

WE HAVE THE CURE

Kosisochukwu Nnebe

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For generations, cassava has been pulled from the earth by women who understood its dual nature—food and poison, sustenance and sabotage. Records tell us that some enslaved Black women hid traces of the root beneath their fingernails, carrying a quiet insurgency in the smallest crease of the body. Their hands became thresholds between survival and refusal, protection and empowerment.

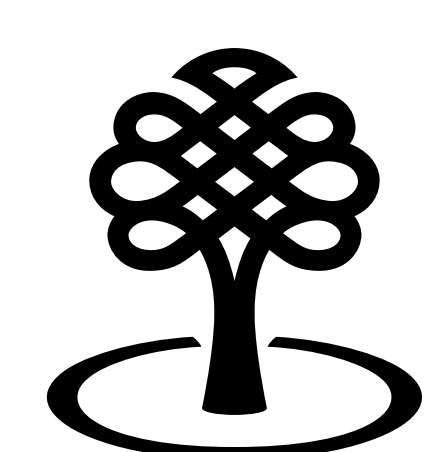
In *We Have The Cure*, Nigerian-Canadian artist Kosisochukwu Nnebe extends this lineage of Black feminist way-making into the present. Working across textiles, video, and installation, she brings together storytelling, historical reflection, and political activism. Her materials—cassava, indigo, fabric—evoke interconnected histories of resistance, healing, and survival.

Building on her earlier project *The Seeds We Carry* (2024), Nnebe explores how ancestral tactics travel across oceans, centuries, plantations, marketplaces, and digital economies. Her fabricworks consider the circulation and social function of Nigerian textiles, referencing adire, a traditional method of tie-dye with indigo. She adapts and activates the artisanal technique to re-create archival photographs highlighting the role of dress in gendered protest movements in Nigeria such as the 1929 Women's War and the Abeokuta Women's Revolt of the 1940s.

Across continents, Nnebe traces how Black women continue to carve out micro-economies, creative practices, and spaces of autonomy—whether through dye pits in Nigeria or the intimate rituals of North American nail salons.

We Have The Cure honours these histories and asks what remains at our fingertips today: how women continue to make, resist, and reimagine in a world structured against their flourishing. The cure, Nnebe suggests, has always been here—staining palms, lacquering nails, and pulsing quietly, ready for action, at our fingertips.

We Have The Cure is co-curated by Megan Kammerer and Samantha Lance and organized by the Visual Arts Centre of Clarington with support from the Canada Council for the Arts and the Ontario Arts Council.



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