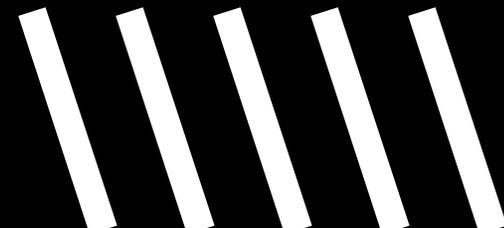
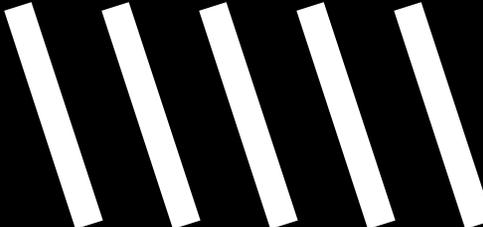


SCORING THE
STACK 
S

KAMEELAH JANAN RASHEED

Bklyn
Public Library

BPL PRESENTS

SCORING THE
STACK \\\ \\\ \\\ \\\ \\\ \\\ \\\ \\\ \\\
\\ \\\ \\\ \\\ \\\ \\\ \\\ \\\ \\\ **S**

KAMEELAH JANAN RASHEED

Butler: I don't have access to this kind of thing on computer but, oddly enough, what you're talking about sounds very much like the way I start looking for ideas when I'm not working on anything. Or when I'm just letting myself drift relax.

WANDERING AS A PROCESS

I generally have four or five books open around the house—I live alone; I can do this--and they are not books on the same subject. They don't relate to each other in any particular way, and the ideas they present bounce off one another. And I like this effect. I also listen to audio-books, and I'll go out for my morning walk with tapes from two very different audio-books, and let those ideas bounce off each other, simmer, reproduce in some odd way, so that I come up with ideas that I might not have come up with if I had simply stuck to one book until I was done with it and then gone and picked up another.

So, I guess in that way, I'm using a kind of primitive hypertext.

- relationality
- ecosystem
- connectedness
- interdependence
- expansion

Can learning happen when we do not have a specific target?

just by being open - an invitation to an intertextuality

solitude + learning

the music can escape the enclosure of the book to join tunes w/ other words and ideas.

opportunities that arise from leakiness and porosity =>

enclosure of discipline or type are broken / abandoned.

What does it mean to not be working on anything?

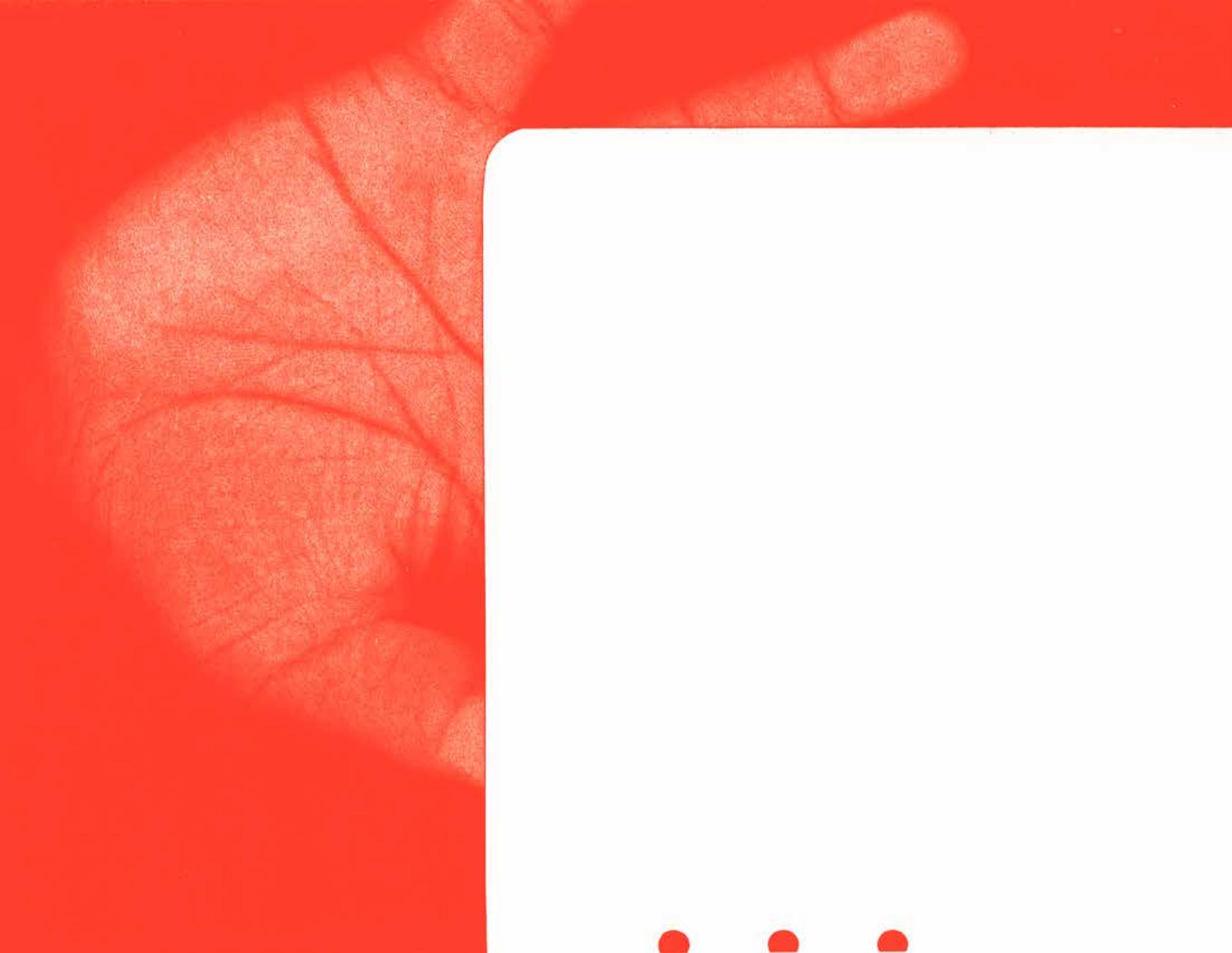
When mind is not occupied or tethered to a goal...

intentionally different

PHYSICAL PROCESS OF MOVING - everything is moving.

Multi-modal engagement (to hear + see/read widely)

primitive = as in analog





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



y fantasy of certainty, i decided to wander

WILEY WILEY AND LEON LEVY
INFORMATION COMMONS





YOUTH WING

FIND A PINK BOOK.
DRAW AN IMAGE THAT
REPRESENTS THE LAST WORD
ON THE LAST PAGE OF
THE BOOK.

TURN

WRITE

DO W

FIND A

TURN

WRITE

DO W

FIND A

TURN

WRITE

DO W

FIND A

TURN

WRITE

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



CAFE

EMMA'S TORCH
Empowering refugees through culinary education
EmmaTorch.org

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1

SCORES



or the mo

r the moon

or the

HISTORY, BIOGRAPHY & RELIGION
FIND A YELLOW BOOK
TURN TO ANY PAGE
DOWN ALL THE
BEGIN WITH

POPULAR LIBRARY
FIND AN A
BEGINS
SKIM T
WRITE
FAVOR

YOUTH WING
SOCIETY, SCIENCE & TECHNOLOGY
FIND A BLUE BOOK.
READ THE LAST PAGE AND
WRITE DOWN A WORD YOU'D
LIKE TO USE IN A FUTURE
CONVERSATION.

or the moon

er the moon

or th

YOUTH WING

**FIND A BOOK THAT BEGINS
WITH THE LETTER “B”.
DRAW AN IMAGE THAT
REPRESENTS THE FIRST WORD
ON THE LAST PAGE OF
THE BOOK.**

CHUNK

16 = la resistencia

emigré

CHND

nature

LIBRARY COPY

17-2501

17-6

24

17-1



or the moon

LIBRARY COPY

or the moon

LIBRARY COPY

17-6

24

17-1



SOCIETY, SCIENCE & TECHNOLOGY

**FIND A BLUE BOOK.
READ THE LAST PAGE AND
WRITE DOWN A WORD YOU'D
LIKE TO USE IN A FUTURE
CONVERSATION.**

ART & MUSIC

**FIND A THICK BOOK.
TURN TO ANY PAGE AND
WRITE DOWN A WORD YOU
DO NOT KNOW.**



them
there that than the ^{they} testament
this the there the there
that that transcendence think
the there the this two
the there the the there
the that the though there
the to day that too that

LIBRARY COPY

POPULAR LIBRARY

**FIND A MAGAZINE.
TURN TO THE MIDDLE OF THE
MAGAZINE AND WRITE DOWN
YOUR FAVORITE WORD.**

HISTORY, BIOGRAPHY & RELIGION

**FIND A BLUE BOOK.
TURN TO THE LAST PAGE AND
WRITE DOWN YOUR LEAST
FAVORITE WORD.**

Coffee

LIBRARY COPY

Digest

LIBRARY COPY

Passion

LIBRARY COPY

Self-Discipline

LIBRARY COPY

WAR

LIBRARY COPY

~~毒~~ Beyond

LIBRARY COPY

Dimi

No

SOCIETY, SCIENCE & TECHNOLOGY

**FIND A YELLOW BOOK.
READ THE FIRST PAGE AND
WRITE DOWN THE WORD
YOU'VE USED MOST RECENTLY
IN A CONVERSATION.**

ART & MUSIC

FIND A THIN BOOK.
TURN TO ANY PAGE AND WRITE
DOWN TWO WORDS THAT HAVE
MORE THAN SIX LETTERS.

HISTORY, BIOGRAPHY & RELIGION

FIND A YELLOW BOOK.
TURN TO ANY PAGE AND WRITE
DOWN ALL THE WORDS THAT
BEGIN WITH THE LETTER “T”.

POPULAR LIBRARY

FIND AN AUDIO BOOK THAT
BEGINS WITH THE LETTER “S”.
SKIM THE DESCRIPTION AND
WRITE DOWN YOUR LEAST
FAVORITE WORD.

LANGUAGES & LITERATURE

**FIND A PINK BOOK.
TURN TO THE LAST PAGE.
COUNT THE NUMBER OF
WORDS IN THE FIRST SENTENCE
AND THE LAST SENTENCE.
CREATE A MATHEMATICAL
EQUATION.**

YOUTH WING

**FIND A PINK BOOK.
DRAW AN IMAGE THAT
REPRESENTS THE LAST WORD
ON THE LAST PAGE OF
THE BOOK.**

LANGUAGES & LITERATURE

**FIND A GREEN BOOK.
OPEN THE BOOK TO PAGE 5.
TAKE THE NUMBER OF WORDS
IN THE FIRST AND LAST
SENTENCES AND CREATE A
MATHEMATICAL EQUATION.**

2

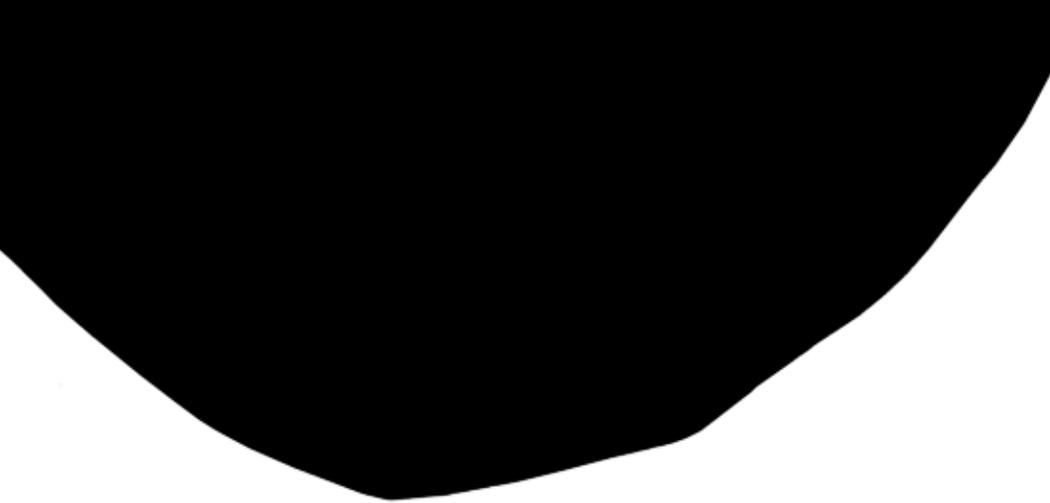
AN INTRODUCTION:

**SCORING THE
STACKS**

CURATOR CORA FISHER



SCORING THE STACKS is the first sustained and large-scale participatory public art project at Brooklyn Public Library—part exhibition, part creative workshop. Kameelah Janan Rasheed’s project was conceived and carried out as an experiment of chance operations in public space, an alternative form of experiential learning and an invitation to get lost, in the best sense of the expression.



Getting lost means getting reoriented. It means rediscovering a physical space and expanding our thinking in the process. In a building focused on knowledge and its production, Central Library at Grand Army Plaza in Brooklyn, Rasheed invites us to experience the library and its books anew, to detour.

The experiment begins in its Grand Lobby where we come upon a table, and the invitation comes in the form of a set of six brightly colored cards, or scores, which contain openly interpretable prompts that move us throughout the building.¹

1

The scores are language-based artworks drawing on the traditions of musical notation, conceptual art, and constrained writing techniques.

With cards in hand, we are instructed to go to each of the library divisions at Central Library, to forage through books and then notate what we find—whether a word or drawing—on the back face of the card. The scores each have two slips of carbon paper adhered to them, providing an open space to draw, write, or scribble our findings in whatever way we choose.

When we finish, we go back to the Grand Lobby. We leave behind the slips of carbon paper from each of the six cards we notated, depositing them in a drop box. We keep the pink carbon copies stuck to the backs of the scores and the scores themselves. What are all these slips of carbon paper we've left behind, these receipts marking some other kind of exchange for?

They are for other people to use later on, like a relay race or an exquisite corpse; getting lost in *Scoring the Stacks* also means losing any lingering expectations of visual art as an individually authored project. Instead, this experience involves play and relies on collective authorship.

Rasheed has created a multi-directional and open-ended dialogue with anyone who comes to this project, whether or not we are initiated into art's often closed-circuit way of talking to itself.

Whether we experience the project alone or in a group workshop, *Scoring the Stacks* is ultimately made up of many anonymous (and some named) author-participant-collaborators. These include children, teens, adults, and elders. Most have never met each other before.

Rasheed's poetic artmaking, to my mind, creates space for a future paradigm of art, for what may become broadly recognized as work that can adroitly balance accessibility and complexity, drawing what she has elsewhere called "a supple perimeter."

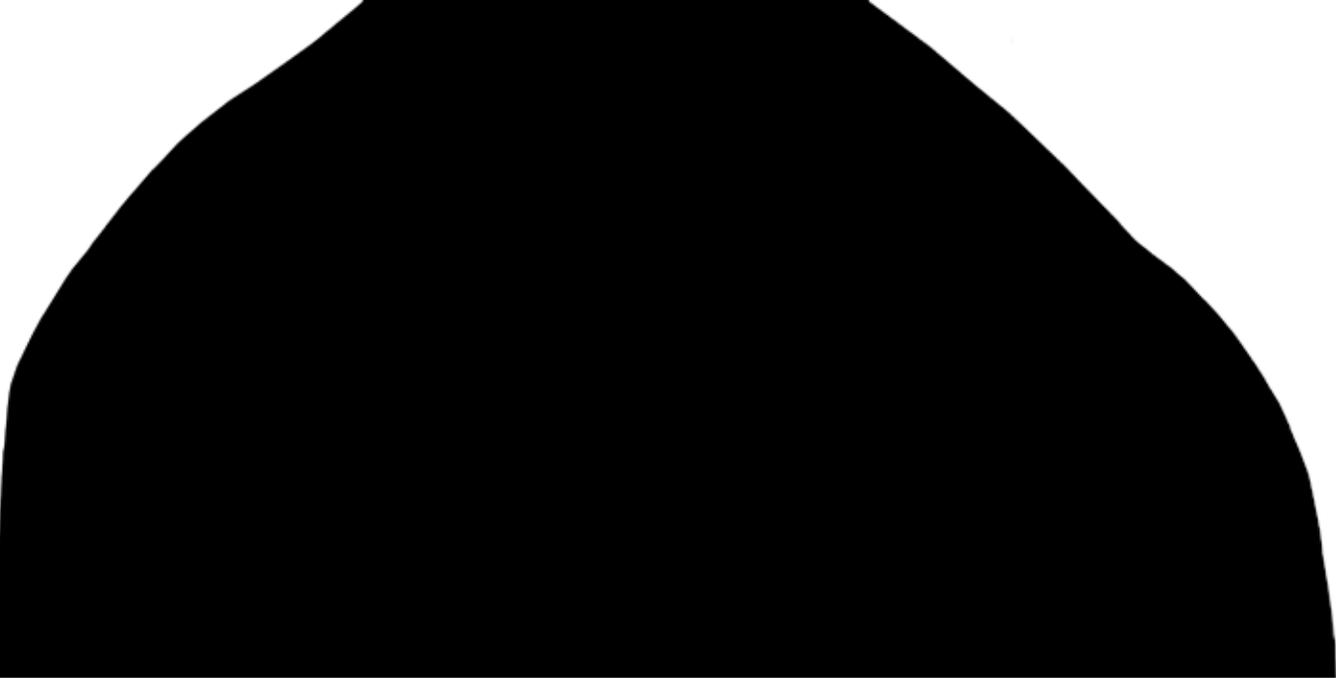
Rasheed is careful in how she refers to her practice, keeping it moving between "learning" and "art." This fluidity and fugitivity is deliberate. Her work has tethers in multiple knowledge disciplines and yet equally questions knowledge production as being necessarily benign or natural.

She is a brilliant and productive disruptor. *Scoring the Stacks* does not announce itself solely as art or annex itself to the space of the museum. No one knows what to expect while performing the scores, and it's impossible to fully view the whole project even afterwards. Along with single authorship, we can banish the expectation of a fully visible artwork.

The background of the page is a high-contrast, abstract graphic composed of large, irregular black shapes on a white background. The shapes are organic and fluid, creating a sense of movement and depth. The black areas vary in thickness and form, some resembling thick brushstrokes or organic growths. The white areas are the negative space between these black forms.

Scoring the Stacks has connected many diverse people in this public space of learning, and on many registers, from private to communal. It is a thinking kind of art experience—ambulatory, assertive, yet unassuming—that urges us to take a walk and change our train of thought.

It also provides a way for us to experience a familiar setting anew, to create a few somewhat random notations from books, notations from which others will later write stories, compose songs, and choreograph movement. At the crossroads where visual art, language, and experimental pedagogy meet, Rasheed's project gives permission to all of us to more openly and freely enter into the experiment.



What can possibly happen when an artist activates the structures, contents, and people of a public library, or for that matter, this book?

A large, bold, black stylized number '3' logo.

WORKSHOP

**FROM SCORE TO
SPECULATIVE LIT**

TUESDAY, FEBRUARY 12, 2019, 6-7:30 P.M., DR. S. STEVAN DWECK AUDITORIUM, CENTRAL LIBRARY

**KAMEELAH JANAN RASHEED
AND ANAÏS DUPLAN**





THIS CREATIVE WRITING WORKSHOP, led by Rasheed and writer, poet, and Afrofuturist Anaïs Duplan, begins with fragments of text from scores, or language-based artworks, made by public participants of *Scoring the Stacks*. From these fragments participants endeavor to collaboratively write prose, poetry, and flash fiction.

With a nod to Octavia Butler, whose notion of “primitive hypertext” is central to Rasheed’s work, this literary workshop takes chance and uncertainty as generative forces toward experimental writing. Using somatic techniques—incorporating breath and bodywork—into processes of writing, the program culminates in a live reading of the created texts.





CAKE

MORE

Coffee

SISTERS



Arches

Piscatory

Self-Denial

recline

WAR

Progressive

elaborated



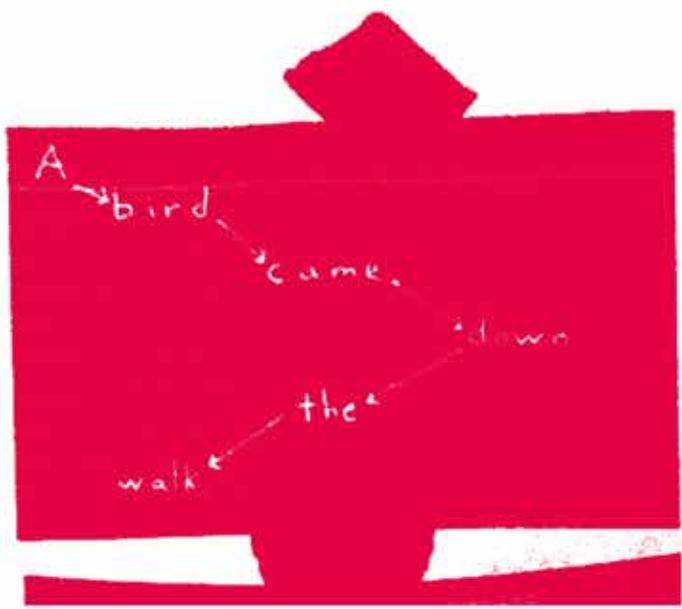
emerging
through
beginning
peeping in

He said he felt
almost as though he could
make himself over again

LA PUNCTUATION C'EST L'AMBIENT
POUR ECRIRE LE SILENCE

PUNCTUATION IS THE ALPHABET
OF SILENCE

Mermaids are mammals, too.



The kids were interesting today. More so than other days
Scholars are right on the precipice of adulthood - I guess
way that my middle and elementary scholars are not. It takes
them see their education and elementary scholars are not. It takes
observing the ways of the classroom. There's a sexual ch
visitation these kids are having among themselves that
how to interrupt. Or if I should interrupt. We are finishing The Black
week. Tonight, they will read details of Chelly's heinous crime again
child. catsca

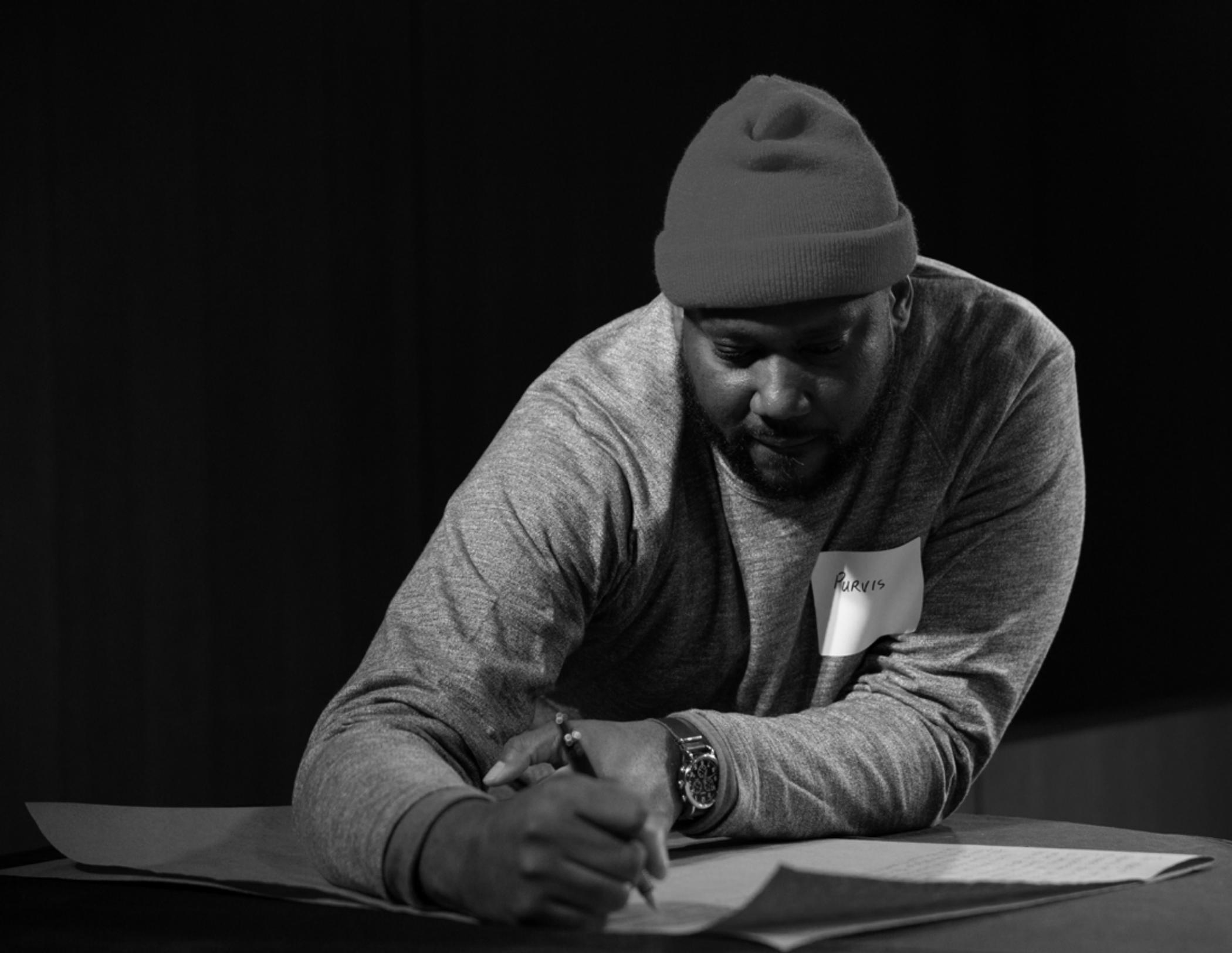
The children non-verbally graduate,
flicking round the walls - no longer
darker, etc.

m.

Mum died before the big reveal day;
the last 15 minutes of her life,
the box of letters was ~~was~~ were far from
remembered.

Some folks have FOMO (fear of missing out).
I have FOKK (fear of not knowing), not as
an acronym but my truth none the less.

LA National ...
the state of ...
...
...
...



PURVIS

Could you believe
what had befallen our
great people?

My bed My foot,
whose nails had
been bitten by horrible
children or mice in the night

I've learned that lesson over and
over again, until the point where
space chewed me up, spat me onto
muddy, non-aquamarche waters
and left me there, watching, waiting for
me to enter my final resting place.

Coffee

Digest

Dimin

LIBRARY COPY

Proof

Self-Discipline

LIBRARY COPY

WAR

~~毒~~ Beyond

LIBRARY COPY

Nobo

4

WORKSHOP

SCORE GOES POP!

THURSDAY, FEBRUARY 28, 2019, 6-7:30 P.M., DR. S. STEVAN DWECK AUDITORIUM, CENTRAL LIBRARY

**KAMEELAH JANAN RASHEED
AND MORGAN BASSICHIS**



THIS WORKSHOP, led by Rasheed and guest artist Morgan Bassichis, interprets found text from the exhibition *Scoring the Stacks* into song lyrics arranged and performed at the end of the session by all participants with Bassichis on piano.







FORGET THE FUTURE

**Forget the Future
Nobody's more at war**

**Beyond countercultural party
Compost, turmoil, forget!**

**Beyond Eureka
Beyond Beyond**

**Beyond countercultural party
Compost, turmoil, forget!**

**Compost your food, your coffee
Not your cake**

**Beyond countercultural party
Compost, turmoil, forget!**

**Forget the Future
Nobody's more at war**

**Beyond countercultural party
Compost, turmoil, forget!**



EUREKA

I

Beyond

Coffee

kumbaya

party

WAR

sumptuous

forget

ches

compost

cultural

M

5

WORKSHOP

**FROM SCORE
TO CHOREOGRAPHY**

WEDNESDAY MARCH 13, 2019, 6-7:30 P.M., DR. S. STEVAN DWECK AUDITORIUM, CENTRAL LIBRARY

**KAMEELAH JANAN RASHEED
AND brASS BURLESQUE**



THIS TEXT-TO-DANCE WORKSHOP, led by Rasheed and guest members of brASS burlesque, interprets found language from the exhibition *Scoring the Stacks* into a series of movements that add up to a dance. All body types and differently abled bodies are welcome. The dance that participants create is performed as the workshop finale.









**THE QUESTION NOW BECOMES
HOW DO YOU CONTAIN OR
PUT A PERIMETER AROUND
THIS EXPERIENCE SUCH THAT
PEOPLE WHO ARE NOT HERE
ACTUALLY HAVE CONTEXT FOR
WHAT HAPPENED?**

6

**EXCERPTS
FROM
“THIS IS NOT
AN ARTIST TALK”**

FRIDAY APRIL 4, 2019, 6-7:30 P.M., DR. S. STEVAN DWECK AUDITORIUM, CENTRAL LIBRARY

**WITH DIALOGUE BETWEEN
KAMEELAH JANAN RASHEED
AND CORA FISHER**



**KAMEELAH
JAMAN
RASHEED**

What are our responsibilities in trying to document performance, trying to document the interactions, documenting energy and relationships in ways that feel healthy and responsible but don't cheat from the experience?



DEAR FRIEND, — Are these more orderly? I thank you for the truth.
I had no monarch in my life, and cannot rule myself; and when I try to organize,
my little force explodes and leaves me bare and charred.
I think you called me "wayward." Will you help me improve?

—FROM ONE OF EMILY
DICKINSON'S LETTERS
TO HIGGINSON OF THE
ATLANTIC (1862)

This question of how we organize this little force and whether our attempts to document this little force, this little project, this thing that sort of sprawled, had lots of moving parts and lots of things involved—what is a way to responsibly document it or should we not document it at all? There's no better way to end it than to say it's at the end, and what do you do at the end?

CORA FISHER

[TO AUDIENCE]

... How many of you spend more than
an hour on your computer every day?

[A SHOW OF HANDS]

OK.

How many people here spend more than
three hours on the computer a day?

KAMEELAH JANAN RASHEED

Don't go further than that!

KJR We all do.

CF How many people spend eight hours, because it's part of your job, on the computer every day?

[A SHOW OF MANY HANDS]

CF OK. And then for those of you people, how many of you go home and spend more time on the computer every day?

AUDIENCE MEMBER

Your phone is a computer, right?

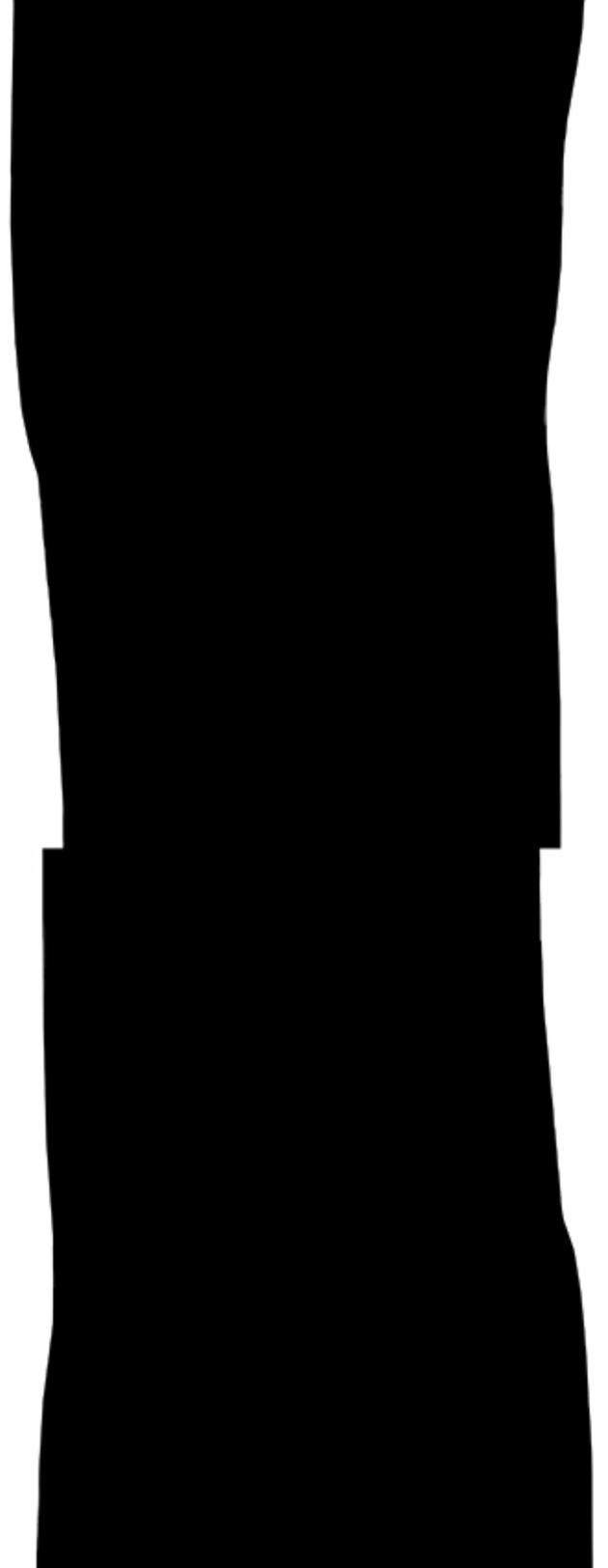
CF Your phone is a computer. Yes.

AUDIENCE MEMBER We all do.

CF Yes—me too! This is not to shame anyone, just to say I compassionately feel your pain and my eyeballs and my brain are also hurting very badly. To go back to this operation of moving in a space and touching a piece of paper and maybe bumping into someone, that is a material process that I think needs to happen now. I'm not going to say it's medicine, but I think it needs to happen now, just because it's so far left field of what we're doing 90 percent of the time, recreationally and professionally.

CF There's a part of this that could happen at any time and space and it would still be really interesting and potent. And there's a part of this project that to me feels very much about our contemporary moment, and, in particular, digitality. I want to just circle back to Octavia Butler's idea of primitive hypertext. So Octavia Butler, the science fiction writer, talks about avoiding this passivity that happens on computers of clicking and then it leads you to a thing, and her assertion is that somehow wayfinding online is a linear operation. Somehow what you're asking us to do is a lateral operation. Can you speak a little more about that, this digital moment, and maybe what we're missing and what this gives us?

KJR One of the things I keep thinking about often is some of the response to the experience was that this was the first time that someone had touched a particular book or had gone to a certain part of the library, and when they got to that part of the library, they turned around and found another book that they were interested in, or they ended up borrowing the book that they found. In contrast, when you're on the internet and you're clicking a link, in a very particular way that pathway has already been predetermined for you, right? There's a set of algorithms that say if you click something for this, this is the set of links that will populate for you, or that link which you click ... that link has already been decided for you.

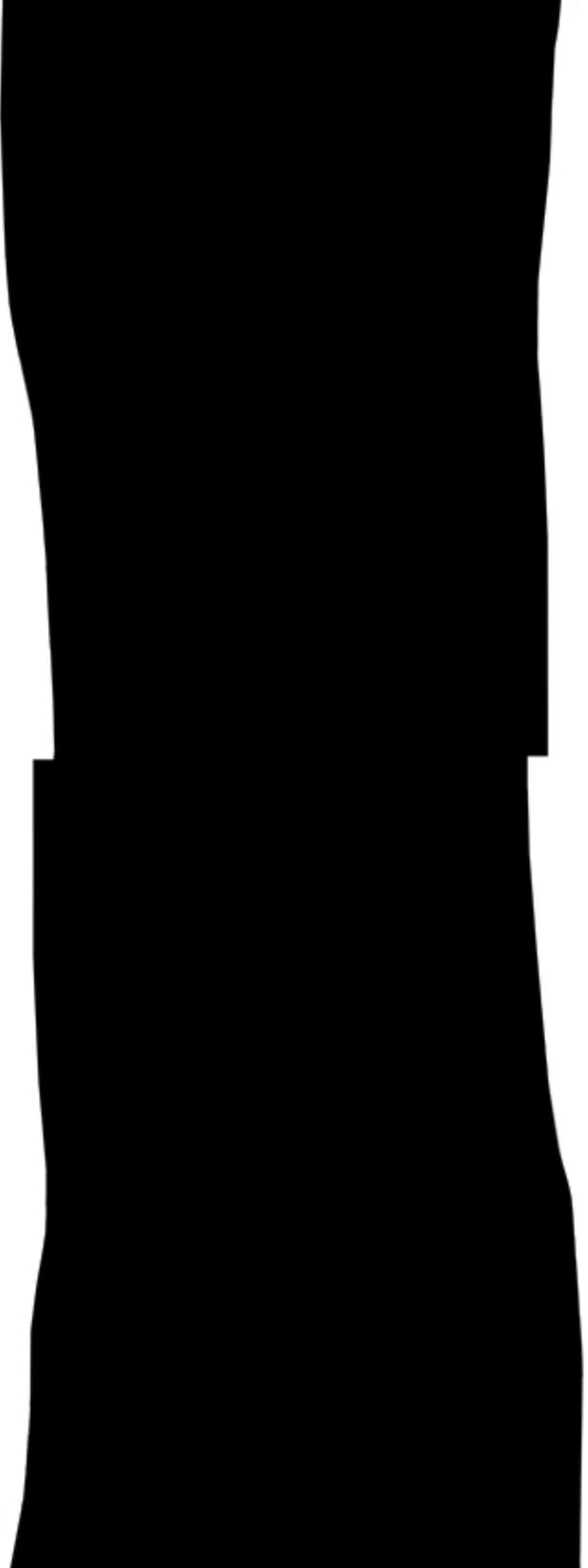


KJR So one of the exciting things about the library to me—and this is also discussed in this interview between Octavia Butler and Samuel Delany and some other folks, and I want to echo that—is this idea that digital hypertext is ultimately more limiting than analog hypertext.

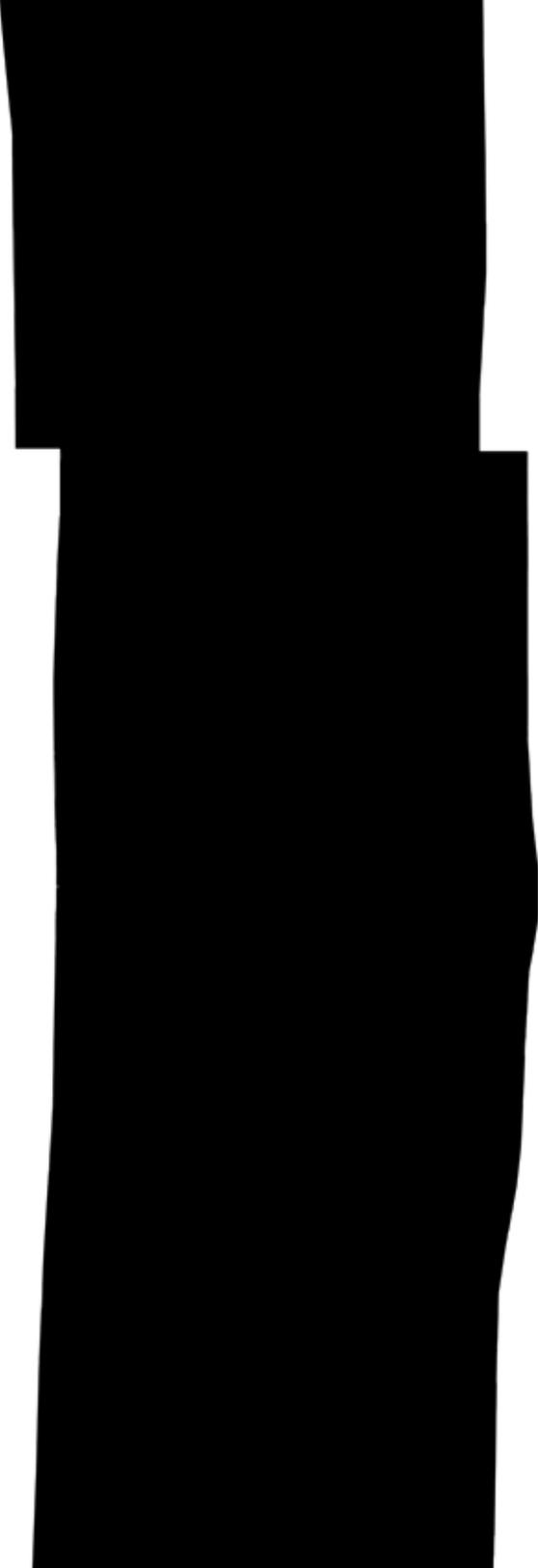
KJR Here I wanted to sort of remove that barrier of non-tactility and ask people just to come and play with the materials—play with paper, play with books, play with smelly books, play with things they may not have touched. I wanted to say, could we actually slow down and think about philosophy as people are moving through the space? What if you just actually pivoted 90 degrees to the right and whatever book your hand lands on might just be the book that you check out and might be the thing that sort of pivots *you* and the direction of your work?

CF Which brings me to another aspect of the project that I feel has been so essential, and very experimental, which is this idea of you ceding sole authorship to other people who come to play with you. Can you talk a little bit about that?

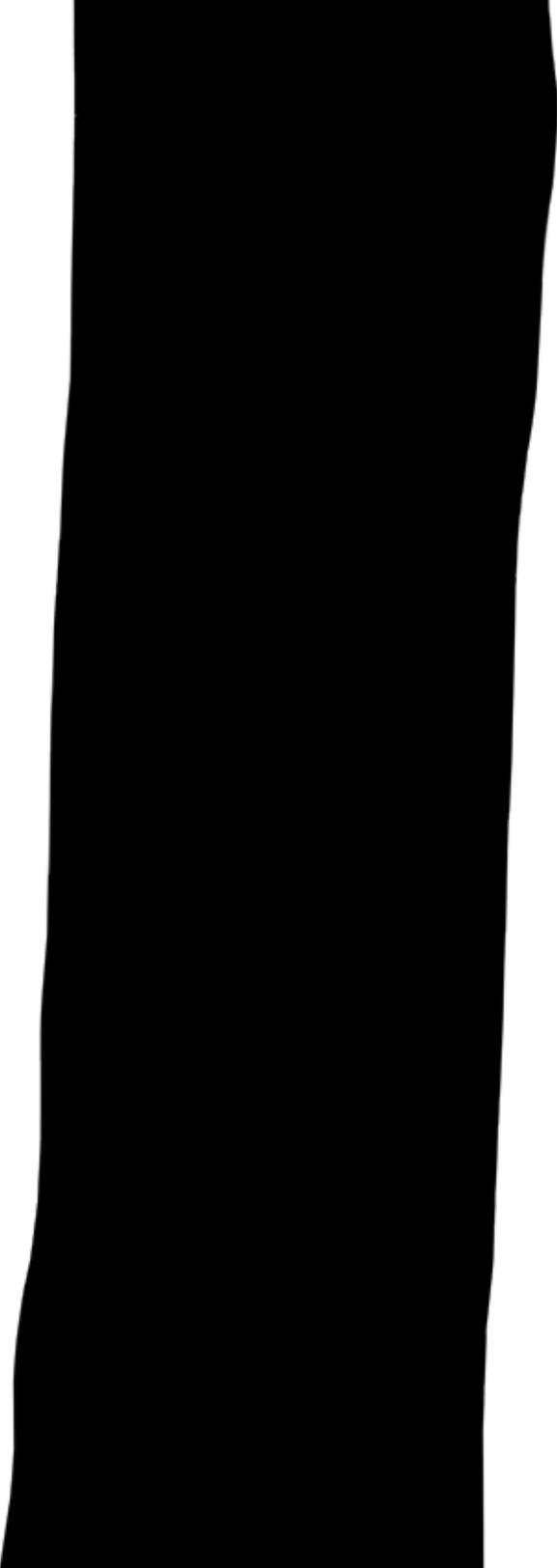
KJR We talked about this at the beginning of this process too. There's obviously a lot of art where authorship is important—like “I painted this,” “I drew this,” “I made this thing.” I actually wanted to take the risk of creating something that was not in my hands, the idea of completing it or activating it was not in my hands. So the idea of literally starting a sentence and saying “I'm not going to finish it; can you finish it?”—and I have no control of how you're going to finish it. That was important to me because there is a strong aspect of my life that needs very tight control. I need to understand predictability in so many aspects of my life, and so I thought about where was I willing to cede some element of control.



KJR And I thought, what if this project could also be therapeutic in ways that I had not considered before? Which is to say, what does it mean to actually create a body of work where the body of work does not come into relief until people actually touch it and do something with it? And so for me it ended up being a lot of fun to think about people collaborating with people, or the idea that people would be collaborating with people they had never met or who are not in the room because someone happened to leave behind a score in that box without knowing who was going to use it and how we were going to use it ...

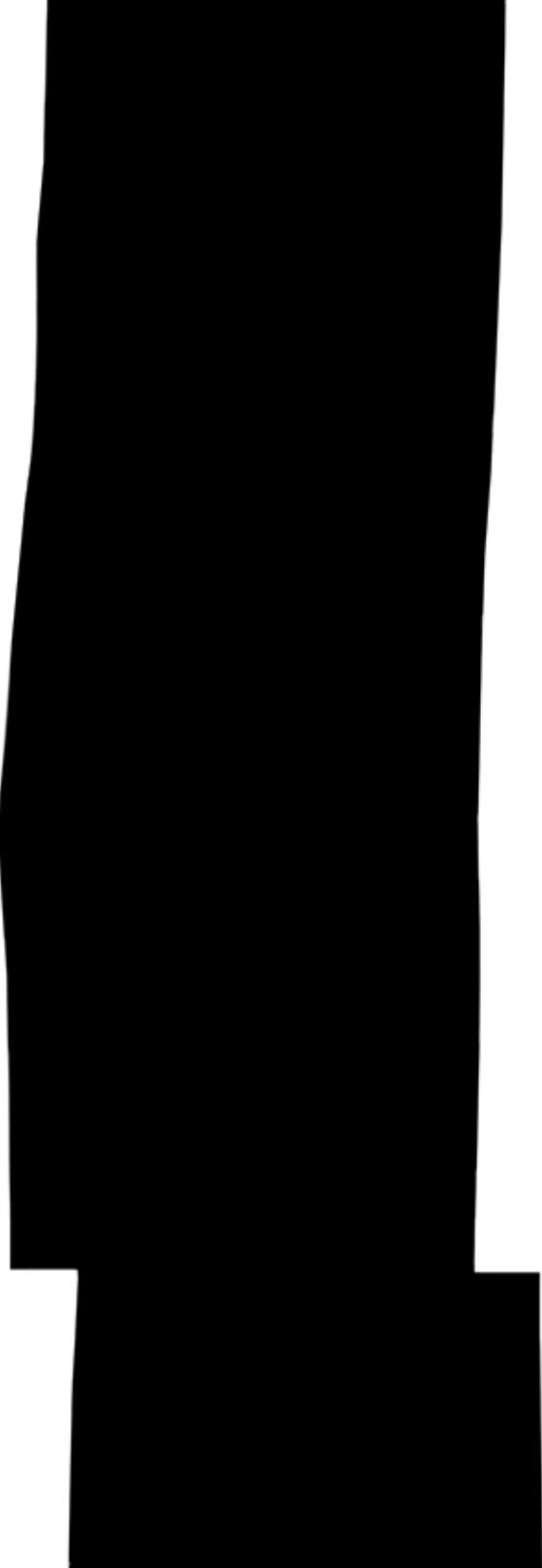


KJR One thing that was interesting about that compost song “Forget the Future” (with Morgan Bassichis, in the *Score Goes Pop!* program) is that there are these really interesting echoes that occurred because someone during the workshop said “this is like a large recycling or compost project.” People make a thing, they leave it behind, we take the thing and turn it into something else, someone takes that thing and turns it to something else. So there’s this iterative, rhizomatic process of composting and recycling things.



KJR For me, authorship is important in the context of being able to share it. I feel like there are many ways in which I have disadvantages in life, but I also feel like I have great access to institutions. Thinking about this project as an opportunity to work alongside and with people, instead of being like “I made all this, thanks for coming to the thing that I made by myself—it’s been great! Wasn’t I amazing, wasn’t I great?” Because the reality is, I don’t think there should be any art object or thing that exists in the world that does not require people engaging with it to be a thing.

KJR The idea that something is just inert and just sitting somewhere and it exists regardless of who's there and who's engaging with it seems like a problem for me. Then why are people showing up if they don't need to engage with it? Why are we coming to an art show if the thing is already done and you're just there to look at it? For me at least, there has to be some other moment of relationality that goes beyond looking. There has to be a moment of coproduction or co-understanding or questioning or something. People should be able to touch it, literally and figuratively.



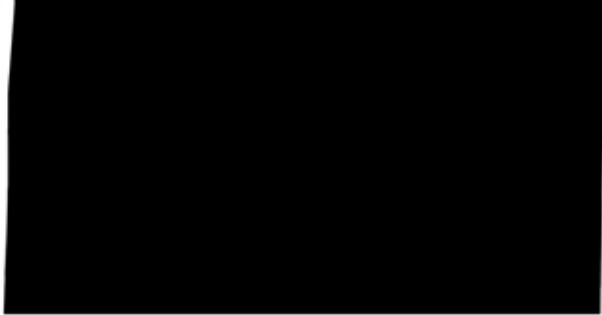
KJR Having done so many very traditional shows while trying to be experimental within that context, I wanted to have the opportunity to do something else, which is why I kept talking about these “perimeters” and thinking about institutions as these perimeters and this idea of sort of poking at an institution just to see what would leak out. And what leaked out in this context was a lot of really beautiful stuff that I didn’t make. I was just there.

KJR I have literally just been here for four months, doing nothing but being here and being with other people. And everyone else made stuff. And I get to talk about what other people made, but I wouldn't have anything to talk about if people didn't show up to do stuff. That's really beautiful to think about—being in an ecosystem with other people. I needed other people for this to happen. I'm not by myself. And no artist should be in an orbit of their own.

CF I remember at the opening day, a young boy, must have been seven years old, came up to me and said, "what is that?" And I said, "oh, it's kind of a scavenger hunt" because I had to give him the non-theory-intensive version. And he was like, "that's cool." I said, "do you want to try it? You take two to six cards." He said, "I want six cards!" And then I said, "that's carbon paper on the back—that's a special paper you can trace with." He said, "that's fancy!" Then he was off on a tear.

CF Another day, walking down the hallway on the third floor that overlooks the Grand Lobby at Central Library, I saw a father with his two daughters sounding out the words on your photomural they saw from above. He said, “do you know how to read this sentence?” And she said slowly and deliberately, “having forgotten the flimsy fantasy ...” I was very moved by the way there were access points in terms of literacy, in terms of non-directed play and thinking and not being in a results-driven situation all the time. That was really important.

KJR ... So one thing that Morgan [Bassichis] said during their facilitation, and I thought this was the most beautiful pedagogical positioning, was “everyone just needs to make something bad today. If you’ve done something good then you’ve done something wrong.” And it was a very beautiful moment because you could actually see people feel very relieved that the point of the activity that day was not to make something that was perfect but was just to be there. And how much of a relief is it to think about showing up to learn, where the imperative is not for you to succeed in that context, but the imperative is for you to make something bad? So you saw this sort of blossoming.



KJR So the publication is also sort of thinking through a workbook component or something that gives people something to complete, because so much of this project was around not giving people a finished product but actually thinking through what it means to complete alongside and with other people ...

IT'S MORE OF A SCORE FOR A FUTURE SCORE FOR A FUTURE SCORE.



7

POSTSCRIPT



what **leaks out or evades** the capture of our archival technologies?

what can be **captured** by our current archival and documentation technologies?

and what might it mean to archive without the desire to replicate an experience?

can we archive as a way to point at future experiences?

an invitation to not see what already happened, but rather an

invitation to engage in a future interaction

ARCHIVING + DOCUMENTING
SCORING THE STACKS

we archive (to some degree) in order to create **visibility** and **legibility**

what can't we see or make legible?

because documentation is not a replacement for durational investment or **embodied engagement**

instead of representing what happened - providing tools for potential happenings

8

WORKBOOK

In the spirit of Ursula K. Le Guin's *She Unnames Them* (1985), compose a story describing what the world would be like if everything lacked names.

THIS NOTE ON HOW LANGUAGE WORK IS CRUCIAL REMINDS ME OF AN EXCEPT FROM TONI MORRISON'S ESSAY "WHAT IS IT / THINK I'M DOING ANYHOW (1980):

"WORDS ARE TO BE TAKEN SERIOUSLY. WORDS SET THINGS IN MOTION. I'VE SEEN THEM POINT IT. WORDS SET UP ATMOSPHERES. ELECTRICAL FIELDS, CHARGES. I'VE FELT THEM DOING IT. WORDS CONJURE. I TRY NOT TO BE CARELESS ABOUT WHAT I UTTER, WRITE, SING."

In her 1993 Nobel Prize lecture, Toni Morrison reminds us that "[w]ord-work is sublime, she thinks, because it is generative; it makes meaning that secures our difference..."

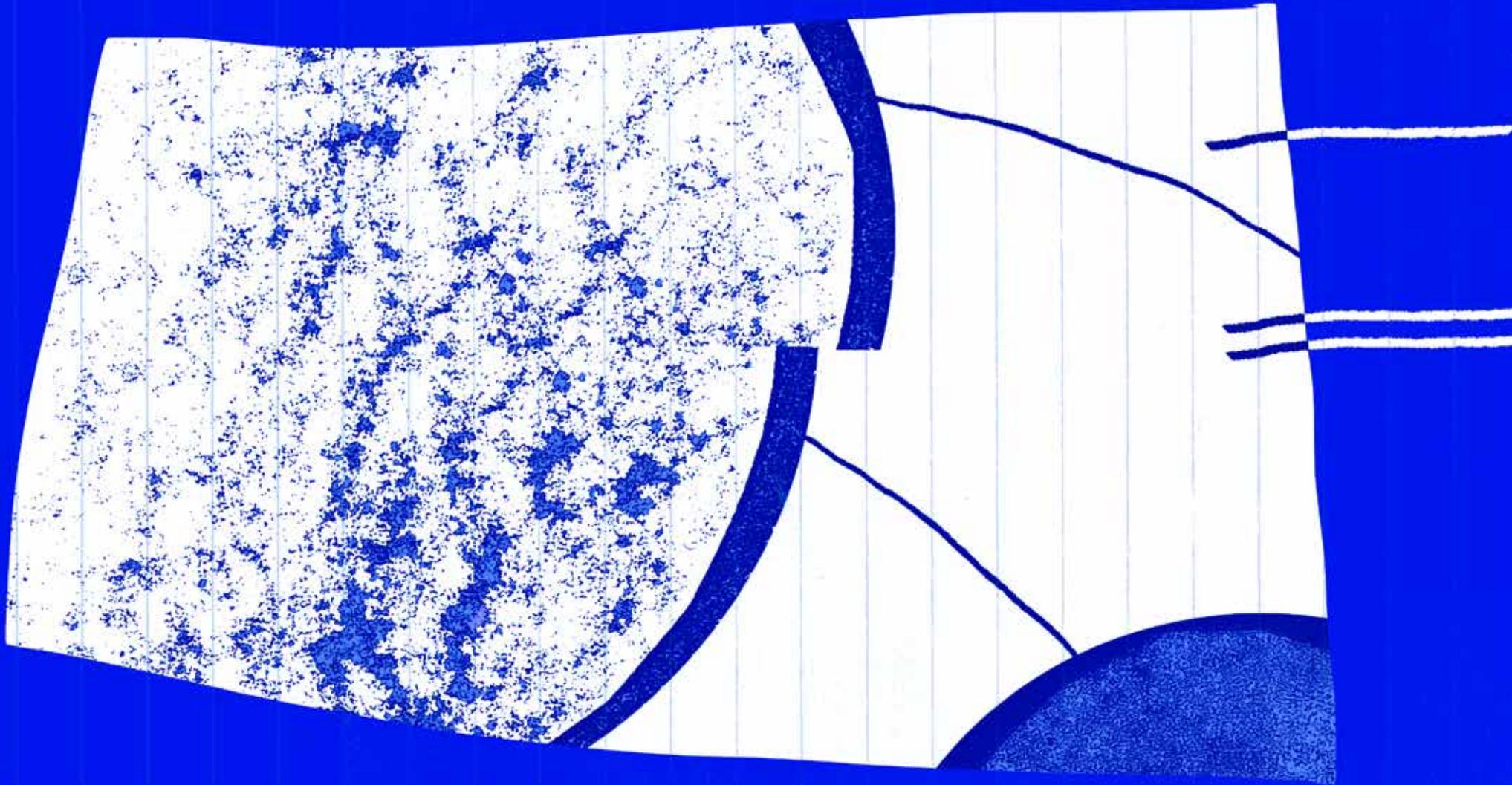
In Ursula K. Le Guin *She Unnames Them* (1985)

"The insects parted with their names in vast clouds and swarms of ephemeral syllables buzzing and stinging and humming and flitting and crawling and tunneling away.

As for the fish of the sea, their names dispersed from them in silence throughout the ocean's like faint, dark blurs of cuttlefish ink, and drifted off on the currents without a trace. "



In the opening of Gabriel Garcia Marquez's *One Hundred Years of Solitude* (1967), Marquez writes "The world was so recent that many things lacked names, and in order to indicate them it was necessary to point."

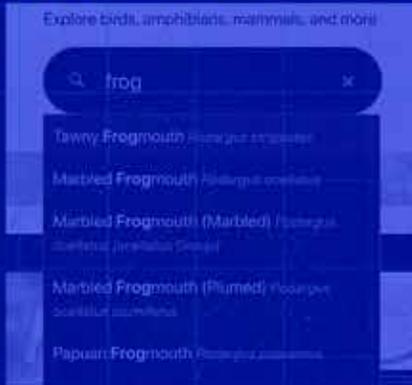


1. Write out the alphabet, A-Z.
2. For each letter, create a unique shape.
3. Write a love letter using your new alphabet.
4. Mail the letter to someone you love. Wait a week.
5. Mail the alphabet.

1. Go to www.macaulaylibrary.org



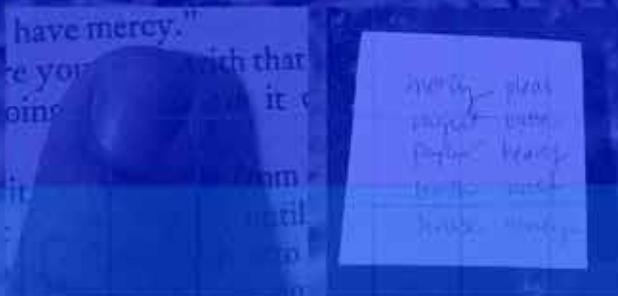
2. Type in the name of a species.



3. Select a sound.



4. Open a book nearest to you. Go to page 19, 26, 34, 51, and 88. Write down three (3) five-letter word from each page.



5. Write a poem using these fifteen (15) words.

A HEAVY MERCY BIRTHS
THE WORST NIGHT

6. Recite this poem over the sound you collected.



7. Recite it again.

8. Recite it again.

9. Find a recording device. Record your recitation.

10. Send this recitation to a friend.

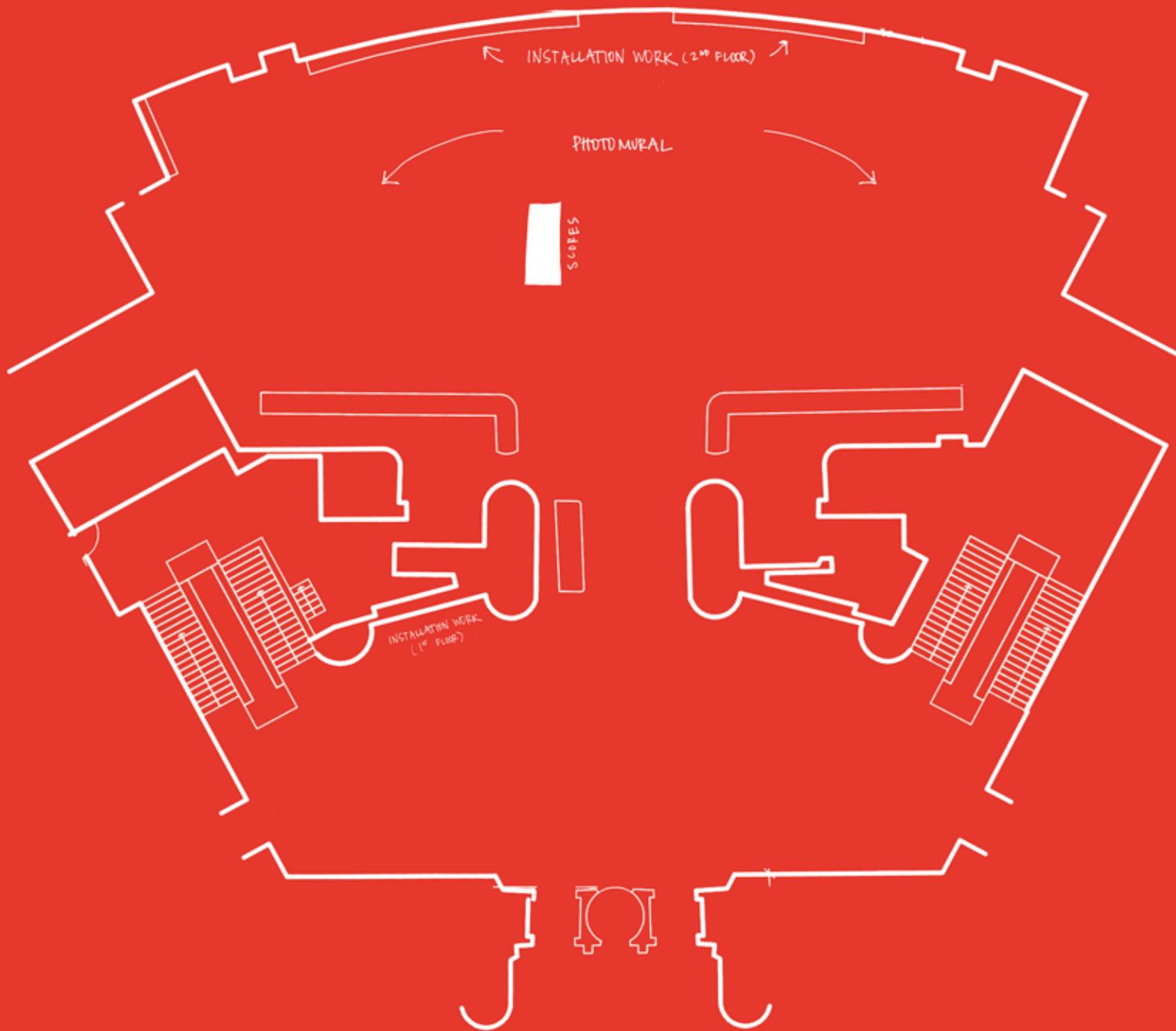


THERE'S NO BETTER WAY
TO END IT
THAN TO SAY
IT'S AT THE END
AND WHAT DO YOU DO
AT THE END?

9

INSTALL IMAGES

JANUARY 10, 2019, CENTRAL LIBRARY, BROOKLYN, NEW YORK



CENTRAL LIBRARY, GRAND LOBBY & BALCONY VIEW

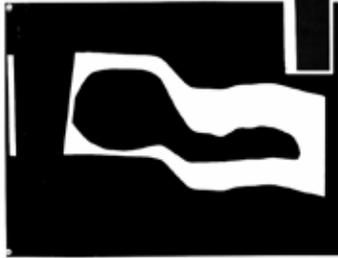






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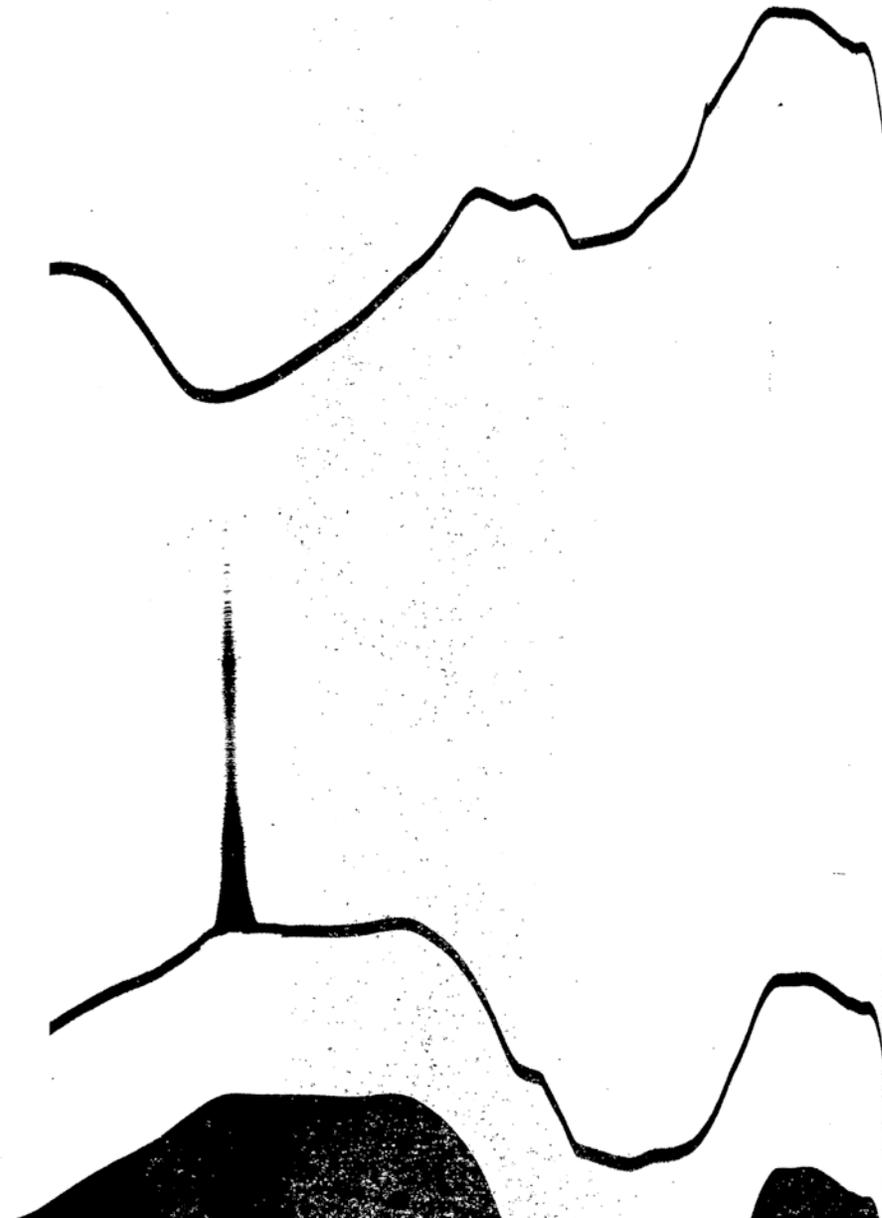


KARTELAI JANAN RASHIDI
SCORING THE STACKS

Director of
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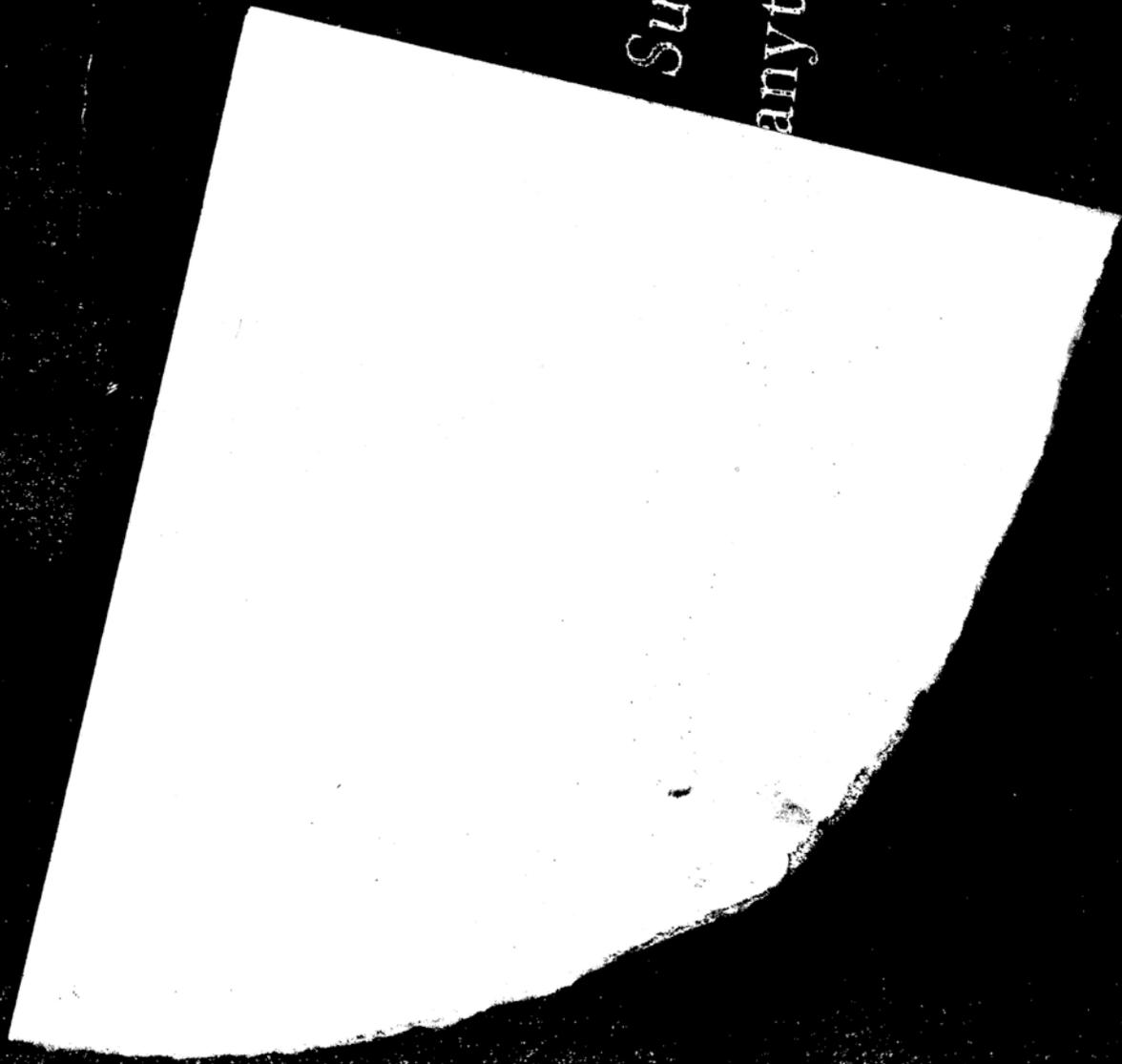
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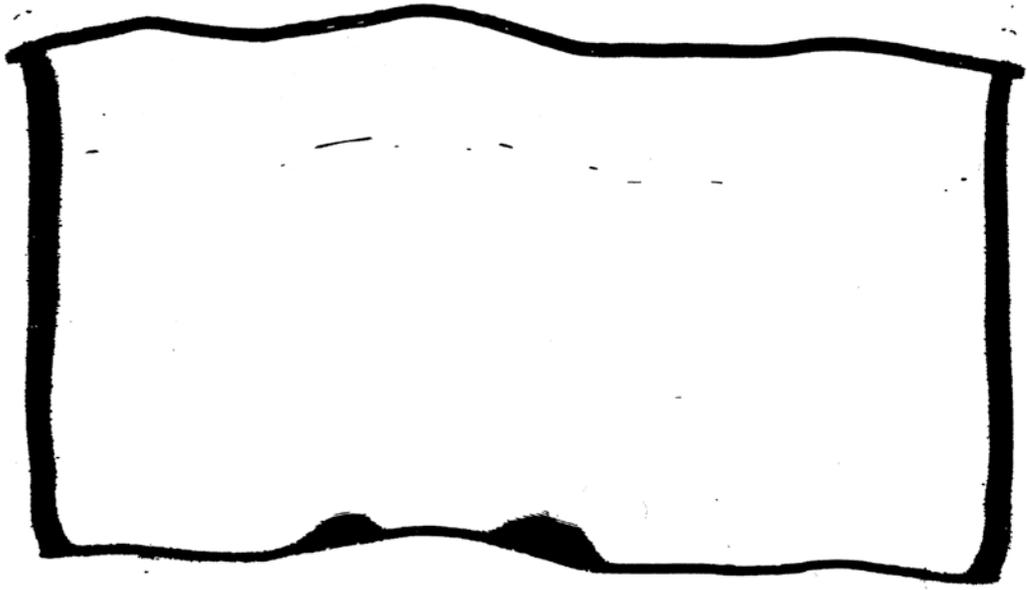
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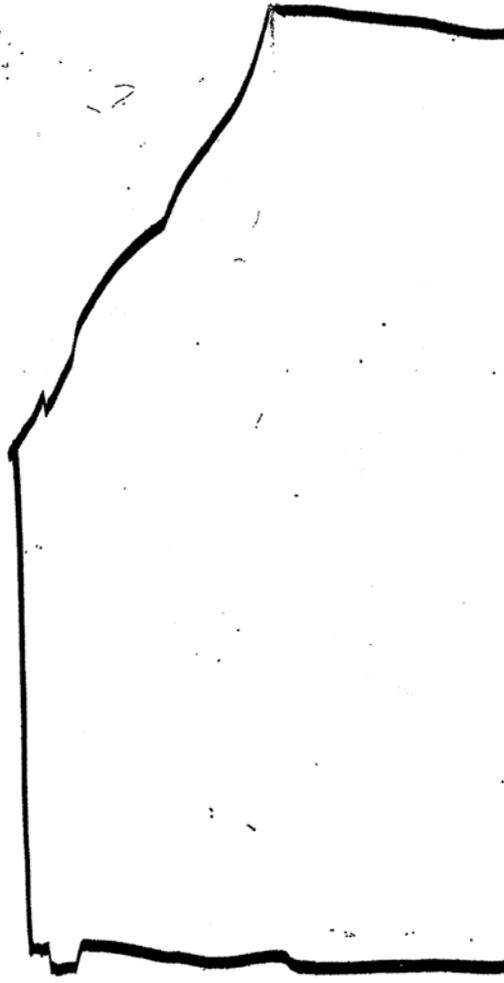
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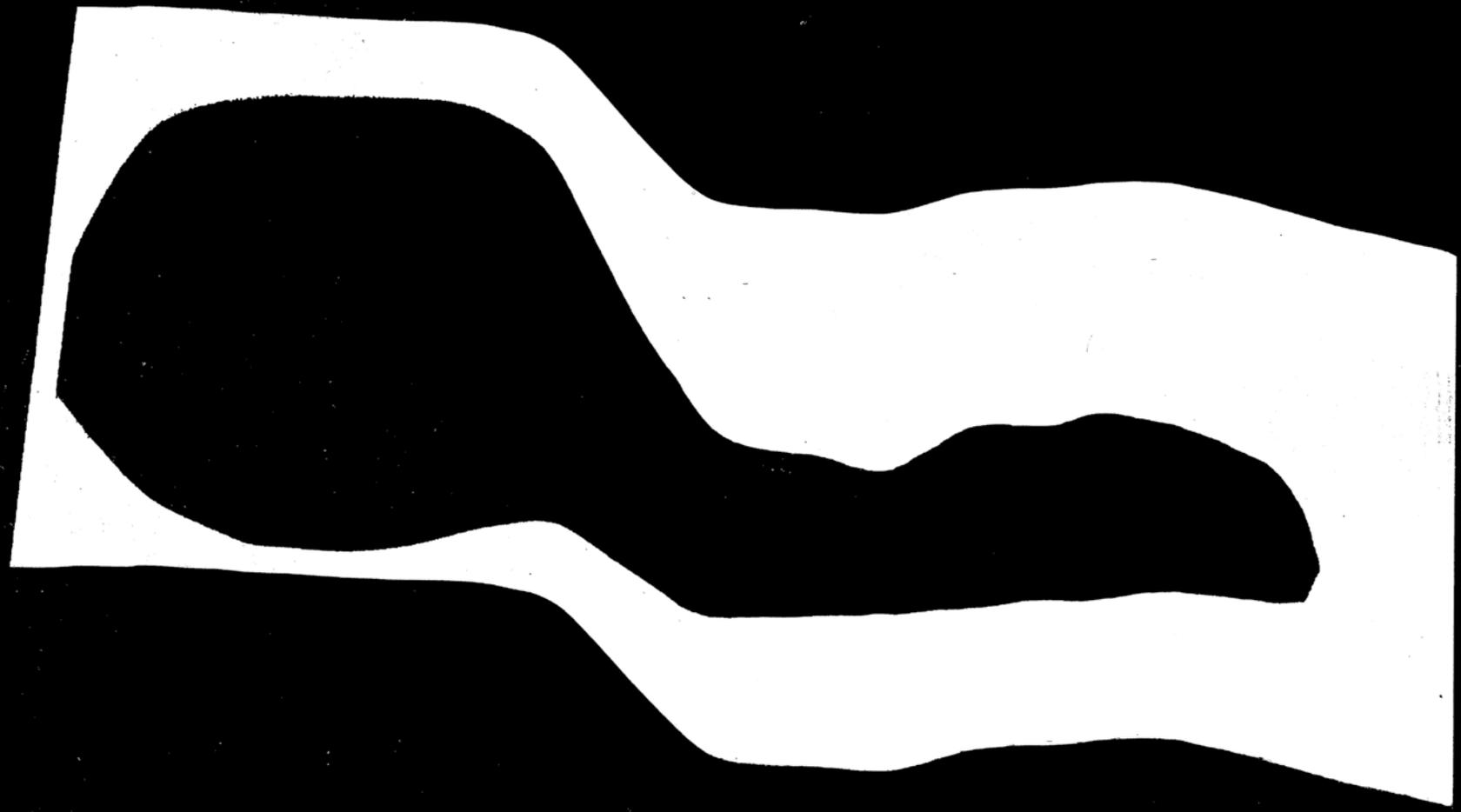


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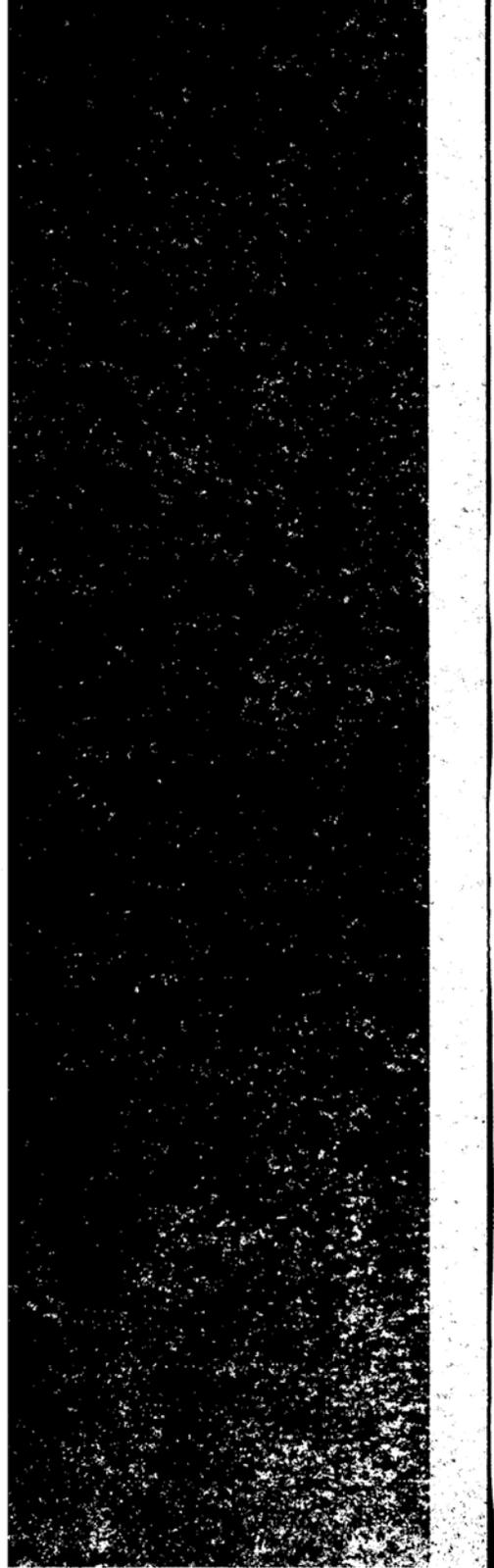
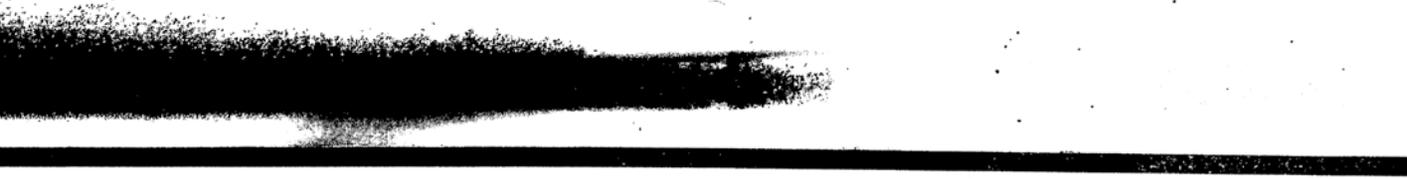
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ENDMATTER



GUEST ARTISTS

Morgan Bassichis is a comedic performer whose shows include *Nibbling the Hand That Feeds Me* at the Whitney Museum (2019), *Klezmer for Beginners* at Abrons Arts Center (2019), *Damned If You Duet* at The Kitchen (2018), *More Protest Songs!* at Danspace Project (2018), and *The Faggots & Their Friends Between Revolutions: The Musical* at the New Museum (2017).

Anaïs Duplan is a trans* poet, curator, and artist. He is the author of a forthcoming book of essays, *Blackspace: On the Poetics of an Afrofuture* (Black Ocean, 2020), a full-length poetry collection, *Take This Stallion* (Brooklyn Arts Press, 2016), and a chapbook, *Mount Carmel and the Blood of Parnassus* (Monster House Press, 2017). His writing has been published by *Hyperallergic*,

PBS News Hour, the Academy of American Poets, Poetry Society of America, and the *Bettering American Poetry* anthology.

Duplan is the founding curator for the Center for Afrofuturist Studies, an artist residency program for artists of color, based in Iowa City. As an independent curator, he has facilitated artist projects in Chicago, Boston, Santa Fe, and Reykjavík. Duplan's video and performance work has been shown at Flux Factory, Daata Editions, the 13th Baltic Triennial in Lithuania, Mathew Gallery, NeueHouse, the Paseo Project, and at the Institute of Contemporary Art in L.A. in 2020. He was a 2017–19 joint Public Programs Fellow at the Museum of Modern Art and the Studio Museum in Harlem. He now works as Program Manager at Recess.

brASS: Brown RadicalAss Burlesque is a multidisciplinary performance troupe from NYC that uses their unique perspectives as BIPOC femmes as a lens to the myriad of issues they are faced with in society. Through celebrations of their politicized bodies, they are making politics sexy and empowering audiences to value their own stories and use their creativity towards collective action. They encourage a disruption of the passive consumption of art and use performance to re-imagine our society. brASS has been featured in *The New York Times*, *Teen Vogue*, *NowThis*, and NPR's *Code Switch*.

Sisters Michi Ilona Osato & Una Aya Osato are co-founders and members of brASS. They contributed a chapter on burlesque to adrienne maree brown's *New York Times* Best Selling-book *Pleasure Activism*, and collabo-

rated with another performance collective they are part of on a piece for the Brooklyn Museum's recent show *Nobody Promised You Tomorrow: 50 Years After Stonewall*.

Participants who wished to be named

Sweet Aminata
Sara Bodinson
ro chanchall
Zakiya T. Collier
Liz & Winter Collins
Robert A. Gibbons
Nancy Koef
Mark Elijah Rosenberg
Tia Smith
Lucia Vidales
Loren Weybright
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ACKNOWLEDGMENTS

Cora Fisher would like to thank

Kameelah Janan Rasheed—thank you for this indelible, joyous, and limitless journey, your expansive vision, and your openness to collaboration. To all the workshop participants, named and anonymous, without whom this project would not live, as well as the hundreds of library patrons who scored the stacks.

Thanks to all the guest artists who stirred us to create together with your peerless talents: Morgan Bassichis, Anaïs Duplan, Michi and Una Osato of brASS Burlesque.

To Jeanne Betak, for your sensitivity for the shared experience of working together with Kameelah to make this publication.

Within Brooklyn Public Library

A heartfelt thanks to Linda Johnson, László Jakab Orsós, all of the BPL Presents team; to Leila Taylor, for your immeasurable design contributions and sensibility, and Jack Cavicchi for your sustaining design production savvy—I am privileged to work with the art department at the library; to Gregg Richards for your visual storytelling of the project and the many images that appear in this book, for your eye and heart which you bring to your role as memory keeper; to Lexy Meyers, David Pasteelnick, Noella Scott, Lauren Arana.

Thanks to Miriam Katowitz and the late Arthur Radin; to all of our exhibition funders.

Thanks to the library staff and volunteers who helped us assemble the original project scores: Jack Cavicchi, Laurie Elvove, Madeline Flythe, Meryl Friedman, Gail Greenberg, Treniqueka Bowens, Tatiana Noble, Eric Spears.

To Juliana Halpert and Laura Raicovich for helping to give this project a reach beyond the library walls.

To all those I fail to mention and those who generally go unacknowledged for their many daily acts of curiosity.

or the moon

Kameelah Janan Rasheed

Scoring the Stacks

Design by

Kameelah Janan Rasheed and
Jeanne Betak

Editors

Jeanne Betak, Cora Fisher,
Kameelah Janan Rasheed

Copyedit

Alison Burstein

It was set in typefaces of the Google
Fonts families: Alegreya Sans
(designed by Juan Pablo del Peral,
Huerta Tipográfica) and Space Mono
(designed by Colophon)

By Kameelah Janan Rasheed

Original artworks

pp. 3 / 4 / 107-117

Artist notations

pp. 3 / 4 / 70 / 93 / 95-97 / 106

Found images

pp. 5 / 12 / 28 / 38 / 52 / 60 / 68 / 90 / 92

are from Kameelah Janan Rasheed's
archive of found Black Vernacular

Photographs

All black and white photographs

documenting the exhibition and

workshops by Gregg Richards,

except pp. 13 / 15 / 18 / 25

by Kameelah Janan Rasheed

Design of original project scores

Leila Taylor &

Kameelah Janan Rasheed

Production of original project scores

Jack Cavicchi

p. 4 / Octavia Butler, Samuel, Delany,

and Henry Jenkins, "Transcript:

Octavia Butler and Samuel Delany,"

1998, MIT Black History Project:

<https://www.blackhistory.mit.edu/>

archive/transcript-octavia-butler-

and-samuel-delany-1998

First edition / digital publication

Published by Brooklyn Public Library,

BPL Presents

2021 © Brooklyn Public Library &

Kameelah Janan Rasheed

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ISBN 978-0-578-73969-4

Supported by

