



CARRYING ON:

Black Panther Party Artists Continue the Legacy

Gayle Asali Dickson
Emory Douglas
Malik Edwards
Akinsanya Kambon
curated by Colette Gaiter

January 27 - March 15, 2025

**ROWAN UNIVERSITY
ART GALLERY & MUSEUM**



Colette Gaiter's career started in graphic design and then morphed into digital and interdisciplinary art. Her visual work, which has been exhibited internationally, includes artist books, photographic digital prints, multimedia collage, assemblage, artist websites (from the early days of digital art), and interactive computer-based installations.

Now, she primarily writes about Black artists, designers, and visual culture in general. Since 2005, her essays and articles on the activist and former artist for the Black Panther Party, Emory Douglas, have appeared in a range of publications, including *Black Panther: The Revolutionary Art of Emory Douglas* and *The Black Experience in Design*. Other arts writing includes catalog essays for the Delaware Art Museum, the Poster House Museum in New York, and the Norman Rockwell Museum's exhibition *Imprinted: Illustrating Race*. The Rockwell catalog essay was about Black Panther artists whose work is in *Carrying On*. She is currently working on a book about Emory Douglas's continuing post-Black Panther Party work as an activist artist.

She retired as Professor Emerita in the Departments of Africana Studies and Art & Design at the University of Delaware. Her work as an educator and other creative pursuits have always included creative activism.



Scan the QR code to visit the *Carrying On* webpage

These four artists were teenagers and young adults when the Civil Rights Act of 1964 ended legal segregation and discrimination in the United States. They grew up in the Jim Crow era, restricted by laws and practices that affected every aspect of their lives and severely limited opportunities to pursue their dreams. Through talent, perseverance, and serendipity, they became and remain artists.

The Black Panther Party and *The Black Panther* newspaper are the common denominators of their early artistic careers. Emory Douglas worked on the newspaper for 13 years—the others for much shorter periods. Their early illustrations and cartoons show Black people in ways that had never been seen in mainstream media or even the Black press.

In the decades since working on the BP newspaper, each artist expanded their ways of using figures to represent realities and communicate aspirational ideas. Drawings, paintings, clay sculptures, graphic design, digital prints, and images generated from Artificial Intelligence (AI) prompts fill the gallery. Two embroidered tapestries sewn by Zapatista women in Chiapas, Mexico, represent Emory Douglas's numerous international collaborative projects.

Carrying On presents the artists' lifelong commitments to people, justice, liberation, and the freedom to express their creative visions.

GAIL ASALI DICKSON



Carrying On brings together four artists who participated in a radical justice experiment that resonates today over half a century later. Emory Douglas joined the Black Panther Party (BPP) in 1967 and practiced the Party's mantra, "Each one teach one." He later worked with Gayle Asali Dickson, Malik Edwards, and Akinsanya Kambon at various times on *The Black Panther* newspaper in the early 1970s. Edwards and Kambon joined the BPP after serving in Vietnam. Like Dickson and Douglas, they saw a way to work for liberation. The artists' early work (made during the late 1960s- early 1970s global social movements and uprisings against oppression of all kinds) alongside their later and current work reveals personal and artistic

evolutions. Dickson and Edwards use spiritual elements in their art just as they did in their lives to transcend oppression and bring others along with them. Douglas and Kambon connect with ancestors for the same purpose. Various media and work styles represent the artists' need to increase their expressive range and expand their thinking. From the beginning, each artist used their talents and insights to visualize a radical future and motivate others to imagine beyond their current conditions. Their work helped make lasting changes in the world. Carrying on the BPP's teachings, all four artists still work with communities, telling visual stories that sustain a steady movement toward liberation for everyone.

-Colette Gaiter, curator

The Reverend Gayle Asali Dickson is a San Francisco Bay Area native. She is an artist, a member of the Black Panther Party, and an ordained minister in the United Church of Christ denomination.

Asali (as she was known at the time) joined the Black Panther Party in 1970 in Seattle, the first chapter formed outside of California. In 1972, she and other Seattle members migrated to the Oakland headquarters. She was the only woman artist for *The Black Panther* newspaper between 1972 and 1974, drawing primarily women and children during the "Oakland Base of Operation" period. Between 1974 and 1976, she taught at the Oakland Community School using art as a teaching tool. In 2016 she was on the Host Committee for the 50th anniversary of the Black Panther Party celebrated at the Oakland Museum of California.

After ordination in 1998, she served as Pastor of a church in South Berkeley for eight years. While there, she started the Friday Night Art and Dinner Program for the children in the neighborhood. The program exposed children to world cultures through art and food. She brought the Little Bobby Hutton Youth and Adult Literacy Program to the church, which used *The Black Panther* newspaper as a teaching tool. She is now retired from her service in that capacity.

Over the years, she continued her creative work, exhibiting in the Bay Area and nationally. Currently, she is working on a painting project about six women called "The Empowering Voice of Women from the Bible and African-American Women in History."

A traveler to West Africa asked one of the region's famed Griots [storyteller, musician, or historian] "Whatever became of the people of Sumer? Legend has it they were Black." The Griot thought for a moment, then said, "Ah! They forgot their story, and so they died."

—from the book *Parables, Politics, And Prophetic Faith*

Carter G. Woodson, distinguished Black author, editor, publisher, and historian, recognized for his role in establishing Black History Month, wrote that "If a race has no history ... it stands in danger of being exterminated."

I believe that as an artist, I am called to help make sure that our African American stories, and therefore America's stories, are not forgotten.

My work falls into a few categories. Some of my paintings use a process called "Spirits Revealed." The painting reveals itself to me

without a plan. The subject may be something I have been thinking about or a current event that I may be feeling some emotions about, as shown in the painting *Stand...* created in the aftermath of George Floyd's murder in 2020. The Spirit reminds us that stories like this have a long history in America. This story was heard and witnessed around the world because a brave young girl captured it in a cell phone video. The painting of a woman confronting dangerous spirits revealed itself to me as I randomly applied paint to paper. A "Human Ecology" series originates from the idea of unity and relationships among people—family, friends, strangers, or acquaintances. These represent why we are fighting for liberation and who we are fighting for.

The portraits are part of a "Protest" series—illuminating people who fight for justice—echoing my work in the Black Panther Party. A postcard series updates issues that are surprisingly similar, if not the

same as the original Black Panther newspaper drawings in the 1970s. Paintings like the ones of Queen Ida B. Wells-Barnett and Queen Ella Baker are reminders that Black history is America's history. Their voices and lives are empowering and should not be forgotten. Queen Ida was an investigative journalist and one of the early anti-lynching crusaders in America. Queen Ella was a remarkable organizer and strategist during the U.S. Civil Rights Movement. A portraits of Sandra Bland represents people who were victims of the U.S. justice system.

I recently added West African Adinkra symbols to my paintings, representing Black Americans' strong connections to the continent. "Gye Nyame," symbolizing the supremacy of God, appears as jewelry, integrated into clothing, or in other places in the work. The mandala drawing represents my efforts to connect with African ancestors, which is essential for maintaining strength and power.

Thank you for taking the time to view this exhibit. I wish you blessings no matter where you are on your life's journey.

-Gayle Asali Dickson



Let it Shine! Let it Shine! Let the power of the people shine! 1972
Reproduction from *The Black Panther* newspaper, July 1, 1972
17 x 11 inches
Courtesy of The Freedom Archives



Original drawing for *Let it Shine! Let it Shine! Let the power of the people shine!* 1972
Graphite pencil and black wax pencil on paper
12.5 x 9.5 inches



Vote for Survival: Bobby Seale for Mayor of Oakland, Elaine Brown for Councilwoman, 1972
Reproduction from *The Black Panther* newspaper, August 18, 1972
17 x 11 inches
Courtesy of The Freedom Archives



Original drawing for *Vote for Survival, 1972*
Pen and ink wash on paper
15.75 x 11 inches



The prices are going up, but my check hasn't, 1973
Reproduction from *The Black Panther* newspaper, August 11, 1973
17 x 11 inches
Courtesy of The Freedom Archives

Postcard series referring to the 10-point program:



Prices Going Up, Income Isn't, 2017
Permanent marker, watercolors on postcard stock
6 x 4 inches



Universal Healthcare for All, 2017
Permanent marker, watercolors on postcard stock
6 x 4 inches



Homeless Encampment, 2017
Permanent marker, watercolors on postcard stock
4 x 6 inches



Mass Incarceration, 2017
Permanent marker, watercolors on postcard stock
6 x 4 inches



What do you do when you've done all you can? You just stand, 2020
Poster paints, permanent marker, photo collage on paper
24 x 18 inches



Queen Ida B. Wells-Barnette
Anti-Lynching campaign, Journalist, Entrepreneur, 2023
Acrylic on canvas
30 x 15 inches



Queen Ella Baker
We Who Believe in Freedom Cannot Rest, 2024
Acrylic and gel pen on canvas
24 x 36 inches



Sandra Bland:
Show me where there has been liberty and justice for all.
#SandySpeaks, 2023
Acrylic on paper
18 x 24 inches



Black Lives Matter, 2020
Acrylic on paper
18 x 24 inches



Fear No One Except God, 2024
The Adinkra "Gye Name" symbolizes God's supremacy.
Colored pencils on paper
9 x 9 inches

All unattributed images © Gayle Dickson. Courtesy of the artist.

EMORY DOUGLAS



Emory Douglas was first the Revolutionary Artist and later named Minister of Culture for the Black Panther Party from 1967 until 1982 when the party disbanded. Douglas's work became the signature style of *The Black Panther* newspaper, which usually featured bold illustrations on its covers. He was also the designer and illustrator for the San Francisco Sun Reporter until his retirement.

In 2007, the book *Black Panther: The Revolutionary Art of Emory Douglas* introduced his work to new generations. The New Museum in New York, Los Angeles Contemporary Museum of Art, and other galleries and museums worldwide mounted solo exhibitions of his Black Panther work. Represented in exhibitions such as *The Soul of a Nation* and *Hippie Modernism*, his work is now in the canon of late twentieth-century activist art. He has presented and exhibited his work across the U.S., South America, Europe, Africa, Australia, and New Zealand.

His Black Panther work is now part of global museum collections, including the Museum of Modern Art in New York. In 2015, he became the first living Black person to win an AIGA (The Professional Organization for Design) Medal for his contributions to the field of visual communications. In 2022, he was inducted into the Society of Illustrators' Hall of Fame. He continues practicing the Black Panther directive, "each one teach one," and constantly interacts with community members, especially young people, in collaborations such as murals. Douglas's work reaches across decades, generations, and the world to achieve "All Power to the People."

**The Battle Cry
“Culture Is A Weapon”**

The battle cry “Culture Is A Weapon” is a powerful tool in all of its expressions and forms. It has the power to transform the Colonization Of The Imagination.

It is a reflection of our history of resistance and a product of that history. Like the flower is a product of the seed.

“Culture Is A Weapon” at this time in history is the manifestation of the extreme reactionary times in the world we are living in today.

As a definition, it is not absolute but a continuation of expressions and interpretations, compassion, love, beauty, pain, and suffering that one feels and observes that penetrate the souls of the resistance via the resistors (We The People) against all forms of cruel and unjust authority.

“Culture Is A Weapon”—as a concept, it is the creative vehicle to communicate genuine truths about social concerns, truths you will never hear expressed by any reactionary or bureaucrat.

It is our duty as the makers of The Arts Of Resistance to always recognize the oppression of others.

The goal should be to make the message clear so that even a child can understand it.

Don't be fooled by deception, Know the rules before you break them.
Don't lose sight of what the goal is.

ALL POWER TO THE PEOPLE!

-Emory Douglas



All Power to the People
(the original Paperboy), 1969
Reproduction from
The Black Panther newspaper,
March 9, 1969
11 x 17 inches
Courtesy of the Letterform
Archive

Remixes of the original Paperboy BP newspaper drawing:



All Power to the People: Paperboy, 2015
Inkjet on paper
13 x 19 inches



All Power to the People: Papergirl, 2021
Inkjet on paper
13 x 19 inches



All Power to the People: Respect Mother Earth, 2019
Inkjet on paper
13 x 19 inches



Private Property, 2019
Inkjet on paper
17 x 22 inches



Reparation Panels, 2005
Inkjet on paper
17 x 22 inches



Mental Bondage, 2007
Inkjet on paper
19 x 13 inches



Police Terror USA, 2009
Inkjet on paper
19 x 13 inches



Endangered Species, 2007
Inkjet on paper
17 x 22 inches



Maiz (Corn), 2012
Zapantera Negra Bordado (Black Zapatista/Panther embroidery) created by Lorena Rodriguez Zapatista Family Morelia, Chiapas MX in collaboration with Emory Douglas.
“Hay que limpiar los caminos para que entre la paz.” (The roads must be cleansed so that peace can enter.)
Remix of Emory Douglas's back page poster from *The Black Panther* newspaper August 18, 1970.
Embroidery on blanket
36 x 24 inches
Loaned by Caleb (Kaleb) Duarte



Amarillo (Yellow), 2012
Zapantera Negra Bordado (Black Zapatista/Panther embroidery) created by Lorena Rodriguez Zapatista Family Morelia, Chiapas MX in collaboration with Emory Douglas.
One of the numerous remixes of Sonia Sanchez's 1969 poetry book *Homecoming* cover illustration by Emory Douglas “Somos La Dignidad Rebelde Y En Rebeldia” (We are the rebel dignity and we are in rebellion).
Embroidery on blanket
36 x 24 inches
Loaned by Caleb (Kaleb) Duarte



Da 5 Bloods, 2020
Collaboration with Kenny Gravillis, designer
Reproduction of original promotional poster for Spike Lee's film.
17 x 11 inches
© 2020. Courtesy of Gravillis Inc.



Free the GIs, 1969
Reproduction from
The Black Panther newspaper, September 20, 1969
17 x 11 inches
Courtesy of The Freedom Archives



You can kill a revolutionary but you can't kill a revolution, 1970

Reproduction from
The Black Panther newspaper,
December 5, 1970
17 x 11 inches
Courtesy of The Freedom Archives



Judas and the Black Messiah, 2021

Collaboration with Kenny Gravillis, designer
Reproduction of original promotional poster for the film.
17 x 11
© 2021. Courtesy of Gravillis Inc.



Next Time, c. 2019

Remixed from a 1973
The Black Panther newspaper illustration
Inkjet on paper
19 x 13 inches



Today's News, 2019

Remixed from a
The Black Panther newspaper illustration
Inkjet on paper
19 x 13 inches



A Father's Love; A Mother's Love, 2019

Inkjet on paper
22 x 17 inches



Self-Determination, 2024

Inkjet on paper
19 x 13 inches



Educate to Liberate, 2015

Inkjet on paper
17 x 22 inches

**All images not otherwise attributed are
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MALIK EDWARDS

Malik Edwards spent his early years in Louisiana, and discovered his talent for drawing at an early age. Encouraged by his father, who also had an interest in sketching, he often drew Captain Marvel, Superman, and other superheroes as Black, imagining himself in those roles. After graduating from high school, Edwards joined the U.S. Marine Corps (USMC) in 1963 and served in Vietnam. After returning in 1966, Edwards's artistic talents were recognized, and he was assigned to work as a Corps illustrator. He illustrated USMC technical manuals, and as he did with his superheroes as a youth, he intentionally incorporated people with distinguishably Black features in his designs.

After leaving the USMC in 1970, Edwards moved to Northern California and trained as an apprentice for the Black Panther Party's Minister of Culture, Emory Douglas. There he learned the technical details of drawing, printing, and layout. He met and worked alongside Gayle "Asali" Dickson, another artist and Party member who also influenced his art. As the head of the Black Panther Party's Washington, D.C. regional branch, he regularly designed posters, flyers, and magazines for pro-Black events and anti-drug campaigns. Edwards left the Black Panther Party in 1973. He also taught art and worked as a drug counselor.

Malik Edwards has used a variety of media and methods in his work as a graphic designer and artist over the years. He later learned to use digital media, which is now an integral part of his practice. His work has been exhibited in galleries in the Washington DC and San Francisco Bay areas. He has produced two books of his art that include the story of his struggles with post-war PTSD and his spiritual journey. He currently works at a high school in Oakland, California, as a Restorative Practice Case Manager.

I started working in black and white, then used color media like pencils, and now I create digital color art using various software applications. Recently, I have been playing with Artificial Intelligence (AI) prompts to create images of Black people who are underrepresented in AI. I accidentally discovered digital art using my finger with a drawing app on my phone. Now, I use a tablet to generate original work, which gives me complete control.

For most of my work, the title explains the piece. To add more concept information, these elements are prevalent in most of my figurative work: flowers, plants, wings, and sometimes animals. The flowers and plants represent the opening of the Divine Mind, and the wings in my art represent the second Divine Thought. The necks are not long but are an upward seeking of the third, Divine Consciousness. When I use the word Divine, I am not referring to religion;

I mean humans at our highest ideal. I am open to the idea of the innate wisdom of mind, thought, and consciousness that comes from the teachings of the Three Principles developed by philosopher and author Sydney Banks. Also, the writing of Thich Nhat Hahn, the Buddhist monk from Vietnam, continues to have great influence. Malcolm X is still the beginning of real learning for me.

I place myself among the Surrealist camp of artists. My first influences were Charles White and Elizabeth Catlett (although they are not Surrealists), the images of Magritte, and my teacher, Emory Douglas, of the Black Panther Party. Works by Salvador Dali, the landscapes of Yves Tanguy, the erotica of Hans Bellmer, Frida Kahlo's images, and finally, and as important, African sculpture and art have also inspired my work.

-Malik Edwards



The Spirit Lives, 1983
Pen and ink on vellum
5 x 5 inches



Vote for Survival, 1972
Reproduction from
The Black Panther newspaper,
June 10, 1972
16.25 x 11 inches
Courtesy of The Freedom
Archives



*Zen Panther turning of
the wheel*, 2019
Digital print
20 x 20 inches



The Flower One, 2003
Colored pencils on paper
14.5 x 11.25 inches



Thây (Tie), 2001
Colored pencils on paper
14.75 x 11.25 inches



Can't Forget! 2021
Digital print
30 x 17.75 inches



*Artificial Intelligence
(AI) prompt 1-5*, 2023
Software-generated images
based on the artist's incremental
directed prompts.
Digital print
18 x 28.75 inches



Woman in Thought,
2008
Colored pencil on paper
15 x 11.25 inches



East Meets West, 1983
Mixed media on paper mounted
on paper
9 x 12 inches



Videophilia, 1976
Pen and ink on board
12 x 15 inches



Endangered, 1983
Lithograph poster
25 x 17.5 inches



*Free Yourself,
Experience Unlimited*,
1977
Vinyl LP record album cover art
12.5 x 12.5 inches
Debut studio album released
by the Washington, D.C.-based
go-go band known for the hit
single "Da Butt."
Distributed by Black Fire -
P-Vine
Loaned by Colette Gaiter



*Future Funk, Experience
Unlimited*, 1982
Vinyl LP record album cover art
12.5 x 12.5 inches
Distributed by Galaxy Unlimited
Loaned by Colette Gaiter

All unattributed images
© Malik Edwards.
Courtesy of the artist



AKINSANYA KAMBON

Akinsanya Kambon creates artworks that are vehicles, both material and symbolic, for histories that have been suppressed by the forces of colonization and subjugation. Having worked in clay for almost four decades, Kambon creates sculptures in the form of vessels, figures, and wall plaques. These works are kiln-fired in African ceremony, using a Western-style raku technique mastered over decades. These ceramics visualize narratives of the Black diaspora and are tools for spiritual and educational instruction. They cover African histories and mythologies and stories of violence and revolution from throughout Africa and the Americas. It has been his life's work to study and disseminate these histories, often highlighting the struggles of everyday people and their perseverance through hardship.

From 1966 to 1968, Kambon served a tour of duty in Vietnam with the United States Marine Corps as a combat illustrator and infantryman, where he was awarded several Purple Hearts for his bravery. Upon his return to the United States, he joined the Sacramento chapter of the Black Panther Party. As Lieutenant of Culture, he worked on the layout and illustrations for the party's legendary newspaper, *The Black Panther*. The ideology of Black Power and its belief in the value of culture as a necessary tool in political and social liberation are closely aligned with the artist's beliefs. His work is a continuation of this legacy and a contemporary expression of Black diasporic culture and power.

Kambon earned a BA and an MA from California State University, Fresno. He has long been an advocate for art and education, working as a professor of art at the California State University, Long Beach, for twenty-six years, as well as running gratis youth art programs devoted to African, Indigenous, and Latino culture out of his Long Beach studio.

I was born into a legacy of revolution and rebellion, a calling to fight for change that is central to my work. Much of my art speaks to the struggles of oppressed people fighting for liberation. My lineage itself bears this history—my great-great-grandfather was among those who fought in the 1811 German Coast Rebellion, a powerful uprising of enslaved people in Louisiana. He was executed alongside one of his sons, and this legacy lives within me, driving my commitment to resist injustice. My art is an expression of that resistance.

For any artist or creative from an oppressed background, I believe that our work must confront the systems that perpetuate inequality, for these systems continue the same injustices our ancestors endured.

To remain silent or complicit is to betray those who came before us. Our purpose is to make the world better for those who come after us, honoring the sacrifices made by generations before.

My earliest recognition came with drafting the *Black Panther Coloring Book* (1968), which was, in reality, a history book—not something meant to be colored in by kids. It told the story of African people kidnapped from their homeland and forced into slavery to build the economic foundations of this nation. Our labor powered this country's rise to global dominance, and that history should not be forgotten. Through my work, I aim to ensure that this truth remains visible, refusing to let our contributions—and our struggles—be erased.

-Akinsanya Kambon

Bio con't

Solo exhibitions include the Jack Shainman Gallery, New York (2022); Crocker Art Museum, Sacramento (2020); Pan African Art Gallery & Studio, Long Beach, California (1991); and the Oak Park School of Afro-American Thought, Sacramento City College (1969). Recent group exhibitions include Hammer Museum (2023), Oakland Museum of California (2016), and Joyce Gordon Gallery, Oakland (2016). In 2023, Kambon was honored as the recipient of the Mohn Award for Artistic Excellence from the Hammer Museum of Contemporary Art, Los Angeles. He is the recipient of awards from the National Council on Education for the Ceramic Arts (2022), City of Long Beach (1996, 1994), County of Los Angeles (1994), and California Wellness Foundation, Violence Prevention Initiative (1993).



The Spirit Lives, 1983
Pen and ink on vellum
5 x 5 inches



The peasants can only plow the land by plot. In war, enemy forces can only be destroyed one by one, 2000
Oil on canvas
48 x 36 inches



Detroit Blue in Vietnam, 1993
Small reproduction of original oil 24" x 30" painting on canvas, 1973.
Giclee print
10 x 8.5 inches



Buffalo Soldier, 1995
High-fired, clay, and resin
17.5 x 21.25 x 4.75 inches
© Akinsanya Kambon. Courtesy of the artist and Jack Shainman Gallery, New York



ATTACK! Kill!, kill, kill!, 2000
Oil on canvas
48 x 36 inches



Twa King, 2012
Raku-fired clay
13 x 6.5 x 9 inches
© Akinsanya Kambon. Courtesy of the artist and Jack Shainman Gallery, New York



King Leopold's Soliloquy, 2018
Raku-fired clay
16.5 x 9 x 6.5 inches
© Akinsanya Kambon. Courtesy of the artist and Jack Shainman Gallery, New York



Abdominal Pains II, 2013
Raku-fired clay
21 x 7 x 7 inches
© Akinsanya Kambon. Courtesy of the artist and Jack Shainman Gallery, New York



Oya: Goddess of the Wind, 2023
Bronze sculpture with hot patina
16.5 x 6.5 x 9.5 inches



WHAT WE WANT: Ten Point Party Platform, 1969
Reproduction from *The Black Panther* newspaper, July 19, 1969
17 x 11 inches
© Akinsanya Kambon. Courtesy of Bill Jennings and www.itsabouttimebpp.com

These paintings were adapted in 2016 from the original black and white 1969 poster drawings of the Black Panther Party for Self Defense 10 Point Platform & Program. Each represents one of the Ten Points.



#2. We Want Full Employment for Our People, 2016
Oil on board
16 x 20 inches
© Akinsanya Kambon. Courtesy of the artist and Jack Shainman Gallery, New York



#5. We want an end to the robbery by the capitalist of our Black Community, 2016
Oil on board
16 x 20 inches
© Akinsanya Kambon. Courtesy of the artist and Jack Shainman Gallery, New York



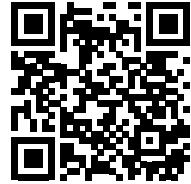
#4. We Want Decent Housing, Fit for Shelter of Human Beings, 2016
Oil on board
16 x 20 inches
© Akinsanya Kambon. Courtesy of the artist and Jack Shainman Gallery, New York.



#9. We Want All Black People When Brought to Trial to be Tried IN Court by a Jury of Their Peer Group or People From Their Black Communities, as Defined by the Constitution of the United States, 2016
Oil on board
16 x 20 inches
© Akinsanya Kambon. Courtesy of the artist and Jack Shainman Gallery, New York

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© Akinsanya Kambon. Courtesy of the artist.

ROWAN UNIVERSITY ART GALLERY & MUSEUM



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Rowan University Art Gallery & Museum serves as a vibrant cultural destination for South Jersey, the Rowan community, and surrounding region. We are committed to cultivating an inclusive, accessible, and just environment that encourages dialogue and collaboration between exhibiting artists, students, faculty, and the general public through the presentation of interdisciplinary art exhibitions, artist talks and other public programming. Our mission is to present diverse forms of contemporary art by professional artists with content that is thought provoking, relevant, and timely. With our exhibitions and programming, we seek to engender curiosity and a passion for contemporary art, enrich the quality of life for area residents, and create a welcoming and inclusive cultural destination at Rowan University.

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Information
rowan.edu/artgallery
artgallery@rowan.edu

Gallery Hours
Mon-Fri, 10:00 - 5:00 PM
Sat, 11:00 - 5:00 PM

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