

# Columbia Museum of Art

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Curator Catherine Walworth. "In doing so, she encourages viewers to pause in front of her images and think critically about how history gets written."

In *Soul Culture*, Cox continues to deconstruct issues of race and gender using the body as central image while promoting empowerment. She transforms her photographic portraits into hypnotic video and mandala-like reliefs that are influenced by Hindu and Buddhist religious art, the visual escapism of 1960s psychedelia, the use of fractals in African culture, and a sacred geometry grounded in spiritual wholeness. Digitally manipulated figures are cut and handwoven into unique kaleidoscopic "paintings." The artist says *Soul Culture*, with its almost hypnotic film, is bringing a new viewing experience that is "engaging the viewer in a profoundly different way,

bringing a certain peace, reflection, and joy."

Born in Jamaica in 1960, Cox was raised in New York, where she studied film as an undergraduate at Syracuse University and later earned her MFA from the School of Visual Arts in New York City, subsequently attending the Whitney Museum of American Art's Independent Study Program.

Cox's work is in several museum collections, including the Brooklyn Museum, New York City, the Mildred Lane Kemper Museum, St. Louis, Missouri, and the Spelman College Museum of Fine Art, Atlanta, Georgia, in addition to the CMA.

Last year, the CMA purchased Cox's *Liberation of Aunt Jemima and Uncle Ben*, an iconic work that upends both racial and gender stereotypes, after displaying it in the

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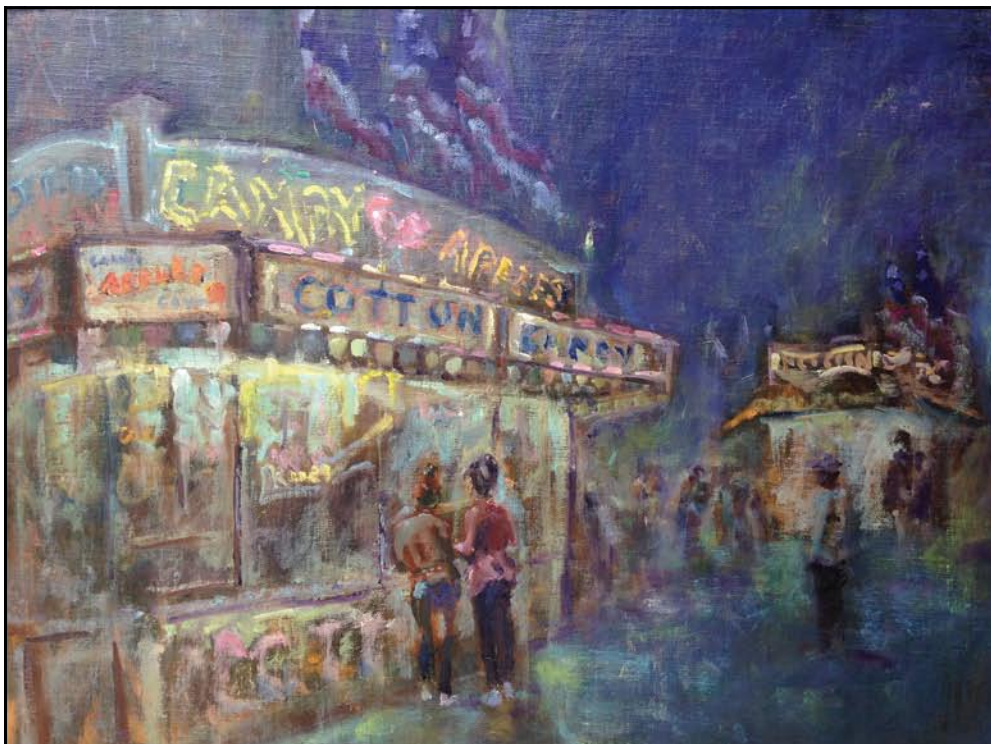
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