the midst of violence and poverty and continued extraction by global powers. Born to a Quechua family, Arteaga is guided by the philosophy of liberation, mainly by the ideas of Jose Carlos Mariategui and revolutionaries like him, as well as their experiences as a working-class and Indigenous person, which are all tied to a long history of struggle. Arteaga's work demands a reimagination of the future, and to reexamine what is viewed as humanity, and what is understood to be peace. They received a bachelor's degree in fine arts from Cornell University.

***steve núñez Free the Land*'s New Afrikan Philosophies and Native Cosmoscapes**

With their camera pointed at the sky, núñez uses photography to tell a story about Black and Indigenous solidarity and the centrality of land as reparation. Echoing the rallying cry "Free the Land" by Black activists of the Republic for New Afrika (RNA), núñez also calls on recent policy recommendations to "return the national parks to the tribes."[26] They see landscape photography as a decolonial praxis in the spirit of Sankofa, the Ghanaian Akan symbol for going back to the past to retrieve something. Centering Black self-determination, núñez considers the philosophers Betty Shabazz's, Amiri Baraka's, and Robert F. Williams's connection to the land—Louisiana, Mississippi, Alabama, Georgia, and South Carolina. They also center their hometown Wilmington, North Carolina, as the infinite and the infinitesimal. The expanse of the horizon and Milky Way allow núñez to experiment with not only scale but deep time centered in Black and Indigenous philosophies and ecologies. Focusing on the sky forms a visual critique of the uncritical celebration of the United States' national parks that are often seen as one of the greatest US institutions; núñez writes, "in reality, they are one of the most evident sites of colonial violence and the genocide of indigenous peoples requisite to their establishment."

Shepp describes núñez's narrative as "an organic expression of his world view (and reflected his personal history)." Noting that the big-sky landscapes are indebted to eighteenth- and nineteenth-century painters such as Caspar David Friedrich and J. M. W. Turner and the photographer Gustave Le Gray, Shepp sees

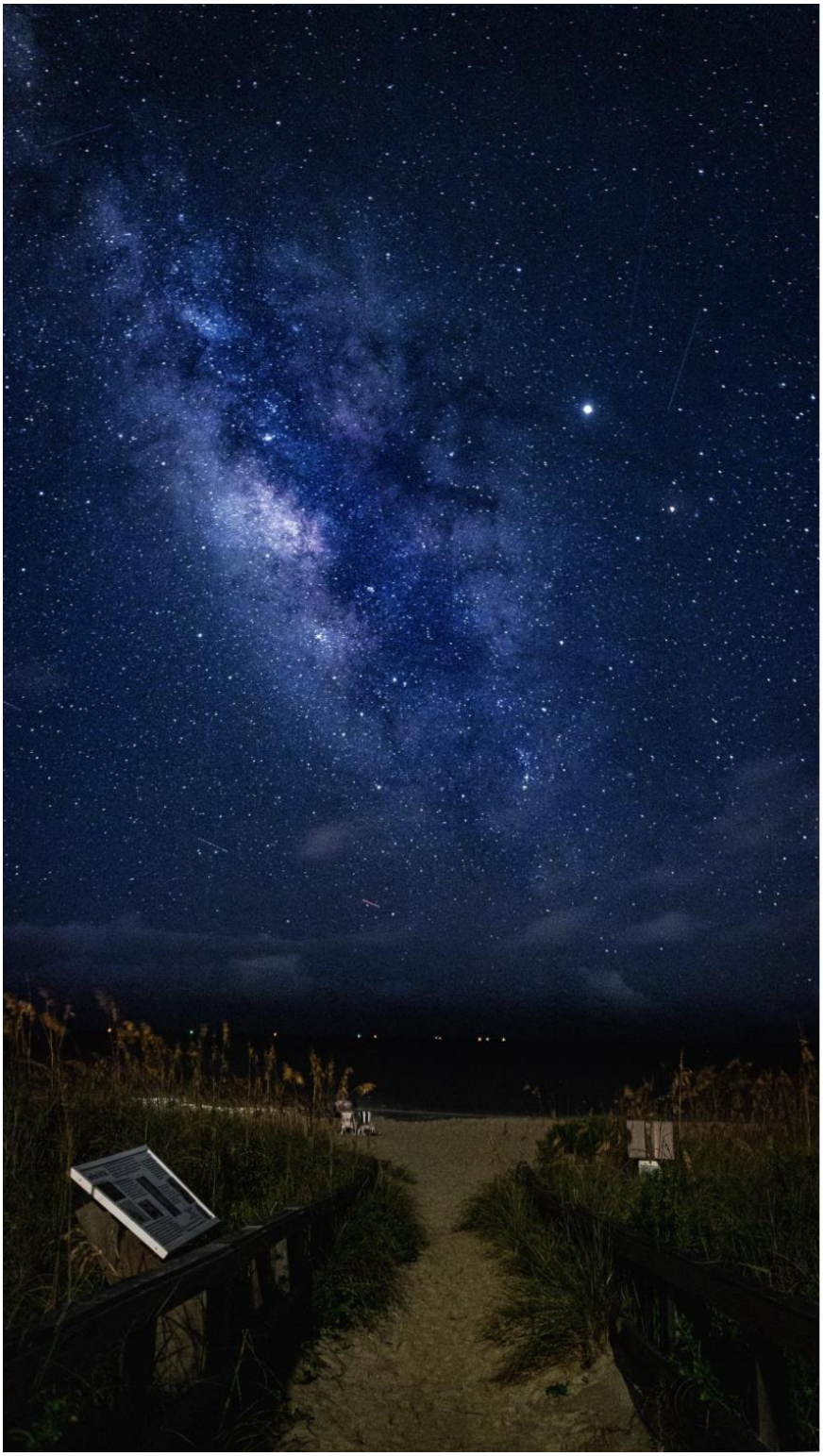

Figure 13 Free the Land*, 2020. Courtesy of steve núñez.*

Figure 14 Free the Land*, 2020. Courtesy of steve núñez.*

the entangled temporality and stakes of núñez's visual exploration. The visual language begs the intergalactic questions of time travel, Afrofuturism and Indigenous futurism. The high dynamic range in these images goes beyond whatthe natural eye can see, creating a universe within every frame and a capturing of the past for the present to see. From the lens of cinematography, núñez's images meditate on spirituality, existence, and hope. They offer a critique of racial capitalism and the accumulation of human waste that litters landscapes sacred to

Black and Indigenous peoples. Light pollution drowns the majesty, mystery, and splendor of heavenly skyscapes; photography enables us to capture the beauty emanating from the natural world as well as reflect the ecological devastation that human society continues to wreak on the planet. Access and ownership are vitally important. But nobody should be able to own a landscape. As Rector (Black, Choctaw descent, Jewish, French, Scottish and Irish) notes, the East Coast of what is now known as the United States is the traditional territory of the people of the dawn to which núñez pays homage. Their attention to minute details requires the slowness of a spiritual pause to take notice of nature's vastness.

* * *

steve núñez (b. United States) is from Wilmington, North Carolina. His practice explores the politics and ethics of revolutionary counterviolence predominantly through the philosophical thought of David Walker and Frantz Fanon. núñez's interests include Africana philosophy, philosophy of racism, existential phenomenology, Black aesthetics, philosophy of education, carceral and abolition studies, and philosophy of photography. He has been involved in grassroots abolitionist movements and prison divestment campaigns and is the founder and lead organizer of the University of Connecticut Defund and Divestment Project. He completed undergraduate studies in philosophy, religion, and anthropology from University of North Carolina–Wilmington before receiving a master of theological studies degree in religion, ethics, and politics from Harvard Divinity School.

Kai Minosh Pyle **Northern Coast Visual Melancholia of Black and Indigenous Ecologies in *Fields Have Eyes, Woods Have Ears, and Waters Have Memories***

Born on the border of the Oneida reservation in Green Bay, Pyle's eye for detail tells a melancholic story of Black and Indigenous peoples living in the North Midwest and how their pains, though different in origin and history, mirror each other in the present. Pyle explores the relationality of Black and Indigenous ecologies to each other and the land, resulting in a narrative of union to the earth. The fields have eyes, the woods have ears, and the waters have memories because the souls of those who died reside in these spaces, etched into the natural history, and passed down through storytelling. Pyle shows us the national amnesia, to draw

Figure 15 Fields Have Eyes, Woods Have Ears, and Waters Have Memories*, 2020. Courtesy of Kai Minosh Pyle.*

on Arteaga's poignant phrase, residing in this country and community. Though present-day colonialism, police violence, and institutionalized racism try to erase these narratives, engaging with the Earth as an ancestor is a form of resisting this violent erasure.

Pyle describes the myriad stories they have heard about the Dakota people and other nations calling Black soldiers "Buffalo Soldiers," though they note that they do not know which stories they *want* to believe. Buffalo Soldiers were Black soldiers serving as members of the Tenth Cavalry Regiment of the United States Army. Pyle's wanting is something that cannot be ignored. Metahistorically, they meditate on the illusory nature of colonial histories. Like Leslie Marmon Silko, they favor so-called gossip and stories passed down and altered among Native peoples with each voice that comes to share them. Pyle writes of the grassroots

Figure 16 Fields Have Eyes, Woods Have Ears, and Waters Have Memories*, 2020. Courtesy of Kai Minosh Pyle.*

history of the American Indian Movement (AIM) based in Minneapolis, founded in 1968 to rally against police violence against Indigenous people. Four years after moving to the city, Pyle watched as Minnesota came under global awareness after the murder of George Floyd in June 2020. Floyd's death was a catalyst for social movements and protest not just across this country but across national borders and seas. Pyle speaks not only to the shared pain of Black and Indigenous people in Minneapolis but to a worldly pain of the abuse of power and policing as a tool for imperialism and state control.

Scaling back to urban Minneapolis, Pyle touches on one final parallel between the Indigenous and Black experience in the city: "Once year a teacher and I traveled to Ojibwe country to talk about why Indigenous Studies matters. The only Black person we met was the waitress. She said to my teacher privately, 'This

is not a good place to live.' My great-auntie went to school in Door County on Green Bay. She was the only Indian in class. She told me once, there was a young Black boy in her school too. She said he always seemed lonely. What does a field mean? To a Black person? To an Indian? Do we ever find ourselves on common ground?" As Rector notes, there are ways Pyle is anchored in the landscape but has a curious eye for detail that is both speculative and childlike, seeing the land and those who inhabit it as storytellers and creators of their own realities and pasts. In this way, the people can choose which of their histories to believe, thereby existing in protest against the states and institutions that strive to oppress.

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Kai Minosh Pyle (b. United States) is a Two-Spirit Michif and Baawiting Nishnaabe, originally from Green Bay, Wisconsin. Currently residing on the Dakota peoples' homelands in Bde Ota Othunwe (Minneapolis, MN). They earned their doctorate from the University of Minnesota–Twin Cities, researching Anishinaabe Two-Spirit history. Their work has previously been published in This Magazine, PRISM Magazine, Feminist Studies, and Transgender Studies Quarterly. In addition to their creative work, they are dedicated to revitalizing the Michif and Anishinaabemowin languages of their ancestors.

* * *

Tao Leigh Goffe is a curator, writer, and artist whose work specializes in sound design and virtual environments. Her practice explores the narratives that emerge from histories of race, colonialism, and technology. Born in the UK and based in New York City, her work negotiates the haunted legacies of Atlantic crossings. She is an assistant professor of literary theory and cultural history at Cornell University, where she teaches literatures and theories of labor that center Black feminist engagements with Indigeneity and Asian diasporic racial formations. Committed to building intellectual communities beyond institutions, she is the founder of the Dark Laboratory, an engine for the study of race, technology, and ecology through digital storytelling (virtual reality [VR] and extended reality [XR]). She studied literature and visual culture at Princeton University and Yale University.

Tatiana Esh is a storyteller who centers her practice on writing, visual art, and filmmaking. Collaboration and community are deeply important to her practice, and she belongs both to an artist collective called Queerstar and to a broader unnamed community of friends who support each other artistically. Blackness and

its inherent artistry, mystery, and power is a core value of her artistry as she decolonizes her own gaze and reflects on the ancestral past. In her role as lab manager of the Dark Laboratory, she coordinates and curates data collection and digital storytelling projects. She studied Africana studies and film at Cornell University.

The Dark Laboratory is a collective for collaboration, design, and the study of race and ecology through creative technology. Situated at the intersection of scholarship, artistic praxis, theory, and performance, members use modes of nonlinear born-digital storytelling to attend to histories shaped by racial capitalism and the futures beyond it.

There are so many voices and visions present in I'm New Here. *Many thanks to the artists for their offerings, for the substance they provided to meditate on shared ecologies and histories. The exhibition is dedicated to the memory of the two daughters who were lost, referenced in Drifted Away. With thanks to Adom Philogene Heron, who shared his essay "Besides Rivers," which is in its way an elegy wherein he dwells on the memory of time spent in Dominica with Yakairah and Destiny. In honor of Melia Delsol's beloved daughters and the nameless others lost to the hurricanes, we dedicate this exhibition. In Kai Minosh Pyle's Fields Have Eyes, Woods Have Ears, and Waters Have Memories, we dedicate this exhibition to the memory of Jonathon Tubby, who was murdered by the Green Bay Police.*

Adding to the collective chorus, we give thanks to Accra Shepp, Ayelen Dolores Simms, and Tracy Rector, whose analysis of the artwork is featured and woven throughout. Many thanks to the subjects of Abigail Hadeed's artwork: Burton Sankeralli, Sango Fayomi, Ogun Moewa, Chief Wadaga Raja, and Ifa Moloko, Darlington "Boysie" Henry, Ogun Moewa Narrie Approo, Joan Sansavior. Special thanks to digital storytellers and fellow travelers Felicia Chang and Zaake De Coninck for their inspiration. We would like to thank Leah Sweet (Herbert F. Johnson Museum of Art), who selected artwork drawing on Black and Indigenous themes from the museum's collection that helped us think alongside this photographic work by contemporary artists. Thanks to Sarah Jane Cervenak and J. Kameron Carter for the inspiring ideas and conception of the Black Outdoors. Thanks to Bam Willoughby and Toya Mary Okonkwo, whose contributions are featured in the virtual reality component of the exhibition. We would also like to thank the Dark Laboratory Theoreticians, Technicians, and Advisory Board for being part of the intellectual community we are building on racial and climate justice. Thanks to Paul Fleming, Tim Murray, and Jeremy Braddock for their support and belief in the urgency of this work. This exhibition was possible in part through support from Cornell University Media Studies, Cornell University Feminist, Gender, and Sexuality Studies, and the Rural Humanities, an initiative of the Mellon Foundation.

Notes

[1] Ruth Wilson Gilmore, "Geographies of Racial Capitalism" *Antipode* Foundation, directed by Kenton Card, 2020, https://www.youtube.com/watch?v=2CS627aKrJI.
[2] Ibid.
[3] Saidiya Hartman, *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth Century America* (New York: Oxford University Press, 1997).
[4] Born-digital refers to content made for digital dissemination as opposed to being formatted for the digital. It was important to embrace the frame of media ecologies as one that was the argument for how this story needs to be told, not simply a supplemental or convenient form.
[5] Duke University Press, *Black Outdoors: Innovations in the Poetics of Study*, https://www.dukeupress.edu/books/browse/by-series/series-detail?IdNumber=4201822.
[6] Tiffany Lethabo King, *The Black Shoals: Offshore Formations of Black and Native Studies* (Durham, NC: Duke University Press, 2019), https://doi.org/10.1215/9781478005681.
[7] Fred Moten, lecture, Migrants, Refugees, and the Politics of Sanctuary course, New York University, 2018.
[8] Gil Scott Heron, "I'm New Here," *I'm New Here* (XL Recordings, 2010).
[9] Tina Campt, *Listening to Images* (Durham, NC: Duke University Press, 2017), https://doi.org/10.2307/j.ctv1134dm3.
[10] Allison Arteaga, *Alli ruraqmi kanki.*
[11] Kai Minosh Pyle, *Fields Have Eyes, Woods Have Ears, and Waters Have Memories.*
[12] Arteaga, *Alli ruraqmi kanki.*
[13] Melia Delsol and Dóra Papp, *Drifted Away.*
[14] Ibid.
[15] Pyle: *Fields Have Eyes, Woods Have Ears, and Waters Have Memories.*
[16] Nadia Huggins, *Circa no future.*
[17] Delsol and Papp, *Drifted Away.*
[18] Huggins, *Circa no future.*
[19] steve núñez, *Free the Land.*
[20] Abigail Hadeed, *Warriors of Huracán.*
[21] núñez, *Free the Land.*
[22] Delsol and Papp, *Drifted Away.*
[23] Hadeed, *Warriors of Huracán.*
[24] Gerald Vizenor, *Survivance: Narratives of Native Presence* (Lincoln: University of Nebraska Press, 2008).

[25] Sylvia Wynter, "Unsettling the Coloniality of Being / Power / Truth / Freedom: Towards the Human, After Man, Its Overrepresentation—an Argument," *The New Centennial* 3, no. 3 (2003): 257–337, https://doi.org/10.1353/ncr.2004.0015.
[26] David Treuer, "Return the National Parks to the Native Tribes," *Atlantic* , April 12, 2021, https://www.theatlantic.com/magazine/archive/2021/05/return-the-national-parks-to-the-tribes/618395/.