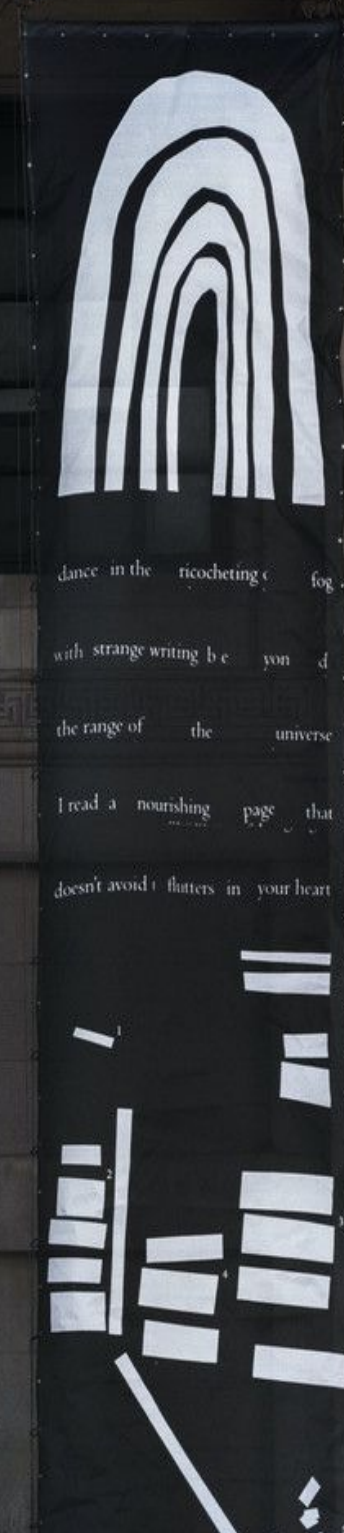
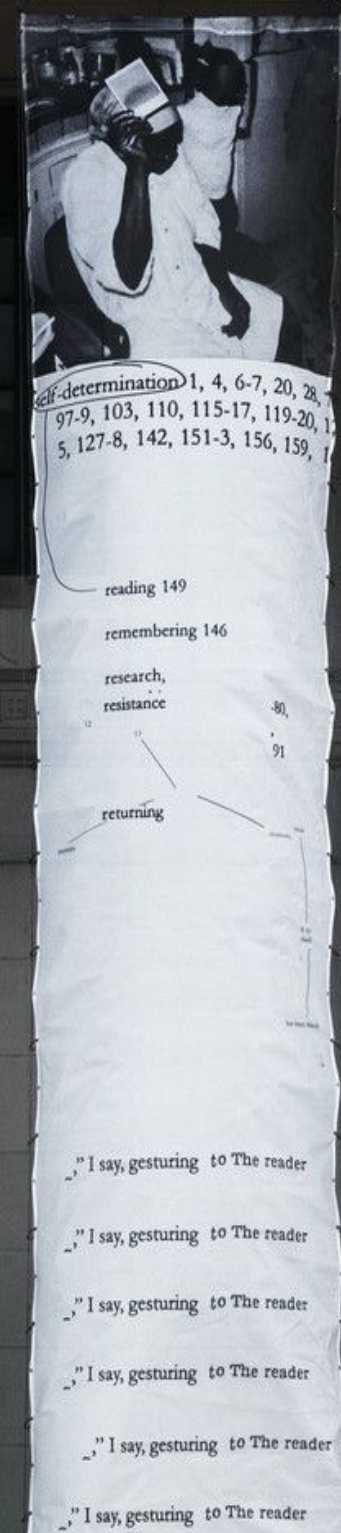
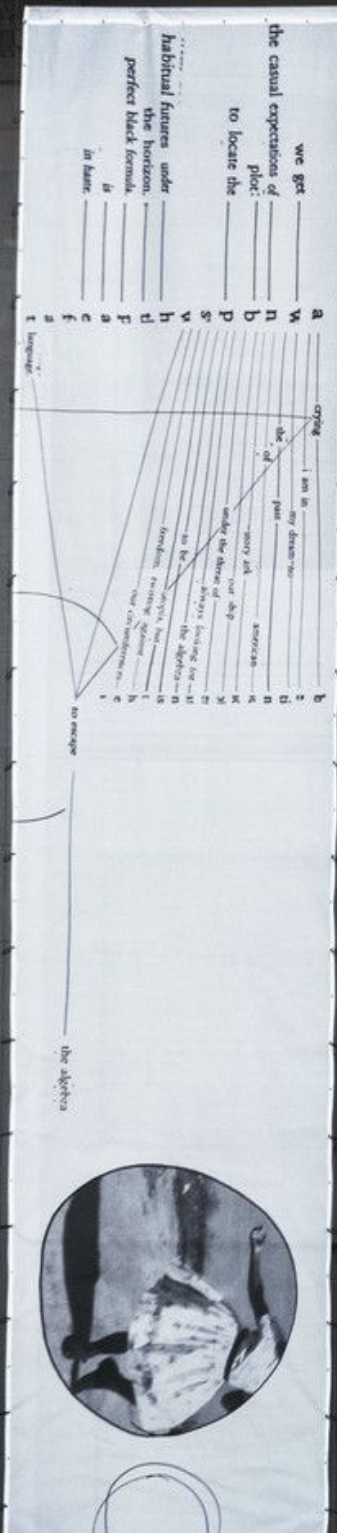


WILLOUGHBY SQUARE

CONCEPTUAL DESIGN | PROPOSAL

KAMEELAH JANAN RASHEED

PRIOR ARTWORK EXAMPLES



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
(ForFreedom's x Unfinished)***

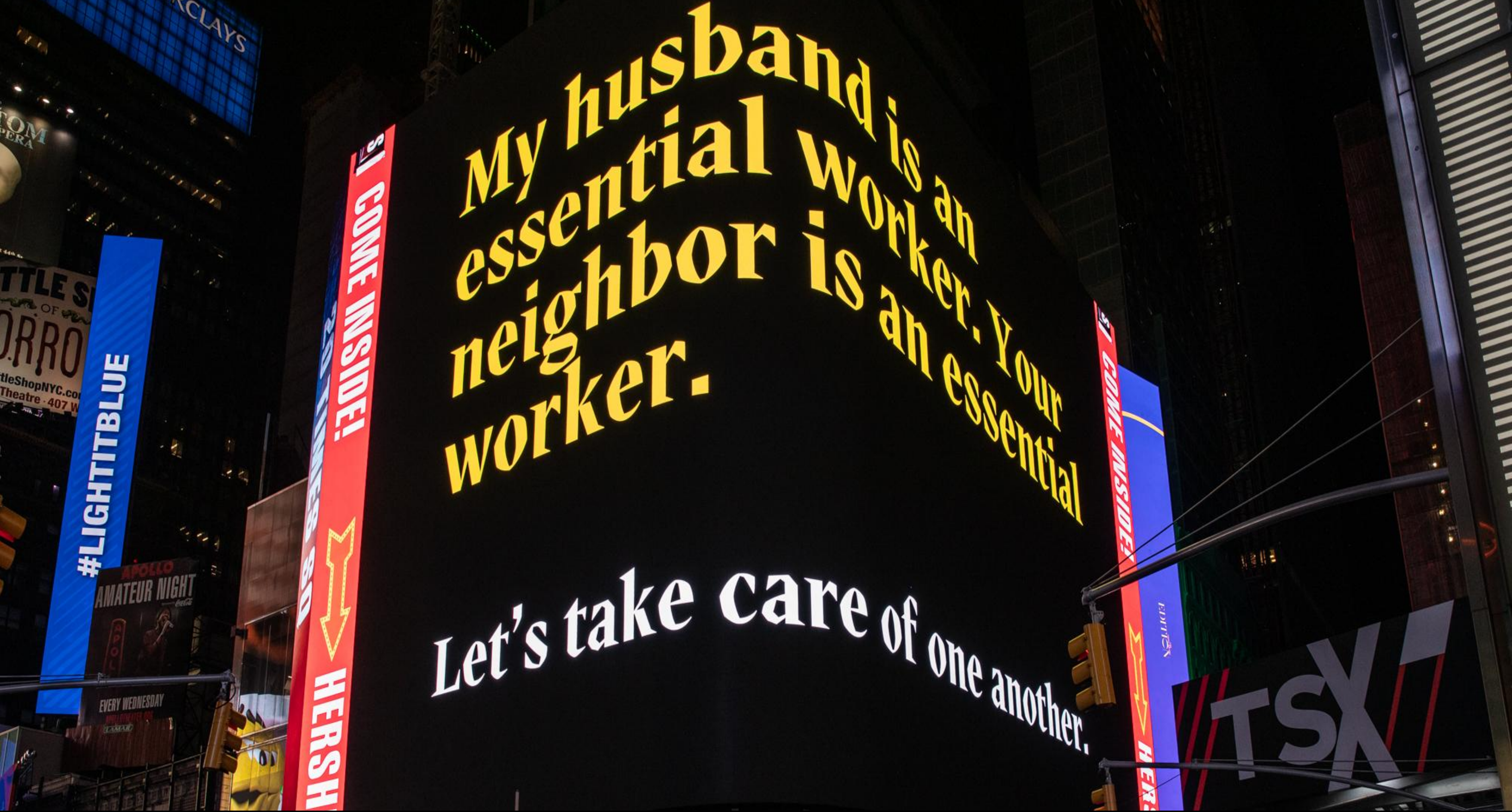
North Little Rock, AK
Billboards



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



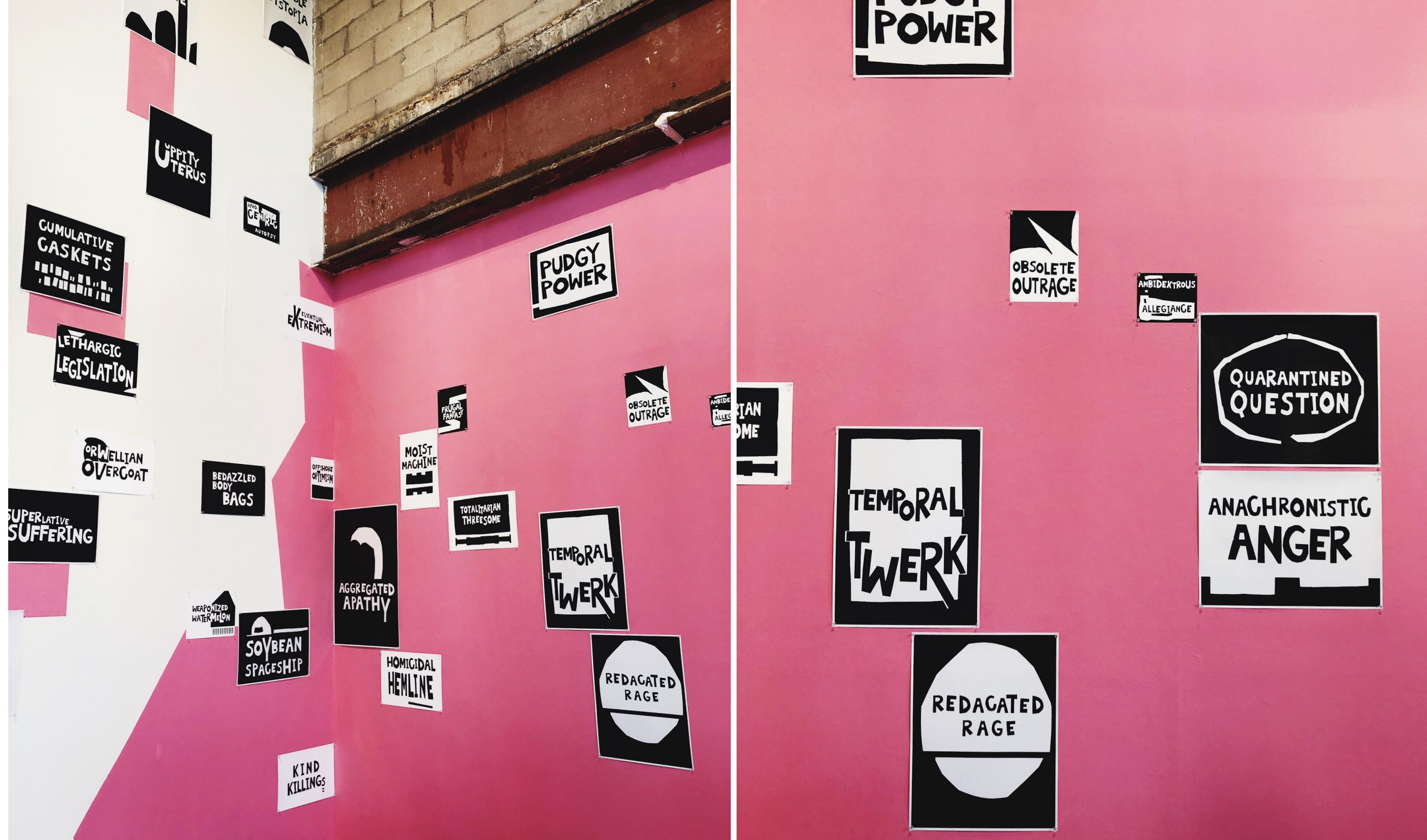
PLOT TWIST, 2020 (Group Exhibit, City Wide Art on the Grid Public Installation)
Public Art Fund (All Five Boroughs)
Variable Dimensions, Digital Collage



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



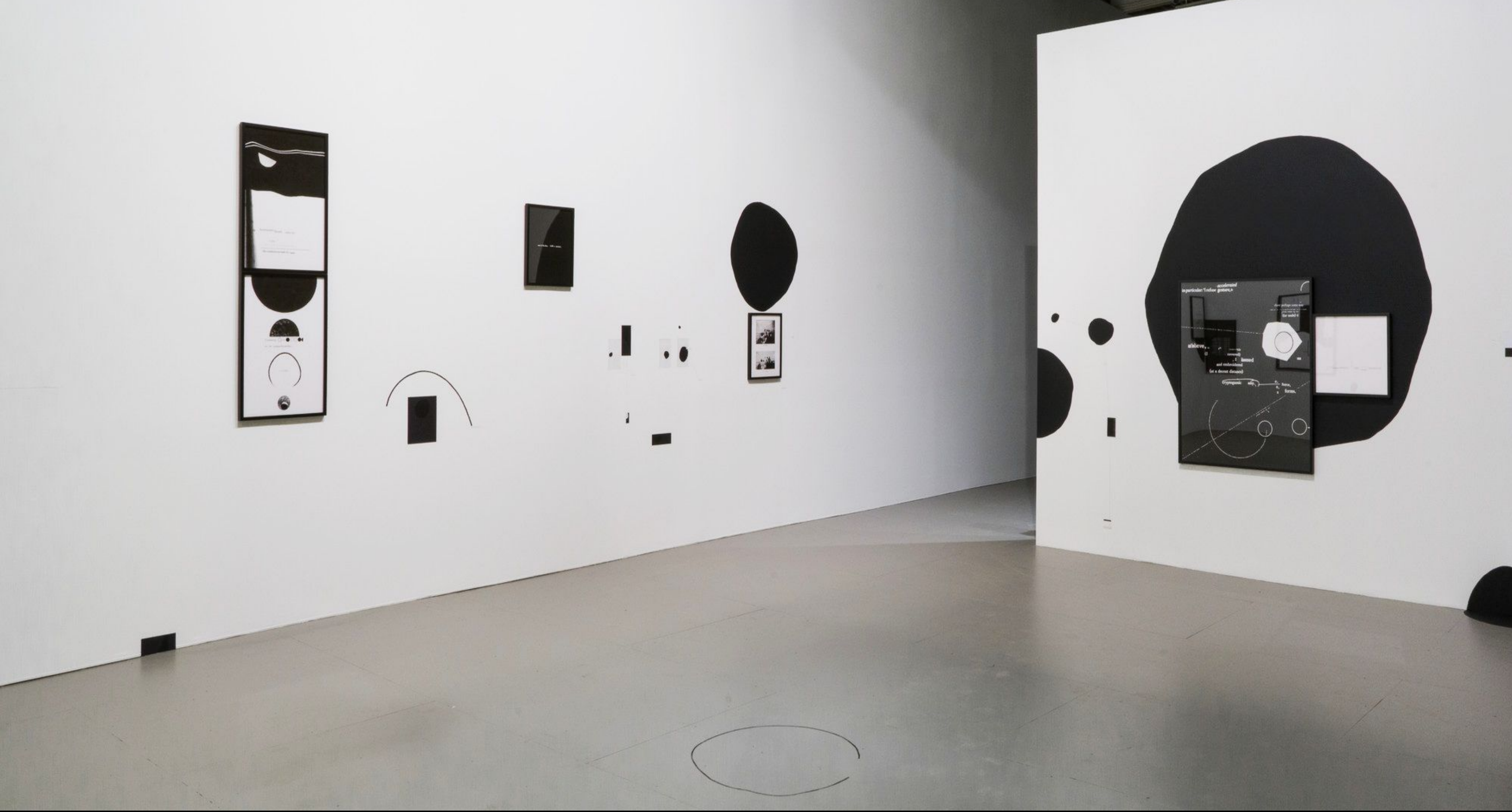
An Alphabetical Accumulation of Approximate Observations, 2018 (Group Exhibition, Laugh Back)

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



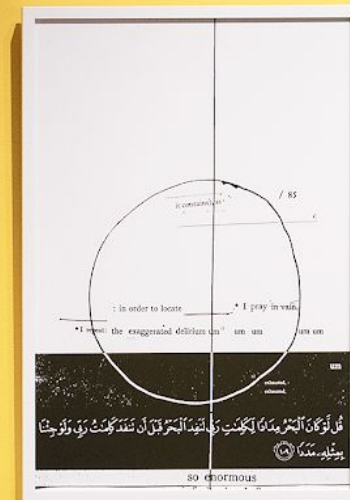
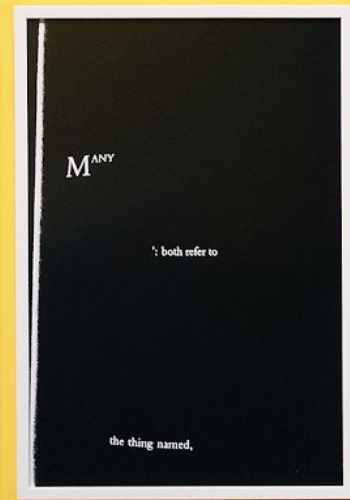
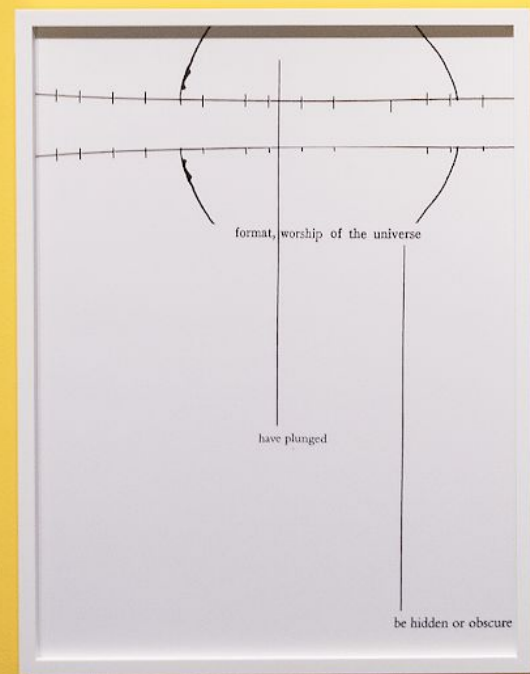
A Casual Mathematics, 2019 (Solo Exhibit)
NOME Gallery (Berlin, DE)
Archival inkjet prints, vinyl, tape, paint, drywall, acetate



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

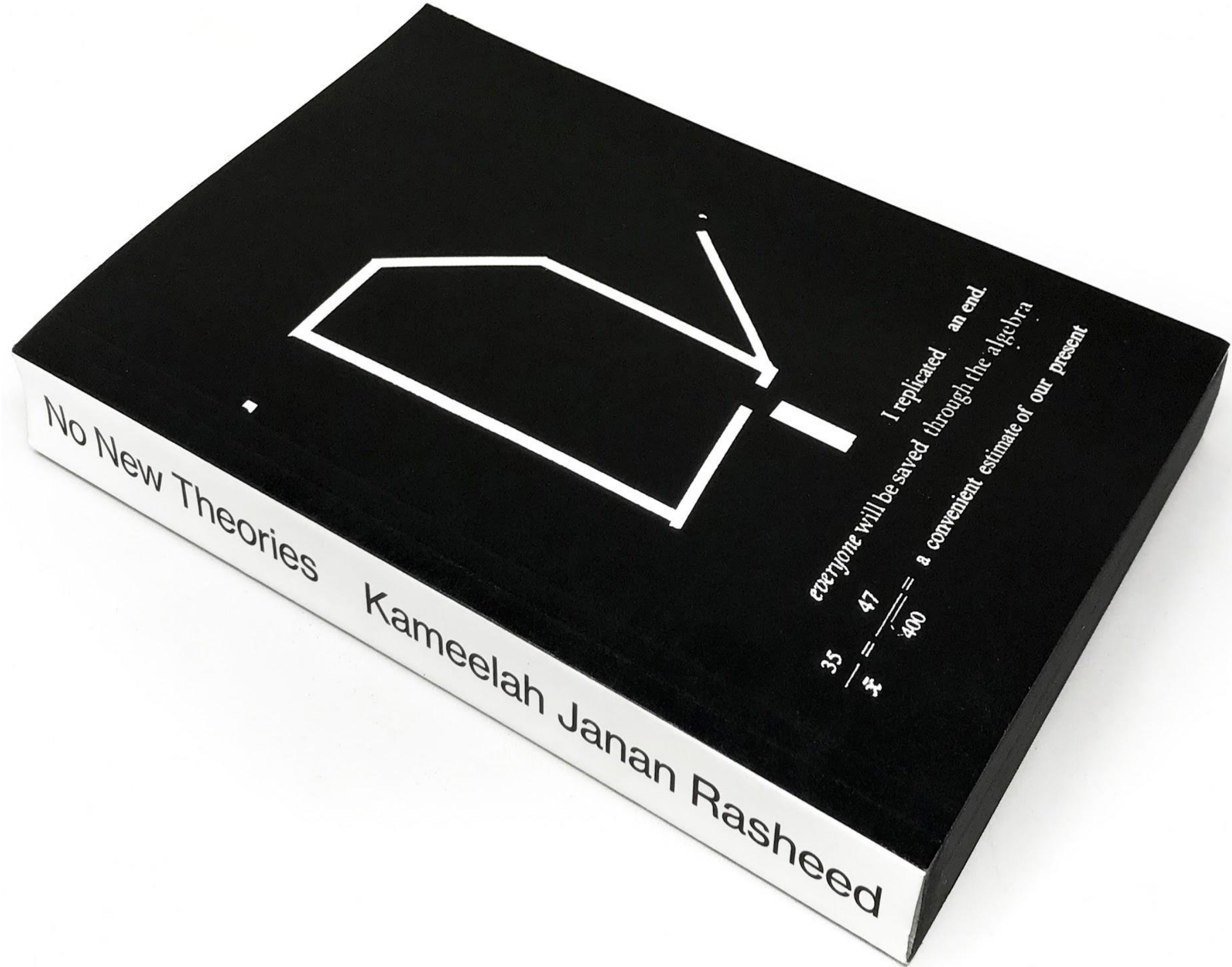
Platform*: Rice University - (Houston, TX)

Vinyl Banners, Performance



Scoring the Stacks II, 2019 (Solo Exhibit)

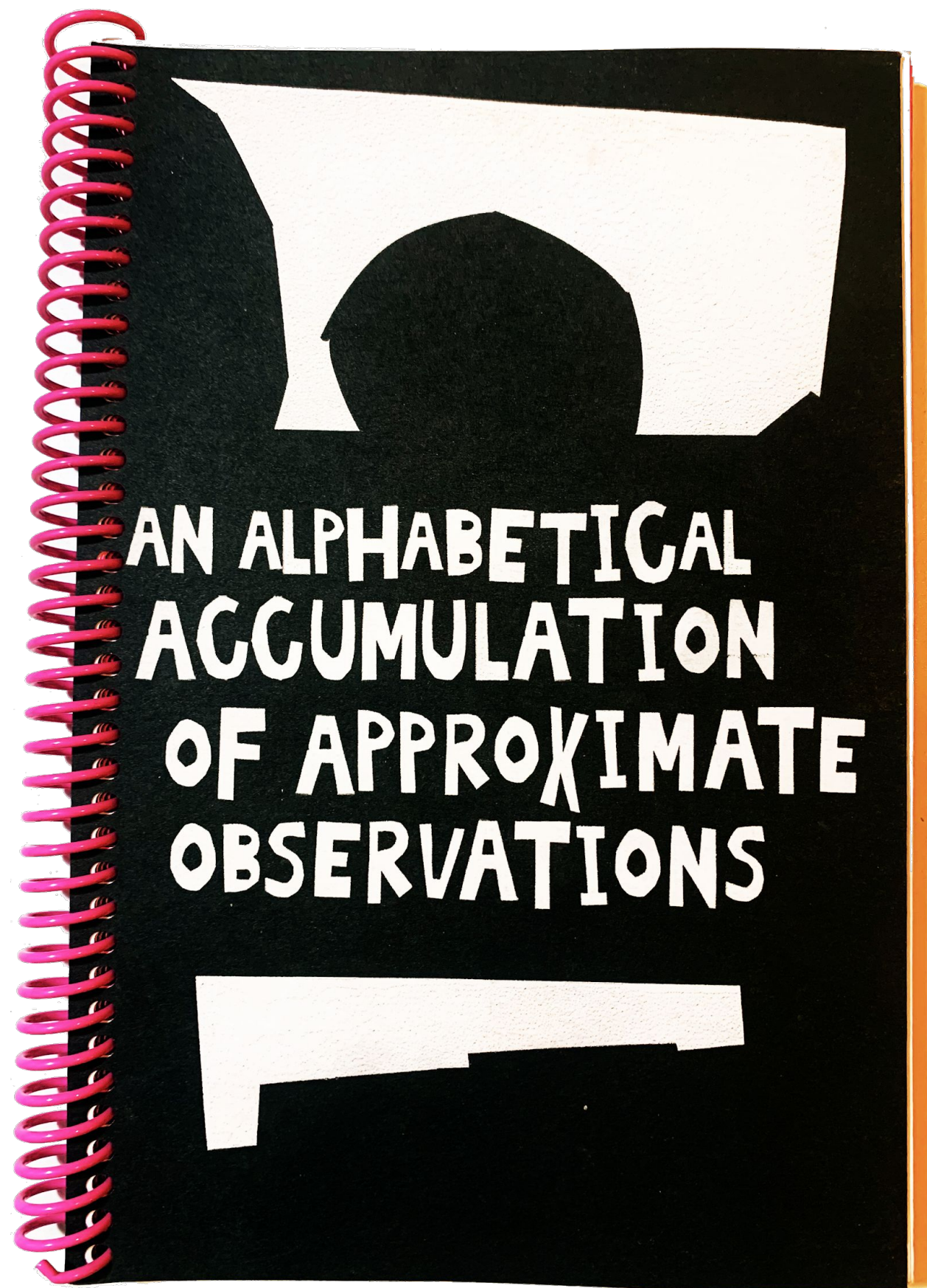
Haverford College - Cantor Fitzgerald Gallery and Lutnick Library (Philadelphia, PA)
notecards, archival inkjet prints, vinyl



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)

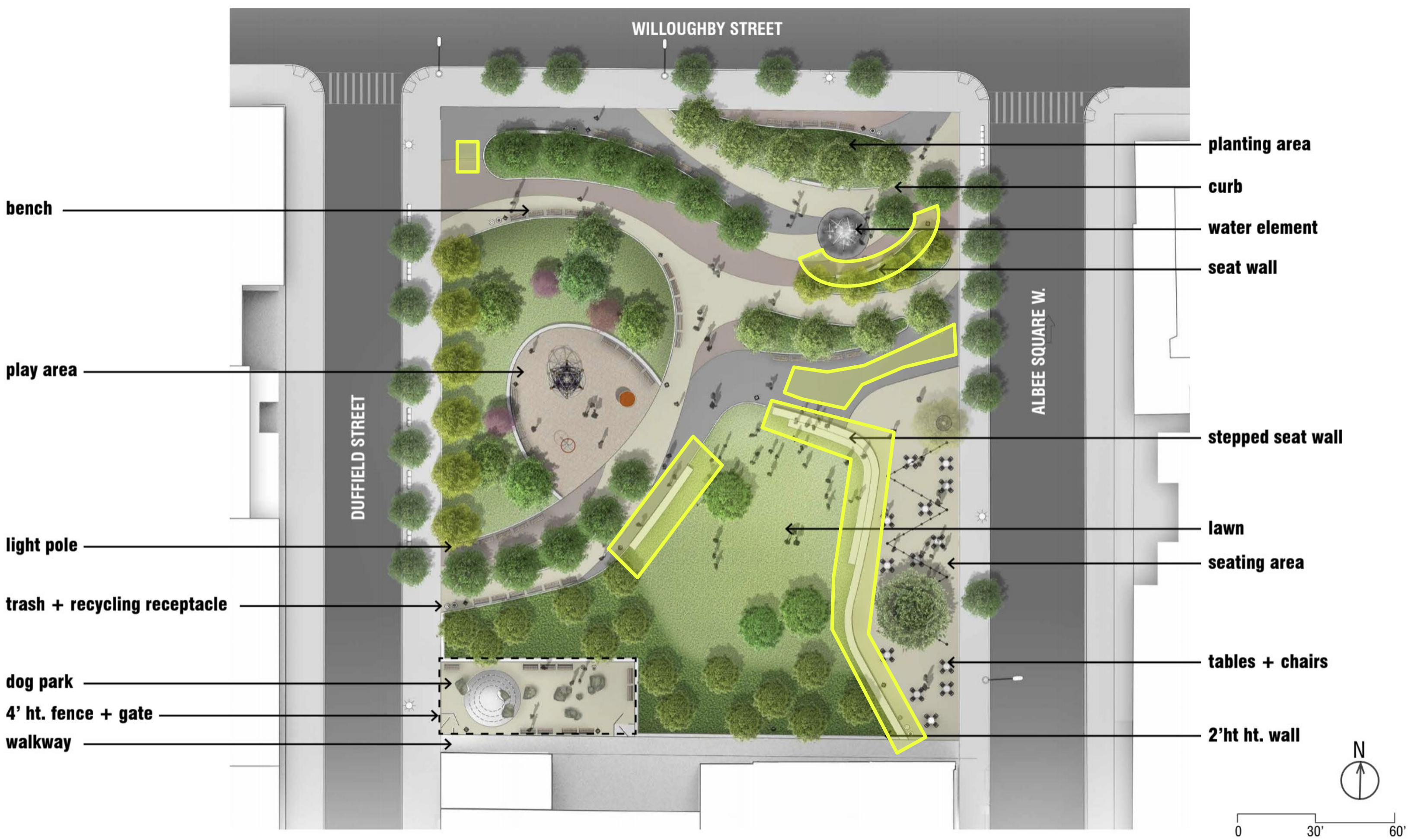
90 pages, 6" x 9," Paperback and Spiral Bound Risograph Printed, Pink and Black Edition Size 150

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**





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

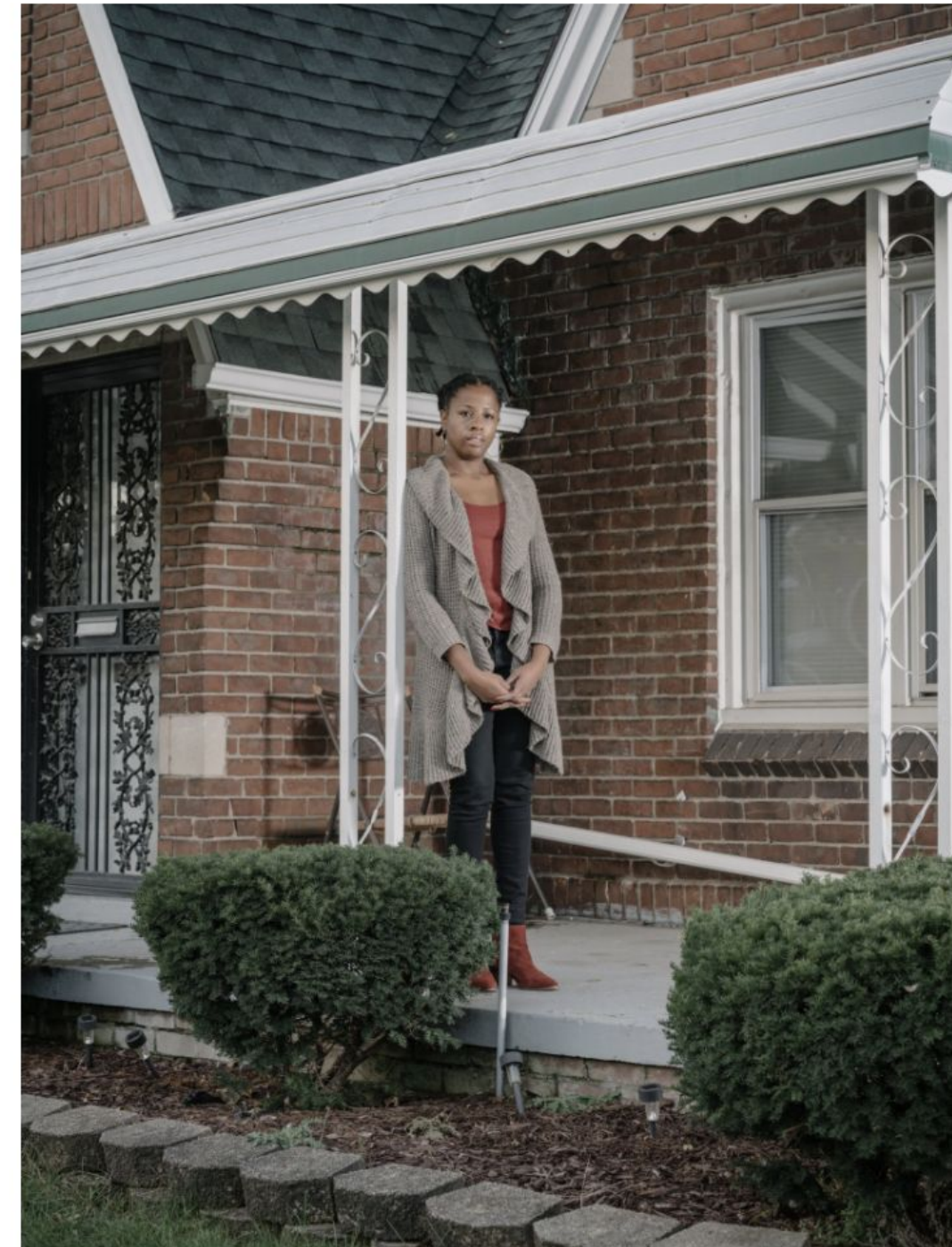
'I saw the riots and the trial of O.J. on my porch.'



John Hill and his wife, Gloria.

The Stage

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



Cornetta Lane.

Photographs by Wayne Lawrence

*Public scholarship on architecture,
landscape, and urbanism*

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NEWSLETTER

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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

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*.

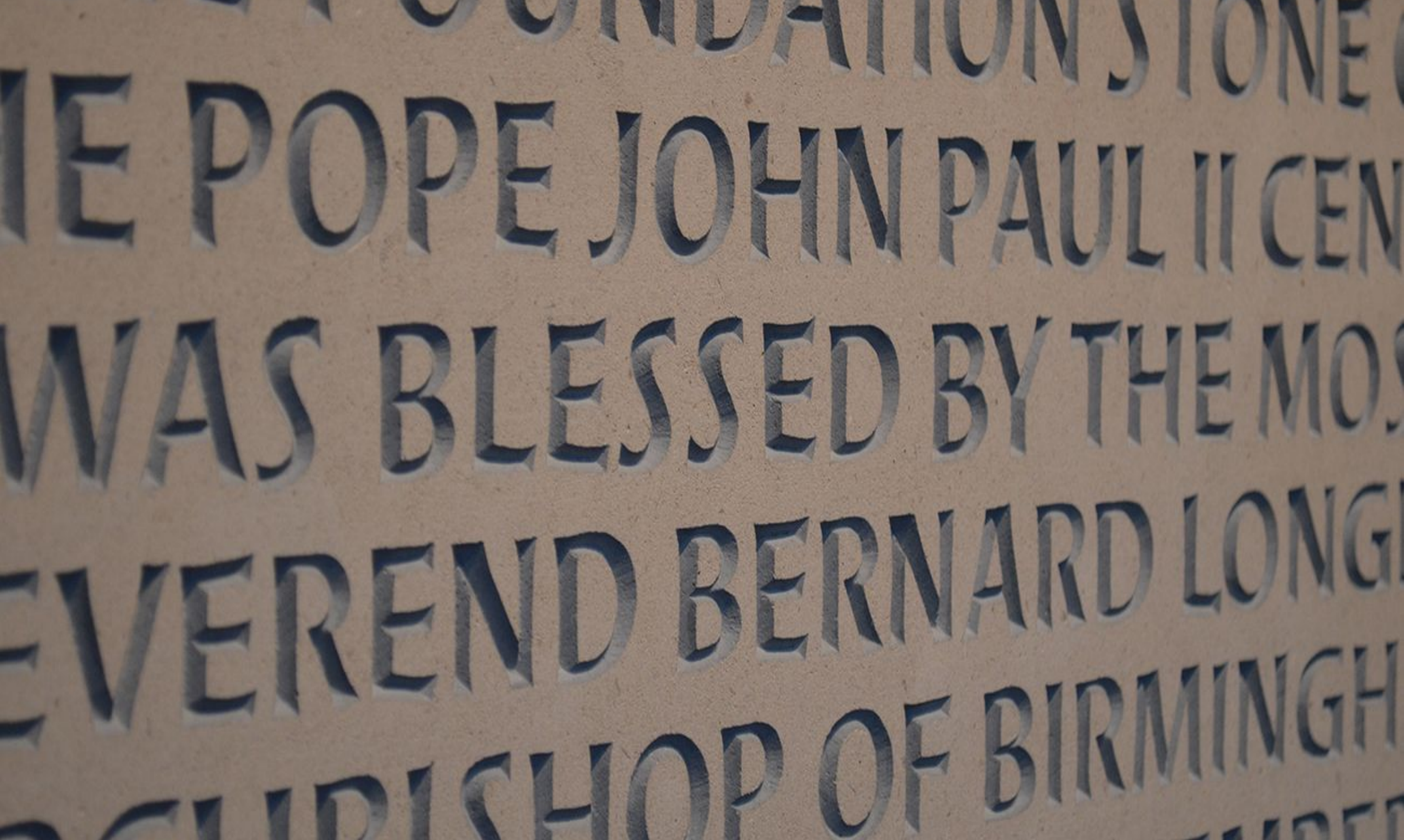
A Story about Storytelling

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

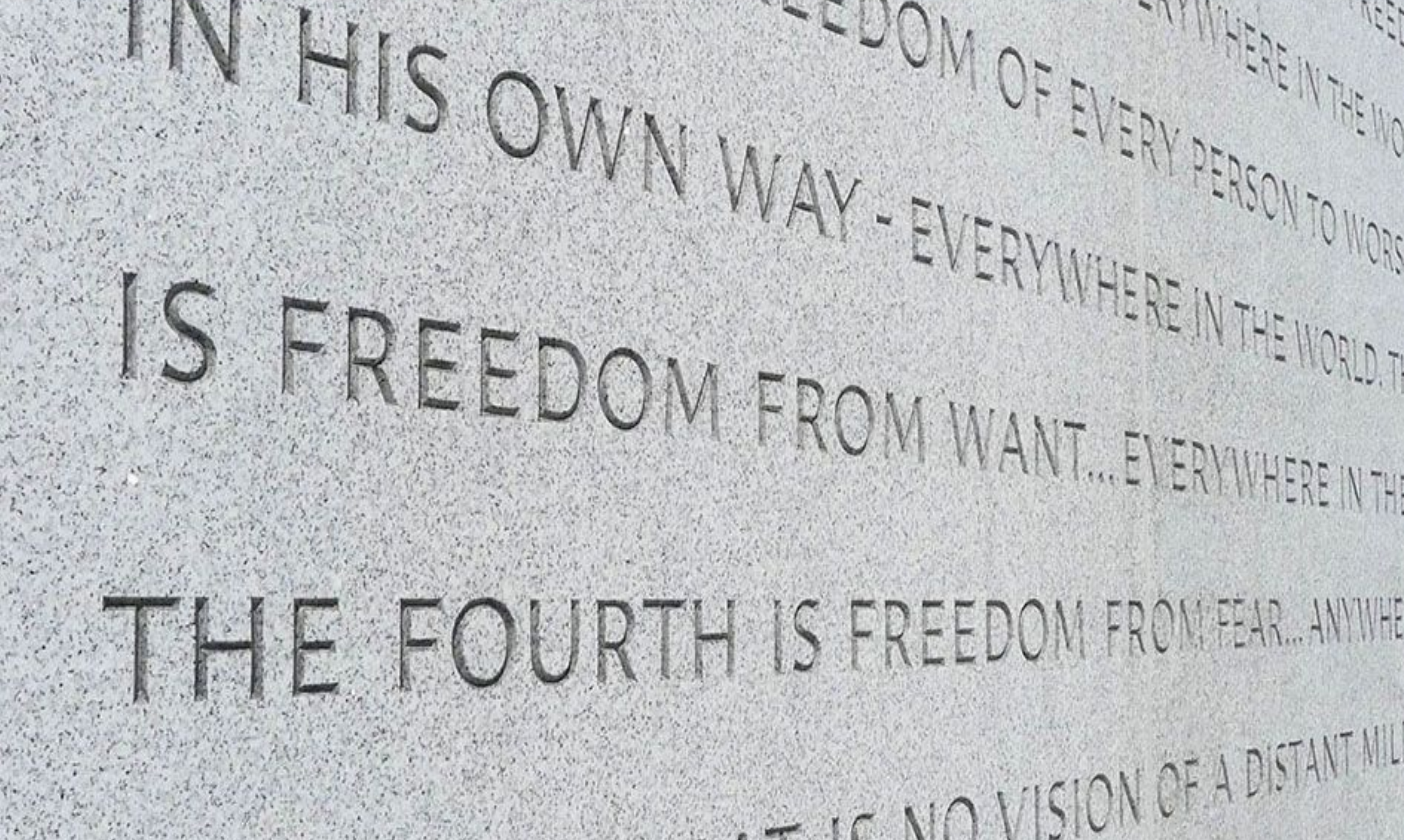
Barnard College with the celebrated anthropologist Franz Boas, she traveled extensively throughout the southern United States and the Caribbean to gather folklore and record the patterns of speech of illiterate, rural people of African descent (Parini 153). Her methods were as unorthodox as the material 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

FREEDMAN'S TORCHLIGHT.

"If God be for us, who can be against us?"

Vol. 1. BROOKLYN, N. Y., DECEMBER, 1847. No. 1.

THE FREEDMAN'S TORCHLIGHT is published Monthly on the following TERMS: This copy for one year \$1.00...

ALPHABETS. A B C D E F G H I J K L M N O P Q R S T U V W X Y Z. & 1 2 3 4 5 6 7 8 9 0.

abcdefghijklmnopqrstuvwxyz ;:;!æœ

SPELLING AND READING LESSON. bat cat rat boy top. see sun dog long leg. sing wing the sea...

ADAM. Adam was the first man. He had a reddish color. A. Adam lived nine hundred and thirty years. EVE. Eve was the first woman. She was Adam's wife. Adam and Eve were our first parents.

HISTORY. History will tell you all about the different nations, and great cities that ever have been. It will tell you who first came to this country, and all about the colored people and every other people.

ARITHMETIC. Arithmetic is the science that treats of numbers. It is sometimes called a language of which there are ten different letters or characters, namely, 1, 2, 3, 4, 5, 6, 7, 8, 9, and 0, which is called a cipher.

LESSON No. 1. bat be bi bo bu by cat ce ci co cu cy...

GEOGRAPHY. Geography is the science that treats of the outside part of the earth. If you can read well enough to understand it, you may turn to a lesson on Geography found at another place in this little paper.

LESSON No. 2. ja je ji jo ju ka ke ki ko ku ky la le li lo lu ly...

GRAMMAR. English grammar teaches how to speak and write the English language correctly. If you wish to know more about it, you can find the lesson in it at another place in the Torchlight.

LESSON No. 3. ri re ri ro ru ry sa se si so su sy la le li lo lu ly...

MAN. God created man in his own image. He made man of the dust of the earth, and breathed life into his nostrils and man became a living soul.

THE RAM'S HORN.

SEABER, and We are Men—and therefore interested in whatever concerns Men. FREDERICK D.

NEW-YORK, FRIDAY, NOV. 5, 1847.

THE RAM'S HORN EVERY WEEK, BY LAER & HODGES, 108-N. STREET, N. Y.

Price: Ten lines, one insertion, 50 cents. Single insertions, 25 cents.

Miscellany. Morning Star. HEROINE.

of the past, to remember other days, when this land was a solitary and silent...

And there they knelt down and offered up their supplication to that God, in whom was their only hope for protection and safety.

Something like cheerfulness began to pervade the little company. The children forgetting their fears and danger, commenced their usual amusements.

ed in Somersworth and Durham. The party of whom we have spoken, were about to scour the woods in search of them. That was dangerous business, but they thought it better than to wait for an attack.

Addressing a young woman who sat by her, with a babe in her arms, she said: "Dry up your tears, my daughter, it is not well to weep thus, and to distrust the good hand of our God, who hath led us through so many dangers."

And what is friendship? what its power? O who can tell its length and way? Its influence in the darkest hour Will chase the deepest gloom away.

When the fondest heart has known Has fled in wild despair, And each cherished hope the soul is gone, And the mind is no more care;

When the soul would have from this friendless sphere, To a happier clime away, What influence that world would engage it here, And thus protect its life?

and then fled to the forest. When the errand was really gone, they ventured to return with magnanimity they had fallen. They found a floor where she had been dead. We will not attempt to describe their care and tenderness and watched at her bedside—sometimes with agony and tears, while the flickering flame of life seemed ready to expire; and when it revived again and their hopes were glowed with gratitude and praise to God for their wonderful deliverance.

A few weeks restored the noble girl's health; but she bore to the grave the scar of the wound which she received from the Indian's tomahawk.

After some time the Indians stretched themselves on the ground to sleep, all but one or two who remained to watch, and the chief, who carried on a short conversation with the officer.

"You cannot," said he, "go away yet, my son, for you could not find the paths through the woods, and if you could you would probably meet with enemies. I cannot now conduct you, for we go in the morning toward the north—

The Englishman, it may be imagined, did not much relish the idea of being kept among the Indians. It was, however, much better than being tortured or killed by them, and he returned many thanks to the chief.

Early in the morning he was aroused by the troop preparing for departure. They traveled the most circuitous route, and would have way through the woods, and guided themselves by tracks quite undisturbed.

were too numerous to leave any chance of successful resistance, the officer drew his sword and endeavored to defend himself. He knew the Indians would inflict on him if he became their captive. So unequal a strife would speedily have terminated in the death of the officer, but that an old Indian, who had hitherto stood aloof, sprung forward, and waving his tomahawk over the Englishman, forbade any one to harm him.

It was fortunate that this old Indian was the chief of his tribe, and was highly revered by his people for his great strength and skill in war and in hunting. They suddenly obeyed him.

Perceiving that their captive was wounded, he gathered the leaves of some healing plant, and after steeping them in water, bound them on the wound, with the greatest solicitude for the officer's recovery, and by words of comfort tried to alleviate his sufferings.

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"Is his honor at home?" of the spurs. "Most certainly," replied the officer; "I have business to master."

Without a second bidding, he requested, and the officer alighted, and gave hearty raps with the butt of his gun, in those days of rattles and bells, like a rattle use. The good dam asked the summons in private, and ascended to the Governor, departed with the guest's arrival; that the officer had made a husband, she immediately reprimanded him that the Governor was not very well waited his horse at the same time!

DOUBLE MURDER AT GRIFFIN. On Monday, about 12 o'clock at night, a fearful murder occurred at the premises of Mr. Gault. The Irishmen, named Pat. McShane, both butchers and cat-far as at present can be ascertained, whom no one had any quarrel with, were quietly in their home near St. Ann's church, when they were entered by a man armed with fixed bayonet, who too, named Robert, and immediately fired at the man, who turned round to McShane, and assisted him, when the crime was committed by shooting the man in the back.

Help was immediately procured, and the surgeons, Messrs. Nelson, Crawford and Frazer, were called in, and the man died in about two hours after the murder. The man was named McShane, and was a native of Scotland, the gentleman who could tell the name of the man who shot him.

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Samples of Typefaces from Freedman's Torchlight and The Ram's Horn (both freed Blacks publication in 19th century New York)

BLACK NEWS

AGITATE · EDUCATE · ORGANIZE

OCTOBER 1969 VOL. 1 NO. 1 TEN CENTS

2 - OLLY LEEDS

CLEARING 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 community publication. It was formed 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 lose an In Crowd, who are the only ones hip on what's happening. If the Young Blood raps about Malcolm, grandma should be able to give her rap on Huey.

We're choosy about ads. If they don't satisfy Black Dignity, they don't satisfy Black News. Therefore we forward all peddlers of Black cream, goody dani, and wig to the Amsterdam.

Our main concern is to agitate, educate, organize. If we don't do these things they we ain't doing a thing! ■

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 BUILDING 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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NOV. 26, 1970 VOL. 1 NO. 24

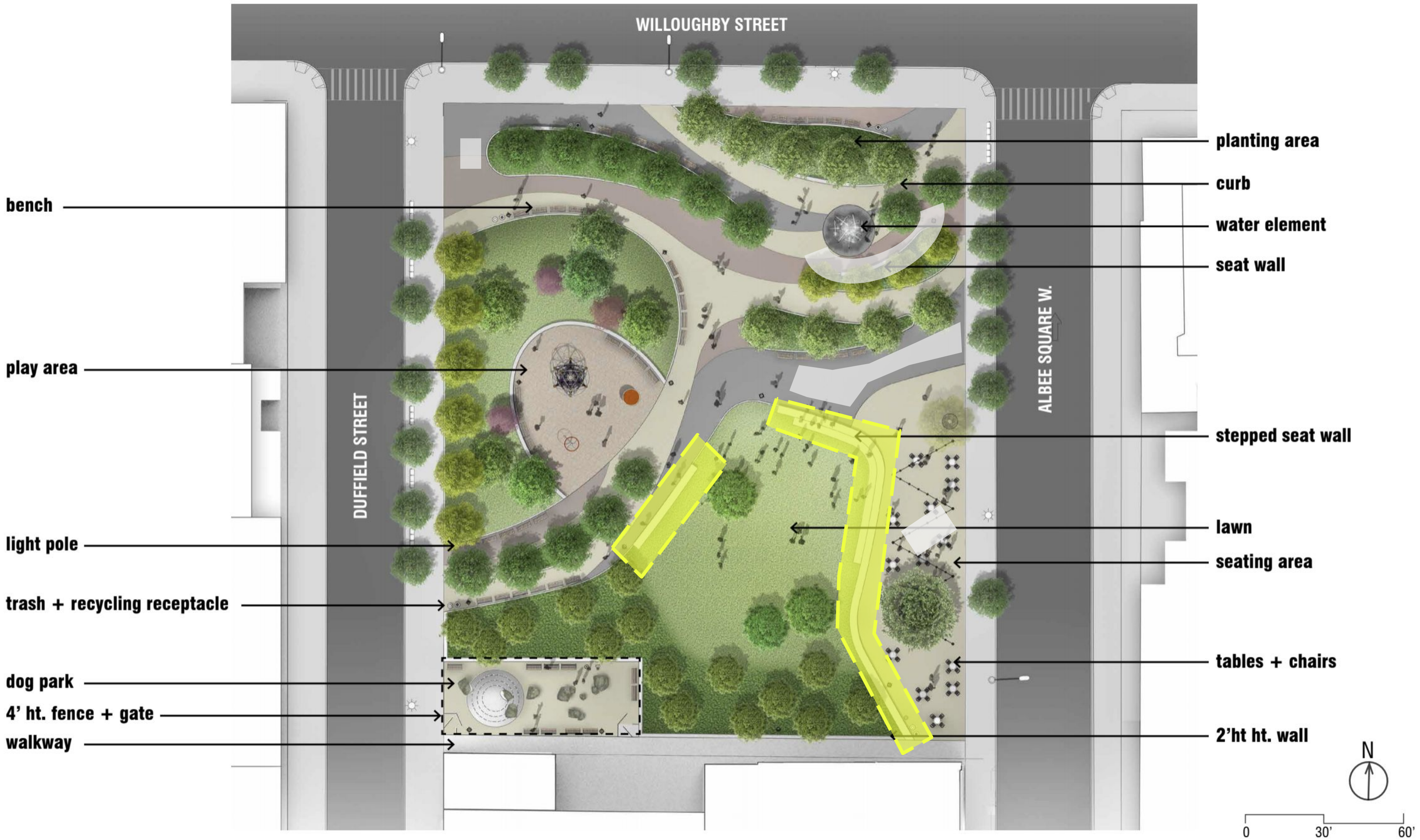


Samples of Typefaces from Black News (20th century Brooklyn)



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

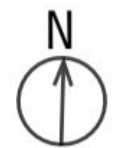
stepped seat wall

lawn

seating area

tables + chairs

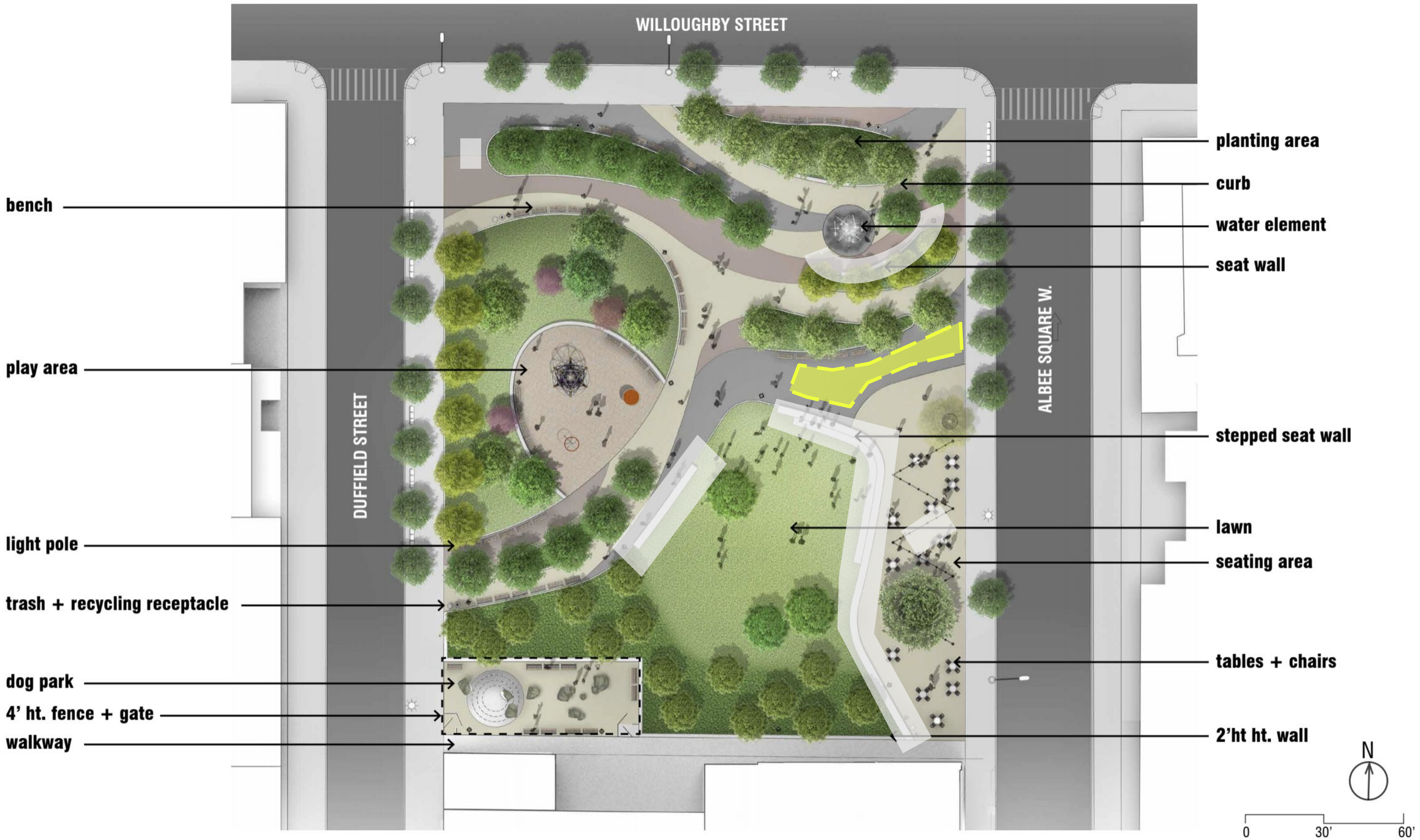
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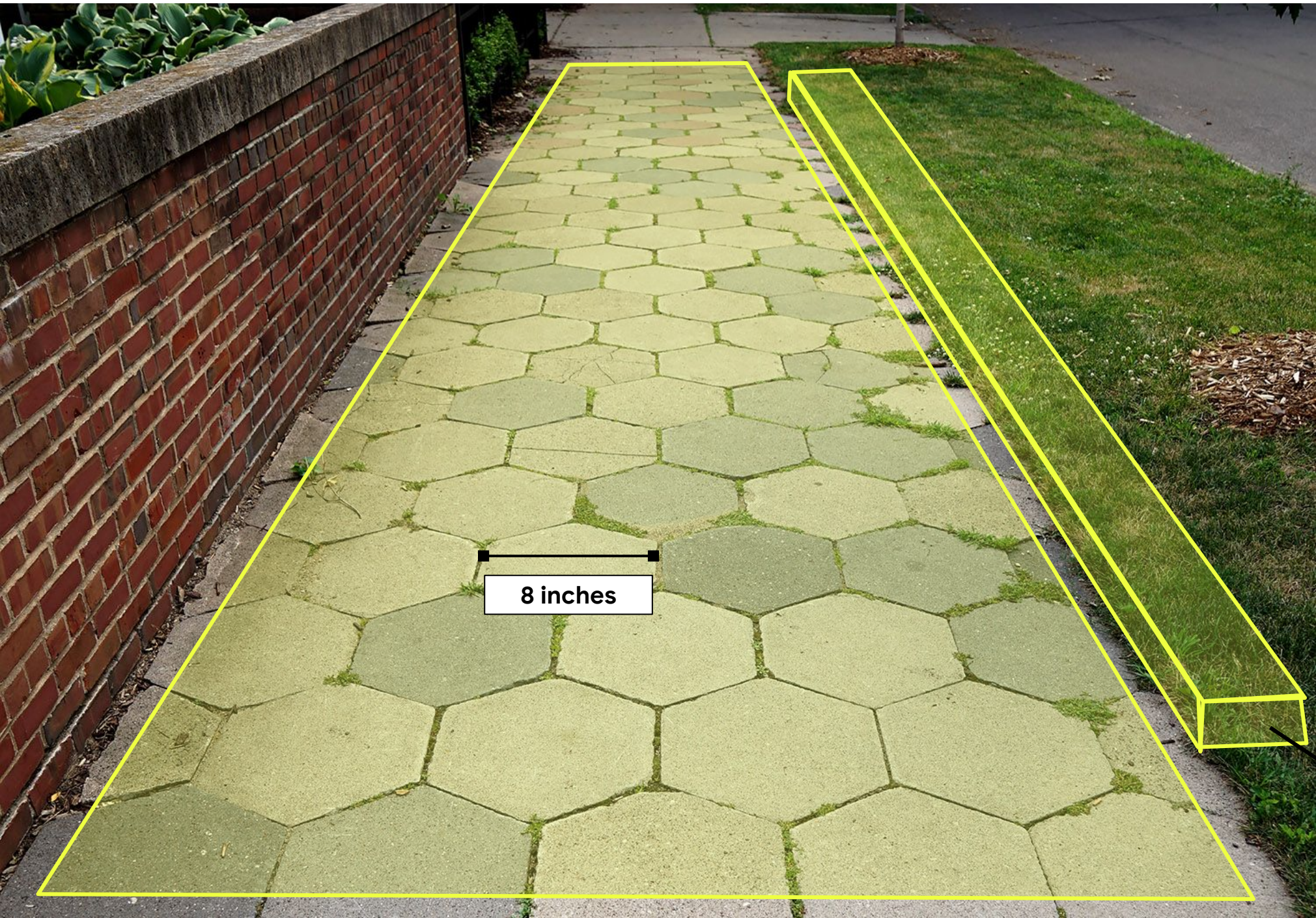


0 30' 60'

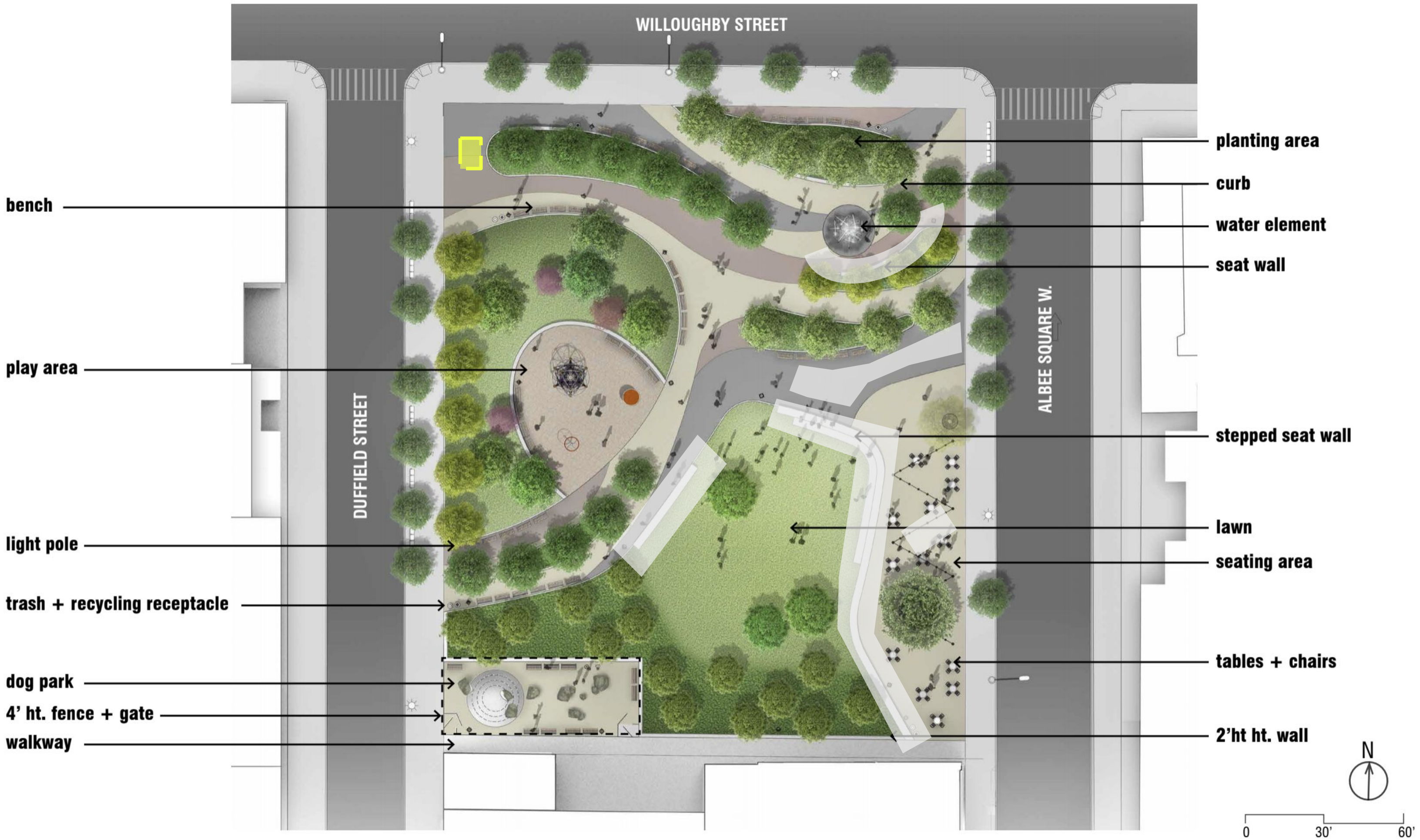


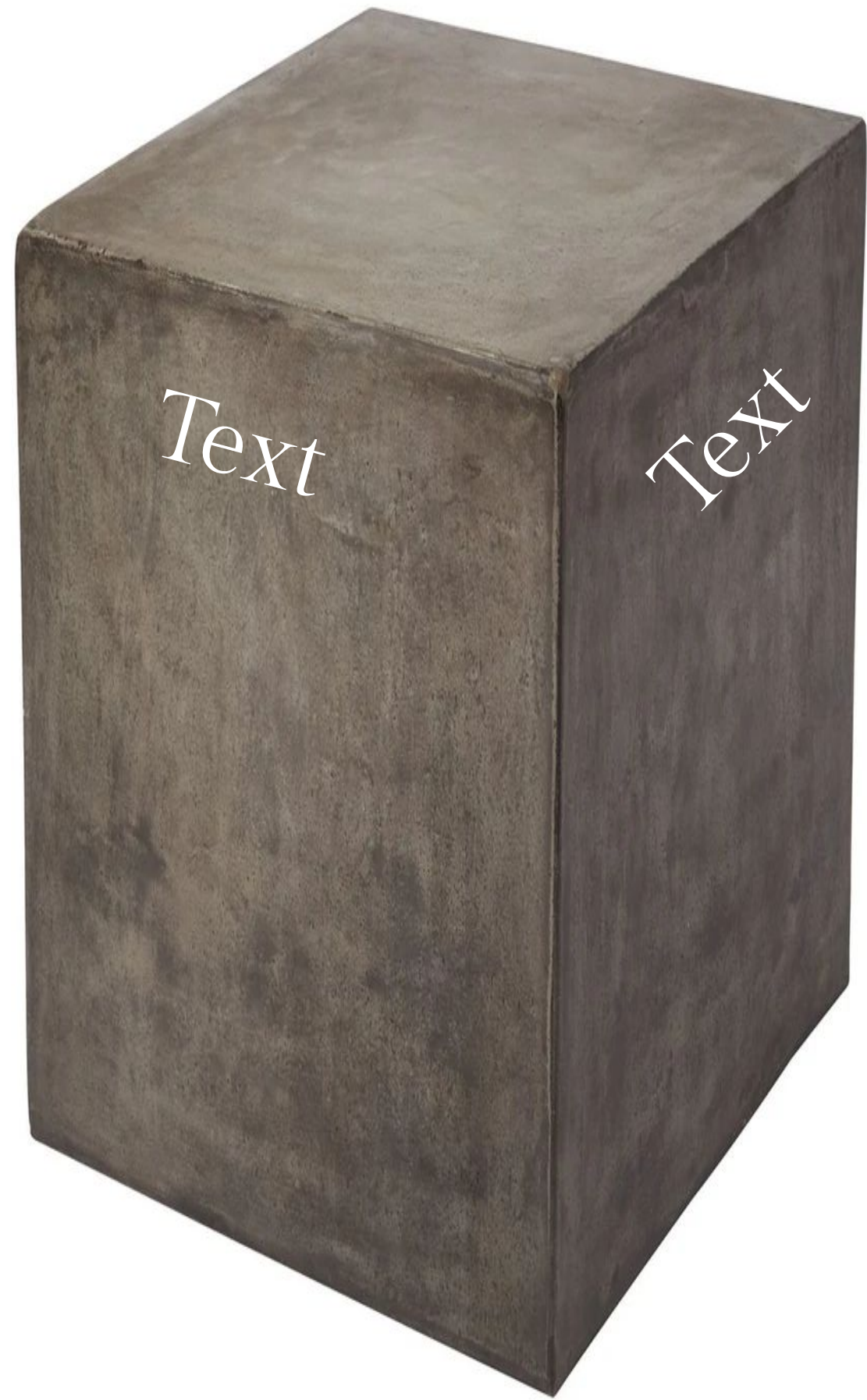






Precedent Photos of Relief Text on Stone (Broad St.)





Text

Text

**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.

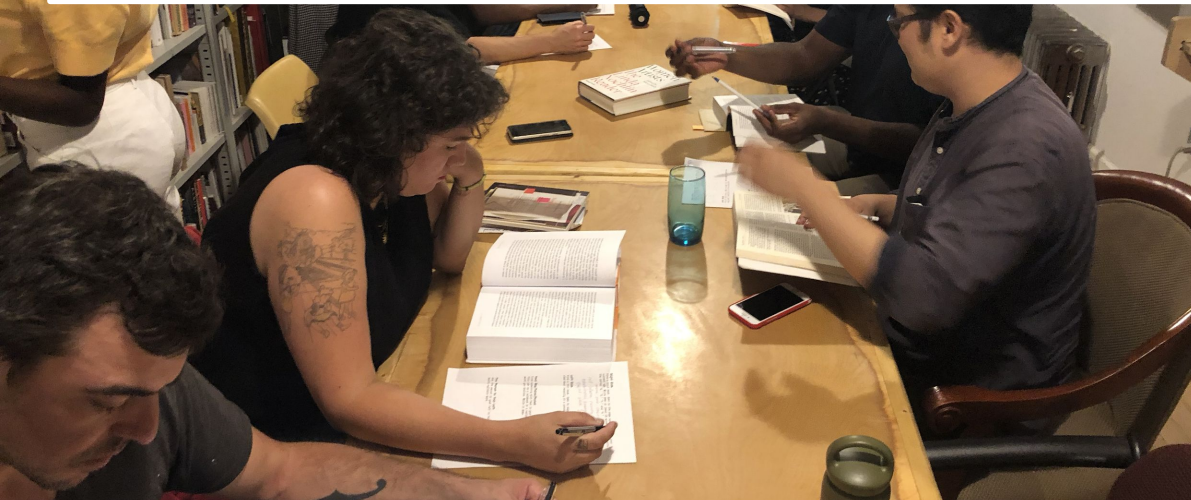
This card is part of the Rice Public Art Platform series and corresponds to the current installation by Kameelah 'Janan' Rasheed on view on the lawn adjacent to the Bruchstein Pavilion. This card will be used to generate new artwork. If you would like your name to be acknowledged as part of the new artwork,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

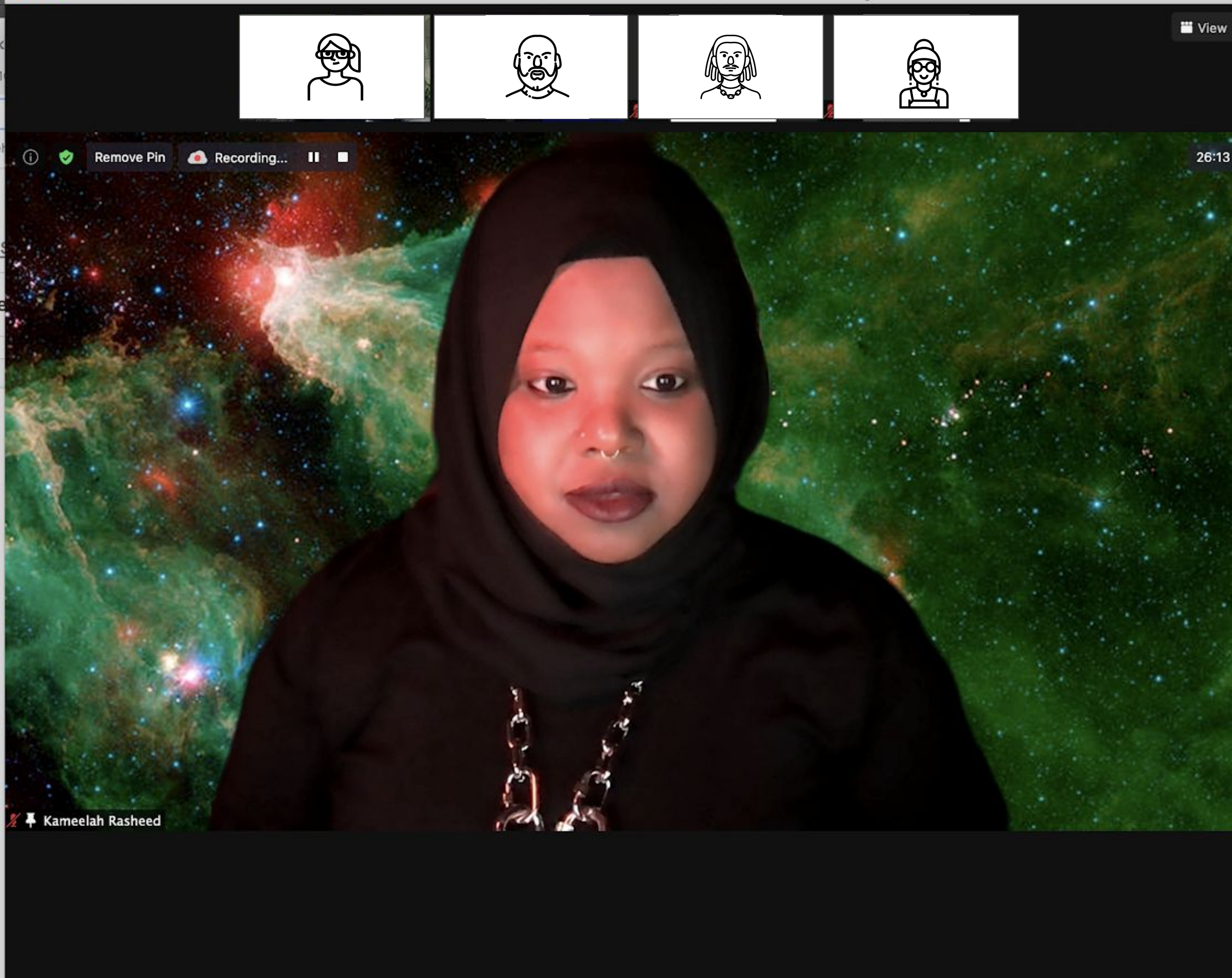
Prompt Cards: Perhaps, there is no sequel, 2020 (Solo Project) Platform*: Rice University - (Houston, TX)

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

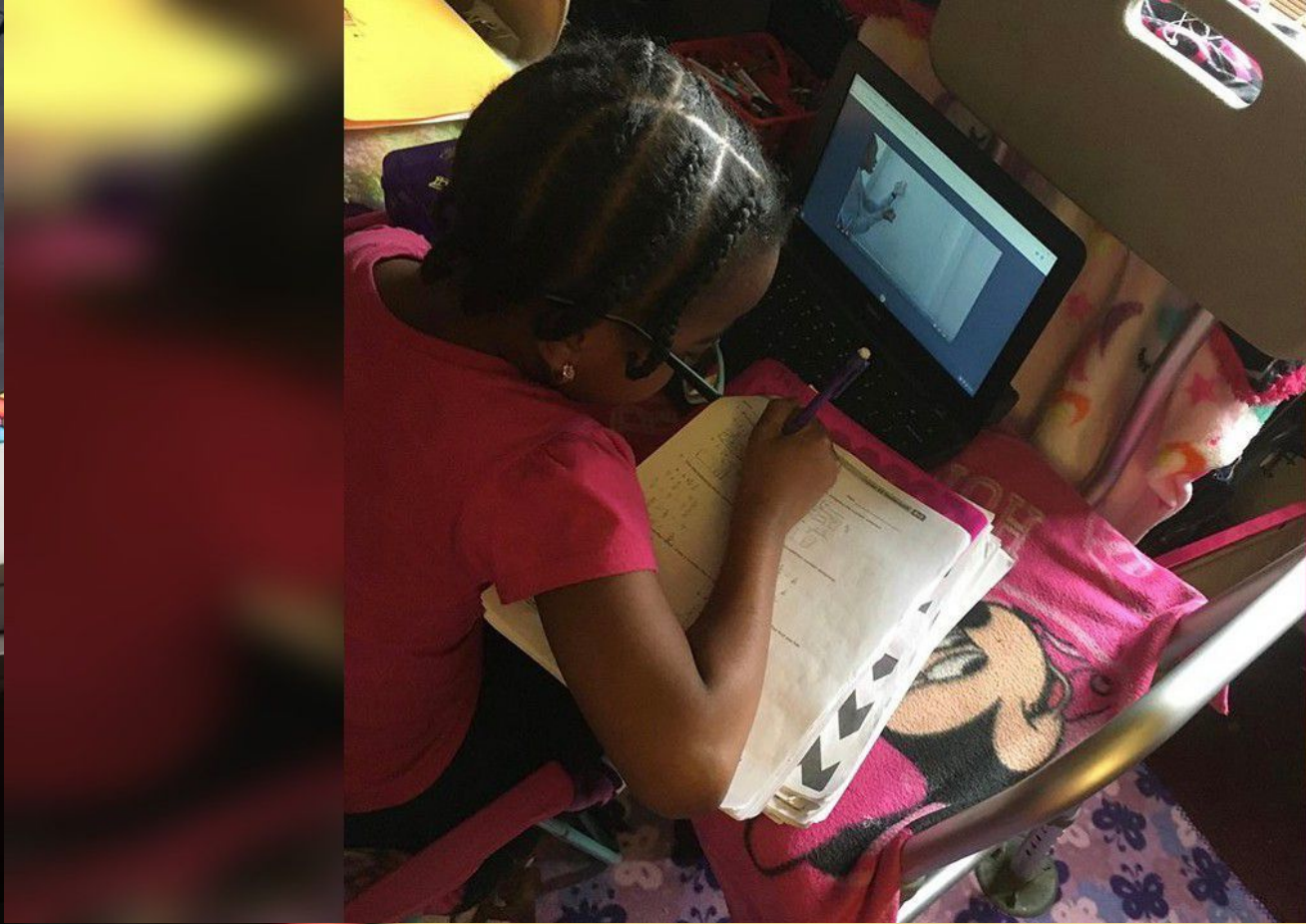
Waiting Room (3) [Message](#) [Admit all](#)

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

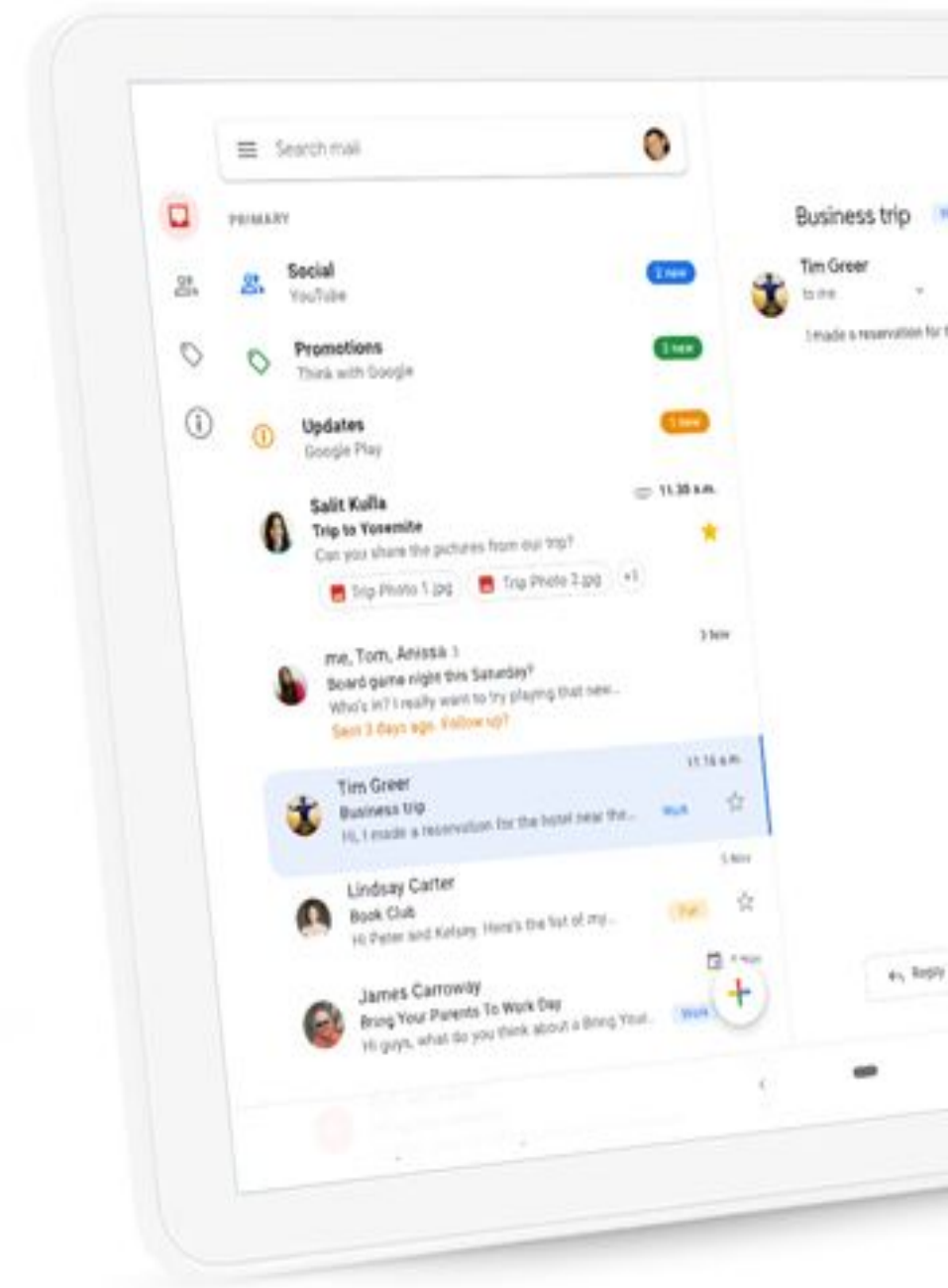
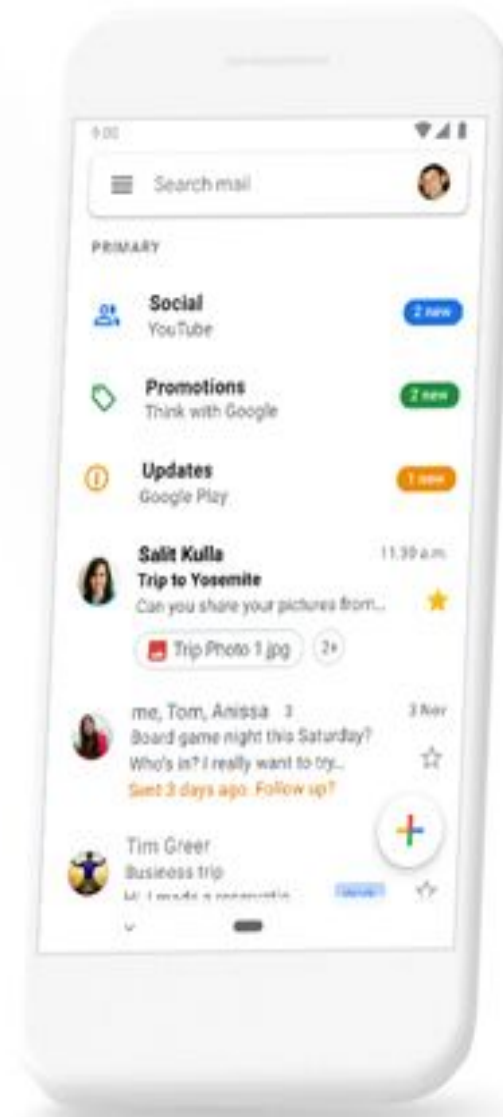
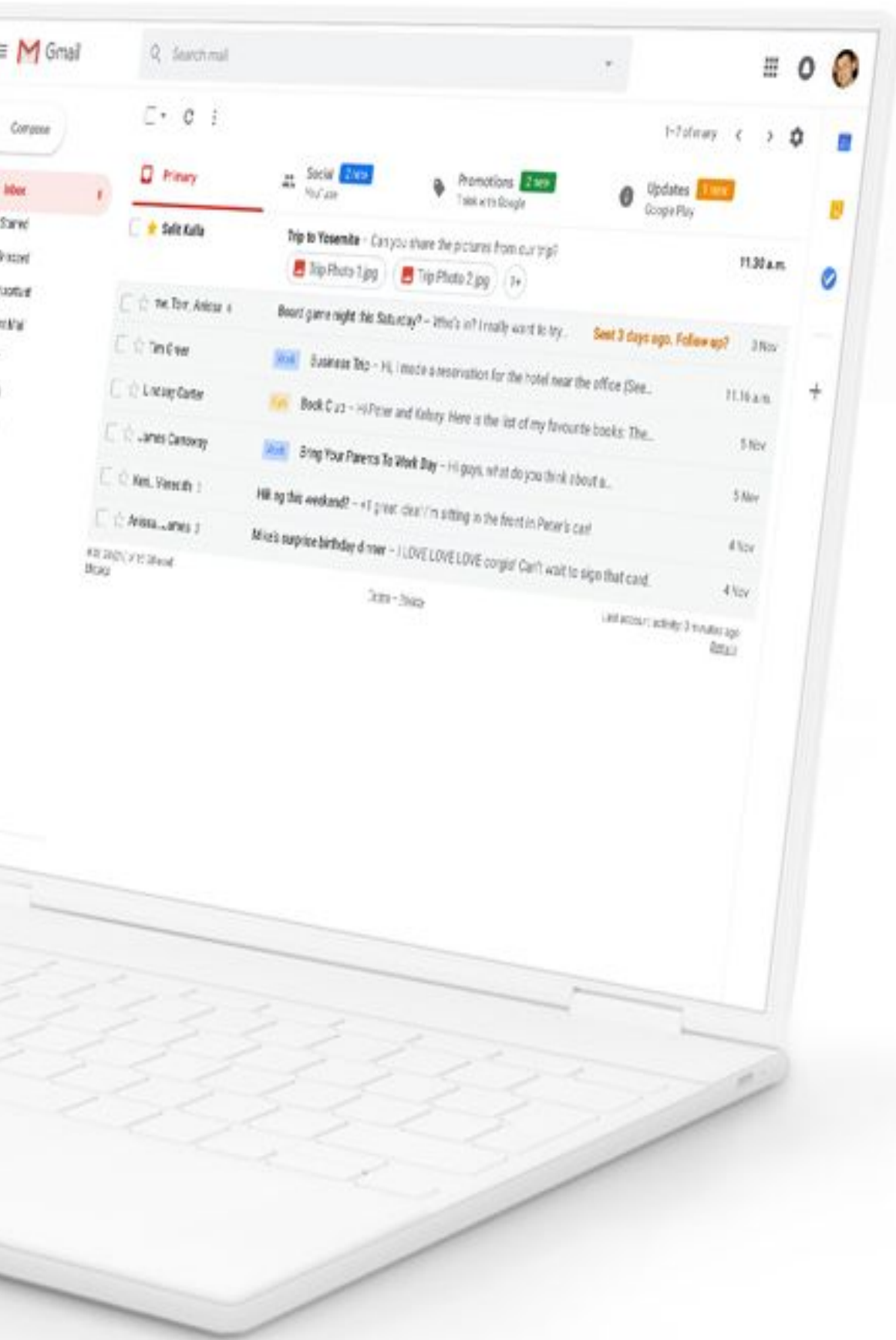
 Linear scale

 Multiple choice grid

 Date

 Time





Pathway 5: Email Correspondence