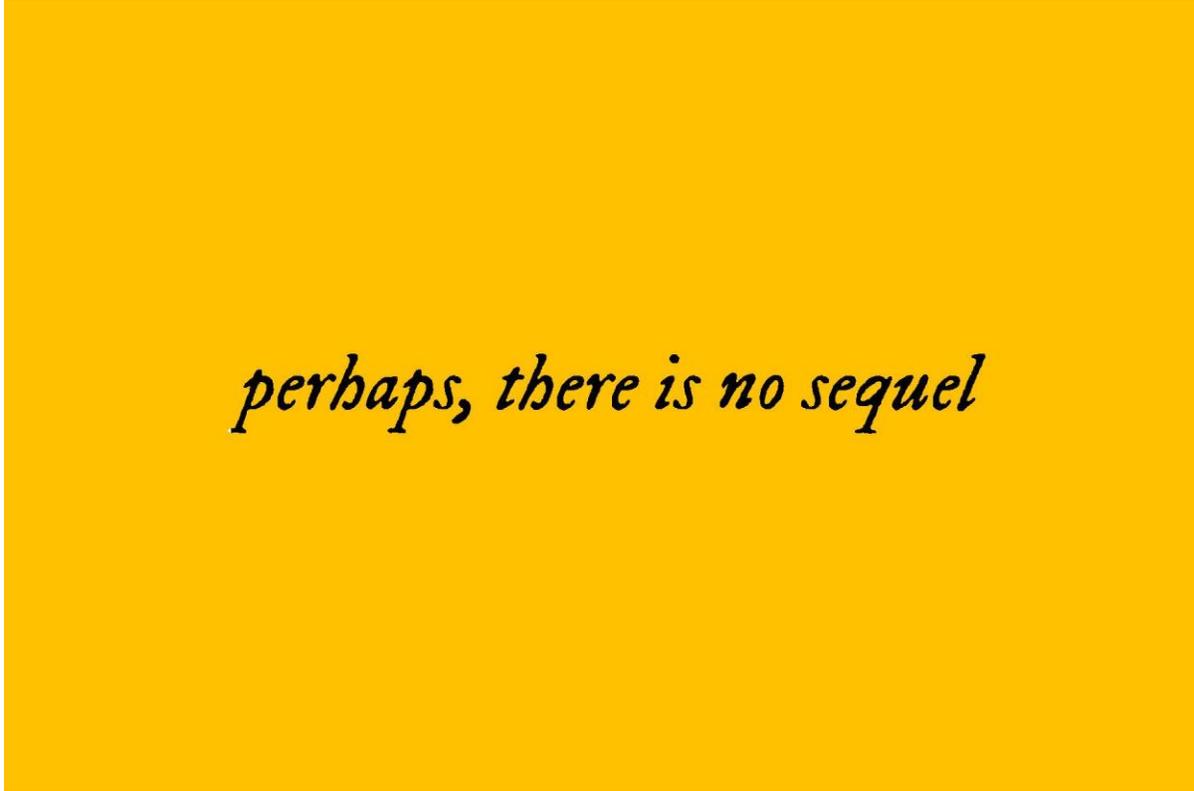


RICE PUBLIC ART PRESENTS THIRD ITERATION OF PLATFORM SERIES  
Artist Kameelah Janan Rasheed Unveils Newly Commissioned Installation



*perhaps, there is no sequel*

Kameelah Janan Rasheed, *perhaps, there is no sequel*, 2020.

**Platform:** Kameelah Janan Rasheed, *perhaps, there is no sequel*

**Opening reception:** Tuesday, February 18, 5–7 p.m. featuring a performance by Houston-based trumpeter, composer, and hip-hop artist Jawwaad at 6 p.m.

**Exhibition dates:** February 18–September 1, 2020

**Closing reception:** September 1, 6–8 p.m. featuring an intervention by Deborah D.E.E.P. Mouton

**Location:** Rice University, west lawn adjacent to The Brochstein Pavilion

HOUSTON, TX [February 3, 2020] — Rice Public Art's groundbreaking *Platform* series brings temporary, site-specific projects to the Rice University campus. Launched in 2017, *Platform* invites contemporary artists to respond to artworks, architectural structures, and research at Rice University.

For the third iteration of the *Platform* series, Rice Public Art is pleased to welcome Kameelah Janan Rasheed, a Brooklyn-based artist, educator, and self-described learner. Rasheed will intervene on the Rice University campus with a newly commissioned installation, on view from February 18 to September 1, 2020.

Rasheed's interdisciplinary practice addresses themes of blackness, spirituality, and literacies. In her multifaceted text-based work, the artist confronts and interrogates the viewer with inquisitive language which she presents on large-scale banners, in immersive installations made of black-and-white Xerox paper, or as performative gestures. An educator, Rasheed reflects on the process of learning as an evolving practice that can occur through experimental and collective interactions.

For Rice, Rasheed created a new poetic gesture that grapples with concepts of futurity, certainty, and underscores critical issues of exclusion and vulnerability through lyrical yet unequivocal words. Installed across four large banners situated at the center of campus, the project seeks to generate student engagement, spark collaboration across disciplines, and engage with the many areas of ongoing research occurring at Rice University.

The new installation, titled *perhaps, there is no sequel*, is inspired by the work of the late Benjamin Patterson (b. Pittsburg, Pennsylvania, 1934 – d. Wiesbaden, Germany, 2016), a composer, artist, and musician who is renowned for his instrumental role in the groundbreaking 1960s Fluxus movement. Expanding upon Patterson's use of language in his performative musical scores—which provided sets of rules to incite specific actions from the public—Rasheed will establish a number of constraints within which viewers can elaborate on her text and produce countless new arrangements. The artist's instructions will be outlined on cards and dispersed in strategic locations across campus, encouraging the participation of viewers, who can expand on, amplify, and reinterpret her words.

During the opening reception on February 18 at 6 p.m., Rasheed will collaborate with Houston-based trumpeter, composer, and hip-hop artist Jawwaad in an experimental performance that also will subvert the traditional dynamics of the artist-viewer relationship. The performance will draw inspiration from Patterson's *Ants*, a work he initiated in the early 1960s and revisited in 2010. Using images of the eponymous insects sprawling on a white background as a starting point for a score, Patterson developed a musical composition based on their pheromone driven movements. Rasheed and Jawwaad similarly will combine extemporaneous actions, musical interventions, and electronic sounds to generate a multidisciplinary, heterogeneous score.

On the occasion of the closing, on September 1, Rasheed will engage with Rice students in a creative-writing workshop that will lead to an intervention by Houston-based poet and activist Deborah D.E.E.P Mouton. *Perhaps, there is no sequel* will culminate with the presentation of new compositions created by a selection of students of the Rice Electroacoustic Music Labs (REMLABS) at the Shepherd School of Music, as well as a performance by students in the Department of Visual and Dramatic Arts.

*Perhaps, there is no sequel* is curated by Ylinka Barotto, Associate Curator, Moody Center for the Arts, Rice University.

**Kameelah Janan Rasheed** (b. 1985, East Palo Alto, California) has exhibited at the Contemporary Art Gallery of Vancouver (2019); Brooklyn Public Library, New York (2019); Brooklyn Museum, New York (2019); New Museum, New York (2018); Institute of Contemporary Art, Philadelphia (2017); Pinchuk Art Centre, Kiev (2017); The Kitchen, New York (2017); Queens Museum, New York (2016); Project Row Houses, Houston (2015—16); Houston (and the Studio Museum in Harlem, New York (2015), among other institutions. She is the author of two artist's books— *No New Theories* (Printed Matter, 2020) and *An Alphabetical Accumulation of Approximate Observations* (Endless Editions, 2019)—and the founder of *Mapping the Spirit*, a digital archive encompassing documentation of lesser-known black religious experience in the United States. Rasheed's writings have been published in the *New Inquiry*, and the *Guardian*. Rasheed is on the faculty of the MFA fine-arts program at the School of Visual Arts, New York, and is a social studies curriculum developer for New York public schools. She holds a BA in public policy and from Pomona College (2006) and an MA in secondary social studies education from Stanford University (2008). Rasheed lives and works in Brooklyn, New York.

**Jawwaad** is a trumpeter, composer, producer, educator, and hip-hop artist. He is a founding member of the group *Shape of Broad Minds* whose critically acclaimed album *Craft of the Lost Art* (2007) brought international attention. He also is the co-founder and producer of *The Young Mothers*, a band that merges modern jazz, improvisation, hip hop, indie rock, and caterwauling Afro-grooves. Jawwaad faces the challenges of sickle cell disease, and like artists T-Boz, Prodigy, and allegedly Miles Davis, he has channeled this in his work, transforming his personal struggles into provocative, thought-provoking lyrics, sounds, and music. He is a long-standing collaborator of artist and MacArthur Fellow Carrie Mae Weems, for whom he composed pieces for the performance *Grace Notes: A Reflection for Now* (2016). He has performed at national and international festivals such as the Hove Festival, Norway; Sónar Festival, Spain; Meltdown, United Kingdom; and the Bonnaroo Music and Arts Festival, Tennessee; among many others. In addition, Jawwaad teaches music to displaced youth and children impacted by mass incarceration and undocumented immigration status. He lives and works in Houston.

**Deborah D.E.E.P. Mouton** is a poet, educator, activist, and a Poet Laureate Emeritus for the city of Houston. She is the author of *Newsworthy* (Bloomsday Literary, 2019) a collection of poems that focus on the ways in which the news media skews its coverage of police brutality against black bodies. Her work has also appeared in *Houston Noir* (Akashic Press, 2019); *Black Girl Magic* (Haymarket Books, 2019); *Fjords Journal* (2019); *Crab Orchard Review* (2019), and presented on NPR, BBC, ABC, Blavity, Upworthy, and TedX. D.E.E.P is the Executive Director of VIP Arts, a Houston-based organization dedicated to the empowerment of local communities through the arts. She has a longstanding teaching career in schools, homeless shelters, and detention centers, and regularly leads national and international poetry workshops. She was a finalist for the Texas State Poet Laureate, a Kennedy Center Citizen fellowship, and the prestigious Breadloaf Retreat. Her first opera, *Marian's Song* will premiere at the Houston Grand Opera in March. D.E.E.P. lives and works in Houston.

### **About the Moody Center for the Arts**

Inaugurated in February 2017, the Moody Center for the Arts at Rice University is a state-of-the-art, non-collecting institution dedicated to transdisciplinary collaboration among the arts, sciences, and humanities. The

50,000-square foot facility, designed by acclaimed Los Angeles-based architect Michael Maltzan, serves as an experimental platform for creating and presenting works in all disciplines, a flexible teaching space to encourage new modes of making and a forum for creative partnerships with visiting national and international artists. The Moody is free and open to the public year-round.

*Website:* [moody.rice.edu](http://moody.rice.edu)  
*Social Media:* @theMoodyArts | #MoodyHTX  
*Phone:* +1 713.348.ARTS  
*Address:* Moody Center for the Arts at Rice University  
6100 Main Street, MS-480, Houston, TX 77005  
(University Entrance 8, at University Boulevard and Stockton Street)

*Hours & Admission:*

The exhibition spaces are open to the public and free of charge Tuesday through Saturday from 10am to 5pm, and closed Sundays, Mondays, and holidays. Events and programs are open to the public through an advance reservation system. For schedule, tickets and prices, visit [moody.rice.edu](http://moody.rice.edu).

*Directions & Parking:*

The Moody Center for the Arts is located on the campus of Rice University, and is best reached by using Campus Entrance 8 at the intersection of University Boulevard and Stockton Street. As you enter campus, the building is on the right, just past the Media Center. There is a dedicated parking lot adjacent to the building. Payment for the Moody Lot is by credit card only. For campus maps, visit [www.rice.edu/maps](http://www.rice.edu/maps).

**About Rice University**

Located on a 300-acre forested campus in Houston, Rice University is consistently ranked among the nation's top 20 universities by U.S. News & World Report. Rice has highly respected schools of Architecture, Business, Continuing Studies, Engineering, Humanities, Music, Natural Sciences and Social Sciences and is home to the Baker Institute for Public Policy. With 3,879 undergraduates and 2,861 graduate students, Rice's undergraduate student-to-faculty ratio is 6-to-1. Its residential college system builds close-knit communities and lifelong friendships, just one reason why Rice is ranked No. 1 for quality of life and for lots of race/class interaction and No. 2 for happiest students by the Princeton Review. Rice is also rated as a best value among private universities by Kiplinger's Personal Finance. Read ["What they're saying about Rice."](#)

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