

ABOLITIONIST PLACE

CONCEPTUAL DESIGN PROPOSAL

KAMEELAH JANAN RASHEED

PREVIOUS ARTWORK



Are We Reading Closely?, 2020 (Solo Project)
 Brooklyn Museum (Brooklyn, NY)
 35' x 8' Vinyl Banners



Scoring the Stacks I, 2019 (Solo Project)
Brooklyn Public Library - Central Branch (Brooklyn, NY)
Performance, 120' x 7' vinyl banner, notecards

ARE WE THERE YET?

Are We There Yet? (and other questions of proximity, destination, and relative comfort), 2017
(Group Exhibition, Pinchuk Art Centre - 2017 Future Generation Art Prize)

Venice Biennale (Venice, IT)

7' x 30' fabric banner



A QUESTION IS A SENTENCE DESIGNED TO ELICIT A RESPONSE. TODAY, WE WANT TO KNOW WHAT THE SLOPPY FUTURE HOLDS, 2018 (Group Exhibit, Something to Say)

Brooklyn Museum (Brooklyn, NY)

14' x 5.8' Blackout Fabric Banner

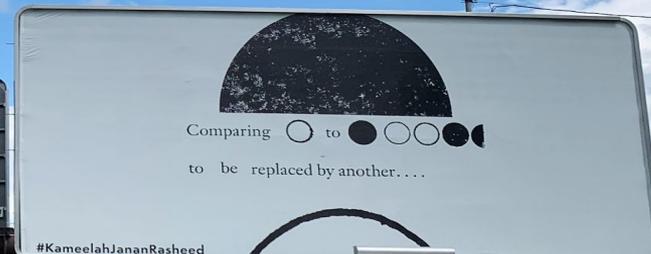


I AM POROUS. TODAY, I LEAK PREPOSITIONS. SO, I WILL ASK AGAIN, DO YOU HAVE A SIEVE?,

2018 (Group Exhibit, Something to Say)

Brooklyn Museum (Brooklyn, NY)

20 Vinyl Panels - 16" x 20"



I Learned Later and Comparing, 2020 (River Street Billboard Project)
MASS MoCA and Northern Berkshire Community Coalition (North Adams, MA)
Billboards



**What Have You (Un)Learned Today? (And what are you going to do with it?, 2020
(ForFreedoms x Unfinished)**

North Little Rock, AK

Billboards



Selling My Black Rage to the Highest Bidder, 2018 (Group Exhibit, Aesthetics of Matter)
VOLTA Art Fair (New York, NY)
~700 Sheets of Xeroxed Paper, ~1400 metal staples, Risograph Prints

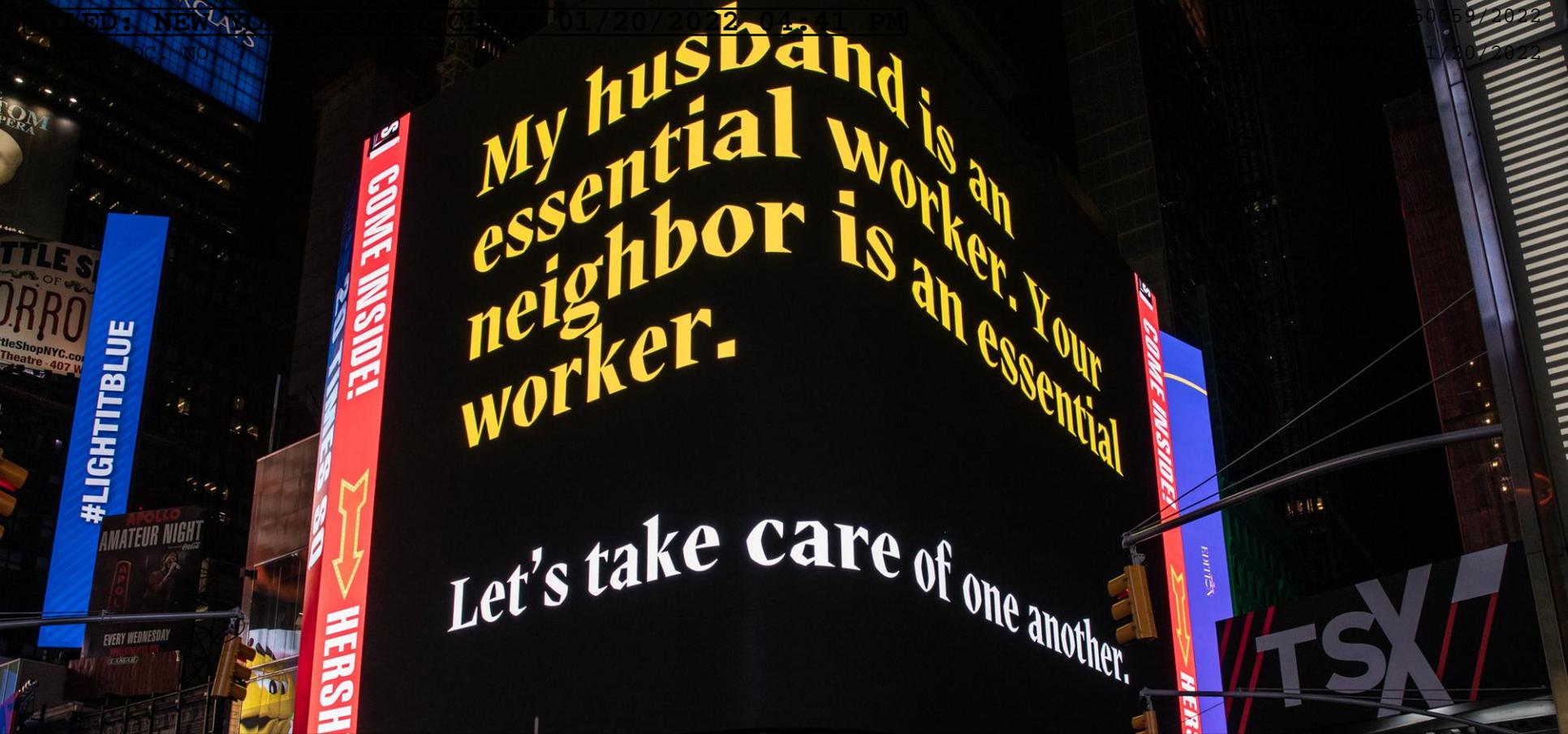
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PLOT TWIST, 2020 (Group Exhibit, City Wide Art on the Grid Public Installation)

Public Art Fund (All Five Boroughs)
Variable Dimensions, Digital Collage



My husband is an essential worker. Your neighbor is an essential worker., 2020 (For Freedoms x Times Square Art)

Times Square (New York, NY)

Projection



**HOW
TO
SUFFER
POLITELY**
(AND OTHER ETIQUETTE)

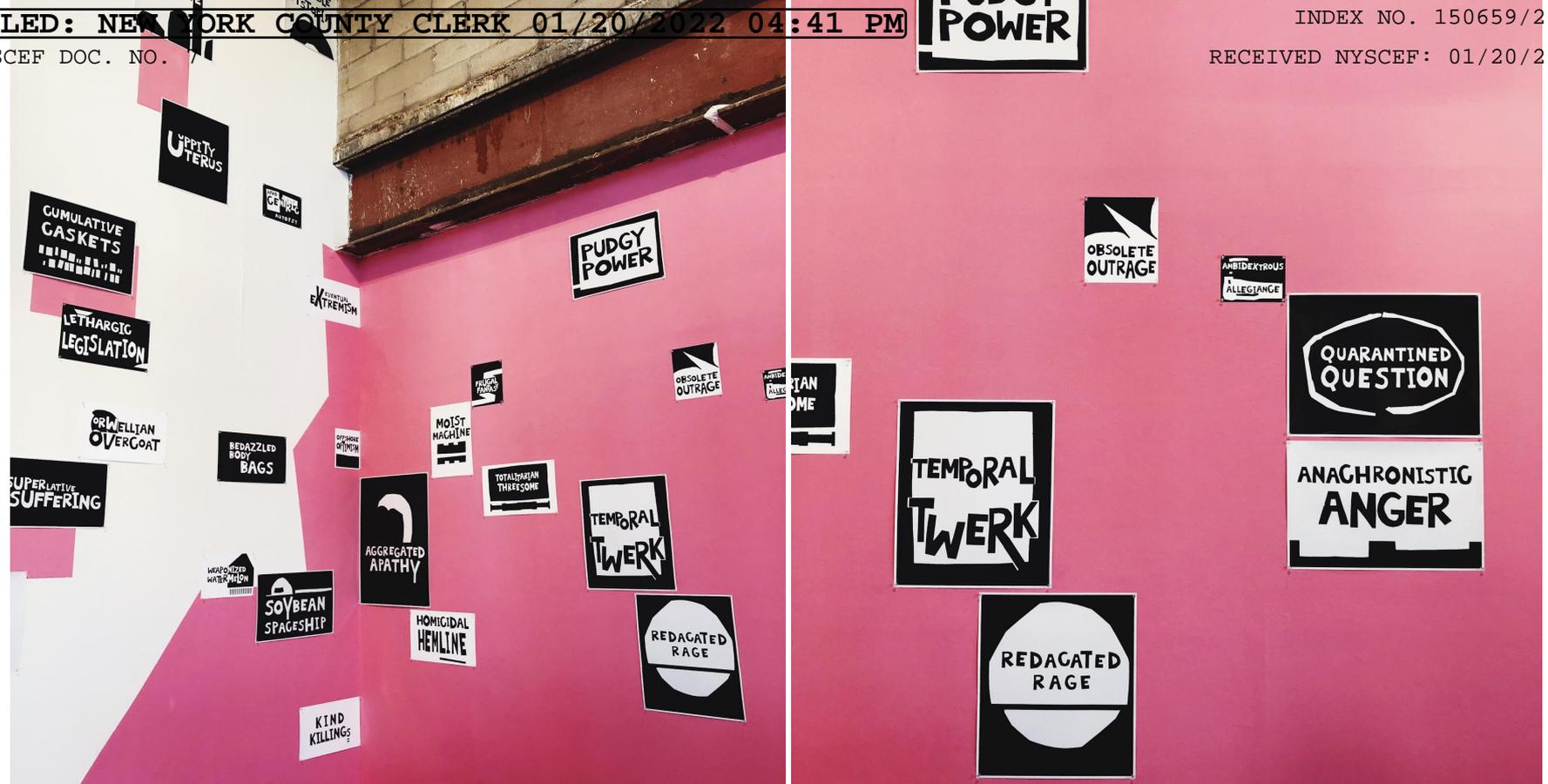
**PURCHASE
THE PROPER
BOOTS
WITH WHICH
TO PULL
YOURSELF
UP BY THE
BOOTSTRAPS**

**TELL YOUR
STRUGGLE
WITH
TRIUMPHANT
HUMOR**

**TAKE
LIKE A MAN
BUT DON'T
TAKE IT UP
WITH
"THE MAN"**

**LOWER
THE
PITCH
OF YOUR
SUFFERING**

How to Suffer Politely (and Other Etiquette), 2016 (Solo Project)
Transmission Gallery (Glasgow, UK)
11' x 6' vinyl banners



An Alphabetical Accumulation of Approximate Observations, 2018 (Group Exhibition, Laugh Back)

Smack Mellon - (Brooklyn, NY)

Archival Inkjet Prints of Variable Sizes and Baker-Miller Pink Paint



A Supple Perimeter (activation ii), 2017 (Group Exhibition, Speech/Acts)

Institute of Contemporary Art - Philadelphia (Philadelphia, PA)

xeroxes, archival inkjet prints, fabric, vinyl



A Casual Mathematics, 2019 (Solo Exhibit)

NOME Gallery (Berlin, DE)

Archival inkjet prints, vinyl, tape, paint, drywall, acetate



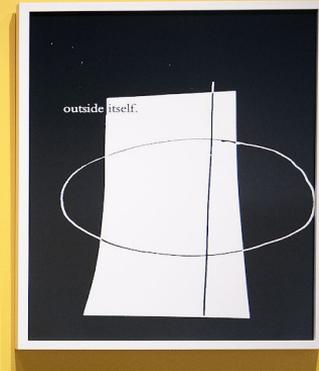
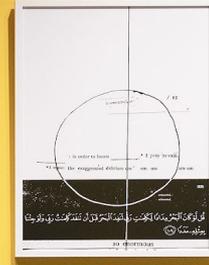
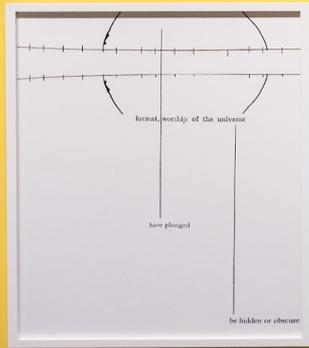
*a transitive verb or an intransitive verb;
a better future awaits us.*

*I approach such declarations
with panicked nerves; there
are leaky umbrellas that leak
between each syllable and an
aggressive syntax holds these
delicate words hostage.*

*better: a smug comparative.
future: an imprecise temporality.
awaits: an aspirational verb.
us: a vague pronoun.*

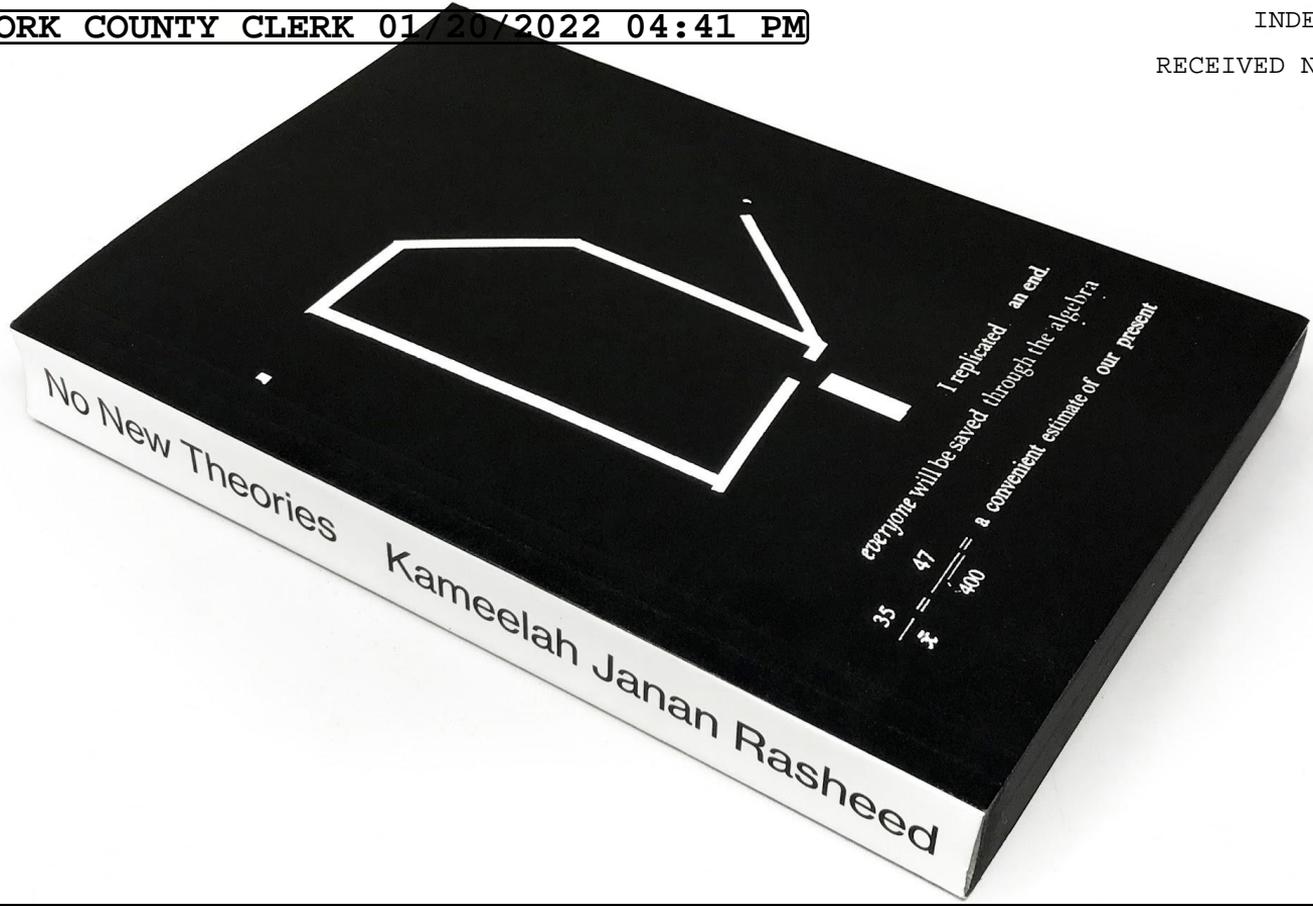
a better future awaits us.

Perhaps, there is no sequel, 2020 (Solo Project)
Platform*: Rice University - (Houston, TX)
Vinyl Banners, Performance



Scoring the Stacks II, 2019 (Solo Exhibit)

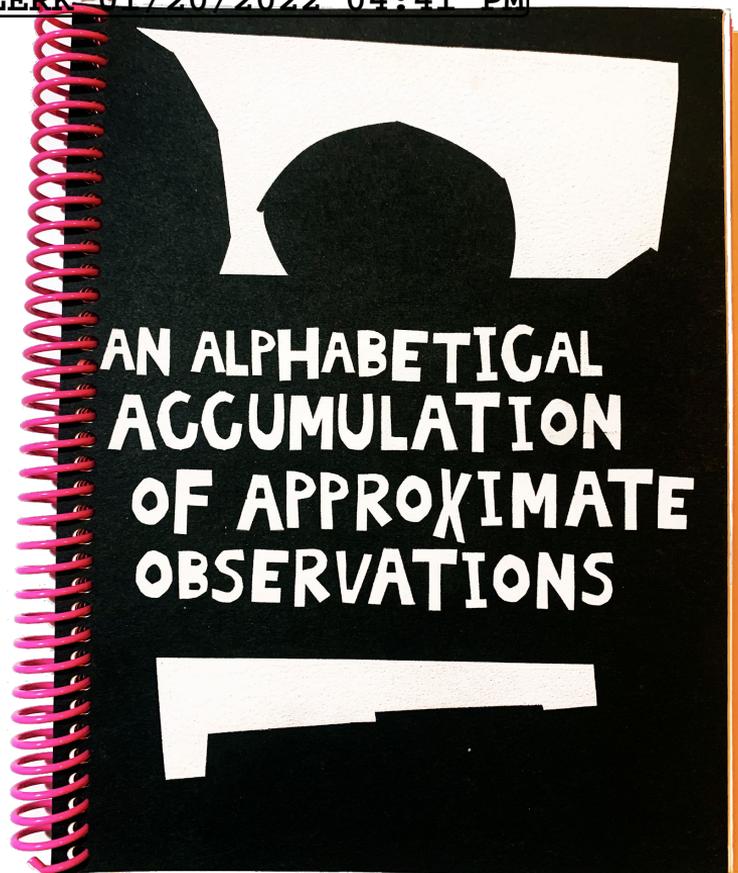
Haverford College - Cantor Fitzgerald Gallery and Lutnick Library (Philadelphia, PA)
notecards, archival inkjet prints, vinyl



No New Theories, 2020 (Artist Book)

Published by Printed Matter Inc. (New York, NY)

256 pages, 6" x 9," Paperback and Sewn Bound Offset Printed, Screen Print, Black-and-White Edition Size 1000



An Alphabetical Accumulation of Approximate Observations, 2019 (Artist Book)

Published by Endless Editions (New York, NY)

90 pages, 6" x 9," Paperback and Spiral Bound Risograph Printed, Pink and Black Edition Size 150

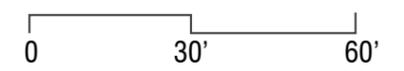
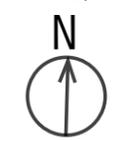
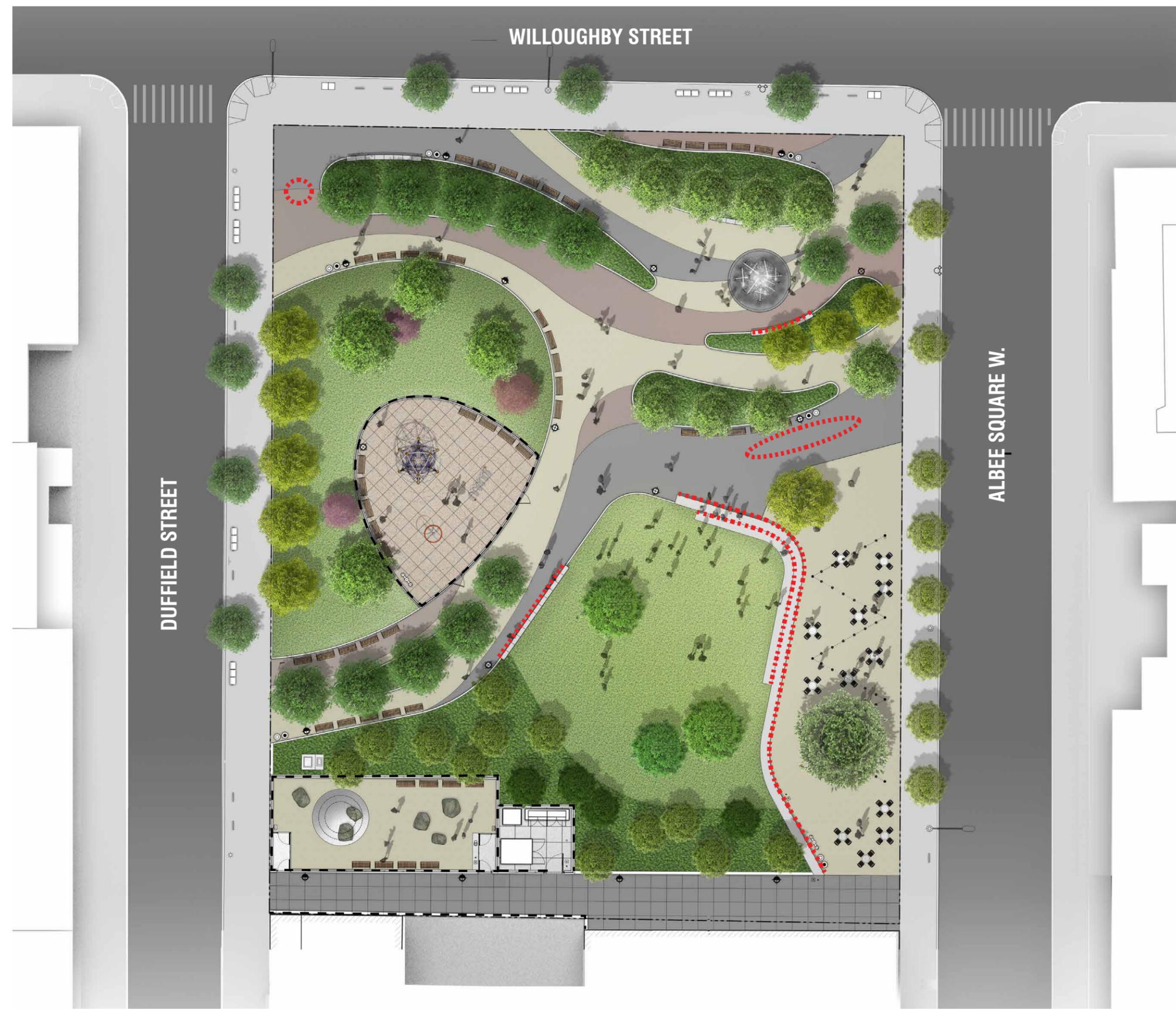
your analogy is a sloppy menace

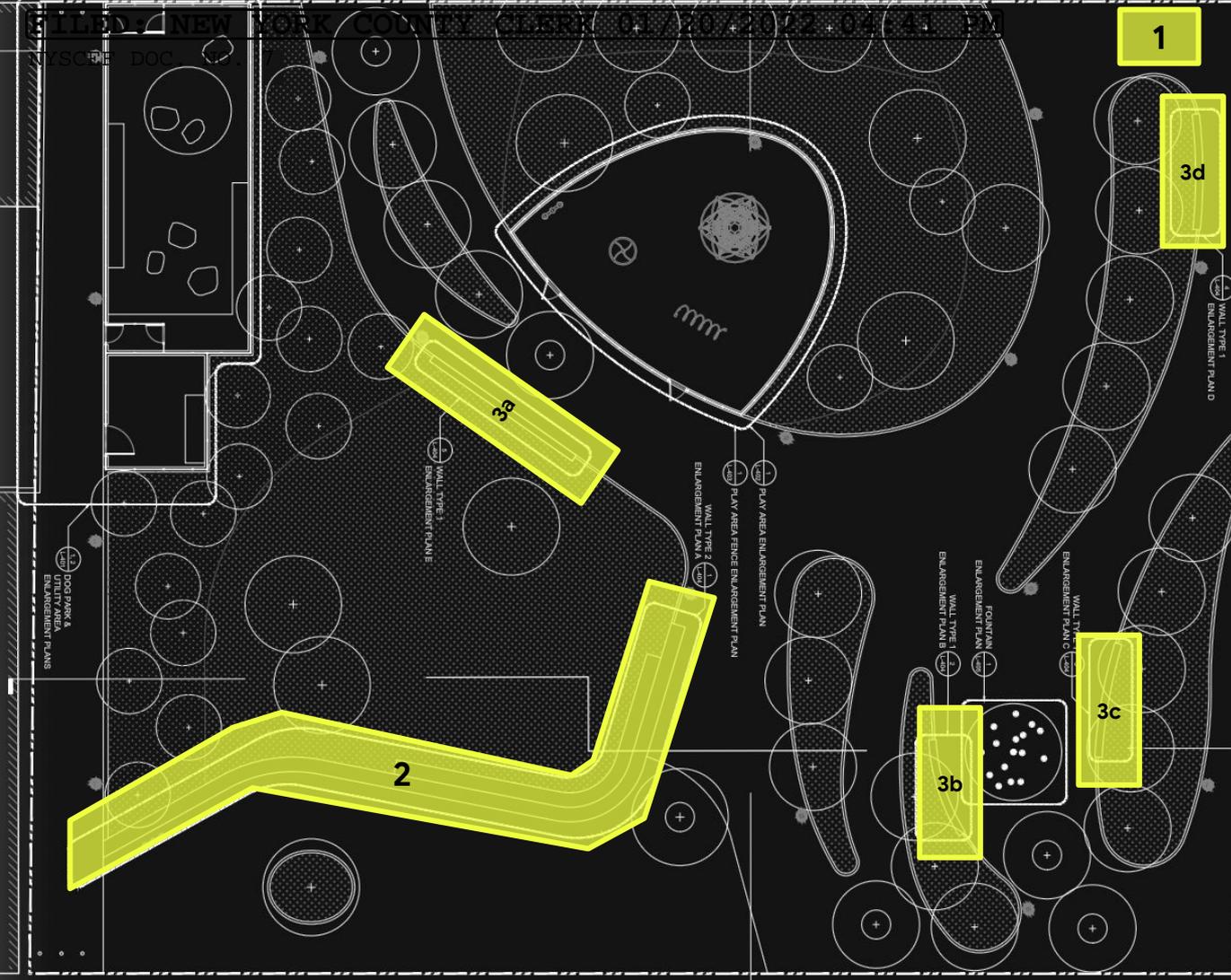
An Accretion Made a Mistake, 2018 (Group Exhibit, Twist the Spine)

François Ghebaly (Los Angeles, CA)

Azure Blue Paint, Drywall

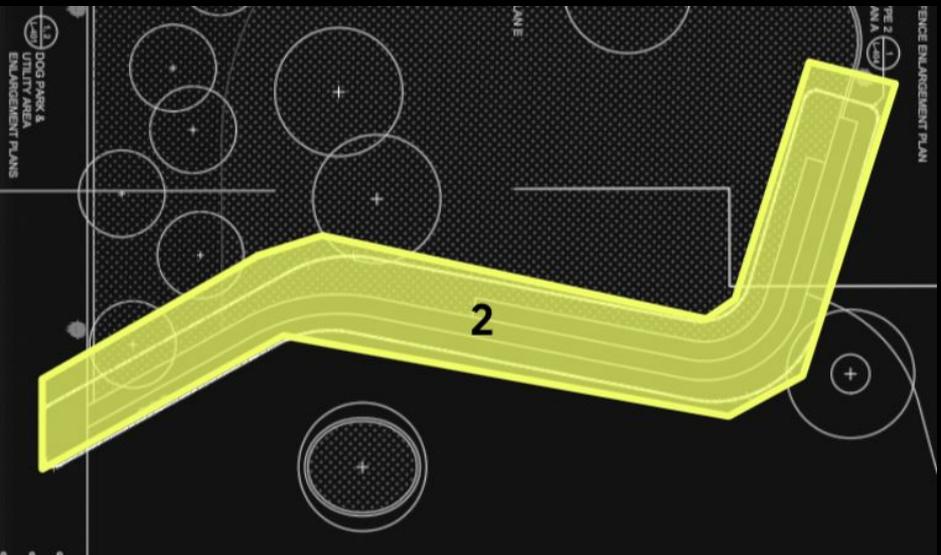
ABOLITIONIST PLACE ARTWORK PROPOSAL



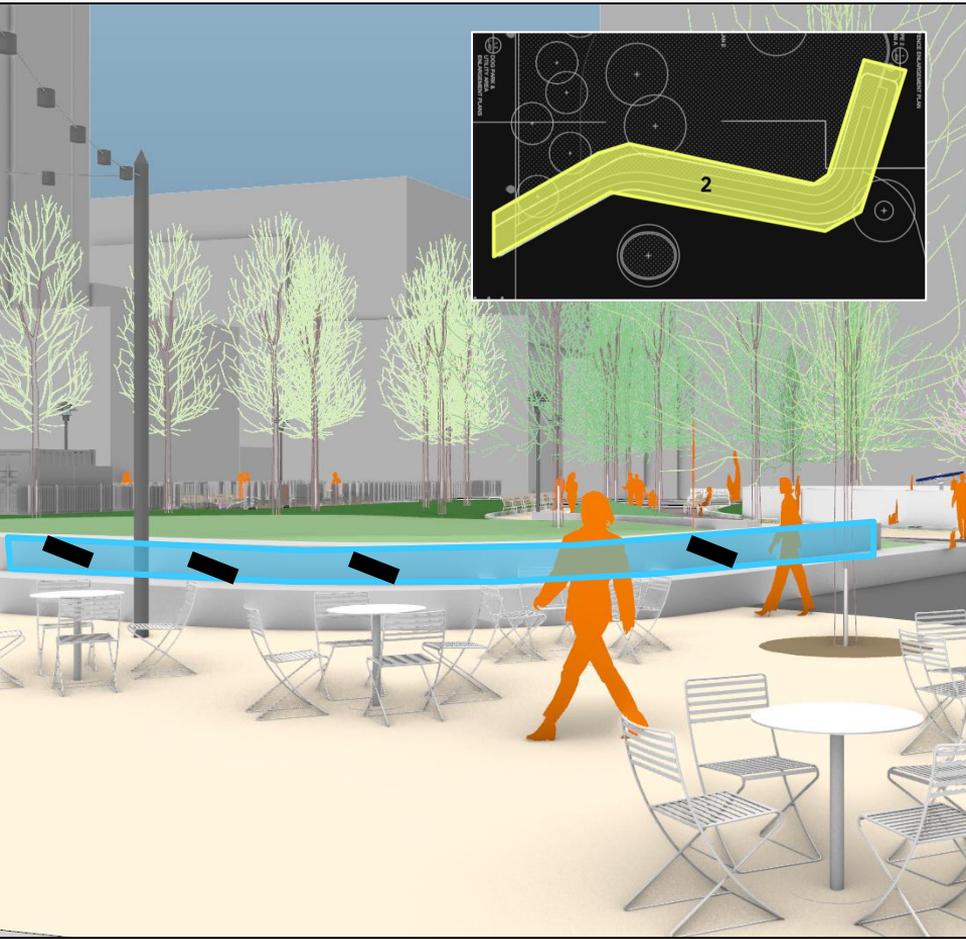


Artwork Key

- 1** Entrance Sculpture
- 2** Undulating Seating with Relief Text
- 3a** Undulating Seating with Waterjet Metal Cut Text
- 3b** Undulating Seating with Waterjet Metal Cut Text
- 3c** Undulating Seating with Waterjet Metal Cut Text
- 3d** Undulating Seating with Waterjet Metal Cut Text

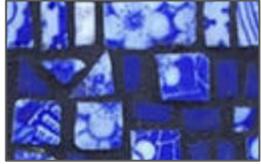


2. Artwork: Location and Materials

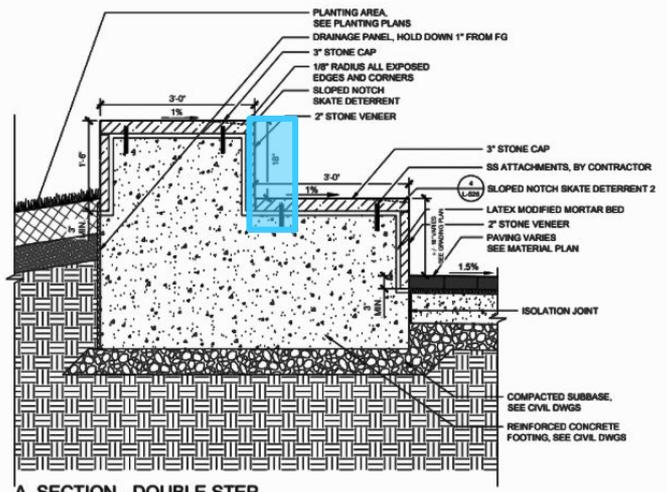


 Question artwork location

 Mosaic Relief



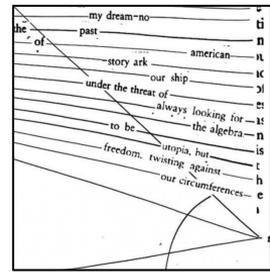
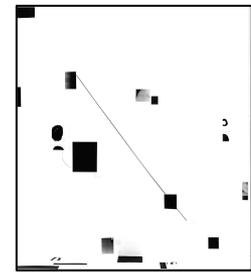
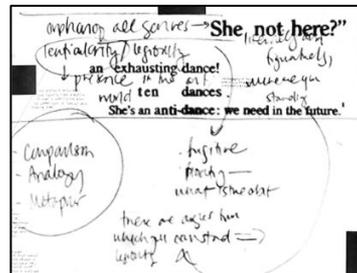
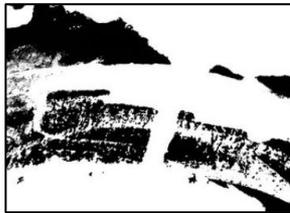
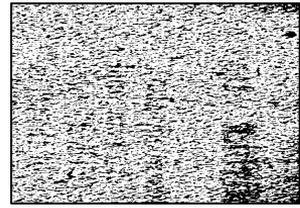
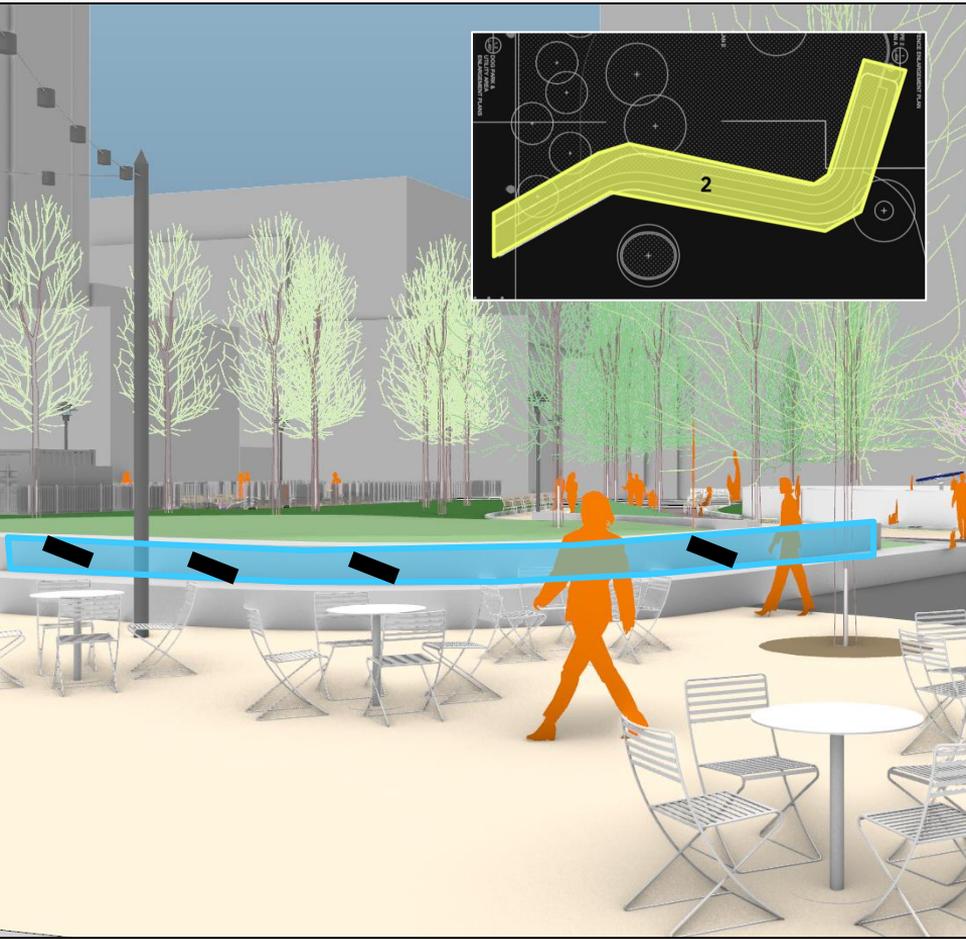
Mosaic Relief
reference
images



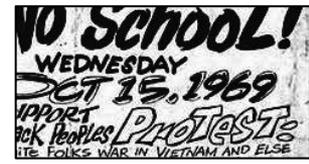
A. SECTION - DOUBLE STEP

2 WALL TYPE 2 - SEATWALL, RETAINING, VENEER STONE
SCALE 1"-1'-0"

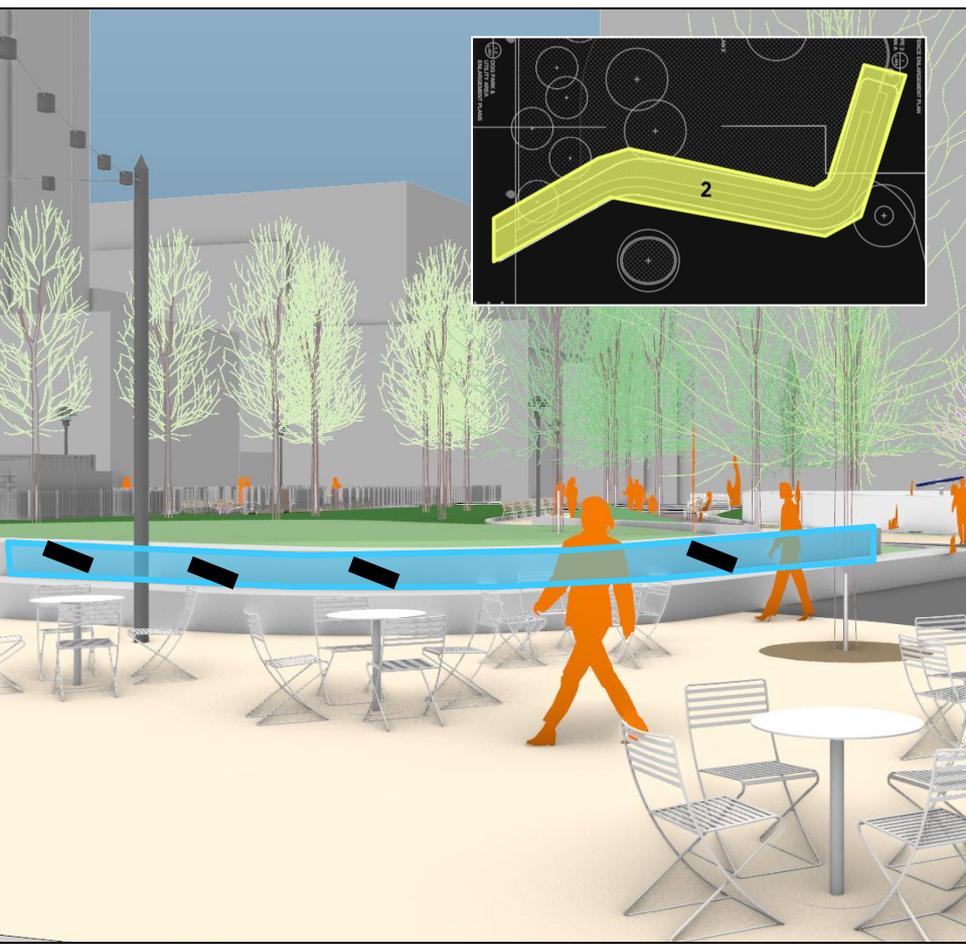
2. Artwork: Form and Style (Mosaic Typography and Texture)



KAMEELAH'S HANDWRITING
this moment in hi



2. Artwork: Concept (Relief Framework)

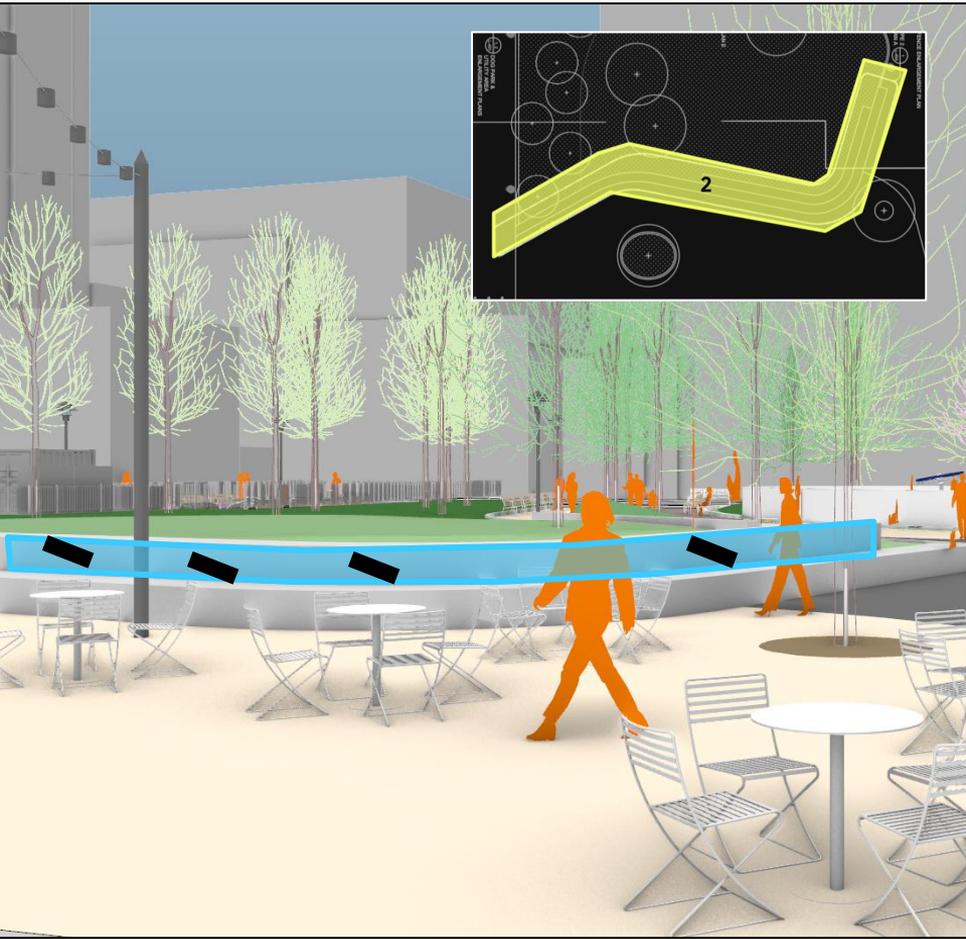


MoMA

Figures or forms carved or molded so as to project from a flat surface, as in sculpture, or the apparent projection of such shapes in a painting or drawing. A work of art featuring such a projection; a method of printing in which the image is carried on raised surfaces, such as letterpress.

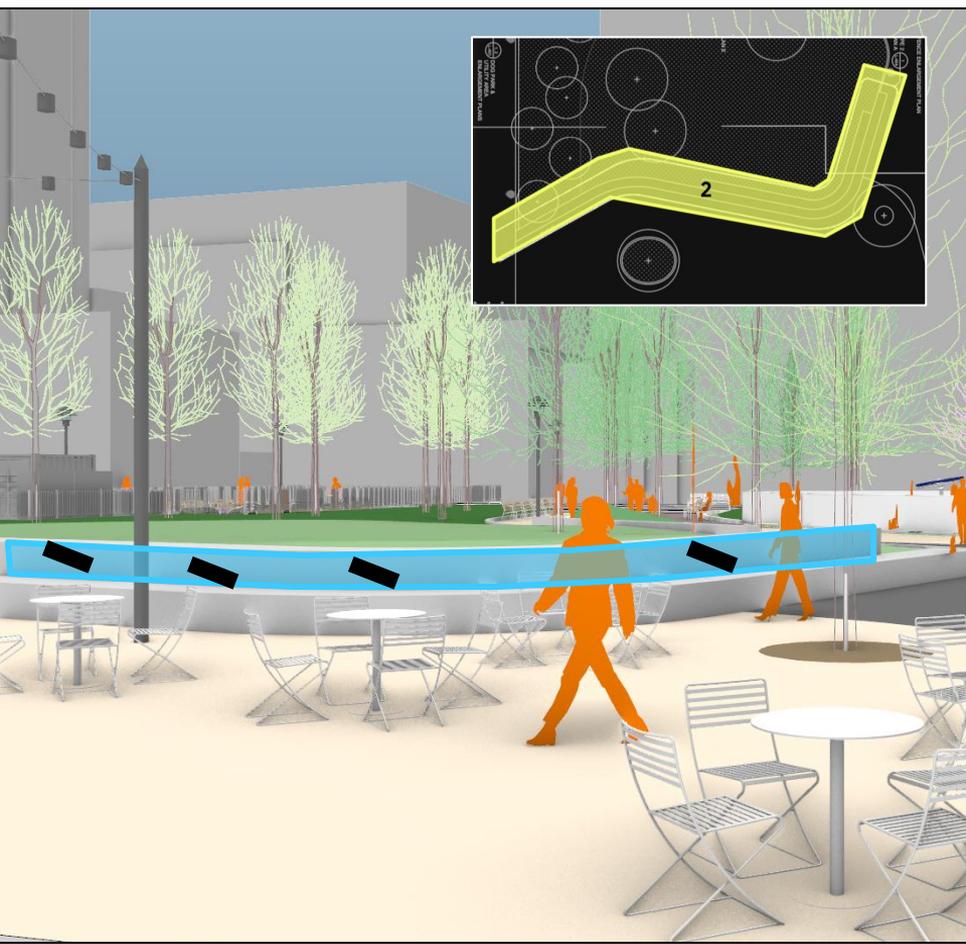
Relief is a sculptural technique where the sculpted elements remain attached to a solid background of the same material. The term *relief* is from the Latin verb *relevo*, to raise. To create a sculpture in relief is to give the impression that the sculpted material has been raised above the background [plane](#).^[1] What is actually performed when a relief is cut in from a flat surface of stone (relief sculpture) or wood ([relief carving](#)) is a lowering of the field, leaving the unsculpted parts seemingly raised. The technique involves considerable

2. Artwork: Concept (Description)

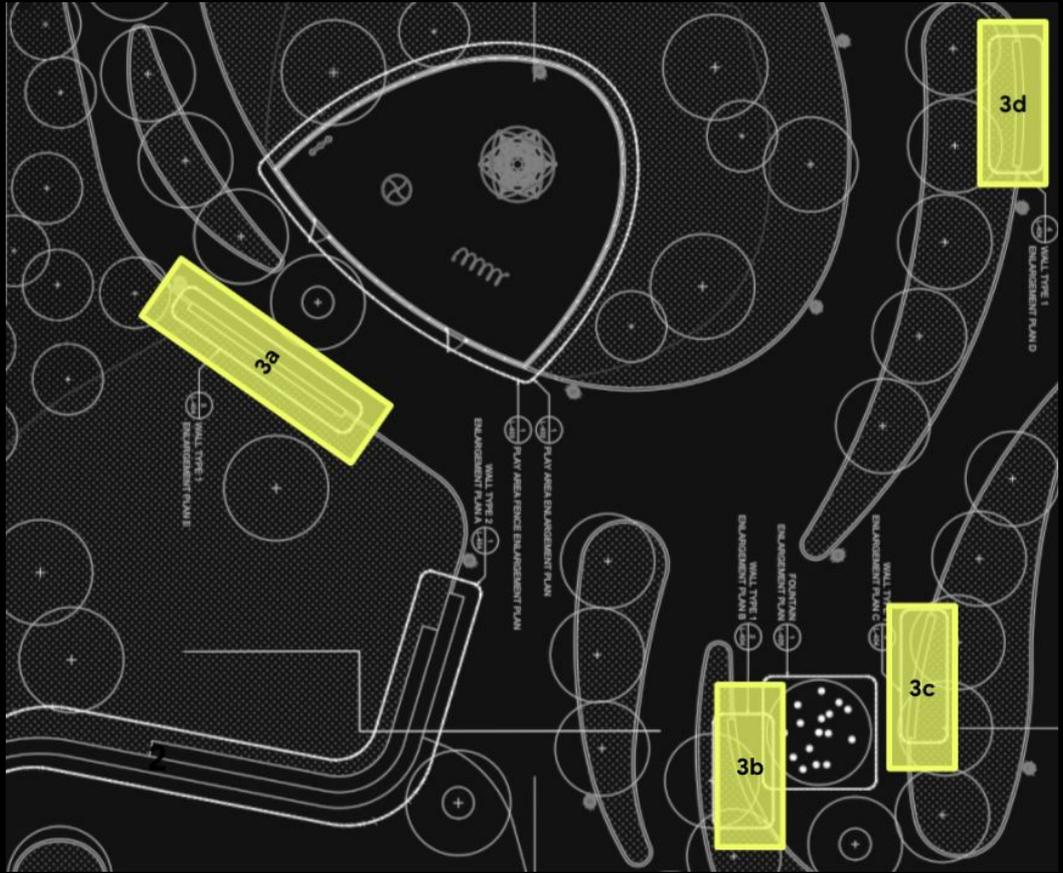


Relief sculpture requires that the composition must be extended in order to be visible. As we consider questions of freedom and the continual pursuit, one might ask what questions and considerations need greater visibility? How can the process of creating a relief - distinguishing between the foreground and background through a process of carving and digging, then re-looking, help us consider strategies of liberation? What might it mean to engage in a close-reading as excavation, as re-looking that invites us to explore examples of emancipatory gestures that we may have previously overlooked?

2. Artwork: Content (Questions)



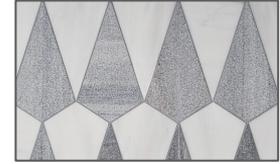
The content will be developed through co-writing workshops as part of public programming.



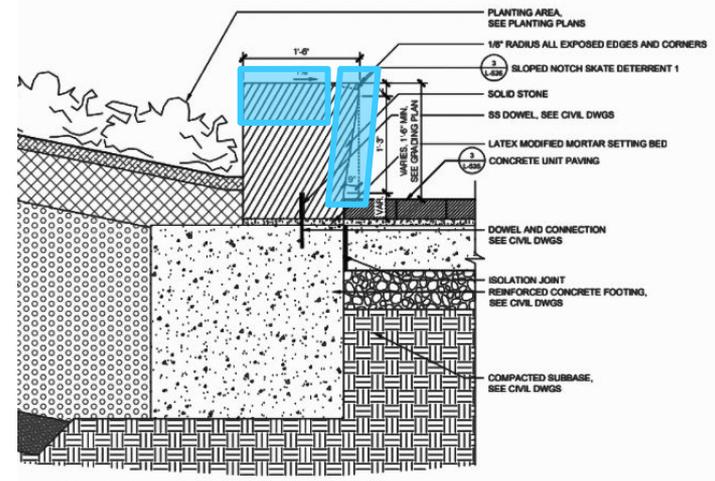


 Question artwork location

 Waterjet cut



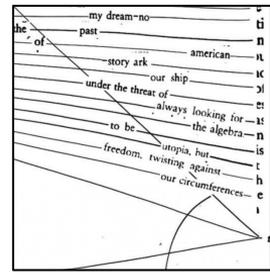
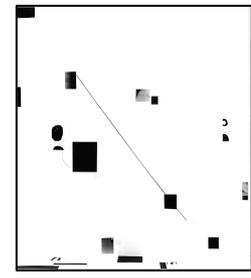
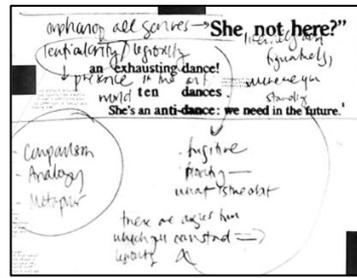
Waterjet cut
reference
images



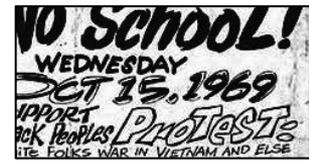
A. SECTION

① WALL TYPE 1 - SEATWALL, RETAINING, SOLID STONE
SCALE 1-1/2"=1'-0"

3a-3d. Artwork: Form and Style (Waterjet Typography and Annotation)



KAMEELAH'S HANDWRITING
this moment in hi





The content will be developed through co-writing workshops as part of public programming.

COMMUNITY ENGAGEMENT

Analog Prompt Cards		Digital Prompt Cards	Community Workshops	Reading Group	3-12 Lessons	Zoom MeetUps	Final Publication
NYSCEF DOC. NO. 7		Asynchronous	Synchronous	Synchronous	Asynchronous/Synchronous	RECEIVED NYSCEF: 01/20/2022	
Audience	All	All	Intergenerational	18 +	Youth (Grades 3-12)	All	
Descrip.	Since 2019, I have engaged with the public through a series of prompts that either ask questions or invite people to experiment with a process. From workbooks with the Wattis Institute to Scoring the Stacks with Brooklyn Public Library to an upcoming project with the Cleveland Public Library system, prompts are an exciting and accessible way to hear from the public.		These workshops will be organized around the principles of collaborative speculative design where we generate language about the future at different scales of relation (block, city, state, nation, world).	These workshops will be organized around specific texts (written as well as visual and moving image) as an anchor for a conversation about abolitionist futures.	Curricular materials already exist from the <i>In Pursuit of Freedom</i> project. This community engagement element would be focused on identifying teachers who want to use some element of this existing curriculum with their students in addition to complementary materials to generate ideas regarding the texts for WSQ.		There will be a lot of community input that does not make it to the final piece, however, I do want this language and process to have a home. This final publication will hold notes, excerpts, etc. from this six-month exchange as well as photographs from the process of designing the work with community and an essay / interview with me. I think it is important that we document and archive the process.
Notes/ Needs	The results would not be public-facing at this stage. We would need a pick-up schedule to ensure that we are gathering, scanning, and reviewing items routinely.	The results would not be public-facing. This would literally be a website that collects responses to prompt questions.	Which organizations should we prioritize?/What organizations have already expressed an interest?	While I was unable to participate in this workshop , I am keen on its structure.	Am unsure of how to compensate teachers (per session, etc.), but I believe they should be compensated. One option is to send out a google form application in June to see which teachers are interested in participating.		Would want to identify a publisher and timeline. I have made books in the past and have a good handle on this, but would love to work with someone else.
Collab/ Partners	Cora Fisher, Curator Visual Art Programming at Brooklyn Public Library - Central				The Center for Brooklyn History		Smng Sming (CA based publisher with exciting publishing practice)