



SUBODH GUPTA

GUESTS, STRANGERS AND INTERLOPERS

AUG. 23, 2016 - JAN. 15, 2017

SCAD: The University for Creative Careers

The Savannah College of Art and Design is a private, nonprofit, accredited institution conferring bachelor's and master's degrees at distinctive locations and online to prepare talented students for professional careers. SCAD offers degrees in 43 majors, as well as minors in more than 70 disciplines across its locations in Savannah and Atlanta, Georgia; in Hong Kong; in Lacoste, France; and online through SCAD eLearning.

With more than 32,000 alumni worldwide, SCAD demonstrates an exceptional education and unparalleled career preparation. The diverse student body, consisting of nearly 13,000 students, comes from across the U.S. and more than 100 countries worldwide. Each student is nurtured and motivated by a faculty of nearly 700 professors with extraordinary academic credentials and valuable professional experience. These professors emphasize learning through individual attention in an inspiring university environment. The innovative SCAD curriculum is enhanced by advanced, professional-level technology, equipment and learning resources, and has garnered acclaim from respected organizations and publications, including 3D World, American Institute of Architects, Businessweek, DesignIntelligence, U.S. News & World Report and the Los Angeles Times.

For more information, visit scad.edu.

Cover image: **Subodh Gupta**, *Orange Thing*, 2014, steel, copper tongs and plastic. Courtesy of the artist and Hauser & Wirth, Zürich, Switzerland, and New York.

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ABOUT THE SCAD MUSEUM OF ART

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

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

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

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

Museum awards

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

SCAD is proud to be recognized by the following:

- American Institute of Architects Institute Honor Award for Architecture
- American Institute of Architects South Atlantic Region, Design Award
- American Institute of Architects-Savannah chapter, Honor Award (top honor awarded)
- American Concrete Institute-Georgia chapter, first place in restoration category
- Congress for the New Urbanism, Charter Award
- Historic Savannah Foundation, Preservation Award
- International Interior Design Association-Georgia chapter, Best of the Best Forum Design Award and Best of the Best Forum Award (education category)
- National Trust for Historic Preservation, National Preservation Award
- Southeastern Museums Conference Exhibition Competition, Certificate of Commendation for the outstanding exhibit *Pose/Re-pose: Figurative Works Then and Now*
- Southeastern Museums Conference Publication Competition, 2012 Gold Award, outstanding design, for the *Walter O. Evans Center for African American Studies Curriculum and Resource Guide*
- American Alliance of Museums' Museum Publications Design Competition, first place (educational resources category) for the 2015 SCAD curriculum guide accompanying the exhibition *Divine Comedy: Heaven, Purgatory and Hell Revisited by Contemporary African Artists* and for the 2016 SCAD curriculum guide accompanying the exhibition *History, Labor, Life: the Prints of Jacob Lawrence*



ABOUT THE ARTIST

The SCAD Museum of Art proudly presents the first U.S. museum exhibition by internationally acclaimed artist Subodh Gupta. *Guests, Strangers and Interlopers* explores otherness and ambiguous identities through the evocative use of found materials and objects, inviting viewers to consider their subjective responses to self and others.

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

The installation *Terminal* consists of a constellation of towers comprised of stacked brass domestic containers ranging from 1 to 15 feet tall, spun together with thread in an interconnected web. These totems form a landscape of towering spires marking churches, mosques or temples in real cityscapes. The spires lack the religious symbols that would normally top them (the cross, the moon, the star), making it impossible to identify their respective affiliations, suggesting a fundamental commonality between beliefs.

The exhibition includes a new series of works titled *From the Earth, but Not of It*. Each of the seven works in the series is an adapted 4-foot terra-cotta granary jar. As the original function of these jars was to store grain, they are continuations of Gupta's obsessive use of objects relating to sustenance. The symbolic transformation of the found objects in these works is realized through the attachment of pots, wire and fiberglass, all coated in plaster. The modified vessels morph into nearly figurative forms, mirroring cyborgs or hybrids, despite their initial familiarity. Clay, made from the earth's soil, becomes something that appears literally alien, highlighting the presence of the supernatural and cosmic within the everyday.

Gupta lives and works in Delhi, India. Born in Khagul, Bihar, India, in 1964, he went on to receive his B.F.A. in painting from the College of Arts & Crafts in Patna, India. Recent solo exhibitions were held at the National Gallery of Victoria, Melbourne, Australia (2016); Hauser & Wirth, New York City, New York (2015); MMK Museum für Moderne Kunst, Frankfurt am Main, Germany (2014); National Gallery of Modern Art, New Delhi, India (2014); and the PinchukArtCentre, Kiev, Ukraine (2010).

The exhibition is curated by Storm Janse van Rensburg, head curator of SCAD Exhibitions.

Left: Portrait of Subodh Gupta by Dia Bhupal.



ABOUT THE CURRICULUM GUIDE

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

Recognizing the guides' overall design excellence and ingenuity, the American Alliance of Museums' Museum Publications Design Competition twice awarded SCAD curriculum guides first place in the education category, in 2015 and 2016.

This Subodh Gupta guide explores the sculptural work of a globally celebrated artist and examines how cultural interpretations permeate his practice. Gupta's work provides the foundation for activities that examine themes of identity, analyze the abstract and elevate everyday objects in a manner echoing the conceptual art movement.

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

Left: From background to foreground: *Terminal*, 2010, brass and thread. Courtesy of the artist and Hauser & Wirth, Zürich, Switzerland, and New York.

Orange Thing, 2014, steel, copper tongs and plastic. Courtesy of the artist and Hauser & Wirth, Zürich, Switzerland, and New York.

From the earth, but not of it (II), 2016, found terra-cotta pot, steel, fiberglass and plaster. Courtesy of the artist and Hauser & Wirth, Zürich, Switzerland, and New York.

Educational standards are listed on pages 18–19.

Highlighted glossary terms may be found on page 19.

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

1 Consider perception and meaning

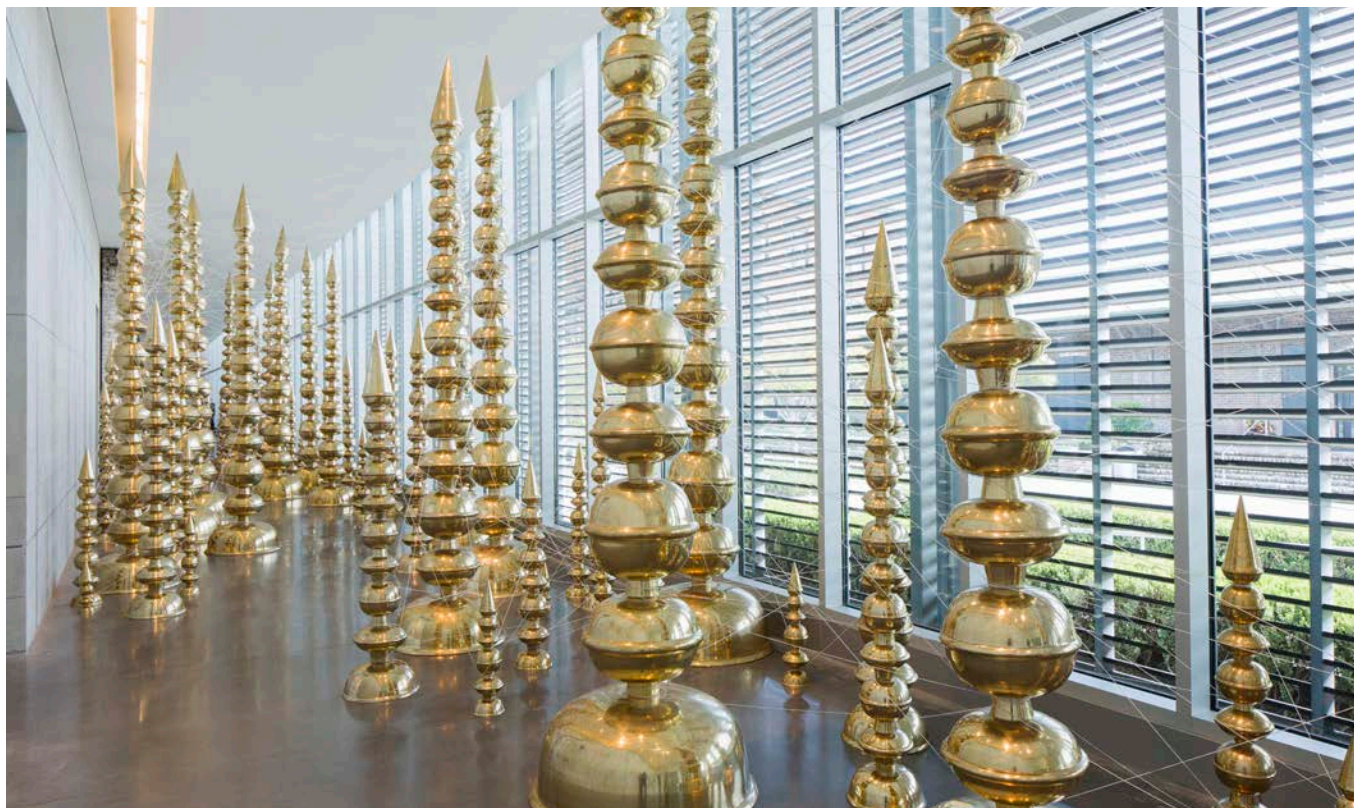
“HINDU KITCHENS ARE AS IMPORTANT AS PRAYER ROOMS. THESE POTS ARE LIKE SOMETHING SACRED, PART OF IMPORTANT RITUALS.”

Subodh Gupta

Subodh Gupta's use of vessels in various forms, materials and conditions is laden with powerful associations and meanings. The spires of his 2010 *Terminal* suggest buildings of worship and uplifting spiritual thoughts. Fashioned from stacked containers — everyday culinary tools in India — Gupta's spires allude to the Hindu kitchens of his homeland. There, symbolic rituals, formality and focused concentration elevate daily routines to levels of deeper importance and transform objects into sources of insight. For instance, during special occasions, such as a housewarming or a wedding, a vessel is, "filled with water. Mango leaves are placed in the mouth of the pot and a coconut is placed over it. A red or white thread is tied around its neck." This ritual symbolically represents the merging of the body (vessel) with sustenance (water) to bless the honoree(s) with abundance. In a parallel approach, Gupta transforms humble objects into expressive art forms.

Analyze how Gupta elevates the ordinary into art. For instance, how does mass collection and arrangement of common objects change our experience of them? How does Gupta's decision to use vessels — containers that transport a substance — contribute meaning? What significance does the title, Terminal, hold? Refer to the Curriculum Connections section for resources on Indian culture and art, discuss your ideas with classmates, and respond in the space below.

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 or other markings on the paper.



Subodh Gupta, *Terminal*, 2010, brass and thread. Courtesy of the artist and Hauser & Wirth, Zürich, Switzerland, and New York.

2 Transform the ordinary into art

“THE OBJECTS I PICK ALREADY HAVE THEIR OWN SIGNIFICANCE. I PUT THEM TOGETHER TO CREATE NEW MEANINGS.”

Subodh Gupta

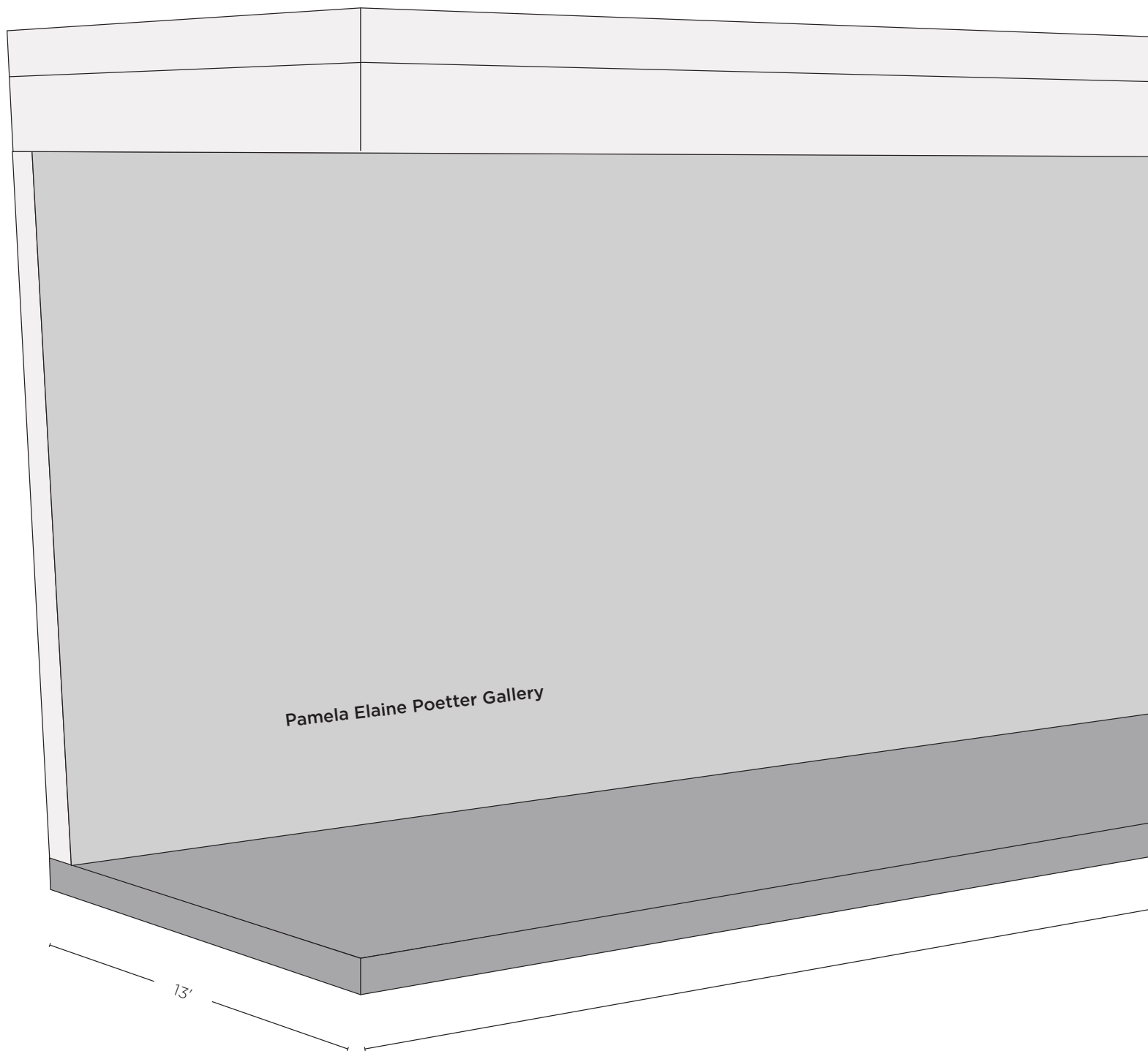


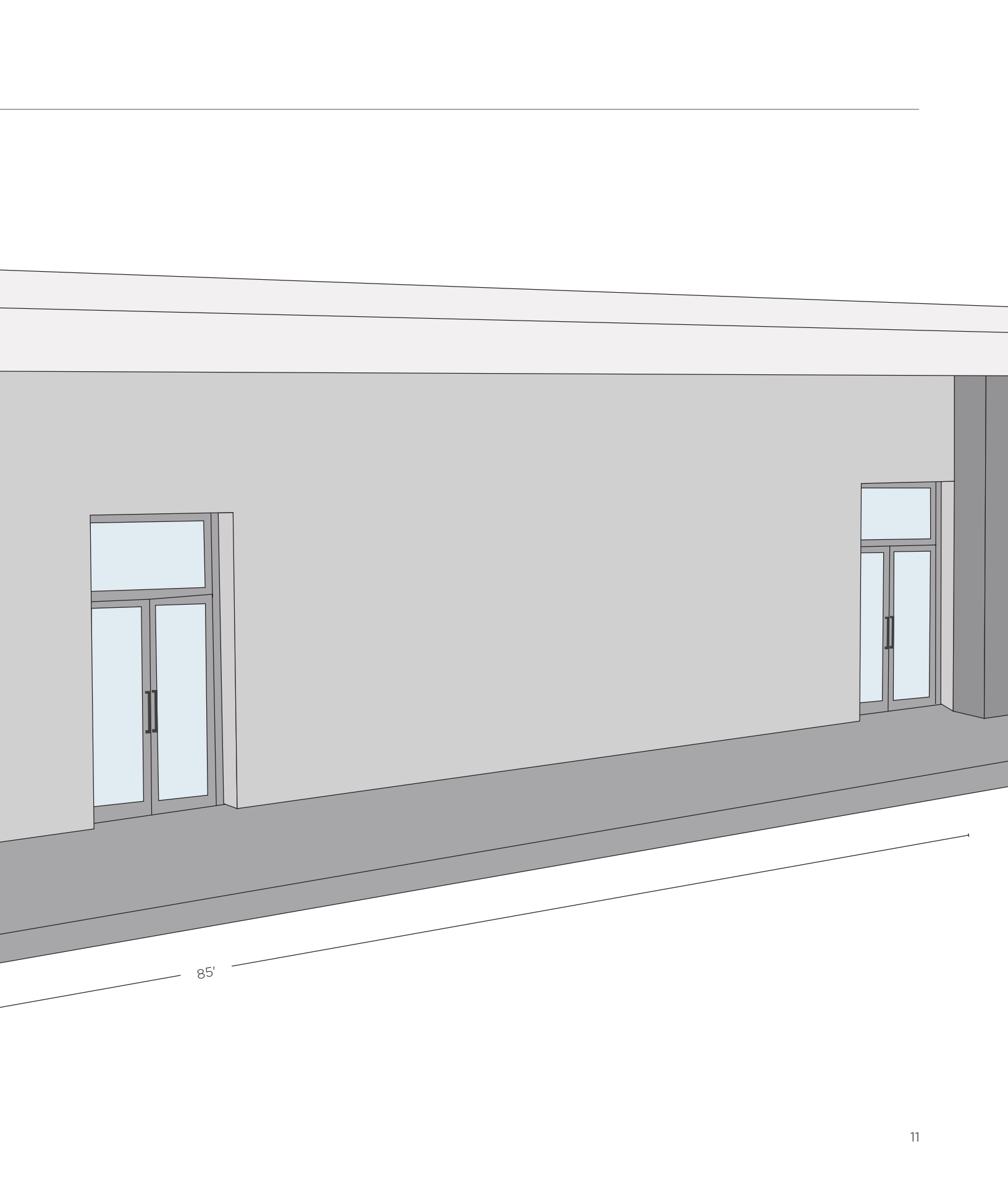
Subodh Gupta, *Terminal*, 2010, brass and thread.
Courtesy of the artist and Hauser & Wirth, Zürich, Switzerland, and New York.

Subodh Gupta's work reflects the practices of conceptual art, a movement of the 1960s and '70s that continues to influence contemporary works. Conceptual art emphasizes the importance of the idea rather than the product. The artist Marcel Duchamp established the movement's philosophical foundations early in the 20th century through his introduction of the "readymade," his term for the artistic **appropriation** of mass-produced objects. Duchamp asserted that the artist's object choice is itself a creative act, which, combined with a title and point of view, creates new meaning for the object. Gupta has often expressed his admiration for Duchamp, "his great artistic freedom in thinking," and his ability "to make us look and see differently."

Based on the previous activity and your exploration of how artists construct new meanings through common objects, create plans for a conceptual art installation. Use the boxes for sketches of individual pieces. Add notes that share the rationale behind your choices in materials, placement and title. The following pages depict an 85-foot section of the 290-foot Pamela Elaine Poetter Gallery. Use this drawing space to plan the display of your final installation.

2 Transform the ordinary into art





85'

3 Enhance understanding through research

“I’VE ALWAYS BEEN ATTRACTED TO VERY COMMON THINGS; THAT REFLECTS IN MY WORK. ... I WANT TO SIMPLIFY THE QUESTION OF WHO AM I?”

Subodh Gupta

Subodh Gupta’s *Known Stranger* is comprised of objects with **patinas** that offer evidence of their use. These signs of wear lend a singular identity and defining history to each object. Raised in modest circumstances within a working class family employed by Indian Railways, Gupta refers to himself as a “railway boy.” Now recognized as a globally acclaimed artist, Gupta’s rise echoes India’s rapid economic growth. These **dichotomies** of tradition and transformation reflect in his choice of materials as he explores identity.

Follow the links provided in the Curriculum Connections section to initiate an investigation into Gupta’s personal and cultural history. Consider these findings as you analyze the formal and expressive qualities of Known Stranger. How is Gupta’s contemplation of identity — his question, “Who am I?” — revealed through this work? Form an argument that answers this question and compose an essay that uses research to support your assertions.



Above and Right: **Subodh Gupta**, *Known Stranger*, 2014, mixed media. Courtesy of the artist and Hauser & Wirth, Zürich, Switzerland, and New York.



4 Interpret from evolving perspectives

“IN THE SAME WAY AS A CLOUD CHANGES, THERE ARE THINGS UP HERE IN YOUR MIND, AND THE WAY YOU SEE THINGS IS VERY SPECIAL AND VERY PERSONAL. IT IS AN INTERPRETATION.”

Subodh Gupta

As an expressive medium, art invites interpretation that evolves as more information is gathered. The career of an artist also continually evolves. Like many of his earlier works, Gupta's recent *From the earth, but not of it* consists of vessels and tools related to **sustenance**. Gupta investigates vessels by modifying them into distinctive forms with each new work.

Record your first impressions of From the earth, but not of it. What associations and emotional responses inform your initial interpretation?

Consider the title From the earth, but not of it, together with the exhibition title, Guests, Strangers and Interlopers. What clues to artistic intent do they contribute?

Right: 1 **Subodh Gupta**, *From the earth, but not of it (I)*, 2016; 2 **Subodh Gupta**, *From the earth, but not of it (II)*, 2016; 3 **Subodh Gupta**, *From the earth, but not of it (III)*, 2016; 4 **Subodh Gupta**, *From the earth, but not of it (IV)*, 2016.

All works made with found terra-cotta pot, steel, fiberglass and plaster. Courtesy of the artist and Hauser & Wirth, Zürich, Switzerland, and New York.



4 Interpret from evolving perspectives

Describe how From the earth, but not of it both departs and evolves from his earlier work, Terminal. Consider Gupta's choice and treatment of materials as well as your interpretations of his intent. How has Gupta's work evolved within the six years that separate these works?

5 Subodh Gupta, *From the earth, but not of it (V)*, 2016;
6 Subodh Gupta, *From the earth, but not of it (VI)*, 2016;
7 Subodh Gupta, *From the earth, but not of it (VII)*, 2016.
All works made with found terra-cotta pot, steel, fiberglass, and plaster. Courtesy of the artist and Hauser & Wirth, Zürich, Switzerland, and New York.



5



6



7

EDUCATIONAL STANDARDS

National Core Arts Standards — High School

Responding 7.1	Activity 1
	Anchor: Perceive and analyze artistic work. HSI: Hypothesize ways in which art influences perception and understanding of human experiences.
Creating 1.2	Activity 2
	Anchor: Generate and conceptualize artistic ideas and work. HSI: Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design. HSIII: Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.
	Presenting 5.1 Anchor: Develop and refine artistic techniques and work for presentation. HSII: Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.
Responding 8.1	Activity 3
	Anchor: Interpret intent and meaning in artistic work. HSII: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
Connecting 11.1	Anchor: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding. HSI: Describe how knowledge of culture, traditions and history may influence personal responses to art.
Responding 7.1	Activity 4
	Anchor: Perceive and analyze artistic work. HSII: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
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 contexts.

College and Career Readiness Anchor Standards for Writing — High School

- 1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- 9 Draw evidence from literary or informational texts to support analysis, reflection and research.
- 10 Write routinely over extended time frames (time for research, reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes and audiences.

GLOSSARY

appropriation *n.* In art, the use of objects or images with little or no alteration

dichotomy *n.* A clear contrast between two things

Hindu *adj.* Of or related to Hinduism, a cultural, ethnic or religious distinction that encompasses many forms of practice, but may be broadly described as a way of life that values honesty, patience, compassion and refraining from injuring living beings

patina *n.* A thin surface layer developed due to use, age or chemical action

sustenance *n.* The essential means of support for life or existence

CURRICULUM CONNECTIONS

Cover

Orange Thing is made of brass tongs called chimta, commonly used in India to turn flatbread on a griddle or to toast it over a flame.

Translation Gupta recalls that as a schoolboy his class read “Idgah,” a short story by the Indian writer Munshi Premchand. In this coming-of-age story, Hamid passes over insubstantial playthings for a durable object of practical value. www.mptbc.nic.in/books/class11/enggt11/ch8.pdf

pp. 6–7 1. Consider perception and meaning

Additional Resources

Article This personal reminiscence introduces the culinary theology that permeates Hindu kitchen activities. www.huffingtonpost.com/deepa-s-iyer/a-foodies-daily-ritual_b_807350.html

Essay This post describes concepts of Indian aesthetics and “rasa,” the emotional response to a work of art, and also ruminates on the symbolic meaning behind capacity and containment. www.kalisarchive.blogspot.com/2014/02/of-capacities-and-containment-poetry.html

Essay This article describes, in depth, the concept of “rasa.” www.jstor.org/stable/428249

Video Two weeks in India are condensed into a compelling three-minute visual journey. www.vimeo.com/132872813

Quote

p. 6 Mooney, Christopher. “Subodh Gupta: The Idol Thief.” *ArtReview*, iss. 17 Dec. 2007, p. 57.

pp. 8–11 2. Transform the ordinary into art

Additional Resources

Interactive A timeline engagingly illuminates the events and ideas that inform Marcel Duchamp’s work. www.understandingduchamp.com

Website This overview of conceptual art traces the movement from its origins to contemporary developments. www.theartstory.org/movement-conceptual-art.htm

Citation

Gnyp, Marta. “Subodh Gupta.” *GNYP*, Jan. 2011, www.martagnyp.com/interviews/subodhgupta. Accessed 3 Aug. 2016.

Quote

p. 8 Holmes, Pernilla. “Subodh Gupta: Cow Dung, Curry Pots, and a Hungry God.” *ARTnews* 1 Sept. 2007, www.artnews.com/2007/09/01/subodh-gupta-cow-dung-curry-pots-and-a-hungry-god. Accessed 3 Aug. 2016.

pp. 12–13 3. Enhance understanding through research

- Additional Resources** **Video** Subodh Gupta shares stories that trace his early development as an artist.
www.youtube.com/watch?v=czQ3mpxw3Q4
- Article** Gupta reflects on the influences of his upbringing in Bihar, India.
www.cultureddigital.com/i/464494-february-march-2015/161
- Article** On the occasion of his 30-year retrospective exhibition, Gupta discusses the rise of his career.
www.huffingtonpost.com/2015/02/25/subodh-gupta-seven-billion-light-years_n_6749520.html
- Quote** p. 12 D’Mello, Rosalyn. “Interview: Subodh Gupta on Eating, Cooking, and Journeying.” *Blouin Artinfo*, 22 Oct. 2013, www.in.blouinartinfo.com/news/story/974734/interview-subodh-gupta-on-eating-cooking-and-journeying. Accessed 3 Aug. 2016.

pp. 14–17 4. Interpret from evolving perspectives

- Additional Resources** **Article** Arts essayist Dany Louise explains why good writing is the key to good interpretation.
www.interpretationmatters.com/?page_id=125
- Quote** p. 14 Obrist, Hans Ulrich. “Subodh Gupta and Hans Ulrich Obrist in Conversation.” *Subodh Gupta: Common Man*, edited by Sara Harrison, Hauser & Wirth, 2009.

RELATED SCAD DEGREE PROGRAMS

Sculpture

Today's sculptors shape wood, concrete, bronze, light, textiles, sustainable and organic matter, digital projections and so many other materials.

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

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

SCHOOL OF FINE ARTS

BACHELOR OF FINE ARTS ^A

MASTER OF ARTS ^A

MASTER OF FINE ARTS ^A

Writing

Earn bylines and explore every avenue of a dynamic profession through a comprehensive and contemporary curriculum that incorporates both new and traditional media.

Today's writers turn blogs into books, contribute copy to advertisements, develop strategic content for the web and pioneer new frontiers in social media. They work with commercial entrepreneurs to craft white papers, with political leaders to draft speeches, and with cultural icons to give narrative to their storied lives.

SCAD writing students traverse it all. They study magazine journalism, online reporting for a variety of platforms, short fiction, creative nonfiction and promotional writing for companies and organizations. They learn to observe and engage the world around them through a foundation in visual and liberal arts — courses that enrich observational and historical sensibilities and enlarge the writer's ability to describe and narrate. Students also benefit from courses in design and computer applications for multimedia content and have the opportunity to earn a digital marketing certification to amplify their portfolios.

SCHOOL OF LIBERAL ARTS

BACHELOR OF FINE ARTS ^{A S}

MASTER OF FINE ARTS ^{A S e}

-
- ^A SCAD Atlanta
 - ^S SCAD Savannah
 - ^e SCAD eLearning

Art History

Study human expression across time, space and cultures to dive into the very notion of how we construct our identities.

SCAD art history students view the world through art and artifacts, and learn from distinguished scholars who hold outstanding credentials, extraordinary research experience and active artistic practices that inform their teaching. The department boasts the largest full-time art history faculty with doctoral degrees in North America. Their backgrounds and specializations, ranging from ancient art to new media, enable them to share current research and methodologies, provide mentorship and nurture students' professional development. The university's global locations grant art history students the unique opportunity to study, intern and work around the world, including the chance to hold exclusive docent positions within SCAD museums and galleries.

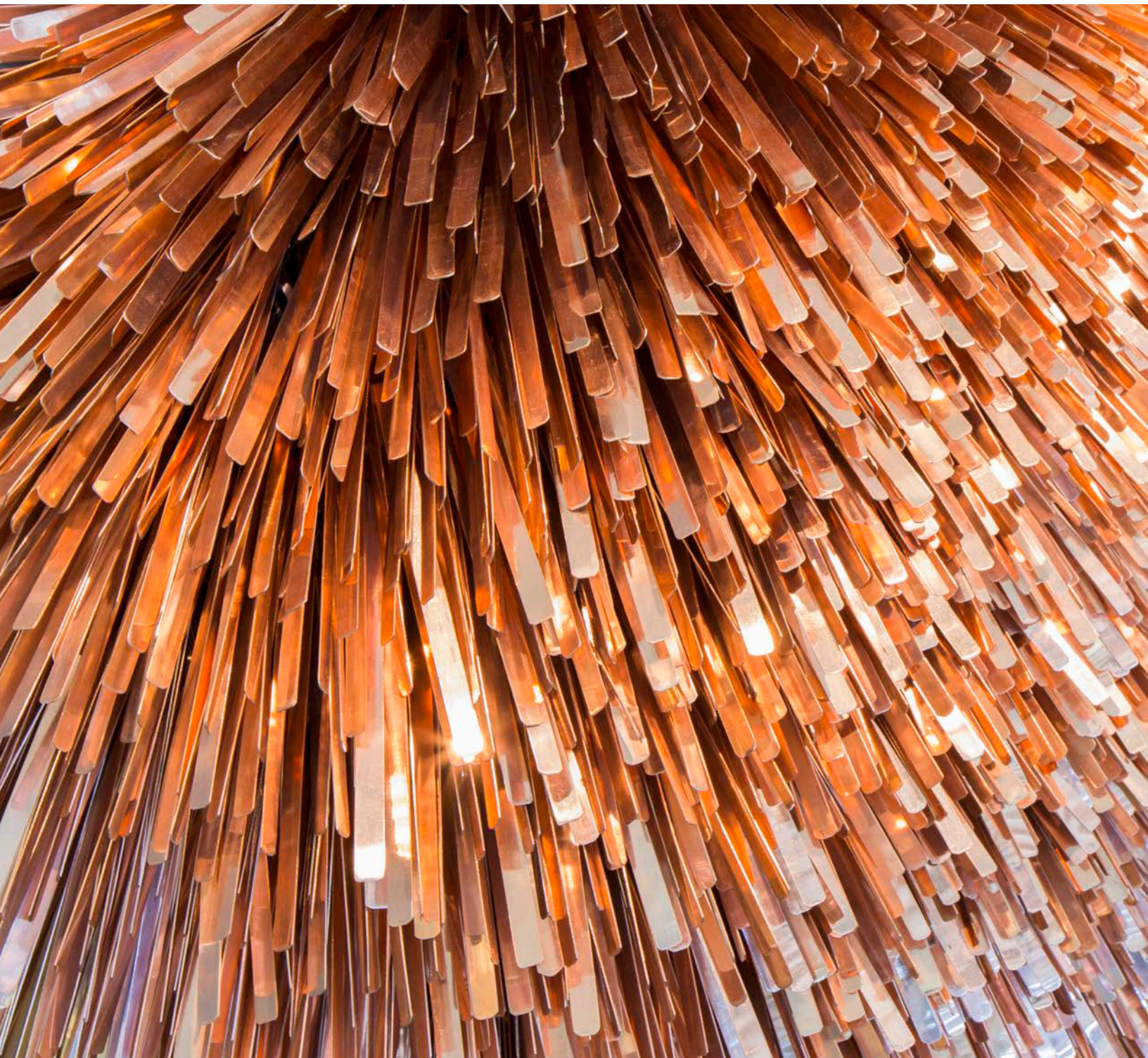
Undergraduate students examine the art and design of diverse periods and media, and each student develops a thesis that plunges into history, theory and criticism. The graduate program emphasizes the critical analysis and interpretation of works of art and culminates in original research. More than 70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

SCHOOL OF LIBERAL ARTS

BACHELOR OF FINE ARTS 

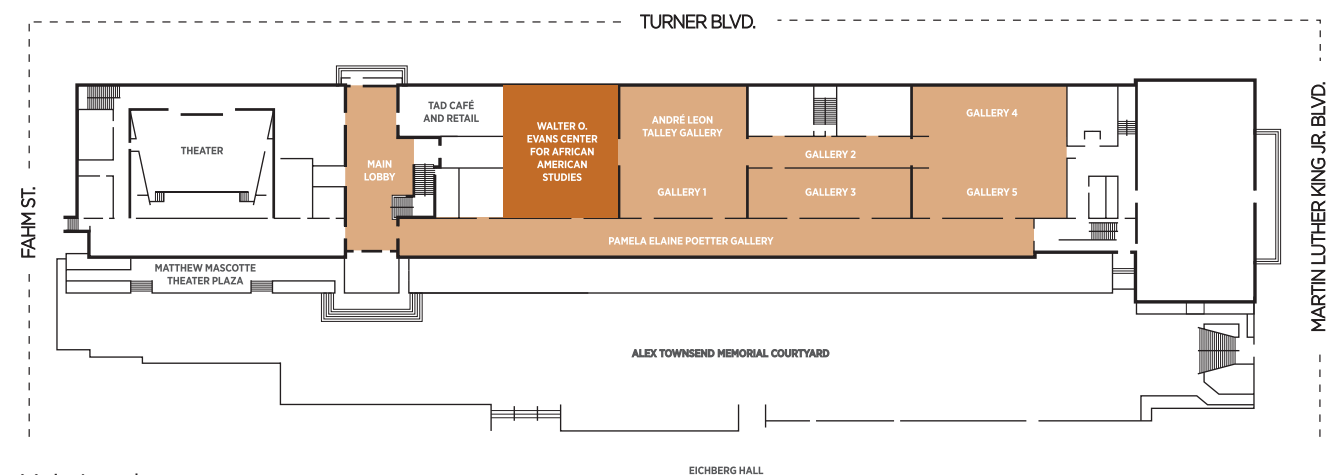
MASTER OF ARTS 





MUSEUM MAPS

SCAD Museum of Art



Main Level

Galleries and main lobby

Featured exhibition



CURRENT AND UPCOMING EXHIBITIONS

- S** **If We Must Die...** • Ebony G. Patterson
Sept. 2, 2016 – Jan. 15, 2017
- S** **El viaje** • Andres Bedoya
Sept. 15, 2016 – Feb. 5, 2017
- S** **Grand Divertissement à Versailles** • Bill Cunningham
Sept. 15, 2016 – Feb. 5, 2017
- A** **Embellished: Adornment Through the Ages** • European and American fashion accessories and curios
Oct. 1, 2016 – Jan. 29, 2017
- S** **Barrier Island** • Michael Joo
Oct. 6, 2016 – Feb. 5, 2017
- S** **Signs of Life** • Jane Winfield
Oct. 18, 2016 – Jan. 8, 2017
- S** **Pensive** • Radcliffe Bailey
Oct. 25, 2016 – Feb. 5, 2017
- S** **To Dream the Electric Dream** • Saya Woolfalk
Nov. 1, 2016 – Feb. 12, 2017
- S** **Practical Structures** • Jose Dávila
Nov. 10, 2016 – Jan. 22, 2017
- A** **Threads of History: 200 Years of Fashion** • The evolution of European and American fashion
Nov. 10, 2016 – March 19, 2017



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