

SCAD

CURRICULUM GUIDE  
GRADES K-12



MILDRED THOMPSON

Resonance, Selected Works  
from the 1990s

JUNE 23 - OCT. 2, 2016

### **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; in Hong Kong; in 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 the U.S. and more than 100 countries worldwide. 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. The innovative SCAD curriculum is enhanced by advanced, professional-level technology, equipment and learning resources, and has garnered acclaim from respected organizations and publications, including 3D World, American Institute of Architects, Businessweek, DesignIntelligence, U.S. News & World Report and the Los Angeles Times.

For more information, visit [scad.edu](http://scad.edu).

Cover image:

**Mildred Thompson**, *Magnetic Fields*, c. 1990–92, courtesy of Don Roman, Stone Mountain, Georgia.

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# About the SCAD Museum of Art

The SCAD Museum of Art showcases work by acclaimed artists, providing opportunities for students from all majors to learn from art world luminaries and expand their artistic points of view.

Mounting more than 20 exhibitions each year, the museum has presented solo exhibitions by such renowned artists as Jane Alexander, Uta Barth, Lynda Benglis, Alfredo Jaar, Sigalit Landau, Liza Lou, Angel Otero, Yinka Shonibare MBE, Kehinde Wiley and Fred Wilson, curated alongside ever-changing, site-specific installations by such artists as Daniel Arsham, Kendall Buster, Ingrid Calame and Odili Donald Odita. Additionally, the André Leon Talley Gallery has hosted such couture exhibitions as *Little Black Dress*, *Oscar de la Renta: His Legendary World of Style* and *Vivienne Westwood's Dress Up Story – 1990 Until Now*. The museum's permanent collection includes the Walter O. Evans Collection of African American Art, the Modern and Contemporary Art Collection, the Earle W. Newton Collection of British and American Art, the 19th- and 20th-century Photography Collection and the SCAD Costume Collection.

The museum building itself is a work of art, demonstrating the university's ongoing commitment to historic preservation and adaptive reuse. Constructed in 1853, the original walls feature handmade Savannah gray bricks, forming the oldest surviving antebellum railroad depot in the country. In 2011, this National Historic Landmark was transformed into an award-winning, modern museum building by architect Christian Sottile, a SCAD alumnus and dean of the SCAD School of Building Arts.

SCAD students are the heart of this teaching museum; they attend academic classes and career workshops, lecture series, film screenings, gallery talks and annual events within its storied walls. SCAD students also serve as museum docents, welcoming visitors, interpreting the exhibitions and interacting with illustrious museum guests. As a center for cultural dialogue, the SCAD Museum of Art engages students through dynamic, interdisciplinary educational experiences.

## Museum awards

Since opening its doors in October 2011, the renovated museum has been celebrated for its inspired architecture and design, world-class exhibitions, and visionary community outreach and education programs that enrich art enthusiasts, educators and students of all ages.

SCAD is proud to be recognized by the following:

- American Institute of Architects Institute Honor Award for Architecture
- American Institute of Architects South Atlantic Region, Design Award
- American Institute of Architects-Savannah chapter, Honor Award (top honor awarded)
- American Concrete Institute-Georgia chapter, first place in restoration category
- Congress for the New Urbanism, Charter Award
- Historic Savannah Foundation, Preservation Award
- International Interior Design Association-Georgia chapter, Best of the Best Forum Design Award and Best of the Best Forum Award (education category)
- National Trust for Historic Preservation, National Preservation Award
- Southeastern Museums Conference Exhibition Competition, Certificate of Commendation for the outstanding exhibit *Pose/Re-pose: Figurative Works Then and Now*
- Southeastern Museums Conference Publication Competition, 2012 Gold Award, outstanding design, for the *Walter O. Evans Center for African American Studies Curriculum and Resource Guide*
- American Alliance of Museums' 2015 Museum Publications Design Competition, first place (educational resources category) for the SCAD curriculum guide accompanying the exhibition *Divine Comedy: Heaven, Purgatory and Hell Revisited by Contemporary African Artists*



# About the Artist

The SCAD Museum of Art presents *Mildred Thompson: Resonance, Selected Works from the 1990s*, an exhibition featuring 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, is 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. In painting series such as *Music of the Spheres*, *String Theory* and *Magnetic Fields*, Thompson deftly and uniquely makes manifest ideas related to philosophy, physics, mathematics and astronomy in stylistic improvisations of lasting resonance.

With the renewed curatorial and academic interest in the African-American contribution to the history of abstraction, *Mildred Thompson: Resonance, Selected Works from the 1990s*, presented in the Walter O. Evans Center for African American Studies, is a remarkable opportunity to expand this dialogue by celebrating the work of an under-recognized historical figure.

Although she was born in Jacksonville, Florida, Thompson spent most of her career in Germany and France to be free from the racial discrimination she faced in the United States. She spent the last 15 years of her life in Atlanta, Georgia, where she worked as the associate editor of ART PAPERS magazine and taught at Spelman College, Agnes Scott College and the Atlanta College of Art, while producing accomplished bodies of work in fine art and music. Her work is included in the permanent collections of the Smithsonian American Art Museum and Howard University in Washington, D.C., and the Museum of Modern Art and the Brooklyn Museum in New York.

*Mildred Thompson: Resonance, Selected Works from the 1990s* is curated by Melissa Messina, interim executive director of the SCAD Museum of Art and Savannah exhibitions.

Left: Mildred Thompson c. 1960, courtesy of the Mildred Thompson Estate, Atlanta, Georgia.





# About the Curriculum Guide

SCAD curriculum guides provide learning opportunities that fulfill the requirements of National Core Arts Standards and are designed for use within the museum's exhibition spaces and in classrooms. The guides enhance understanding of art and design through investigations that reveal relevant personal, historical and cultural connections while promoting cross-disciplinary links necessary for today's innovative careers.

Recognizing the guides' high standard of quality, the American Alliance of Museums' 2015 Museum Publications Design Competition awarded first place in the education category to the SCAD curriculum guide for the exhibition *Divine Comedy: Heaven, Purgatory and Hell Revisited by Contemporary African Artists*.

This Mildred Thompson guide explores the artist's abstract paintings, prints and drawings from the 1990s and illuminates her interpretation of the unseen world in physics. Thompson's artworks provide the foundation for activities inspired by expressive abstraction and the universal harmonies found within art, science and music.

Left: Mildred Thompson, *Heliocentric III*, 1993

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National Core Arts Standards are listed on page 16.

Highlighted glossary terms may be found on page 18.

Additional learning resources are located in the Curriculum Connections section on pages 20-21.

Full artist image credits are recorded on page 22.

# 1 Explore emotional energy in lines

Grades K-2

“The working together of the mind, the eye, the hand, and the controlled freedom of exploring and expressing through line is always an interesting and challenging **phenomenon.**”

**Mildred Thompson**



Mildred Thompson, *Wave Function IV*, 1993

Look around the Mildred Thompson exhibition or through the images of her work in this guide. What kinds of lines do you see?

A line is a long, narrow mark. As shown in the artwork on the left, lines can be straight or curvy, loopy or angular, rough or smooth, thin or wide, long or short.

Sometimes lines are not drawn or painted, but are **implied** by how other shapes and objects are arranged. These implied lines suggest movement and direction for our eyes to follow. Lines also express different types of energy, even emotions. Imagine the **subtle** variations between a happy zigzag and a stormy jagged line, or the difference in wobbly, nervous or smooth, confident marks.



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*Above are small sections from a few of Thompson's works. Match each one to the correct painting and record the title. Next, select one of Thompson's artworks and study the lines within it. Then, choose three different examples of lines that Thompson uses. In the boxes below, draw the three different types of lines and label each one with the emotion you think it shows.*

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Artist image credits are recorded on page 22.

## 2 Apply geometric language to abstraction Grades 3-5

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“With art, there are symbolic things that have to be learned to make a work universal.”  
**Mildred Thompson**

Mildred Thompson's *String Theory IV* uses **geometric** shapes to create a sense of unity. This painting's components come together to reflect the complex connections of the universe as revealed through science and mathematics.

In the arts, unity is a principle of design that brings together elements of line, shape, color, space and texture to create a sense of oneness. Unity is what happens when a variety of elements work together in a **harmonious** way.

Thompson freely interprets geometric lines and shapes in her work. Applying the specific language of geometry, a selection of which is listed below, can help viewers discover details in Thompson's work and communicate more effectively about how her compositional structures achieve unity.



**Line:** A straight path connecting two points and going beyond those points in both directions without end



**Line segment:** A line with endpoints



**Arc:** A curved line segment



**Angle:** The shape formed where two lines meet

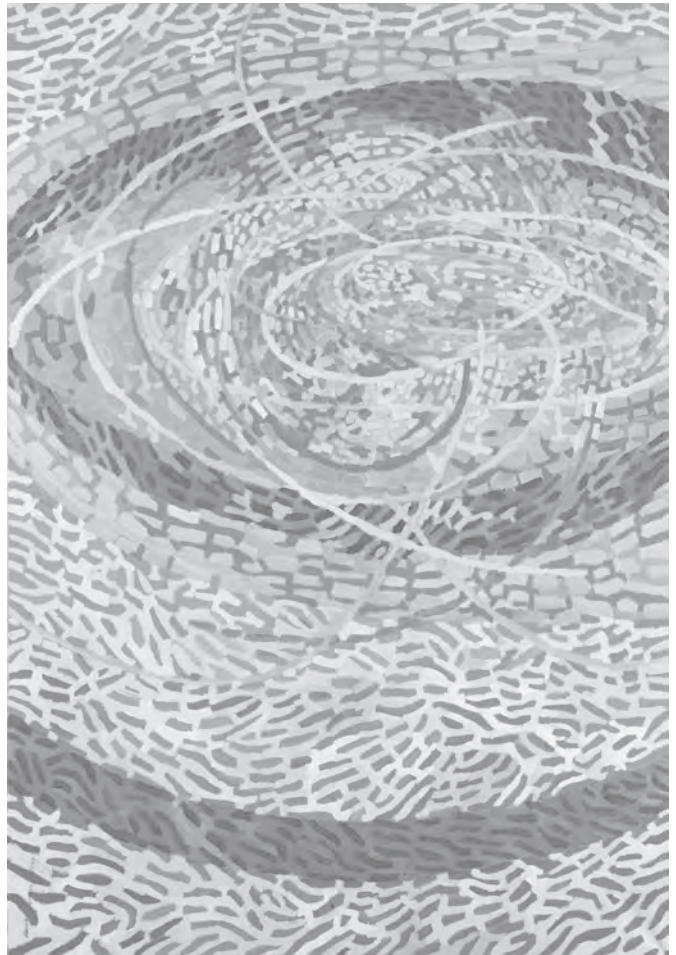
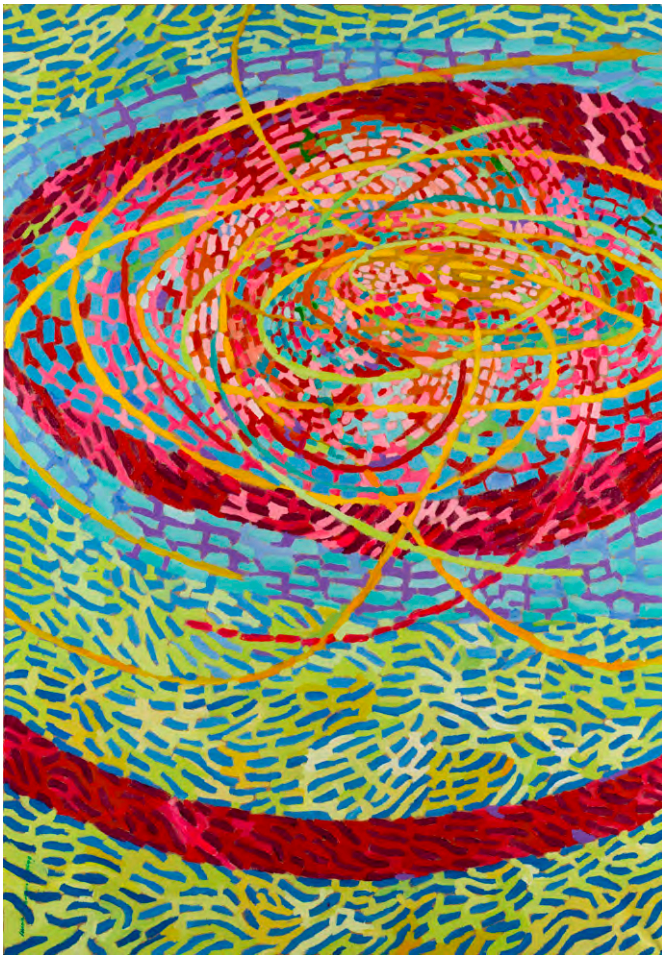


**Parallel:** Lines that are the same distance apart from one end to the other



**Ellipse:** A curve surrounding two focal points

*Using the geometry vocabulary provided above, mark and label your observations of lines and shapes in Thompson's work on the gray-tone image on the right. In the lined space, build on your observations by combining geometric language and the elements of art to describe how Thompson achieves harmony in *String Theory IV*. For instance, note the changes in the size, length, direction and color of any line segment. How does their arrangement contribute to a unified composition?*



Mildred Thompson, *String Theory IV*, 1999

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### 3 Make the invisible visible

Grades 6-8

“My work in the visual arts is, and always has been, a continuous search for understanding. It is an expression of purpose and reflects a personal interpretation of the universe.”

**Mildred Thompson**



Mildred Thompson, *Radiation Series*, 1994

Mildred Thompson taught a popular college-level course in abstract painting called Making the Invisible Visible, inspired by the science of physics. For Thompson and her students, the study of physics sparked an exploration of abstract art and its **evocative** power.

Abstract art communicates through the language of line, form and color, rather than recognizable images. It may be inspired by the real world or strive to communicate real experiences.

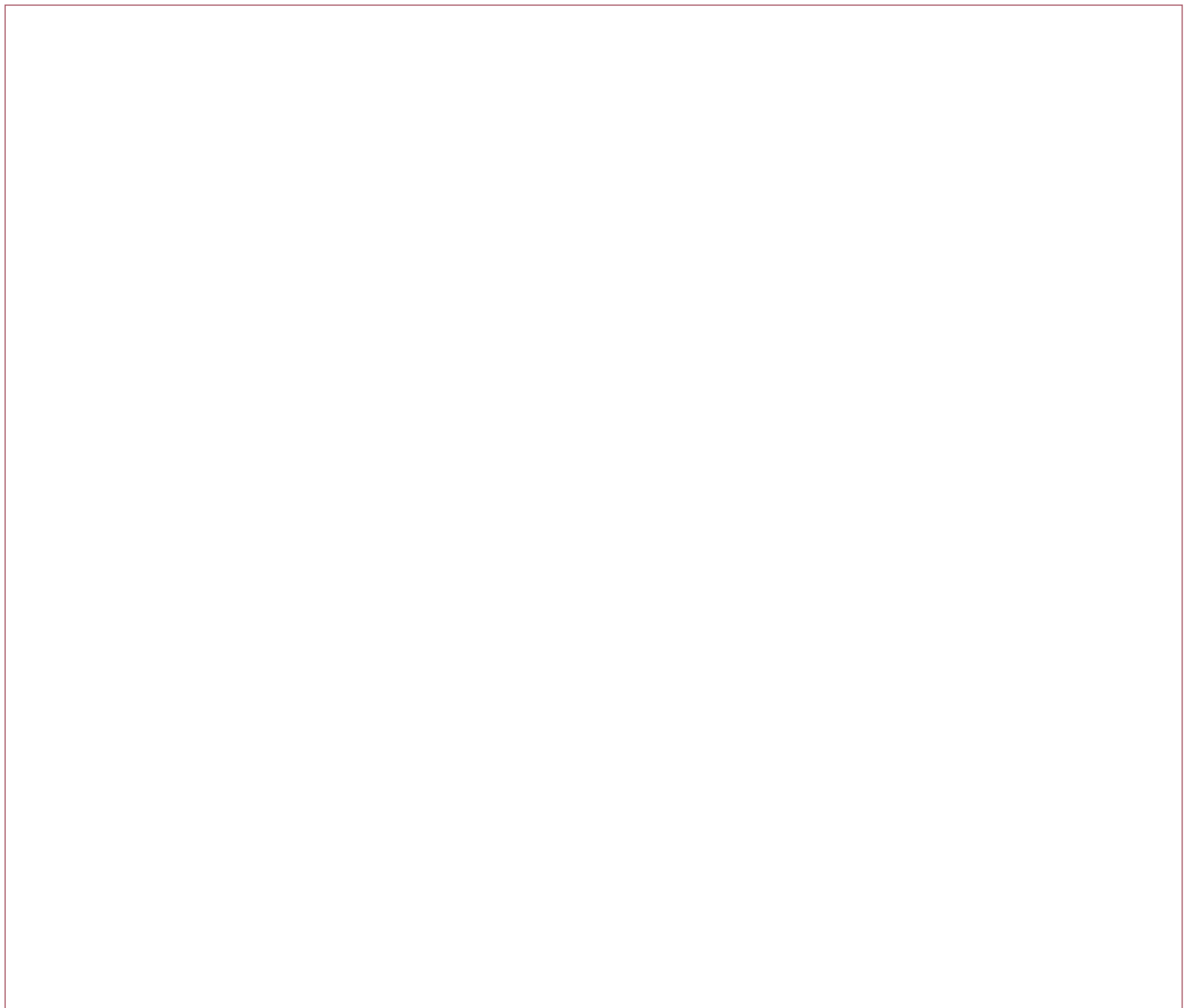
Thompson asked her classes to study and comprehend the invisible forces of physics. She encouraged students to develop an abstract vocabulary — a personal collection of expressive symbols or **motifs** — which they used as imaginative visual metaphors to illustrate their new understandings of physics. Though abstract art and physics might make an unusual pair, mixing expressive and scientific ideas aids in conceptualizing invisible phenomena.

*Explore Thompson’s work in this exhibition. Make note of “invisible” subject matter and recurring motifs that indicate use of an abstract vocabulary.*

*Practice Thompson’s methodology by creating an artwork based on the physics of cellphone conversations. The explanation on the next page will inform your work. Follow the prompts to develop thumbnail sketches for your abstract vocabulary. Combine these motifs to compose the first in a series of works communicating your understanding of the invisible processes responsible for cellular communication.*

The sound waves produced by your voice enter your cellphone's microphone, converting them into corresponding electrical signals. A microprocessor translates this analog data into **binary digits**. The cellphone's **transmitter** sends out this encoded information as **electromagnetic waves**. Then the signal is relayed by coordinating cellphone towers until it reaches the destination device, where the process reverses itself, ending with the recipient's speaker.

sound waves	electrical signals	binary digits	transmitter	electromagnetic waves



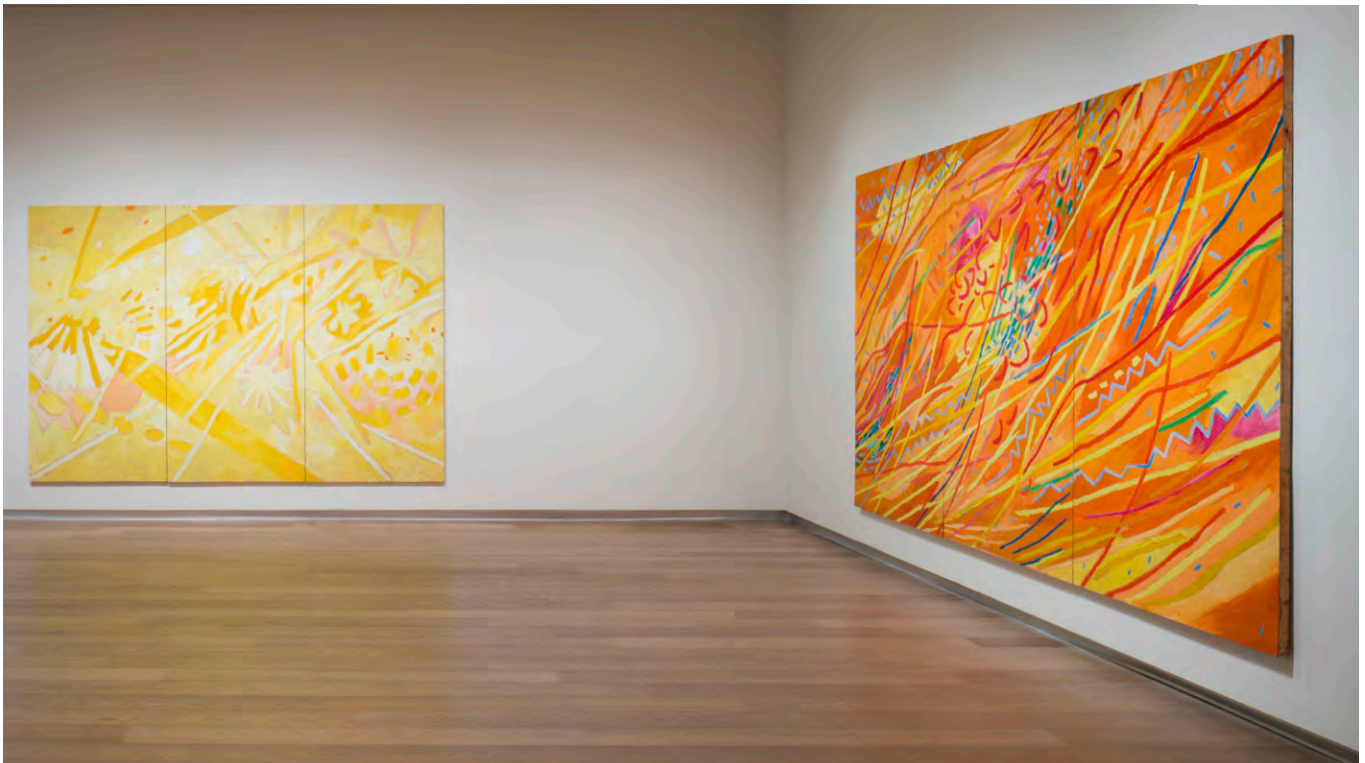
## 4 Interpret abstract painting through jazz High School

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“My whole life I’ve done nothing but music, art and literature.” **Mildred Thompson**

Mildred Thompson was an accomplished blues singer, composer of electronic music and lover of jazz. Her creative embrace of musical and artistic realms found a reinforcing voice in the writings of Wassily Kandinsky, the abstract painter and art theorist. Kandinsky compared the expressive capacity of abstract painting with that of music, which he also considered an abstract art: “A painter, who finds no satisfaction in mere representation ... cannot but envy the ease with which music, the most non-material of the arts today, achieves this end. He naturally seeks to apply the methods of music to his own art.”

Art and music share many commonalities. Their purposeful compositions are bound by rhythm, harmony, contrast, variety and emphasis, which create structural coherence and a sense of completeness. Abstract art and jazz music share a distinctive approach. Jazz employs **improvisation**, **polyrhythms** and **syncopation**, which closely parallel the intuitive brushwork, proliferating patterns and inventive variations of Thompson’s *Music of the Spheres* compositions.



Mildred Thompson, *Music of the Spheres: Venus* and *Music of the Spheres: Jupiter*, 1996



Examine the paintings in this series. What correlations to music do you observe? Note examples of improvisation, polyrhythms and syncopation. In your examination, include impressions made by the whole works as well as specific motifs.



Mildred Thompson, *Music of the Spheres: Mercury*, 1996

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Mildred Thompson, *Music of the Spheres: Venus*, 1996

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## 4 Interpret abstract painting through jazz

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Mildred Thompson, *Music of the Spheres: Mars*, 1996

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Mildred Thompson, *Music of the Spheres: Jupiter*, 1996

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# National Core Arts Standards

## Activity 1 Kindergarten through Second Grade

**Creating 3.1** **Anchor:** Refine and complete artistic work.  
**K:** Explain the process of making art while creating.  
**1:** Use art vocabulary to describe choices while creating art.

**Responding 7.2** **Anchor:** Perceive and analyze artistic work.  
**K:** Describe what an image represents.

**Responding 8.1** **Anchor:** Interpret intent and meaning in artistic work.  
**K:** Interpret art by identifying subject matter and describing relevant details.  
**1:** Interpret art by categorizing subject matter and identifying the characteristics of form.  
**2:** Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form.

**Responding 9.1** **Anchor:** Apply criteria to evaluate artistic work.  
**2:** Use learned art vocabulary to express preferences about artwork.

## Activity 2 Third through Fifth Grade

**Responding 7.1** **Anchor:** Perceive and analyze artistic work.  
**3:** Speculate about processes an artist uses to create a work of art.  
**5:** Compare one's own interpretation of a work of art with the interpretation of others.

**Responding 7.2** **Anchor:** Perceive and analyze artistic work.  
**4:** Analyze components in visual imagery that convey messages.

**Responding 8.1** **Anchor:** Interpret intent and meaning in artistic work.  
**5:** Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements and use of media to identify ideas and mood conveyed.

**Responding 9.1** **Anchor:** Apply criteria to evaluate artistic work.  
**3:** Evaluate an artwork based on given criteria.  
**4:** Apply one set of criteria to evaluate more than one work of art.

### Activity 3 Sixth through Eighth Grade

**Creating 2.1** **Anchor:** Organize and develop artistic ideas and work.  
**6:** Demonstrate openness in trying new ideas, materials, methods and approaches in making works of art and design.  
**7:** Demonstrate persistence in developing skills with various materials, methods and approaches in creating works of art or design.  
**8:** Demonstrate willingness to experiment, innovate and take risks to pursue ideas, forms and meanings that emerge in the process of art-making or designing.

**Creating 2.3** **Anchor:** Organize and develop artistic ideas and work.  
**7:** Apply visual organizational strategies to design and produce a work of art, design or media that clearly communicates information or ideas.

### Activity 4 High School

**Responding 7.2** **Anchor:** Perceive and analyze artistic work.  
**HSIII:** Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe or culture.

**Responding 8.1** **Anchor:** Interpret intent and meaning in artistic work.  
**HSI:** Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contents.  
**HSII:** Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.  
**HSIII:** Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

# Glossary

**binary digit** *n.* A bit, the smallest unit of information in a computer, with a value of either 0 or 1

**electromagnetic wave** *n.* A type of wave formed of electric and magnetic fields perpendicular to each other and the direction of the wave

**evocative** *adj.* Having the power to bring to mind a sensation, thought or recollection

**geometric** *adj.* Consisting of points, lines and angles

**harmonious** *adj.* Parts of a whole combined in a pleasant way

**imply** *adj.* To hint or suggest

**improvisation** *n.* The process of composing solo jazz melodies and lines on the spot

**motif** *n.* Repeated part of a design or composition

**phenomenon** *n.* A fact or event that can be observed

**polyrhythm** *n.* The simultaneous combination of contrasting rhythm in a musical composition

**string theory** *n.* A framework for physics proposing that subatomic particles are composed of one-dimensional strings

**subtle** *adj.* Describing fine differences

**syncopation** *n.* A general term for a disturbance or interruption of the regular flow of rhythm; a placement of rhythmic stresses or accents where they would not normally occur

**transmitter** *n.* A device that sends out signals



# Curriculum Connections

## pp. 6-7 1. Explore emotional energy in lines

### Additional Resources

**Interactive** This website allows you to draw, and experiment with, lines. The Scribbler takes over as you vary line width, color, opacity and more. [zefrank.com/scribbler](http://zefrank.com/scribbler)

**Interactive** Experiment with a wide assortment of mark-making styles. [onemotion.com/flash/sketch-paint](http://onemotion.com/flash/sketch-paint)

### Quote

p. 6 Thompson, Mildred. "The Drawing Process" Artist Statement. *Mildred Thompson Papers*. Box 13, Folder 11. n.d. Robert W. Woodruff Library, Emory University, Atlanta, GA.

## pp. 8-9 2. Apply geometric language to abstraction

### Additional Resources

**Interactive** Sketchometry converts your hand drawings into geometric constructions, which can be modified and repositioned. [sketchometry.org](http://sketchometry.org)

**Interactive** Create a variety of ellipses and observe the constancy of their key properties. [mathopenref.com/ellipse.html](http://mathopenref.com/ellipse.html)

### Quote

p. 8 Thompson, Mildred. "Artist Statement for the Sculpture, 'Street Song.'" "Forever Free: Art by African-American Women, 1862-1980." *Exhibition Catalog*. Jacqueline Fonvielle-Bontemps and David C. Driskell. University of Maryland Art Gallery. 1981.

## pp. 10-11 3. Make the invisible visible

### Additional Resources

**Video** Theoretical physicist Brian Greene advocates for the convergence of art and science. [bigthink.com/videos/brian-greene-on-the-overlap-of-science-and-art](http://bigthink.com/videos/brian-greene-on-the-overlap-of-science-and-art)

**Video** Go on an animated tour of what's visible and what's not in this TED-Ed featuring British producer John Lloyd. [youtube.com/watch?v=8EUy\\_82lChY](http://youtube.com/watch?v=8EUy_82lChY)

**Video** Is it abstract art or abstraction? Here's a clear introduction to a complicated debate. [youtube.com/watch?v=HP\\_cSocmAOI](http://youtube.com/watch?v=HP_cSocmAOI)

**Video** Biomedical animator Drew Berry demonstrates how scientists use art as a part of their discovery, recording and sharing process. [youtube.com/watch?v=WFCvkkDSfIU](http://youtube.com/watch?v=WFCvkkDSfIU)

**Video** NASA provides these illustrated explanations of electromagnetic waves and interrelated concepts. [missionscience.nasa.gov/ems/O2\\_anatomy](http://missionscience.nasa.gov/ems/O2_anatomy)

### Quote

p. 10 Thompson, Mildred. "Mildred Thompson." Mildred Thompson Legacy Project. Melissa Messina. 2015. [mildredthompson.org](http://mildredthompson.org)



pp. 12-15 4. Interpret abstract painting through jazz

Additional  
Resources

**Dolphy, Eric (1928-1964)** Known for his skill and solos on the bass clarinet in American jazz, Dolphy also played alto saxophone and flute. He often collaborated in ensembles with Charles Mingus and John Coltrane, and led his own bands. His work is characterized by modern improvisations. [blackpast.org/aah/dolphy-eric-1928-1964](http://blackpast.org/aah/dolphy-eric-1928-1964)

**Kandinsky, Wassily (1886-1944)** A Russian painter and theorist who was a pioneer of the abstract art movement. [theartstory.org/artist-kandinsky-wassily.htm](http://theartstory.org/artist-kandinsky-wassily.htm)

**Mingus, Charles (1922-1979)** A jazz double bass player, pianist, bandleader and composer, Mingus contributed a prolific output of compositions to American music. Mingus drew on a variety of sources, such as vaudeville, the music of Duke Ellington, modern improvisations and gospel music to inform his work. Important recordings include “Tijuana Moods,” “Mingus Ah Um” and “Let My Children Hear Music.” [mingusmingusmingus.com/mingus](http://mingusmingusmingus.com/mingus)

**Monk, Thelonious (1917-1982)** A cornerstone figure in jazz history, Monk was instrumental to the innovation and development of bebop through his work as a composer and pianist. His style employs unusual repetitions and unorthodox approaches to piano playing. He contributed a number of essential pieces, such as “Round Midnight,” “Well, You Needn’t” and “Blue Monk” to the jazz canon. [monkinstitute.org](http://monkinstitute.org)

**“Music of the Spheres”** The origins of the phrase are attributed to Greek mathematician and philosopher Pythagoras. He reasoned that, since objects in motion produce sound and a scaled series of objects produces different notes, the planets, in their differing sizes and rates of motion, must produce harmonious music. [universetoday.com/51468/listen-to-the-music-of-the-spheres](http://universetoday.com/51468/listen-to-the-music-of-the-spheres)

**Video** Eric Dolphy’s “Hat and Beard” from the 1964 album “Out to Lunch.” [youtube.com/watch?v=7tnPkQufnZY](http://youtube.com/watch?v=7tnPkQufnZY)

**Video** Charles Mingus’ “Il B.S.” from the 1963 album “Mingus Mingus Mingus Mingus Mingus.” [youtube.com/watch?v=R5N3kQfNaPE](http://youtube.com/watch?v=R5N3kQfNaPE)

**Video** Thelonious Monk’s “Rhythm-a-Ning” from the 1958 album “Thelonious in Action: Recorded at the Five Spot Cafe.” [youtube.com/watch?v=Bmg\\_cuPg2lg](http://youtube.com/watch?v=Bmg_cuPg2lg)

**Website** Created and maintained by the Mildred Thompson Legacy Project, this site contains over 70 images of her paintings, prints, pastels and sculptures, a bibliography and links. [mildredthompson.org](http://mildredthompson.org)

**Website** This illustrated overview of Kandinsky’s “Concerning the Spiritual in Art” highlights many of its most well-known passages. [brainpickings.org/2014/06/02/kandinsky-concerning-the-spiritual-in-art](http://brainpickings.org/2014/06/02/kandinsky-concerning-the-spiritual-in-art)

**Website** The New Jazz Archive presents programming that explores “the criss-crossing paths of jazz and the visual arts.” [thenewjazzarchive.com/wp/2012/02/10/visual-arts](http://thenewjazzarchive.com/wp/2012/02/10/visual-arts)

Citations

Kandinsky, Wassily. *Concerning the Spiritual in Art*. Trans. by Michael T. H. Sadler. semantikon.com. n.d. [semantikon.com/art/kandinskyspiritualinart.pdf](http://semantikon.com/art/kandinskyspiritualinart.pdf)

Quote

p. 12 Irlbeck, Amber. “Artist, teacher, musician to speak on Warhol exhibit.” *Lubbock Avalanche-Journal*. Lubbock Online. 17 Jan. 2001. [lubbockonline.com/stories/011701/upd\\_warhol.shtml#V2G611fyCCh](http://lubbockonline.com/stories/011701/upd_warhol.shtml#V2G611fyCCh)

# Artist Image Credits

Page	Artist/Title	Medium	Year	Courtesy of
Cover	Mildred Thompson Magnetic Fields	Oil on canvas	c. 1990-92	Don Roman, Stone Mountain, Georgia
2	Artist image of Mildred Thompson			The Mildred Thompson Estate, Atlanta, Georgia
4	Mildred Thompson Heliocentric III	Intaglio vitreograph	1993	The Mildred Thompson Estate, Atlanta, Georgia
6	Mildred Thompson Wave Function IV	Intaglio vitreograph <i>5 of 20</i>	1993	The Mildred Thompson Estate, Atlanta, Georgia
7	Mildred Thompson Heliocentric III (detail)	Intaglio vitreograph <i>5 of 20</i>	1993	The Mildred Thompson Estate, Atlanta, Georgia
7	Mildred Thompson Hysterics III (detail)	Oil pastel on paper	1991	The Mildred Thompson Estate, Atlanta, Georgia
7	Mildred Thompson Wave Function I (detail)	Intaglio vitreograph <i>5 of 20</i>	1993	The Mildred Thompson Estate, Atlanta, Georgia
9	Mildred Thompson String Theory IV	Acrylic on canvas	1999	Don Roman, Stone Mountain, Georgia
10	Mildred Thompson Radiation Series	Oil on canvas	1994	The Mildred Thompson Estate, Atlanta, Georgia
13	Mildred Thompson Music of the Spheres: Mercury	Oil on wood panel	1996	The Mildred Thompson Estate, Atlanta, Georgia
13	Mildred Thompson Music of the Spheres: Venus	Oil on wood panel	1996	The Mildred Thompson Estate, Atlanta, Georgia
14	Mildred Thompson Music of the Spheres: Mars	Oil on wood panel	1996	The Mildred Thompson Estate, Atlanta, Georgia
14	Mildred Thompson Music of the Spheres: Jupiter	Oil on wood panel	1996	The Mildred Thompson Estate, Atlanta, Georgia
19	Mildred Thompson Hysterics III	Oil pastel on paper	1991	The Mildred Thompson Estate, Atlanta, Georgia
23	Mildred Thompson Wave Function I	Intaglio vitreograph <i>5 of 20</i>	1993	The Mildred Thompson Estate, Atlanta, Georgia
26	Mildred Thompson Muliebris Series I	Etching <i>15 of 20</i>	1991	The Mildred Thompson Estate, Atlanta, Georgia
28	Mildred Thompson Muliebris Series II	Etching <i>15 of 20</i>	1991	The Mildred Thompson Estate, Atlanta, Georgia



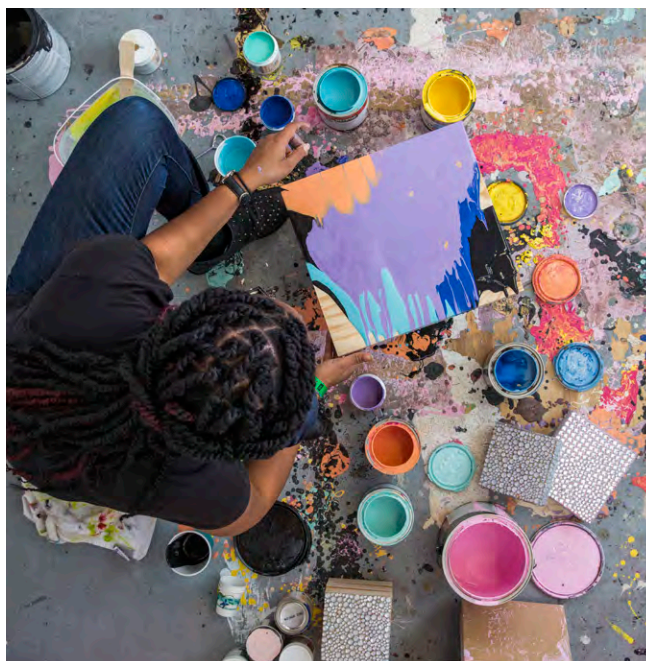
Mildred Thompson, *Wave Function I*, 1993

# Related SCAD Degree Programs

## Painting

Painting is an expansive and ever-evolving medium in which students develop creative problem-solving skills and collaborative abilities that include and transcend fine arts applications.

SCAD encourages all painting students to push the boundaries of expression while also mastering classical methods of fine art instruction and professional practice. Through the fusion of traditional skills in a progressive approach, students create works unbound by conventional limitations for a wide range of venues and opportunities that include galleries, museums, the web, film and publishing. Their finely developed abilities incorporate a number of practices, including performance, installation and digital media. SCAD painting alumni serve as art directors and even branch out into other fields, including design directors for apparel companies or experts in setting and object manipulation for Hollywood.



### SCHOOL OF FINE ARTS

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## Printmaking

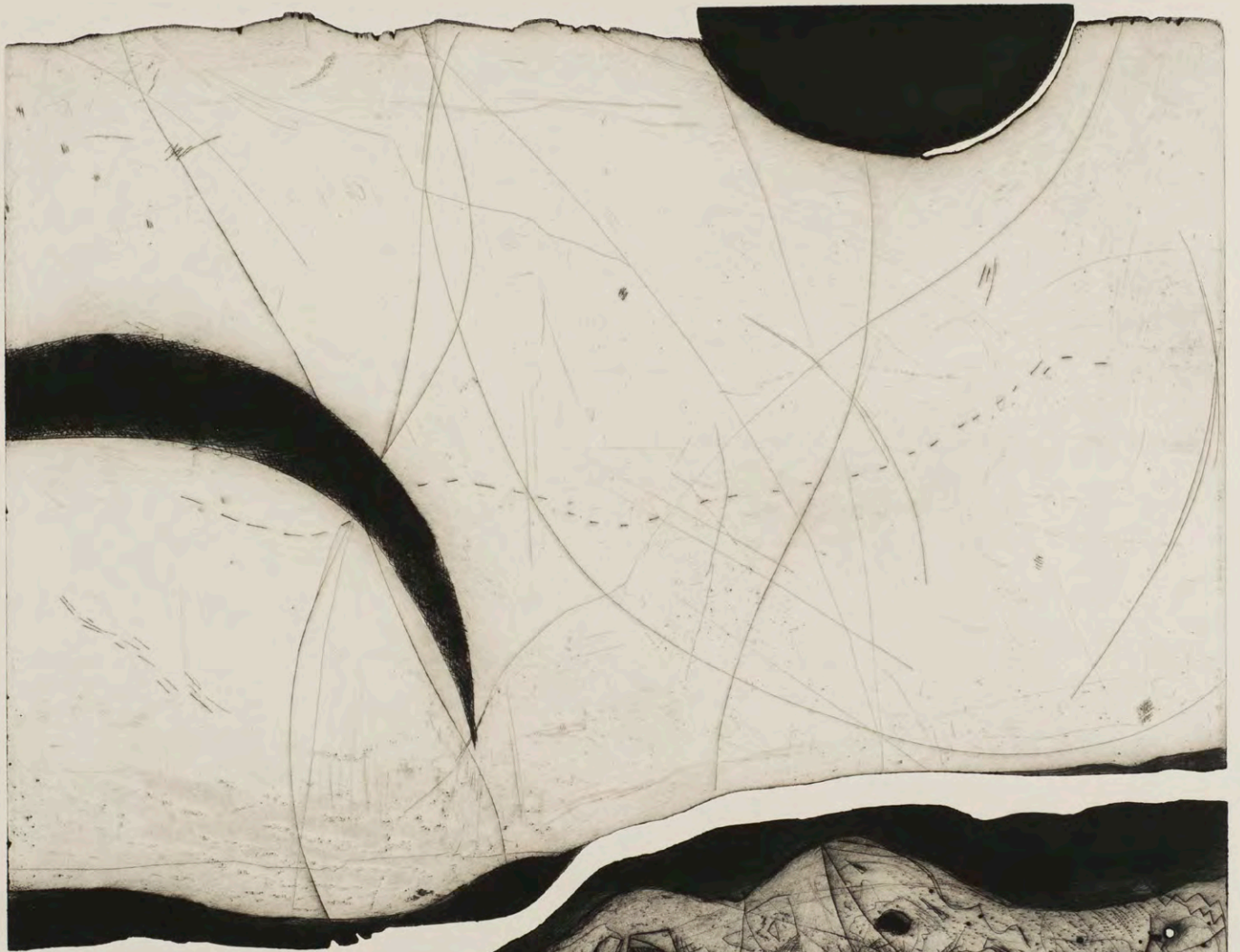
Printmaking is a 21st-century discipline in which artists marry the best of fine art practice with design technologies, both historical and contemporary. It embraces multiple traditions, blending elegance and precision, history and innovation.

From relief, etching and lithography to monotype and digital applications, the SCAD printmaking program invites students to consider every aspect of the profession and practice one of human history's most enduring arts. Students learn to conceptualize, experiment and produce work for exhibition and the marketplace. At the undergraduate level, students explore etching, mixed processes, letterpress, the book arts, silkscreen and more. At the graduate level, they delve deeply into studio work, research and the investigation of new processes, producing a body of work that culminates in a thesis.

### SCHOOL OF FINE ARTS

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15/25

*Contra of ...*

*Richard ... 1982 ...*



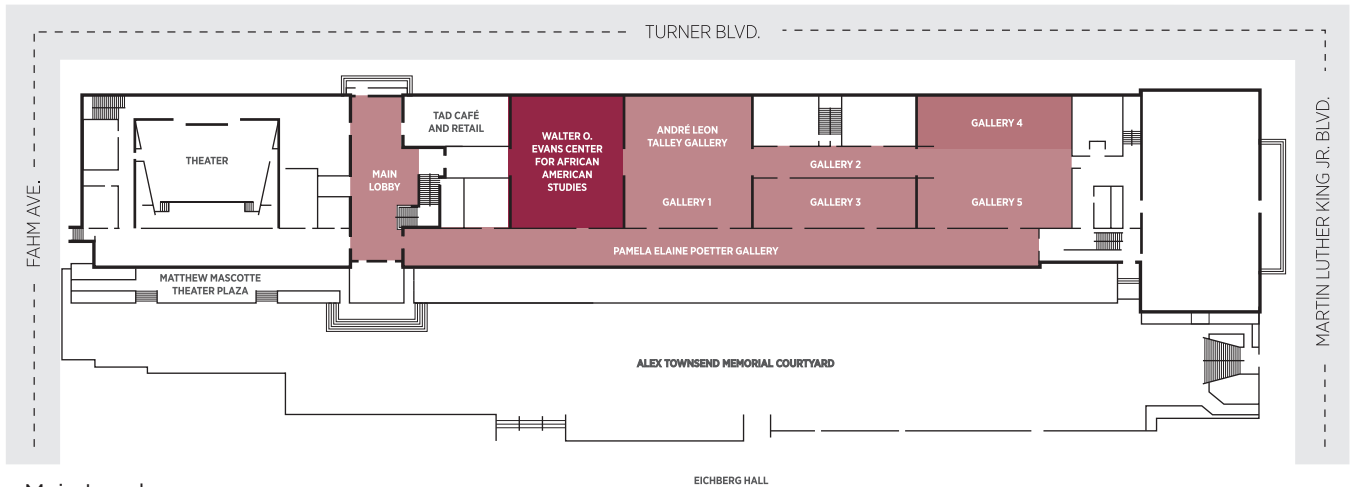






# Museum Map

## SCAD Museum of Art



Main Level

Galleries and main lobby     Featured exhibition



# Current and Upcoming Exhibitions

- S** **The Future Was Then** • Daniel Arsham  
Feb. 16 - July 31, 2016
- S** **Aint—Bad: Vision to Reality** • Aint—Bad  
June 21 - Aug. 14, 2016
- S** **Reminiscent of Time Passed** • Gamaliel Rodríguez  
May 12 - Aug. 21, 2016
- A** **Grand Divertissement à Versailles, Vintage Photographs by Bill Cunningham** • Bill Cunningham  
May 20 - Aug. 21, 2016
- S** **A Poem in the Form of Flowers** • Roberto Behar and Rosario Marquardt  
Feb. 16 - Sept. 4, 2016
- S** **Refined Irreverence** • Carolina Herrera  
May 20 - Sept. 4, 2016
- S** **Built, World** • Group exhibition  
June 7 - Sept. 4, 2016
- S** **Afar** • Janet Biggs  
June 23 - Sept. 25, 2016
- A** **Refined Irreverence** • Carolina Herrera  
May 20 - Sept. 25, 2016
- S** **A Kind of Confession** • Jeffrey Gibson  
June 23 - Oct. 23, 2016

SCAD  
MUSEUM OF ART

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Savannah, Georgia  
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[scadmoa.org](http://scadmoa.org)

