

🔍 ανωνυμία

KAMEELAH JANAN RASHEED

beneath this sentence is a hole and your words are leaking. i
place my mouth at the puncture site, waiting to be engorged by
your lactating punctuation*

September 13 - October 26





KAMEELAH JANAN RASHEED

*beneath this sentence is a hole** 2024

Wood, Sony Trinitron SSM-8040 CRT, UV print on
plexi, acetate, acrylic ink,

23 x 25 x 23 in

58.4 x 63.6 x 58.4 cm

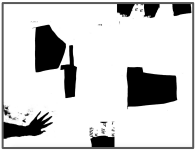
*Pope. L (Hole Theory, 2002)

PARTS

Plexi (Slide 4)

Vinyl Flooring (Slide 5)

Video (Slide 6)



Plexi

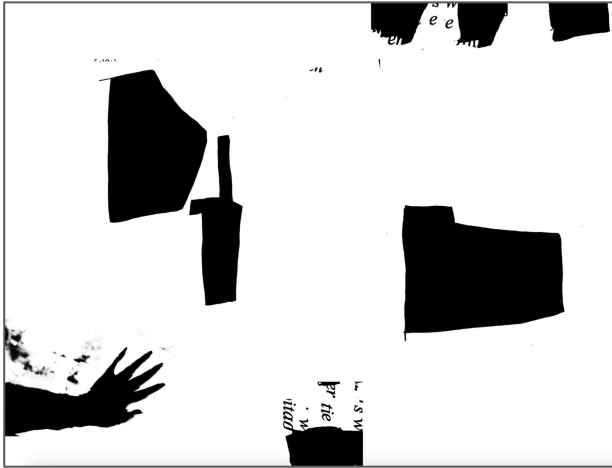


Floor Vinyl



Video

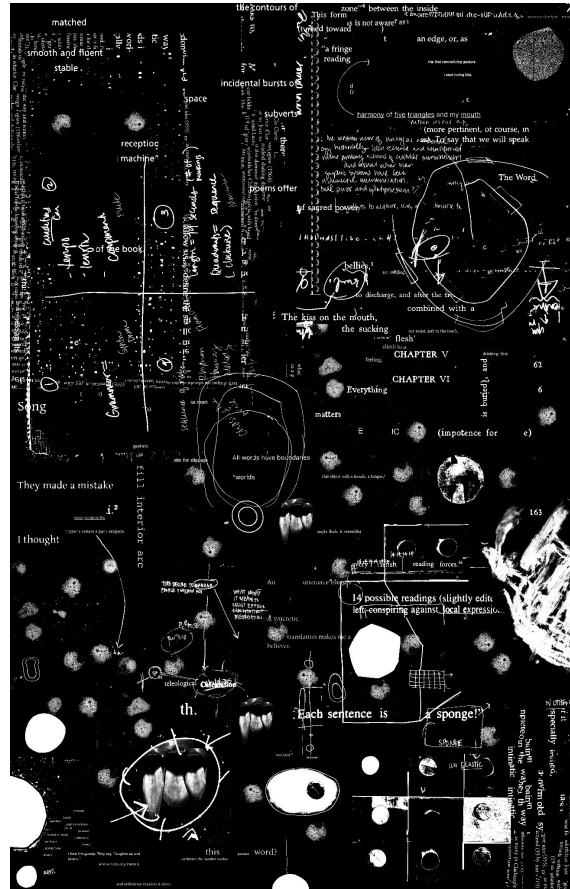
1



2



3

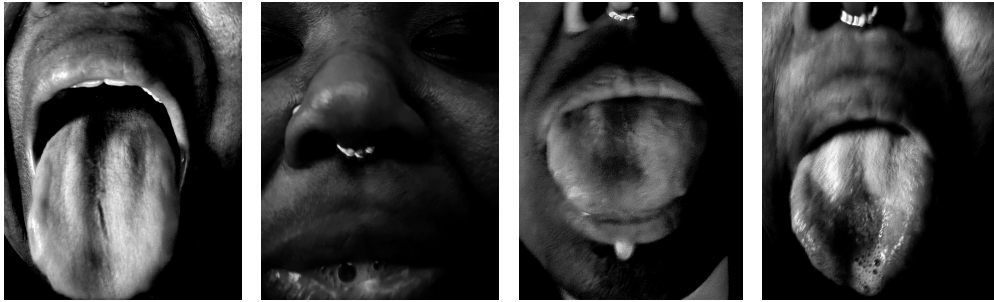


1 **KAMEELAH JANAN RASHEED**
 UV Print on 1/4" OP3 Plexi, 1/4"
 OP3 Plexi
 33 x 25 in
 83.8 x 63.5 cm

2 **KAMEELAH JANAN RASHEED**
 Phototext Vinyl
 32 x 50 in
 81.28 x 127 cm

3 **KAMEELAH JANAN RASHEED**
because a hole is "not," 2024
 Video
 00:02:16
 Single Channel
 Black and White
 ED 1/3





KAMEELAH JANAN RASHEED

Lick Studies, 2024

analog silver gelatin type LE/Selenium print, LE

Glossy 390

10 x 8 in.

25.4 x 20.32 cm

Edition of 3



KAMEELAH JANAN RASHEED

Peep Show, 2024

Paint, Plaster, Wood, 5 Inch Duct Connector, HG
Power 125mm Plastic Straight Pipe Flange for
5" Ducting Pipes Hoses, Video

5 in x 5 in x 5 in

12.7 x 12.7 x 12.7 cm

Video (Slide 7)



KAMEELAH JANAN RASHEED

"We are gorged with language..." (II), 2024

Video

00:02:30

Single Channel

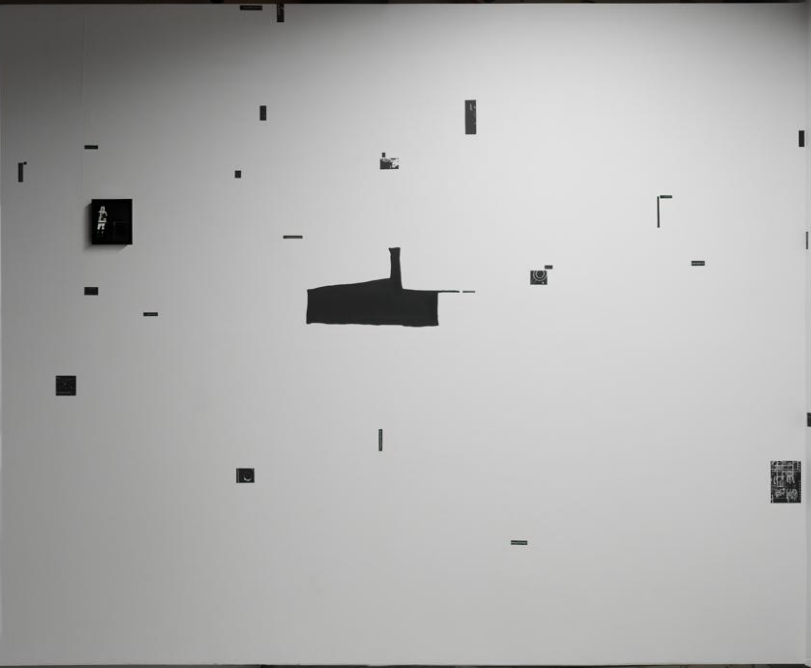
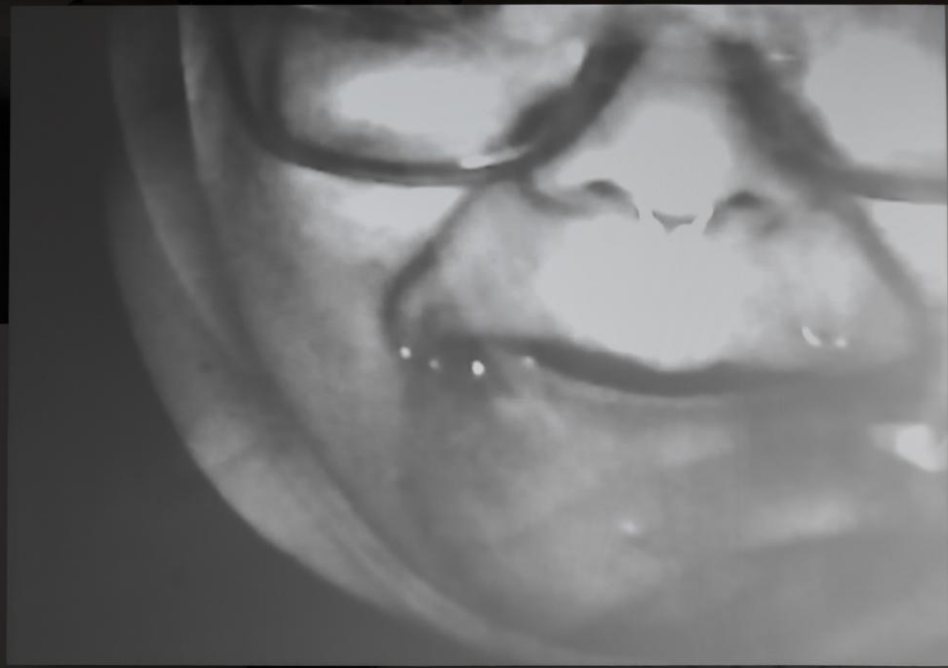
Sound

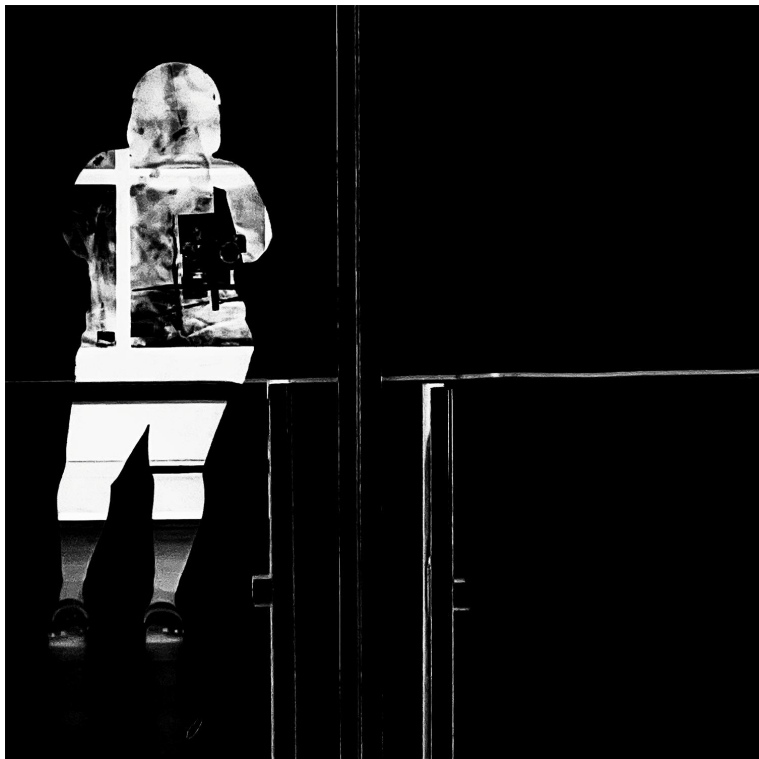
Black and White

ED ⅓

*Title comes from Roland Barthes, *The Pleasures of the Text*

Original Score by Th&o. (Johannesburg, South Africa)





KAMEELAH JANAN RASHEED

Full, 2024

Analog silver gelatin type LE/Selenium print, LE

5 x 5 in

12.7 x 12.7 cm

5.5 x 5.5 in (framed)

14 x 14 cm (framed)



KAMEELAH JANAN RASHEED

"The mother licks the sack of fluid so many times that it finally breaks..." (II), 2024*

Video

00:04:53

Single Channel

Sound

Black and White

Edition of 3

**Title comes from Clarice Lispector, Agua Viva*

Original Score by Th&o. (Johannesburg, South Africa)





KAMEELAH JANAN RASHEED

*to chew a wad of lapsed meaning until it
loses all flavor, 2024*

Saliva, Food Bits, Kosher Salt, Spring Water,
Brooklyn Tap Water, Edible Cake Paper,
Third Chakra Tea, Notes 2017-2022, Jars
32 count
Dimensions variable

4 series of 8 each



KAMEELAH JANAN RASHEED

The leak, 2024

Phototext vinyl

Dimension variable



Press Release

KAMEELAH JANAN RASHEED

Dates Sept. 13 - Oct. 26, 2024

Opening Sept. 13 6-8 pm

Location 136 Baxter Street New York, NY 10013

Kameelah Janan Rasheed's exhibition titled *"beneath this sentence is a hole* and your words are leaking. i place my mouth at the puncture site, waiting to be engorged by your lactating punctuation"* transforms anonymous gallery into an immersive landscape where language seeps, spills, and saturates the senses. Presented in collaboration with NOME, the exhibition pushes the boundaries of how we engage with language, suggesting that words are not just seen, but felt – consumed like a physical substance.

Through immersive installation, Rasheed transforms the gallery space into an environment where the mouth – rather than the eye – becomes the central site for interpretation. The exhibition features a variety of media, including sculptures, video works, photographs, wall paintings, and architectural interventions that respond directly to the space. Rasheed's work engages with the physicality of language, using the metaphor of the mouth to become the vessel through which language is consumed – a sacred act of communion where meaning is not simply understood but absorbed into the body, consumed, digested, and even corrupted. The mouth becomes the primary tool of interpretation, an organ of both consumption and expression.

The concept of saliva as a "highly viscous grammar" suggests that the act of communication is not merely about clarity or transparency, but about the messy, sticky processes that underlie the exchange of meaning. Rasheed challenges traditional notions of reading and interpretation, proposing instead a more embodied, sensory experience.

This exhibition exemplifies Rasheed's ability to blur the boundaries between different mediums and to create work that is as much about the physical experience of the viewer as it is about intellectual engagement. The installation invites visitors to consider how language interacts with the body, how it can be both nourishing and contaminating, and how it shapes our perceptions of the world.

ABOUT THE ARTIST

A learner, **Kameelah Janan Rasheed** explores communication practices and poetics across all species, states of living, states of consciousness, and substrates. She creates sprawling, "architecturally-scaled" installations; public installations; publications; prints; performances; performance scores; poems; video; and other forms yet to be determined.

Most recently, she was awarded a 2024 High Desert Test Sites Fellowship at Joshua Tree; 2023 Working Artist Fellowship; a 2022 Schering Stiftung Award for Artistic Research; a 2022 Creative Capital Award; a 2022 Artists + Machine Intelligence Grants - Experiments with Google; and a 2021 Guggenheim Fellowship in Fine Arts.

Her recent solo exhibitions include REDCAT (2024), KW Institute of Contemporary Art (2023), Art Institute of Chicago (2023), and Kunstverein Hannover (2022). Rasheed is the author of seven artists' books: *rub, lick, drink, eat* (REDCAT and Rasheed's publishing project, Scratch Disks Full, 2024); *all velvet sentences as manifesto, Like a lesson against smooth language or an invitation to be feral hypertext* (Emerson College and Rasheed's publishing project, Scratch Disks Full, 2024); *in the coherence, we weep* (KW Institute, 2023); *i am not done yet* (Mousse Publishing, 2022); *An Alphabetical Accumulation of Approximate Observations* (Endless Editions, 2019); *No New Theories* (Printed Matter, 2019); and the digital publication *Scoring the Stacks* (Brooklyn Public Library, 2021). W Institute for Contemporary Art and *Unsewn Time* at the Art Institute of Chicago.

Kameelah Janan Rasheed has exhibited internationally at the KW Institute for Contemporary Art, and participated in the Autostrada Biennale; Athens Biennale; the Glasgow International; Kunsthalles Wien; and the Future Generation Exhibition at the 2017 Venice Biennale, to name only a few. In the United States Rasheed has previously exhibited her work at; the Brooklyn Museum; The New Museum; MASS MoCA; Studio Museum in Harlem; Portland Institute for Contemporary Art; Institute of Contemporary Art Philadelphia; Brooklyn Public Library, Art Institute of Chicago. Front Triennale; and Prospect New Orleans, among others.

She is on faculty at the Yale School of Art, MFA Sculpture Department, and an instructor at the School for Poetic Computation. Rasheed founded Orange Tangent Study, a consulting business that provides artist microgrants and supports individuals and institutions in designing expansive and liberatory learning experiences.