



SCAD **de**FINE ART

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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 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. In the André Leon Talley Gallery, couture exhibitions such as “Little Black Dress,” “Oscar de la Renta: His Legendary World of Style” and Vivienne Westwood’s “Dress Up Story — 1990 Until Now” are curated alongside ever-changing, site-specific installations by such artists as Kendall Buster, Ingrid Calame and Odili Donald Odita. 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, Gold Award for the SCAD Museum of Art Curriculum 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”



Steven and William Ladd, "Goody Goody Goody Gumdrops" (detail), 2014

About deFINE ART 2016

Contemporary art elevates our everyday world, recasting familiar objects and experiences in ways that challenge perceptions, raise complicated questions, and inspire creative responses to a complex and evolving world. Every year, SCAD celebrates contemporary art through SCAD deFINE ART, a series of exhibitions, lectures, panel discussions and more, featuring internationally acclaimed artists. These experiences and exhibitions prompt investigation into the meaning and significance of life, addressing a range of themes that reflect the diverse perspectives and expressive styles of the selected artists.

This invitation to explore the ever-evolving nature of contemporary art includes a number of site-specific works commissioned especially for SCAD. Collaborative artists Roberto Behar and Rosario Marquardt's installation transforms and engages the façade of the SCAD Museum of Art by using flowers to spell "poem" in large form to convey wonder and awe. Daniel Arsham's monumental installation explores the interaction between mankind and architecture through his on-site creation of a spatially "excavated" series of walls. Robin Rhode's installation explores the act of mark-making through film and collaborative performance pieces that turn gallery spaces into a theatrical venue for choreographed acts of creation.

Several SCAD deFINE ART exhibitions focus on transformative processes. British sculptor Cornelia Parker achieves abstraction by removing recognizable items from their fundamental usage or meanings, flattening antique silver pieces to supplant the inkblots of the Rorschach test and suspending them just above the ground to cast shadows that reveal their distortion from their former selves. SCAD alumnus Lavar Munroe references mythological transformations while investigating the phenomena of the "human zoo," its impact on the history of representation and its continuing influences. In her first U.S. museum solo exhibition, German painter Corinne Wasmuht's large-scale oil paintings define her own sense of place within a contemporary global landscape transformed by a constantly shifting influx of information and imagery.

Insightful explorations characterize the work of brothers Steven and William Ladd, whose exhibition is the first comprehensive look into their nearly two-decade-long studio practice, focusing on the duo's colorful, textural creations that are often based on personal memory and relationships. Alec Soth's documentary photography creates a perceptive and engaging portrait of Georgia's past and present through the meditative "Georgia Dispatch" that includes photographs taken during a two-week, 2,400-mile excursion through the state's rural and urban landscapes.

Carrie Mae Weems, the honoree and keynote speaker for deFINE ART 2016, has developed a complex body of art over the past 30 years that employs photographs, text, fabric, audio, digital images, installation and video. Her work has led her to investigate family relationships and gender roles, as well as the histories of racism, sexism, class and political systems. In her exhibition "Carrie Mae Weems: Considered," Weems brings together a range of her work that is both provocatively *disparate* and deeply connected. Each series appears universal in scope, yet also isolates and draws upon more individual themes and issues. Still and moving images reveal families, men, women and the individuals that meld with and yield feelings of hope, despair, solitude, pride, strife and optimism. These aspects merge to form *poignant* visual articulations of our human condition in days both past and present.

Each artist selected for deFINE ART 2016 offers an opportunity to deeply engage with and reimagine reality. Contemporary artists magically transform objects, spaces and their own experiences into powerful reflections of the world. They invite participation by revealing how our world shifts and changes constantly, illuminating often-*incongruous* interconnections and how perceptions shape our existence.

deFINE ART 2016 Honored Guest



Carrie Mae Weems

Over the past 30 years, Weems has developed a complex body of art that employs photographs, text, fabric, audio, digital images, installation and video. Her work has lead her to investigate family relationships and gender roles, as well as the histories of racism, sexism, class and political systems.

In the deFINE ART 2016 exhibition “Carrie Mae Weems: Considered,” Weems brings together a range of her work that is both provocatively disparate and deeply connected. Each series appears universal in scope, yet also isolates and draws upon more individual themes and issues. Weems’ still and moving images reveal families, men, women and the individuals that meld with and yield feelings of hope, despair, solitude, pride, strife and optimism. All of these aspects merge to form poignant visual articulations of our human condition in both days past and present. And in these diverse works that often look back, Weems urges us to be reflective and inquisitive — to consider them critically — within our present moment.

A commitment to history, to its exploration and analysis as well as to its revision, has always been ever-present in Weems’ practice. She has, over the course of the past three decades, continued to reconsider history through her critical and insightful lens. Through much of her multidisciplinary work, Weems has oriented us to the complex ways in which the past is consistently and without fail carried forward into the present. In so doing, her art critically reflects how history gets constructed, layered, juxtaposed and articulated, and often, what roles we — both individually and collectively — have occupied within it. In a review of her retrospective in *The New York Times*, Holland Cotter wrote, “Ms. Weems is what she has always been, a superb image maker and a moral force, focused and irrepressible.”

Weems has earned numerous awards, including the prestigious Prix de Rome and the U.S. Department of State’s Medals of Arts, as well as many grants and fellowships from organizations such as the National Endowment for the Arts and Anonymous Was a Woman. In 2013, Weems earned a Lifetime Achievement Award from the Congressional Black Caucus Foundation and a MacArthur Fellowship or “Genius Grant.” Most recently, she received the Spotlights Award from the International Center of Photography and the W.E.B. Du Bois Medal from Harvard University.

She is represented in public and private collections around the world including those of the Metropolitan Museum of Art in New York City; The Museum of Fine Arts in Houston, Texas; and the Museum of Contemporary Art, Los Angeles. She has participated in numerous solo and group exhibitions at major national and international museums including the Whitney Museum, the Museum of Modern Art and the Solomon R. Guggenheim Museum, all in New York City. In 2008, Weems collaborated with students, faculty and staff at the Savannah College of Art and Design to create “Constructing History,” a series of photographs and video exploring recent American events. Weems has been represented by Jack Shainman Gallery in New York City since 2008.

deFINE ART 2016 Guests



Roberto Behar (b. 1955, Argentina) and **Rosario Marquardt** (b. 1954, Argentina) are celebrated architectural and multidisciplinary artists who propose encounters with stories and spaces that alternate between private and public, intimate and monumental.



Steven (b. 1977, Missouri) and **William Ladd** (b. 1978, Missouri) are an artisan brother duo known for using beading, textiles, scrolls and other artistic avenues to conceive abstract portraits of shared memories, places, people and experiences.



Robin Rhode (b. 1976, South Africa) employs **quotidian** materials, such as soap, charcoal, chalk and paint to give life to visual languages including photography, performance, drawing and sculpture.



Daniel Arsham (b. 1980, Ohio) straddles the line between art, architecture, performance and film to create inviting 2-D, 3-D and 4-D works that fuse structural experimentation, historical inquiry and satirical wit.



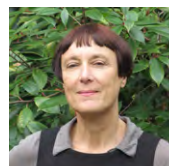
Alec Soth (b. 1969, Minnesota) composes visual narratives through documentary photography, most notably by masquerading as a small-town newspaper beat reporter and traveling the country to capture engaging portraits of past and present.



Corinne Wasmuht (b. 1964, Germany) immerses audiences in reimagined worlds, using oil paint to blend recognizable and abstracted forms into new multilayered landscapes reminiscent of digital glitches.



Lavar Munroe (b. 1982, Bahamas) creates rich works of assemblage and collage that encompass painting, drawing, sculpture and installation art, and reflect his interest in history, anthropology and sociology.



Cornelia Parker (b. 1956, United Kingdom) constructs large-scale installations **lauded** for exploring the fragility of existence and achieving abstraction by removing recognizable items from their fundamental usage or meanings.

For more information about each artist and exhibition, visit scadmoa.org/art.



About the Curriculum Guide

SCAD curriculum guides provide learning opportunities that fulfill the requirements of National Core Arts Standards and are designed for use both 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 skill sets necessary for today's innovative careers.

Recognizing the guides' high standard of quality, the American Alliance of Museums' 2014 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 SCAD deFINE ART curriculum guide explores the work of renowned contemporary artists from around the world. The combinations of works and themes included in the exhibition offer a rich learning environment for students to experience the vibrancy and diversity of contemporary art. The following lessons form the basis for activities that encourage students to examine, evaluate and create, providing meaningful skill sets applicable across academic disciplines.

Left: SCAD Museum of Art visitors view Robin Rhode's exhibition, "The Moon is Asleep."

National Core Arts Standards are listed on page 34.

Highlighted vocabulary words and other learning resources are located in the Curriculum Connections on pages 38-43.

Full artist image credits are listed on pages 44-45.

“We created ‘The Alphabet’ as a gift to encourage the expression of poetic thoughts.”

Roberto Behar and Rosario Marquardt

Roberto Behar and Rosario Marquardt’s “A Poem in the Form of Flowers,” is pictured on these two pages. It is created as a site-specific *installation* made to scale with flowers forming three-dimensional letters. The artist team combines the letters to form messages that inspire viewers to use encouraging and uplifting words. For deFINE ART 2016, they chose to create the word “poem” by placing one letter in each of the four large glass cases that line the facade of the SCAD Museum of Art.

As you look at the artwork at the museum or on these pages, use your senses to make a poem about what you see. Follow the outline below to write a poem.

I see _____

I hear _____

I smell _____

I taste _____

I feel _____



The poem you just wrote helped describe the artwork you experienced. This description can be used as you create an ode. An ode is a type of poem that describes appreciation for someone or something. Poets often use odes to share strong emotions, such as joy. By writing an ode, you can make use of your senses, poetic thoughts and the uplifting words that Behar and Marquardt want to inspire in us.

Use the words from your first poem and this outline to write an ode.

(one word describing the subject)

(one word describing the subject)

(fact about the subject)

(speak to your subject)

To make more art, turn to page 50 of this guide and create a three-dimensional pop-up sculpture inspired by Behar and Marquardt's deFINE ART installation. You can use similar folding and cutting techniques to make pop-ups of your own to inspire others.

Below: **Roberto Behar and Rosario Marquardt**, "A Poem in the Form of Flowers," 2016



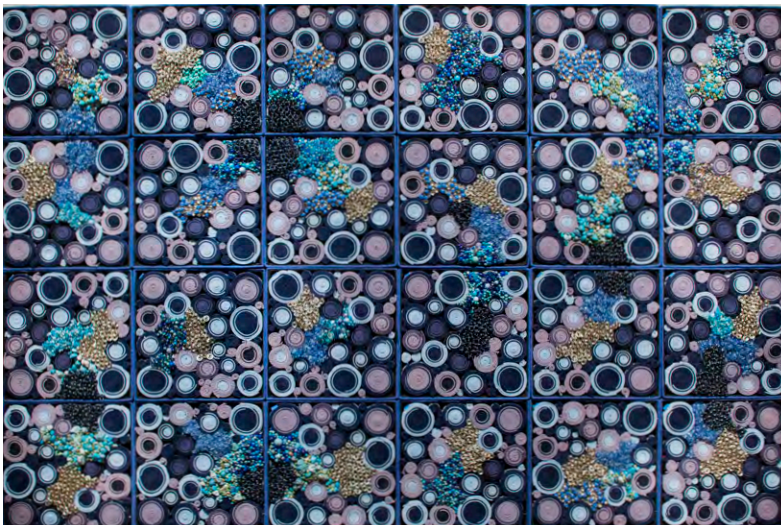
“Spend your life doing what you love. Be focused and **disciplined**. Collaborate.”

Steven and William Ladd

Artists Steven and William Ladd are brothers who *collaborate*. Steven sews, draws and is a bookbinder. William works with beads, performs and is a builder. They combine their skills to create a variety of art projects. Some of their work includes beautifully crafted boxes filled with shapes made of recycled materials, sparkling trinkets and beaded details. The brothers often arrange the boxes in ways that remind them of shared childhood experiences. Look at the titles of their work and you will find hints of those memories.



Steven and William Ladd, “Kids in the Car,” 2015

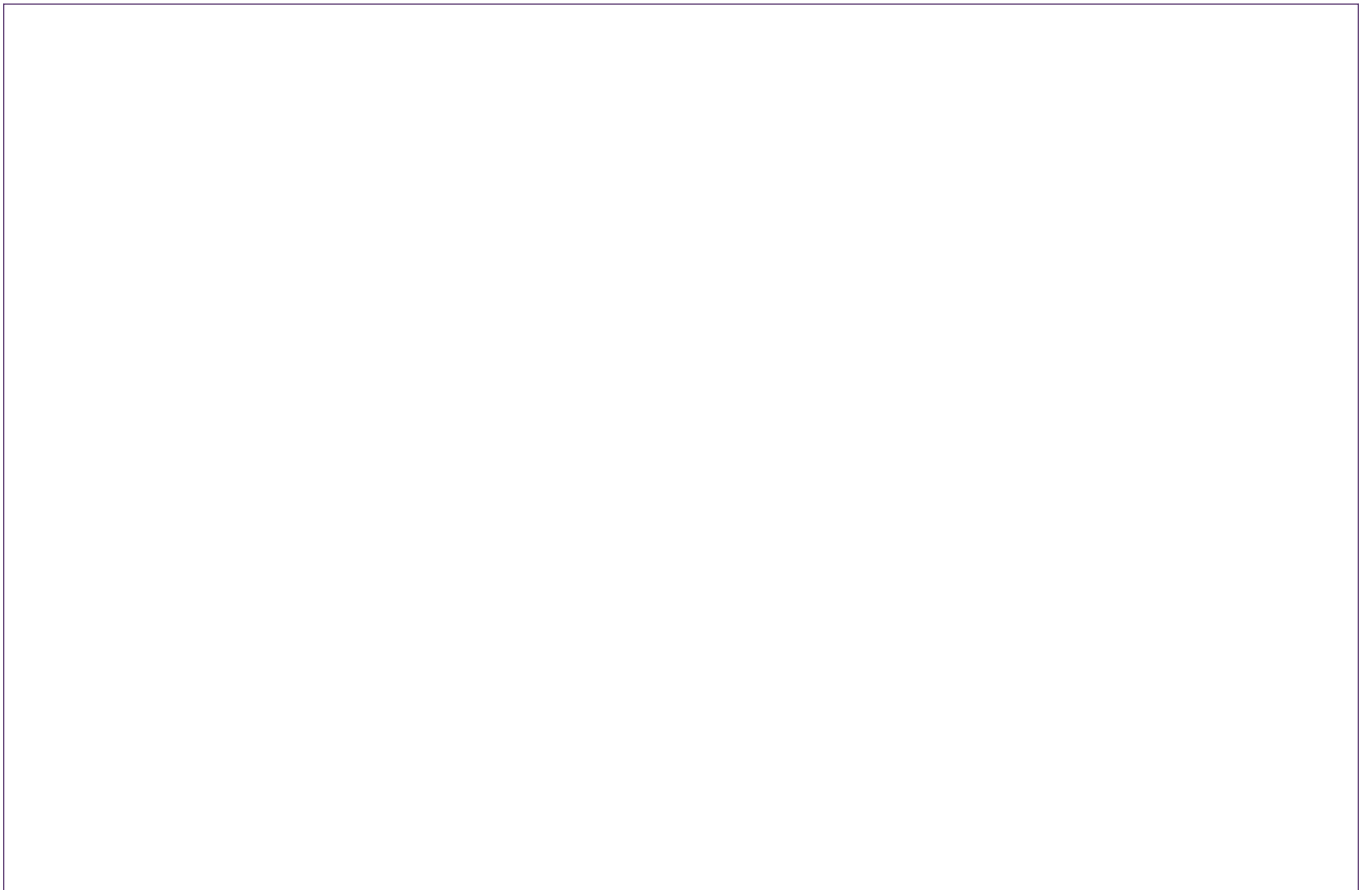


Steven and William Ladd, “Don’t Touch the Ground,” 2015

The Ladds also collaborate with students in what they call Scrollathon® events to make art from recycled materials. They use many thin strips of recycled fabric and roll them into cylinders to make scrolls. The students' scrolls are then arranged in boxes to create an artwork.

Create art using a scrolling technique and recycled materials. You will need many scrolls, so collaborating with friends is a good idea. Start by collecting fabric scraps. Cut them into long narrow strips of equal width, then roll the strips into scrolls. Try adding extra strips to make larger scrolls that combine colors. Use glue or a straight pin to fasten the loose ends.

As you make scrolls together, talk with your collaborators. Decide what your finished artwork will look like and what its title will be. Make a plan by using the space below to test your ideas. Draw circles (touching, but not overlapping) and use colors that match your scrolls. Once you have a plan and enough scrolls, find a box lid that is the right size for your work and arrange the scrolls inside it. Add details with trinkets and beads to put the finishing touches to your collaborative upcycled artwork. Include a title in the space below the box.



title: _____

“I’m very youth-conscious with my work because I am trying to search for that purity of imagination.”

Robin Rhode



Foreground: Charcoal crayons in custom box from Robin Rhode’s “Paries Pictus - Connect the Dots (Place of Dreams),” 2016

When Robin Rhode was in high school, he and his schoolmates drew life-sized chalk images and pretended to interact with them. As his artistic career continued, so did his passion for bringing drawings to life. His work in deFINE ART 2016 combines drawing with performance, including two short films with actors who play out their roles among animated wall drawings.

Interacting with drawings is also a part of Rhode’s work “Paries Pictus,” a series of collaborative drawings he makes with schoolchildren. Rhode prepares a set of connect-the-dot images for the wall of an exhibition space, and includes a boxed set of oversized charcoal crayons. He then invites a group of students to the exhibition gallery and allows them to add their marks on the museum walls to finish his work. The oversized charcoal crayons are a physical challenge to use and make collaboration necessary. The students’ interaction with each other and the drawings becomes a part of a performance that brings the act of creating into a space usually reserved for finished work.

Investigate the possibilities of interacting with drawings. Use sidewalk chalk and a suitable concrete surface, or dry-erase markers and a whiteboard. Start by drawing a ball and pose a friend to look as if she or he were holding it. Take a picture, erase the ball and redraw it as if it had been thrown. Pose your friend in a throwing position and take another picture. Create enough images to combine them in a series that tells a story. This method of interacting with animated drawings is similar to the techniques used by Rhode to create his short films.



Robin Rhode, "Pariet Pictus - Connect the Dots (Place of Dreams)," 2016

Add to your understanding of animation by experimenting with a technique for creating the illusion of motion with only two drawings. Look in the back of this guide on page 51, find the image of the flying horse labeled "image 2" and cut it out. Compare it with "image 1" on this page. You will notice that they are slightly different.

Roll the bottom half of "image 2" around a pencil. With the pencil still rolled inside, line up "image 2" over "image 1." With one hand, press on the shaded area at the top of "image 2" to hold it firmly in place. With the other hand, move the pencil rapidly back and forth so that "image 2" rolls up and down. This will create the illusion of movement, as the still images of the flying horses appear to beat their wings and gallop.

Use this technique to animate your own drawings. Start with two slips of paper similar in size to the ones used here. You can find templates on page 51. Draw matching shapes on both pieces of paper and gradually add slightly different details to each drawing. Stop between additions of details and check your progress by flipping back and forth between the images.

Rhode's winged horses, even in single still images, are posed in ways that suggest movement. Study other still works by Rhode and find examples of images or marks that also suggest movement. Describe your discoveries here.



“I’m certainly obsessed with spaces because I think that I can use it to influence people in the way they experience my work.”

Daniel Arsham

Daniel Arsham inspires fresh awareness of the relationship between sculpture and its surrounding space. His installation, “Wall Excavation,” is located in the SCAD Museum of Art’s Pamela Elaine Poetter Gallery. Artists are frequently invited to create site-specific work for this distinctive space. Slatted windows allow filtered sunlight into the gallery so light-sensitive works, such as paintings and photographs, are not displayed here. The gallery’s exceptional uninterrupted length — 290 feet — also sets it apart. Locate the museum map at the back of this guide to compare the design of Poetter Gallery to the other exhibition spaces in the museum.

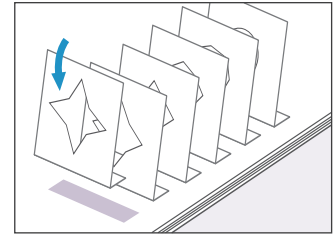
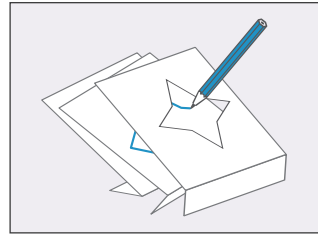
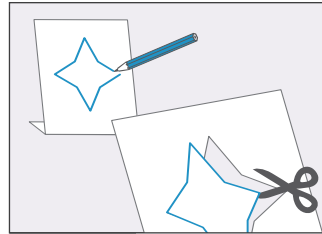
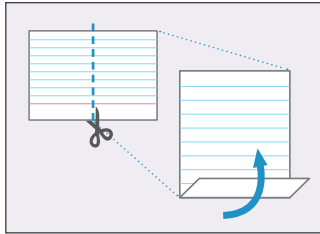


Arsham responded to the unique conditions and dimensions of the gallery by creating a piece that takes advantage of the space’s long vista and natural light. “Wall Excavation” consists of 11 large-scale faux-concrete walls. Their roughly sculpted openings align to frame a view that gradually morphs from a small square to abstract forms to the silhouette of a human figure.

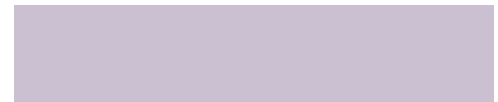
Explore Arsham’s design process by creating a model of an artwork similar to “Wall Excavation.” You will need three lined 3x5-inch index cards. Follow the directions on the facing page for preparing the cards. When you are finished, imagine that your model is as large as “Wall Excavation” — 14 1/2 feet tall, and placed in Poetter Gallery. Then imagine your work in the outdoor setting of your choosing. Consider how the experience of viewing your art will differ from one location to the other.

Describe those viewing experiences, where you would choose to install your artwork and the reasons why you selected this location. Use the blank lines at the top of the facing page for your description.

Daniel Arsham, “Wall Excavation,” 2016



1. Fold each card in half and cut along the fold.
2. Take one half-sized card and fold the top of the card forward along the pink line to make a tab. Repeat with the remaining cards.
3. Turn the cards around to the blank side. Make sure the folded tab is at the bottom and facing backward.
4. On one card, use a pencil to draw a figure or a shape that fills the space without touching the edges.
5. Cut the shape out.
6. Place the first cutout card over a second card and trace a slightly smaller version of the same shape on the second card.
7. Cut the new shape out.
8. Repeat by placing the second cutout card over a third card, and so on, until you have six cards, each with a cutout shape slightly smaller than the one before it.
9. Arrange the cards in order, largest to smallest, by taping their folded tabs to the shaded boxes on the right.



“I don’t have a specific agenda — I’m happy to have multiple interpretations.”

Alec Soth



Alec Soth, “Babyland General Hospital. Cleveland, Georgia,” 2014

Photographer Alec Soth’s “Dispatch” series began in 2011 when Soth and writer Brad Zellar drove across America, posing as a small-town photographer and reporter team for a fictitious newspaper. That paper evolved into a real one, “LBM Dispatch,” which released seven issues, each focusing on a different state. Soth and Zellar’s two-week, 2,400-mile excursion through rural and urban Georgia during the summer of 2014 inspired the final publication of the series.

Soth's photograph on the facing page captures a scene within Babyland General Hospital, a theme store located in Cleveland, Georgia, where dolls are "born" and "adopted." Zellar, in the "Georgia Dispatch," identifies the location of the photograph, but he does not reveal who is in the photograph or what is taking place.

*Describe what you think is happening in the photograph. Consider the **contextual** information above and study the photograph for more information. Reflect on the compositional choices Soth made in framing the view of this scene and how they affect your response to it.*

*Develop a **preliminary** interpretation, then start a discussion with a friend or group of friends. Describe and support your ideas about what is happening, using visual evidence you can point to in the photograph. Ask for your friends' interpretations and look for opportunities to build on each other's analysis. Thorough searching, combined with input from others, will help you discover additional supporting details for your interpretation.*

Record your preliminary interpretation and evidence-based analysis in the space below. Use the blue-tone version of the photograph to circle and number visual details that support your conclusions. Insert the corresponding numbers next to your observations.



preliminary interpretation: _____

evidence-based analysis: _____

“I like to compare my picture ideas to mirages.”

Corinne Wasmuht

Corinne Wasmuht composes her paintings using a collage-like process. Her inventory of thousands of images includes both her own photographs and those she has gathered from the Internet, organized by subject and theme. She digitally combines similar images — connecting, layering, merging and blurring — until the work is less realistic and more abstract. The resulting digitally produced collages become the layout of her complex large-scale paintings, which enfold the viewer within scenes that dissolve and disintegrate into mirage-like shifting perspectives.

Examine Wasmuht’s “Here Today, Gone Tomorrow,” focusing on its fusion of diverse views. Pay particular attention to the use of linear perspective. Refer also to the highlighted areas in the gray-tone image of the painting on the facing page. Identify and mark where other differences in linear perspective occur. Then re-examine the painting and compare your responses to this work before and after exploring its composition in greater detail. Although the painting distorts reality, does it suggest real-life sensations and recollections? Can abstract art be realistic? What do changing perspectives tell us about real life?







Corinne Wasmuht,
"Here Today, Gone
Tomorrow," 2007

“Beauty is too easy. Often in my work I take beautiful objects and do extreme things to them ...”

Cornelia Parker



Cornelia Parker, “Rorschach (Accidental IV),” 2006

The transformation of everyday objects through destructive processes is a consistent theme in Cornelia Parker’s work. For “Rorschach (Accidental IV),” she used an industrial press to flatten 70 silver-plated household items, including candelabras, serving dishes, teapots, forks and spoons. Suspended by delicate wires, the items appear weightless and insubstantial, floating within a single plane, inches above the surface of the floor. These dependable, once-sturdy objects, now forcefully transformed, are potent reminders of the fragility of our world.

Parker has arranged the flattened pieces to resemble a *Rorschach* inkblot. These patterns are well-known for inspiring diverse interpretations that reveal personalities and points of view. Parker’s use of this pattern is a reminder that creating art involves transformations, not only of materials, but of how we interpret what we see.

Investigate Parker's methods by transforming familiar images. Cut out pictures of everyday household items from print sources such as magazines. Alter them by choosing from a variety of techniques: cut, fold, pierce, crumple, staple, abrade or twist. Use the space below to compose a selection of items into a collage that prompts viewers to reconsider familiar objects in their lives.

For a chance to have your collage regrammed by the SCAD Museum of Art, post an image of your work from this activity to Instagram using #ParkerdeFINE2016. Be sure to include a title and description of your work.



title and description: _____

“Like the Greeks and Romans, I use mythology to better understand the world I live in.”

Lavar Munroe



Lavar Munroe, “Pinocchio’s Half Sister,” 2014

In Lavar Munroe’s “Pinocchio’s Half Sister,” a brightly colored free-hanging canvas depicts quasi-human forms on what resembles a sideshow banner. It belongs to a body of work inspired by Munroe’s examination of human zoos — freak shows and ethnic exhibits of living peoples — where mainstream curiosity-seekers view spectacles of people differentiated for their race or singularity of appearance. His practice offers a critique of these systems of display and aggression.

Munroe believes the origins of the human zoo are linked to an age-old fascination with mythology’s human-beasts and ways in which people engage in the process of othering. He describes how “we are curious about difference, and a lot of difference, until you see it, is like a myth.”

“Myth” has two common usages, one referring to fantastical stories and legends, and the other describing a widely held, but false, belief. Munroe’s work combines these meanings to explore how we exaggerate or idealize differences by converting them into false narratives. His destruction and rebuilding of the artwork through tearing, stapling and stitching describe the struggle to shed these false myths and the subsequent process of healing.

*Create art that responds to Munroe’s themes of mythical human-beasts and difference. Research traditional mythologies as a starting place for ideas. Choose which human or animal qualities you will combine or exaggerate to create a character. Imagine your character’s experiences and feelings about being different. Communicate these ideas in your work and its title. Start by making *thumbnail sketches* and select one to develop further in a *finished drawing*.*

For a chance to have your image regrammed by the SCAD Museum of Art, post a photograph of your drawing from this activity to Instagram using #MunroedeFINE2016. Be sure to include a title and description of your work.

thumbnail	finished drawing
thumbnail	

title and description: _____



Carrie Mae Weems, "The Considered, See Bergman," 2012

“My responsibility as an artist is to work, to sing for my supper, to make art, beautiful and powerful, that adds and reveals; to beautify the mess of a messy world, to heal the sick and feed the helpless; to shout bravely from the roof-tops and storm barricaded doors and voice the specifics of our historic moment.”

Carrie Mae Weems

When you observe and respond to original artwork, you conduct primary research that consists of information witnessed and acquired firsthand, rather than gathered through a secondary source. Primary research provides opportunities to discover meaning on your own. When paired with scholarly secondary sources in the form of an essay, it creates a powerfully communicated statement.

The following steps will guide you through the process of writing an arts essay with a focus on developing your own interpretation and analysis. You will rely heavily on primary resources such as original artwork as you observe, inquire and develop a thesis statement.

Analyzing artwork and communicating your insights in a clear and lucid style provides skills useful in composing Advanced Placement (AP) Art History short essays and AP Studio Art concentration statements. Essays also provide writing samples suitable for college admissions, internships or job application requirements.

9 - a Observe and reflect

Exploring topics is the first step in writing an essay. Study Carrie Mae Weems' work represented in her exhibition "Considered." Choose two pieces that interest you most and write detailed observations of each one. What stands out to you about each work? What ideas or feelings come up? What do you think is the main idea behind the pieces, individually and collectively? How does the artist's choice of subject and methods contribute to the works' message?

title: _____

observations: _____

title: _____

observations: _____



Carrie Mae Weems, "Color Real and Imagined," 2014

9 - b Inquire

Crafting a research question will focus your efforts. A good line of inquiry is based on your own curiosity and addresses something you would like to learn more about. As you think about the two works you studied, imagine you have the opportunity to interview Carrie Mae Weems about her work. If you could ask the artist questions about her work, what would they be? *Make a list of questions. Choose carefully, avoiding those that could be easily answered with a brief Internet search. Strive for questions that will give a deeper understanding of Weems and her work.*

Q1: _____

Q2: _____

Q3: _____

Use the checklist below to help you select and revise one question that will guide your research.

<i>Is the question . . .</i>	Q1	Q2	Q3
... one you are genuinely interested in?	yes/no	yes/no	yes/no
... a “why,” “what” or “how” question, not a “do” or “can” question? <ul style="list-style-type: none"> • Less effective: Do Weems’ investigations of race, gender and history interconnect? • More effective: How do Weems’ investigations of race gender and history interconnect? 	yes/no	yes/no	yes/no
... neither too specific nor too vague? <ul style="list-style-type: none"> • Less effective (too specific): How does Weems’ gesture in “Guggenheim Bilbao” work compositionally with the architecture of the museum? • Less effective (too vague): How does Weems use photography to convey meaning? • More effective: How are Weems’ photographs of museums and ancient monuments related to her primary themes of race, gender and history? 	yes/no	yes/no	yes/no
... based on analysis, not a simple fact or opinion? <ul style="list-style-type: none"> • Less effective (simple fact): Is Weems a social activist? • Less effective (opinion): Does Weems’ study of folklore inform her work? • More effective: How does Weems’ study of folklore inform the social activism in her work? 	yes/no	yes/no	yes/no

Write your revised research question here:

9 - c Collect sources

Primary sources include original documents — those that have not been interpreted by someone else. Your most important primary document is the artist’s body of work, closely followed by statements by the artist about her art.

Secondary sources are responses to primary sources. Common secondary sources include art critics’ analyses, essays about the artist’s life and common themes in her work, published or recorded interviews of the artist by a journalist, or books about the artist.

As you find primary and secondary sources that address your research topic, enter them into the table below. This important step will help you easily refer back to information as you write and make accurately citing your sources a simple task.

primary source	description
EXAMPLE carriemaeweems.net/bio.html	Authored by Weems: artistic statement/descriptions of her photographic projects
secondary source	description
EXAMPLE “Constructing History: A Requiem to Mark the Moment”	Catalog for 2008 Weems exhibition at the SCAD Museum of Art

9 - d Comprehend sources

An important step in preparing for your essay is taking the time to carefully read and examine your primary and secondary sources. Scholarly writing can be challenging. Following a reading comprehension strategy can help you absorb and analyze content more effectively.

“ARTnews Publishes Special Report on Women in the Art World, Black Artists Respond” is an example of a secondary source that, depending on your topic, may be useful for your essay. Visit tinyurl.com/z6xf47r to find the article.

As you carefully consider the article, follow a reading comprehension strategy by responding to the four prompts below.

1. Quotation: Select a direct quotation from the article that captures one of the main points.

2. Concept: In your own words, summarize the core concept or main idea of the quotation you chose.

3. Comparison: Compare or relate this concept to a personal experience or observation.

4. Question: Ask a critical question that will deepen your understanding of the concept.

9 - e Compose a thesis statement

After careful consideration of the research, you are in a position to make an informed and thought-provoking statement about the artist and her work. A compelling thesis statement will not state the obvious, but will introduce an interpretation or evaluation that could be debated. This important quality is what makes your response, supported by the evidence of convincing research, both stimulating and noteworthy.

Practice evaluating thesis statements before writing your own. Imagine you are agreeing with one of the statements below. Write down the reasons you agree. Then imagine you are disagreeing with another one of the statements. Write down the reasons why you disagree.

Evaluate and debate

- Thesis: Weems' work has a formality that matches the conventional attitudes and institutions she challenges.

agree: _____

disagree: _____

- Thesis: Aspects of performance are found throughout Weems' work, from casting herself as a character in her photographs to re-enacting history and staging domestic vignettes.

agree: _____

disagree: _____

Write your preliminary thesis statement here, then use the checklist below to evaluate it:

Is the thesis statement ...	
... assertive — does it state what you intend to prove in your paper and how you plan to prove it?	yes/no
... specific — does it stick to what you can support through your research?	yes/no
... direct — will your reader clearly understand your position on the topic?	yes/no

Write your revised thesis statement here:

Give your thesis statement to a friend and see if he or she can list reasons to agree or disagree. Respond by writing your own reasons to agree or disagree. Analyze the reasons to determine if some or all can be grouped into supporting themes. Arrange these main points into a preliminary outline.

Introduction

Present topic and thesis

Supporting theme 1

Research-based evidence

A: _____

B: _____

Supporting theme 2

Research-based evidence

A: _____

B: _____

Conclusion

Restate thesis and recap evidence

Original creations require vision, the right materials and a well-considered technique. With a compelling thesis, sound research and a thorough outline, you have everything needed for a successful essay.



Carrie Mae Weems, "Guggenheim Bilbao," 2006



The William and Ellen Craft bronze medallion commemorates the couple's daring escape to freedom.

10 William and Ellen Craft

“Come, William, it is getting late, so now let us venture upon our perilous journey.”

Ellen Craft

As part of SCAD deFINE ART 2016, SCAD honored two important figures in American history. In celebration of William and Ellen Craft and their journey to freedom, the university commissioned and installed a commemorative bronze medallion — designed by SCAD alumnus and foundation studies professor Andrew MacDonald (M.F.A., illustration, 2014) — in the lobby of the SCAD Museum of Art.

In 1848, the Crafts, an enslaved African-American couple, escaped from their masters in Macon, Georgia, to embark on a treacherous four-day journey to the Northern free states. To make their escape, they devised a plan for fair-skinned Ellen to disguise herself as a deaf, white male slave owner, with William posing as her attendant slave. Upon completing the first stage of their journey, the Crafts arrived in Savannah, passing through the Central of Georgia Railway depot — the very place where the SCAD Museum of Art stands today.

Safe passage through Savannah was the first divination of their successful passage, one that would ultimately land them in England in search of refuge. Nineteen years later, after the conclusion of the Civil War, the Crafts returned to nearby Bryan County, Georgia, and founded the Woodville Co-operative Farm School, established to educate newly freed slaves and help them secure employment.

The Crafts' creativity was an essential quality that made possible their novel plan for escape and was the initial step in a lifelong journey to realize their dreams. What other essential characteristics contributed to the Crafts' success?

characteristic	evidence
EXAMPLE <i>Creativity</i>	<i>The Crafts successfully prepared an imaginative plan for escape.</i>

Find where the William and Ellen Craft commemorative bronze medallion is installed inside the SCAD Museum of Art. When you do, tell the museum staff at the lobby front desk where you found it. You will receive a small pin to keep as a reminder of the Crafts and their heroic journey to freedom.

National Core Arts Standards

Kindergarten through Second Grade

Creating 1.1

Anchor: Generate and conceptualize artistic ideas and work.

- 1: Engage collaboratively in exploration and imaginative play with materials.
- 2: Brainstorm collaboratively multiple approaches to an art or design problem.

Creating 1.2

Anchor: Generate and conceptualize artistic ideas and work.

- K: Engage collaboratively in creative art-making in response to an artistic problem.

Creating 2.1

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.

Responding 7.1

Anchor: Perceive and analyze artistic work.

- 2: Perceive and describe aesthetic characteristics of one's natural world and constructed environments.

-
- Standard met by **Activity 1** Express poetic thoughts (Behar and Marquardt)
 - Standard met by **Activity 2** Collaborate and create (Ladd)

Third through Fifth Grade

Creating 2.1

-
-
- ●

Anchor: Organize and develop artistic ideas and work.

3: Create personally satisfying artwork using a variety of artistic processes and materials.

4: Explore and invent art-making techniques and approaches.

5: Experiment and develop skills in multiple art-making techniques and approaches through practice.

Creating 3.1

-

Anchor: Refine and complete artistic work.

3: Elaborate visual information by adding details in an artwork to enhance emerging meaning.

Presenting 4.1

-

Anchor: Select, analyze and interpret artistic work for presentation.

3: Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.

Presenting 5.1

-

Anchor: Develop and refine artistic techniques and work for presentation.

4: Analyze the various considerations for presenting and protecting artwork in various locations, indoor or outdoor settings, in temporary or permanent forms and in physical or digital formats.

-
- Standard met by **Activity 2** Collaborate and create (Ladd)
 - Standard met by **Activity 3** Animate drawings (Rhode)
 - Standard met by **Activity 4** Reimagine space (Arsham)

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 a willingness to experiment, innovate and take risks to pursue ideas, forms and meanings that emerge in the process of art-making or designing.

Responding 7.2

- **Anchor:** Perceive and analyze artistic work.
- **6:** Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions and actions.

Responding 8.1

- **Anchor:** Interpret intent and meaning in artistic work.
- **6:** Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.
- **7:** Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.
- **8:** Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

-
- Standard met by **Activity 5** Discover stories in a photograph (Soth)
 - Standard met by **Activity 6** Explore changing perspectives (Wasmuht)
 - Standard met by **Activity 7** Transform images and perceptions (Parker)

High School

Presenting 6.1

Anchor: Convey meaning through presentation of artistic work.

- **HSI:** Analyze and describe the impact that an exhibition or collection has on the personal awareness of social, cultural or political beliefs and understandings.
- **HSII:** Make, explain and justify connections between artists or artwork and social, cultural and political history.

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.

Connecting 10.1

Anchor: Synthesize and relate knowledge and personal experiences to make art.

- **HSI:** Document the process of developing ideas from early stages to fully elaborated ideas.
- **HSII:** Utilize inquiry methods of observation, research and experimentation to explore unfamiliar subjects through art-making.
- **HSIII:** Synthesize knowledge of social, historical and personal life with art-making approaches to create meaningful works of art or design.

-
- Standard met by **Activity 8** Respond to themes (Munroe)
 - Standard met by **Activity 9** Compose an arts essay (Weems)

Curriculum Connections

p. 3 About deFINE ART 2016

Glossary

Rorschach *adj.* Relating to a psychological test in which a patient's interpretations of a standardized set of inkblots are analyzed to assess personality traits

disparate *adj.* Markedly different

poignant *adj.* Eliciting deep feeling

incongruous *adj.* Not conforming

p. 5 deFINE ART 2016 Guest Artists

Glossary

quotidian *adj.* Ordinary

laud *v.* To praise

pp. 8-9 1. Express poetic thoughts

Additional Resource

rr-studios.com Roberto Behar and Rosario Marquardt's website lists their projects, publications and profile information.

Citations

p. 9

Zucker, Rachel. "Third Eye Ode to Chicken Nugget and Other Delights: A 'real poet' learns new tricks by teaching poetry to kids." *Poetry Foundation*. Harriet Monroe Poetry Institute, 27 April 2011. Web. 17 Feb. 2016.

Glossary

installation *n.* Art arranged in a space, either by the artist or as specified by the artist

Quote

p. 8

Miami International Airport Fine Arts & Cultural Affairs. *R & R Alphabet: All We Need is Love; Peace & Love; All Together Now: Three Wall Installations, Miami International Airport*. Miami: Airport Fine Arts & Cultural Affairs, 2015. Print.

pp. 10-11 2. Collaborate and create

Additional Resources

stevenandwilliam.com Steven and William Ladd's website contains information regarding their work, exhibitions, community engagement and biographies.

Press This photo essay provides a look into the studios and working methods of the Ladds. wmagazine.com/culture/art-and-design/2014/10/steven-william-ladd-brothers-artists/photos

Video The Ladd brothers enthusiastically describe their collaborative process. vimeo.com/53229018

Video Students create art with the Ladds when they participate in a Scrollathon®. youtube.com/watch?v=HJ8edB_ZmHE

Glossary

disciplined *adj.* Demonstrating self-control and focus in achieving a goal

collaborate *v.* To work with a person or group to achieve a common goal

technique *n.* A way of carrying out a particular task, especially the execution or performance of an artistic work

upcycled *adj.* Made by reusing discarded materials to create a product of higher quality

Quote

p. 10

Ladd, Steven and William. "Steven and William Ladd: Artists' Statement." Steven and William. n.p., 2015. Web. 17 Feb. 2016.

pp. 12-13 3. Animate drawings

Additional Resources

lehmannmaupin.com/artists/robin-rhode The Lehmann Maupin Gallery website represents Robin Rhode, providing images and information about his artwork and exhibitions.

Press Rhode talks about his South African upbringing, his record label, and the relationship between drawing and music. bombmagazine.org/article/011585/robin-rhode

Video Students use oversized crayons to complete connect-the-dot drawings on art gallery walls in Rhode's "Paries Pictus" project. vimeo.com/58199388

Video Rhode discusses his collaborative project "Variants," a collection of works relating to the chair with reflections on its close relationship to the body. vimeo.com/50612195

Quote

p. 12

McDermott, Emily. "Robin Rhode Considers His Past and Present." *Interview*. Brant Publications, 25 June 2015. Web. 17 Feb. 2016.

pp. 14-15 4. Reimagine space

Additional Resources

danielarsham.com Arsham's website provides exhibition information, artist news, biographical information and films.

Press Arsham's work, career and collaborations with artists from other disciplines are discussed. nytimes.com/2015/01/22/style/why-celebrities-are-so-into-the-artist-daniel-arsham.html

Press This review describes a 2013 Arsham exhibition related in concept to "The Future Was Then." economist.com/blogs/prospero/2013/01/daniel-arsham

Video The installation of "Storm," a multimedia piece by Arsham, is documented in this short film. vimeo.com/54757660

Glossary

vista *n.* A distant view through or along an opening

faux *adj.* Made in imitation

Quote

p. 14

Hellqvist, David. "Daniel Arsham on #Recollections, Architecture and More." *Highsnobiety*. Titel Media UG, 2015. Web. 17 Feb. 2016.

pp. 16-17 5. Discover stories in a photograph

Additional Resources

alecsoth.com/photography Soth's website provides a calendar of his artist activities, projects and information about his multiplatform organization, Little Brown Mushroom.

Press Narrative, America and nostalgia are a few of the subjects Soth touches on in this 2015 interview. interviewmagazine.com/art/alec-soth-songbook-sean-kelly

Video Soth provides an introduction to the Winnebago Workshop, his education program for teens. vimeo.com/144579377

Video Soth shares his thoughts on reading photographs and the creative process. vimeo.com/49527820

Glossary

contextual *adj.* Relating to the set of facts or circumstances that surround a situation or event

preliminary *adj.* Describing an action done in preparation for something fuller or more complete

Quote

p. 16

James, David. "'Photography is a language.' Alec Soth on his first UK exhibition Gathered Leaves." *British Journal of Photography*. Apptitude Media Ltd., 8 Oct. 2015. Web. 17 Feb. 2016.

pp. 18-19 6. Explore changing perspectives

Additional
Resources

petzel.com/artists/corinne-wasmuht The Petzel Gallery represents Wasmuht and features her biography, exhibitions, press and images of her work.

Press Wasmuht's 2015 show at Petzel Gallery, New York, is covered by Art in America. *artinamericamagazine.com/reviews/corinne-wasmuht*

Press The surrealist roots of Wasmuht's work are explored in this 2015 review. *brooklynrail.org/2015/12/artseen/the-surrealist-impulse-corinne-wasmuht-alnitak*

Video Wasmuht explains the process of composing and creating her complex paintings. In German, with subtitles. *youtube.com/watch?v=vTsO--SeVHw*

Glossary

linear perspective *n.* A technique that creates an illusion of receding space on a two-dimensional surface by depicting parallel lines, such as those bordering a road, appearing to merge in the distance

Quote

p. 18

"Corinne Wasmuht." *Petzel*. Petzel, 30 Oct. 2015. Web. 17 Feb. 2016.

pp. 20-21 7. Transform images and perceptions

Additional
Resources

frithstreetgallery.com/artists/bio/cornelia_parker Frith Street Gallery represents Parker and provides her biographical information, works, exhibition information and press on its website.

Press Parker shares insights about her influences and their impact on her work. *thewhitereview.org/art/interview-with-cornelia-parker*

Video Parker leads viewers on a tour through her retrospective at the Whitworth Art Gallery in Manchester, U.K. *vimeo.com/119863746*

Video Parker discusses her life and work in this episode of "Brilliant Ideas." *bloomberg.com/news/videos/2015-05-22/brilliant-ideas-sculptor-and-artist-cornelia-parker*

Glossary

Rorschach *adj.* Relating to a psychological test in which a patient's interpretations of a standardized set of inkblots are analyzed to assess personality traits

abrade *v.* To rub away

Quote

p. 20

Sooke, Alastair. "Hay 2013: Artist Cornelia Parker on five works and the pieces that inspired them: Alastair Sooke talks to Cornelia Parker about her influences, from Gainsborough to Richard Long." *The Telegraph*. Telegraph Media Group Limited, 24 May 2013. Web. 17 Feb. 2016.

pp. 22-23 8. Respond to themes

**Additional
Resources**

lavar-munroe.com Munroe's website presents his projects, biographical and other information.

Press The role of the trickster and its place in Munroe's art is the focus of this 2013 interview.
blog.otherpeoplespixels.com/otherpeoplespixels-interviews-lavar-munroe

Press Munroe reveals how his investigations into animalism, art history and myth inform his practice.
blog.uprising-art.com/en/exclusive-interview-lavar-munroe

Video Munroe tells the story of his inspiration for the recurring human zoo theme in his work.
vimeo.com/120389169

Glossary

other *v.* To distinguish and exclude a person or group for deviating from the social norm

thumbnail sketch *n.* A small initial sketch used to develop a concept

Quotes

p. 22

Coussonnet, Clelia. "Exclusive Interview: Lavar Munroe." *Uprising Art: Contemporary Caribbean Art*. 8 April 2013. Web. 17 Feb. 2016.

Smythe-Johnson, Nicole. "The Anti-expected: Lavar Munroe." *Caribbean Beat*. Issue 133. Caribbean Airlines, May/June 2015. Web. 17 Feb. 2016

pp. 25-31 9. Compose an arts essay

**Additional
Resources**

carriemaeweems.net Weems' website compiles a timeline of her life and work, along with news, press, biographical and publication information.

Book *Carrie Mae Weems: Constructing History: A Requiem to Mark the Movement*. Savannah: Savannah College of Art and Design, 2008. This book was published in conjunction with an exhibition of the same title produced by SCAD in partnership with the National Black Arts Festival.

Press Weems responds to an Art News article about women in the art world.
artnews.com/2015/05/26/carrie-mae-weems-responds

Press This critical analysis focuses on Weems' series "Slow Fade to Black."
lens.blogs.nytimes.com/2014/01/22/black-performers-fading-from-frame-and-memory

Video The recipient of a 2014 BET award, Weems reflects on the elements contributing to her success as an artist.
bet.com/video/bethonors/2014/exclusive/how-she-made-it-carrie-mae-weems.html

Glossary

cite v. To write or mention others' words to support an idea or opinion

Quote

p. 25 Weems, Carrie Mae. "Biography." Carrie Mae Weems. n.p., n.d. Web. 17 Feb. 2016.

p. 33 10. William and Ellen Craft

Quote

p. 33 Craft, William and Ellen. "Running a Thousand Miles for Freedom." *Project Gutenberg*. Project Gutenberg, 3 Aug. 2008. Ebook. 17 Feb. 2016.

Artist Image Credits

Page	Artist/Title	Medium	Year	Courtesy of
Cover	Carrie Mae Weems Pyramids of Rome - Ancient Rome	Digital C-print Edition 2/5, with 2 AP	2006	The artist and Jack Shainman Gallery, New York
2	Steven and William Ladd Goody Goody Goody Gumdrops	Fiber, pins, ultrasuede, archival board, metal trinkets, thread, beads	2014	The artists and Cristina Grajales Gallery, New York
4	Artist image of Carrie Mae Weems			Jerry Klineberg
5	Artist image of R&R Studios			Diana Macguire
5	Artist image of Steven and William Ladd			Nick Lee and the artists' studio and Cristina Grajales Gallery, New York
5	Artist image of Robin Rhode			Paolo Mussat Sartor
5	Artist image of Daniel Arsham			Eric Morales
5	Artist image of Alec Soth			Carrie Elizabeth Thompson
5	Artist image of Corinne Wasmuht			Petzel Gallery
5	Artist image of Lavar Munroe			Lavar Munroe
5	Artist image of Cornelia Parker			Cornelia Parker
8 and 9	Roberto Behar and Rosario Marquardt A Poem in the Form of Flowers	Artificial flowers	2016	R&R studios, Miami, Florida Commissioned by SCAD Museum of Art

Page	Artist/Title	Medium	Year	Courtesy of
10	Steven and William Ladd Kids in the Car	Fiber, archival board, pins, beads, metal trinkets	2015	The artists and Cristina Grajales Gallery, New York
10	Steven and William Ladd Don't Touch the Ground	Fiber, archival board, pins, beads, metal trinkets	2015	The artists and Cristina Grajales Gallery, New York
13	Robin Rhode Paries Pictus - Connect the Dots (Place of Dreams)	Wall stencils	2016	The artist and Lehmann Maupin, New York and Hong Kong
14	Daniel Arsham Wall Excavation	Styrofoam, joint compound	2016	The artist and Galerie Perrotin, New York, Paris, Hong Kong
16	Alec Soth Babyland General Hospital. Cleveland, Georgia	Archival pigment print mounted to Dibond	2014	The artist and Sean Kelly Gallery, New York
18 and 19	Corinne Wasmuht Here Today, Gone Tomorrow	Oil on wood	2007	Chaney Family Collection, Houston, Texas
20	Cornelia Parker Rorschach (Accidental IV)	70 silver-plated objects crushed by 250-ton industrial press, metal wire	2006	Collection of the Museum of Contemporary Art San Diego
22	Lavar Munroe (B.F.A., illustration) Pinocchio's Half Sister	Acrylic, spray paint, latex house paint, fabric paint, tennis ball, rope, buttons, staples, Band-Aids, jean pants, thread and found fabric on cut canvas.	2014	Collection of Bill and Christy Gautreaux
24	Carrie Mae Weems The Considered, See Bergman	Digital print Edition 1/3, with ZAP	2012	The artist and Jack Shainman Gallery, New York
26	Carrie Mae Weems Color Real and Imagined	Archival pigment print with silk screened color blocks Edition 2/10, with ZAP	2014	The artist and Jack Shainman Gallery, New York
31	Carrie Mae Weems Guggenheim Bilbao	Digital C-print Edition 2/5, with ZAP	2006	The artist and Jack Shainman Gallery, New York
52	Daniel Arsham Steel Eroded Holding Hands	Steel fragments, shattered glass, Hydro-Stone	2016	The artist and Galerie Perrotin, New York, Paris, Hong Kong

Related SCAD Degree Programs

Photography

Photographers frame, capture and illuminate the modern world. They provide viewers with reinterpretations of familiar vantages and grant access to views rarely seen, from new perspectives on works of art and architecture to the documentation of history, nature, culture and politics.

With a photography program ranked one of the top in the country by U.S. News & World Report, SCAD photography students learn the full spectrum of photography — from historic and analog processes to the newest digital technologies professionals use today. Equipment in well-furnished facilities at each location includes leading-edge Mac computers, the most recent versions of Adobe Creative Cloud Complete, Imacon scanners, an ICG drum scanner, a Chromira ProLab printer and wide-format inkjet printers.

A strong emphasis on real-world experience encourages students to collaborate within the professional world before graduation. Photography students have served as interns for Annie Leibovitz, Ford Models, Turner Broadcasting, Hearst magazines and many others. Photography alumni work for companies such as Harper's Bazaar, Google, Popular Mechanics, Ralph Lauren, Amazon, Saks Fifth Avenue and Facebook.

SCHOOL OF FINE ARTS

BACHELOR OF ARTS **A S e**

BACHELOR OF FINE ARTS **A H S**

MASTER OF ARTS **H S e**

MASTER OF FINE ARTS **A H S e**

CREATIVE CAREERS

ADVERTISING/STUDIO/COMMERCIAL/ILLUSTRATIVE PHOTOGRAPHER

ART DIRECTOR/ART BUYER

CORPORATE PHOTOGRAPHER

DIGITAL TECHNICIAN/PHOTOFINISHER

DIGITAL VIDEOGRAPHER

EXHIBITION CURATOR/GALLERY DIRECTOR

FASHION PHOTOGRAPHER/STYLIST

FINE ART PHOTOGRAPHER

HISTORICAL/ARCHITECTURAL PHOTOGRAPHER

PHOTOJOURNALIST/DOCUMENTARY PHOTOGRAPHER



Film and Television

Filmmaking is the art of storytelling with pictures, sound, music and movement — stories that capture hearts, change minds and awaken imaginations. At SCAD, students become conversant in every area of filmmaking, pinpointing their interests and capitalizing on their individual strengths to build a tailored, focused degree. State-of-the-art facilities, including the expansive 60,000-square-foot SCAD Digital Media Center in the heart of Midtown Atlanta and the brand-new, custom-designed Savannah Film Studios with a host of industry-standard amenities, allow budding professionals to craft innovative projects. Students showcase their talents through short and full-length films, while investigating creative visual stories in animation, fashion, music, documentary and performing arts.

SCAD student films have been showcased at the Sundance Film Festival, the Cannes International Film Festival, the Los Angeles Film Festival, the New York International Independent Film and Video Festival, the Hong Kong International Film Festival, Tribeca Film Festival, SXSW, the Palm Springs International Film Festival, and countless other venues and events. SCAD students and alumni have also won Student Emmys, Student Academy Awards and the ICG Emerging Cinematographer Award.

SCHOOL OF FINE ARTS

BACHELOR OF FINE ARTS **A S**

MASTER OF ARTS **A S**

MASTER OF FINE ARTS **A S**

CREATIVE CAREERS

CAMERA OPERATOR

CINEMATOGRAPHER

DIRECTOR

DOLLY GRIP

EDITOR

PREPRODUCTION SUPERVISOR

POSTPRODUCTION SUPERVISOR

PRODUCER

SCREENWRITER

UNIT PRODUCTION MANAGER



Related SCAD Degree Programs

Painting

SCAD encourages painting students to push the boundaries of expression while mastering classical methods of fine art instruction and professional practice. Through the fusion of traditional skills in a progressive approach, students create works for a 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. Painting alumni serve as art directors and branch out into other fields, including design directors for apparel companies or experts in setting and object manipulation for Hollywood.

Undergraduate students gain expertise in traditional and contemporary approaches and learn to articulate a personal vision while developing a body of work. Graduate students work in private studios with mentoring from faculty, guest artists and their peers through a series of traditional and studio courses. Topics in contemporary art, art criticism and critical theory are explored throughout the coursework, providing a historical and critical context. Students discuss their work and interact with collectors through myriad open studios, gallery strolls, installations and performances organized by SCAD.

SCHOOL OF FINE ARTS

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MASTER OF ARTS [A](#) [S](#)

MASTER OF FINE ARTS [A](#) [S](#) [e](#)

CREATIVE CAREERS

ART CONSULTANT FOR COLLECTORS

ART CRITIC/WRITER

CURATOR

EXHIBITION DESIGNER

FILM AND TELEVISION SCENIC DESIGNER

GALLERY OWNER/DIRECTOR/ADMINISTRATOR

INDEPENDENT STUDIO ARTIST

PROFESSOR/INSTRUCTOR



Sculpture

Sculpture brings fine art into every dimension, using space and time to create the monuments and exhibitions that teach us to experience our environments in new and surprising ways.

At SCAD, students learn the practice of sculpture in one of the finest studios in higher education, located in Midtown Atlanta. The expansive 16,700-square-foot facility contains a wood and metal shop, 3-D printing technology, a foundry for bronze and stainless steel, support equipment, as well as studio and exhibition space. Here, sculpture students engage in a comprehensive curriculum rich with traditional and nontraditional media, becoming fluent in every aspect of the profession, including large public art projects, fine art casting, installation and props production. Emphasis is placed on a broad spectrum of approaches and contemporary materials, processes, applications and technologies.

The university imbues professional mentorship at all stages of the student and alumni experience, welcoming guest artists who conduct studio sessions, review and critique work, offer lectures and hold workshops. Past guests include notable fine artists Fred Wilson, Dennis Oppenheim and Patrick Dougherty.

SCHOOL OF FINE ARTS

BACHELOR OF FINE ARTS ^A

MASTER OF ARTS ^A

MASTER OF FINE ARTS ^A

CREATIVE CAREERS

ART DIRECTOR

CURATOR

EXHIBITION DESIGNER

FOUNDRY/MOLD-MAKING SPECIALIST

INDEPENDENT STUDIO ARTIST

MODEL MAKER FOR FILM

PROSTHETIC ARTIST

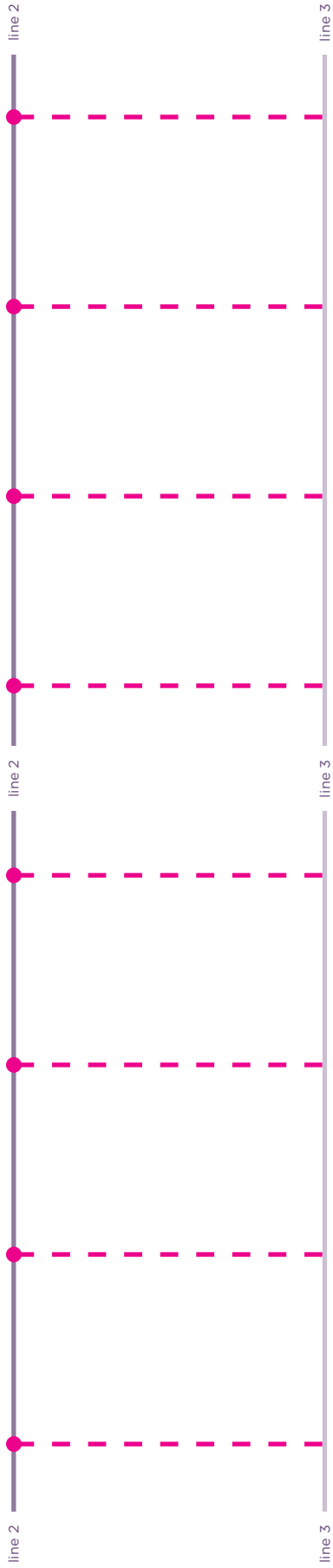
PUBLIC ARTIST/CONSULTANT

TOY DESIGNER



Follow these steps to create your own pop-up art:

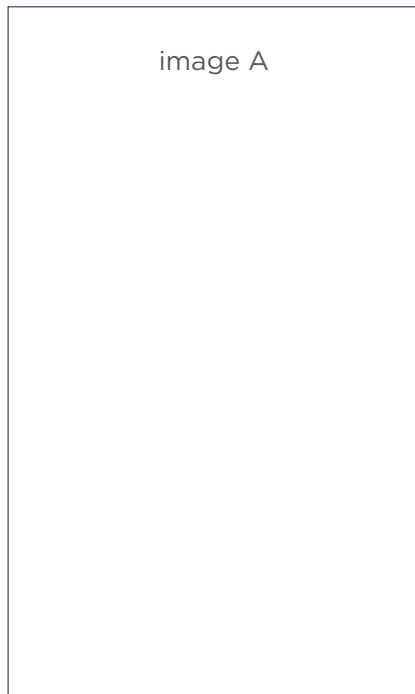
1. Without removing this page, fold backward and then forward along line 1. Crease the fold and unfold it.
2. Fold over and back along line 2. Crease the fold and unfold it.
3. Fold the edge of the page backward along line 3. Do not open the fold.
4. Begin at the folded edge of line 3 and cut along the dashed pink lines. Stop at the pink dots. Unfold it.
5. Push the blank spaces between the letters backward so that the letters pop up!



Cut out this image to complete the activity on page 13.



Here are templates to animate your own drawing.







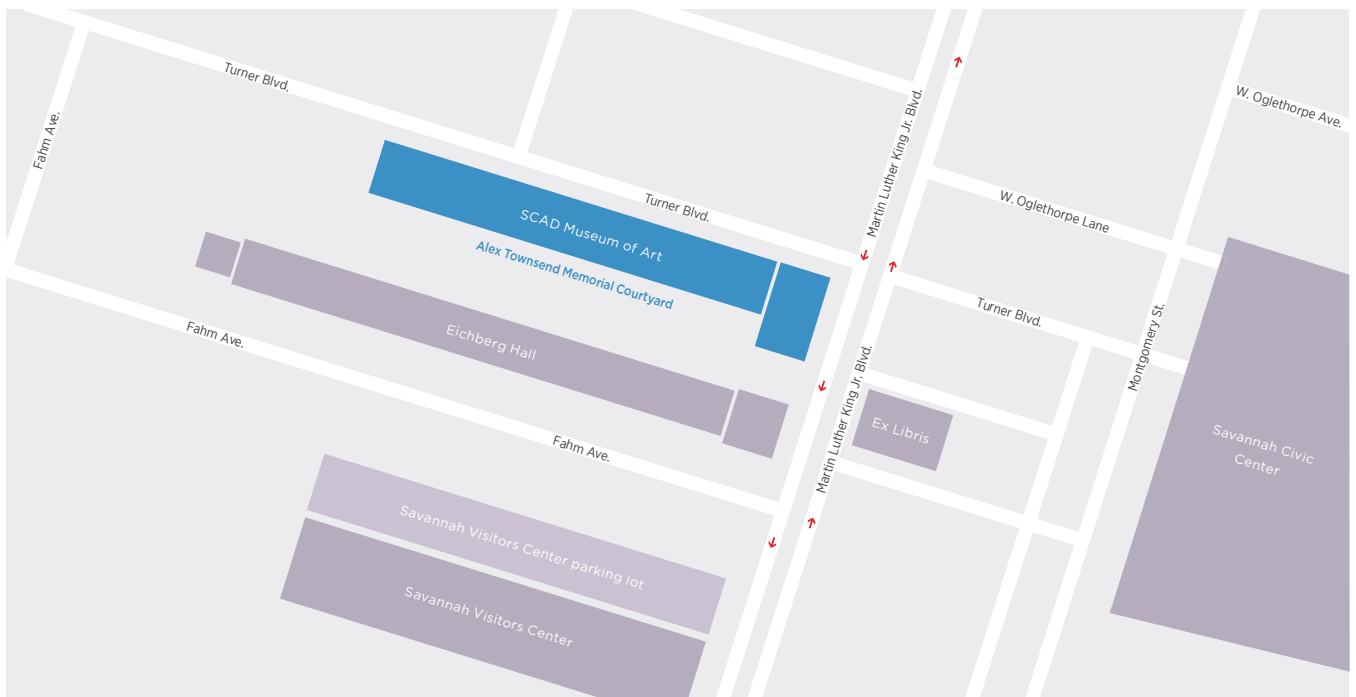
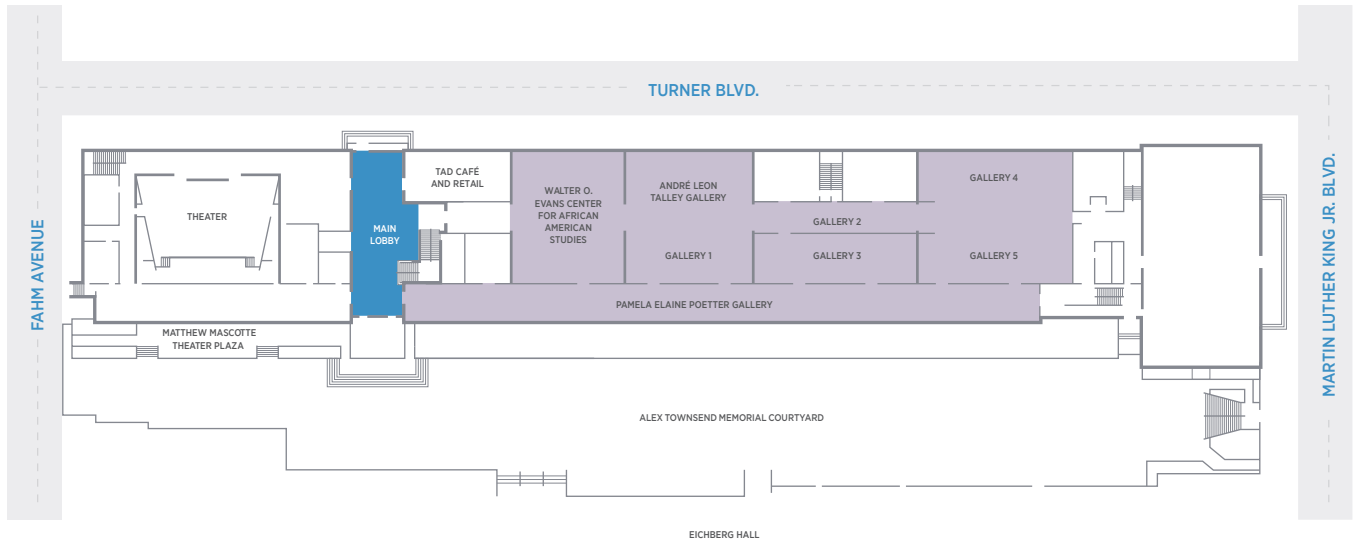
Left: **Daniel Arsham**, "Steel Eroded Holding Hands," 2016



Museum Map

Main Level

■ Galleries ■ Main lobby



Current and Upcoming Exhibitions

- A** **Be Yourself; Everyone Else Is Already Taken** • Daniel Lismore
Jan. 22, 2016 – April 1, 2016
- S** **Journey Elsewhere: Musings from a Boundless Zoo** • Lavar Munroe
Feb. 4, 2016 – April 24, 2016
- S** **Blood Bound** • Steven and William Ladd
Feb. 16, 2016 – May 1, 2016
- S** **Georgia Dispatch** • Alec Soth
Feb. 16, 2016 – May 3, 2016
- S** **The Moon Is Asleep** • Robin Rhode
Feb. 16, 2016 – May 22, 2016
- S** **Selected Works** • Corinne Wasmuht
Feb. 16, 2016 – June 12, 2016
- S** **Rorschach** • Cornelia Parker
Feb. 16, 2016 – June 12, 2016
- S** **Considered** • Carrie Mae Weems
Feb. 16, 2016 – June 12, 2016
- S** **The Future Was Then** • Daniel Arsham
Feb. 16, 2016 – July 24, 2016
- S** **A Poem in the Form of Flowers** • Roberto Behar and Rosario Marquardt
Feb. 16, 2016 – Sept. 4, 2016

S SCAD Savannah

A SCAD Atlanta

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 to prepare talented students for professional careers. SCAD offers degrees in more than 40 majors, as well as minors in more than 70 disciplines. With 32,000 alumni worldwide, SCAD demonstrates an exceptional education and unparalleled career preparation.

At locations in Savannah and Atlanta, Georgia; in Hong Kong; in Lacoste, France; and online through SCAD eLearning, the diverse student body consists of more than 12,000 students from across the U.S. and more than 100 countries. The innovative SCAD curriculum is enhanced by advanced, professional-level technology, equipment and learning resources. Curricular collaborations with companies and organizations including Google and the National Council of Architectural Registration Boards (NCARB) affirm the professional currency SCAD champions in its degree programs.

The university, students, faculty and alumni have garnered acclaim from respected organizations and publications worldwide including five consecutive years of No. 1 rankings for the undergraduate interior design program by DesignIntelligence, recognition as one of the 2015 Red Dot Design Rankings' top four universities in the Americas and Europe, and the No. 1 graduate fashion program in the U.S. as determined by The Business of Fashion. For more information, visit scad.edu.

Cover Image: **Carrie Mae Weems**, "Pyramids of Rome - Ancient Rome," 2006