



SCAD
MUSEUM OF ART

Curriculum Guide

THE DIVINE COMEDY: HEAVEN, PURGATORY AND HELL

REVISITED BY CONTEMPORARY AFRICAN ARTISTS

Oct. 16 - Jan. 25

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 60 disciplines. With over 29,000 alumni worldwide, SCAD demonstrates an exceptional education and unparalleled career preparation.

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◀ Moataz Nasr, *Dome*, wood, light and crystal installation, 2011. Courtesy of the artist and Galleria Continua.



SCAD Museum of Art

The SCAD Museum of Art (SCADMOA) 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. André Leon Talley, SCAD trustee, Numéro Russia editor-at-large and Vogue contributing editor, regularly curates couture exhibitions such as “Little Black Dress” alongside ever-changing, site-specific installations by such artists as Kendall Buster, Ingrid Calame, Odili Donald Odita and Jack Whitten. 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 SCADMOA 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:

- The National Preservation Honor Award
- AIA Institute Honor Award for Architecture
- Congress for the New Urbanism, Charter Award
- International Interior Design Association (IIDA)-Georgia Chapter
- Best of the Best Forum Design Award and Best of the Best Forum Award (education category)
- American Concrete Institute-Georgia Chapter First Place in Restoration Category
- American Institute of Architects-Savannah Chapter Honor Award (top honor awarded)
- AIA South Atlantic Region, Design Award
- Historic Savannah Foundation, Preservation Award
- Southeastern Museums Conference Publication Competition Gold Award for the SCAD Museum of Art Curriculum Guide
- Southeastern Museums Conference Exhibition Competition Certificate of Commendation for the outstanding exhibit “Pose/Re-pose: Figurative Works Then and Now”



About the Exhibit

The Divine Comedy
Heaven, Purgatory and Hell Revisited
by Contemporary African Artists
Oct. 16, 2014 - Jan. 25, 2015

SCAD presents the U.S. premiere of “The Divine Comedy: Heaven, Purgatory and Hell Revisited by Contemporary African Artists.” Curated by the internationally acclaimed Simon Njami, this monumental exhibition explores the thematic sequences of Dante Alighieri’s epic poem through works by more than 40 contemporary artists from 19 African countries as well as the African diaspora.

For centuries, Dante’s literary works and metaphorical language have been a source of inspiration for visual artists, inspiring European masterpieces by Sandro Botticelli, Eugène Delacroix, William Blake and Auguste Rodin, among many others. Through a variety of media, this exhibition demonstrates how concepts visited in Dante’s poem transcend Western traditions and resonate with diverse contemporary cultures, belief systems and political issues. Overall, the exhibition provides a probing examination of life, death and the continued power of art to express the unspoken and intangible.

“The Divine Comedy: Heaven, Purgatory and Hell Revisited by Contemporary African Artists” is the largest exhibition in the museum’s history. In addition to engaging the

museum’s entire exhibition space of nearly 20,000 square feet, installations extends to the outdoor courtyard and to nearby satellite locations along Savannah’s Martin Luther King Jr. corridor.

Originally shown at Museum für Moderne Kunst Frankfurt am Main earlier this year, the SCAD Museum of Art’s presentation will include several works not previously exhibited including neon work by Kendell Geers, a photo series by Youssef Nabil, large-scale works on paper by Christine Beatrice Dixie, a sound installation by Frances Goodman incorporating bridal fabrics cascading from the ceiling, a calligraphy garden by Moataz Nasr and a collage by Wangechi Mutu.

Once the exhibition closes at SCADMOA, it will travel to the National Museum of African Art at the Smithsonian Institution in Washington, D.C.

“The Divine Comedy: Heaven, Purgatory and Hell Revisited by Contemporary African Artists” at the SCADMOA is organized by Laurie Ann Farrell, SCAD executive director of exhibitions.

◀ Ghada Amer, *The Blue Bra Girls*, stainless steel, 2012. Courtesy of the artist and Kukje Gallery.



Featured Artists

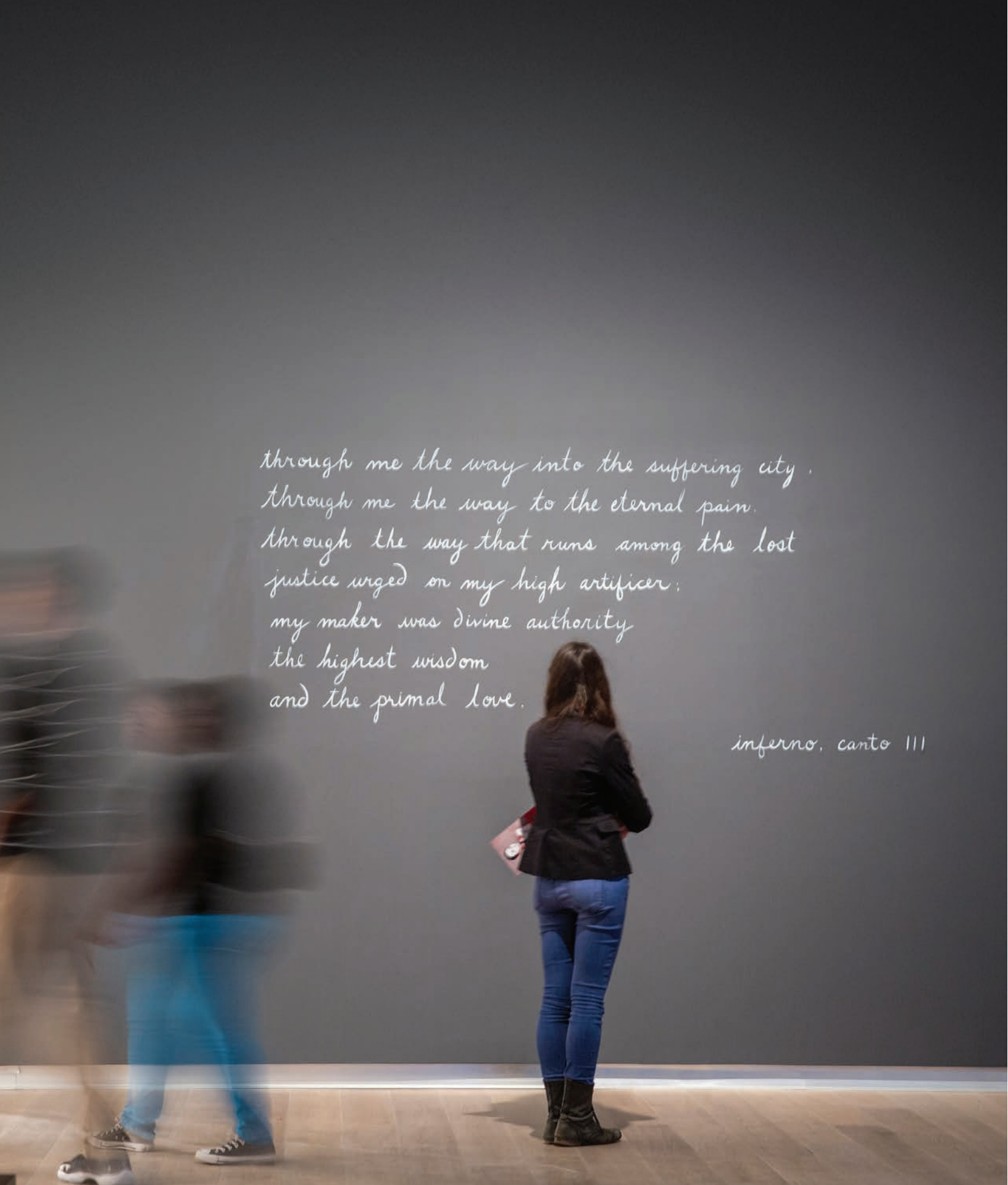
- Jane Alexander (South Africa)
Ghada Amer (Egypt)
Joël Andrianomearisoa (Madagascar)
Kader Attia (France)
Bili Bidjocka (Cameroon)
Wim Botha (South Africa)
Zoulikha Bouabdellah (Russia)
Mohamed Bourouissa (Algeria)
Edson Chagas (Angola)
Kudzanai Chiurai (Zimbabwe)
Christine Beatrice Dixie (South Africa)
Dimitri Fagbohoun (Benin)
Franck Abd-Bakar Fanny (Ivory Coast)
Jellel Gasteli (Tunisia)
Kendell Geers (South Africa)
Frances Goodman (South Africa)
Nicholas Hlobo (South Africa)
Mwangi Hutter (Kenya, Germany)
Mouna Karray (Tunisia)
Amal Kenawy (Egypt)
Kiluanji Kia Henda (Angola)
- Jems Robert Koko Bi (Ivory Coast)
Abdoulaye Konaté (Mali)
Ndary Lo (Senegal)
Ato Malinda (Kenya)
Pascale Marthine Tayou (Cameroon)
Julie Mehretu (Ethiopia)
Myriam Mihindou (Gabon)
Nandipha Mntambo (Swaziland)
Aïda Muluneh (Ethiopia)
Hassan Musa (Sudan)
Wangechi Mutu (Kenya)
Youssef Nabil (Egypt)
Lamia Naji (Morocco)
Moataz Nasr (Egypt)
Cheikh Niass (Senegal)
Maurice Pefura (France)
Zineb Sedira (France)
Yinka Shonibare MBE (England, Nigeria)
Guy Tillim (South Africa)
Andrew Tshabangu (South Africa)
Minnette Vári (South Africa)

About the Curator

Simon Njami is an independent curator, lecturer, art critic and essayist. He is co-founder and editor-in-chief of the cultural magazine *Revue Noire*. Previously, Njami was the artistic director of the Bamako photography biennial 2000-10; co-curator of the first African pavilions at the 52nd Venice Biennale in 2007; and artistic director of the Luanda and Douala triennials and the Lubumbashi Biennale. He has curated numerous exhibitions, including “Africa Remix” (a touring exhibition 2004-07), “A Collective Diary” (2010), “A Useful Dream” (2010), and the Johannesburg Art Fair (2008).

Njami is author of biographies of James Baldwin (1991) and Léopold Sédar Senghor (2007), and has contributed essays for the catalogs for the Sydney Biennale, Documenta and others. “The Divine Comedy” is Njami’s third collaboration with SCAD. In 2012, he curated “Le Miroir (The Mirror),” an exhibition of Mohamed Bourouissa’s work that was on view at the SCAD Museum of Art and SCAD galleries in Atlanta and Savannah, Georgia, Lacoste, France, and Hong Kong, and served as the keynote speaker at the university’s 2010 Art History Symposium “Africa on my Mind.”

◀ Frances Goodman, *The Dream*, sound installation and mixed media sculpture, 2012.
Courtesy of the artist and Kukje Gallery. On display at Pei Ling Chan Gallery.

A woman with long dark hair, wearing a black jacket and blue jeans, stands with her back to the camera, looking at a large wall display. The wall is a light gray color and features handwritten text in a cursive script. The text is arranged in a column on the left side of the wall. To the right of the text, the words "inferno, canto III" are written in a smaller, simpler font. The floor is made of light-colored wood. In the foreground, the legs and feet of other people are visible, suggesting a busy museum environment.

through me the way into the suffering city .
through me the way to the eternal pain.
through the way that runs among the lost
justice urged on my high artificer :
my maker was divine authority
the highest wisdom
and the primal love.

inferno, canto III

Selected Literature

Dante's *The Divine Comedy* is one of the most highly regarded works of world literature and a classic that continues to inspire fiction and poetry today. Written between 1308 and 1321, this epic poem tells the story of the poet's personal journey through the afterlife and the odyssey that led him from his wanderings in spiritual wilderness to a paradise shaped by divine love.

The three books of *The Divine Comedy* each present a realm full of wonders and marvels unparalleled in literature: "Inferno," with its nine circles of hell and the punishments they hold for the sinful; "Purgatorio," with its representations of the seven deadly sins; and "Paradiso," whose nine celestial spheres are home to penitents, saints and angels.

Traditionally interpreted as Dante's spiritual autobiography, *The Divine Comedy* is also one of the world's greatest love stories. Once led to paradise, Dante meets his beloved Beatrice, "full of the sparks of love, and so divine." It is through her guidance and devoted instruction that he comes to an understanding of that greater "Love which moves the sun and the others stars."

Dante Alighieri (1265-1321) was born in Florence, Italy, where he lived and participated in local politics until his exile in 1301. In addition to *The Divine Comedy*, he wrote *La Vita Nuova*, a book of poems on the theme of courtly love, and *Convivio*, a treatise on his philosophical beliefs.



Curriculum Guide

Introduce your students to the richness and diversity of “The Divine Comedy: Heaven, Purgatory and Hell Revisited By Contemporary African Artists” by visiting the SCAD Museum of Art and experiencing the exhibits first hand. This curriculum guide provides standards-based learning exercises for elementary, middle and high school students and supplementary resources to aid in the exploration of museum exhibitions within the classroom experience. The following learning exercises have been designed to help educators create

engaging classroom experiences that enhance students’ understanding of works found at the SCADMOA. These exercises can be adapted as needed to meet individual learning styles and levels.

The lessons are best supported with an accompanying field trip to the SCADMOA and the glossary at the end of the document can be used for spelling and vocabulary exercises before or after the visit.

◀ Nicholas Hlobo, *Tyaphaka*, rubber and ribbon, 2012. Courtesy of the artist and Stevenson Gallery.
Jems Robert Koko Bi, *Royal Convoy*, poplar wood sculpture, 2007. Courtesy of the artist.

Elementary School (K-4)

Learning Exercises

Exercise 1a: Scavenger Hunt

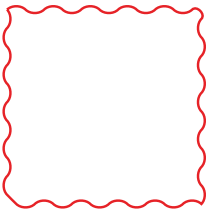
Exercise 1b: Symbol Drawing

National Visual Arts Achievement Standards Targeted:

NA-VA.K-4.1c	Students use different media, techniques, and processes to communicate ideas, experiences, and stories. (drawing)
NA-VA.K-4.2a	Students know the differences among visual characteristics and purposes of art in order to convey ideas. (scavenger hunt)
NA-VA.K-4.2c	Students use visual structures and functions to communicate ideas. (drawing)
NA-VA.K-4.3b	Students select and use subject matter, symbols, and ideas to communicate meaning. (drawing)
NA-VA.K-4.4a	Students know that visual arts have both a history and specific relationships to various cultures. (scavenger hunt)
NA-VA.K-4.4b	Students identify specific works of art as belonging to particular cultures, times and places. (scavenger hunt)
NA-VA.K-4.4c	Students demonstrate how history, culture and the visual arts can influence each other in making and studying works of art. (scavenger hunt)

SCAVENGER HUNT

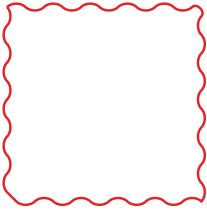
Search the museum for answers to the questions. Show your answer to a docent to earn a special sticker!



1. Ndary Lo, “The Day After”

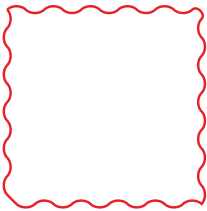
How many figures are suspended?
What are they doing?

Hint: This work of art can be viewed from the 1st floor lobby and 2nd floor.



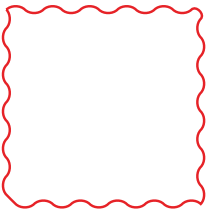
4. Edson Chagas, “Tipo Pass”

What is being disguised in these photographs? Why?



2. Abdoulaye Konaté, “Danse De Kayes”

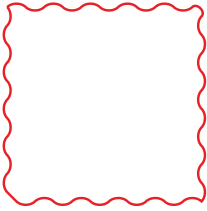
What materials were used to make this? What are other uses for this?



3. Zoulikha Bouabdellah, “Silence”

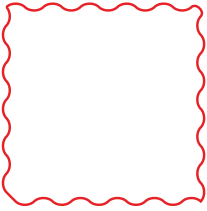
How many pairs of shoes are included in this artwork?

Hint: Ask a museum docent if you need help translating.



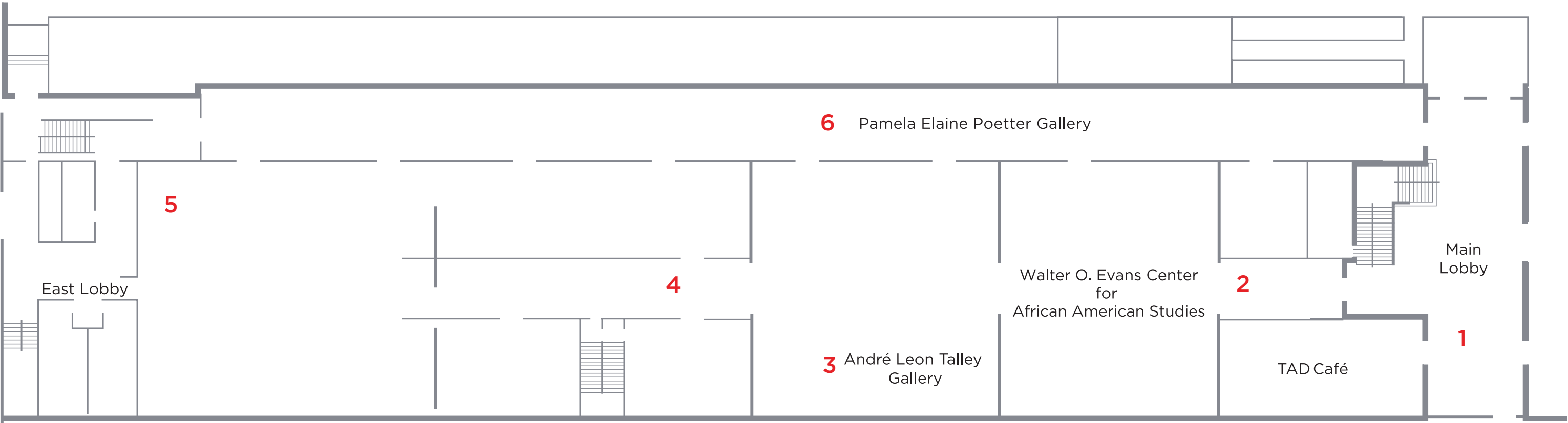
5. Moataz Nasr, “Dome”

What does the Arabic symbol emerging from the installation mean?



6. Nicholas Hlobo, “Tyaphaka”

What animal does this sculpture represent?



Exercise 1b: Symbol Drawing

Light and darkness play a big part in each of the areas of the exhibition (heaven, hell, purgatory), as do symbols. Draw the symbols below that you feel best represent light and darkness. Your symbols can be realistic or abstract.

LIGHT

DARKNESS

Middle School (5-8)

Learning Exercises

Exercise 2a: Compare and Contrast Writing

Exercise 2b: Integrated Drawing

National Visual Arts Achievement Standards Targeted:

NA-VA.5-8.1b	Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas. (drawing)
NA-VA.5-8.2b	Students employ organizational structures and analyze what makes them effective or not effective in the communication of ideas. (writing)
NA-VA.5-8.2b	Students select and use the qualities of structures and functions of art to improve communication of their ideas. (drawing)
NA-VA.5-8.3b	Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks. (drawing)
NA-VA.5-8.4a	Students know and compare the characteristics of artworks in various eras and cultures. (writing)
NA-VA.5-8.5b	Students analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry. (writing)
NA-VA.5-8.6a	Students compare the characteristics of works in two or more art forms that share similar subject matter, historical periods or cultural context. (writing)

Exercise 2a: Compare and Contrast

Select two works of art from the six shown below. Compare and contrast the pieces by discussing the image, composition and media of the works. When discussing your choices, use at least two words from each of the columns in the word bank to the right. Be sure to circle the two works of art you choose and use their titles as you make each point.



Ghada Amer, *The Blue Bra Girls*, stainless steel 2012. Courtesy of the artist and Kukje Gallery.



Maurice Pefura, *The Silent Way Beatrice*, mixed media sculpture, 2013. Courtesy of the artist.



Mohamed Bourouissa, *All-in*, video with audio, five min., 41 sec. on loop, 2012. Courtesy of the artist and Galerie Kamel Mennour.



Aida Muluneh, *99 Series*, c-prints, 2013. Courtesy of the artist.



Zoulikha Bouabdellah, *Silence*, prayer mats and shoes, 2008-14. Courtesy of the artist.



Yinka Shonibare MBE, *How to Blow Up Two Heads At Once (Gentleman)*, Installation: two mannequins, two guns, Dutch Wax printed cotton textile, leather riding boots and plinth, 2006. Courtesy of the Sindika Dokolo collection.

WORD BANK		
IMAGE	COMPOSITION	MEDIA
Abstract	Balance	Medium
Proportion	Contrast	Technique
Realism	Emphasis	Tools
Style	Movement	Process
Subject Matter	Perspective	Time

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Exercise 2b: Integrated Drawing

Using the two pieces you included in your writing assignment, draw an interpretation by combining elements of the two works. Your drawing should meld elements from the artists, contexts, and Dante’s journey through heaven, purgatory and hell. Use the space below for your rough sketch.



High School (9-12)

Learning Exercises

Exercise 3a: Compare and Contrast Essay

Exercise 3b: Integrated Drawing

Exercise 3c: Triptych Drawing

National Visual Arts Achievement Standards Targeted:

NA-VA.9-12.1a	Students apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks. (drawings)
NA-VA.9-12.1b	Students conceive and create works of visual art that demonstrate an understanding of how communication of their ideas relates to the media, techniques, and processes they use. (drawings)
NA-VA.9-12.2a	Students demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art. (essay)
NA-VA.9-12.2b	Students evaluate the effectiveness of artworks in terms of their organizational structures and functions. (essay)
NA-VA.9-12.2c	Students will create artworks that use organizational principles and functions to solve specific visual problems. (drawings)
NA-VA.9-12.3a	Students reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how they are related to history and culture. (essay)
NA-VA.9-12.3b	Students apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life. (drawings)
NA-VA.9-12.4c	Students analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making. (essay and drawings)
NA-VA.9-12.5b	Students describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts. (essay)

Exercise 3a: Compare and Contrast

Using the five-paragraph essay structure, compare and contrast two pieces of art from the exhibition that you felt were the most successful in depicting heaven, purgatory or hell, and discuss how the artists' interpretations differ from one another.

Remember to consider the following as you construct your outline and final draft of your essay:

Identity

- Who is the artist and what is his/her background?

- What is the name of the piece?

- What culture does this piece depict?

- What material or medium is the work?

- What is its subject matter?

Style

- Does the size of the piece influence the experience?

- What are its formal elements (line, color, composition, etc.)?

- Is it abstract, naturalistic, idealistic, realistic, or a combination?

- How is the subject being depicted?

- What is the cultural origin of the style?

Symbolism

- Is the piece religious or secular (non-religious)?

- Does it contain symbolism? What do the symbols mean?

Context

- Are there historic, social, religious, or other contexts influencing the work?

- How does the artist's (or the subject's) personal background influence the work?

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Exercise 3b: Integrated Drawing

Using the two pieces you included in your essay, draw an interpretation by combining elements of the two works. Your drawing should meld elements from the artists, contexts, and Dante's journey through heaven, purgatory and hell. Use the space below for your rough sketch. Beside your sketch, describe which media you plan to use and why.

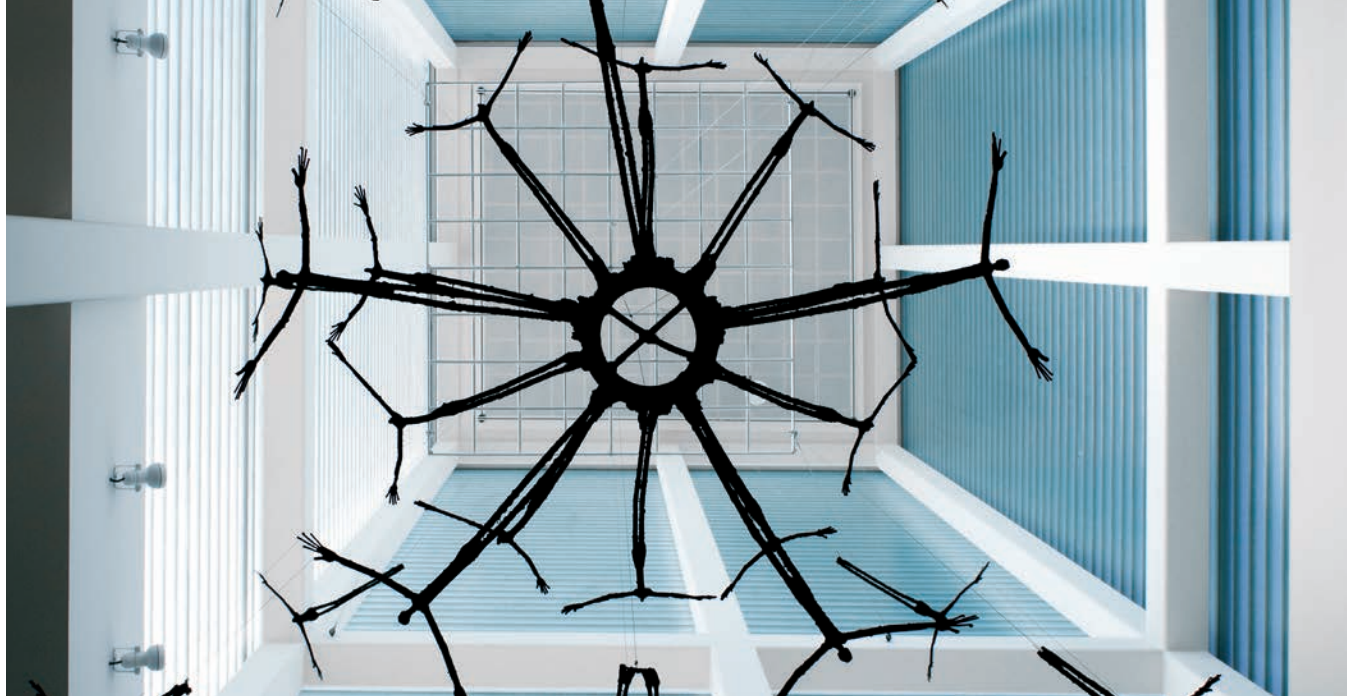
[illegible]

Exercise 3c: Triptych Drawing

The Divine Comedy explores Dante's journey through the three realms of heaven, purgatory and hell. Create a triptych so that each individual panel represents one of the three realms of the journey. Incorporate visual elements of color, symbolism, and mood to develop three distinct yet cohesive panels. Use the space below for your rough sketch. Beside your sketch, describe which media you plan to use and why.

This image shows a full page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, providing a template for handwriting practice or general writing. There are no margins, text, or other markings on the page.

Selected Works



Ndary Lo, *The Day After*, metal sculpture, 2012-13. Courtesy of the artist.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Wim Botha, *Prism 10 (Dead Laocoön)*, bronze sculpture, 2013. Courtesy of the artist and Stevenson Gallery.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



Zoulikha Bouabdellah, *Silence*, Prayer mats and shoes, 2008-14. Courtesy of the artist.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

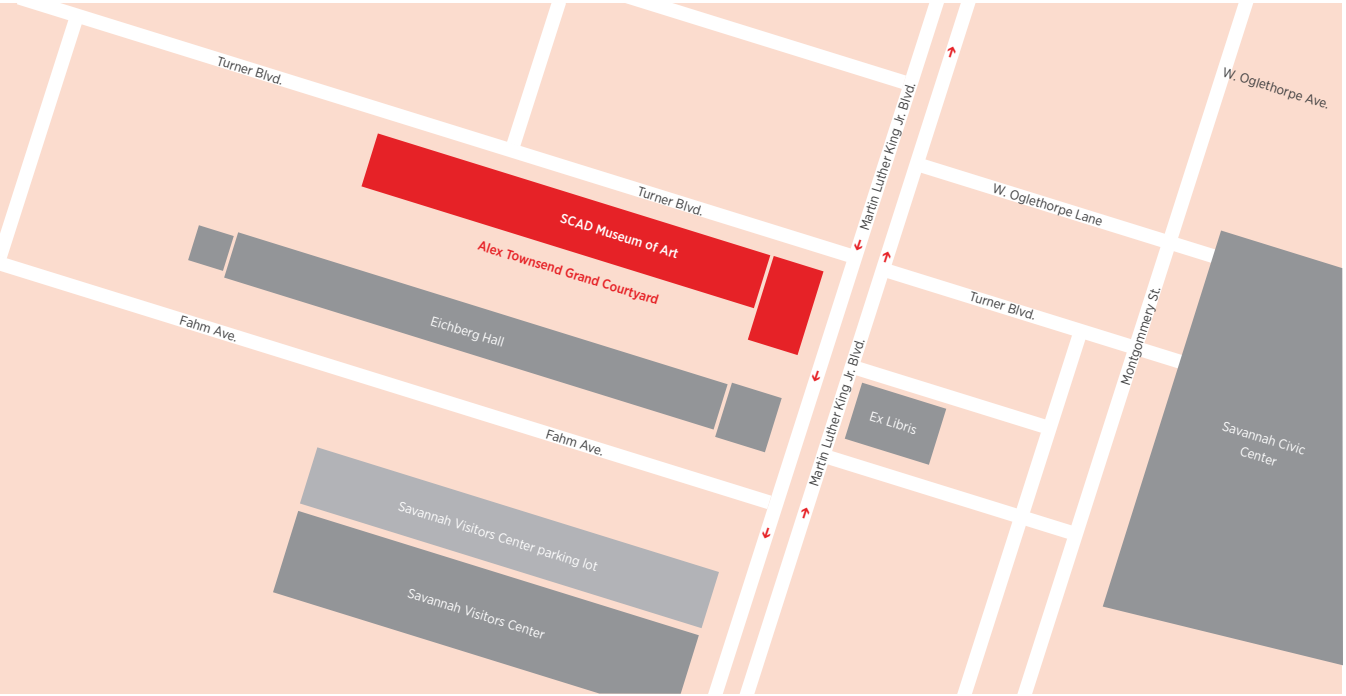
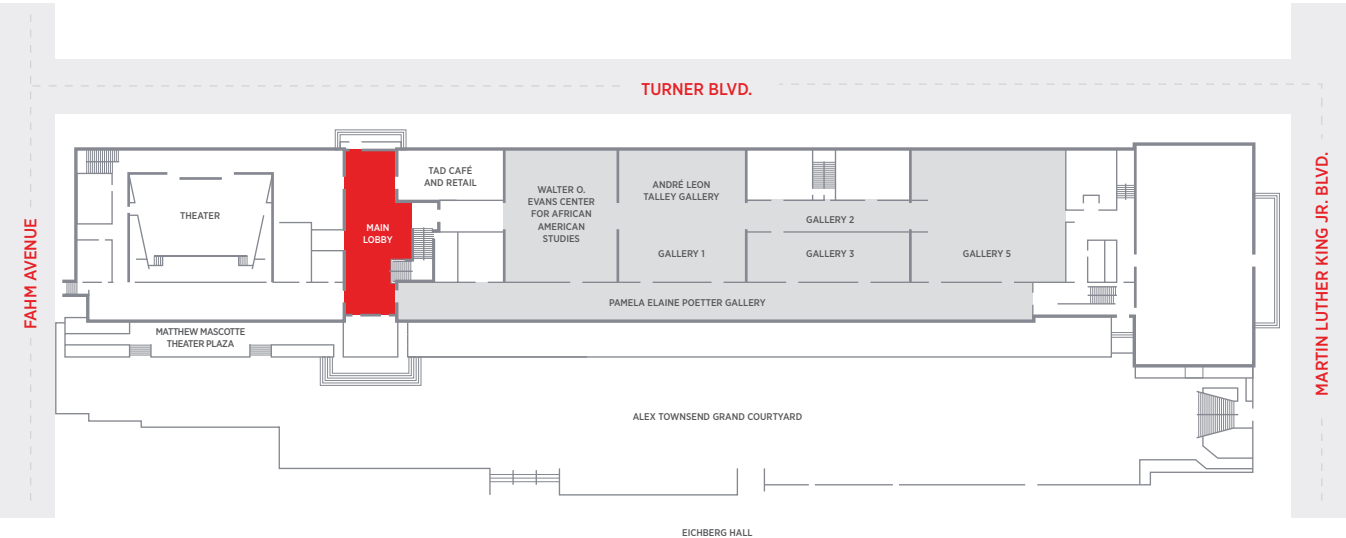
Yinka Shonibare MBE, *How to Blow Up Two Heads At Once (Gentleman)*, Installation: two mannequins, two guns, Dutch Wax printed cotton textile, leather riding boots and plinth, 2006. Courtesy of the Sindika Dokolo collection.

This image shows a full page of blank, lined paper. It features approximately 20 evenly spaced horizontal gray lines across the entire width of the page, providing a guide for handwriting or typing. The background is a clean, solid white color.

Museum Maps

Main Level

Galleries Main lobby



Upcoming Exhibitions

Xu Bing

Exhibition: Feburary 17-July 3, 2015
Reception: February 17

Nari Ward

Exhibition: Feburary 10-June 21, 2015
Reception: February 17

Serge Alain Nitegeka

Exhibition: Feburary 17-April 19, 2015
Reception: February 17

Caomin Xie

Exhibition: Feburary 14-June 28, 2015
Reception: February 17



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