

# ABOLITIONIST PLACE

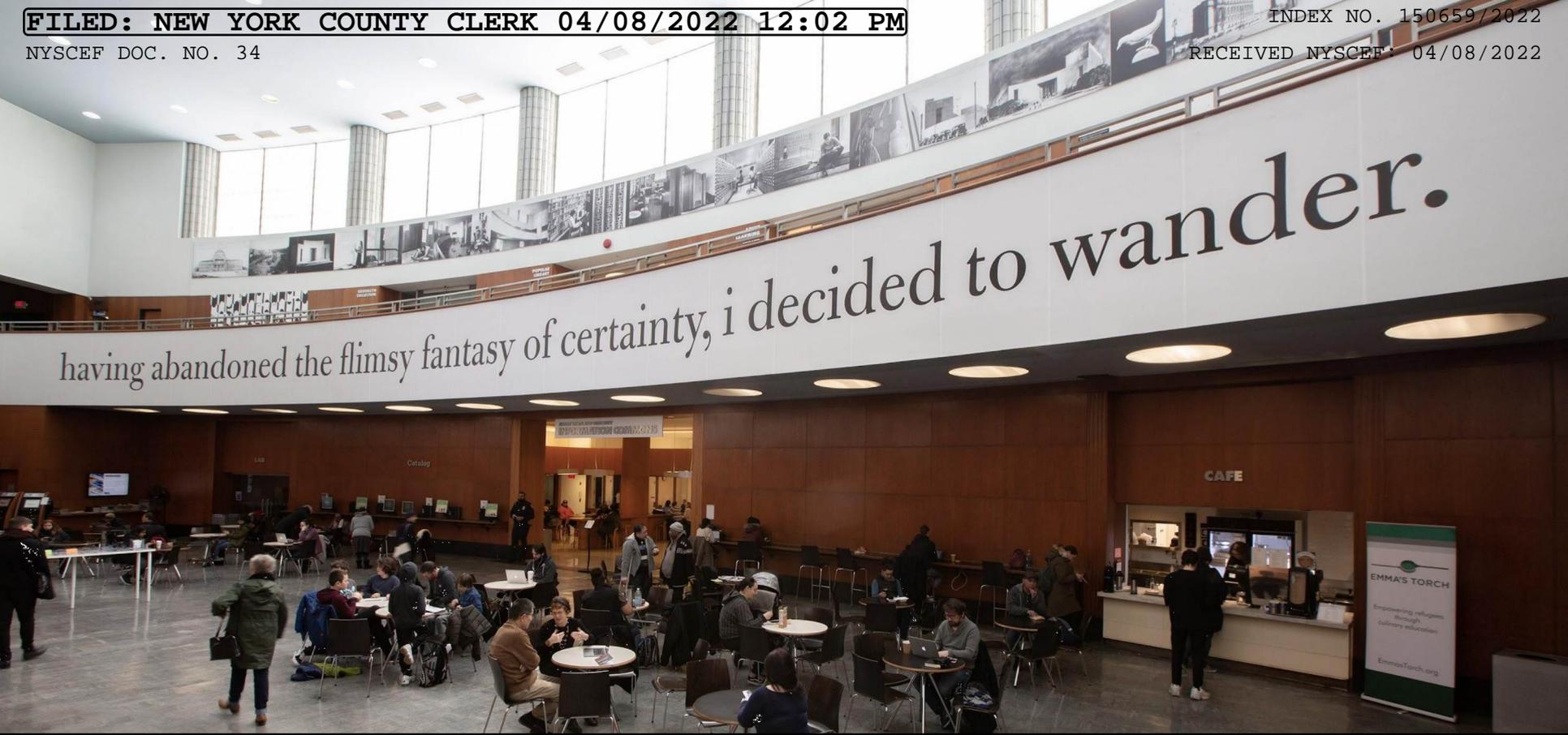
**CONCEPTUAL DESIGN PROPOSAL**

**KAMEELAH JANAN RASHEED**

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# **PREVIOUS ARTWORK**





having abandoned the flimsy fantasy of certainty, i decided to wander.

**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)**

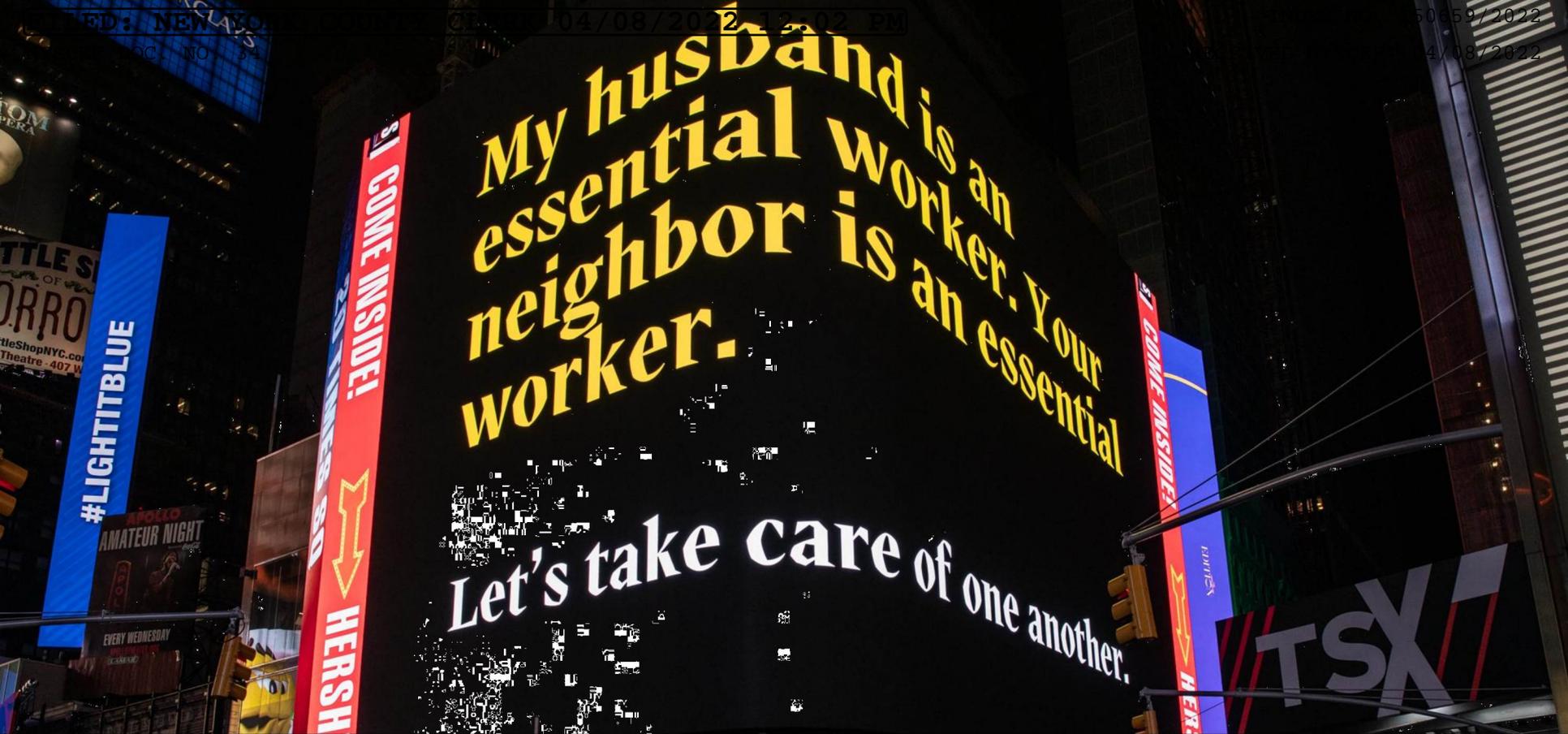
VOLTA Art Fair (New York, NY)

~700 Sheets of Xeroxed Paper, ~1400 metal staples, Risograph Prints



**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

MISSION

TRANSMISSION

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

street level  
PHOTOGRAPHY

Glasgow Print Studio

***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



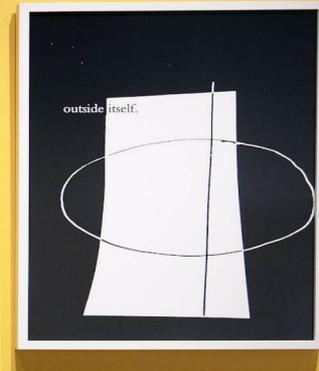
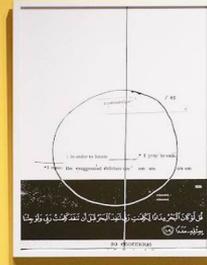
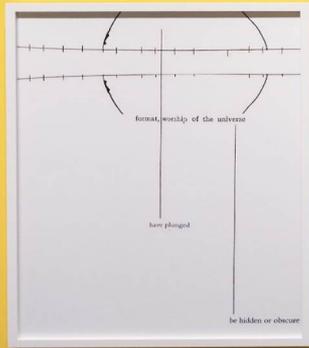
*a committee made an announcement:  
a better future awaits us.*

*I approach such declarations  
with particular reserve, 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.*

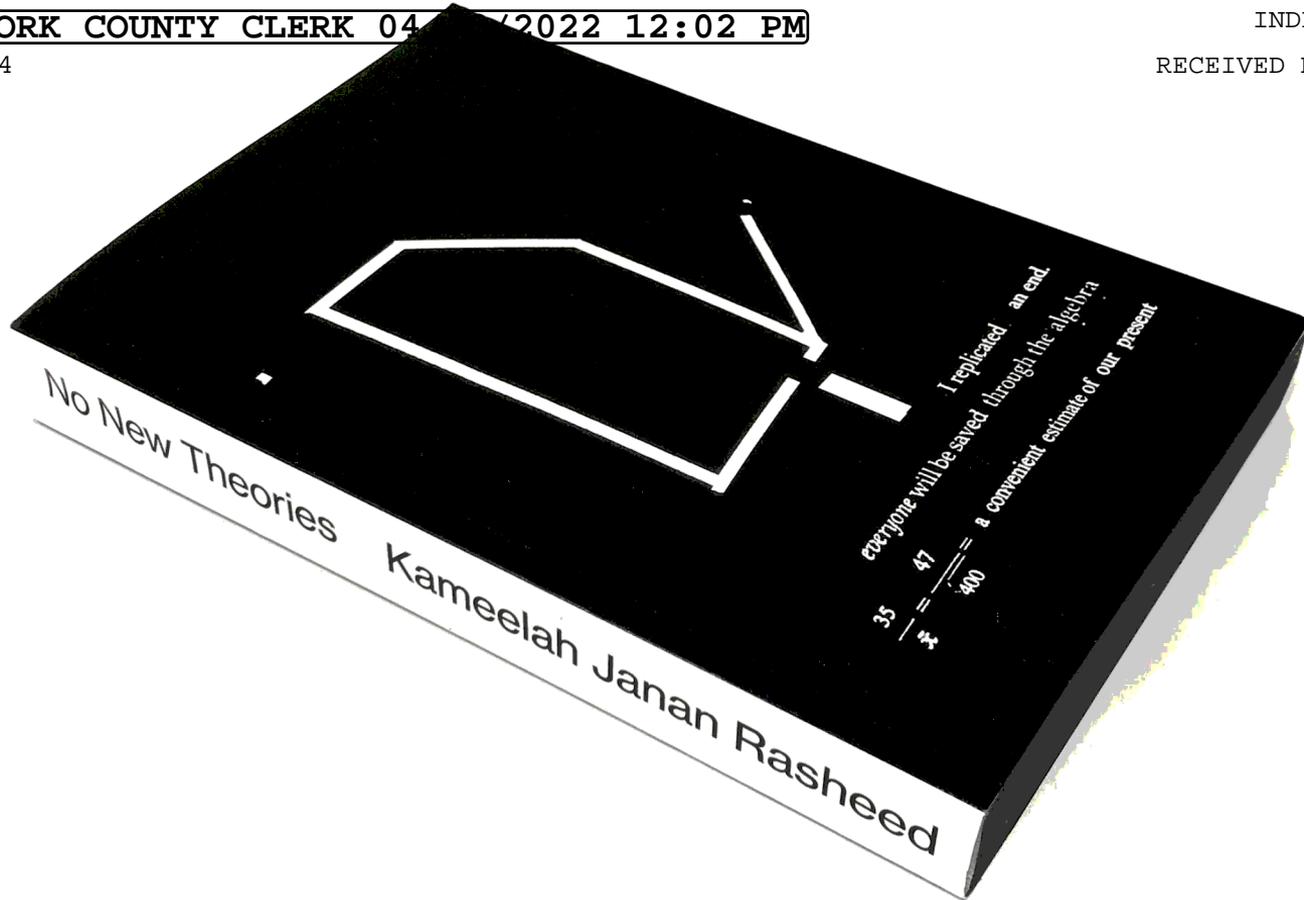
*a better future awaits us.*

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



**Scoring the Stacks II, 2019 (Solo Exhibit)**

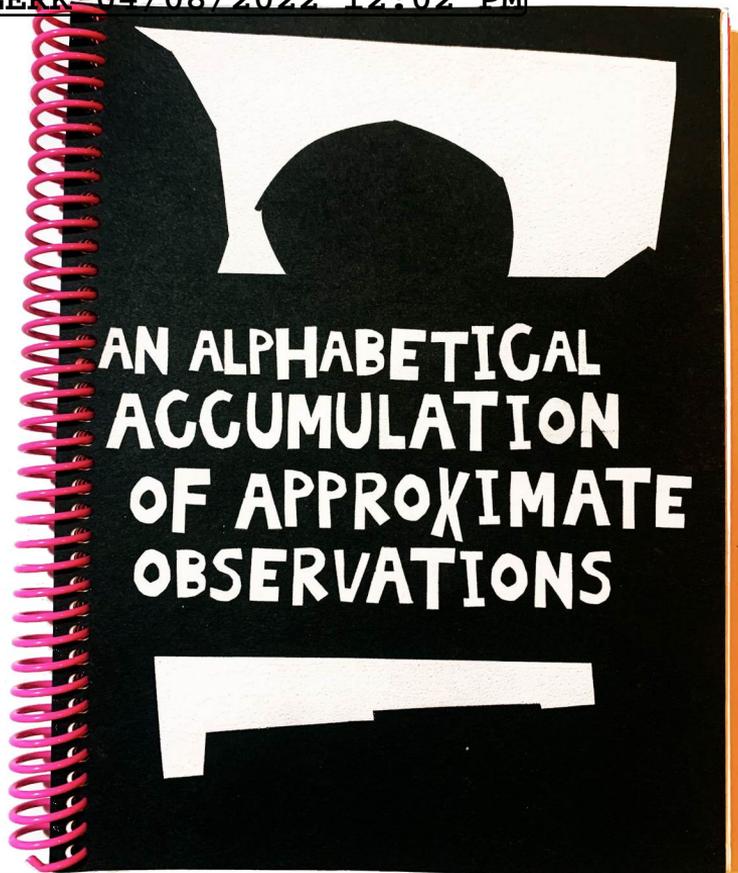
Haverford College - Cantor Fitzgerald Gallery and Lutnick Library (Philadelphia, PA)  
notecards, archival inkjet prints, vinyl



**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

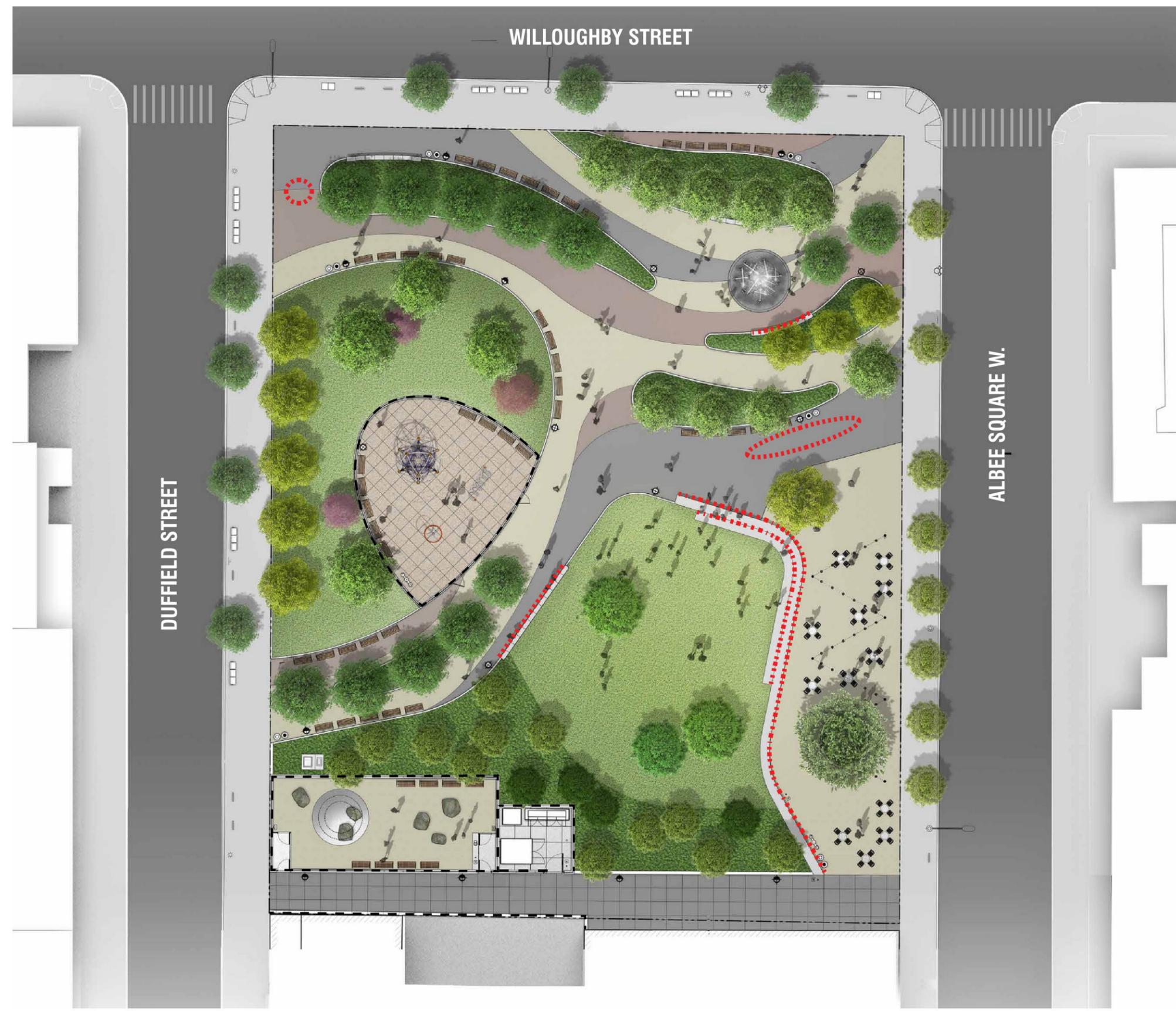
***An Accretion Made a Mistake, 2018 (Group Exhibit, Twist the Spine)***

*François Ghebaly (Los Angeles, CA)*

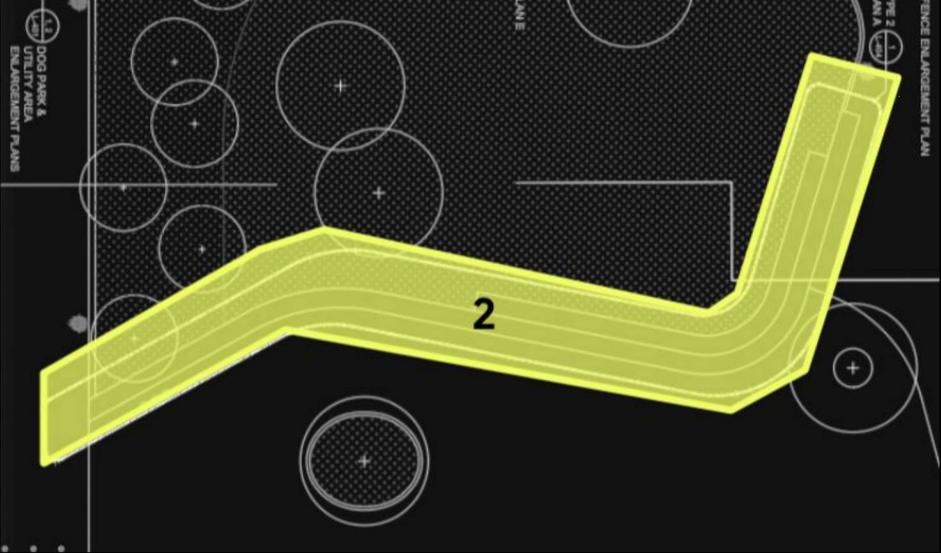
*Azure Blue Paint, Drywall*

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# **ABOLITIONIST PLACE ARTWORK PROPOSAL**

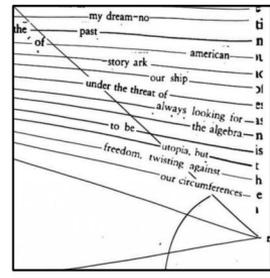
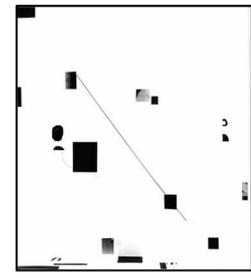
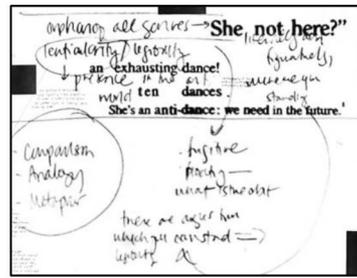
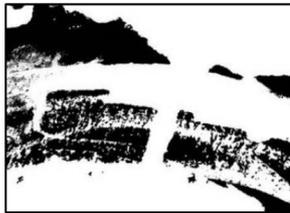
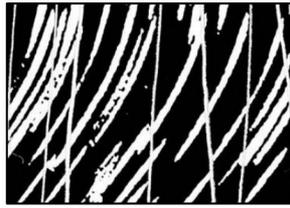
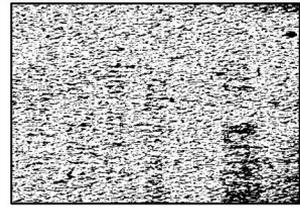
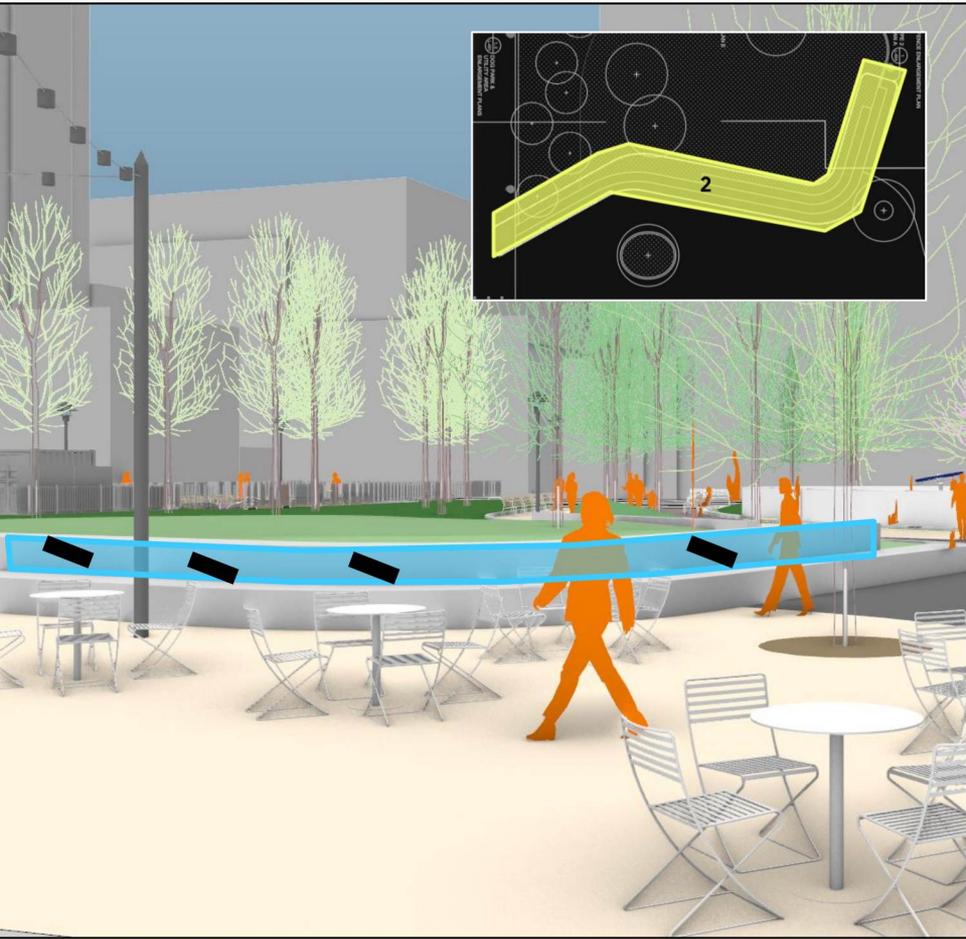




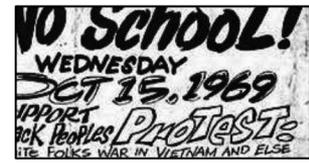


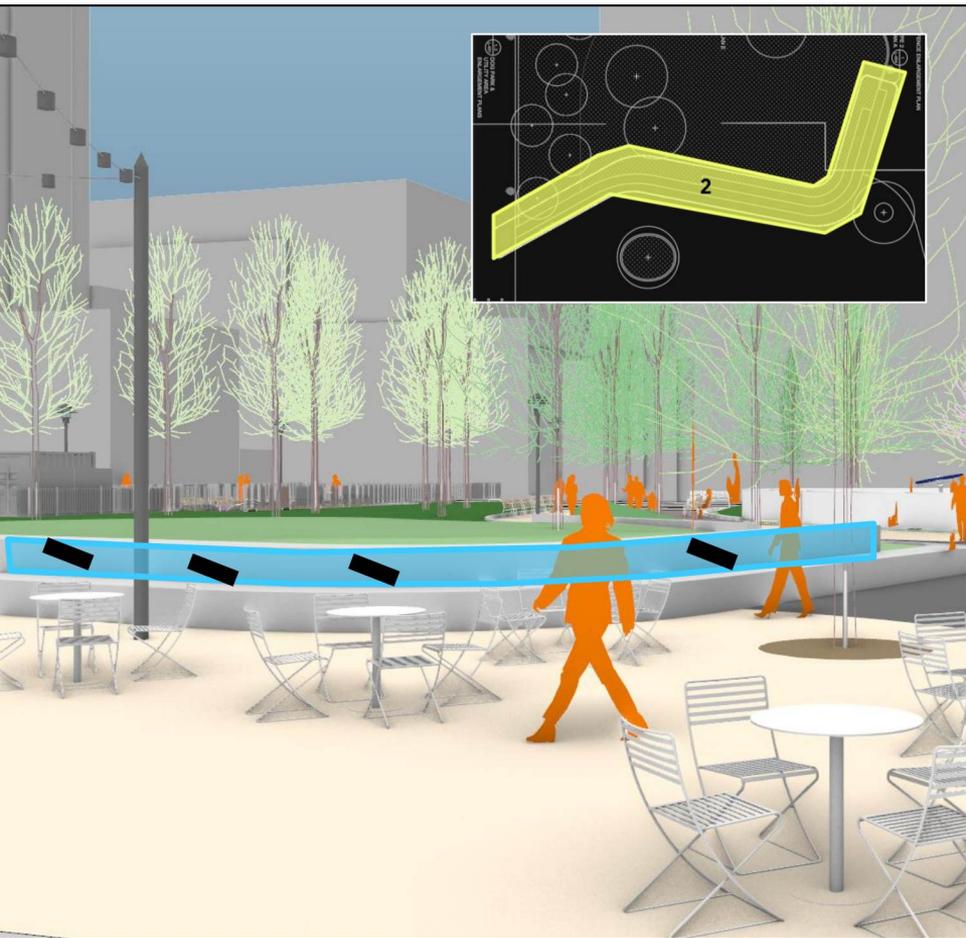


# 2. Artwork: Form and Style (Mosaic Typography and Texture)



KAMEELAH'S HANDWRITING  
this moment in hi





## 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](#).<sup>[1]</sup> 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



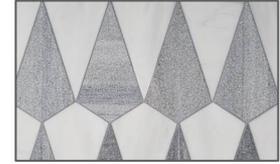




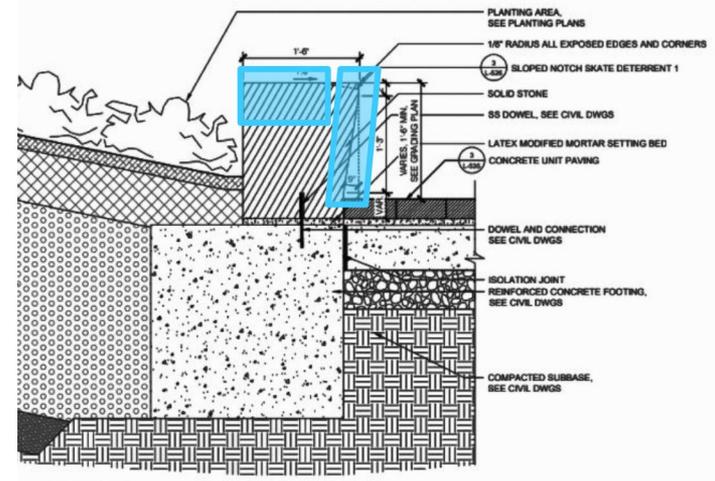


 Question artwork location

 Waterjet cut



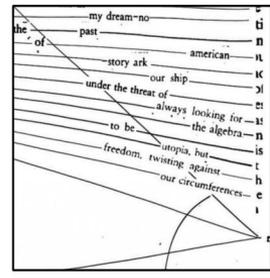
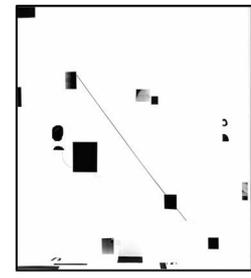
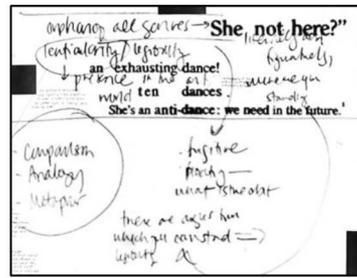
Waterjet cut  
reference  
images



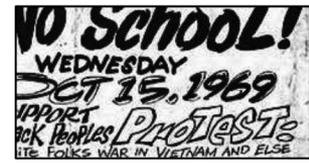
A. SECTION

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.

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# **COMMUNITY ENGAGEMENT**

Analog Prompt Cards  
 NYSCEF DOC. NO. 34  
 Asynchronous

Digital Prompt Cards  
 Asynchronous

Community Workshops  
 Synchronous

Reading Group  
 Synchronous

3-12 Lessons  
 Asynchronous/Synchronous

Zoom MeetUps  
 RECEIVED NYSCEF: 04/08/2022  
 Synchronous  
 Final Publication

Audience	All	All	Intergenerational	18 +	Youth (Grades 3-12)	All
<b>Descrip.</b>	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 <u>image</u> ) 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.	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.
<b>Notes/ Needs</b>	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 <a href="#">this workshop</a> , 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.	The Center for Brooklyn History
<b>Collab/ Partners</b>	Cora Fisher, Curator Visual Art Programming at Brooklyn Public Library - Central					Sming Sming (CA based publisher with exciting publishing practice)