

# THE HUFFINGTON POST

## Towering Works Reflect Impressive Anniversary Show at SCAD Museum of Art

By Bruce Helander 1/25/17

The Savannah College of Art and Design (SCAD) has developed an enviable reputation for its expansive curriculum on their campuses around the world, from Hong Kong to Atlanta, and they are known for producing successful graduates who took full advantage of the variety of facilities and the distinguished faculty that inhabits the college's studios and classrooms. One of the great advantages of the Savannah campus to students is daily access to the SCAD Museum of Art, which is artfully housed in a former railroad station and surely is amongst the most beautiful and spacious museums in the country that are connected to a college of art. Paula Wallace, president and founder of Savannah College of Art and Design, said, "The SCAD Museum of Art, itself a masterpiece of architecture and design, beckons the world's greatest contemporary artists. The museum is a beacon, the world's preeminent university teaching museum, featuring major career retrospectives, national and world premieres, a long list of spectacular site-specific installations, and a schedule of influential artist talks and events. It is a glorious place, full of wonder and magic. And to think, it's only five years old! For years to come, the SCAD Museum of Art will provide sanctuary for visitors to contemplate, converse, and, most importantly, dream. In this exalted space, we educate the mind and lift the heart." To celebrate and document the fifth anniversary of the SCAD Museum of Art, their distinguished curatorial team has assembled a first-class show featuring five separate exhibits; each has its own identity, along with a common denominator of perceptive foresight and invention.



Installation of "If We Must Die..." an exhibition by Ebony G. Patterson at SCAD Museum of Art, Savannah, Georgia. Courtesy of SCAD.

Ebony Patterson's drop dead line-up of decorative casket silhouettes offers a sardonic and contemplative view of life and death. These slightly creepy elongated profiles, whose connotations take on the unfortunate realities of our time, are paradoxically festive, as if they could be paraded in the streets as holiday banners held up by their supportive poles. On the opposite side, there is a collection of sewn handkerchiefs, each with a photo

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transfer that partially blocks the identity of the presumed deceased. This incredibly colorful checkerboard-like composition could serve as a missing person's poster or a commemoration of an unidentified victim of corruption and revolution.