

KAMEELAH JANAN RASHEED

Rigorously interdisciplinary and a self-named “learner,” Kameelah Janan Rasheed often makes work in the form of immersive installations stuffed with scraps of text that she finds or writes. Taking over surfaces like the facade of the Brooklyn Museum, a massive digital billboard in Times Square, or the walls and crevices of a gallery in Berlin, the artist makes architectural elements from poetic language, using her fine-tuned eye for typeface, color contrasts, and scale to bring viewers into a physically active reading experience.

Rasheed is invested in Black storytelling technologies that ask us to consider ways of [un]learning that are interdisciplinary, interspecies, and interstellar. She is the author of two artist’s books, *An Alphabetical Accumulation of Approximate Observations* (Endless Editions, 2019) and *No New Theories* (Printed Matter, 2019). Her work has been exhibited nationally and internationally and she is the recipient of numerous awards and honors, including a 2021 Guggenheim Fellowship. Still working full-time in curriculum development, Rasheed intertwines her educational impulses with her artistic production, pairing exhibitions and book publishing with public lectures, workbooks, and on-site workshops. Kameelah Janan Rasheed is from East Palo Alto, California, and based in Brooklyn, New York.

Two solo presentations include Art Institute of Chicago *Kameelah Janan Rasheed: Unsewn Time* Aug 25, 2023–Jan 8, 2024; *in the coherence, we weep* KW Institute for Contemporary Art, Berlin, Germany through January 7, 2024.

Rasheed is represented by NOME Gallery.

LIZANIA CRUZ

Lizania Cruz (she/her) is a Dominican participatory artist and designer interested in how migration affects ways of being & belonging. Through research, oral history, and audience engagement, she creates projects that expand and share pluralistic narratives on migration. Cruz received the 2023 New York City Artadia Award and her newest project was commissioned by The Shed for Open Call 2023. In 2021, Cruz was part of ESTAMOS BIEN: LA TRIENAL 20/21 at el Museo del Barrio, the first national survey of Latinx artists by the institution. Most recently, she was part of 52 Artists: A Feminist Milestone at the Aldrich Museum. She has presented solo shows at A.I.R. Gallery, CUE Art Foundation, International Studio & Curatorial Program, ISCP, Alma Lewis and Proxycy Gallery. Her work has been exhibited at Sharjah's First Design Biennale, Untitled, Art Miami Beach, The Highline, Bemis Center for Contemporary Arts and more.

Cruz has participated in residencies such as International Studio & Curatorial Program, ISCP (2022), Planet Texas 2050 Artist Resident — University of Texas (2022), Jerome Hill Artist Fellow, Visual Arts (2021-2022), Artists Circle on Climate Displacement Fellowship, Institute of Othering and Belonging, Berkeley University (2021), Center for Book Arts (2020-2021), BRIClab: Contemporary Art (2020-2021), A.I.R. Gallery (2020-2021), Robert Blackburn Workshop Studio Immersion Project (SIP) (2019), Stoneleaf Retreat (2019), IdeasCity: New Museum (2019), Recess Session (2019), Laundromat Project Create Change (2017-2019), Design Trust for Public Space (2018) and Agora Collective Berlin (2018). Her work has been featured in Hyperallergic, Fuse News, KQED arts, Dazed Magazine, Garage Magazine and the New York Times.

Her most recent installation is at The Shed, New York, NY through January 21, 2024.

NONTSIKELELO MUTITI

Nontsikelelo Mutiti is a Zimbabwean-born visual artist and educator. She is invested in elevating the work and practices of Black peoples past, present, and future through a conceptual approach to design, publishing, archiving practices, and institution building. Mutiti holds a diploma in Multimedia from the Zimbabwe Institute of Vigital Arts (ZIVA) and an MFA from the Yale School of Art, with a concentration in Graphic Design. Mutiti is the Director of Graduate Studies for Graphic Design at Yale School of Art. She has held academic positions at Zimbabwe Institute of Vigital Arts (ZIVA), SUNY Purchase College and VCUart at Virginia Commonwealth University.

Her practice traverses the boundaries of fine art, design and public engagement. Works on paper and those rendered as time based audiovisual explorations incorporate the digital through hand rendered techniques, as well as computer aided and photographic processes. She is also interested in the form of the book as a time based medium that implies sequence and engages the viewer on a physical level. Much of her printed work exists in multiples. Booklets, print runs of posters, zines, pin-back buttons and booklets make it possible to distribute images and texts to a targeted audience. Mutiti is committed to public engagement and work to create situations for the exchange of experiences and skills both in the research and gathering phase of her work as well as at the end through workshops and public conversations.