

# Press Release

## Berlin, 25 August 2022

**Kameelah Janan Rasheed Receives Schering Stiftung Award for Artistic Research**



Kameelah Janan Rasheed, Courtesy Christopher Gregory for The New York Times

Kameelah Janan Rasheed (\*1985, US) is an interdisciplinary artist based in Brooklyn, NYC. In her artistic practice Rasheed focuses on topics such as intertextuality, illegibility, Black storytelling, and Islamic mysticism. She works with language to explore the potential of incompleteness, illegibility, and mutability. Each work she creates is a revision and annotation of her other works. The artist is also the founder of Mapping the Spirit, a digital archive that documents how Black faith lives, shifts, and self-revises.

The jury justifies its choice from a total of nine nominated artists as follows:

“In her artistic research, Rasheed examines the material nature and legibility of text. Working with a range of texts culled from a trove of literary and scientific sources, she deconstructs and reconstructs the meaning of individual words by experimenting with their scale and connotations as well as their syntax and punctuation. Rasheed turns textual excerpts into fragmented collages, either drawn or printed onto the wall of an exhibition space, presented on billboards, arranged into publications, or recited at lecture-performances.

Through her reworking of text, Rasheed bridges the poetic and the political, exploring the complications, the slippages, and the possibilities embedded in language. Her main interest is to find new ways of producing meaning, to question how we read and understand, and how we ourselves want to be read and understood.

A decisive part of Rasheed’s artistic research is dedicated to challenging hegemonic knowledge systems and to dissect their inherently oppressive power structures. Her practice can be regarded as an invitation to the viewer to learn and unlearn, probing ways of how this process can be achieved in a collective setting. Rasheed’s work is characterized and informed by her engagement with local communities, with whom she seeks to define a new collective and empowering mode of knowledge production, one that is oftentimes conceived and produced outside of the art institution.”

The jury was composed of Krist Gruijthuijsen (Director, KW Institute for Contemporary Art, Berlin), Clara Herrmann (Director, Junge Akademie, Akademie der Künste, Berlin), Charlotte Klonk (Professor of Art and New Media, Humboldt University Berlin; member of the Foundation Council of the Schering Stiftung, Berlin), Nontsikelelo Mutiti (artist; Director of Graduate Studies in Graphic Design, Yale School of Art), and Sinthujan Varatharajah (researcher and essayist).

Rasheed’s work has been exhibited in the US at the Brooklyn Museum; the New Museum; MASS MoCA; the Queens Museum; the Bronx Museum; the Studio Museum in Harlem; Portland Institute for Contemporary Art; the Institute of Contemporary Art, Philadelphia; Jack Shainman Gallery, New York; the Brooklyn Public Library; and the Brooklyn Historical Society, among others. Her work has been exhibited internationally at NOME; Transmission Gallery, Glasgow; Kunsthalle Wien; Bétonsalon Centre d’art et de recherche, Paris; Contemporary Art Gallery, Vancouver; Artspace Peterborough; the 57th Venice Biennial; and the National Gallery of Zimbabwe, among others. Her public installations have appeared at Ballroom Marfa; the Brooklyn Museum; For Freedoms x Times Square Art, New York; Public Art Fund, New York; Moody Center for the Arts, Houston; The California Air Resources Board; and several others.

The following experts were invited to nominate one artist each:

Brook Andrew (artist, curator and Artistic Director of the Sydney Biennial 2020), Cosmin Costinas, (former Executive Director and Curator, para site, Hongkong; appointed Artistic Director of Sydney Biennial 2024), Reem Fadda (curator and art historian; curator of the Pavilion of Saudi Arabia, Venice Biennale, 2022), Katya García-Anton (Director, Northern Norway Artmuseum, Tromsø; Artistic Director, Sami Pavilion, Venice Biennale, 2022), Susanne Kriemann (artist; Professor at Hochschule für Gestaltung, Karlsruhe), Miguel A. Lopez (researcher, writer, and curator), Manuela Moscoso (Executive Director, Centre for Art, Research and Alliances, NYC), Joanna Mytowska (Director, Muzeum Sztuki Nowoczesnej, Warsaw), Regine Rapp (Director and Co-Founder, Art Laboratory, Berlin), and Bettina Steinbrügge (Director, MUDAM Luxembourg).

## Schering Stiftung Award for Artistic Research

The Schering Stiftung Award for Artistic Research has grown out of the Schering Stiftung Art Award, which from 2005 until 2018 was presented every two years to international artists. Former award recipients include Cornelia Renz (2005), Nairy Baghramiann (2007), Renata Lucas (2009), Wael Shawky (2011), Kate Cooper (2014), Hiwa K (2016), and Anna Daučíková (2018).

The award was redesigned in 2019 in cooperation with the Senate Department for Culture and Europe, which in 2020 had launched a funding program for artistic research that has received much attention across Europe. As a joint initiative combining public and private funding, the award aims to honor pioneers in the field of artistic research. The first Award for Artistic Research was given to Rabih Mroué in 2020. It honors international artists who have developed unique forms of knowledge creation through aesthetic means. Besides honoring artistic achievements, the award also aims to awaken public interest in artistic research and to show, through using outstanding examples, in what ways art contributes to knowledge in society.

The 2022 edition is presented in cooperation with KW for the seventh time. The 15,000-euro award includes a solo exhibition at KW, which will be curated by Sofie Krogh Christensen and is scheduled to open during Berlin Art Week 2023. As part of the exhibition, the artist will create a new work and publish an accompanying catalogue.

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Titles and exhibition dates are subject to change.