

KAMEELAH JANAN RASHEED

Brooklyn, NY ||| www.kameelahr.com ||| kameelah.rasheed@gmail.com

Education

2008 | Stanford University, M.A. Secondary Social Studies Education | Stanford, CA
 2006 - 07 | University of the Witwatersrand, U.S. Amy Biehl Fulbright Scholar | Johannesburg, ZA
 2006 | Pomona College, B.A. Public Policy - concentration Africa/African Diaspora | Claremont, CA

Select Awards, Residencies, and Fellowships

- **2020:** Center on African American Religion, Sexual Politics and Social Justice (CARSS) at Columbia University Rapid Response Grant (NY); Visiting Artist in the Print Department, University of Texas, Austin; Vision Residency, International Studio & Curatorial Program (NY); Short Term Artist Residency at Tiger Strikes Asteroid (NY)
- **2019:** Northern Trust Purchase Prize (EXPO Chicago); The California Air Resources Board Commissioned Artist; We, Women Photography Grantee; International Artist Leading Creative Exchange Lab Workshop at In Between Time Summit; Artist in Residence, Katowitz Radin Brooklyn Public Library (Central) (NY); Artist in Residence, Triangle Arts (NY)
- **2018:** International Center of Photography Infinity Award Nominee; Summer Art & Social Justice Residency and Exhibition at the New Museum (NY); Artist in Residence, Pioneer Works (NY)
- **2017:** Alumni Award for Art in Community, Laundromat Project; Shortlist/Finalist, Future Generation Art Prize; Artist in Residence, Denniston Hill (NY)
- **2016:** On Religion Photography Grant, Magnum Foundation (NY); The Harpo Foundation Grantee; Fellow, Ossian Fellowship - Jain Family Institute (NY); Artist in Residence, Creative Exchange Lab - Portland Institute of Contemporary Art (OR); Artist in Residence, Smack Mellon (NY); Artist in Residence, The Center for Afrofuturist Studies at PS1 (IA)
- **2015:** Commissioned Artist, Triple Canopy at NYPL Labs (NY); Artadia Grant; Artist in Residence, Lower East Side Printshop (NY); Artist Fellow, AIR Gallery (NY); Jerome Foundation Fellowship Program, Queens Museum (NY); Artist in the Marketplace, Bronx Museum Fellowship (NY)
- **2014:** Art Matters Foundation Grantee; Rema Hort Mann Foundation Emerging Artist Grantee; Artist in Residence, Working Classrooms (NM); Artist in Residence, Vermont Studio Center (VT)
- **2013:** Create Change Fellow, Laundromat Project (NY)
- **2012:** Artist in Residence, Center for Book Arts (NY); Artist in Residence, Center for Photography at Woodstock (NY)

Exhibition History

2022			
Group	<i>Untitled</i>	FRONT 2022	Cleveland, OH
Solo	<i>Untitled</i>	Kunstverein Hannover	Hannover, DE
2021			
Solo	<i>Untitled</i>	NOME Gallery	Berlin, DE
Group	<i>Untitled</i>	Prospect.5	New Orleans, LA
Solo	<i>THERE ARE MANY IDIOMS ABOUT BREATHING AND YET</i> (Public Installation)	California Air Resources Board	Riverside, CA

Group	<i>From the Limitations of Now</i>	Philbrook Museum	Tulsa, Oklahoma
Group	<i>Not Only Will I Stare</i>	The Black Galleries at the University of Texas, Austin	Austin, TX
Group	<i>Untitled</i>	Glasgow International	Glasgow, UK
Group	<i>Untitled</i>	Athens Biennial	Athens, GR
Group	<i>From the Limitations of Now</i>	Philbrook Museum	Tulsa, OK
Solo	<i>Worshipping at the Altar of Certainty</i>	Williams College Museum of Art	Williamstown, MA
Solo	<i>Untitled</i>	Piero Atchugarry Gallery	Miami, FL
Solo	<i>Untitled</i>	ARCO Madrid	Madrid, ES
Group	<i>Above Us Only Sky</i>	Akershus Art Centre	Lillestrom, NO
Group	<i>Unflagging</i> (Public Installation)	Ballroom Marfa	Marfa, TX

2020

Group	<i>Cybernetic of the poor</i>	Kunsthalle Wien	Vienna, AT
Solo Project	<i>Are We Reading Closely?</i>	Brooklyn Museum	Brooklyn, NY
Group	<i>Who Says, Who Shows, What Counts: Thinking about History with the Block's Collection</i>	Block Museum of Art, Northwestern University	Evanston, IL
Two-Person	<i>Backseat Driver</i>	Sapar Contemporary	New York, NY
Web Project	<i>Leaky Sentences</i>	Wattis Institute	San Francisco, CA
Solo	<i>when j reads my work, he only ever reads aloud. never silently. often, his mouth will utter the words that are not on the page: revision by way of misreading. this is how we arrived at this piece.</i> (Public Installation)	School of the Museum of Fine Arts at Tufts University	Boston, MA
Solo Project	<i>=/=</i> (Public Installation)	MassMOCA and River Street Billboard Project	Williamstown, MA
Group	<i>Kissing Through the Curtain</i>	MASS MoCA	Williamstown, MA
Group	<i>Art on the Grid</i> (Public Installation)	Public Art Fund	New York, NY
Group	<i>Messages for the City</i> (Public Installation)	Times Square Arts / For Freedoms	New York, NY
Group	<i>Catalyst: Art and Social Justice</i>	Gracie Mansion Conservancy	New York, NY
Solo	<i>Perhaps, there is no sequel</i> (Public Installation)	Rice University	Houston, TX

Group	<i>SOUND OFF</i>	Los Angeles Contemporary Exhibitions	Los Angeles, CA
Two-Person	<i>___ a lineage of transgression ___</i>	Artspace Peterborough	Ontario, CA

2019

Group	<i>Contextual Proportions</i>	Jenkins Johnson Gallery	Brooklyn, NY
Solo	<i>A Casual Mathematics</i>	NOME Gallery	Berlin, DE
Solo	<i>A QUESTION IS A SENTENCE DESIGNED TO ELICIT A RESPONSE. TODAY, WE WANT TO KNOW WHAT THE SLOPPY FUTURE HOLDS</i> (Public Installation)	Haus der Architektur	Graz, AT
Two-Person	<i>NOME presents works by Paolo Cirio and Kameelah Janan Rasheed</i>	Artissima International fair of contemporary art Torino	Turin, IT
Solo	<i>Scoring the Stacks (Experiment II)</i>	Cantor Fitzgerald Gallery - Haverford College	Haverford, PA
Solo	<i>An Opening</i>	Brooklyn Historical Society	Brooklyn, NY
Solo	<i>A Casual Mathematics</i>	EXPO Chicago	Chicago, IL
Group	<i>Afterlives of the Black Atlantic</i>	Allen Memorial Art Museum Oberlin College	Oberlin, OH
Group	<i>Radical Reading Room</i>	Studio Museum in Harlem	New York, NY
Group	<i>Revolution from Without</i>	8th Floor	New York, NY
Group	<i>Lateral recovery position (Position latérale de sécurité)</i>	Bétonsalon - Centre d'art et de recherche	Paris, FR
Solo	<i>Scoring the Stacks</i>	Brooklyn Public Library (Central)	Brooklyn, NY

2018

Group	<i>Something to Say</i>	Brooklyn Museum	Brooklyn, NY
Solo	<i>An Alphabetical Accumulation of Approximate Observations</i>	Contemporary Art Gallery-Vancouver	Vancouver, CA
Solo	<i>How to Suffer Politely (and Other Etiquette)</i> (Public Installation)	Yaletown Bus Depot (as part of Contemporary Art Gallery-Vancouver solo)	Vancouver, CA
Group	<i>Have We Met Yet?</i>	Stamp Gallery at University of Michigan	Ann Arbor, MI
Group	<i>Resistant Currents</i>	Boston Center for the Arts	Boston, MA

Group	<i>Laugh Back</i>	Smack Mellon Gallery	Brooklyn, NY
Group	<i>The Snake</i>	Portland Institute of Contemporary Art	Portland, OR
Group	<i>Twist the Spine</i>	Ghebaly Gallery	Los Angeles, CA
Two-Person	<i>ECOSYSTEMS</i>	New Museum of Contemporary Art	New York, NY
Group	<i>Aesthetics of Matter</i>	VOLTA Art Fair Curated Section (cur. Mickalene Thomas and Racquel Chevremont)	New York, NY
Group	<i>¿¡Welcome?!</i>	Manetti Shrem Museum of Art of University of California - Davis	Davis, CA
Group	<i>Predicated</i>	The Kitchen	New York, NY
Group	<i>Matters of Time</i>	University Art Galleries at the University of California - Irvine	Irvine, CA
Group	<i>Pushing on a String</i>	Present Company	Brooklyn, NY
Solo	<i>research notes #001</i>	MAW Gallery	New York, NY

2017

Solo	<i>in the proper direction: forward/also the ache of (perceived) velocity</i>	Printed Matter	New York, NY
Group	<i>Double Dialogue</i>	Hunter East Harlem Gallery	New York, NY
Group	<i>Speech/Acts</i>	Institute of Contemporary Art-University of Pennsylvania	Philadelphia, PA
Solo	<i>Unto Itself</i>	Stamp Gallery	College Park, MD
Group	<i>Stutter</i>	Visitor Welcome Center	Los Angeles, CA
Group	<i>New Arrivals 2017</i>	Stamp Gallery at University of Maryland	College Park, MD
Group	<i>Floating Museum (Public Installation)</i>	Chicago Riverwalk	Chicago, IL
Group	<i>Call and Response</i>	Alice Austen House	Staten Island, NY
Group	<i>VOICE = SURVIVAL</i>	8th Floor	New York, NY
Group	<i>A Collection of Slow Events</i>	The Luminary	St. Louis, MO
Solo	<i>A Supple Perimeter (Activation I)</i>	LMCC Governors Island	New York, NY
Group	<i>Future Generation Art Prize: Collateral Event of the 57th</i>	Venice Biennale	Venice, IT

International Art Exhibition – La Biennale di Venezia

Group	<i>Mene Mene Tekel Parsin</i>	Wysing Art Centre	Cambridge, UK
Group	<i>Dis(colour)ed Margins</i>	National Gallery of Zimbabwe	Harare, ZW
Group	<i>Future Generations Art Prize 2017</i>	PinchukArtCentre	Kiev, UA
Group	<i>Punching Up</i>	Richard & Dolly Maass Gallery at SUNY Purchase	Purchase, NY
Group	<i>The Stand</i>	P!	New York, NY

2016

Solo	<i>How to Suffer Politely (and Other Etiquette)</i> (Public Installation)	Transmissions Gallery	Glasgow, UK
Group	<i>20th Anniversary Exhibition</i>	Smack Mellon	Brooklyn, NY
Group	<i>Working Forces</i>	SOAP Factory	Minneapolis, MN
Group	<i>Enacting Stillness</i>	8th Floor	New York, NY
Group	<i>Purchase Power</i>	Pavel Zoubok Gallery	New York, NY
Group	<i>Present Futures: Strategies Toward Emancipation (Part One)</i>	Denny Gallery	New York, NY
Group	<i>Bone Structure</i>	AA LA Gallery	Los Angeles, CA
Group	<i>For Freedoms</i>	Jack Shainman Gallery	New York, NY,
Solo	<i>On Refusal</i>	A.I.R. Gallery	Brooklyn, NY
Group	<i>Shadow Communities</i> (Public Installation)	FLUC - Praterstern	Vienna, AT
Group	<i>Whisper or Shout: Artists in the Social Sphere</i>	BRIC Gallery	Brooklyn, NY
Solo	<i>How to Suffer Politely (and Other Etiquette)</i> (Public Installation)	The Museum of Contemporary African Diasporan Arts at VOLTA Art Fair	New York, NY
Group	<i>The Arch of my Eye's Orbit</i>	Brooklyn Academy of Music	Brooklyn, NY

2015

Group	<i>Black: Color, Material, Concept</i>	Studio Museum in Harlem	New York, NY
Solo Project	<i>Source Material for a Poem I've Been Trying to Write about Casual Superlatives, National Progress and Palate Cleansers</i>	Queens Museum (as part of Catalyst: New Projects by Meredith James, Kameelah Rasheed, and Casey	Queens, NY

		Tang co-presented solo projects)	
Group	<i>Made in Woodstock VII</i>	Center for Photography at Woodstock	Woodstock, NY
Group	<i>Round 43: Small Business/Big Change</i>	Project Row Houses	Houston, TX
Solo	<i>How to Suffer Politely (and Other Etiquette)</i> (Public Installation)	The Museum of Contemporary African Diasporan	Brooklyn, NY
Group	<i>Things to be Read</i>	50/50	Kansas, MO
Group	<i>Intimate Archives: Connective Histories</i>	The LeRoy Neiman Gallery, Columbia University	New York, NY
Group	<i>AIM 35 Biennial</i>	Bronx Museum	Bronx, NY
Group	<i>Inherited</i>	BRIC Gallery	Brooklyn, NY
Solo	<i>FUTURE PERFECT/ indices & marginalia</i>	Weeksville Heritage Center Museum	Brooklyn, NY
Group	<i>Bring in the Reality</i>	Nathan Cummings	New York, NY
Group	<i>Then & Now</i>	Center for Book Arts	New York, NY
Group	<i>Harlem Postcards</i>	Studio Museum in Harlem	New York, NY
Solo	<i>No Instructions for Assembly, Activation VII</i>	Vox Populi Gallery	Philadelphia, PA
Group	<i>RESPOND</i>	Smack Mellon Gallery	Brooklyn, NY
Group	<i>Surf Club</i>	Vox Populi Gallery	Philadelphia, PA
Group	<i>Ritual//Repeat//Ritual</i>	R. Jampol Projects	New York, NY

2014

Group	<i>i found god in myself</i>	Schomburg Center for Research in Black Culture	New York, NY
Group	<i>texttexttext</i>	Woman Made Gallery	Chicago, IL
Group	<i>No Longer Empty: If You Build It</i>	Broadway Housing Communities	New York, NY
Group	<i>2013 Workspace Artist-in-Residence Exhibition</i>	The Center for Book Arts	New York, NY

2013

Group	<i>The Gateway Project: "Etiquette for Lucid Dreaming"</i>	Gateway II	Newark, NJ
Group	<i>NUTUREart Benefit</i>	Bernarducci Meisel Gallery	New York, NY

Solo	<i>No Instructions for Assembly</i>	Real Art Ways	Hartford, CT
2012			
Group	<i>Everything is Index, Nothing is History: A Recession Arts Show</i>	Invisible Dog Gallery	Brooklyn, NY
2010			
Group	<i>Love: The Good, The Bad, The Abstract</i>	The Gallery at Harlem PoP	New York, NY
Group	<i>For Colored Girls Only</i>	Joyce Gordon Gallery	Oakland, CA
2007			
Group	<i>Excavating Motherhood</i>	Brooklyn Artist Gym	Brooklyn, NY

Select Publications and Publishing Projects

- *Scoring the Stacks I*. New York: Brooklyn Public Library, 2020. (upcoming)
- *No New Theories*. New York: Printed Matter, 2019.
- *An Alphabetical Accumulation of Approximate Observations*. New York: Endless Editions, 2019.
- *Michel Obultra 2—Kameelah Janan Rashee* (Box Portfolio). Philadelphia: Michel Obultra, 2019.
- *Scoring the Stacks II*. Philadelphia: self-published, 2019.

Collections

Rubin Foundation	New York, NY
Center for Photography at Woodstock/ Extended Loan-Samuel Dorsky Museum of Art	Woodstock, NY and New Paltz, NY
Studio Museum in Harlem	New York, NY
Center for Book Arts	New York, NY
Leeway Foundation	Philadelphia, PA
University of Maryland - College Park	College Park, MD
The Speed Art Museum	Louisville, KY
Block Museum of Art	Evanston, IL
Private Collections	Americas, Europe

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Practice Overview

I am a learner invested in the poetics, politics, and pleasures of Black storytelling across mediums. Working primarily with text, I think about ectopia (language in places unexpected), feral meaning (a refusal of a predictive or fixed meaning), and revision. Over the last decade, I have created ecosystems of iterative and provisional projects. These projects include sprawling, “architecturally-scaled” xerox-based collages; large-scale public installations; publications; prints; digital archives; lecture-performances; library interventions; poems/poetic gestures; and other forms yet to be determined.

WSQ Proposal

For the WSQ public project, I am interested in exploring emancipation as both a symbol and a set of sustained material conditions. With attention to the park structure elements that are reminiscent of Black vernacular architecture such as porches, this public work consists of a series of text 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 relief text on stone) in these locations are questions and prompts regarding futurity, emancipation, progress, and the complexity of narration. In considering my interests in the poetics and politics of the unfinished, the WSQ project explores the unfinished work of equity and liberation. What questions must we ask to do this work? In David Scott’s *Conscripts of Modernity: The Tragedy of Colonial Enlightenment*, Scott writes,

But what if what is at stake in critically thinking through this postcolonial present is not simply the naming of yet another horizon, and the fixing of the teleological plot that takes us there from here, still what is at stake is something like a refusal to be seduced and immobilized by the facile normalization of the present. (2)

He goes on further to write, “it is our postcolonial *questions* and not our answers that demand our critical attention.” (3) All of this is to say that at the crux of the WSQ public project is the collaborative development of questions that reflect, to the best of our ability, our current realities such that we can have urgent conversations. By having these questions located in the seating area and walkways of WSQ, there is the opportunity to stumble upon these prompts and engage in informal discussions. Aesthetically, the WSQ project continues from traditions of concrete poetry and “performative typography” seen in the work of Black experimental poets like M. NourbeSe Philip, Douglas Kearney, Kamau Brathwaite, and many others who author Anthony Reed notes in *Freedom Time: The Poetics and Politics of Black Experimental Writing*, engage with spatial, syntactic, and graphic elements of poetry. In this engagement, the page becomes a surface on which a poet can experiment with different relationships or ecosystemic arrangements among letters, words, and sentences. To this end, the WSQ project questions think about the park as a stage on which to experiment with the relationship of the text to the architecture and the relationship of text to other text.

This proposed work is yet another iteration of my past work, which works with text in public spaces to invite conversations about how we narrate the past, present, and speculative future. In considering Blackness, temporality, and conceits of progress, banners featured at Brooklyn Museum and the 2017 Venice Biennale read: “Are We There Yet?”, “Is This the Last Time?”, “After Hope, Then What?” and “Did You Think It Would Get Easier After This?” These public installations consider questions of waiting, comfort, and desired proximity to change. In November, I mounted a new public installation at Brooklyn Museum entitled *Are We Reading Closely?*, the first artwork to grace the Museum’s historic columned façade. These four 36’ banners consider the practice of close reading as, among many things, also a political gesture. The museum again reinstalled the 2018 installation commissioned for our interior brick arcade; *A QUESTION IS A SENTENCE DESIGNED TO ELICIT A RESPONSE. TODAY, WE WANT TO KNOW WHAT THE SLOPPY FUTURE HOLDS.*

In 2019, I was selected as California Air Resources Board Commissioned Artist to create video work and a large scale wall etching addressing the histories of air quality fights in communities of color in California. In the past few months, I have participated in several public artwork commissions at Rice University, MassMOCA’s River Street Billboard Project, Public Art, Times Square Art x For Freedoms, and School of the Museum of Fine Arts at Tufts University. As with all my public installations, I am invested in these works as invitations for repeated reads. With each new engagement, viewers have a chance to create new connections, associations, and questions. Currently, I am working on a commission for Ballroom Marfa to debut in January 2021.

WSQ Proposal Community Engagement

The questions and text for this public work must be generated through public engagement. The proposed project springs from collective concerns and, as such, should be developed collectively. Because of COVID-19, the original plans of convening public events to brainstorm collectively are no longer possible. With that in mind, this project will engage in four alternative pathways to engage with the public.

Round 1 is focused on building the first stages of a relationship with the public through these different pathways.

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

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, prompts are an exciting and accessible way to hear from the public. For the WSQ iteration, the public can collect pre-postage prompt cards from Brooklyn Library branches and mail them back. Using these responses, I can develop the text and questions for the WSQ design.

Pathway 2: Zoom Gatherings

In zoom gatherings, I can facilitate discussions around the core themes of emancipation, the unfinished and consistent work of equity, and what types of questions we need to ask ourselves and one another. Within this synchronous environment, participants can build off of one another’s ideas and engage in conversations to deepen our collective understanding.

Pathway 3: Collaboration with Public School Teachers

For teachers who have the bandwidth and desire, short lessons can be shared that prompt their students around this project's central themes. Those responses can be shared via an aggregated google document or another format that best fits the teacher's workflow.

Pathway 4 and 5: Google Form + Email Correspondence

Google forms and email correspondence can provide a quick and asynchronous opportunity for community engagement.

Based on the feedback, reception, and engagement in round 1, round 2 will be focused on revision and refinement with a smaller group of stakeholders.

Artwork Maintenance

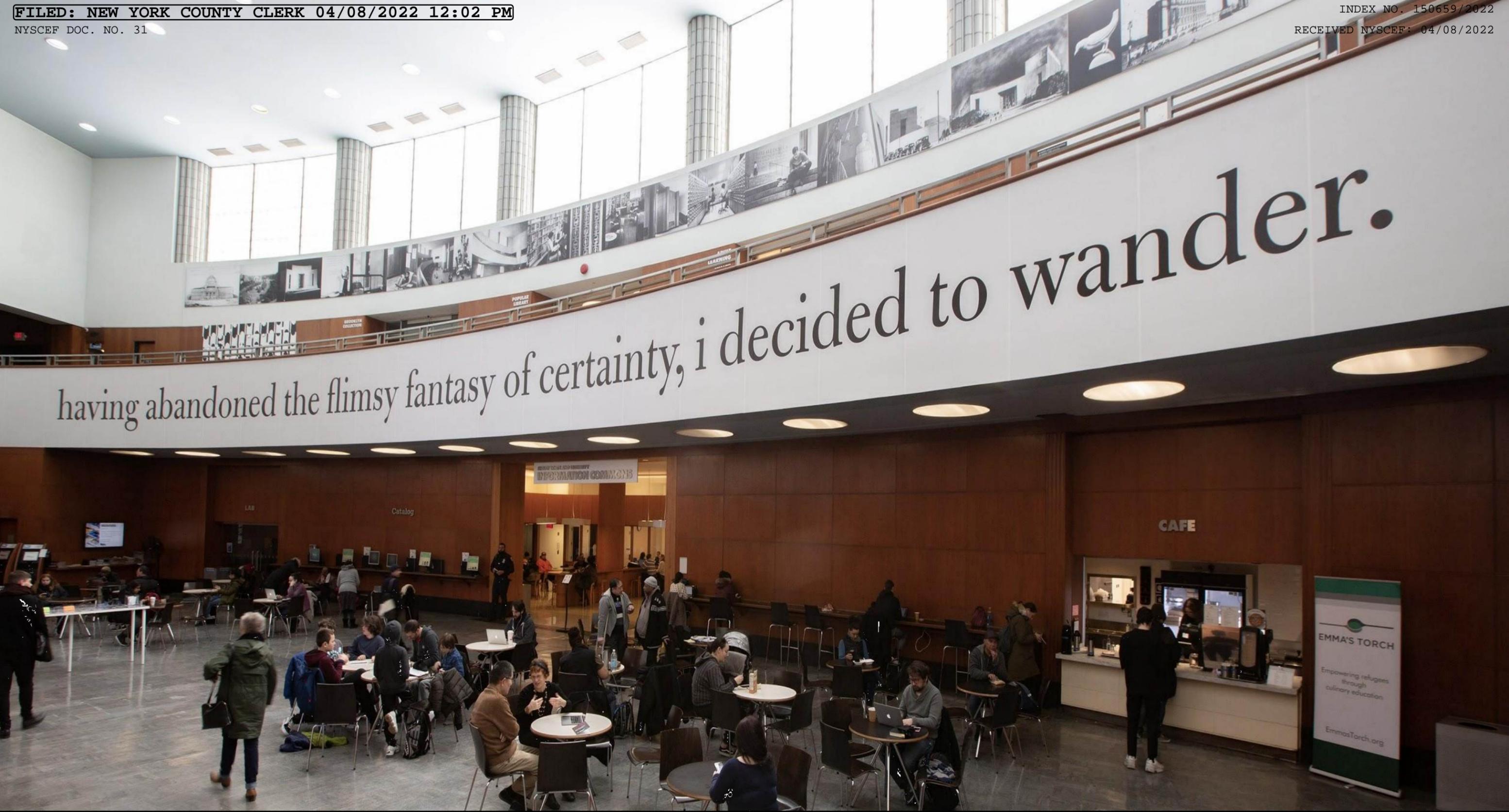
Downtown Brooklyn Partnership is the maintenance partner for the artworks proposed above.

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)
 reward did not materialize,
 #KISSINGTHROUGHACURTAIN #MASSMoCA

Comparing  to 
 to be replaced by another...
 #KameelahJananRasheed

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), 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)

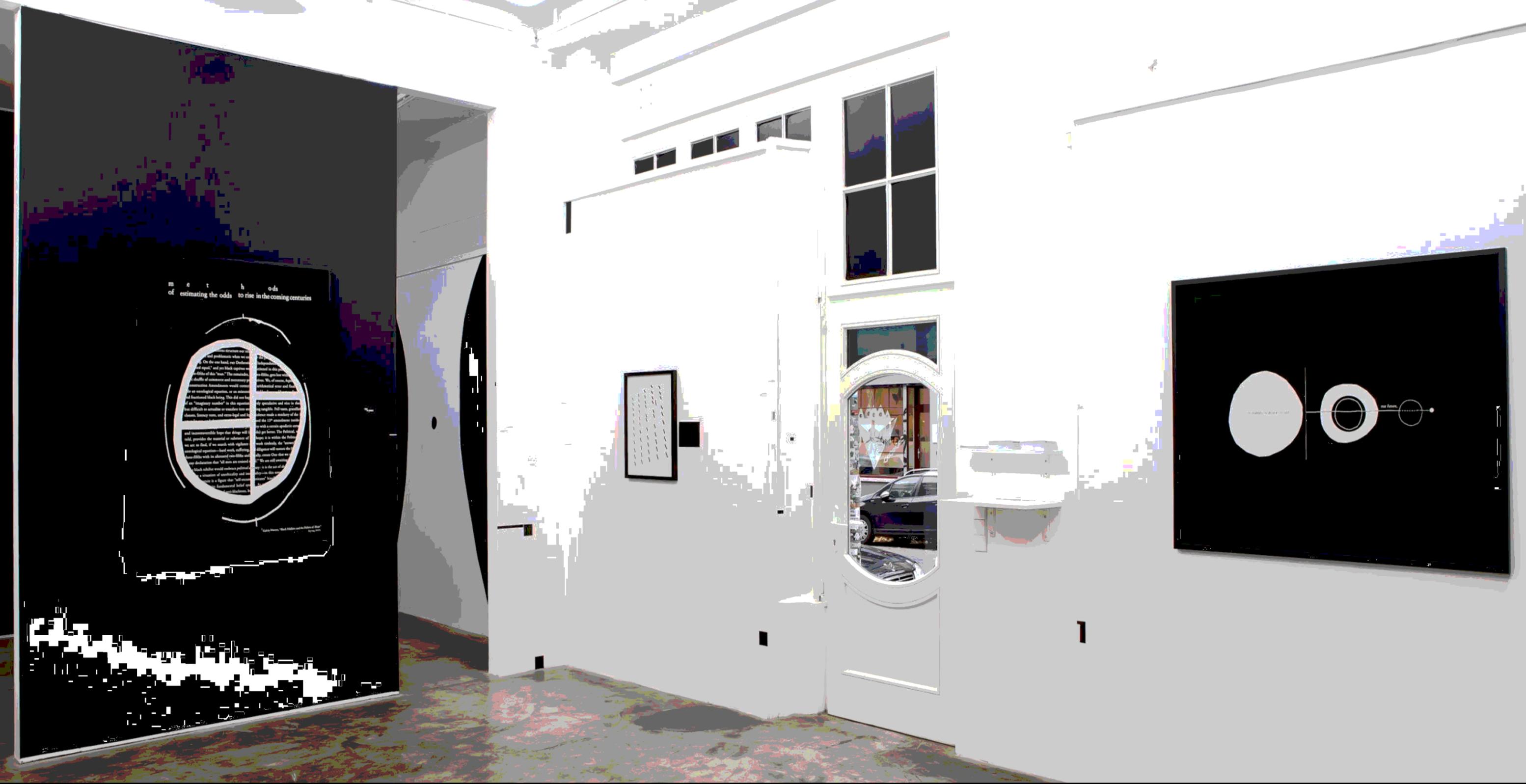
Archival Inkjet Prints of Variable Sizes and Baker-Miller Pink Paint



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



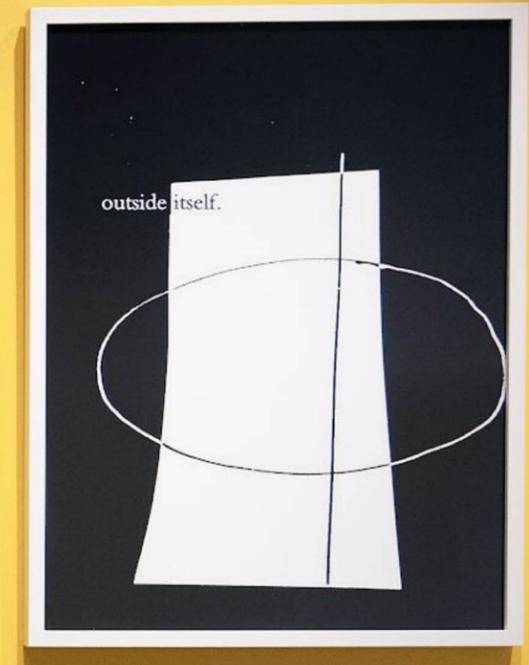
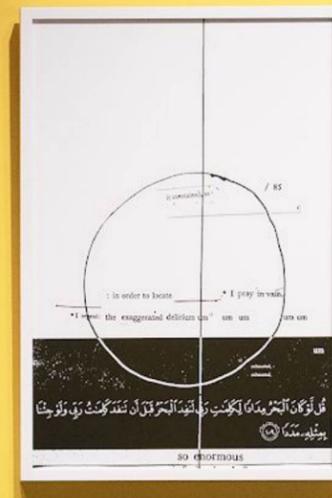
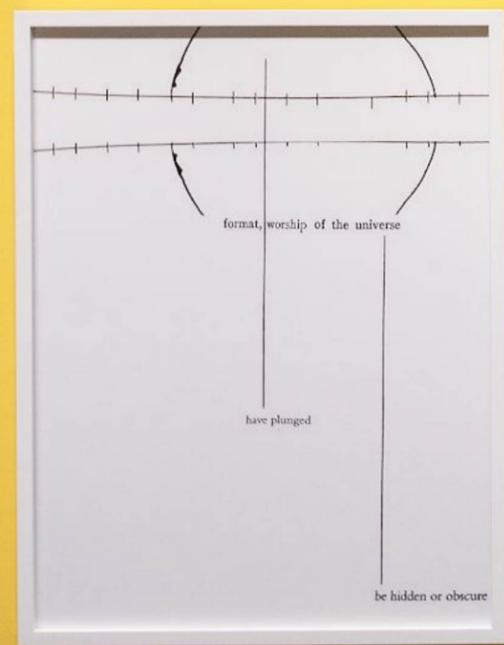
A Casual Mathematics, 2019 (Solo Exhibit)
 NOME Gallery (Berlin, DE)
 Archival inkjet prints, vinyl, tape, paint, drywall, acetate



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

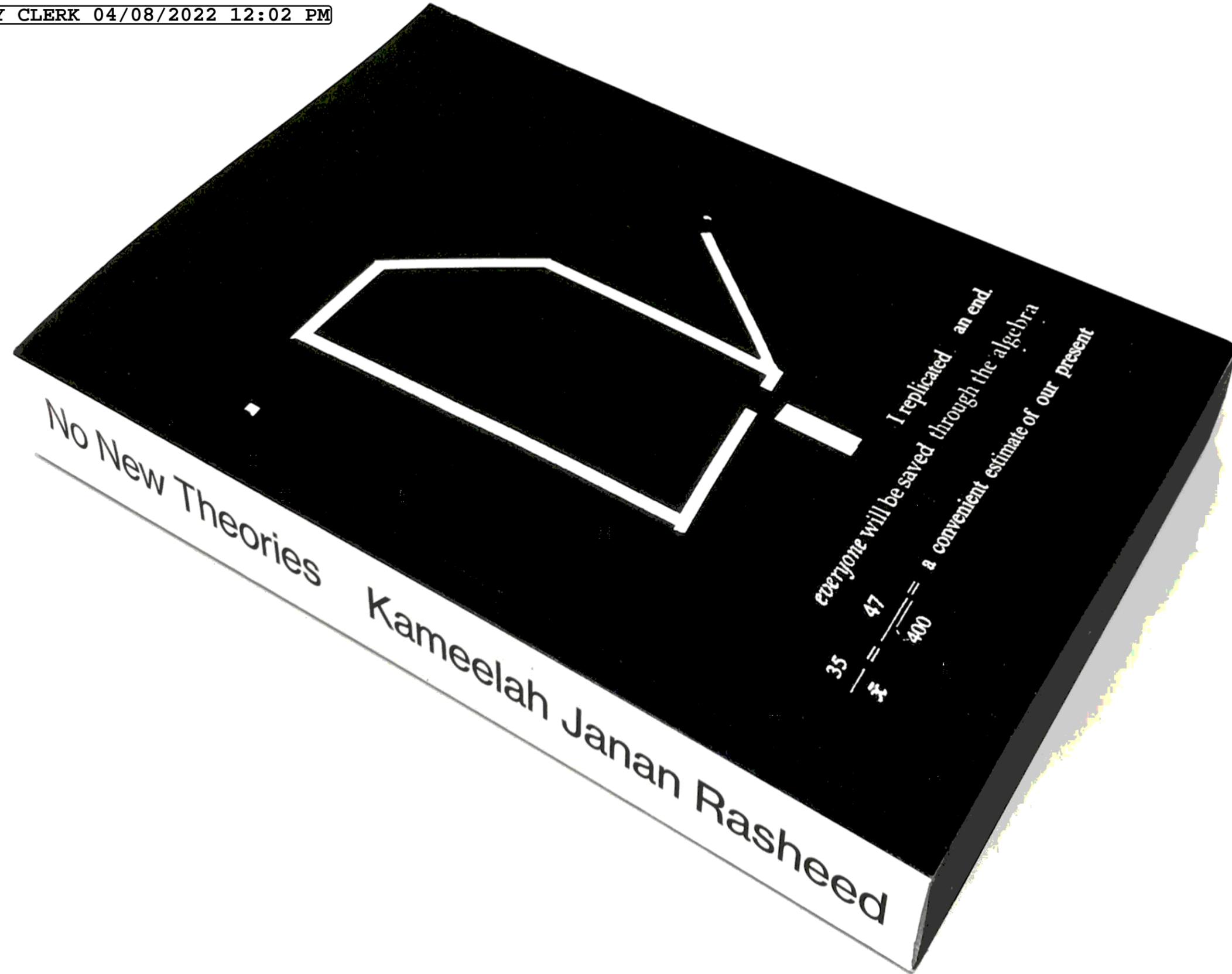
Platform*: Rice University - (Houston, TX)

Vinyl Banners, Performance



Scoring the Stacks II, 2019 (Solo Exhibit)

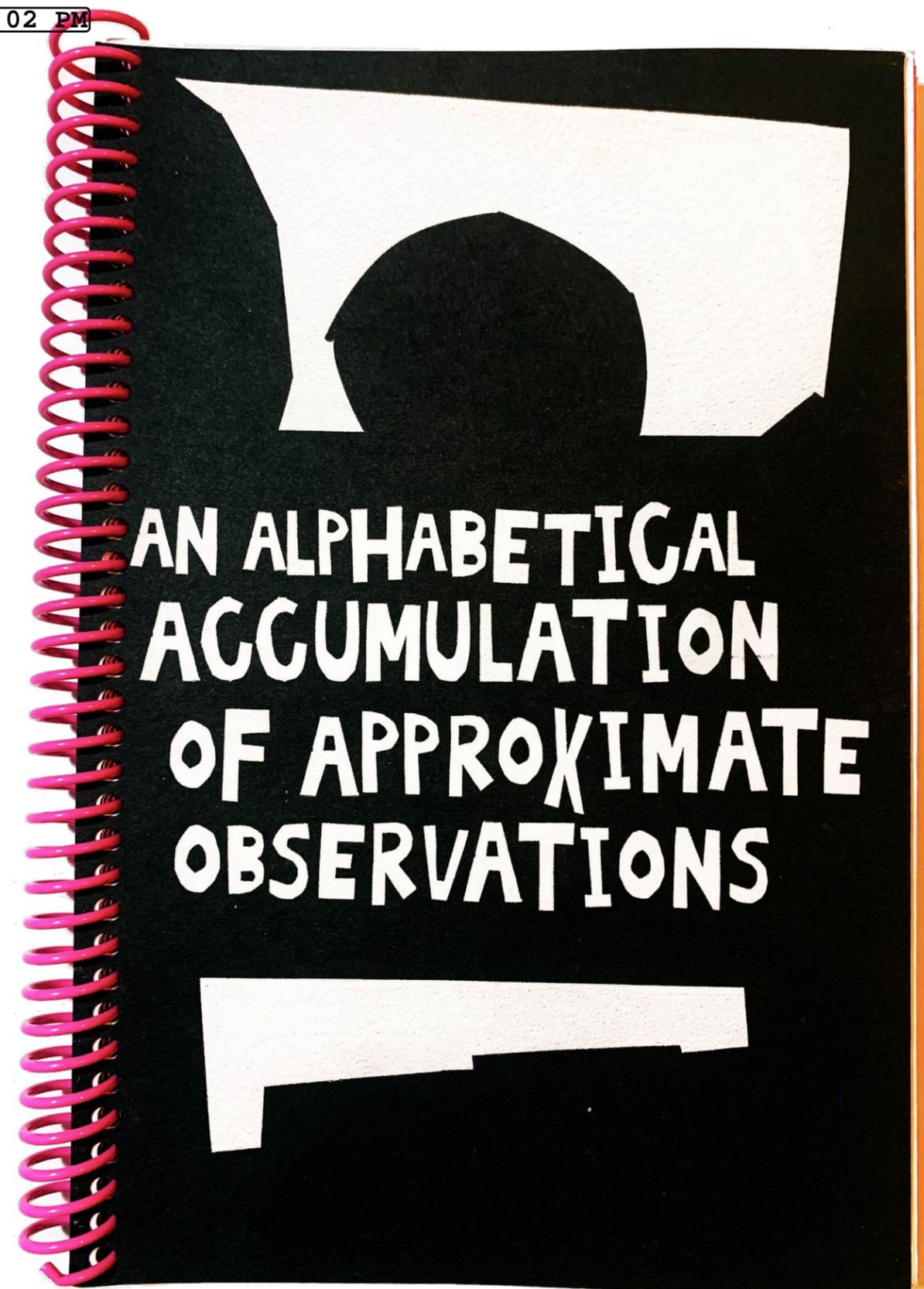
Haverford College - Cantor Fitzgerald Gallery and Lutnick Library (Philadelphia, PA)
notecards, archival inkjet prints, vinyl



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

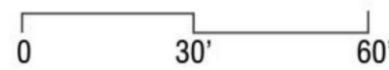
stepped seat wall

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.



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.

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

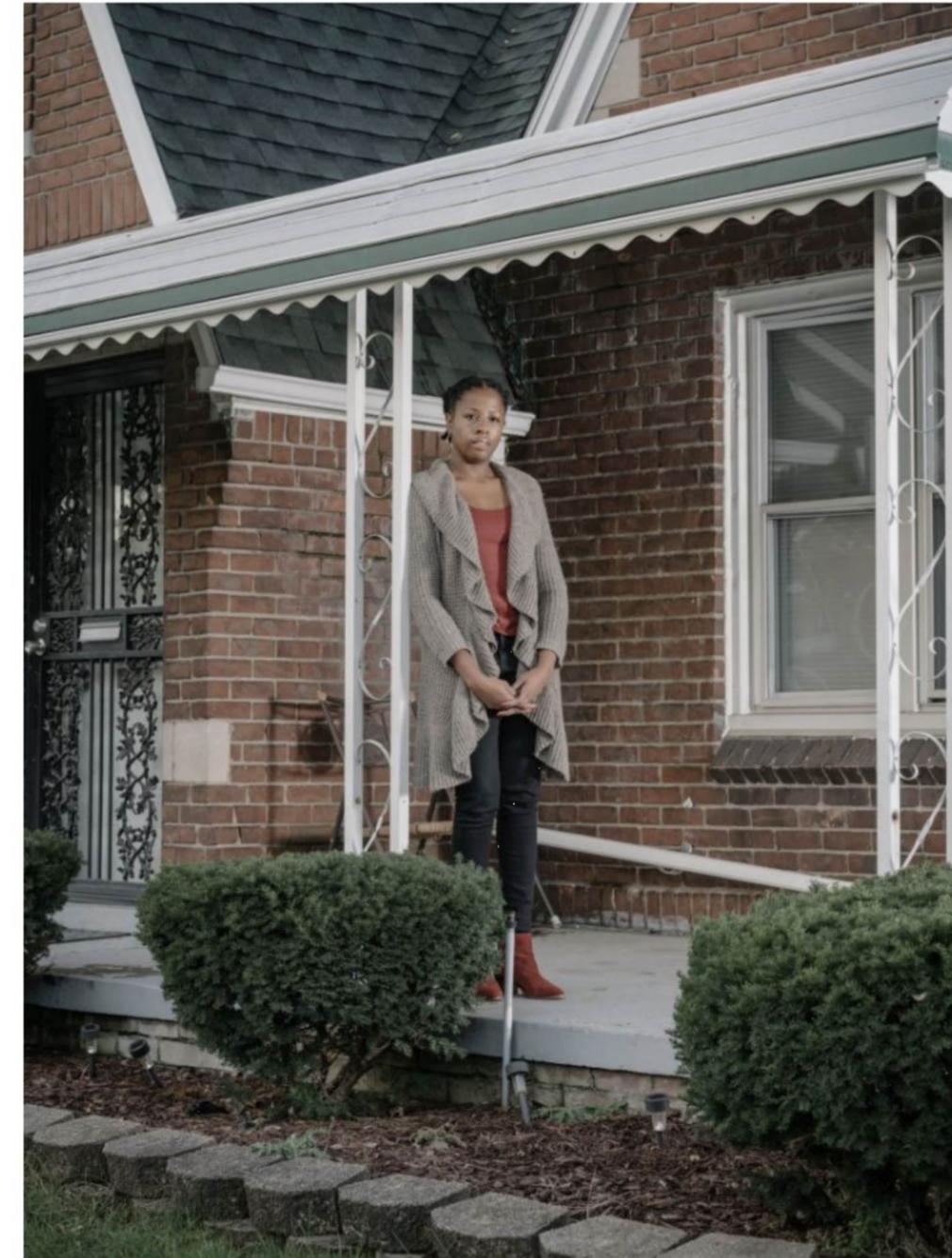
'I saw the riots and the trial of O.J. on my porch.'



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

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*Public scholarship on architecture,
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READING LIST

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*.

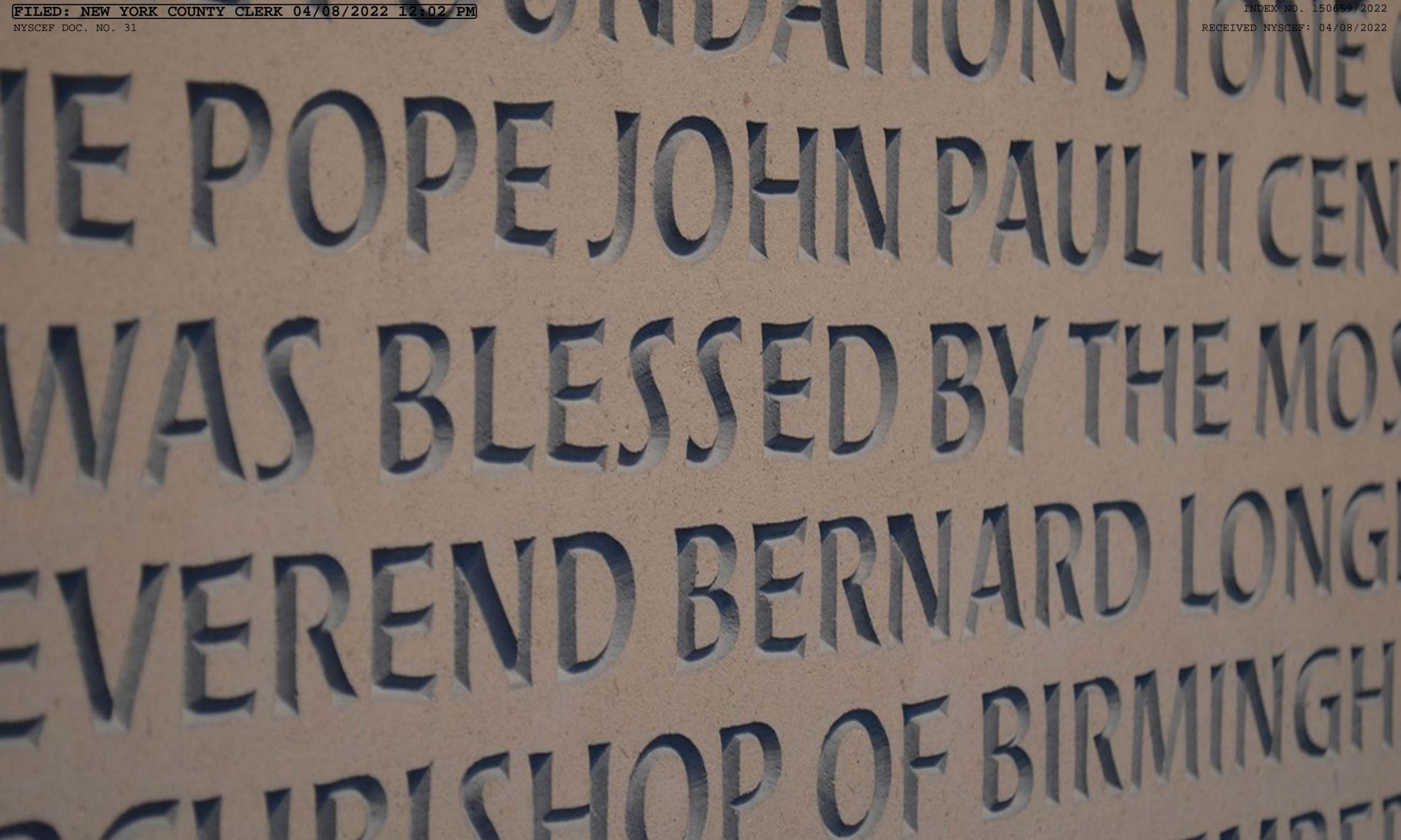
A Story about Storytelling

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 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 to see what's happening. If the Young Blood runs about Harlem, guards should be able to give her up on 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 can't do 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 No
"PEACE"

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

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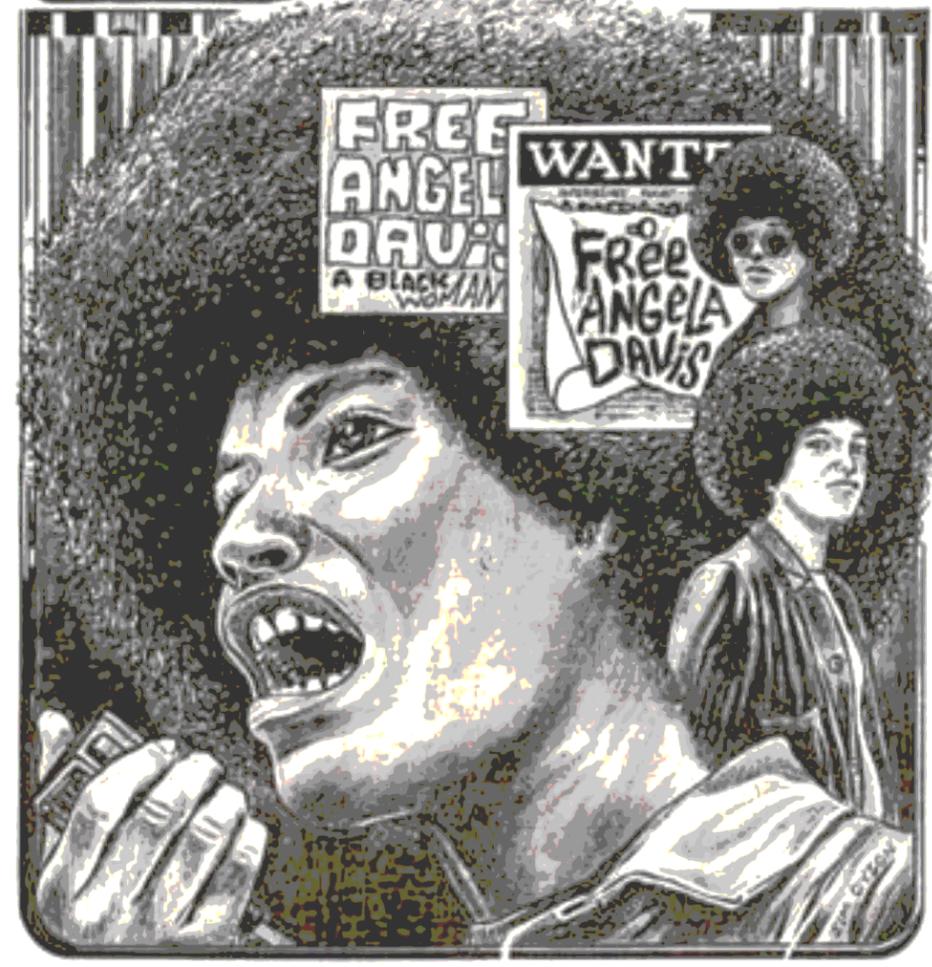
8

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/>)



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

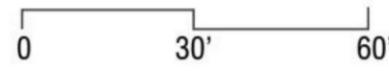
stepped seat wall

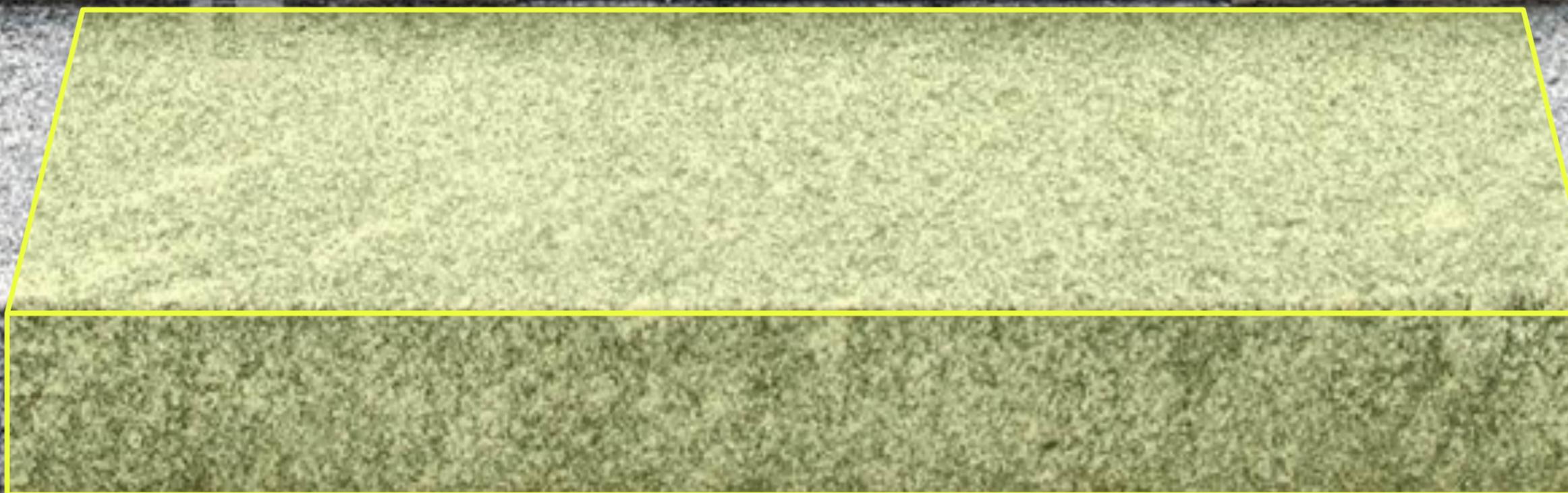
lawn

seating area

tables + chairs

2'ht ht. wall









WILLOUGHBY 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

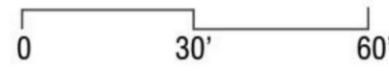
stepped seat wall

lawn

seating area

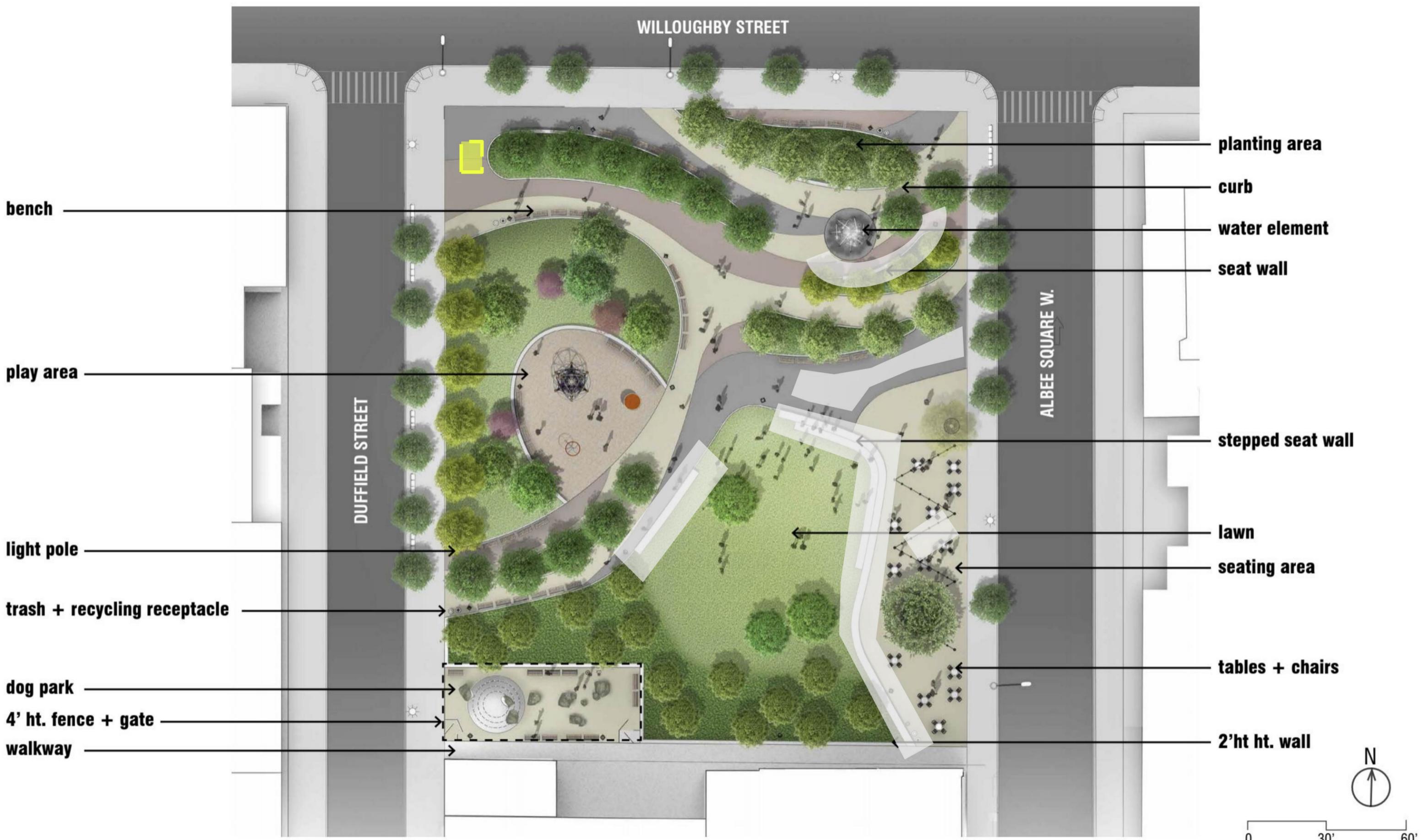
tables + chairs

2'ht ht. wall





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

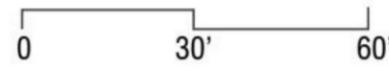
stepped seat wall

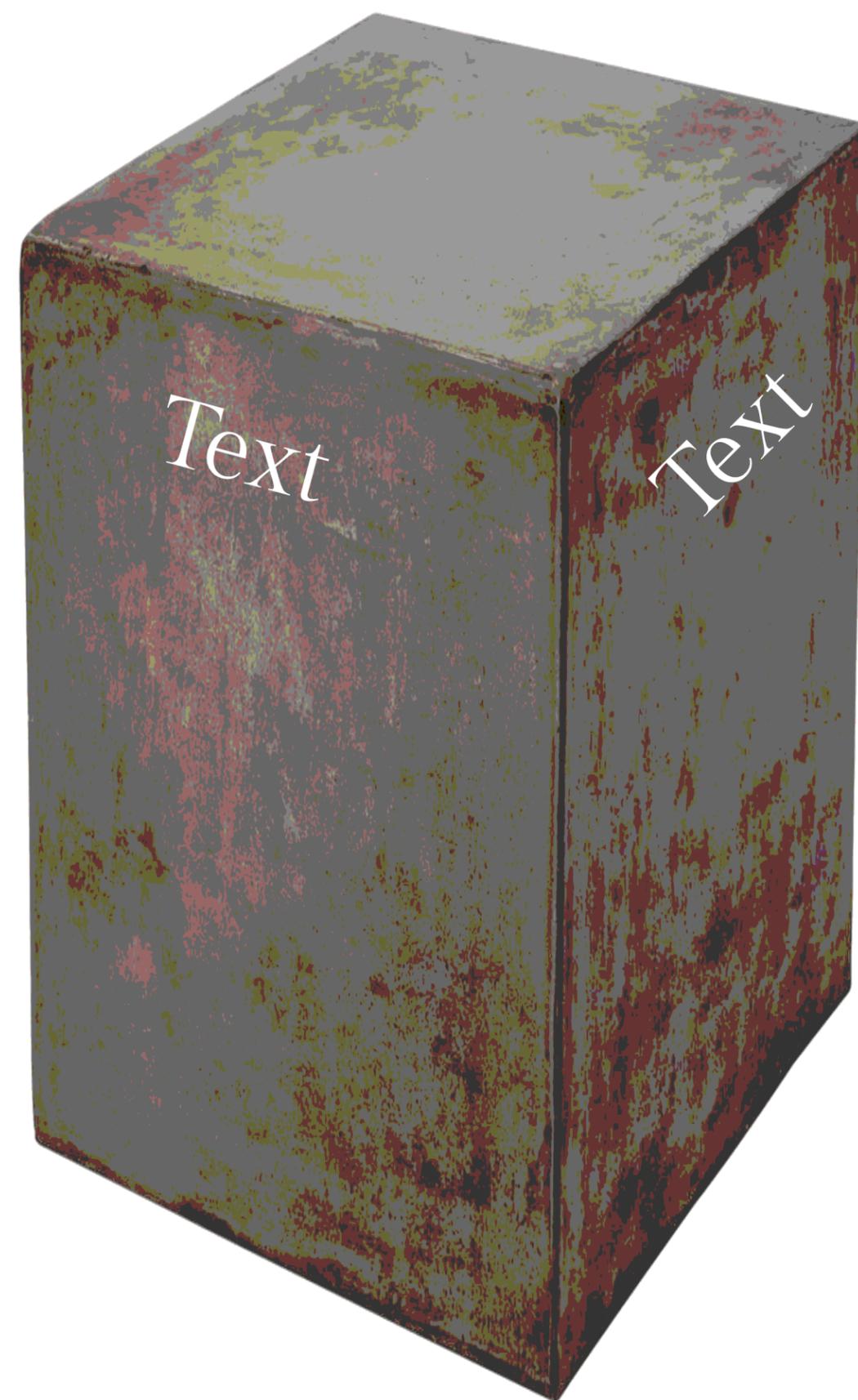
lawn

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.

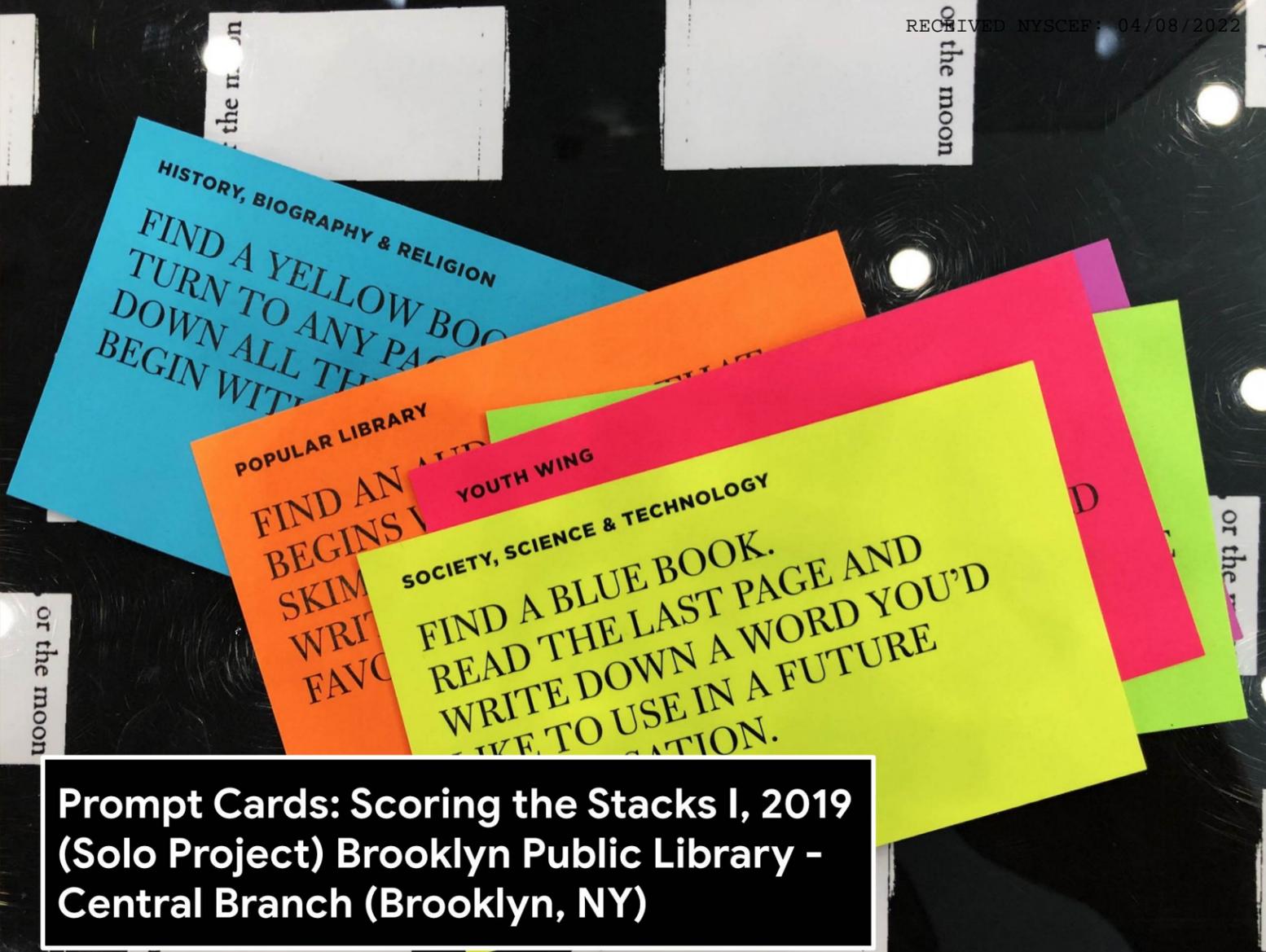
Lubranh Tralmin

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.

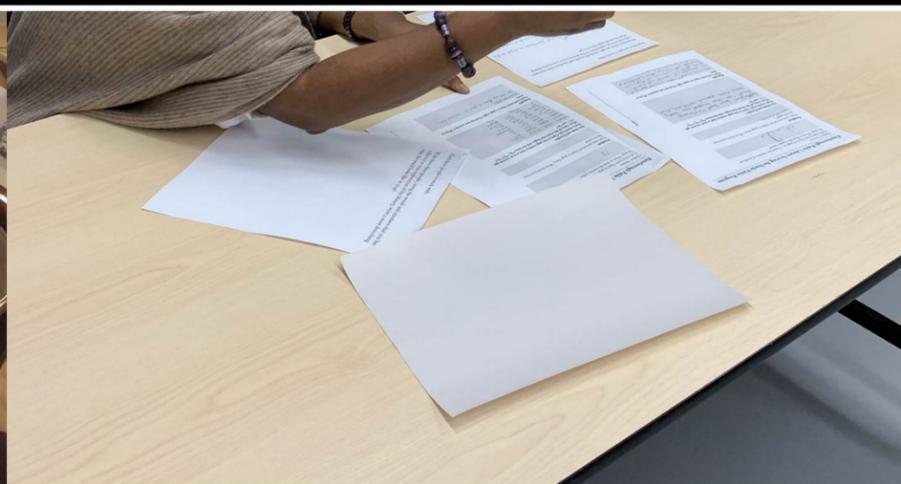
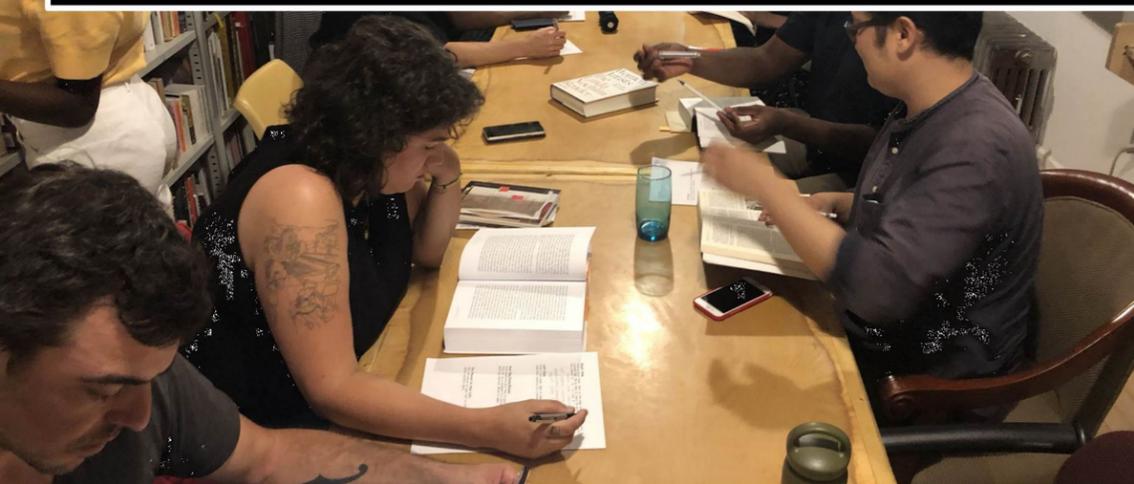
1. In 2030, a committee assembles to make an announcement. What is their announcement? Write down their announcement using only words that are less than seven letters long.

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

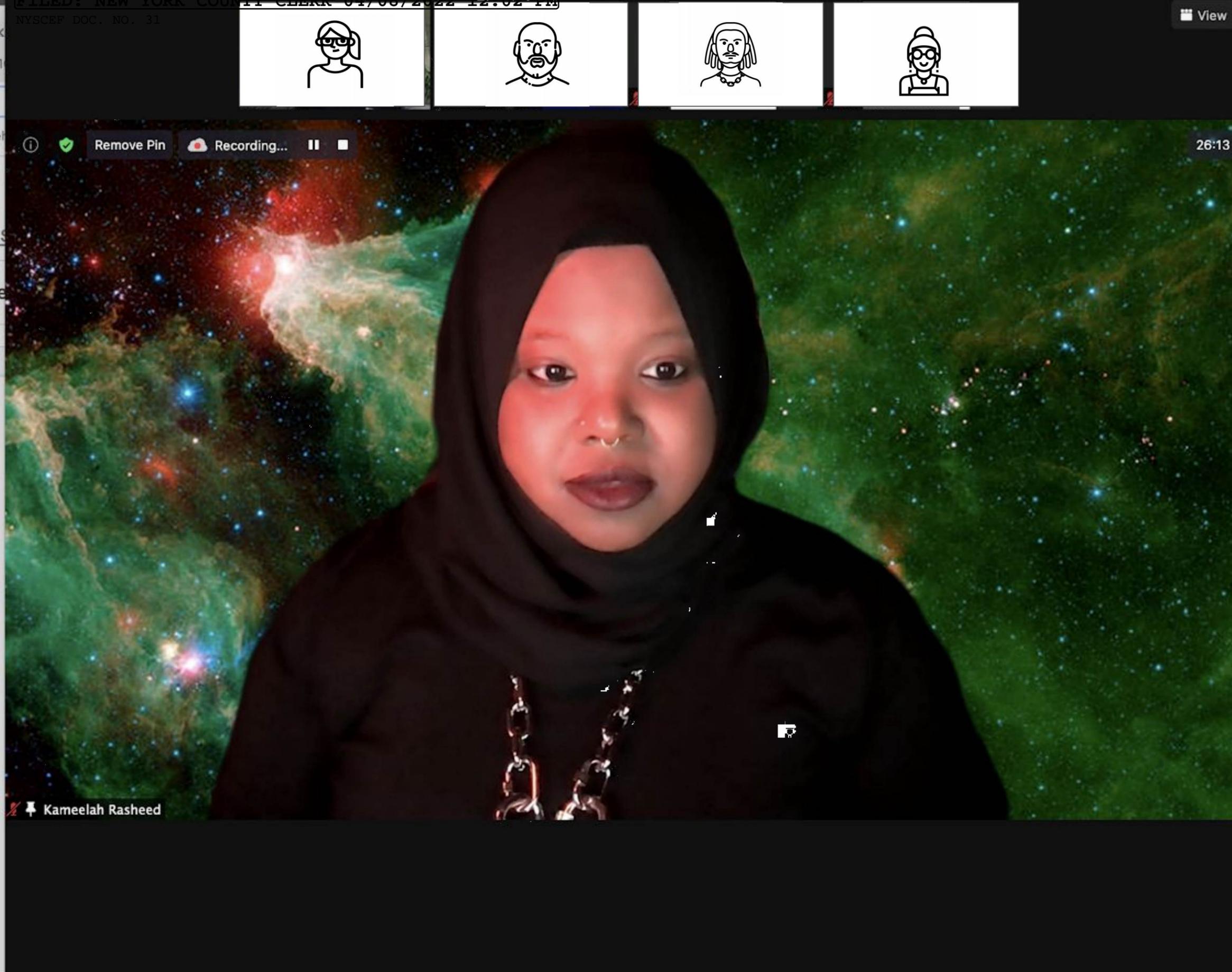


Prompt Cards: Scoring the Stacks I, 2019 (Solo Project) Brooklyn Public Library - Central Branch (Brooklyn, NY)

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

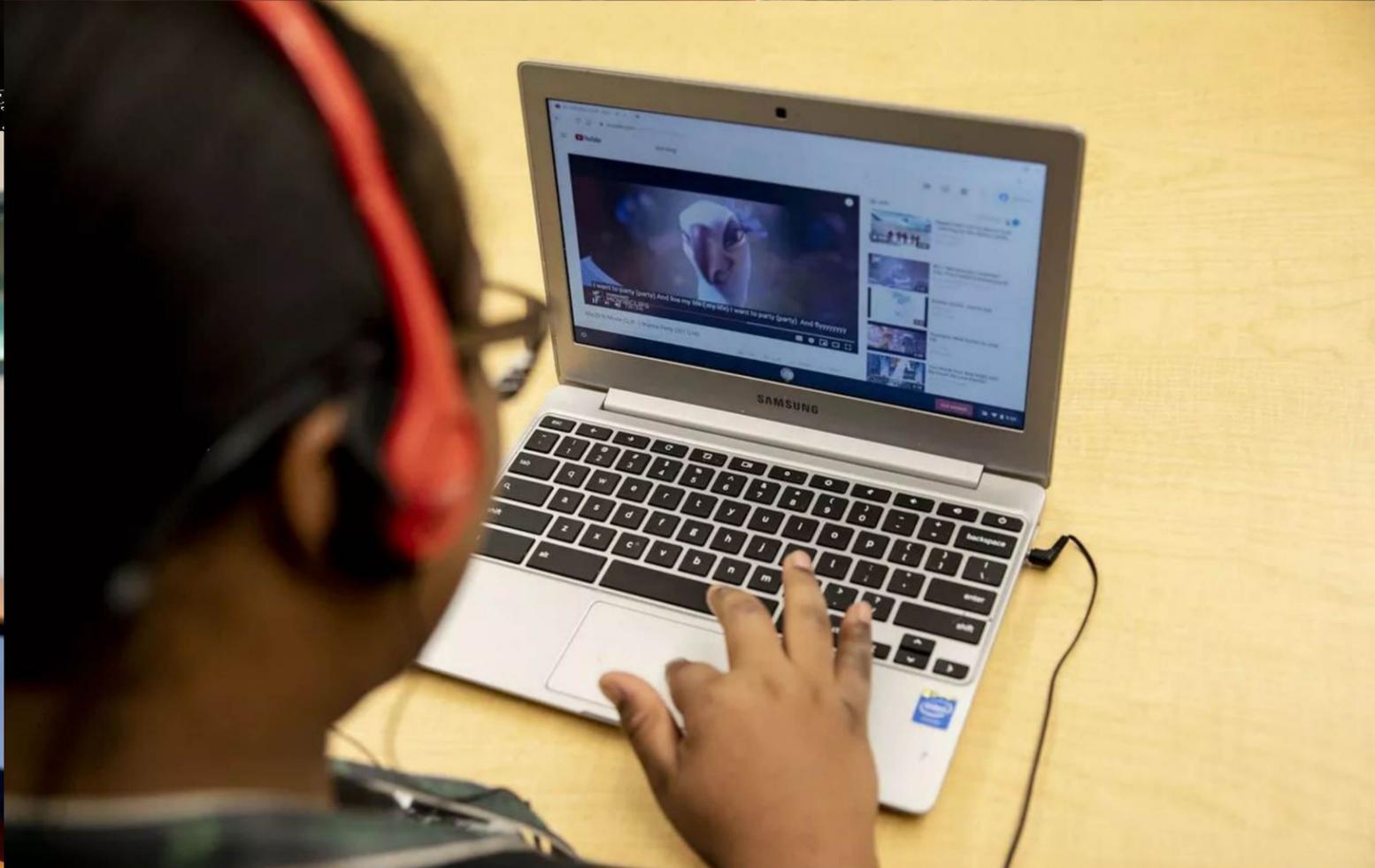
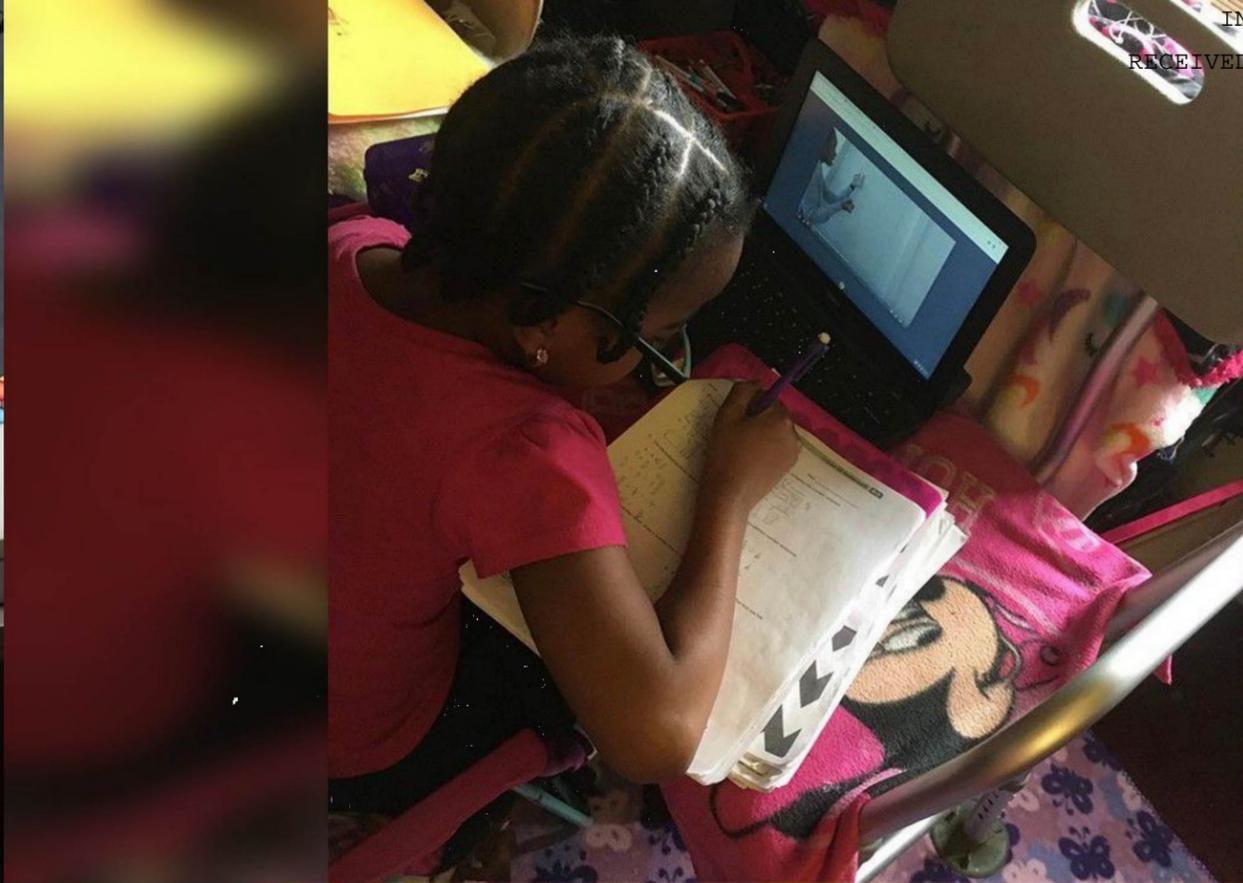
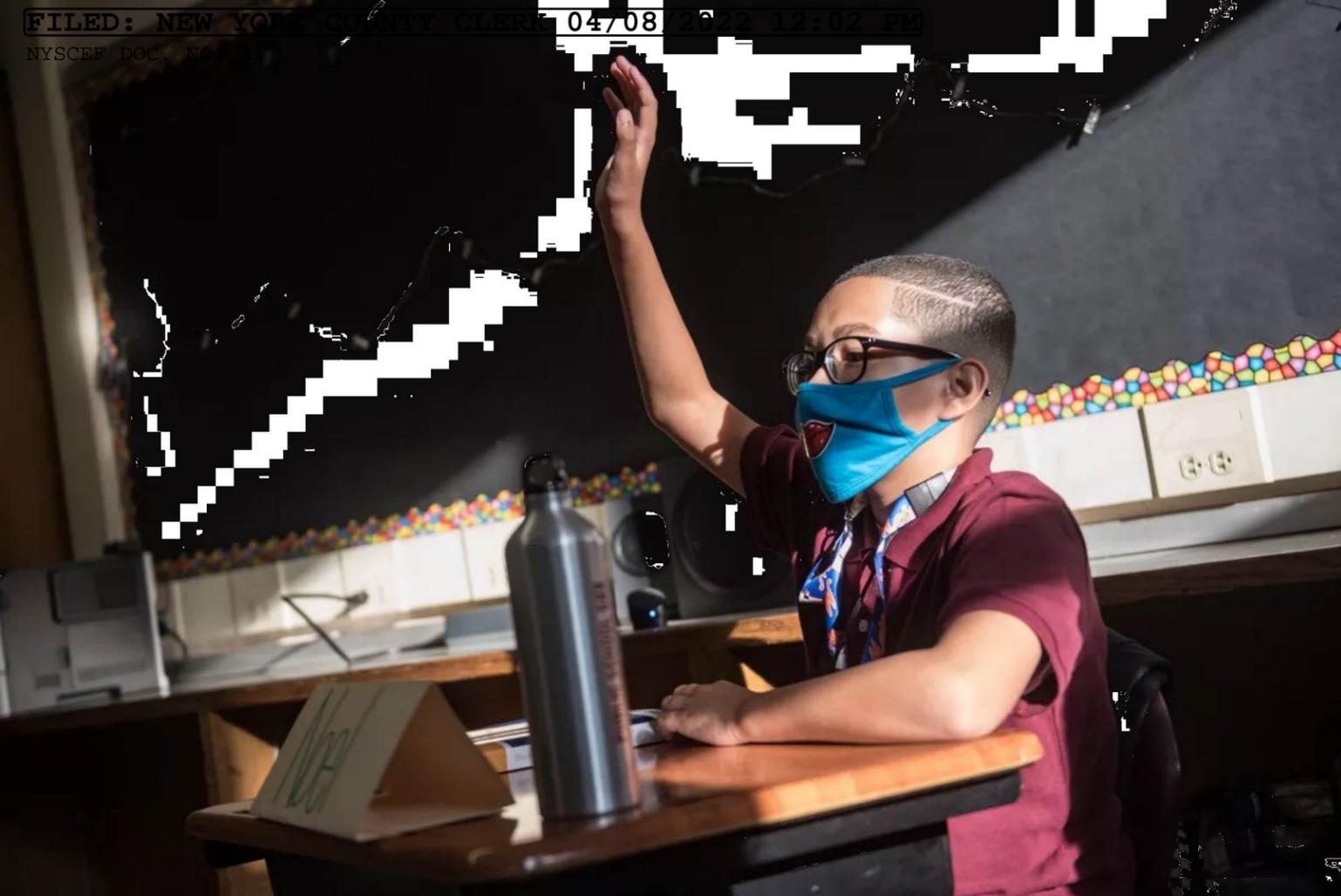
Waiting Room (3) Message Admit all

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

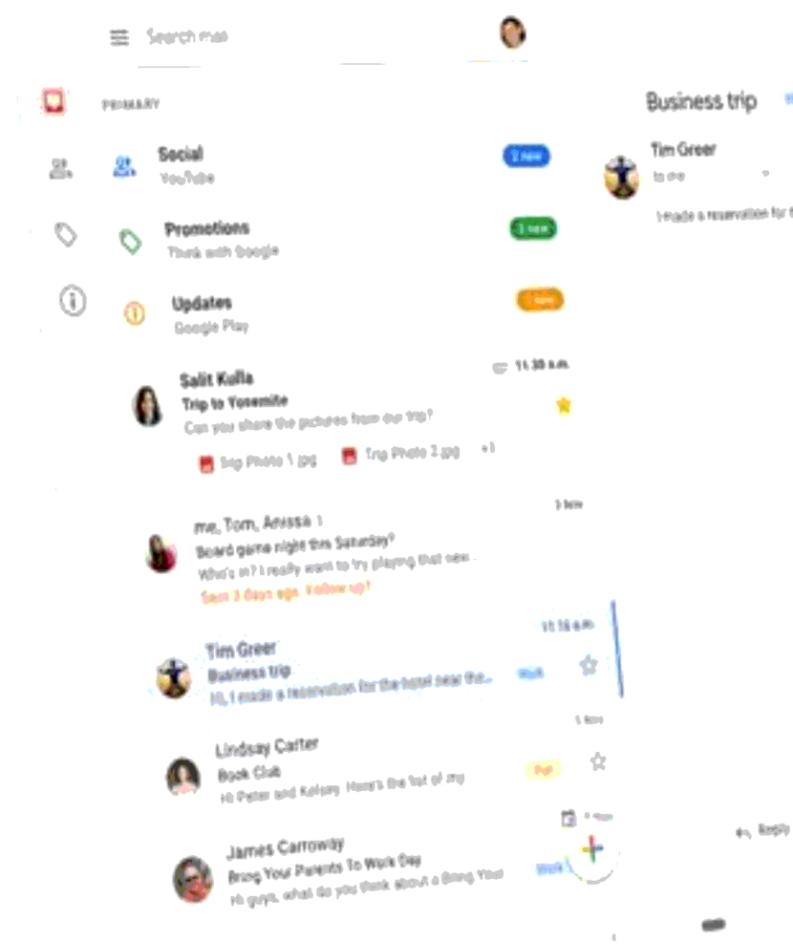
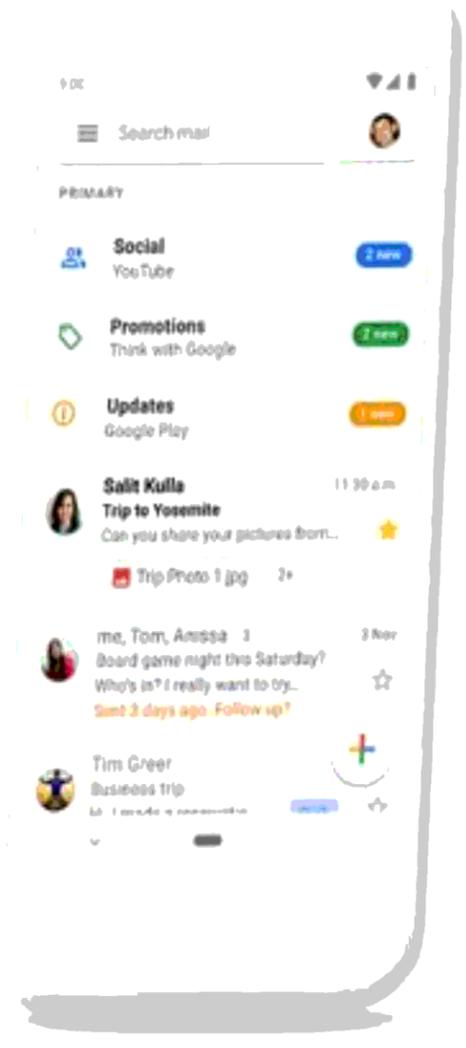
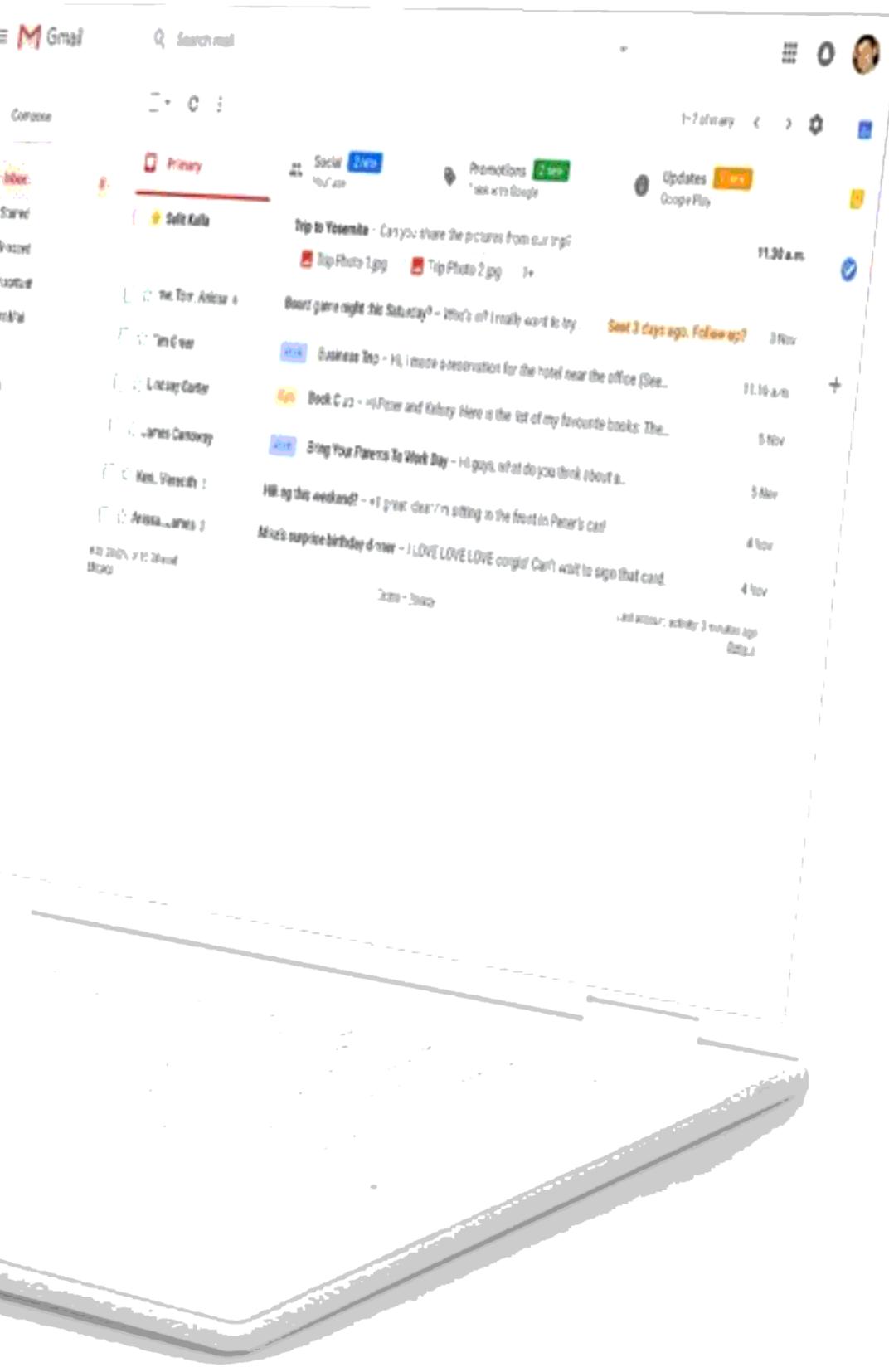
Linear scale

Multiple choice grid

Date

Time





Pathway 5: Email Correspondence

PUBLIC DESIGN COMMISSION OF THE CITY OF NEW YORK

APPLICATION FORM

	CERTIFICATE FILE EXHIBIT
--	-------------------------------------------------------------

Do not write above this line.

THE DESIGN COMMISSION reviews permanent (defined as one year or more) structures, both public and private, as well as works of art that are proposed on or over City-owned property, including property that is leased by the City to another entity. All projects must be listed on the transmittal of the appropriate agency(ies), and all submission materials must be submitted on the deadline and include a Landmarks Preservation Commission advisory report, if applicable. Incomplete and/or late submissions will not be calendared. Each type of proposal has general and specific submission requirements. Additional information may be requested. Submission Guidelines and a Calendar of Meetings, including Submission Deadlines, are available at www.nyc.gov/designcommission.

CHECK THE CATEGORY THAT BEST DESCRIBES YOUR PROJECT:

- | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <input type="checkbox"/> Structure
<input type="checkbox"/> Park or Open Space
<input type="checkbox"/> Streetscape
<input type="checkbox"/> Distinctive Sidewalk and/or Light Fixtures | <input type="checkbox"/> Newsstand
<input type="checkbox"/> Signage
<input checked="" type="checkbox"/> Artwork: Percent for Art
<input type="checkbox"/> Artwork: Gift
<input type="checkbox"/> Artwork Relocation and/or Conservation |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

PROJECT TITLE, INCLUDING LOCATION/FULL STREET ADDRESS:

Willoughby Square Open Space
 225 Duffield Street
 Brooklyn, NY 11201

Please attach a brief statement that describes the project scope (see Submission Guidelines).

CITY COUNCIL DISTRICT(S) #: 33

COMMUNITY BOARD DISTRICT(S) #: 2

Date(s) of Community Board review(s): 1/11/21

Please attach the Community Board(s) resolution(s).

ESTIMATED PROJECT COST: \$794,000

CHECK THE DESIGN COMMISSION ACTION REQUESTED:

- | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|
| <input type="checkbox"/> Courtesy Review
<input type="checkbox"/> Advisory Review
<input checked="" type="checkbox"/> Conceptual Review | <input type="checkbox"/> Preliminary Review
<input type="checkbox"/> Final Review
<input type="checkbox"/> Preliminary and Final Review |
|-----------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|

APPLICATION FORM**PERCENT FOR ART:** Indicate whether this project has an associated Percent for Art component.

Yes

 No

 N/A (the primary application is a Percent for Art project)

Please note that for all structures, parks, open spaces, and streetscape projects, the Percent for Art component should be submitted for conceptual review when the project is submitted for preliminary review.

TREES: Total number of new trees: n/a Total number of tree removals: _____
Please attach documentation of Division of Forestry, Horticulture and Natural Resources Group approval, if applicable.

DISTINCTIVE SIDEWALKS: Please attach a copy of the Builder's Paving Permit receipt from the Department of Transportation or Department of Buildings.

ARCHITECT, LANDSCAPE ARCHITECT, ARTIST, ENGINEER, DESIGNER OR CONSERVATOR:

Name	Kameelah Janan Rasheed
Firm	N/A
Address	110 New York Avenue, 5K
City, State, Zip Code	Brooklyn, NY 11216
Telephone, Fax, Email	650-575-1551, kameelah.rasheed@gmail.com

OWNER OF PRIVATE STRUCTURE OR DESIGNATED REPRESENTATIVE, IF APPLICABLE:

Signature	Date
Name	
Address	
City, State, Zip Code	
Telephone, Fax, Email	

COMMISSIONER OR DESIGNATED REPRESENTATIVE OF CITY AGENCY WITH JURISDICTION OVER PROPERTY:

Signature		Date 2/1/2021
Name	Kendal Henry	
Title	Director, Percent for Art	
Agency	NYC Department of Cultural Affairs	

If two or more agencies share jurisdiction, signatures for each agency's representative should be attached.

E-FILING VERIFICATION FOR PDC APPLICATION FORM

_____ In submitting this application form electronically and placing my initials on the line preceding this paragraph, I hereby swear and affirm that I am the owner of the property, that the signature on the application and the initials on this form are mine, and that I am familiar with the scope of work being proposed and approve of it. I also understand that if the signature or initials are not authentic, or the representation not truthful, that the Public Design Commission may treat the application as not submitted or filed or rescind any approval issued in reliance on them. I further understand that if anything in my verification is untrue that I may be subject to criminal and/or civil fines and penalties.

_____ In submitting this application on behalf of the owner of the property, I hereby swear and affirm that I have been authorized by the owner to submit this application, and that the initials on the line preceding this paragraph are mine, and that I am identified in the application form as:

NAME, COMPANY NAME, ADDRESS

I also understand that if the initials are not authentic, or the representations not truthful, that the Public Design Commission may treat the application as not submitted or filed or rescind any approval issued in reliance on them. I further understand that if anything in my verification is untrue that I may be subject to criminal and/or civil fines and penalties.

PUBLIC DESIGN COMMISSION OF THE CITY OF NEW YORK

APPLICATION FORM

Table with 2 columns: Application Form, Certificate, File, Exhibit

Do not write above this line.

THE DESIGN COMMISSION reviews permanent (defined as one year or more) structures, both public and private, as well as works of art that are proposed on or over City-owned property...

CHECK THE CATEGORY THAT BEST DESCRIBES YOUR PROJECT:

- Structure, Park or Open Space, Streetscape, Distinctive Sidewalk and/or Light Fixtures, Newsstand, Signage, Artwork: Percent for Art, Artwork: Gift, Artwork Relocation and/or Conservation

PROJECT TITLE, INCLUDING LOCATION/FULL STREET ADDRESS:

Willoughby Square Open Space, 225 Duffield Street, Brooklyn, NY 11201

Please attach a brief statement that describes the project scope (see Submission Guidelines).

CITY COUNCIL DISTRICT(S) #: 33

COMMUNITY BOARD DISTRICT(S) #: 2

Date(s) of Community Board review(s): Anticipated 1/11/21

Please attach the Community Board(s) resolution(s).

ESTIMATED PROJECT COST: \$794,000

CHECK THE DESIGN COMMISSION ACTION REQUESTED:

- Courtesy Review, Advisory Review, Conceptual Review, Preliminary Review, Final Review, Preliminary and Final Review

APPLICATION FORM

PERCENT FOR ART: Indicate whether this project has an associated Percent for Art component.

- Yes** **No** **N/A** (the primary application is a Percent for Art project)

Please note that for all structures, parks, open spaces, and streetscape projects, the Percent for Art component should be submitted for conceptual review when the project is submitted for preliminary review.

TREES: Total number of new trees: n/a Total number of tree removals: n/a

Please attach documentation of Division of Forestry, Horticulture and Natural Resources Group approval, if applicable.

DISTINCTIVE SIDEWALKS: Please attach a copy of the Builder's Paving Permit receipt from the Department of Transportation or Department of Buildings.

ARCHITECT, LANDSCAPE ARCHITECT, ARTIST, ENGINEER, DESIGNER OR CONSERVATOR:

Name	Kameelah Janan Rasheed
Firm	n/a
Address	110 New York Avenue 5K
City, State, Zip Code	Brooklyn NY 11216
Telephone, Fax, Email	650-575-1551, kameelah.rasheed@gmail.com

OWNER OF PRIVATE STRUCTURE OR DESIGNATED REPRESENTATIVE, IF APPLICABLE:

Signature	Date
Name	
Address	
City, State, Zip Code	
Telephone, Fax, Email	

COMMISSIONER OR DESIGNATED REPRESENTATIVE OF CITY AGENCY WITH JURISDICTION OVER PROPERTY:

Signature		Date	12/16/2020
Name	Leonard Greco		
Title	Senior Vice President Capital Program		
Agency	New York City Economic Development Corporation		

If two or more agencies share jurisdiction, signatures for each agency's representative should be attached.

E-FILING VERIFICATION FOR PDC APPLICATION FORM

_____ In submitting this application form electronically and placing my initials on the line preceding this paragraph, I hereby swear and affirm that I am the owner of the property, that the signature on the application and the initials on this form are mine, and that I am familiar with the scope of work being proposed and approve of it. I also understand that if the signature or initials are not authentic, or the representation not truthful, that the Public Design Commission may treat the application as not submitted or filed or rescind any approval issued in reliance on them. I further understand that if anything in my verification is untrue that I may be subject to criminal and/or civil fines and penalties.

LG In submitting this application on behalf of the owner of the property, I hereby swear and affirm that I have been authorized by the owner to submit this application, and that the initials on the line preceding this paragraph are mine, and that I am identified in the application form as:

Len Greco, NYCEDC, 1 Liberty Plaza, NYC 10006

NAME, COMPANY NAME, ADDRESS

I also understand that if the initials are not authentic, or the representations not truthful, that the Public Design Commission may treat the application as not submitted or filed or rescind any approval issued in reliance on them. I further understand that if anything in my verification is untrue that I may be subject to criminal and/or civil fines and penalties.