

# —a lineage of transgression—

jamila malika abu-bakare

Kameelah Janaan Rasheed

Shala Miller

Chiedza Pasipanodya

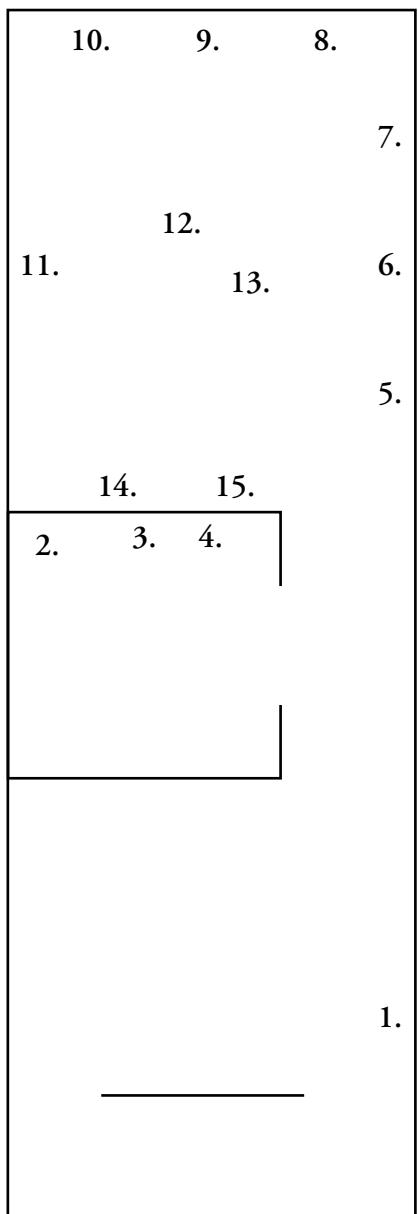
nourbeSe Philip

Curated by Liz Ikiriko

February 11th - April 11th, 2026



# Gallery Map



## Lobby

1. Kameelah Janan Rasheed  
*Are We There Yet?*, 2026

## Small Gallery

2. Shala Miller  
*Mourning Chorus*, one channel video in black and white, 3:40mins, 2021.

3. Chiedza Pasipanodya  
*Stone Virgins (excerpt)*, B&W photograph, 2026.  
Reproduction permission courtesy of Mrs. Erica Gwetai.

4. Chiedza Pasipanodya  
*Impembe | Whistle (after Stone Virgins)*, ceramic, glaze, 2026.

## Main Gallery

5. nourbeSe Philip  
*the All of you X cept*, vellum, B&W photograph, 2025.

6. Chiedza Pasipanodya  
*Bathing in Serima*, monoprint, 2022.

7. Chiedza Pasipanodya  
*Concrete Poems: Skeleton Coast (excerpt from The Sweet Spot)*, vinyl print, 2025.

8. Chiedza Pasipanodya  
*Untitled (Inside Pomongwe)*, bamboo-cotton, iron oxide, salt, steel, 2026.

9. Chiedza Pasipanodya  
*Untitled (Inside Pomongwe)*, video, 54mins, 2026.

10. Chiedza Pasipanodya  
*Concrete Poems: Alchemy (excerpt from The Sweet Spot)*, vinyl print, 2025.

11. Kameelah Janan Rasheed  
*Primitive Hypertext (After Octavia Estelle Butler)*, VIII, wall text, 2026.

12. jamilah malika abu-bakare  
*Fugitive sound for the captive maternal / All the Children are Ours*, cedar shingles, plywood construction, chalk and audio soundscape, 9:44mins, 2026.

13. jamilah malika abu-bakare  
*listen to Black women* (5:31mins, 2026) & *listen to Black women III - abbey ana damni kiki* (11:22mins, 2019), headphone looped audio.

14. jamilah malika abu-bakare  
*How High (aka Black people watching white people watching Black people)*, video, 7:14mins, 2019.

15. Chiedza Pasipanodya  
*Concrete Poems: Contrails from the wings of a dream, (excerpt from The Sweet Spot)*, vinyl print, 2025.

Gallery TPW is thrilled to present *a lineage of transgression*, the third edition and inaugural presentation in Toronto, featuring the works of jamilah malika abu-bakare, Kameelah Janan Rasheed, along with Shala Miller, Chiedza Pasipanodya and nourbeSe Philip. The exhibition explores language as a mechanism to challenge systemic definitions of Blackness. This edition holds space to reflect on the tools of language developed for perseverance shared by our Black feminist literary foremothers. Continuing subversive traditions practiced by writers and emancipators such as Gwendolyn Brooks, Yvonne Vera, Octavia Butler, Nikki Giovanni, Harriet Jacobs to contemporaries Dionne Brand, Christina Sharpe, Jael Richardson and exhibiting artist nourbeSe Philip. The presenting artists perform embodied labour, mark making, repetition, voice and the sonic vernacular to expand and dismantle singular ideas of African and diasporic experiences.

As poets, teachers and learners jamilah malika abu-bakare, Kameelah Janan Rasheed, Shala Miller, Chiedza Pasipanodya and nourbeSe Philip work with film, photography, audio, sculpture and text on and off the page to play with the materiality of words. *a lineage of transgression* asks us to consider what happens when we imagine language moving off the page, allowing it to become spatial, audible and embodied? What tools are gifted in these moments?

Drawing upon ancestral knowledge these artists are inherently bound to a lineage of makers who provide the speculative blueprint to claim agency, to navigate and break from the effects of colonial language, to contend, to dream and who realize expansive forms in the present and beyond our lifetimes.

To revisit these ideas after the first iteration, in a world starkly transformed from six years ago; after the killing of George Floyd and the uprisings that followed, after the pandemic, through financial upheaval, an enduring Western-supported genocide and rising global fascism, it is necessary to consider the visceral and real weight of our time that lays bare the machinations of colonial, capitalist systems that prioritize financial greed over life. *a lineage of transgression* aims to nurture hope and build collective energy for the struggles we face.

Curated by Liz Ikiriko in January 2020, the exhibition *a lineage of transgression* featured works by jamilah malika abu-bakare & Kameelah Janan Rasheed at Artspace Peterborough. Five years later, the exhibition was resurrected and re-envisioned at Artspeak in Vancouver. Co-curated by Liz Ikiriko and Nya Lewis, the 2025 edition included the works of jamilah malika abu-bakare, Kameelah Janan Rasheed, along with Shala Miller, Cecily Nicholson and nourbeSe Philip.

Cover Image: jamilah malika abu-bakare, *How High (aka Black people watching white people watching Black people)*, 2019. Courtesy of the artist.

## Artwork Descriptions

Kameelah Janan Rasheed, *Are We There Yet?*, 2026.

Kameelah Janan Rasheed's work and practice is consistently framed by the use of language in space and in physical form. Her work is an invitation to think alongside her, and to actively engage with the function and impact of text. "Are we there yet" carries multiple meanings, invoking this question acts as a way to challenge our ideas of progress within current society.

Shala Miller, *Mourning Chorus*, one channel video in black and white, 3:40mins, 2021.

I'm thinking about the function of a chorus within a song and how it is something that is often expected and repeated. I'm thinking about the white supremacist tool to condition people to become accustomed to Black death to the point in which it is no longer seen as tragic or remarkable, but instead normal and expected. I'm thinking about what this does to a Black person's psyche and how it may stunt our process of mourning.

Chiedza Pasipanodya, *Stone Virgins (excerpt)*, B&W photograph, 2026.

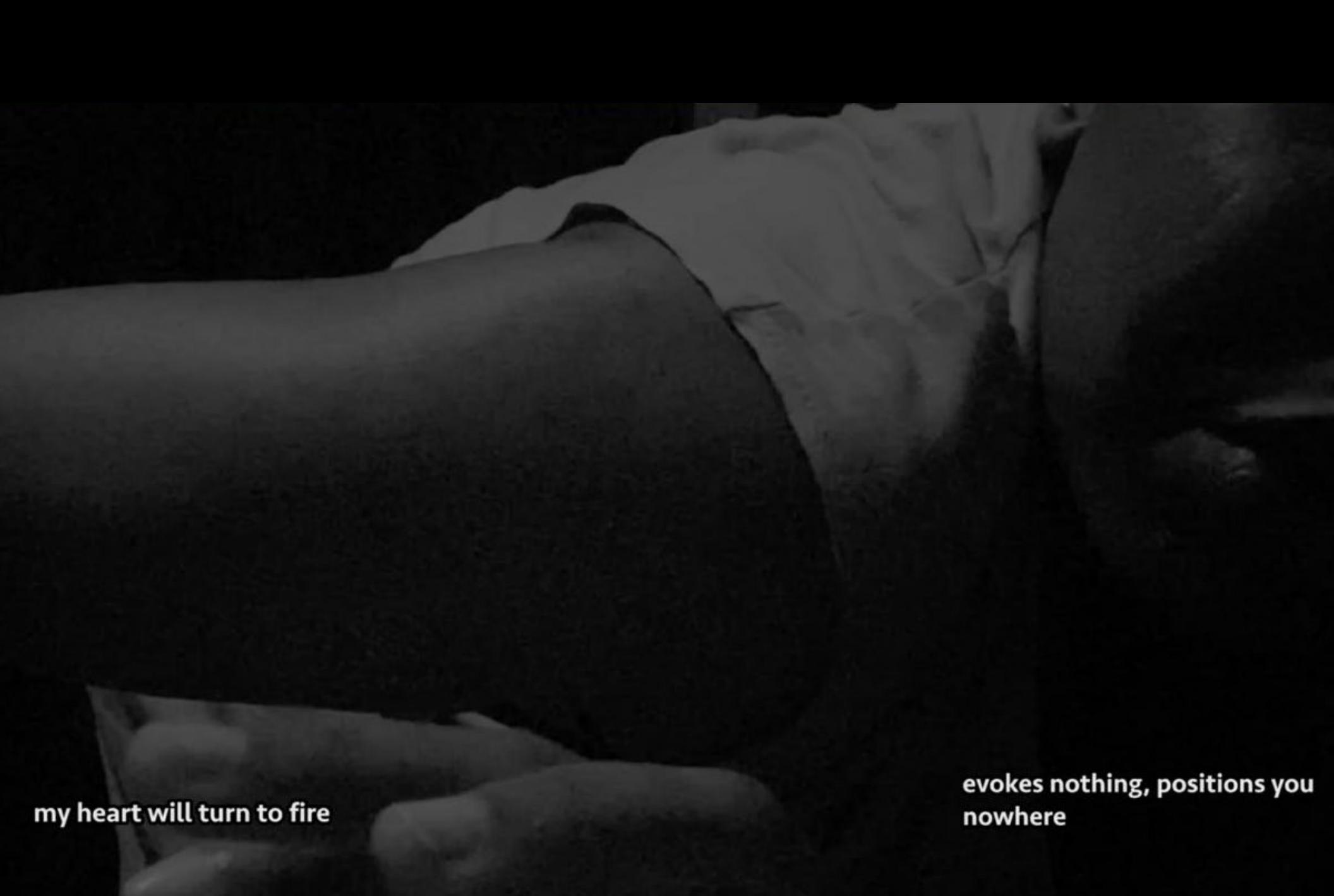
language as material, as something felt as much as read  
writing moves off the page and into  
the hand, the breath, and the everyday.

This photograph is an excerpt from *Stone Virgins*, a seminal text written by Yvonne Vera who lived and worked in Toronto, Canada and Bulawayo, Zimbabwe. It addresses the Gukurahundi, a period of violence in post-independence Zimbabwe, centering voices excluded from official accounts. In this passage, the figure observes, expresses and then merges with the land. In translating Vera's feminist narrative strategy into visual form, this image positions literary texts as alternative archives operating outside of the silencing often produced by monoliths.

Chiedza Pasipanodya, *Impembe | Whistle (after Stone Virgins)*, ceramic, glaze, 2026.

inhale, exhale, hold  
inhale, exhale, hold  
inhale, exhale, release

Seven whistles sit with their tops exposed to reveal the internal chambers, the rattle, and openings where air enters and sound exits. Each whistle consecrates one of the seven recorded years of the Gukurahundi, emerging from extended



**my heart will turn to fire**

**evokes nothing, positions you  
nowhere**

engagement with Yvonne Vera's Stone Virgins. The work functions as both sculptural objects and potential instruments proposing breath as a bodily method for approaching historical violence from a position of generational remove. Operating as translation devices, it moves between literary text, historical event, and embodied practice while acknowledging that complete understanding or true exteriority remains impossible.

*nourbeSe Philip, the All of you X cept*, vellum, B&W photograph, 2025.

one of the greatest of mysteries is the mystery of the family—this unexpected gathering of beings related but also so very different from each other. all supposedly ringed by a love resistant to but often overwhelmed by colonialism. why did my brother not have a lower right arm—the caribbean han—in this childhood photograph? i spent many hours as a child wondering, how did he grow it back? what caused the initial disappearance that foreshadowed his own later disappearance—hiding in plain sight as an adult—absent his birth family? where childhood, family, memory, technology and history collide within the ongoing catastrophe that is colonialism is where “the All of you X cept” lives and thrums.

*Chiedza Pasipanodya, Bathing in Serima*, monoprint, 2022.

*Bathing in Serima* is an image of a moment by the river where women and children are gathered for bathing, washing, and play. Buckets, clothing, towels and smoke make visible the simultaneous labor and care embedded in daily domestic routines, and how mundane repetitive tasks carry both practical necessity and relational significance.

*Chiedza Pasipanodya, Concrete Poem #1, 2, 3 (excerpts from The Sweet Spot)*, vinyl prints, 2025.

These three vinyl printed concrete poems present typography as both language and image. Each invites viewers to physically move and redirect their gaze to follow unconventional reading paths, activating the relationship between visual arrangement and semantic content. The concrete poems are excerpts from *The Sweet Spot* (Hush Harbour Press), a collection written by the artist.

*Chiedza Pasipanodya, Untitled (Inside Pomongwe)*, bamboo-cotton, iron oxide, salt & video (54 mins duration), 2026.

*Untitled (Inside Pomongwe)\** is a 26-foot length of bamboo-cotton fabric marked through repetitive gestures, scrubbing, mopping, wringing out, that leave visible indexical traces and considers how physical labor passes matrilineally through observation and embodied practice. Wrapped on a steel armature and accompanied by a video documenting the labor process itself, this installation

proposes the body as a site of inherited knowledge and questions what counts as valuable labor when domestic repetition is reframed.

\*Pomongwe cave in Matabeleland, Zimbabwe is a site containing paintings dating back 13,000 years.

*Kameelah Janan Rasheed, Primitive Hypertext (After Octavia Estelle Butler), VIII*, 2026.

Kameelah Janan Rasheed notes the influence of Octavia Butler on [www.creativeindependent.com](http://www.creativeindependent.com)

“Butler was interviewed around 1996 about hypertext. The guy who was speaking to her asked what she thought about the internet and what she thought about hypertext. She was like, “Oh, I don’t really use the internet like that, but I do believe in primitive hypertext.” It means that as she creates material she’s reading into one thing, listening to this other thing, and floating passively between lots of different registers. This process is generative to her because it then allows her to create something that intimately connects different things that you may not imagine being related.”

*jamilah malika abu-bakare, Fugitive sound for the captive maternal/All the Children are Ours*, cedar shingles, plywood construction, chalk and audio soundscape, 9:44mins, 2026.

*Fugitive sound for the captive maternal* is an installation inspired by the dimensions of the garret where Lynda Brent hid from her enslaver for seven years. In the garrett she would listen to her children playing and feel fortified in her labours towards freedom. The soundscape includes children playing in Uganda, Palestine, the Amazon and Burkina Faso in the hopes you understand “all the children are ours” - James Baldwin.

*jamilah malika abu-bakare, listen to Black women* (5:31mins, 2026) & *listen to Black women III - abbey ana damni kiki* (11:22mins, 2019), looped audio.

*listen to Black women* is a soundwork featuring the voices of the artist’s family and friends prompted to share their feelings about speaking as Black women. This work is both a balm and an invitation to comfort those of us who know the fear and an opportunity for everyone else to practice listening with an awareness of their internal reactions - to ask themselves, when was the last time I listened to Black women? Can I? And/or how might I do so in the future knowing this?

In this third iteration, the artist continues to meditate on what the world could

be if we were to listen to Black women. You are listening to Abbey Lincoln, @jordxnsimone, @rashonda\_lias, @wanderslut, @sade\_elizabeth, Kathleen Cleaver, @tokyo\_toni, @dontcallmewhitegirl, Angela Davis, @maryhooks, @theresearcherstribune, @arguablysomaya, @anarch0landsteward, @I Am Starr Abracadabra @mspackyetti, @factsandfire, @iharterika, as well as Palestinian children and the Max Roach Quartet.

**jamilah malika abu-bakare, *How High (aka Black people watching white people watching Black people)*, video, 7:14mins, 2019.**

*How High (aka Black people watching white people watching Black people)* is a videowork composed of 1983 footage of American gymnast Dianne Durham edited with clips of Black women standing to speak during a Maury Povich episode aired during the same era. The editing ordering principle is derived from basic boxing moves: 1, 1-2, 1-2-3. The short silent film plays on loop and suggests the effort and awareness required to speak as a Black woman under the dominant gaze. The physicality is figurative and intends to include both disabled and able-bodied Black gender marginalized communities.

## Artist Bios

### jamilah malika abu-bakare

jamilah malika abu-bakare is an artist, writer, and educator whose work moves us all closer to freedom through a focus on listening and reading as opposed to watching and looking. Formerly a vocalist, DJ, and poet, her sound art has exhibited on platforms from Sweden to LA and shown across Canada from Montreal to Vancouver. She completed her MFA at the School of the Institute of Chicago and recently taught with the Africana Studies Department at Rutgers University Newark. Her writing has been published by Canadian Art Magazine, LampBlack Magazine, and Studio Magazine. More writing on fugitive sound art is forthcoming in the anthology *The Art of Black Activism: Black Cultural Politics* in Northern Turtle Island, 2020 – Present.

### Kameelah Janan Rasheed

A learner, Kameelah Janan Rasheed (she/her) 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; learning environments and other forms yet to be determined. 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. She is currently based in NYC.

### Shala Miller

Shala (pronounced shay-luh) Miller, also known as Freddie June when they sing, was born and raised in Cleveland, Ohio by two Southerners named Al and Ruby. At around the age of 10 or 11, Miller discovered quietude, the kind you’re sort of pushed into, and then was fooled into thinking that this is where they should stay put. Since then, Miller has been trying to find their way out, and find their way into an understanding of themselves and their history, using photography, video, film, writing and singing as an aid in this process. They love to bake and consider dessert their religion.

### Chiedza Pasipanodya

Chiedza Pasipanodya is a Zimbabwean-Canadian sculptor, writer and curator who investigates material logic and temporality, and challenges notions of subjectivity through a post-minimalist lens.

Drawing from African diasporic aesthetics and metaphysical inquiry, they create sculptures and installations, explore how objects are vessels for lived histories, perceptual shifts, and cultural transmission, and invite audiences to reconsider the meanings of objects, materials and sites. Currently based in Toronto.

### nourbeSe Philip

nourbeSe philip is an unembedded poet without ambition who was born in Tobago and lives in the space time of Toronto whose cool green ravines continue to delight and calm her. Author of several works of poetry, fiction, nonfiction, and drama, she remains humbled by the risk-based act of faith that is the practice of poetry.

## Gallery TPW

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[gallerytpw.ca](http://gallerytpw.ca)

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