

WILLOUGHBY SQUARE

CONCEPTUAL DESIGN | PROPOSAL

KAMEELAH JANAN RASHEED

PRIOR ARTWORK EXAMPLES



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
(ForFreedom's 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***



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**

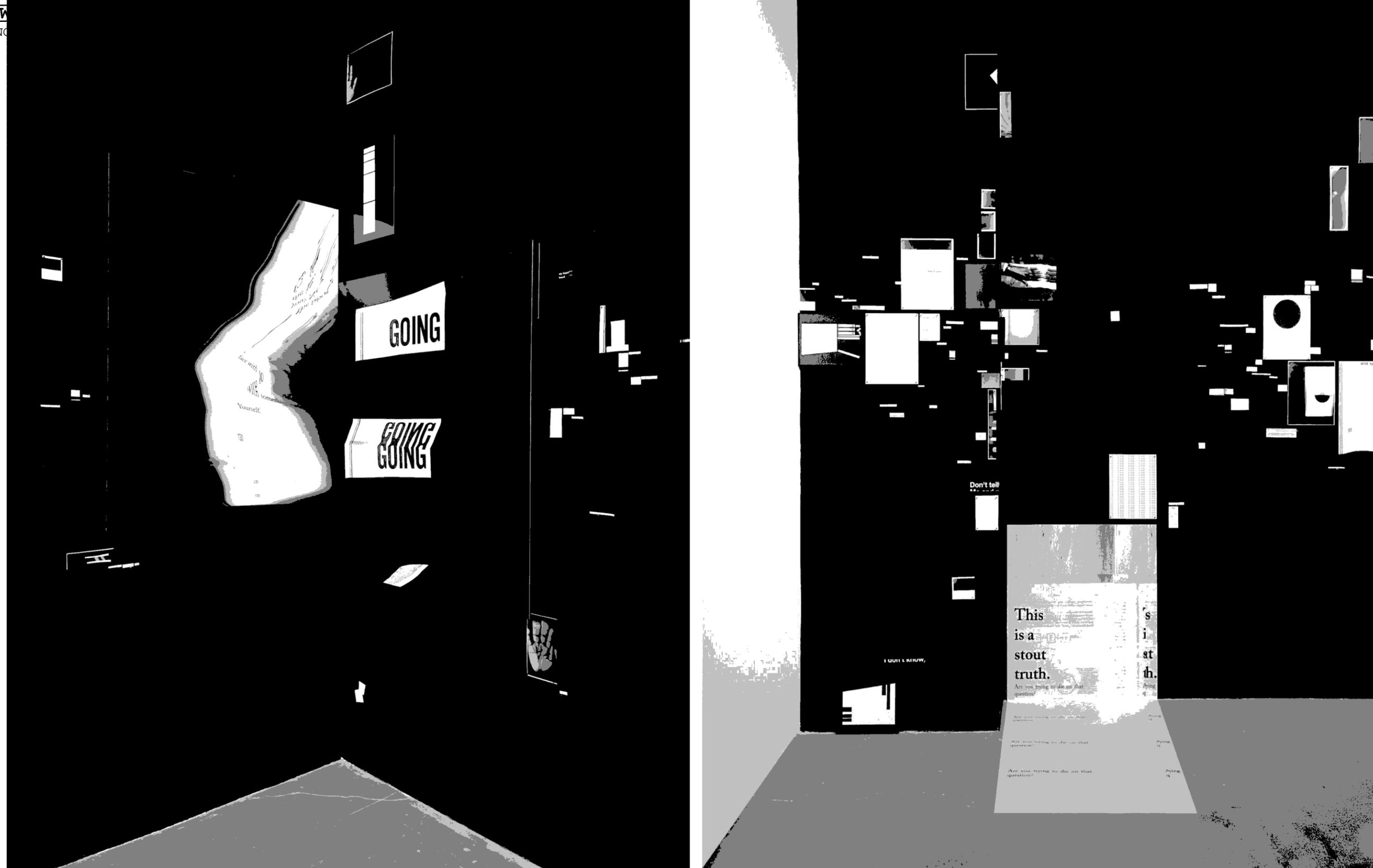
How to Suffer Politely (and Other Etiquette), 2016 (Solo Project)
Transmission Gallery (Glasgow, UK)
11' x 6' vinyl banners



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



Each Sentence is a Sponge!, 2020 (Group Exhibit, Kissing Through a Curtain)

MASSMoCA (North Adams, MA)

Archival Inkjet Prints, vellum, xerox paper, paint, pen



A Casual Mathematics, 2019 (Solo Exhibit)
 NOME Gallery (Berlin, DE)
 Archival inkjet prints, vinyl, tape, paint, drywall, acetate



Perhaps, there is no sequel, 2020 (Solo Project)

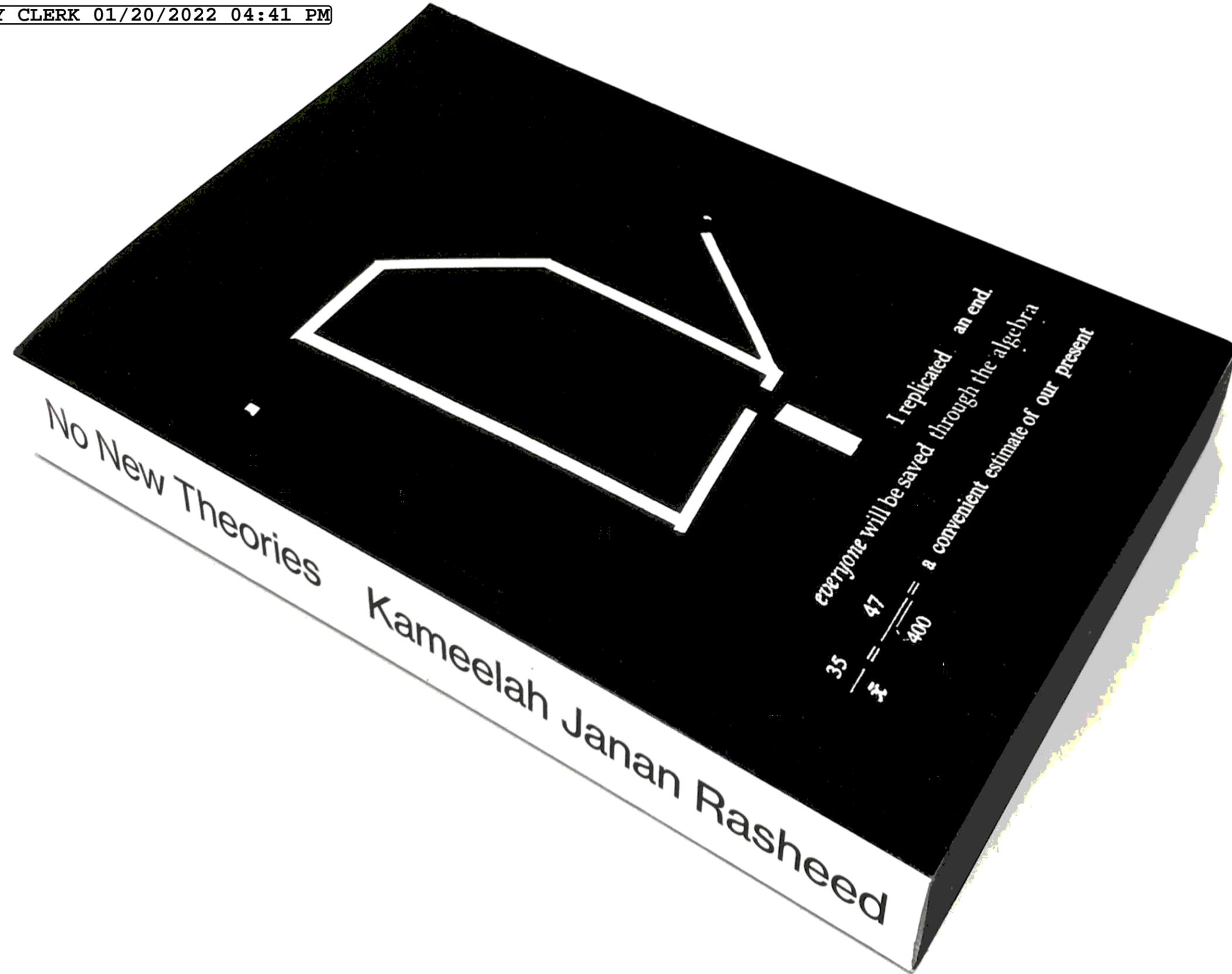
Platform*: Rice University - (Houston, TX)

Vinyl Banners, Performance



Scoring the Stacks II, 2019 (Solo Exhibit)

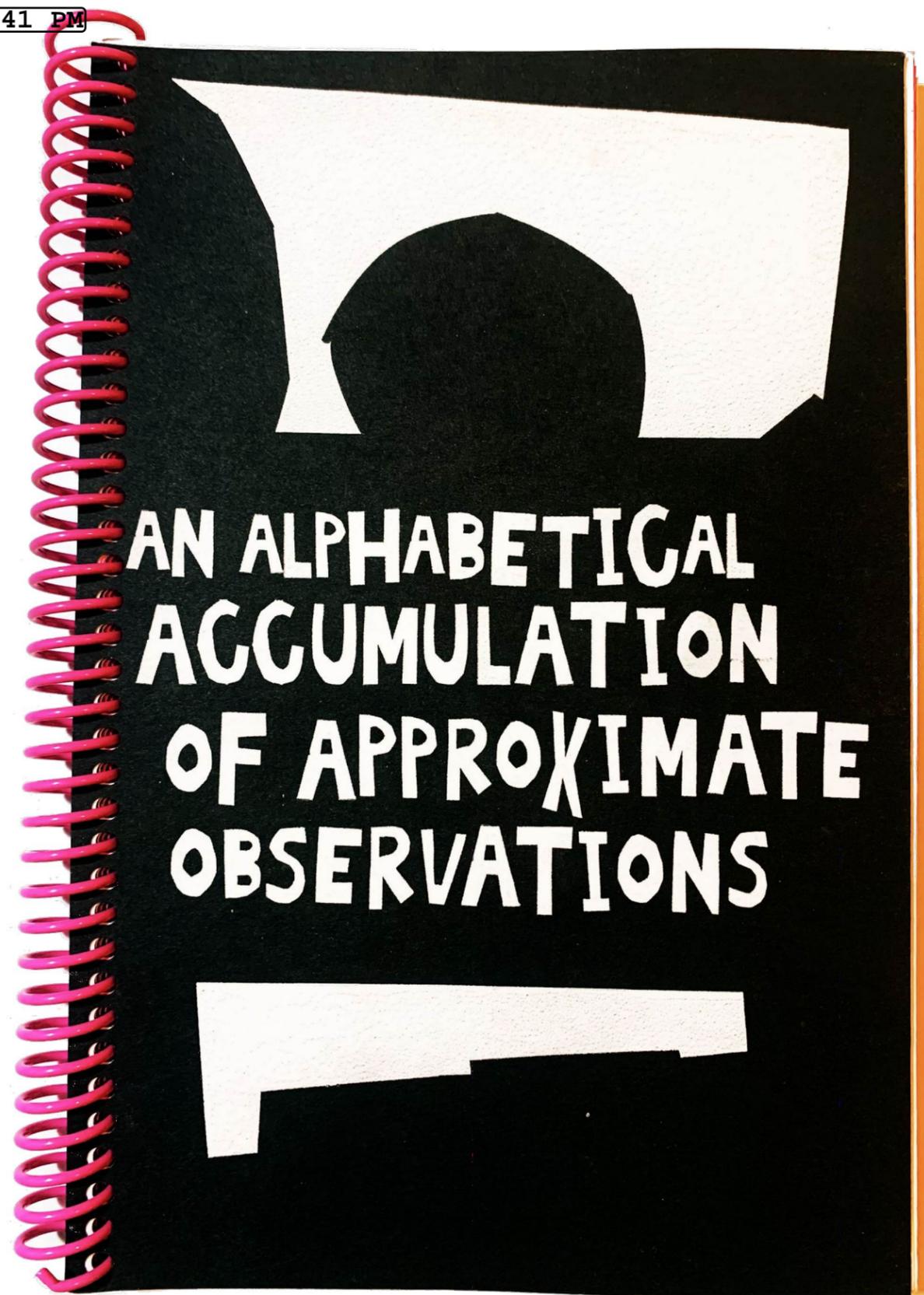
Haverford College - Cantor Fitzgerald Gallery and Lutnick Library (Philadelphia, PA)
notecards, archival inkjet prints, vinyl



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

WILLOUGHBY SQUARE PROPOSAL - ARTWORK





bench

play area

light pole

trash + recycling receptacle

dog park

4' ht. fence + gate

walkway

WILLOUGHBY STREET

DUFFIELD STREET

ALBEE SQUARE W.

planting area

curb

water element

seat wall

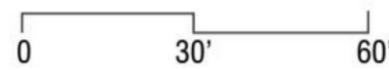
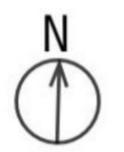
stepped seat wall

lawn

seating area

tables + chairs

2'ht ht. wall



Proposed Locations

With attention to the elements of the park structure that are reminiscent of Black vernacular architecture such as porches, this public work consists of a series of text engravings on the seating structures and walkways at WSQ. The seating structures function as a space of gathering, organizing, storytelling, and rest. The text (as stone engraving and bronze placard) in these locations are questions and prompts regarding futurity, emancipation, progress, and the complexity of narration.

Possible Questions and Texts

- And then, what happened?
- What are you willing to go along with?
- What is owed?
- Where does the railroad end?
- What is your north star?
- Until when are you willing to wait?

On the Front Porch, Black Life in Full View

A look at how a simple architectural fixture has played a role in African-American culture.

By Audra D. S. Burch. Photographs by Wayne Lawrence

In its framed simplicity, the front porch has been a fixture in American life, and among African-Americans it holds outsize cultural significance.

From the narrow shotgun homes of Atlanta to the dormer-windowed bungalows of Chicago, the front porch has served as a refuge from Jim Crow restrictions; a stage straddling the home and the street, a structural backdrop of meaningful life moments. It is like the quietest family member; a gift where community lives and strangers become neighbors.

Zora Neale Hurston, an exquisite chronicler of black Americana, understood the magic and necessity of the porch as a gathering place to witness and soak up history. Her prose cast the porch as a setting for storytelling.



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The porch has also inspired scholarship. Germane Barnes, a black architecture professor at the University of Miami, has traveled the country studying its role within black vernacular. “Architecture and identity go hand in hand,” said Mr. Barnes, 33, who grew up in Chicago.

His research took him to Detroit, where he found a historical city undergoing an economic rebirth and black homeowners eager to share memories of watching life unfold on their front porches.

The Gathering

'I still remember the laughter and feeling safe.'



Eleanor Parnell.

The Window

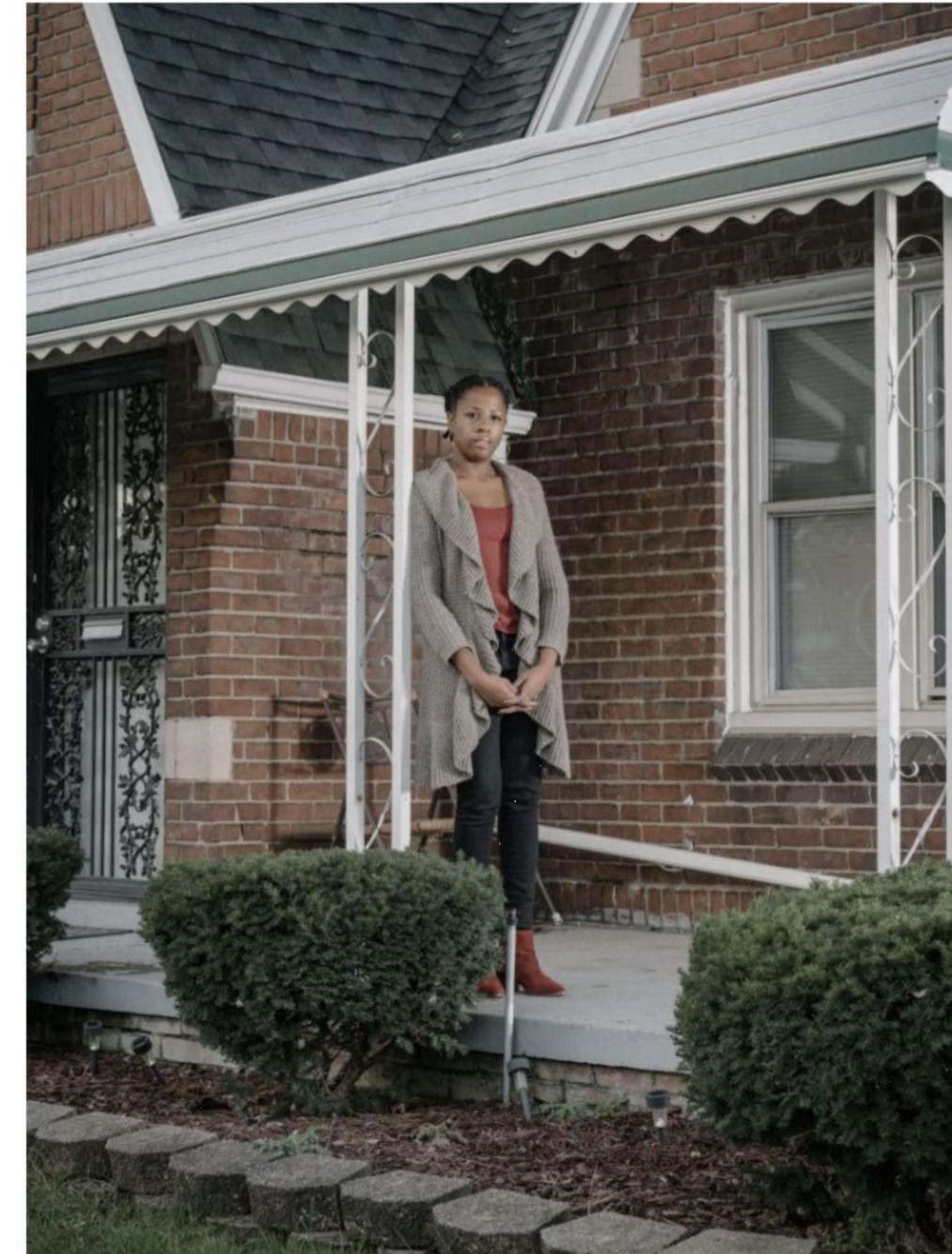
'I saw the riots and the trial of O.J. on my porch.'



John Hill and his wife, Gloria.

The Stage

'You sit on the porch and tell stories. Porches are built for storytelling.'



Cornetta Lane.

●
P L A C E S

EXPLORE PLACES

READING LISTS

PLACES WIRE

*Public scholarship on architecture,
landscape, and urbanism*

READING LIST

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 **NEWSLETTER**

DONATE TO PLACES

Black People, Porches, and Politics

This reading list primarily focuses on the investigation of black do for positive identity politics in architecture has typically proven en group. Architecture has always excelled at using the built environ narratives. Unfortunately, that opportunity has rarely materialize communities. Providing access to narratives undiscovered and oft begin to understand and empathize with marginalized communiti iconic architectural feature that explores topics of gender, race, an there have been numerous scholarly articles and critical dissection



The Power of the Porch

THE STORYTELLER'S CRAFT IN

ZORA NEALE HURSTON,

GLORIA NAYLOR, AND

RANDALL KENAN

TRUDIER HARRIS

TALKING LITERATURE

Lisa Garrigues

Porch Talk: Reading *Their Eyes Were Watching God*

Zora Neale Hurston's work "underscores the importance of the oral tradition of storytelling," writes Lisa Garrigues. Using several related activities, Garrigues expands the discussion of the novel and entices high school juniors to participate in Porch Talk.

Every teacher knows the magic of casting a story net on the classroom. Tell a good story and all eyes are on you, all faces expectant, all voices hushed.

But once the students have stopped talking, how do you get them to begin again? How do you harness the enchantment of storytelling in day-to-day talk about shared texts? In a fast-paced unit on *Their Eyes Were Watching God*, my eleventh-grade honors students sat on the porch with the characters from Zora Neale Hurston's novel, listening and talking, eavesdropping and storytelling. In short, they used their ears and their mouths to read *Their Eyes*.

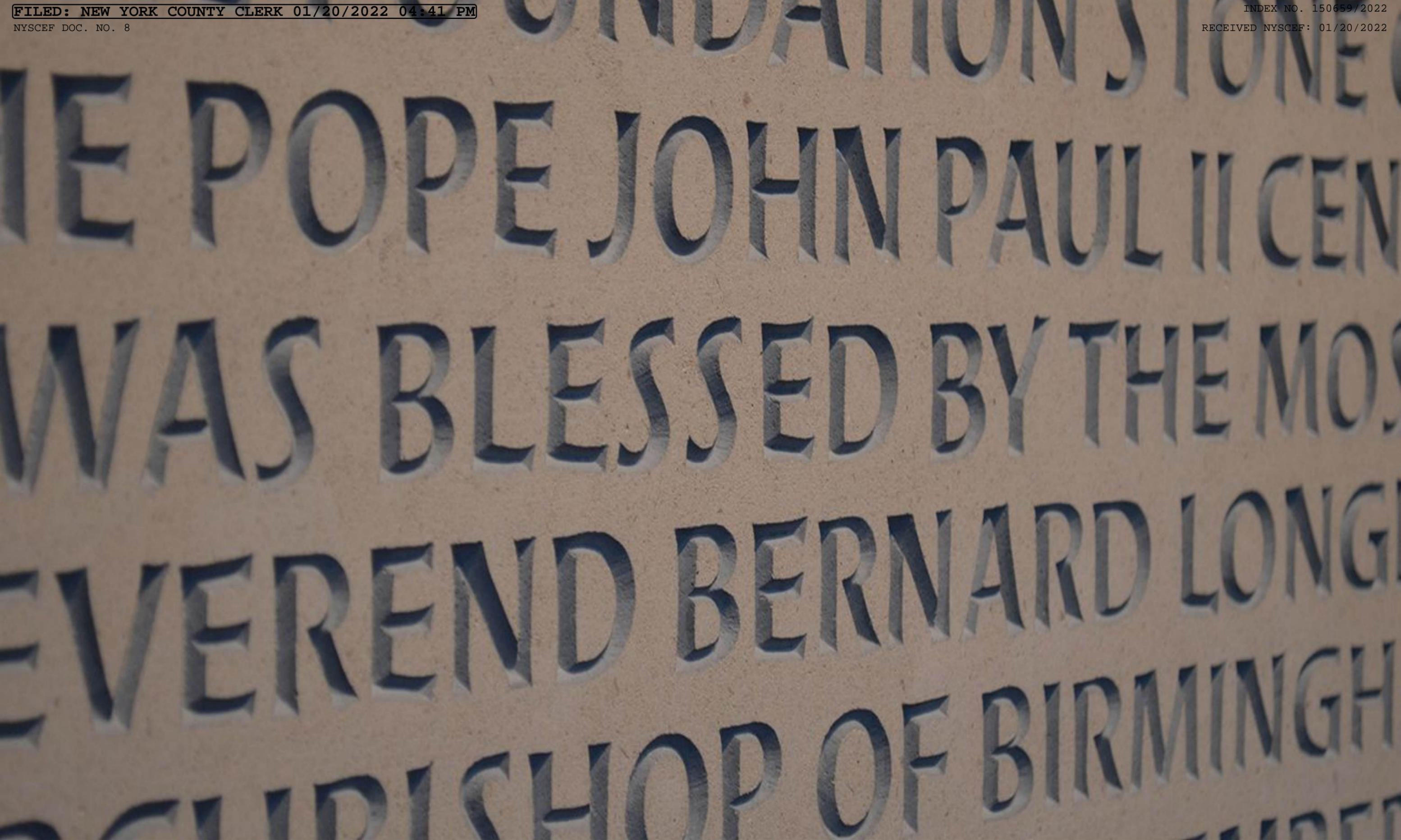
A Story about Storytelling

Their Eyes Were Watching God is, on one level, a story about storytelling. When Janie Crawford returns after a two-year absence to her home in Eatonville, Florida, she eagerly tells her story to her best friend Pheoby Watson. A classic frame, Janie's life story spans nearly forty years but is told during an evening visit between the two friends on the steps of Janie's back porch. At times, Janie speaks in her own voice; at times, she lets other characters speak for themselves. But for the most part, Janie's story is told by a third-person narrator who is, of course, controlled by the master storyteller herself, Zora Neale Hurston. Throughout the novel, the reader feels as though he or she were eavesdropping on the many storytellers

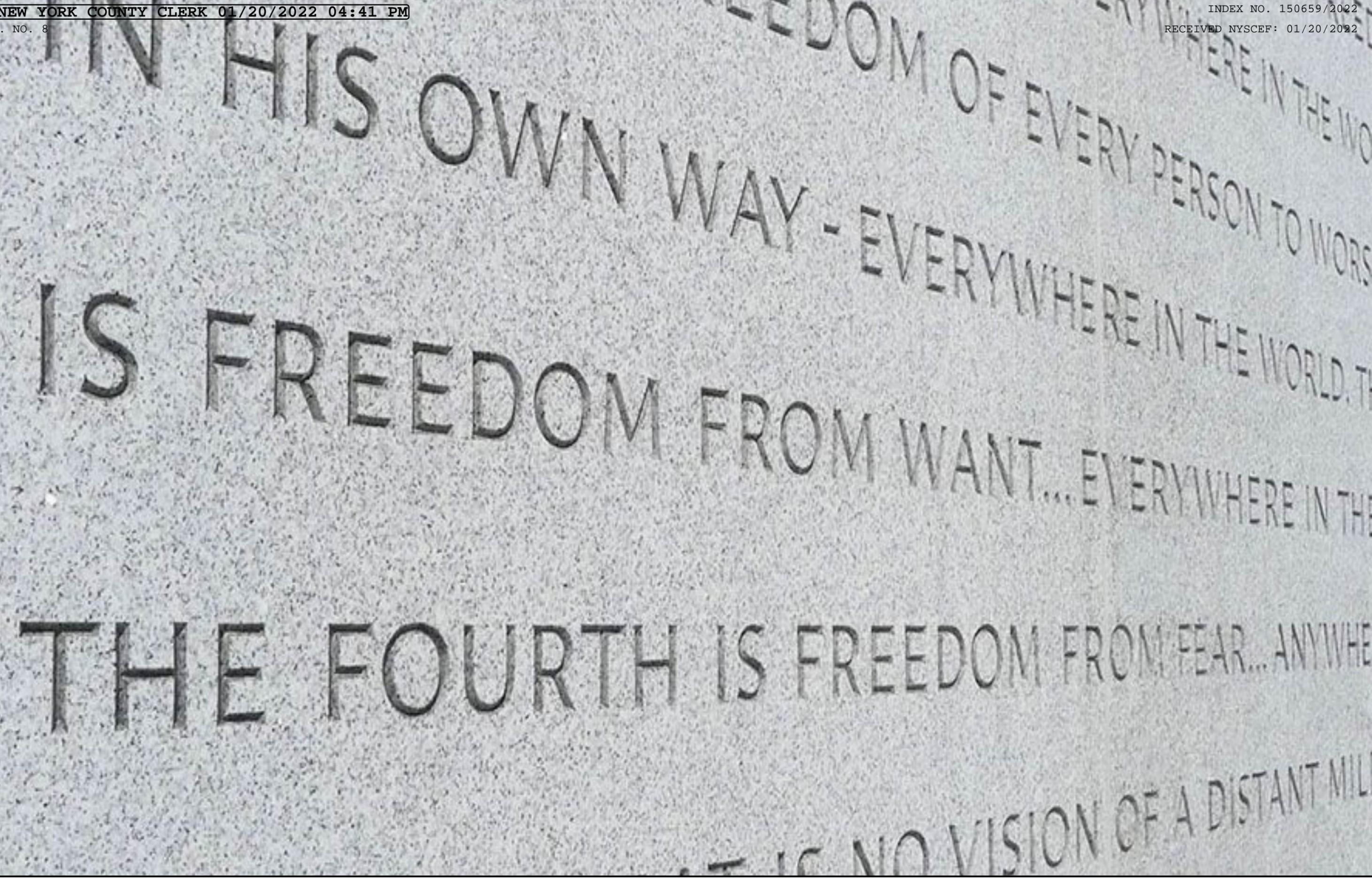
Barnard College with the celebrated anthropologist Franz Boas, she traveled extensively throughout the southern United States and the Caribbean to gather folklore and record the patterns of speech of illiterate, rural people of African descent (Parini 153). Her methods were as unorthodox as the material she amassed. Writes Hurston scholar Carla Kaplan, "Evidently, she cut an unusual figure—a single black woman driving her own car, toting a gun, sometimes passing for a bootlegger, offering prize money for the best stories and 'lies'" (Kinzer 2). Not surprisingly, the novel she reputedly crafted in just seven weeks is laced with legends, superstitions, songs, tales, proverbs, and local lore about the weather, plants, and animals of the South.

Such a novel, born of folklore and rooted in the oral tradition of storytelling, begs to be heard and discussed in the English classroom. Rather than permit my students to be passive receptacles of Janie's story, I invited them to pull up a chair and join in Porch Talk. We started by tuning our ears to Janie's dialect and ended by sharing our own stories in an all-class storytelling. In between, we listened to the novel on audiocassette; discussed it in Porch Groups; reflected on what we read and heard in our notebooks; responded to each other's entries during Notebook Swaps; wove a Ta-

Throughout the novel, the reader feels as though he or she were eavesdropping on the many storytellers who sit on the front and back porches of Janie's life.



Samples of Text Engraving



Samples of Text Engraving



Samples of Text Engraving

BLACK NEWS

AGITATE · EDUCATE · ORGANIZE

OCTOBER 1969 VOL. 1 NO. 1 TEN CENTS

2 - OLLY LEEDS

CONTRIBUTORY COPY



- EXPLANATION OF THE GENERATION GAP - Sia Berhan
- A RADICAL APPROACH TO HOUSING - Ollly Leeds
- AN INTERVIEW WITH CALVIN WILLIAMS
- ENEMIES OF THE BLACK COMMUNITY
- A BLOODY NIGHT

"BLACK NEWS" OF BEDFORD STUYVESANT

Black News is a new necessity publication. It was founded in order to encourage a new awareness and involvement among our people. We hope to attain wide circulation among all segments of the Afro-American community. It's not enough that the young militant needs Black News. Black people can't afford to look on by. Those who are the only ones big on what's happening in the Young Blood rag about Malcolm, perhaps should be able to give her rag an Henry.

We're ebony about all. If they don't study Black Dignity, they don't study Black News. Therefore we forward all problems of Black cream, goodly dirt, and wigs to the Amsterdam.

Our main concern is to agitate, educate, organize. If we don't do these things then we ain't doing nothing! ■

Hey Brothers
Hey Sisters...

No School!

WEDNESDAY
OCT 15, 1969

SUPPORT Black Peoples Protest:

- * AGAINST THE WHITE FOLKS WAR IN VIETNAM AND ELSE WHERE THAT OUR BROTHERS ARE DYING IN.
- * Demand an END to White ENSLAVEMENT of the Black Community here in America and New York.
- * FREE THE PANTHER 21.
- * COMMUNITY CONTROL OF SCHOOLS NOW.
- * PUT THE 15 DEMANDS OF H.S. STUDENTS INTO PRACTICE NOW.
- * A DEMAND FOR DECENT LIVING ALL WELFARE FAMILIES.
- * NO STATE OFFICE BUILDINGS IN HARLEM.
- * FREE AHMED EVANS NOW.
- * NO PIGS IN THE SCHOOLS.

Come to the
TEACH-IN
OCT 15th in
Prospect Park
at 9 AM
"PEACE"

FOR INFORMATION:
AFRICAN-AMERICAN STUDENTS ASSOC. 759-3700 OR 941-6150

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26 ISSUES FOR ONLY \$3.50

Write to:

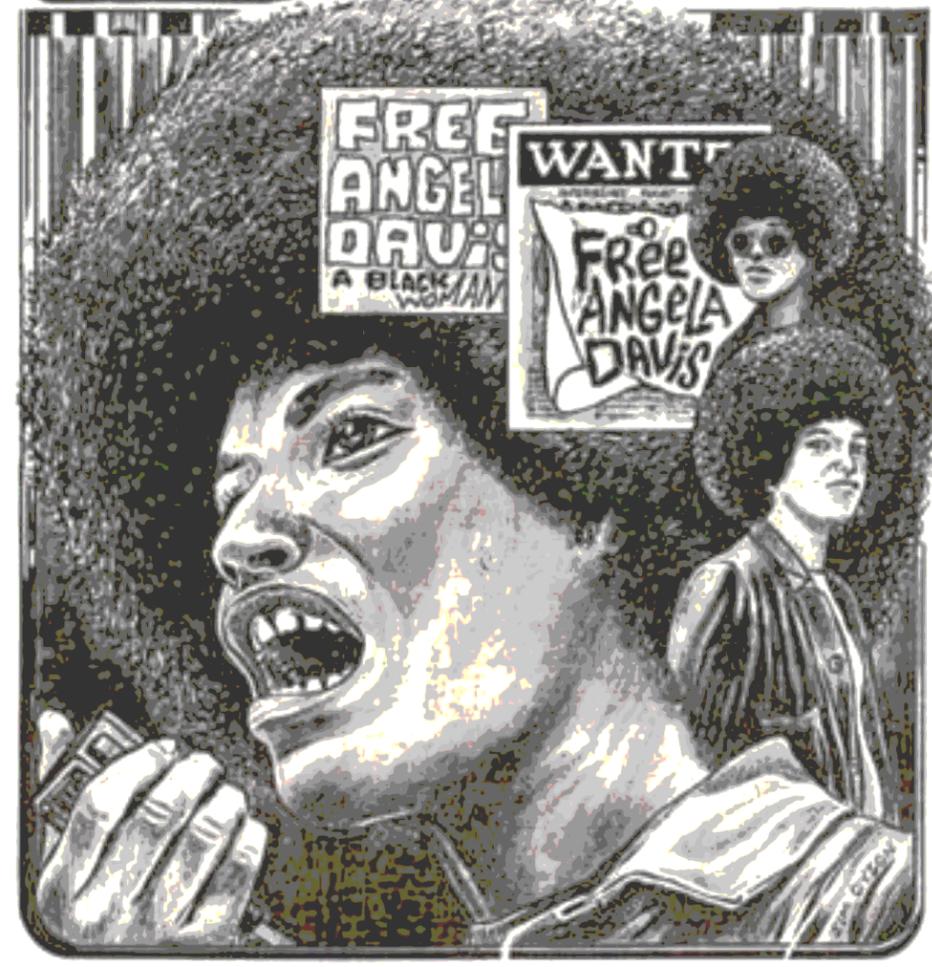
BLACK NEWS
c/o J. WILLIAMS - Editor
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NEW YORK, NEW YORK 11106

BLACK NEWS

Special 20¢ Edition

AGITATE · EDUCATE · ORGANIZE

NOV. 20, 1970 VOL. 1 NO. 24



Samples of Typefaces from Black News (20th century Brooklyn)



Samples of Vernacular Typefaces from Brooklyn Storefronts
(Source: <https://ephemeralnewyork.wordpress.com/tag/brooklyn-store-signs/>)



bench

play area

light pole

trash + recycling receptacle

dog park

4' ht. fence + gate

walkway

WILLOUGHBY STREET

DUFFIELD STREET

ALBEE SQUARE W.

planting area

curb

water element

seat wall

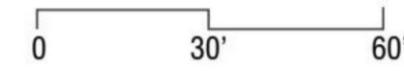
stepped seat wall

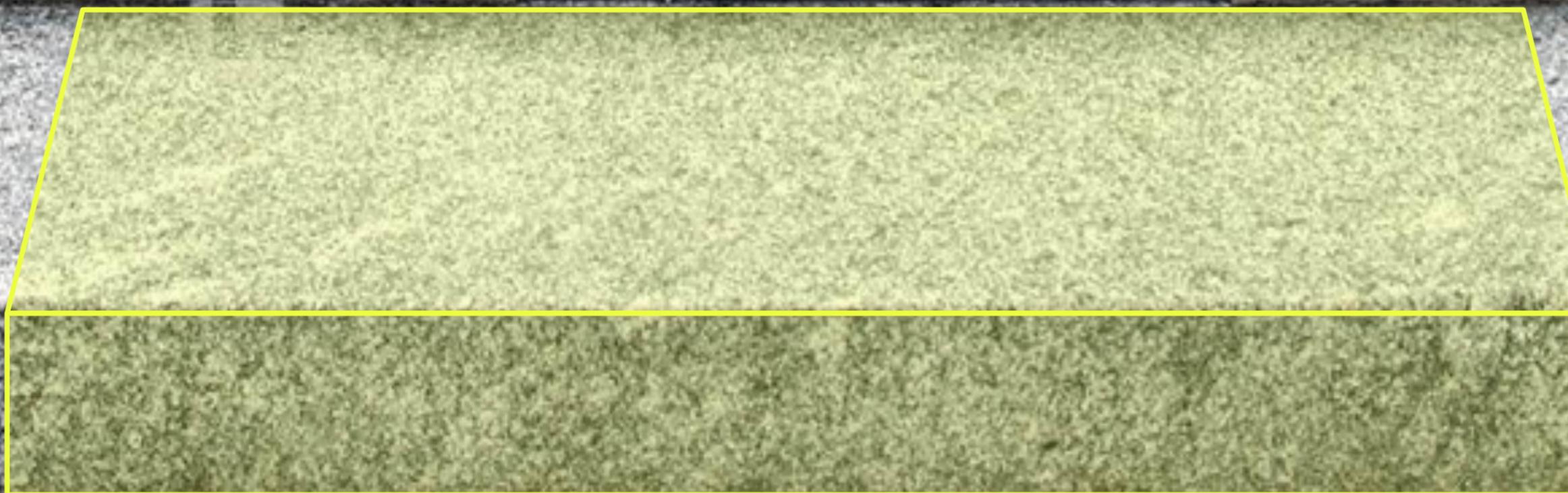
lawn

seating area

tables + chairs

2'ht ht. wall









bench

play area

light pole

trash + recycling receptacle

dog park

4' ht. fence + gate

walkway

WILLOUGHBY STREET

DUFFIELD STREET

ALBEE SQUARE W.

planting area

curb

water element

seat wall

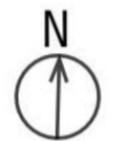
stepped seat wall

lawn

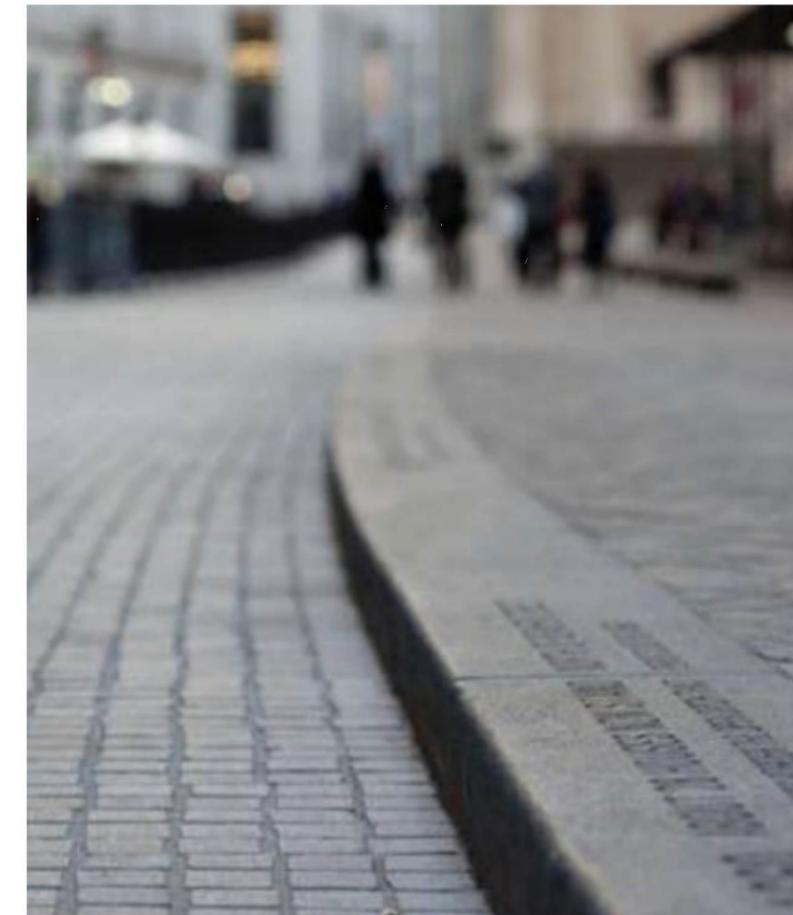
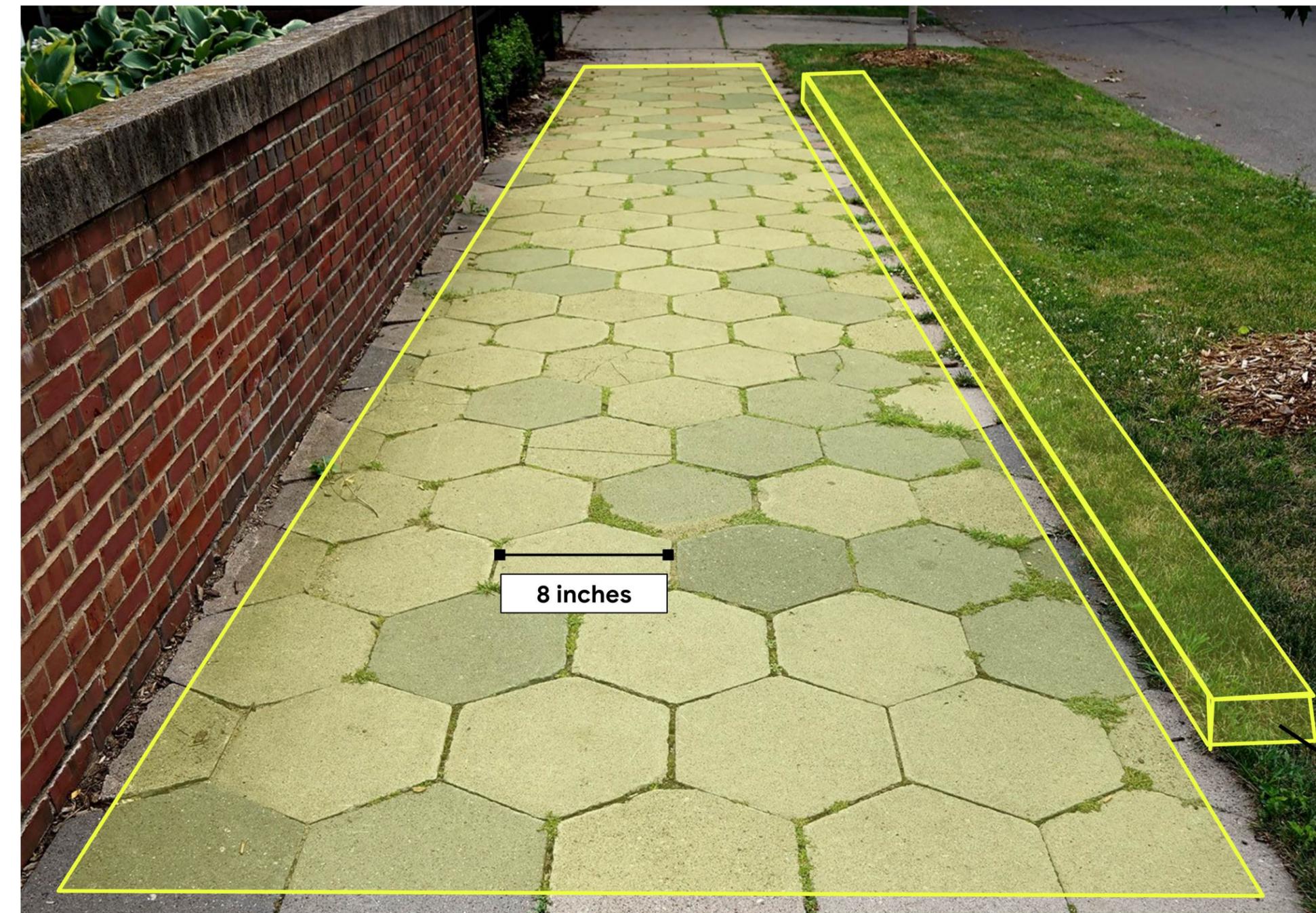
seating area

tables + chairs

2'ht ht. wall



0 30' 60'



Precedent Photos of Relief Text on Stone (Broad St.)



WILLOUGHBY STREET

DUFFIELD STREET

ALBEE SQUARE W.

bench

play area

light pole

trash + recycling receptacle

dog park

4' ht. fence + gate

walkway

planting area

curb

water element

seat wall

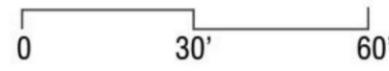
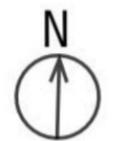
stepped seat wall

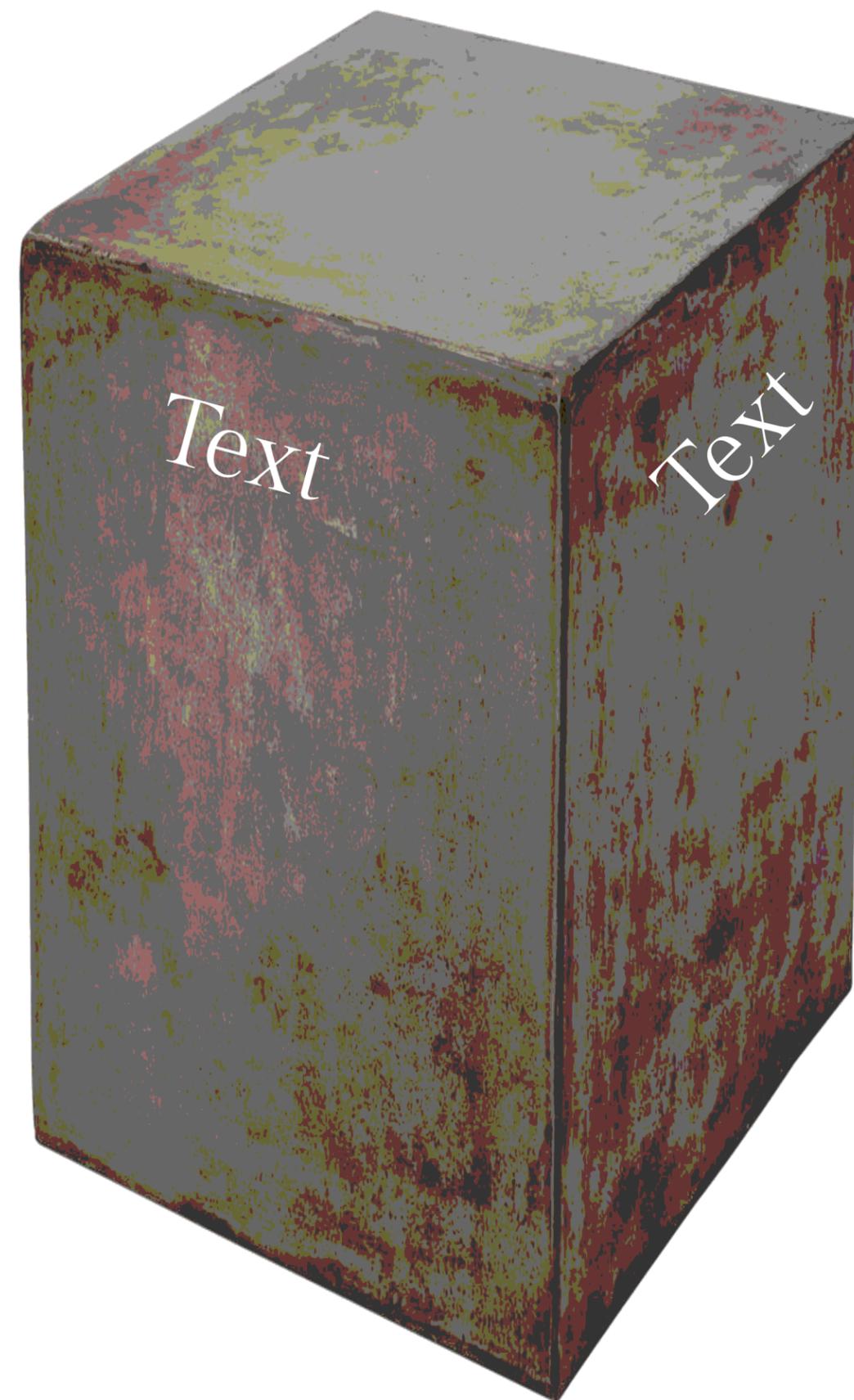
lawn

seating area

tables + chairs

2'ht ht. wall





WILLOUGHBY SQUARE PROPOSAL - PUBLIC PROGRAMMING

The questions and text for this public work should be generated with input from the public. Because of COVID-19, the original plans of convening public events to garner feedback are no longer possible.

1. In 2030, a committee assembles to make an announcement. What is their announcement? Write down their announcement using only words that are less than seven letters long.

Robots are people, too.

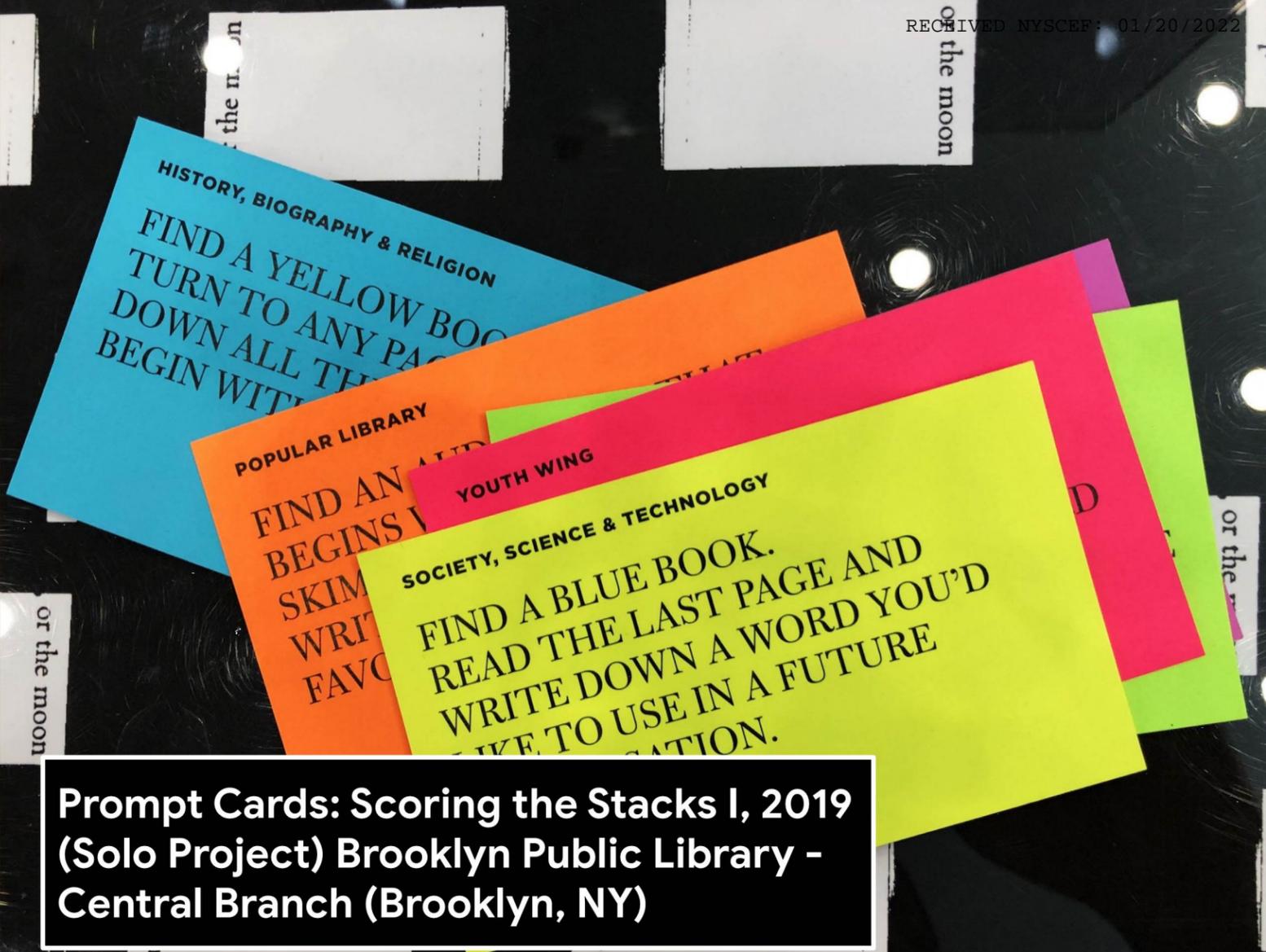
Lubranh Tralmin

PLEASE RETURN THIS CARD TO THE COLLECTION BOX LOCATED AT THE SERVERIES, THE STUDENT CENTER RECEPTION DESK, OR THE MOODY.

This card is part of the Rice Public Art Platform series and corresponds to the current installation by Kameelah 'Janan' Rasheed on view on the lawn adjacent to the Bruchstein Pavilion. This card will be used to generate new artwork. If you would like your name to be acknowledged as part of the new artwork, please include it on the card.

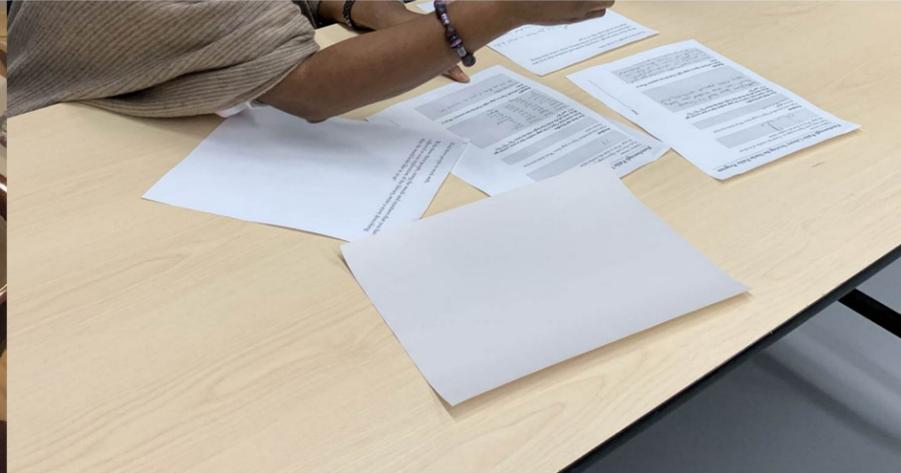
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Prompt Cards: Perhaps, there is no sequel, 2020 (Solo Project) Platform*: Rice University - (Houston, TX)

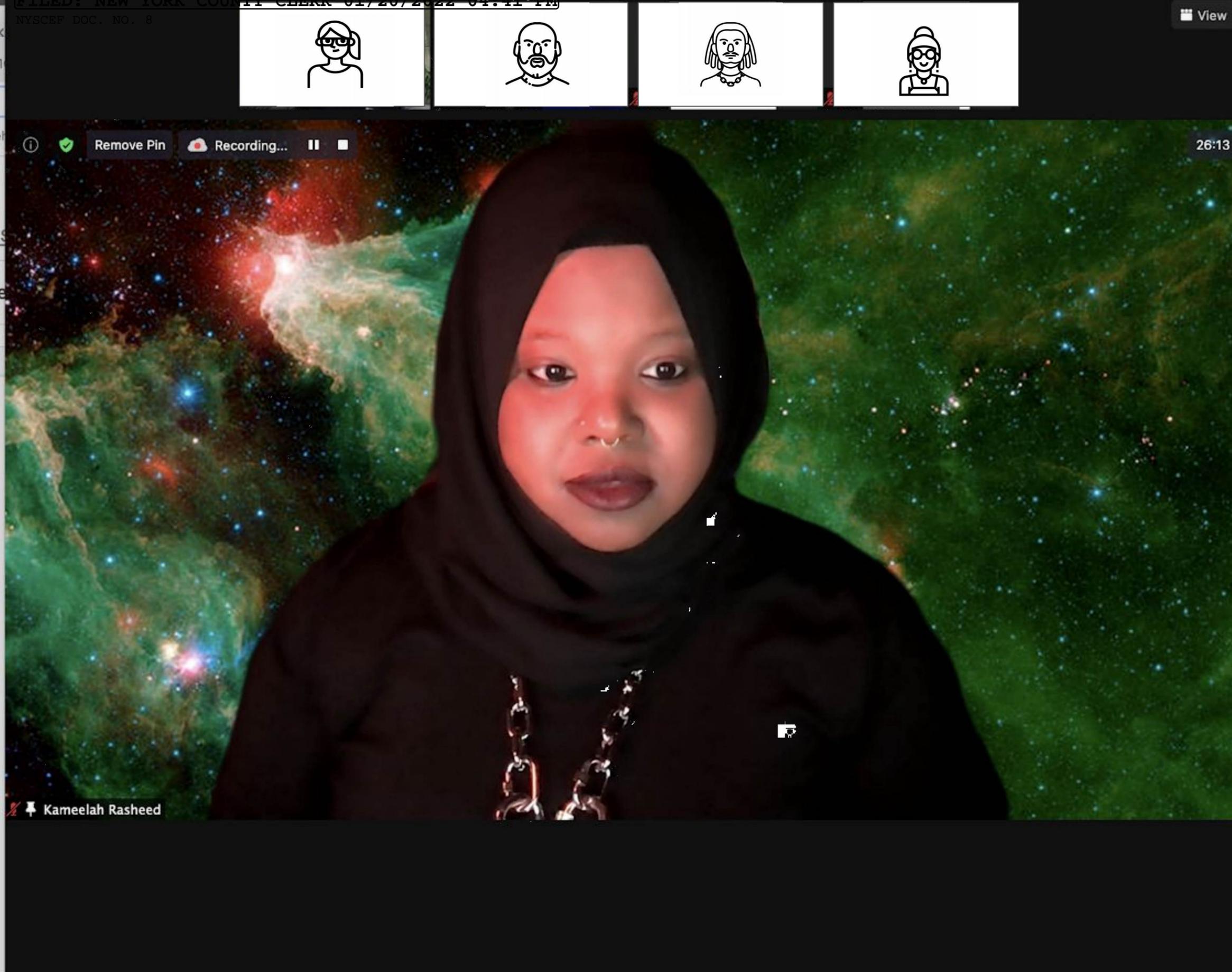


Prompt Cards: Scoring the Stacks I, 2019 (Solo Project) Brooklyn Public Library - Central Branch (Brooklyn, NY)

Collaborative Writing Workshops: Left (Wendy's Subway - Brooklyn, NY, 2019) Middle (Peterborough Public Library - Peterborough, ON, 2020) Right (Vancouver Middle School - Vancouver, BC, 2019)



Pathway 1: Pre-Postage Prompts/Questions Located at Brooklyn Library Branches



Participants (8)

Search

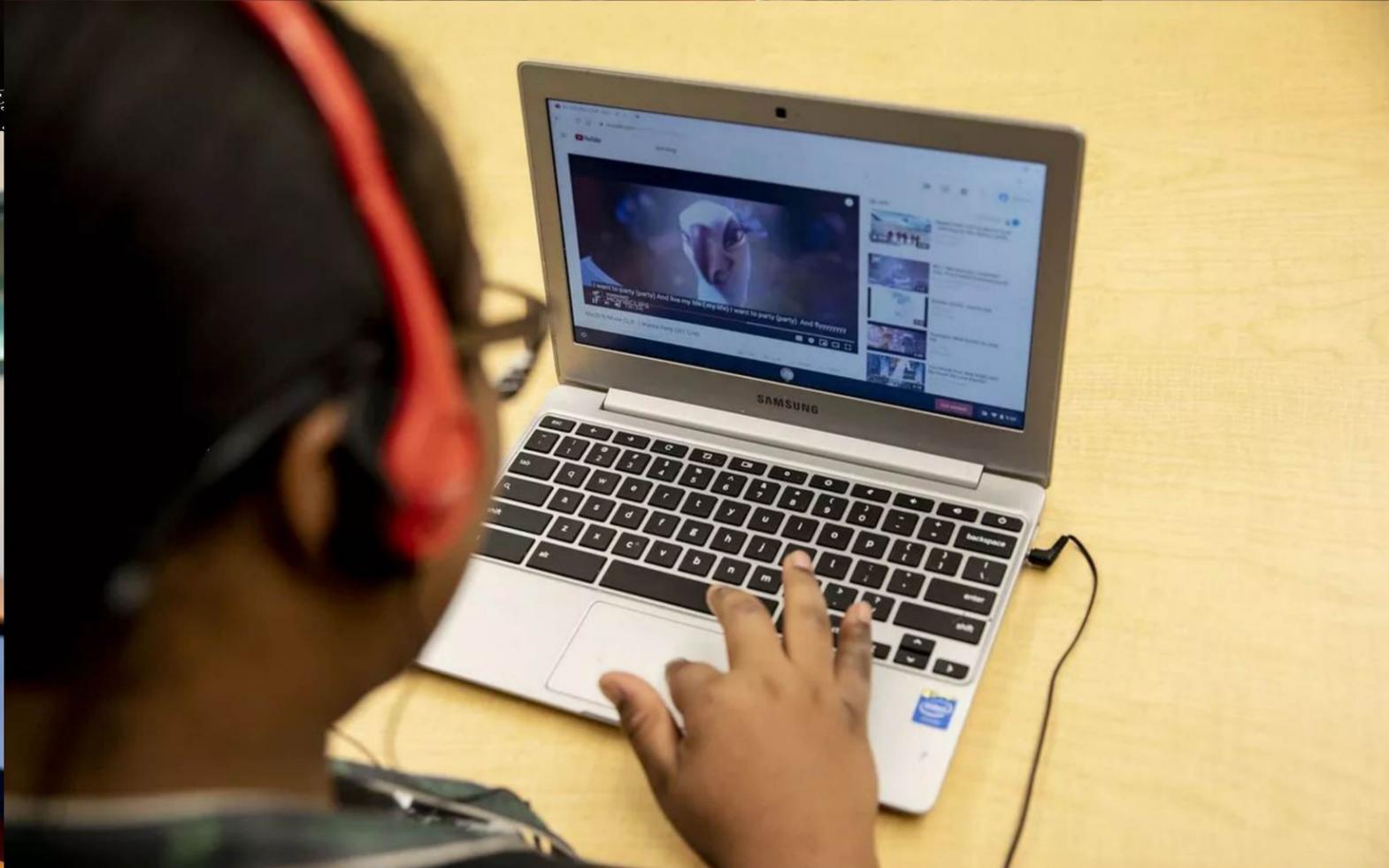
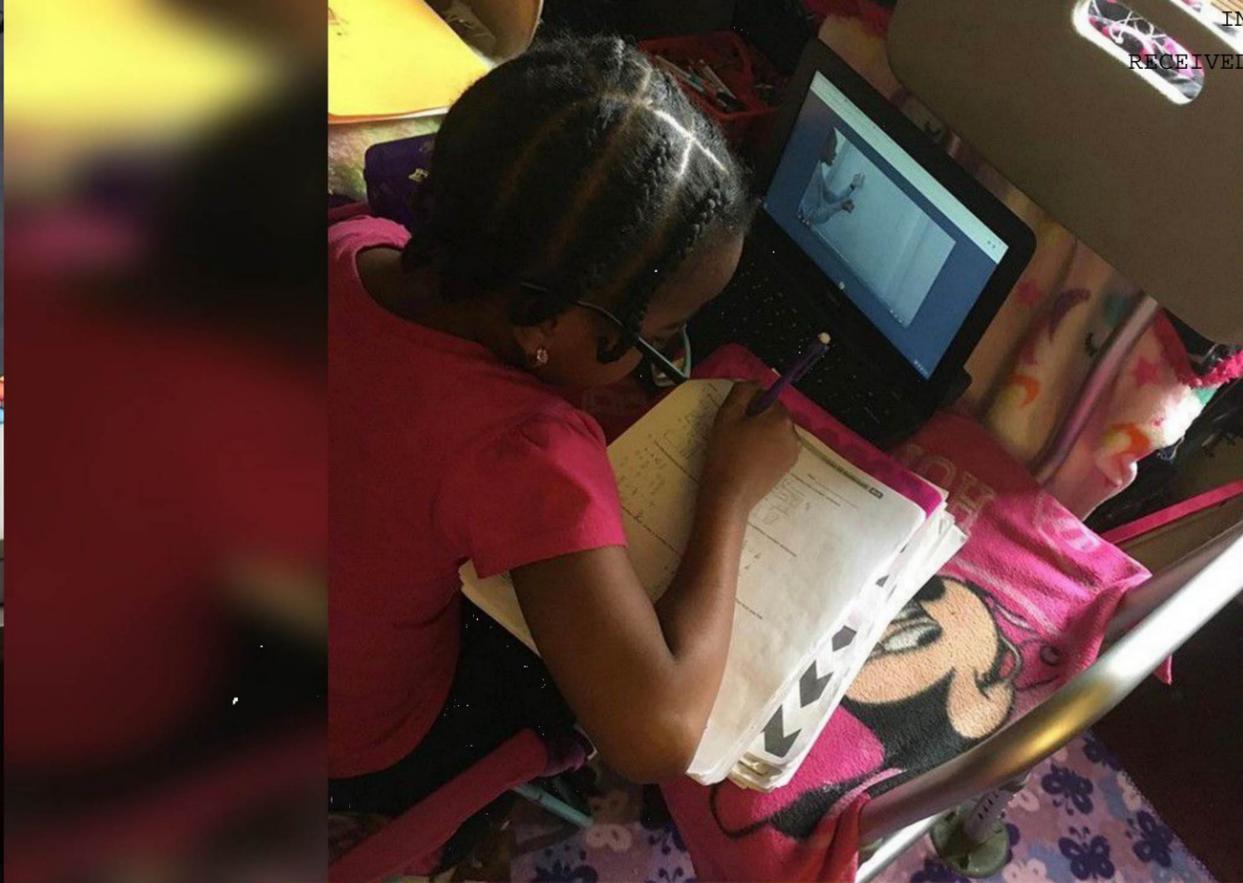
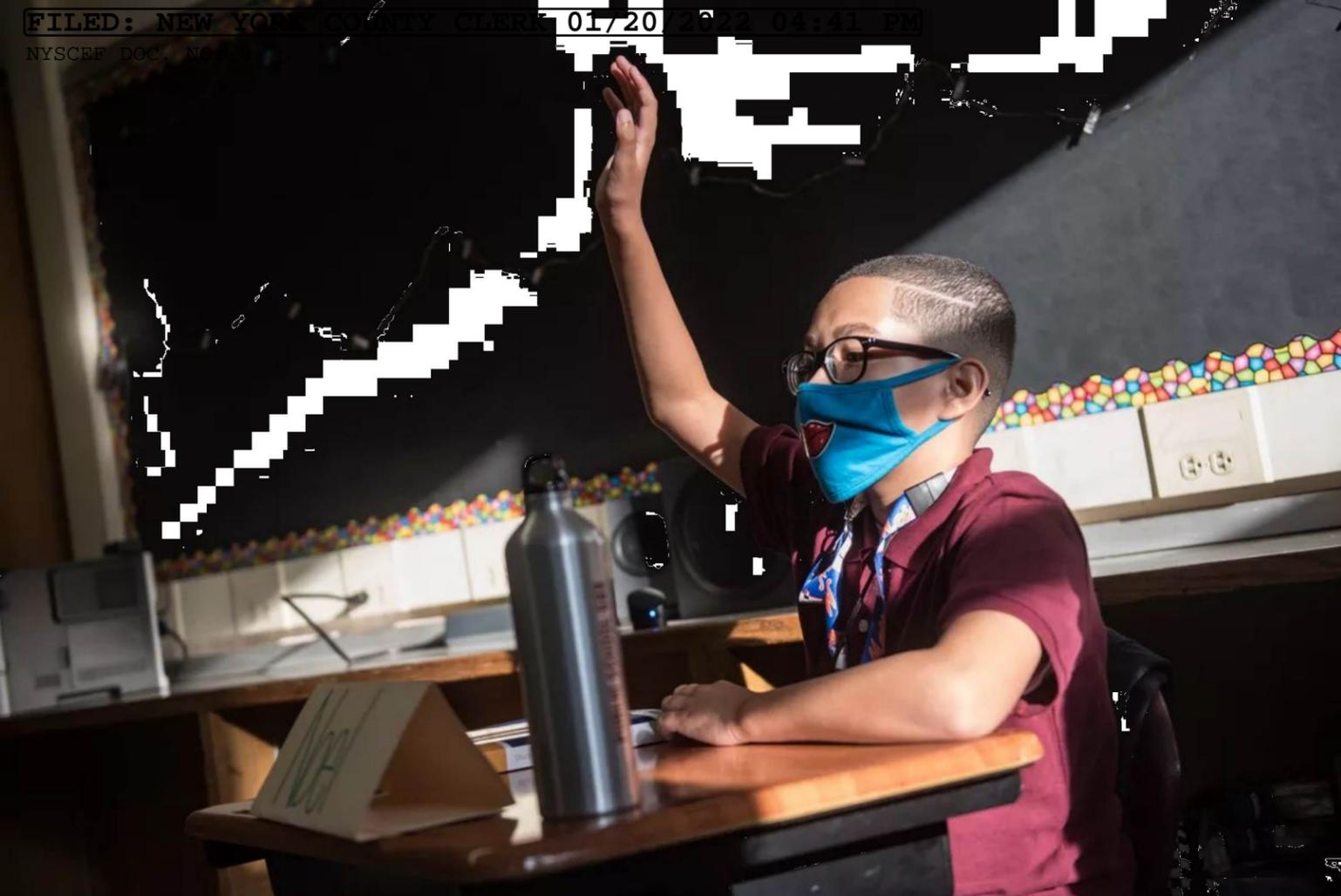
Waiting Room (3) [Message](#) [Admit all](#)

James Harper	Remove	Admit
Amy Alcazar	Remove	Admit
Priya Jones	Remove	Admit

In the Meeting (5)

KR Kameelah Rasheed (Co-host, me)

Pathway 2: Zoom Gatherings



Pathway 3: Collaboration with Public School Teachers

QUESTIONS

RESPONSES

Form description

Untitled Question

Option 1

Add option or **ADD "OTHER"**



Question

Option 1

Short answer

Paragraph

Multiple choice

Checkboxes

Dropdown

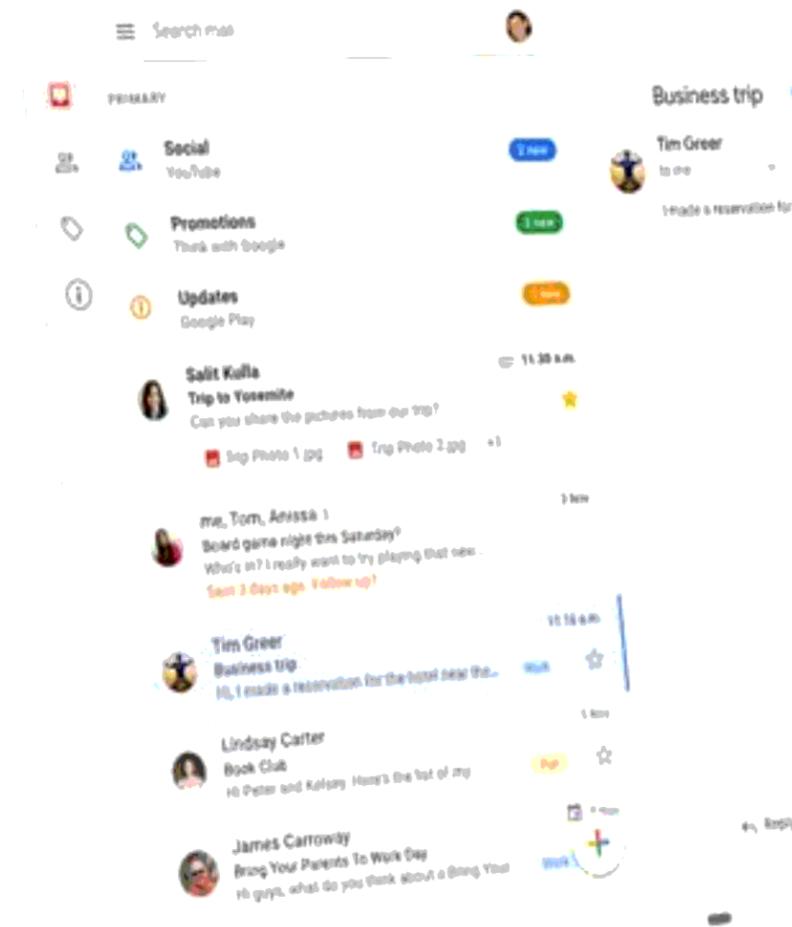
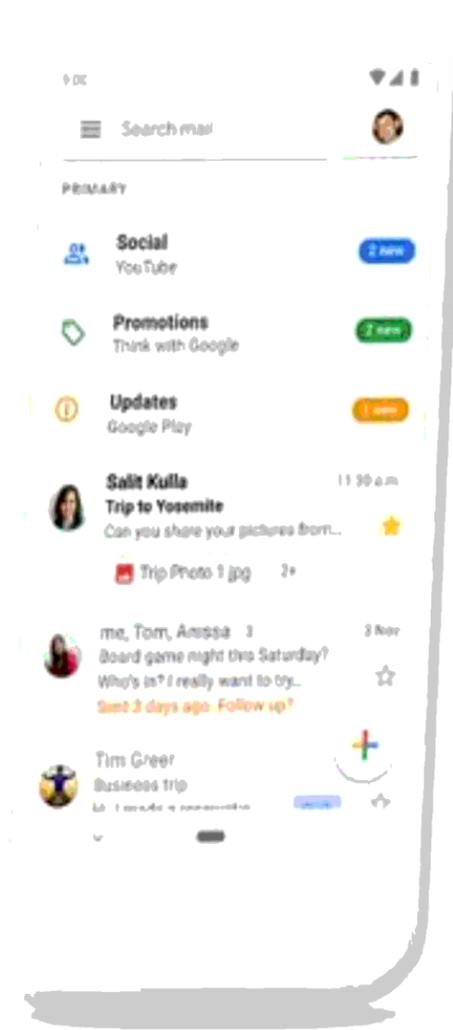
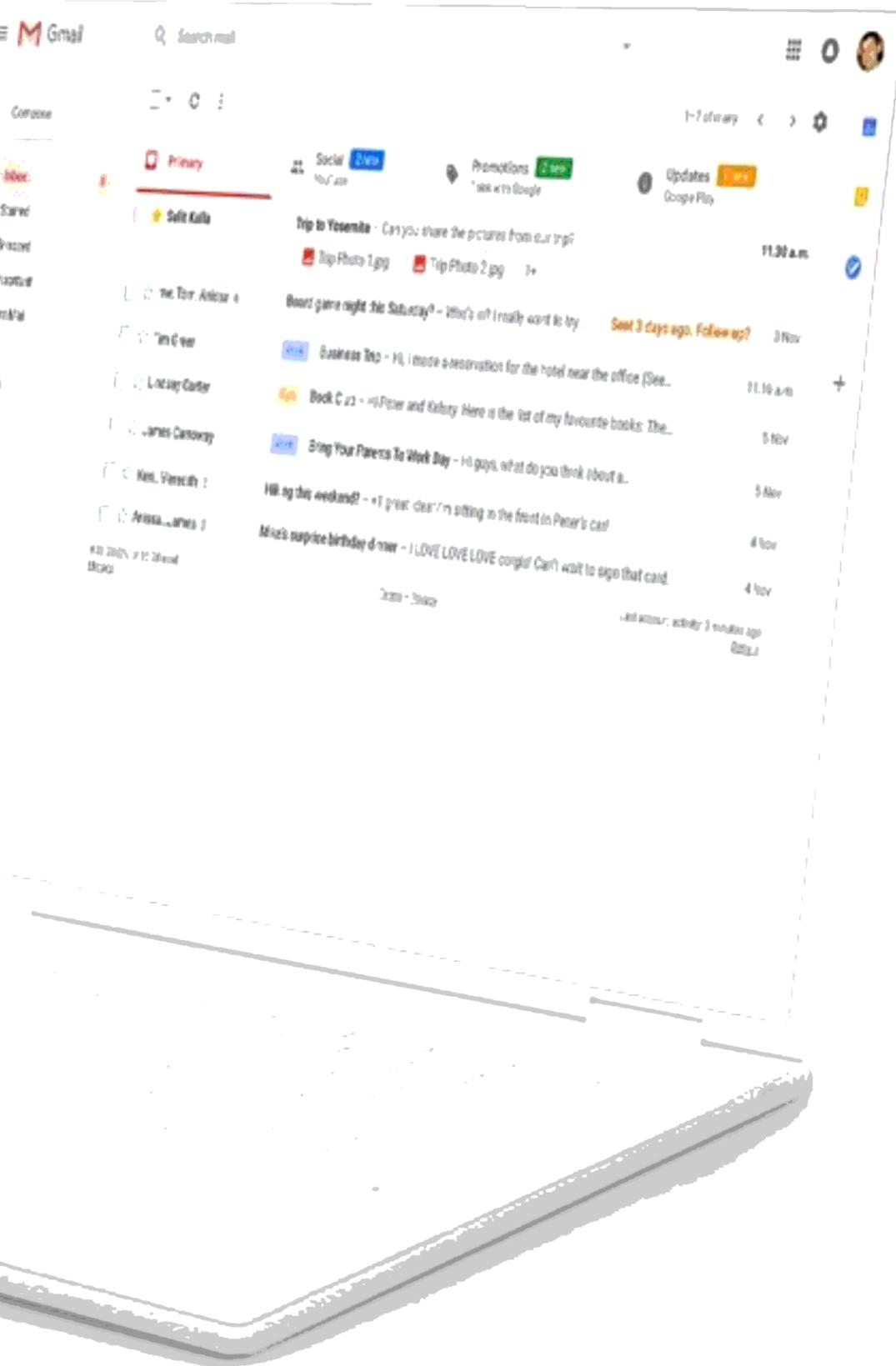
Linear scale

Multiple choice grid

Date

Time





Pathway 5: Email Correspondence