

*Found Her!*  
*Found Her!*

DARLA

elsewh<sup>e</sup>re

JUNE 4-6 | YOWIE HOTEL | PHILADELPHIA

N. MASANI LANDFAIR

JASMINE SAKKARAH

MARY ENOCH ELIZABETH BAXTER

ọmọlólú Refilwe Bàbátúndé

TANIKA I. WILLIAMS

QUALEASHA WOOD



# N. MASANI LANDFAIR

*sonorous silenced XI*, 2020  
collage on paper  
4.5 X 6.5 in  
N. Masani Landfair  
\$800 USD



N. Masani Landfair's interdisciplinary practice is rooted in exploring the complexities of identity, memory, and nonlinear narratives, as well as investigating the ways different kinds of histories—personal, sacred, collective—intersect. She intends for her work to be a vehicle for dialogue, whether internal (within herself) or external (with audience).

The world around her is a primary source of inspiration, and her work often responds to current events, environmental concerns, and personal experiences. Landfair's creative process usually starts with an emotional or conceptual fragment—a feeling, a thought, or an image—that she is instinctively compelled to explore. She relies on both studio time and on-site observations to gather materials and ideas, refining her practice moving between these spaces. Research in the form of meditating, reading, storytelling, and conversations with other creatives and community members deepens understanding of the world she aims to represent.

N. Masani Landfair tends to work across multiple mediums simultaneously, using collage, photography, installation, poetry, film, and drawing, she communicates intricate layers of experience and enables the resulting work to develop organically. She takes care to let intuition lead the way, but also maintains a structured process to ensure she stays committed to specific ideas and goals. The interdisciplinary foundation of this approach ultimately allows for rich, complex expressions of the ongoing negotiations between nature, identity, reflection, and self-empowerment. As her nonlinear creative techniques constantly evolve, she continues to seek new ways to connect and communicate truths about these themes.

*N. Masani Landfair was born and raised in Chicago, IL, now lives and works in Metro Atlanta Georgia. She is an interdisciplinary installation-based practitioner interested in illuminating and meditating material culture as a means of rousing its spatial and temporal roots. Exhibitions include The Museum of Science Industry's Black Creativity, Zhou B. Art Center, South Side Community Art Center, Prizm Art Fair, Miyako Yoshinaga, Third Coast Disrupted: Artists + Scientists on Climate at The Glass Curtain Gallery Columbia College, Cindy Rucker Gallery, Sikkema Jenkins & Co., A.I.M. Biennial, Project Row Houses. She is currently a 2026-2027 resident of The Creatives Project at Goat Farm (in partnership with Tribridge Residential). Public collections include, Illinois State Museum, Mosquera Family Collection, Patric McCoy Collection, Bridge Red Studios Collection.*

# JASMINE SAKKARAH

*G'Night, G'White*, 2026

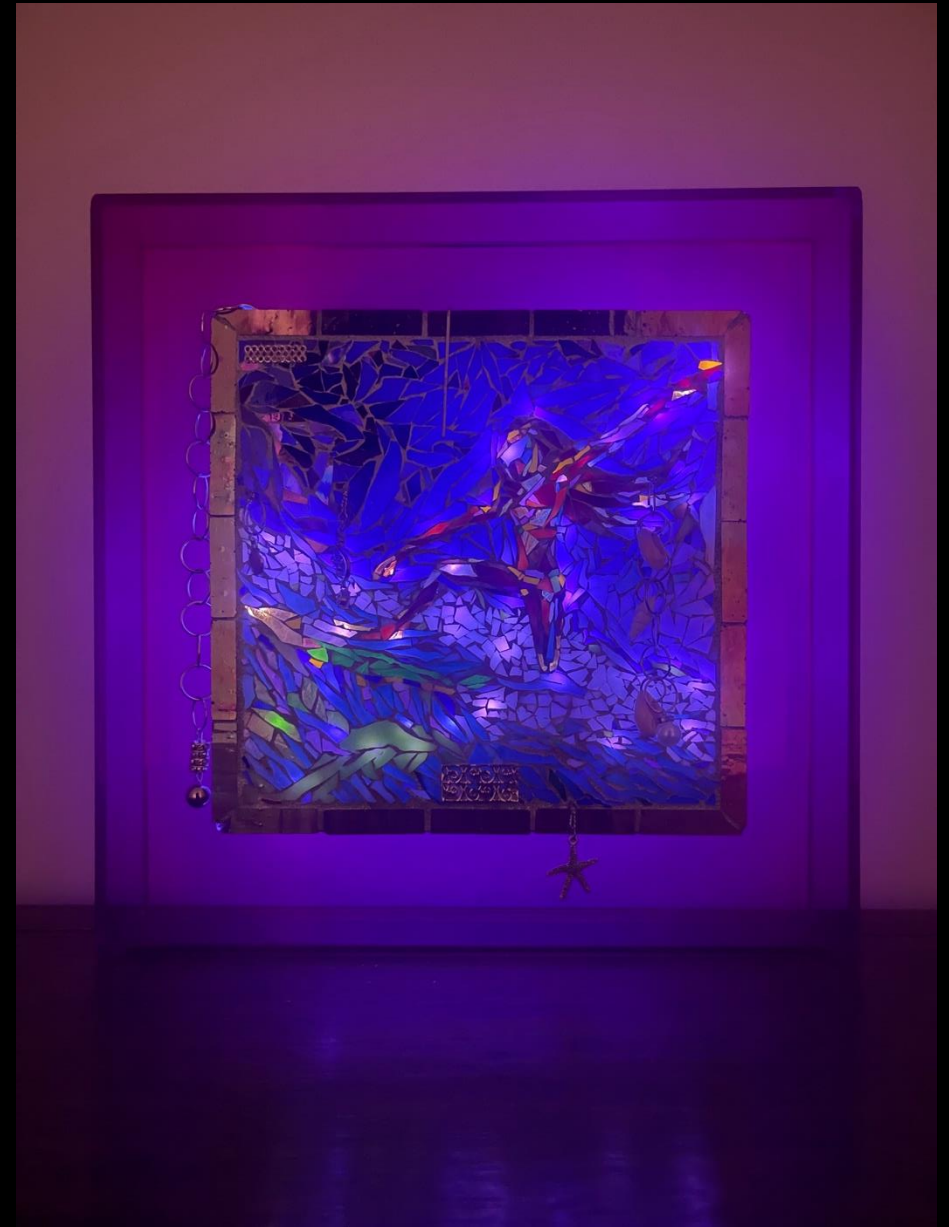
stained glass, iridescent pigment

LEDs, hair jewelry in acrylic frame

11.6 X 11.6 in.

Jasmine Sakkarah

\$2,700 USD



*G'Night, G'White, 2026*



“Phoenix-like he will rise up some day and come again, a rising people, full of potential force.” Imagining George H. White’s, Farewell Address to Congress, 1901 as optimistic lullaby during the dawn of Jim Crow. A bedtime story of a phoenix the evening before her death to rebirth. Midnight matriarchal maritime marooners / self-manumission through the break. Freedom attainable through generational phenomenological durée: accumulated innate somatic data fragments organized into intelligence/technology. Until full divestment, yts are shark blind to their own harm so we need an evolved embodied bathymetric elasmobranchiology and other multifarious critical adaptive attunement to systems and what lurks beneath their surfaces. It’s a dolphin! No, it’s a great white! No, it’s a Sartre crustacean!... and a neocolonizing soulless fusion restaurant tripling down on racism in 2026 in libby LA.” -Jasmine Sakkarah

*Jasmine Sakkarah is a conceptual artist and educator whose practice emerges through tactile technologies / things I learned to do with my hands / which work to initiate sites where the body alters pattern and pattern alters the body. Drawing on decorative arts traditions, demolition debris, and forensic imaging, Sakkarah constructs visual systems with surreal clinicality. Her interest lies in iterating the ornamental by guiding the hand’s intellection. The ruin is materially entangled through reverent recovery. Accumulations are lodged within her practice, adaptation is handled materially. Sakkarah investigates how embodied knowledge survives institutional rupture, reorganizing the accumulated authority of pedagogy. Treating each vessel as a calibrating instrument, she excavates the conditions under which communities become fully legible to themselves. Sakkarah's work aims to operate by a self-determining logic of sovereign infrastructure. Transmission becomes an active and adaptive force.*

# MARY ENOCH ELIZABETH BAXTER



*Archiving Ghosts (An Elementary Treatise on the  
Anatomy of Privates Gordon and Jackson), 2025*

Hand cut and sewn  
metallic giclée print  
on pebbled leather  
custom pebbled leather frame  
40 x 50 in

Collection of the artist



## *Archiving Ghosts*

*(An Elementary Treatise on the Anatomy of Privates Gordon and Jackson)*, 2025  
“Drawing inspiration from University of Pennsylvania Professor Joseph Leidy’s anatomical treatise bound with the skin of an unknown civil war soldier, Mumler’s spirit photography, and Nkondi ritual figures, this work confronts America’s haunted past with contemporary urgency. The pebbled leather frame extends the body beyond containment, rejecting institutional preservation while also implicating the white body in its own historical reckoning. By refusing glass, this piece remains tactile and vulnerable—demanding engagement rather than passive observation. Thus dissolving the boundary between body, artifact, and archive. *Archiving Ghosts* at its core is also an act of collective shadow work and integration, urging a confrontation with our country’s racial amnesia and the specters of history that continue to shape our present. Moreover, by utilizing source images of Gordon and Jackson Broshears, Baxter seamlessly connects the atrocities experienced by Union soldiers imprisoned on Belle Isle during the civil war to the violence and degradation of the enslaved. Therefore, illustrating their shared fate, both brutal and devoid of racial hierarchies yet committed to American freedom and emancipation.”

—Mary Enoch Elizabeth Baxter

*Mary Enoch Elizabeth Baxter is an award-winning multidisciplinary artist, writer, pedagogue, and cultural worker based in Philadelphia PA. As a visionary thought leader creating socially conscious music, film, performance, and visual art, her practice embodies resilience, care, and community-centeredness while working at the intersections of reproductive justice, black feminist thought and transformative change. Their work has been exhibited both nationally and internationally at venues including MoMA PS1, Yale Art Gallery, the National Museum of World Cultures and the Brooklyn Museum among others. Ms. Baxter is also an inaugural 2017 Right of Return fellow, 2018-2019 Mural Arts Philadelphia Reimagining Reentry fellow, 2019 Leeway Foundation Transformation awardee, 2021 Frieze Impact Prize award winner, a 2024 Anonymous Was A Woman awardee, and most recently a solo exhibition award winner of The Print Center’s prestigious 100<sup>th</sup> Annual International Competition in Philadelphia where she presented *Epilogues of the Black Madonna* (January 23 – April 4, 2026).*



# ọmọlólú Refilwe Bàbátúndé

*violet haze*, 2022  
digital collage  
single edition print  
8 X 10 in  
ọmọlólú Refilwe Bàbátúndé  
\$1111 USD



## meditations on be(IN) thr(u)

“What does it feel like to catch the current and participate in a flow that holds space for life to take off and carry over? *meditations on be(IN) thr(u)* takes inspiration from the creek as a cleansing and clarifying site of renewal, release, and holder of memory. The exhibition reflects back these lessons from water’s potential to be a soothing site of attunement. Multimedia artist ọmọlọlú Refilwe Bàbátúndé (shx/they) creates an immersive installation that maps their artistic practice across time and space. Throughout the exhibition, sonic/video collages poetically visualize segments from Refilwe Bàbátúndé’s recently released album, “the only way is thr(u).” Lineage and ancestry are honored through works that activate her family archive, and light sources that illuminate her grandmothers and Zora Neale Hurston, emanating their immense impact on Refilwe Bàbátúndé’s life. Grounded in the transformational properties of Black sound: song, soundscape, field recordings and voice resonate throughout the exhibition. Together, the installation explores avenues of getting thr(u), and gathers evidence and artifacts from that life-bearing and deepening process.”

-ọmọlọlú Refilwe Bàbátúndé (ọrB)

*ọmọlọlú Refilwe Bàbátúndé (ọrB) (shx/they) is a multimedia artist rooted in sound who makes sonic ritual works that explore recovery, becoming, and breaking into affirming possibilities. Hxr practice is concerned with how Black sound moves through, connects, and shifts space/time. Through looping, harmonization, instrumentation, field recordings, and sampling, they explore the power of repetition, mantra-making, and collective breathing as ways to propel those who listen through the cycles and deepening of our becoming. In their practice, they also explore video, image, archival work, installation, prose, and performance as ways to activate, visualize, and embody the sonic encounters they strive to expose. Shx received the inaugural Mexican Summer Recording Studio Residency in July 2022 and has performed/shown work at Leslie Loham Museum of Art, Northstar Durham, The Free Black Women’s Library, All Souls NYC, The New Museum, SPACES (Cleveland), and many intentional DIY venues. In October 2020 shx released hxr first EP “[laiiii 222 rest ooo: blx ancestral sonix salves](#)” on Don Giovanni Records, and their forthcoming debut album, “[the only way is thr\(u\)](#)” was released on March 13th 2026.*

Website: <https://www.omololurefilwebabatunde.com>

Portrait: Micah Brown



# TANIKA I. WILLIAMS

Cornbread Communion  
Digital Video  
1m 48s, 2019  
Tanika I. Williams  
Collection of the artist

## Investigation

“I am interested in the intersection of people, plants, and places. In particular, I seek to understand the impetus and impact of human migration through the framework of plant migration. Furthermore, I am deeply interested in how the trajectories of plants and people, separately and simultaneously, reshape geography and terrestrial functions. I investigate patterns of plant intelligence to understand their sophisticated chemical construction of built environments, as plant intelligence offers insight into ways people; specifically mothers, can cultivate language and best practices for sustainable care networks.” -Tanika I. Williams



*Tanika I. Williams (b. St. Andrew, Jamaica; lives and works in Brooklyn, NY) is an eco-feminist filmmaker and performance artist. She investigates women's use of movement, mothering, and medicine to produce and pass on ancestral wisdom of ecology, spirituality, and liberation. Williams holds a BA from Eugene Lang College, New School, and an MDiv from Union Theological Seminary. Her films have been screened in national and international festivals and broadcast on American television. Williams has been awarded fellowships and residencies at NYU Tisch School of Art, Residency Unlimited, Wave Hill, Intercultural Leadership Institute, New York Foundation for the Arts, Hi-ARTS, Cow House Studios, MORE Art, and BRIC. Tanika and Darla met at the Arts Center Residency, Lower Manhattan Cultural Council (2026). Additional awards and appearances include En Foco Media Arts Fund, 99.5 WBAI, Art in Odd Places, Creative Time, Elizabeth Foundation for the Arts, Civic Art Lab, GreenspaceNYC, Let Us Eat Local, Just Food, and Performa.*



# QUALEASHA WOOD

*slow n steady, 2025*

jacquard woven tapestry and rhinestones

on archival paper

23 X 19 X 1.5 in (framed)

Studio Museum in Harlem

A.I.R. Alumni Commission

Qualeasha Wood

*Price upon request*



Qualeasha Wood (b. 1996, Long Branch, NJ) lives and works in Philadelphia, PA

Qualeasha Wood is an interdisciplinary artist whose work contemplates realities around black female ontology that do and might exist. Inspired by a familial relationship to textiles, queer craft, Microsoft Paint and internet avatars Wood's tufted and tapestry pieces mesh traditional craft and contemporary technological materials. Together, Qualeasha navigates both an Internet environment saturated in Black Femme figures and culture, and a political and economic environment holding that embodiment at the margins. For her what are intuitive combinations of analog and cybernetic compositional processes make for a plainly contemporary exploration of Black American Femme ontology.

*In 2025 Qualeasha had her third exhibition at Pippy Houldsworth Gallery and a solo exhibition in 2024 at the Harvey B. Gantt Center for African-American Art + Culture, Charlotte, NC. She was included in Giants: Art from the Dean Collection of Swizz Beatz and Alicia Keys, Brooklyn Museum, New York, NY; Threaded Visions: Contemporary Weavings from the Collection, Art Institute of Chicago, IL; and Threaded, Spelman College Museum of Fine Art, Atlanta, GA. Wood has undertaken artist residencies at The Fabric Workshop and Museum, Philadelphia, PA (2026) and The Studio Museum in Harlem, New York, NY (2021-2022). The artist collections include Art Institute of Chicago, IL; The Metropolitan Museum of Art, New York, NY; The Rennie Collection, Vancouver; RISD Museum, Providence, RI; The Studio Museum in Harlem, NY; Fine Arts Museums of San Francisco, CA; Cranbrook Art Museum, MI; and The Museum of Fine Arts, Houston, TX.*

Qualeasha Wood is represented by Pippy Houldsworth Gallery in London.