

# Akinsanya Kambon: Soul Sessions

May 28–Aug 16, 2026

**SculptureCenter**

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*Soul Sessions* is the first survey exhibition in New York dedicated to artist, educator, and organizer Akinsanya Kambon, bringing together over ninety of his intricately crafted figurative raku ceramics, made between the 1970s and the present.

The exhibition borrows its title from weekly gatherings organized by Black Marines during the Vietnam War, where Kambon served as an infantryman and combat illustrator. These “soul sessions” became spaces of learning—fostering solidarity, education, and community building. The exhibition expands on this concept to highlight the pedagogical dimensions of Kambon’s practice, emphasizing his sustained engagement with historical events and ideas that shape liberatory movements—particularly Black resistance to colonialism and slavery.

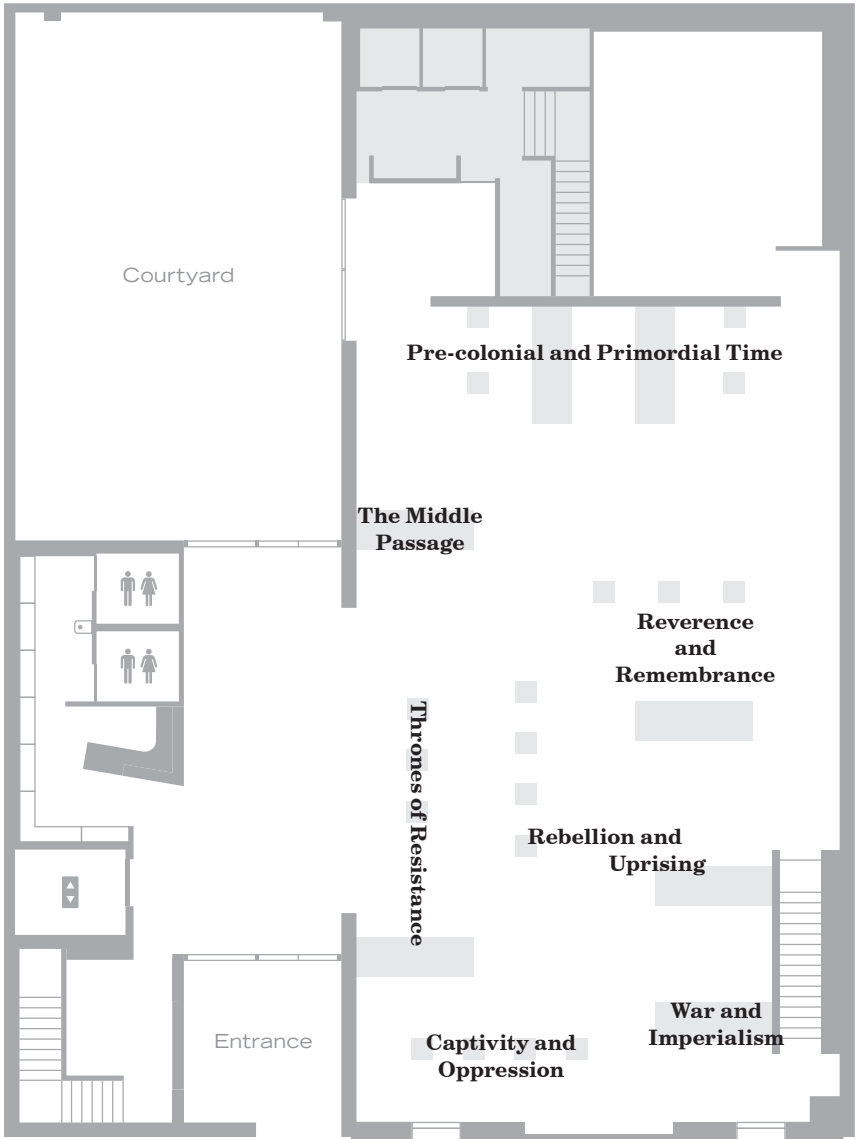
This exhibition surveys his technical mastery, formal inventiveness, and profound understanding of the aesthetic, spiritual, and political dimensions of his subject matter, while tracing how his life and work are interwoven with the contemporary history of the United States. Kambon skillfully uses the often-unpredictable Japanese raku firing technique—first encountered in 1971 as a student at Sacramento City College under Professor Al Byrd, who also founded the Black Student Union—adapting it with materials like eucalyptus leaves and sawdust. This approach imbues his sculptures with a spiritual essence, while their distinctive metallic sheen reflects decades of honed precision.

In the exhibition, seven sessions are organized around recurring themes in Kambon’s practice: **Pre-colonial and Primordial Time** explores African philosophies, cosmologies, and spiritual practices; **Thrones of Resistance** features kings, queens, priests, and priestesses (Obas, Pharaohs, and Mais) who led their people through adversity, particularly during early colonial encounters; **The Middle Passage** addresses the forced displacement and transatlantic transportation of enslaved Africans; **Captivity and Oppression** depicts the violence and dehumanization of slavery in the United States through series such as *Strange Fruit*; **Rebellion and Uprising** highlights the artist’s ongoing *Tools of Resistance* series and other depictions of revolt and defiance; **War and Imperialism** reflects on the artist’s critiques of imperial power, informed by his experience of combat; and **Reverence and Remembrance** focuses on spiritual practices of the African diaspora, including ancestor worship, oral traditions, and the transmission of knowledge.

Together, these sessions articulate Kambon’s lifelong commitment to the beliefs, histories, and struggles of the oppressed, and to a pedagogy rooted in remembrance, resistance, and empowerment.

*Soul Sessions* continues as a collaboration with the Center for Art, Research and Alliances (CARA), where a selection of works on paper, paintings, wall plaques, and archival materials expand Kambon's multidisciplinary practice and bring forward stories of oppression, resistance, and spirituality.

# Works in the Exhibition



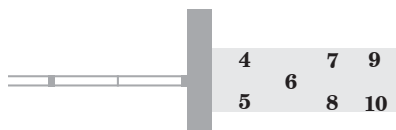
Ground Floor Plan

# Thrones of Resistance

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**Thrones of Resistance** gathers religious and political leaders of African sovereignty, royal history, and anti-colonial resistance, all united by their unbreakable covenant with the people, land, and gods. *Pharaoh Hatshepsut* (2015) sits alongside *Obatala (Yoruba Deity - The Creator of All Things) & Wife Oduduwa* (2009), as well as *Pregnant Priestess* (2014), a broader symbol of futurity. Kambon shows that people have continuously waged the struggle against colonialism, slavery, and imperial power across millennia and geographies. Nile Valley civilizations, as represented through *Ancient Kemet Pyramids #1 (Pharaoh)* (2001) and *Ancient Kemet Pyramids #2 (Kemetic Symbols)* (2011) assert the deep roots of African sovereignty; while *Mai Idris Aloomo* (2021), the warrior-king of the Kanem-Bornu Empire, represents Islamic African statecraft. *The OBA of Benin: Exile of Overami* (2018)—which specifically refers to Ovonramwen Nogbaisi, exiled by the British following the punitive Benin Expedition of 1897—embodies the rupture between violent imperial conquest and the dignity of deposed

royalty. By blending temporalities from ancient Kemet, medieval West Africa, nineteenth-century colonial resistance, Yoruba primordial deities, and even mythic archetypes like the Lion King, Kambon refuses Western chronologies. In Kambon's hands, these figures are symbolically restored to the full force of their sovereignty, encoded in the exuberant raku-fired regalia and enlarged heads that crown each ceramic work.

- 1 *Pregnant Priestess*, 2014  
Glazed ceramic on wooden base  
39 x 16 x 18 inches  
(99 × 40.5 × 45.7 cm)
- 2 *Orunmila the High Priest (Yoruba Deity/Orisha)*, 2001  
Glazed ceramic  
31 x 10 x 11 inches  
(79 × 25.5 × 28 cm)
- 3 *Pharaoh Hatshepsut*, 2015  
Glazed ceramic  
24 x 24 x 27 ½ inches  
(61 × 61 × 70 cm)

- 4** *Mai Idris Alooma*, 2021  
 Glazed ceramic  
 22 ½ x 8 ½ x 13 inches  
 (57 × 21.5 × 33 cm)
- 5** *The OBA of Benin: Exile of Overami*,  
 2018  
 Glazed ceramic  
 33 ½ x 9 x 11 ¾ inches  
 (85 × 23 × 30 cm)
- 6** *Obatala (Yoruba Deity - The Creator of  
 All Things) & (Wife) Oduduwa*, 2009  
 Glazed ceramic  
 Left: 22 x 7 ¼ x 8 ¼ inches (56 × 18.5  
 × 21 cm); Right: 20 x 7 x 8 ½ inches  
 (51 × 17.7 × 21.5 cm)
- 7** *Yaa Asatawa and the Golden Stool of  
 the Ashanti*, 2012-2016  
 Glazed ceramic on a wooden base  
 27 ½ x 9 x 14 inches  
 (70 × 23 × 35.5 cm)
- 8** *Lion King*, n.d.  
 Terracotta  
 20 x 13 x 13 inches (51 × 33 × 33 cm)
- 9** *Ancient Kemet Pyramids #1  
 (Pharaoh)*, 2001  
 Glazed ceramic  
 10 x 10 x 11 inches  
 (25.5 × 25.5 × 28 cm)
- 10** *Ancient Kemet Pyramids #2 (Kemet  
 Symbols)*, 2011  
 Glazed ceramic  
 10 x 12 x 10 inches  
 (25.5 × 30.5 × 25.5 cm)

# The Middle Passage



**The Middle Passage** focuses on what the transatlantic slave trade between the sixteenth and nineteenth centuries was designed to erase and what was kept alive by those who survived. *From Nobility to Captivity* (2014) contrasts three faces, two crowned and one chained, recording the conversion of sovereign people into property; and *Middle Passage (father & son)* (1994) captures an intimate moment of seated adults cradling babies on their laps, with their lineage on the verge of being severed forever. This section also includes a tribute to Yemoja, the Yoruba deity of water. That the enslaved carried their gods with them across the Atlantic, and that those gods survived to anchor the spiritual practices of the diaspora, is, for Kambon, a consequential fact and a thread that runs throughout the exhibition.

**11** *Middle Passage (father & son)*, 1994  
Terracotta  
12 x 10 x 17 inches  
(30.5 × 25.5 × 43 cm)

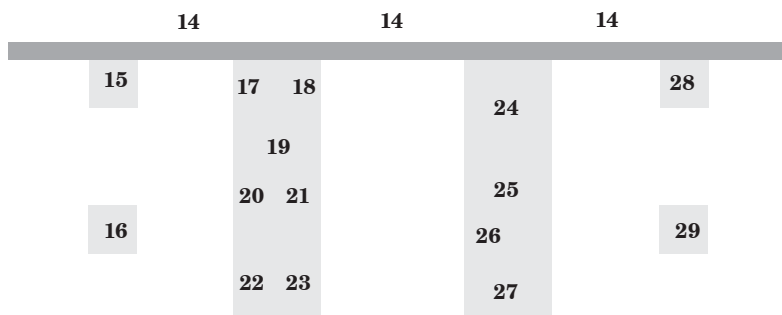
**12** *From Nobility to Captivity*, 2014  
Glazed ceramic  
24 x 28 x 24 inches  
(30.5 × 25.5 × 43 cm)

“This is a piece that honors all the rebellious Africans who fought against slavery. Most of the ones who rebelled were killed, if they weren’t killed, they were tortured until they died. They had face guards put on their mouths so they could not eat or drink anything and would starve.”

**13** *Yemoja (carrying spirits we lost through the middle passage)*, 2010  
Glazed ceramic  
14 ½ x 17 x 6 inches (37 × 43 × 15 cm)

“This houses the spirit of Yemoja, she is the spiritual deity that covers the surface of the ocean. In the piece, you see Africans dying in the Atlantic Ocean, sacrificing their lives, and then being taken into captivity. When they died, the spirit of Yemoja captured their souls and took them to heaven.”

# Pre-colonial and Primordial Time



[Specific artwork descriptions are by Akinsanya Kambon.]

Kambon's intuitive form of storytelling resembles the oral tradition of sharing and passing down knowledge from African spiritual practices. He first visited Africa in the 1970s and returned often through the early 2000s, traveling to Tanzania, Togo, Benin, Ivory Coast, Sierra Leone, Senegal, Uganda, Zimbabwe, South Africa, Cameroon, and Egypt and often participating in anti-colonial resistance movements. In Africa, he encountered Yoruba spirituality and, in 1975, adopted the Yoruba name Akinsanya Kambon (*The Hero Avenges*), given by friends and peers.

These encounters with West African and Yoruba culture anchor this session, a testimony to the period before European colonization, when African philosophies, cosmologies, and spiritual systems flourished. The Yoruba people, one of the three largest ethnic groups in present-day Nigeria, have a religious system centered on reverence for Olodumare (the supreme deity) alongside numerous orishas—divine intermediaries like Shango, Oya, Yemoya, and Eshu—recurring figures in Kambon's work.

Brought to the Americas primarily by enslaved Africans via the Middle Passage, Yoruba religions were kept alive in the diaspora and also influenced the syncretic religions of Candomblé, Vodou, Santería, and Umbanda, drawing direct connections between African spiritual practices and struggles for Black liberation.

While Kambon's primary spiritual vocabulary derives from Yoruba tradition, his broader Pan-African consciousness also reaffirms other pre-colonial and West African spiritual systems. *Bambara Spirit with Chiwara on Head* (2015-2025) emphasizes the agricultural and initiation ritual object of the Malian people, while *Dogon-Sirius Star* (2010) engages the Dogon peoples' astronomical beliefs through their knowledge of the Sirius star system.

## Wall-Mounted:

- 14** *Bobo Butterfly Mask (Green/Yellow/White)*, 2000-2010  
Glazed ceramic  
From Left to Right: Green: 32 ½ x 5 ¼ x 1 ¼ inches (82.5 x 13.3 x 3 cm); Yellow: 25 x 9 ¼ x 1 inches (63.5 x 23.5 x 2.5 cm); White: 28 x 3 ¾ x 1 ½ inches (71 x 8 x 1.3 cm)

## Tables and Pedestals

**15** *Yemoja with Horns*, 2015  
Glazed ceramic  
32 x 14 x 9 inches (81 × 35.5 × 23 cm)

**16** *The Spirit of Shango Equestrian (Vessel)*, 2016  
Glazed ceramic  
Top: 17 x 16 x 16 inches (43 × 40.7 × 40.7 cm); Base: 11 x 23 x 23 inches (28 × 58.5 × 58.5 cm)

**17** *Tribute to Yemoja*, 2010  
Glazed ceramic  
16 ¾ x 20 ½ x 12 inches (42.5 × 52 × 30.5 cm); Base: 12 x 12 x 1 inches (30.5 × 30.5 × 2.5 cm)

**18** *Shrine of Oya*, 2010  
Glazed ceramic on wooden base  
17 x 21 x 17 inches  
(43 × 53.3 × 43 cm)

“This piece is dedicated to Oya. God has given her the power over the wind. She breathes life into babies and takes away breath at the moment of death. Her home is the cemetery and crocodiles are her messengers. She is typically represented with buffalo horns or crossed swords.”

**19** *Tribute to Shango*, 2011  
Glazed ceramic  
29 ½ x 22 ½ x 11 inches  
(75 × 57 × 28 cm)

**20** *Eshu the Enforcer with His Armor*, 2012  
Glazed ceramic  
17 x 14 x 6 inches (43 × 35.5 × 15 cm)

“Eshu is one of the Yoruba Orishas. He is the one that enforces the laws of God over the other orishas and man. He issues punishment and judgment to those deserving of it.”

**21** *Bambara Spirit with Chiwara on Head*, 2015-2025  
Glazed ceramic  
16 x 11 x 11 inches  
(40.6 × 28 × 28 cm)

**22** *Queen Mother Butterfly of Bobo*, 2012  
Glazed ceramic on wooden base  
23 x 11 ½ x 8 ¾ inches  
(58.5 × 29 × 22 cm)

**23** *Tribute to the Chiwara of the Bambara People*, 2021  
Glazed ceramic  
21 x 16 x 11 inches  
(53 × 40.7 × 28 cm)

“The Chiwara is a half man and half antelope that God sent to teach the Bambara people of Mali about agriculture and farming.”

**24** From Wall to Table Center:

*Chokwe Maternity*, 2009  
Glazed ceramic  
14 x 5 ½ x 4 ½ inches  
(35.5 × 14 × 11.5 cm)

*Pangwe Man*, 2009  
Glazed ceramic  
16 x 5 x 4 inches (40.5 × 12.7 × 10 cm)

*Senufo Woman #1*, 2009  
Glazed ceramic  
18 x 4 ½ x 4 ½ inches  
(45.7 × 11.5 × 11.5 cm)

*Senufo Woman #4*, 2009  
Glazed ceramic  
20 x 6 x 4 inches (50.8 × 15 × 10 cm)

*Senufo Woman #3*, 2009  
Glazed ceramic  
12 x 7 x 3 inches  
(30.5 × 17.7 × 7.7 cm)

*Chokwe Senufo Maternity*, 2009  
Glazed ceramic  
17 x 5 x 4 inches (43 × 12.7 × 10 cm)

*Chokwe*, 2009  
Glazed ceramic  
17 x 7 x 5 inches (43 × 17.7 × 12.7 cm)

*Senufo Man #2*, 2009  
Glazed ceramic  
18 x 9 x 5 ½ inches  
(45.7 × 22.8 × 14 cm)

*Baoulé Man*, 2009  
Glazed ceramic  
14 x 6 x 4 inches (35.5 × 15 × 10 cm)

*Oba of Benin*, 2009  
Glazed ceramic  
14 x 5 ½ x 4 ½ inches  
(35.5 × 14 × 11.5 cm)

*Hospitality Figure*, 2009  
Glazed ceramic  
5 x 6 x 4 inches (12.7 × 15 × 10 cm)

*Senufo Woman #2*, 2009  
Glazed ceramic  
18 x 7 x 5 inches  
(45.7 × 17.7 × 12.7 cm)

**25** *Dogon Woman & Dogon Man “Queen & King”*, 2003  
Glazed ceramic on wooden base  
Female figure: 17 ½ x 9 ½ x 6 ¾ inches  
(44.5 × 24 × 17 cm); Male figure: 18 ½  
x 9 ½ x 6 ¾ inches (47 × 24 × 17 cm)

**26** *Female Chiwara “Bambara” #1*, 1994  
Bronze on marble  
12 x 8 x 8 inches  
(30.5 × 20.3 × 20.3 cm)

**27** *Dogon - Sirius Star*, 2010  
Glazed ceramic on wooden base  
17 x 15 x 11 inches (43 × 38 × 28 cm);  
Base: 17 ¾ x 17 ¾ x ¾ inches (45 × 45  
× 2 cm)

**28** *The Ibo Creation & Hospitality Story*,  
2009  
Glazed ceramic on wooden base  
27 x 20 ½ x 24 inches  
(68.5 × 52 × 61 cm)

**29** *Genesis (Oya, Shango, Ogun, Akuama  
& Orunmula, Oduduwa)*, 2015  
Glazed ceramic  
27 x 17 x 17 inches  
(68.5 × 43 × 43 cm)

# Reverence and Remembrance

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## Reverence and Remembrance

highlights the spiritual practices of the African diaspora, including ancestor worship, libation, and the transmission of sacred knowledge across centuries. The large group of Dupees, sculptural figures inspired by Jamaican ghost stories of the same name, represents the spirits of people that have impacted Kambon's life. The Sankofa Bird in *We must go back to move forward* (2012) turns its head backward while carrying an egg, symbolizing the need to retrieve wisdom from the past to build a successful future. The *Senufu Bird-Hornbill* (1999) represents male-female synergy and serves as a protective spirit. Its long face channels ancestral presence while its wings shield against malevolent spirits. A Senufu spirit figure appears alongside works referencing the Chokwe people of Central Africa. The group of six smaller sculptures depict *Black Jesus*, *John the Baptist*, and the *Christian God* as specific references to spirituality in the United States, while libation vessels anchor the session in the ritual act of pouring offerings to honor the ancestors—for Kambon, his sculptures are active forms of reverence that bridge the past and present.

**30** *Reliquary - Guardian of Remains of the Dead*, 1999  
Glazed ceramic on marble tile base  
Body: 29 x 14 ½ x 9 inches (73.7 x 37 x 23 cm); Base: ½ x 12 x 12 inches (1.3 x 30.5 x 30.5 cm)

**31** *Chockwe Senufu*, 2015  
Glazed ceramic  
30 x 14 x 10 inches  
(76 x 35.5 x 25.5 cm)

**32** *Reliquary Spirit*, 2009  
Glazed ceramic  
30 x 22 x 13 inches (76 x 56 x 33 cm)

**33** *Sankofa Bird as a Woman*, 2012  
Glazed ceramic  
18 ¼ x 10 ½ x 8 ¼ inches  
(46.3 x 26.7 x 21 cm)

“This is the Twi word that translates to ‘GO BACK’ and the Adinkra symbol from the Akan tribe of Ghana. The “SANKOFA” bird is reaching back for the egg. This represents people reaching into their past for knowledge of themselves. The only way for people to know who they are is to go back and find out their true history and stories, only then can they move forward and progress.”

- 34** *The Sankofa Bird: We must go back to move forward*, 2012  
 Glazed ceramic  
 17 ½ x 13 x 11 inches  
 (44.5 × 33 × 28 cm)
- 35** *Senufu Bird - Hornbill*, 1999  
 Glazed ceramic  
 20 x 13 x 5 inches (51 × 33 × 12.7 cm)
- 36** *Dupees*, 2006 - 2013  
 Glazed ceramic  
 From left to right: 5 x 3 ½ x 3 ½ ; 7 x 7 x 3 ½; 9 x 4 ½ x 4 ½; 5 x 3 ½ x 3 ½; 11 ½ x 3 ½ x 3 ½; 8 x 3 x 4; 5 ½ x 3 ½ x 3; 6 x 3 x 3; 7 x 4 x 3 ½ inches  
 (12.7 × 9 × 9; 17.7 × 17.7 × 9; 23 × 11.5 × 11.5; 12.7 × 9 × 9; 29 × 9 × 9; 20.3 × 7.7 × 10; 14 × 9 × 7.7; 15 × 7.7 × 7.7; 17.7 × 10 × 9 cm)
- 37** *Dupees*, 2006 - 2013  
 Glazed ceramic  
 From left to right: 9 x 5 x 4; 9 ½ x 4 x 5; 10 x 5 x 5; 12 x 3 ½ x 5; 10 x 5 x 5; 11 x 3 ½ x 4 ½ inches  
 (23 × 12.7 × 10 ; 24 × 10 × 12.7; 25.5 × 12.7 × 12.7; 30.5 × 9 × 12.7; 25.5 × 12.7 × 12.7; 28 × 9 × 11.5 cm)
- 38** *Libation Vessel (Set of 5)*, 2010  
 Glazed ceramic  
 Left to right: 14 x 6 x 10 ½; 15 x 5 ½ x 11; 14 ½ x 6 ½ x 10 ½ inches  
 (35.5 × 15 × 26.7; 38 × 14 × 28; 37 × 16.5 × 26.7 cm)

# Rebellion and Uprising

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**Rebellion and Uprising** honors the legacies of resistance pushed forward by Black Americans and Africans, evoking personal narratives such as *ten-year-old shot in Detroit in 1967* (c. 1970-1980), one of the artist's earliest works, made while Kambon was on the run from the authorities for a wrongful charge. This group also features key works from his *Tools of Resistance* series, which focuses on the musical rhythms used in the Americas to organize and encourage rebellions. *The Birth of the Vanguard* (2016) honors Kambon's membership in the Black Panther Party, which began when he was stationed in Vietnam during the War: he and other Marines received the Party's newspaper and read it during their "soul sessions." Upon his return to the US, he joined the Panthers, serving as Lieutenant of Culture for the Sacramento Chapter, and created his first set of genre paintings as well as the *Black Panther Coloring Book* (1968)—the latter of which is on view at CARA.

**39** *A Tribute to the Buffalo Soldiers*, 1994  
Glazed ceramic  
38 x 24 x 16 ½ inches (96.5 × 61 × 42 cm); Base: 14 x 14 x 1/16 inches (35.5 × 35.5 × 0.2 cm)

"This work is a tribute to some of the greatest soldiers to ever live. Formed in 1866 for the formation of the 9th and 10th Cavalry of the U.S. military, the Buffalo Soldiers were all Africans. Given their name by the Native Americans for their fierce buffalo-like spirit."

**40** *The Birth of the Vanguard - Celebrating 50 Years of the BPP*, 2016  
Glazed ceramic on wooden base  
Base: 18 x 14 x 14 inches (45.7 × 35.5 × 35.5 cm); Lid: 15 x 20 x 20 inches (38 × 51 × 51 cm)

**41** *Lift every voice and sing*, 1998  
Glazed ceramic on wooden base  
23 x 24 x 23 inches  
(58.5 × 61 × 58.5 cm)

**42** *The spirit of the drum*, 2015  
Glazed ceramic on wooden base  
34 x 18 x 18 inches  
(86.3 × 45.7 × 45.7 cm)

**43** *Many Faces of Africa #14*, c. 2015-2020  
Glazed ceramic  
11 x 9 x 3 inches (28 x 23 x 7.7 cm)

**44** *10 year old shot in Detroit in 1967*  
(This piece was destroyed by the  
Police because they saw that a pig was  
standing over the dead boy's body), c.  
1970-1980  
Glazed ceramic  
12 x 12 x 1 inches (30.5 × 30.5 × 2.5  
cm); Base: 14 x 14 x ½ inches (35.5 ×  
35.5 × 1 cm)

**45** *Djembe #3, 2024*  
Glazed ceramic on wooden base  
20 ½ x 17 x 17 inches  
(52 × 43 × 43 cm)

**46** *Juan Caballo (Female) #2, 2021*  
Glazed ceramic  
33 x 9 x 8 inches (84 × 23 × 20.3 cm)

“This is a representation of the women  
of resistance and on her skirt there is  
a depiction of Juan Caballo, who was a  
Black Seminole Indian and Osceola, who  
was a Seminole chief and together they  
fought against the enslavers of the land.  
The Africans and the Native Americans  
joined together to defeat their common  
enemies.”

**47** *Many Faces of Africa #11, 2020*  
Glazed ceramic  
8 ¾ x 7 ½ x 1 inches  
(22 × 19 × 2.5 cm)

**48** *Many Faces of Africa (African  
Princess), 1981*  
Glazed ceramic  
12 x 11 ¾ x 2 ½ inches  
(30.5 × 30 × 6 cm)

# War and Imperialism

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**War and Imperialism** reflects the artist's critiques of modern imperial power, informed by his experience of combat in Vietnam, as seen in the self-portrait *Ye Though I Walk* (1988). Kambon witnessed the machinery of war turned against working-class people abroad, and at the same time, he learned that the same machinery was being turned against his own people at home in the US. His critique extends beyond his own biography to encompass a continuous concern and commitment to the struggles of oppressed peoples, visible in his response to the ongoing sieges in Gaza and Sudan. For Kambon, the violence of war, whether waged in the United States, Southeast Asia, the Middle East, or Africa, shares a common root in imperial ambition, and solidarity across these fronts is consistently expressed throughout his work and practice.

**49** *Ye, though I walk*, 1988

Iron oxide and acrylic on ceramic  
15 x 16 x 7 inches  
(38 × 40.7 × 17.7 cm)

**50** *Truce (Sankofa)*, c. 1990-2000

Glazed ceramic  
18 x 12 x 17 inches  
(45.7 × 30.5 × 43 cm)

Island.' The turtle is the mother. It's a blend of African ideology with Sankofa, where the bird is looking back at the egg. You have the mother turtle looking back at her children fighting; she's crying tears of blood watching them kill each other. For example, the Bloods vs. the Crips; the Hutu vs. the Tutsi; and Indigenous Americans (Mexicans) vs. African Americans, many of whom are mixed with Indigenous. This is all a part of imperialism: to conquer and divide."

**51** *Palestinian war survivor*, 2023

Glazed ceramic  
33 ½ x 7 ½ x 8 ¼ inches  
(85 × 19.3 × 21 cm)

**52** *Survivor of imperialism & her baby*, 2023

Glazed ceramic  
24 ½ x 7 x 8 inches (62 × 18 × 20.3 cm); Base: 12 x 12 x 1 inches (30.5 × 30.5 × 2.5 cm)

**53** *Sudanese war survivor and his baby*, 2023

Glazed ceramic  
27 x 10 ½ x 8 ½ inches  
(68.5 × 26.7 × 21.5 cm)

"This is taken from the Indigenous Americans who called the earth 'Turtle

# Captivity and Oppression

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**Captivity and Oppression** brings into focus specific forms of violence against Black Americans in the United States. Kambon mourns and honors those suffering from racial terror by sculpting personal narratives in works such as *Captivity - Walk of Grief (Great-Great Grandfather & Great Uncle Beheaded)* (2024) and collective memories in *Strange Fruit (Blue Vessel)* (2023) and *Strange Fruit: Frontline Crusaders for Justice* (2015), an open-ended series that draws its title from the 1939 song made famous by Billie Holiday, which soulfully expresses a haunting pain over lynchings that happened in the Southern United States.

**54** *Walk of Grief (Great-Great Grandfather & Great Uncle Beheaded)*, 2024  
Glazed ceramic  
31 x 18 x 18 inches  
(79 × 45.7 × 45.7 cm)

**55** *Captivity*, 2006  
Glazed ceramic on ceramic  
30 ¼ x 11 ½ x 11 ½ inches  
(77 × 29 × 29 cm)

**56** *Strange Fruit (Blue Vessel)*, 2023  
Glazed ceramic  
31 x 29 x 25 inches  
(79 × 74 × 63.5 cm)

**57** *Strange Fruit: Frontline Crusaders for Justice*, 2015  
Glazed ceramic  
38 x 24 x 23 ½ inches  
(96.5 × 61 × 60 cm)

All works courtesy the artist and Pan African Art Gallery, Long Beach; Marc Selwyn Fine Art, Los Angeles; Ortuzar Gallery, New York

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Yesenia Terrones Flores, Conservation Tech & Collections Management Assistant  
Sakinah Scott, Conservation Tech & Art Preparator

## Public Programs

*Off-Site Program: "The Hero Avenges"*  
*Book Launch with Akinsanya Kambon at CARA*  
Sat, May 30, 4-6pm

*Off-Site Program: Black Study in Action: Education for Liberation at CARA*  
Sat, Jun 20, 2:30pm

*Off-Site Program: Fragmented Encounters: Reconstructing Black Women's Lives from the Archive at CARA*  
Sat, Jul 11, 4pm

*Off-Site Program: Let the Children Speak: A Poetry Workshop for Kids & Guardians at CARA*  
Sun, Jul 12, 4pm

## On View Concurrently

*Ellen Pau: She Moves*  
May 28–Aug 16, 2026

*In Practice: Magdalena Petroni*  
May 28–Jul 6, 2026

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*Akinsanya Kambon: Soul Sessions* at SculptureCenter is curated by Sohrab Mohebbi, Director, and Jovanna Venegas, Curator, with Sharon X. Liu, Asymmetry Curatorial Fellow. The presentation at CARA is curated by Manuela Moscoso, Executive and Artistic Director, with curatorial support from Marian Chudnovsky, Curatorial Assistant.

## Sponsors

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