

# South Carolina State Museum in Columbia, SC, Offers Exhibition Focused on Faces

South Carolina State Museum in Columbia, SC, is presenting *Face to Face: Portraits from the South Carolina State Museum Collection*, on view through July 24, 2022.

This new display explores the visual expressions of human connections featured in works from the museum's collection. The art exhibition features works never before displayed.

"The themes presented in *Face to Face* speak specifically to our current culture of isolation, mask-wearing and social distancing," says State Museum Curator of Art Amy Chalmers. "This past year has taught us all the value of facial expressions, physical closeness and contact with the people in our lives. So much of our sense of shared humanity resides in what we see when we look at one another, and in our in-person interactions."



Inez Walker, "Bad Girls", c. 1970. Colored pencil on paper. Image courtesy of the South Carolina State Museum.

Just as there is a wide variety of ways in which we connect to one another, portraits offer a varied and fascinating view of one-on-one relationships. *Face to Face* highlights these relationships with portraits that show how portrait artists have posthumously portrayed the deceased, honored their idols, satirized and documented relationships through painting, ceramics, sculpture and more. The exhibit features several new acquisitions of the museum that have never before been displayed, including a portrait from award-winning Nigerian-American artist Adebunmi Gbadebo, whose works have been represented in the Smithsonian Museum of African American History and Culture, the National Museum of African Art and other major collections.

Catawba Indian Effigy jars, wood sculptures by Dan Robert Miller, contem-



Artist unknown, "Mary and Clara Gregg", c. 1849. Oil on canvas. Image courtesy of the South Carolina State Museum.

porary ceramic pieces by Peter Lenzo and many more portraits by prominent South Carolina artists will encourage visitors to consider the importance of portraits throughout history, from 19th-century paintings to selfies on social media.

*Face to Face: Portraits from the South Carolina State Museum Collection* exhibition entrance is free with museum membership or general admission.

As the state's largest and most comprehensive museum, the South Carolina State Museum offers a unique, entertaining and educational experience to visitors throughout its 225,000 square foot facility located in the heart of downtown Columbia's Congaree Vista. The State Museum is housed in one of its greatest artifacts, an 1894 old textile mill full of character and charm. In addition to beautiful meeting spaces throughout the facility, guests can explore outer space in one of the largest planetariums in the Southeast, watch an interactive 4D movie and look through a vintage telescope in a one-of-a-kind observatory. These exciting opportunities are all in addition to the four floors of South Carolina art, cultural history, natural history and science/technology that guests can experience.

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

sculptor's most famous projects, including the *Burghers of Calais* — historical figures that Rodin grippingly depicts as they offer their own lives to save their city — and the famous unrealized masterpiece *The Gates of Hell*. This exhibition also showcases Rodin's commemorations of other artistic luminaries, including literary giants Victor Hugo and Honoré de Balzac, Romantic composer Gustav Mahler, Baroque painter Claude Lorrain, and contemporary Japanese dancer and actress Hisa Ota, also known as Hanako ("Little Flower").

This is the first exhibition the CMA has hosted dedicated exclusively to Rodin's work and the first to feature bronze sculptures in 40 years. Visitors will learn about the artist's processes for modeling and casting as they move through four galleries of his works.

"Rodin's work has been the ultimate source for modern sculptors since the beginning of the last century," says Judith Sobol, curator of collections and exhibitions at the Iris & B. Gerald Cantor Foundation. "I am excited to be able to see the dialogue between Rodin's work and that of Anila Quayyum Agha. Light and illusion are so important to both."

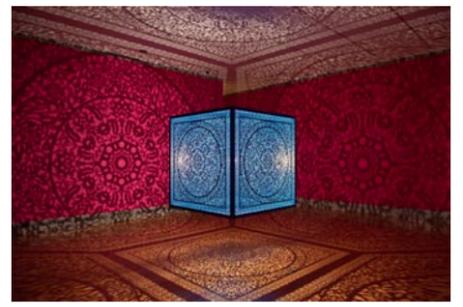
Pakistani American artist Anila Quayyum Agha's immersive installations move beyond conventional concepts of sculpture. Brilliantly lit from within, they cast their own images onto the walls around them like lanterns and create intricate patterns that dance over visitors as they move through the exhibition.

Rather than solid structures yearning to be massive monuments, these elegant works — *All The Flowers Are For Me* (Turquoise) from 2017 and *This is NOT a Refuge!* from 2019 — delicately defy their steely weight. Suspended from the ceiling, these light-emitting, shadow-casting sculptures seem to turn themselves inside out, enveloping viewers in a remarkable visual environment and framing concepts of nature, culture, religion, migration, and gender.

The works in *Let A Million Flowers Bloom* use floral and geometric shapes inspired by Islamic architecture to explore notions of masculine and feminine, public and private, religious and secular, and particularly space and refuge, taking on the pain of losing one's home and agency and the hope of establishing them both anew. Agha's unforgettable art envelops viewers in an enchanting visual environment that inspires awe and invites contemplation about sanctuary and belonging.

"Having lived on the boundaries of different faiths such as Islam and Christianity, and in cultures like Pakistan and the United States, my art is deeply influenced by the simultaneous sense of alienation and transcendence that informs the migrant experience," says Agha in an artist's statement. "This consciousness of knowing what is markedly different about the human experience also bears the gift of knowing its core commonalities and it is these tensions and contradictions that I try to embody in my artwork."

*Rodin: Contemplation and Dreams / Selections from the Iris & B. Gerald Cantor Collections* is presented through the support of our generous sponsors and grantors. Presenting Sponsor: First Citizens Bank. Sustaining Sponsors: Dr. Susan D. Boyd and Mr. M. Edward Sellers. Supporting Sponsors: Hannah and Ron Rogers. Contributing Sponsor: Myrtle



Anila Quayyum Agha, "All the Flowers Are For Me" (Turquoise), 2017. The Harold J Miossi Art Gallery, Cuesta College San Luis Obispo, CA. Lacquered steel and halogen bulb, 60" x 60" x 60." Photo: Cuesta College, San Luis Obispo CA

T. Robinson. Friend Sponsors: Suzanne and Robert Clawson; Pete and Vickie Neighbour. Patron Sponsors: Jeffrey C. Caswell and José Cotto; Mary and Clinch Belser; Becky and Earl Ellis; Tommy and Faye Hearon; Dr. Elizabeth Joiner and Dr. Buford Norman, Jr.; Dr. Carolyn Kressler-Greenberg and Dr. Stanley Greenberg; David and Jane Kulbersh; Mary and Lanneau Lide; ReNewell, Inc. Fine Art Conservation; William and Justine Roberts; Brenda and Rick Wheeler. Grantors: City of Columbia; Richland County Government; South Carolina Arts Commission; South Carolina Department of Parks, Recreation & Tourism. Additional Support: The Zvejniaks Foundation of South Carolina; Scot Hockman and Vic Cain.

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The Columbia Museum of Art is a charitable nonprofit organization dedicated to lifelong learning and community enrichment for all. Located in the heart of downtown Columbia, SC, the CMA ranks among the leading art institutions in the country and is distinguished by its innovative exhibitions and creative educational programs. At the heart of the CMA and its programs is its collection, which encompasses 7,000 works and spans 5,000 years of art history. Established in 1950, the CMA now welcomes more than 150,000 visitors annually and is a catalyst for community creativity and education, engaging people of all ages and backgrounds. It is the recipient of a National Medal from the Institute of Museum and Library Services, a National Art Education Association award for its contributions to arts education, a National Park Foundation Award, and two Governor's Awards for the Arts for outstanding contributions to the arts in South Carolina.

In order to serve even more audiences, the CMA underwent a transformation. Funded by a successful capital campaign, the two-year renovation project garnered new collection galleries with a progressive thematic layout, new studios for artmaking, cutting-edge program and event spaces, and an entrance on Main Street. Overall, more than 20,000 square feet of functional space were added to the building's existing footprint.

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

# Columbia Museum of Art in Columbia, SC, Offers Works by Auguste Rodin and Anila Quayyum Agha

Columbia Museum of Art in Columbia, SC, is presenting two new exhibitions including: *Rodin: Contemplation and Dreams / Selections from the Iris & B. Gerald Cantor Collections*, on view through May 15, 2022, and *Anila Quayyum Agha: Let A Million Flowers Bloom*, on view through May 29, 2022.

"We are thrilled to bring to the CMA two astounding artists that show the breadth and depth of what sculpture can be," says Jackie Adams, CMA director of art and learning. "Agha and Rodin are some of the best examples of how artists push the boundaries of materials and processes despite a century of time between their lives. Each artist masterfully expresses the grace and drama imbued in our woven histories, and we hope visitors are inspired by the immense beauty of their art."

Auguste Rodin saw the body as an envelope for the spirit. The poses of his figures and the flickering surfaces of his modeled forms capture the human condition in all its elation and anguish. Rodin holds a prized place in the history of art, straddling the decades of the late 19th and early 20th centuries when the world was striving for a new, modern form of expression. He used the human body to incredibly expressive ends, and his works are timelessly relatable in their emotions.



Auguste Rodin (French, 1840–1917). "Meditation (with Arms)", modeled about 1880, enlarged about 1896; Musée Rodin cast 8, 1979. Bronze, 62 x 31 x 26 in.; Coubertin Foundry. Lent by Iris Cantor.

The title of this exhibition comes from Rodin himself, who said that, far different from the realities of everyday life, artworks "open before us an enchanted land of contemplation and dreams."

With over 40 works of varying scale, *Rodin: Contemplation and Dreams* introduces audiences to some of the iconic

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# Sumter County Gallery of Art in Sumter, SC, Features Works by Micah Green and Wilfred Spoon

The Sumter County Gallery of Art in Sumter, SC, is presenting two exhibitions including: *Hands On, The South*, featuring works by Micah Green and *Quiet Ground*, featuring works by Wilfred Spoon, on view through Apr. 22, 2022.

Micah Green was born in Texas and lived much of his childhood in Mississippi. His nomadic way of life has taken him to Georgia, South Carolina and now Alabama. A graduate of Mississippi State University, Green began taking photo-

graphs while working at a short-staffed newspaper and has since become an accomplished photojournalist working with "The New York Times", Bloomberg, Reuters and numerous regional publications including "The Sumter Item".

Self-taught through experimentation, Green's observations through his camera lens and also his heart have given him an understanding and an emotional tie to the region he calls home. In Green's ongoing

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