

SCAD Museum of Art 2016–2017 Schedule of Exhibitions

The **SCAD Museum of Art** in Savannah, GA is celebrating its 5th Anniversary in 2016, marked by a dynamic lineup of exhibitions, including solo shows by **Radcliffe Bailey**, **Andres Bedoya**, **Janet Biggs**, **Bill Cunningham**, **Jose Dávila**, **Jeffrey Gibson**, **Subodh Gupta**, **Michael Joo**, **Masud Olufani**, **Ebony G. Patterson**, **Mildred Thompson** and **Saya Woolfalk**

SUBODH GUPTA

Guests, Strangers and Interlopers

August 23, 2016 – January 15, 2017



The SCAD Museum of Art proudly presents the first solo museum exhibition in the U.S. by internationally acclaimed artist Subodh Gupta.

"Guests, Strangers and Interlopers" engages with otherness and ambiguous identities through the evocative use of found materials and objects. It invites the viewer to consider their subjective responses to self and others. This exhibition in the Pamela Elaine Poetter Gallery explores the artist's ongoing concern with the vessel as a vehicle and

the symbolic references to mobility and spirituality inherent in the object. The museum building's provenance as part of the former Central of Georgia Railway depot — built in 1853 — resonates with Gupta's practice, as themes throughout his artwork consistently relate to migration, labor and transcendence. Located in the vast space that originally functioned as a freight-loading platform, the museum gallery will house four large-scale artworks by the artist.

MASUD OLUFANI

Imprint: Past as Prologue

August 16 – October 16, 2016



SCAD alumnus Masud Olufani explores history, memory, community and the symbolic power of objects through sculptures, drawings and audio components for "Imprint: Past as Prologue." Olufani adopts familiar shapes, words and sounds, and recontextualizes them to allow for ongoing — and individualized — shifts in meaning.

Olufani states, “The spectrum of meaning [in art] is expanded as each viewer responds to the object, based on a history of interactions with a shape, a material, a smell, or a sound ... Ultimately, the act of attaching meaning to an object is collaborative in nature.” Additionally, as the exhibition title suggests, these works flatten the perspective of history through imagery that refers to both historic and contemporary events.

EBONY G. PATTERSON

If We Must Die...

September 1 – December 18, 2016



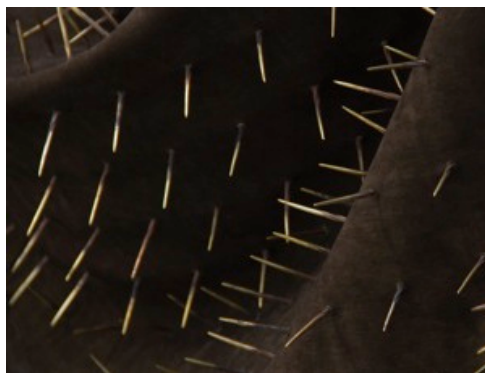
"If We Must Die..." showcases two unique sculptural works by Jamaican-born artist Ebony G. Patterson — the "of 72 project" and selections from "Invisible Presence: Bling Memories" — installed together for the first time. Patterson is acclaimed for her ability to ascribe meaning to adornment. She uses references from dancehall, pop and hip-hop cultures, as well as textiles and costumes, to draw attention to issues of class, race and gender.

The title of the exhibition is taken from the Jamaican poet Claude McKay's 1919 poem, which reads: "If we must die, O let us nobly die, / So that our precious blood may not be shed / In vain." The tone of this historic poem translates to Patterson's commemorative work celebrating the importance of human dignity and the enduring human spirit.

ANDRES BEDOYA

El viaje

September 15, 2016 – February 5, 2017



The exhibition "El viaje"—or "the voyage"—premieres four new sculptural works by Bolivian artist Andres Bedoya, on display in the SCAD Museum of Art's Jewel Boxes visible from the museum's exterior. Bedoya refers to his malleable sculptures as shrouds, and, with them, he draws rich connections between cultural, personal and material influences. Within the scope of Andean *cosmovisión*, or "world view," the dead are recognized as travelers, rendering Bedoya's shrouds both active and memorializing.

Reflecting on the complex and rich history of the Andean region of Latin America, Bedoya explores belief systems and their associated rituals and objects, reconstructing them as an abstracted biographical narrative. These include practices both historical and contemporary, from Pre-Columbian cultures, to those later imposed during the Spanish colonial era and some held today. The works comprising “El viaje” obliquely reference diverse sources such as Incan metallurgy, Roman Catholic devices and iconography, and contemporary Bolivian folklore.

VINTAGE PHOTOGRAPHS BY BILL CUNNINGHAM

Grand Divertissement à Versailles

September 15, 2016 – February 5, 2017

SCAD Museum of Art is honored to share the artwork of iconic fashion photographer Bill Cunningham with its current exhibition “Grand Divertissement à Versailles, Vintage Photographs by Bill Cunningham.” Featuring exclusive images from the 1973 fashion show “The Battle of Versailles,” the exhibition showcases Cunningham's unique perspective on this epochal event in fashion history. Having made indelible contributions to fashion journalism for more than a half-century, Cunningham is remembered reverentially as staff writer and photographer for The New York Times. “The Battle of Versailles” established American fashion houses as an innovative, important counterpoint to the traditionalism of French design.

ADDITIONAL FORTHCOMING SCAD MUSEUM OF ART EXHIBITIONS

MICHAEL JOO

October 6, 2016 – January 15, 2017

SAYA WOOLFALK

October 13, 2016 – January 8, 2017

RADCLIFFE BAILEY

October 13, 2016 – February 5, 2017

JOSE DAVILA

November 10, 2016 – January 22, 2017

ONGOING SCAD MUSEUM OF ART EXHIBITIONS

JANET BIGGS

Afar

Through October 2, 2016



“Afar” is the most recent work of acclaimed Brooklyn-based video artist Janet Biggs. Created with the support of the museum, the video “Afar” depicts Biggs’ travels in the Afar depression, a geologically unstable but visually arresting desert region at the intersection of Ethiopia, Eritrea and Djibouti, in Africa. This volatile environment of earthquakes, volcanic eruptions and intense heat serves as a metaphor for the ongoing political instability of a region in which salt traders, nomadic people and militia vie for scarce natural resources.

JEFFREY GIBSON

A Kind of Confession

Through October 23, 2016

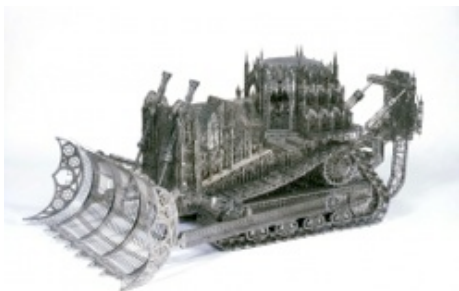


“A Kind of Confession” is the first Southeast solo exhibition by artist Jeffrey Gibson. The title of the exhibition is derived from a quote by African-American novelist James Baldwin: “All art is a kind of confession, more or less oblique. All artists ... are forced, at last, to tell the whole story.” Gibson is a member of the Mississippi Band of Choctaw Indians and half Cherokee, and has lived in the U.S., Germany, South Korea and England. His unique combination of global cultural influences come together in a multidisciplinary practice that intermingles elements of traditional Native American art with contemporary artistic references.

BUILT, WORLD

Group exhibition

Through September 4, 2016



“Built, World” is a group exhibition featuring works by leading international artists investigating architecture and constructed realities with a variety of media across a range of scale. Through photography, printmaking, sculpture and installation from the miniature to the monumental, this exhibition engages the social landscape, explores the real and mimetic and deconstructs architectural forms, histories and legacies.

Furthermore, “Built, World” explores the relationship between contemporary visual art practices and architecture as form and discipline, and also considers the power and ideology embedded within our built environment. Special attention is given to the underlying issues of the social and political mores of our time. Environmentalism, industrialization, social activism and historical recounts are touchstones traced throughout the works on view.

MILDRED THOMPSON

Resonance, Selected Works from the 1990s

Through October 2, 2016



"Mildred Thompson: Resonance, Selected Works from the 1990s" features artwork by prolific American artist Mildred Thompson (1936–2003). Over several decades, Thompson devoted her artistic practice to exploring and expanding the language of nonrepresentational abstraction.

This exhibition presents a selection of works from the 1990s that collectively represent her highly developed visual language. Defined by dynamic mark-making, complex uses of color, and vast atmospheres, Thompson’s immersive imagery, created in the media of painting, drawing and printmaking, are inspired by scientific theories and universal systems. As exemplified in the works on view, Thompson sought to interpret and visualize elements and experiences invisible to the naked eye, with a particular affinity for the subjects of space and sound.

Exhibition titles and dates are subject to change. Please check with us for any updates. More information available online at <http://www.scadmoa.org>

SOCIAL MEDIA

SCAD Museum of Art (#SCADMOA) is on [Twitter](#), [Instagram](#) (@scadmoa) and [Facebook](#) (SCAD Museum of Art). **SCAD** (#SCAD) is on [Twitter](#) and [Instagram](#) (@SCADdotedu) and [Facebook](#) (SCAD–The University of Creative Careers). **Paula Wallace** is on [Twitter](#) and [Instagram](#) @PaulaSWallace) and can also be found on [YouTube](#).

ABOUT THE SCAD MUSEUM OF ART

The SCAD Museum of Art is a premier contemporary art museum established to enrich education of SCAD students and attract and delight visitors from around the world. Introducing new exhibitions every academic quarter, the museum showcases work by a

range of highly acclaimed professional artists, inspiring and challenging students across disciplines to push the boundaries of their creative practice. The SCAD Museum of Art was recognized with the 2014 AIA Institute Honor Award for Architecture, named one of CNN's 11 coolest buildings in North America and earned the National Trust for Historic Preservation Honor Award. The museum houses the Walter O. Evans Center for African American Studies, a multidisciplinary center for the study, understanding and appreciation of African American culture, art and literature.

The SCAD Museum of Art has received support from the Institute of Museum and Library Services, the National Endowment for the Arts, the National Endowment for the Humanities and the Ford Foundation, as well as gifts and grants from numerous family foundations, corporations and individuals. Foundation donors include the Community Foundation for Greater Atlanta, Charles A. Frueauff Foundation, Georgia Power Foundation, Hallmark Foundation, J.C. Lewis Foundation, Pfizer Foundation, the Andy Warhol Foundation for the Visual Arts and Wyeth Foundation for American Art. Support has also come from a range of corporations, including 1600 Peachtree, THA Group, Latham & Watkins, Stanley Convergent Security Solutions, ArKay, Carver Community Development Corporation and T.W. Lord & Associates.

In collaboration with the National Endowment for the Arts, Blue Star Families, the Department of Defense and museums across America, SCAD Museum of Art will offer free admission to active-duty military personnel and their families through Labor Day.

SCAD: THE UNIVERSITY FOR CREATIVE CAREERS

The Savannah College of Art and Design is a private, nonprofit, accredited institution conferring bachelor's and master's degrees at distinctive locations and online to prepare talented students for professional careers. SCAD offers degrees in 42 majors, as well as minors in more than 70 disciplines across its locations in Savannah and Atlanta, Georgia; Hong Kong; Lacoste, France; and online through SCAD eLearning.

With more than 32,000 alumni worldwide, SCAD demonstrates an exceptional education and unparalleled career preparation. The diverse student body, consisting of more than 12,000 students, comes from across all 50 U.S. states and more than 100 countries. Each student is nurtured and motivated by a faculty of nearly 700 professors with extraordinary academic credentials and valuable professional experience. These professors emphasize learning through individual attention in an inspiring university environment, and the innovative SCAD curriculum is enhanced by advanced, professional-level technology, equipment and learning resources.

In 2015, the prestigious Red Dot Design Rankings placed SCAD in the top four universities in the Americas and Europe. Career preparation is woven into every fiber of

the university, resulting in a superior alumni employment rate. In a survey of Spring 2014 SCAD graduates, 97 percent of respondents reported being employed, pursuing further education or both within 10 months of graduation.

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