

# Columbia Museum of Art

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Butail, Anju Dodiya, Subodh Gupta, Jitish Kallat, Reena Saini Kallat, Bharti Kher, Bari Kumar, Sheila Makhijani, Jagannath Panda, Kanishka Raja, KP Reji, Mithu Sen, Ranjani Shettar, Sudarshan Shetty, Navin Thomas, and Avinash Veeraraghavan.

Consisting of 29 works, the exhibition showcases a remixing of traditional crafts with radical new applications. As selections from a personal collection, *Visions from India* is not intended as a survey of contemporary Indian art; however, many of the most celebrated artists today are represented, and the range of artists, media, and themes — including the environment, place, technology, decolonization, religion, and material culture — is fantastically varied.

“I’ve been looking forward to this exhibition for nearly three years, and it’s finally here,” says CMA Curator Catherine Walworth. “Get rid of any preconceived notions you might have about Indian art. It’s going to be a wonderfully surprising art experience straight from the world stage.”

*Visions from India: 21st-Century Art from the Pizzuti Collection* is presented through the support of our generous sponsors and grantors. Presenting sponsor: Joyce and George Hill. Supporting sponsor: Bank of America. Contributing sponsor: Abacus

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For further information check our SC Institutional Gallery listings or visit ([columbiamuseum.org](http://columbiamuseum.org)).

## Asheville Art Museum in Asheville, NC, Offers Exhibit Focused on Black Males



The Asheville Art Museum in Asheville, NC, is presenting *Question Bridge: Black Males*, a three-hour documentary-styled art installation, on view through Mar. 15, 2021.

This innovative transmedia project facilitates a dialogue between Black men from diverse and contending backgrounds, and creates a platform for them to represent and redefine Black male identity in America.

*Question Bridge: Black Males* is a project that explores critically challenging issues within the African American male community by instigating a transmedia conversation among Black men across geographic, economic, generational, educational, and social strata of American society. *Question Bridge* provides a safe setting for necessary, honest expression and healing dialogue on themes that divide, unite, and puzzle Black males today in the United States.

The exhibition originated in 1996, when artist Chris Johnson (born 1948) was looking for a way to use new-media art to generate meaningful conversation around class and generational divisions within San Diego’s African American community. Mediated through the lens of a video camera, 10 members of the Black community were provided a format to openly express their deeply felt beliefs and values through candid question-and-answer exchanges. None of the questions or answers were prompted. Over the course of four years, Johnson, along with fellow artists Hank Willis Thomas (born 1976), Bayeté Ross Smith (born 1976), and Kamal Sinclair (born 1976), traveled the nation collecting questions and answers from over 150 Black men in eight cities (New York, Chicago, Oakland, San Francisco, Birmingham, Atlanta, New Orleans, and Philadelphia)

that comprise a video catalog of 1,500 exchanges. Within this extended community, surprising insights and new possibilities for witnessing our common humanity emerge.

“At a time when our awareness of the importance of equity is heightened - both locally and nationally - the Asheville Art Museum is excited to present *Question Bridge: Black Males*,” says Whitney Richardson, associate curator. “By showing this conversational and stream-of-consciousness style video-art installation, the Museum hopes that the words of the individuals within it will encourage meaningful discussions regarding the need in our society to have respect for and support the dignity of people of color. This artwork beautifully illustrates the multidimensionality of Black males’ lived experiences.”

*Question Bridge: Black Males* was created by Chris Johnson, Hank Willis Thomas, Bayeté Ross Smith, and Kamal Sinclair. The executive producers are Delroy Lindo, Deborah Willis, and Jesse Williams. The post-production producer is Will Sylvester, and the supervising story producer is Rosa White. It is a fiscally sponsored project of the Bay Area Video Coalition — a 501(c)(3) not-for-profit organization — and supported in part by a grant from the Open Society Institute: Campaign for Black Male Achievement, the California Endowment, the Ford Foundation, the Tribeca Film Institute, the LEF Foundation, the Center for Cultural Innovation, the Nathan Cummings Foundation, and the California College of the Arts. The project was supported by the Sundance Institute’s New Frontier Story Lab.

The following is an Artists’ Statement offered by Chris Johnson, Hank Willis Thomas, Bayeté Ross Smith, and Kamal

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2123 Park Street, Columbia, SC 29201  
(803) 254-0842

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Sinclair:

“This is a critical period in history for the African American community. In recent years, many have been able to transcend racial, cultural, and economic boundaries while others have found themselves increasingly confined to the margins of society. African American men are particularly challenged by this paradox. A Black man was the president of the United States, yet Black men are still severely overrepresented in incarceration and high-school dropout rates, and suffer disproportionately from various preventable health risks and as victims of homicide”.

“The representation and depiction of Black males in popular culture has long been governed by prevailing stereotyped attitudes about race and sexuality. Far too little is known about the range of internal values and dynamics of this group. Scientists, social scientists, theorists, historians, politicians, and activists have investigated the plight of the African American male on various levels and from diverse perspectives, yet not enough has been done to rep-

resent a multifaceted and self-determined representation of this demographic. Ultimately Black males’ greatest challenges are with themselves. The question is, ‘Why?’”

“*Question Bridge: Black Males* opens a window onto the complex and often unspoken dialogue among African American men, creating an intimate and essentially genuine experience for viewers and subjects and providing new opportunities for understanding and healing. This project brings the full spectrum of what it means to be ‘Black’ and ‘male’ in America to the forefront. ‘Blackness’ ceases to be a simple, monochromatic concept.”

The Asheville Art Museum’s galleries, the Museum Store, and Perspective Café are open with limited capacity. Art PLAYce, our intergenerational makerspace, and the Frances Mulhall Achilles Art Research Library remain temporarily closed.

For further information check our NC Institutional Gallery listings, call the Museum at 828/253-3227 or visit ([www.ashevilleart.org](http://www.ashevilleart.org)).

## Asheville Art Museum in Asheville, NC, Offers Look at Works by Contemporary Artists & J.J. Audubon



Adonna Khare, “Pool Party,” 2015, carbon pencil on paper, 6 × 20 feet. Collection of the Artist. © Adonna Khare, image Phil Hatten.

An exhibition entitled, *A Telling Instinct: John James Audubon & Contemporary Art*, highlighting the works of John James Audubon juxtaposed with the work of 21st-

century artists who continue his tradition of animal allegories and metaphors is currently on view at the Asheville Art Museum

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