

SCAD
MUSEUM OF ART

CURRICULUM GUIDE
GRADES K-12



RADCLIFFE BAILEY
PENSIVE
OCT. 25, 2016 - FEB. 5, 2017



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 43 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 nearly 13,000 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.

Cover image: **Radcliffe Bailey**, *Rocking*, 2014

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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' Museum Publications Design Competition, first place (educational resources category) for the 2015 SCAD curriculum guide accompanying the exhibition *Divine Comedy: Heaven, Purgatory and Hell Revisited by Contemporary African Artists* and for the 2016 SCAD curriculum guide accompanying the exhibition *History, Labor, Life: The Prints of Jacob Lawrence*



ABOUT THE ARTIST

The SCAD Museum of Art presents *Pensive*, an exhibition by internationally renowned, Atlanta, Georgia-based artist Radcliffe Bailey. A painter, sculptor and mixed media artist, Bailey layers imagery, culturally resonant materials and text to explore the themes of ancestry, race and memory. By translating his personal experiences into art, Bailey believes he can achieve an understanding of, and healing from, universal history.

Central to the exhibition is a site-specific installation titled *Storm at Sea* that suggests motifs associated with the African-American experience of the trans-Atlantic slave trade. An arrangement of piano keys on the museum floor creates a visual experience that references turbulent ocean waves, splintered boards of a wrecked ship and slaves who lost their lives during the journey.

Additionally, a cast bronze sculpture depicting African-American civil rights activist and author W.E.B. Du Bois in the pose of Rodin's *The Thinker* is situated among a selection of recent mixed media wall artworks focusing on the artist's material lexicon, including wool military blankets, canvas tarps, Georgia red clay, vintage photographs, taxidermy, black paint and steel. The assemblage and connotations of these materials exhibit Bailey's poetic, experimental approach and his thoughtful consideration of how his personal narratives intersect with the larger collective history of the African diaspora.

Bailey's work is currently presented in the inaugural installation of the National Museum of African American History and Culture at the Smithsonian Institution in Washington, D.C. The artist's work has been viewed in prominent public collections such as the Metropolitan Museum of Art, New York; the Corcoran Gallery of Art, Washington, D.C.; The Museum of Fine Arts, Houston, Texas; The Nelson-Atkins Museum of Art, Kansas City, Missouri; and the High Museum of Art, Atlanta, Georgia; among others.

The exhibition is curated by Alexandra Sachs, executive director of SCAD FASH Museum of Fashion + Film and Atlanta Exhibitions, and coincides with the Textile Society of America symposium, *Land, Labor and the Port*, held in Savannah Oct. 19-23, 2016. To commemorate the occasion of the exhibition and symposium, Bailey will collaborate with the SCAD fibers department on the creation of several new works.

Left: Portrait of Radcliffe Bailey



“I went to art school because my mom was a schoolteacher ... I was led into it — and that was by way of her aunt who introduced her to museums — and so she passed that down to me and that was a beautiful thing.”

Radcliffe Bailey

ABOUT THE CURRICULUM GUIDE

SCAD curriculum guides provide learning opportunities that fulfill the requirements of educational 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' overall design excellence and ingenuity, the American Alliance of Museums' Museum Publications Design Competition twice awarded SCAD curriculum guides first place in the education category, in 2015 and 2016.

This Radcliffe Bailey guide explores the artist's mixed media works along with the personal, familial and historical references that inform them. Through social studies and visual arts standards-based activities, students creatively share their own stories and reflect on those of others. These activities echo Bailey's desire to create works of art that promote understanding and unity.

SCAD would like to give special thanks to the Hodge Foundation for its support of the SCAD Museum of Art's award-winning curriculum guides.

Left: From background to foreground: **Radcliffe Bailey**, *On Your Way Up*, 2013; **Radcliffe Bailey**, *Storm at Sea*, 2007

Educational standards are listed on pages 16-17.

[Highlighted](#) glossary terms may be found on page 18.

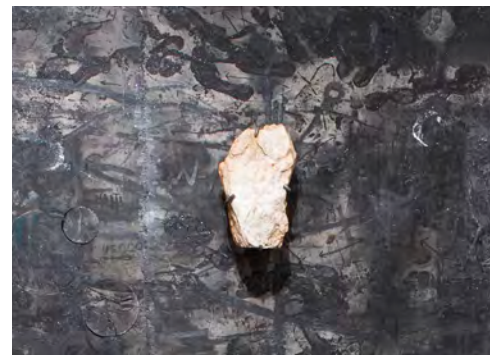
Additional learning resources are located in the Curriculum Connections section on pages 20-21.

Full artist image credits are recorded on page 22.

1 Use family photographs for inspired storytelling Grades K-2

“I ... try to figure out ways to tell a story in a different way.”

Radcliffe Bailey



Radcliffe Bailey looks for objects like rocks, old books or broken dolls because he believes they tell stories. He uses these **found objects** in his work. Often, he adds marks — numbers, lines, arrows and other **symbols** — to help tell his stories.

Explore the exhibition and look carefully at the found objects Bailey uses in his art. See if you can find the ones pictured above. Think about what kinds of stories they tell.

Clockwise from left: **Radcliffe Bailey**, *Nest* (detail), 2012; **Radcliffe Bailey**, *Congo* (detail), 2013; **Radcliffe Bailey**, *Rocking* (detail), 2014; **Radcliffe Bailey**, *Lost and Found* (detail), 2013

Think about a memory that is special to you. Draw or paste pictures of objects in the space below that tell who was there, where you were and what you were doing. Finish by adding symbols to your work to help tell the story.



“My art is about history and the mystery of history.”

Radcliffe Bailey

Radcliffe Bailey’s art reflects his interest in African artistic traditions, history and beliefs. He combines these influences to create a personal code — a visual language that expresses his thoughts through objects and marks.

Discovering the hidden meanings in Bailey’s *On Your Way Up* is a bit like detective work. When we seek to understand a mystery, we start with questions, look for answers and propose ideas. For instance, the [taxidermy crocodile](#) of *On Your Way Up* inspires the question, “Why is this crocodile here?”

Examine On Your Way Up. In addition to the crocodile, which of the marks and symbols stir your curiosity? Sketch two of the marks you find here. Leave the sections for notes blank.

		
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Right: Radcliffe Bailey, *On Your Way Up*, 2013

3



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	69

4

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19	12
	98

5



2 Question and discover hidden meanings

Find clues to the meanings of the crocodile and the marks you chose. Start your investigation with the information presented below, and refer to this guide's Curriculum Connections on pages 20–21 for additional resources. Return to the areas for notes on the previous page and record your findings.



On Your Way Up was first shown in a Bailey exhibition titled *Maroons*. Maroons were the enslaved peoples of the Americas who freed themselves by creating communities in **secluded** areas such as dense forests and swamps. The name comes from *símaran*, the **Arawak** word describing an arrow that goes beyond its target and is lost.



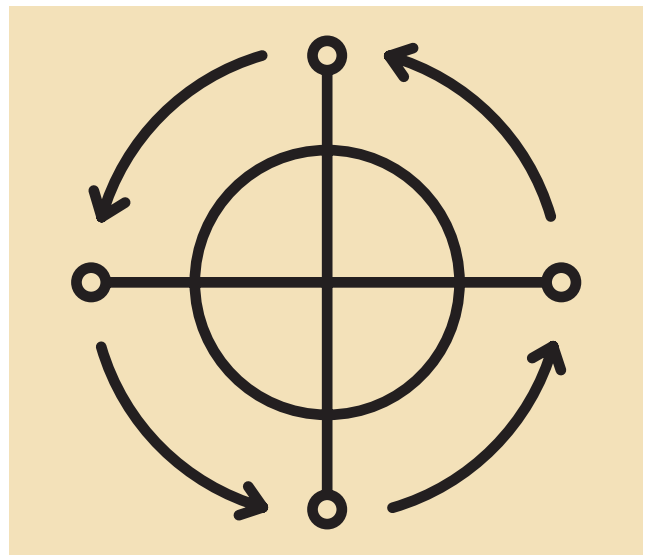
The upper reaches of the Nile River were home to African settlements as long as 195,000 years ago, earning the river's designation as one of the cradles of civilization.

“Growing up, I spent a lot of time with my grandparents ... and I feel like that’s lost in most families today. In my art I try to restore some of the lost kinship between people.”

Radcliffe Bailey speaking about his family, including his grandfathers, Roy King Bailey and Alex Coles



Adinkra are symbols created by the Ashanti people of Africa. The crocodile here represents an adaptability and cleverness that is reflected in an African proverb — “The crocodile lives in water yet it breathes air.”



A *dikenga* is a symbol describing the [Kongolese](#) cycle of life, based on the path of the sun. Dawn represents birth; noon, maturity; and sunset, death. The lower half of the *dikenga* is the world of spirits and ancestors.

3 Employ metaphor to illustrate history

Grades 6–8

“An ocean is something that divides people. Music is something that connects people.”

Radcliffe Bailey



From background to foreground: Radcliffe Bailey, *Nest*, 2012; Radcliffe Bailey, *Storm at Sea*, 2007

Storm at Sea represents the Middle Passage, one of the three cyclical stages of the Atlantic slave trade. In the first stage, ships containing manufactured items traveled from Europe to Africa, where these goods were exchanged for enslaved Africans. Chained together, packed into ships like cargo and transported across the Atlantic in **harrowing** conditions, many Africans perished at sea. Those who survived this Middle Passage arrived in the Americas and were sold into slavery. The ships that bore them returned to Europe loaded with raw materials, including unprocessed cotton. On arrival, this cargo was exchanged for finished goods, such as **textiles**, to begin the cycle of slave trade anew.

Bailey’s interpretation of the Middle Passage includes hundreds of piano keys. Strewn across the floor to resemble the **agitated** surface of a **turbulent** sea, they evoke visions such as splintered ships and broken bones. Rising from this sea is an African sculpture depicting Shango, the **Yoruba** god of thunder and lightning. The black slave ship glistens as if soaked in moonlit sea spray and appears to waver.

Juxtaposing painful associations with a message of comfort, Bailey uses piano keys as a visual metaphor to signify rough seas, shipwrecks and the healing power of music. He explains, “I think about all the music that was probably played on those keys ... It’s also about being at peace.” His work shares a multilayered story about the past that holds relevance for any age.

Think of an event from history that is familiar and especially interesting to you. In the space below, create a work that communicates the event using one or more metaphors. Consider writing a poem, script or short story, drawing sketches or a comic strip, composing lyrics or creating in another medium of your choice.

A large, empty rectangular box with a thin blue border, intended for the student to create a work of art or writing based on the prompt above.

4 Discover the universal in artistic expression High School

“First and foremost, I think I make these things that are so personal that they become universal to a point where our struggle, one group of people’s struggle, is all people’s struggle.”

Radcliffe Bailey



Radcliffe Bailey, *Pensive*, 2013



Auguste Rodin, *Le Penseur (The Thinker)*, conceived in 1880, enlarged in 1904

Commissioned as a tribute to freedom fighter and human rights activist [W.E.B. Du Bois](#) on the 50th anniversary of his death, the bronze sculpture *Pensive* recalls [Auguste Rodin's](#) *Le Penseur (The Thinker)*. Bailey has described Du Bois as “capable of taking in information and fashioning new and original thinking constructs — striking perspectives on history, sociology, culture and art.”

Pensive is a meditation on a key passage from the Du Bois essay, “Strivings of the Negro People,” first published in 1897, that introduces the term “double-consciousness” to describe the African-American experience of social divisions in American society. Du Bois explains, “It is a peculiar sensation, this double-consciousness, this sense of always looking at one’s self through the eyes of others.”

Similarly, Bailey has spoken of art’s holistic capacity, stating, “So it’s like my story is your story, it’s our story, you know, at the end of the day we’re all human and we’re a part of that same race.” Expanding on this idea, he defines a true artist as one whose art “becomes a ritual of healing and [transcendence](#).”

Bailey believes that the universal is found within aspects of the self. He also views his artistic role as that of a healer. Consider Bailey’s work and that of other contemporary black artists. How can the combination of these ideas of the self and “artist as healer” provide insights to the challenge of double-consciousness? Can unique, individual modes of expression, including those in diverse artistic fields such as performing arts, fashion, film, writing, illustration, sequential art and others, promote collective understanding?

Share your thoughts with classmates on how these artists respond to the above questions. Compose a reflective essay in the space below.

EDUCATIONAL STANDARDS

National Core Arts Standards

Creating 2.1 **Activity 1** [Kindergarten through Second Grade](#)
Anchor: Organize and develop artistic ideas and work.
K: Through experimentation, build skills in various media and approaches to art-making.
1: Explore uses of materials and tools to create works of art or design.
2: Experiment with various materials and tools to explore personal interests in a work of art or design.

Responding 7.2 **Activity 2** [Third through Fifth Grade](#)
Anchor: Perceive and analyze artistic work.
3: Determine messages communicated by an image.
4: Analyze components in visual imagery that convey messages.
5: Identify and analyze cultural associations suggested by visual imagery.

Creating 2.1 **Activity 3** [Sixth through Eighth Grade](#)
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.

Connecting 10.1 **Activity 4** [High School](#)
Anchor: Synthesize and relate knowledge and personal experiences to make art.
HSIII: Synthesize knowledge of social, cultural, historical and personal life with art-making approaches to create meaningful works of art or design.

Connecting 11.1 **Anchor:** Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
HSIII: Appraise the impact of an artist or a group of artists on the beliefs, values and behaviors of a society.

College, Career and Civic Life Framework for Social Studies State Standards

Activity 1 [Kindergarten through Second Grade](#)

D4.2.K-2 **Communicating Conclusions:** Construct explanations using correct sequence and relevant information.

Activity 2 [Third through Fifth Grade](#)

D2.His.3.3-5 **Change, Continuity and Context:** Generate questions about individuals and groups who have shaped significant historical changes and continuities.

D1.4.3-5 **Constructing Supporting Questions:** Explain how supporting questions help answer compelling questions in an inquiry.

Activity 3 [Sixth through Eighth Grade](#)

D4.3.6-8 **Communicating Conclusions:** Present adaptations of arguments and explanations on topics of interest to others to reach audiences and venues outside the classroom using print and oral technologies (e.g., posters, essays, letters, debates, speeches, reports and maps) and digital technologies (e.g., internet, social media and digital documentary).

Activity 4 [High School](#)

D4.1.9-12 **Communicating Conclusions:** Construct arguments using precise and knowledgeable claims, with evidence from multiple sources, while acknowledging counterclaims and evidentiary weaknesses.

GLOSSARY

agitate *v.* To move with irregular or rigorous action

Arawak A group of native peoples, originally from the Caribbean and now of South America

Du Bois, W.E.B. (1868–1963) American civil rights leader and political activist who advocated for equality for black Americans

found object *n.* A thing used by an artist as a traditional art material

harrowing *adj.* Extremely distressing, agonizing

juxtapose *v.* To place close together for comparison or contrast

Kongolese Related to an African kingdom formerly located in west central Africa

Rodin, Auguste (1840–1917) French sculptor, noted for his portrayal of the human form

secluded *adj.* Apart from other people, hidden from view

symbol *n.* An object, shape or sign whose qualities connect it to a particular meaning

taxidermy *n.* The art of preparing and preserving the skins of animals and stuffing and mounting them in lifelike form

textile *n.* A type of cloth or woven fabric

transcendence *n.* Rising above something to a superior state

turbulent *adj.* Moving unsteadily or violently

Yoruba One of the largest African ethnic groups whose homeland is in West Africa, a territory formerly known as the Slave Coast because of the great numbers of people who were taken from there and into the Atlantic slave trade



Radcliffe Bailey, *Lost and Found*, 2013

CURRICULUM CONNECTIONS

pp. 6–7 1. Use family photographs for inspired storytelling

Additional Resources

Website Use family photographs for inspired storytelling. www.readwritethink.org/parent-afterschool-resources/activities-projects/about-photos-write-stories-30126.html

Website Play a game that combines drawing and storytelling. www.playtivities.com/storytelling-game-for-kids

Quote

p. 6 Bailey, Radcliffe. “Memory as Medicine: Paul and Louise Miller Lecture Series.” *YouTube*, 3 April 2012, www.youtube.com/watch?v=3Ym_WGdD7Ko. Accessed 1 Sept. 2016.

pp. 8–11 2. Question and discover hidden meanings

Additional Resources

Website Learn about the Great Dismal Swamp, refuge to many Maroons. www.jubiloemancipationcentury.wordpress.com/2013/09/13/the-maroons-of-the-great-dismal-swamp

Article In an interview, scholar Sylviane Diouf describes the life of Maroons. www.wwno.org/post/more-runaway-maroons-louisiana

Website Find out more about Adinkra symbols and their meanings. www.adinkrasymbols.org

Website Discover the ancient civilizations that thrived along the banks of the Nile River. www.taneter.org/nile.html

Video A presentation on the book *Slavery's Exiles* by Sylviane Diouf, this video also provides an introduction to American Maroons. www.vimeo.com/119109301

Citations

Bailey, Radcliffe. “Speaker Radcliffe Bailey.” *TEDx Atlanta*, www.tedxatlanta.com/speakers/09132011-balance/radcliffe-bailey. Accessed 1 Sept. 2016.

Crayon, Porte. “Osman.” *Harper's New Monthly Magazine*, vol. 13, iss. 76, 1856, p. 452, www.ia600907.us.archive.org/14/items/harpersnew13harper/harpersnew13harper.pdf. Accessed 1 Sept. 2016.

Johnston, Keith. “Map to Cook's Nile Tours.” *Up the Nile By Steam*. London, n.d., p. 16.5, www.archive.org/details/upnilebysteam00etze. Accessed 1 Sept. 2016.

Quote

p. 8 Bailey, Radcliffe. “Artist Statement.” *Bridgette Mayer Gallery*, www.bridgettemayergallery.com/artists/radcliffe-bailey/biography. Accessed 1 Sept. 2016.

pp. 12–13 3. Employ metaphor to illustrate history

- Additional Resources** **Video** Radcliffe Bailey speaks about his work, including his use of piano keys and the influence of music. www.vimeo.com/63590959
- Video** A thoughtful summary of the Atlantic slave trade. www.youtube.com/watch?v=3NXC4Q_4JVg
- Interactive** Explore this interactive timeline to find inspirational moments from history. www.histography.io
- Website** Learn more about the infamous Middle Passage. www.pbs.org/wgbh/aia/part1/1p277.html
- Citation** Sheets, Hilarie M. “In the Picture: Atlanta, Africa and the Past.” *The New York Times*, 30 June 2011, www.nytimes.com/2011/07/03/arts/design/high-museum-in-atlanta-shows-radcliffe-baileys-art.html. Accessed 1 Sept. 2016.
- Quote** p. 12 Sheets, Hilarie M. “In the Picture: Atlanta, Africa and the Past.” *The New York Times*, 30 June 2011, www.nytimes.com/2011/07/03/arts/design/high-museum-in-atlanta-shows-radcliffe-baileys-art.html. Accessed 1 Sept. 2016.

pp. 14–15 4. Discover the universal in artistic expression

- Additional Resources** **Article** This engaging interview with Radcliffe Bailey includes photographs of his Atlanta home and studio. www.bombmagazine.org/article/7278/radcliffe-bailey
- Video** Watch clips of Radcliffe Bailey creating a portrait in this Arrested Development “Mr. Wendal” music video. www.youtube.com/watch?v=5cHOc5t6yaE#t=21
- Website** This site is home to a wide variety of W.E.B. Du Bois resources, including photographs and primary documents. www.webdubois.org
- Website** Artist Carrie Mae Weem’s website includes a timeline of her life and work along with press and biographical information. www.carriemaeweems.net
- Website** André Benjamin’s biography provides insight into the artist, musician, performer and fashion designer popularly known as André 3000. www.biography.com/people/andr-3000-21098283
- Website** Painter and musician Mildred Thompson’s affinity for sound, space and time are revealed through her unique brand of abstraction. www.mildredthompson.org
- Video** Welby Altidor, former executive creative director of creations at Cirque du Soleil, speaks about his creative process with SCAD President and Founder Paula Wallace. www.youtube.com/watch?v=tWIsqQ2aOu8
- Citations** Bailey, Radcliffe, et al. “Du Bois in Our Time.” *Massachusetts Review*. vol. 54, issue 3, Autumn 2013, p. 485.
- Bailey, Radcliffe. “Memory as Medicine: Paul and Louise Miller Lecture Series.” *YouTube*, 3 April 2012, www.youtube.com/watch?v=3Ym_WGdD7Ko. Accessed 1 Sept. 2016.
- Du Bois, W.E.B. “Strivings of the Negro People.” *Atlantic Monthly*, vol. 80, 1897, pp. 194–198. Internet Archive, www.archive.org/stream/atlantic80bostuoft#page/n3/mode/2up. Accessed 1 Sept. 2016.
- Taty2007. Auguste Rodin’s *The Thinker* image. [commons.wikimedia.org](https://commons.wikimedia.org/wiki/File:Le_Penseur_Alte_Nationalgalerie.JPG), 24 July 2009, https://commons.wikimedia.org/wiki/File:Le_Penseur_Alte_Nationalgalerie.JPG. Accessed 1 Nov. 2016.
- Quote** p. 14 Bailey, Radcliffe. “Memory as Medicine: Paul and Louise Miller Lecture Series.” *YouTube*, 3 April 2012, www.youtube.com/watch?v=3Ym_WGdD7Ko. Accessed 1 Sept. 2016.

IMAGE CREDITS

Page	Artist/Title	Medium	Year	Courtesy of
Cover, 6	Radcliffe Bailey Rocking	Mixed media including black sand, canvas tarp and rock	2014	The artist and Jack Shainman Gallery, New York
2	Artist image of Radcliffe Bailey		2016	SCAD
4, 9	Radcliffe Bailey On Your Way Up	Tarp, taxidermied crocodile and steel	2013	The artist and Jack Shainman Gallery, New York
4, 12	Radcliffe Bailey Storm at Sea	Piano keys, African sculpture, model boat, acrylic, glitter and gold leaf	2007	The artist and Jack Shainman Gallery, New York
6, 12	Radcliffe Bailey Nest	Piano keys, taxidermied bird and steel	2012	The artist and Jack Shainman Gallery, New York
6	Radcliffe Bailey Congo	Tarp, steel, wire and wooden arms	2013	The artist and Jack Shainman Gallery, New York
6, 19	Radcliffe Bailey Lost and Found	Steel, vintage photo album, Georgia red clay, falcon sculpture, jar of cicada shells, metal hand and lantern slide	2013	The artist and Jack Shainman Gallery, New York
14	Radcliffe Bailey Pensive	Bronze and rough-sawn fire logs	2013	The artist and Jack Shainman Gallery, New York
23	Radcliffe Bailey Sweet Georgia Brown	Piano keys, Georgia red clay and porcelain	2012	The artist and Jack Shainman Gallery, New York



Radcliffe Bailey, *Sweet Georgia Brown*, 2012

RELATED SCAD DEGREE PROGRAMS

Sculpture

SCAD sculpture students illuminate all aspects of the profession through large public art projects, fine art casting, site-specific installations and props production. At the graduate level, M.A. students deepen and enrich their studio work with research and advanced study, and M.F.A. students develop thesis projects that are conceptual and technical masterpieces.

At SCAD, students work in one of the finest sculpture studios in higher education, located in Midtown Atlanta. Designed by world-renowned architect Renzo Piano, this expansive classroom space houses a comprehensive wood and metal shop, 3-D printing technology, a foundry for bronze and stainless steel, support equipment, as well as a studio and gallery. Here, sculpture students learn to produce work in a professional context, stimulated by a comprehensive sculpture curriculum that explores traditional and nontraditional media.

Sculpture students experience the value of synergy through collaborative ventures and multidisciplinary engagement. Throughout the year, guest artists and alumni mentors, including notable fine artists Fred Wilson, Dennis Oppenheim and Patrick Dougherty, conduct studio sessions, review and critique work, offer lectures and hold workshops.

SCHOOL OF FINE ARTS

BACHELOR OF FINE ARTS **A**

MASTER OF ARTS **A**

MASTER OF FINE ARTS **A**

Painting

SCAD encourages all painting students to push the limits of expression while also mastering classical methods of fine art instruction and professional practice. Through the fusion of foundational 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 abstraction, performance, installation and digital media.

At SCAD, undergraduate students gain expertise in traditional and contemporary approaches as well as the entire palette of professional practice — from editing a portfolio and engaging a gallery to creating a self-promotional website and launching a solo exhibition. Graduate students work in private studios with mentoring and critical feedback from faculty, guest artists and their peers through a series of rigorous traditional and studio courses. Topics in contemporary art, art criticism and critical theory are explored throughout the coursework, offering advanced perspective and providing a historical and critical context.

SCHOOL OF FINE ARTS

BACHELOR OF FINE ARTS **A H S**

MASTER OF ARTS **A S**

MASTER OF FINE ARTS **A S e**

Art History

SCAD art history students view the world through art and artifacts, and learn from distinguished scholars who hold outstanding credentials, extraordinary research experience and active artistic practices that inform their teaching. The university's global locations grant art history students the unique opportunity to study, intern and work around the world, including the chance to hold exclusive docent positions within SCAD museums and galleries.

Undergraduate students examine the art and design of diverse periods and media, and each student develops a thesis that plunges into history, theory and criticism. The graduate program emphasizes the critical analysis and interpretation of works of art and culminates in original research. More than 70 elective options — covering a panoply of topics from cave art to 1980s punk photography — are integral to the course of study and permit students to customize their degrees. At both levels, students engage in enriching lecture series, symposia and events, including SCAD deFINE ART, where they connect with renowned artists including Alfredo Jaar and Carrie Mae Weems, and influential scholars and critics Jerry Saltz of *New York* magazine, Pulitzer Prize-winning author Louis Menand and others.

SCHOOL OF LIBERAL ARTS

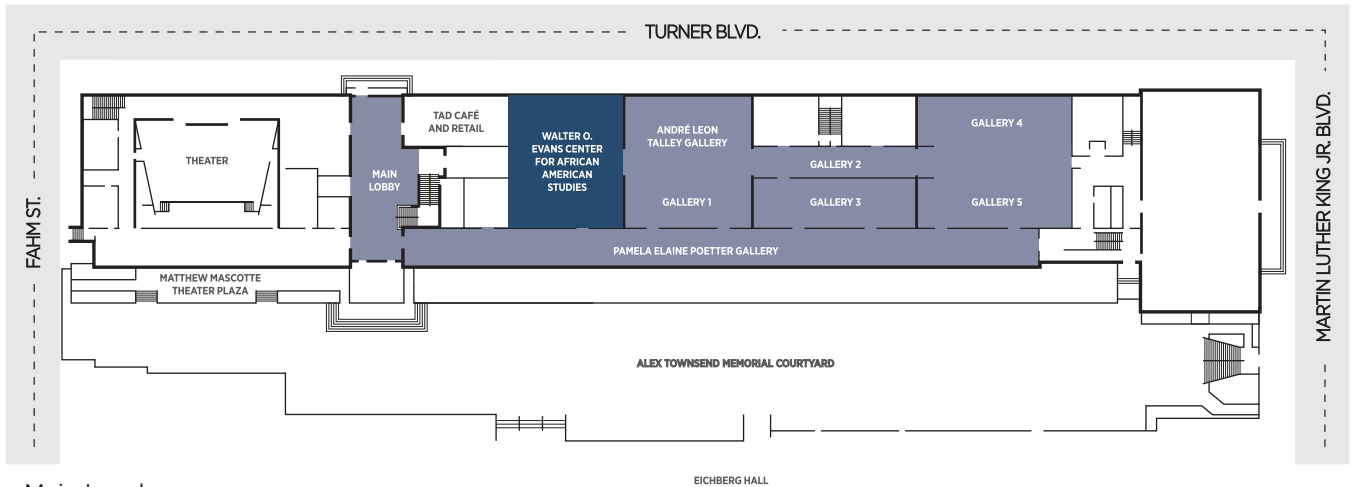
BACHELOR OF FINE ARTS 

MASTER OF FINE ARTS 



MUSEUM MAPS

SCAD Museum of Art



Main Level

Galleries and main lobby
 Featured exhibition



CURRENT AND UPCOMING EXHIBITIONS

- S** **Guests, Strangers and Interlopers** • Subodh Gupta
Aug. 23, 2016 – Jan. 15, 2017
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