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*"A work of art exists as itself:
a chair exists as a chair itself.
And the idea of a chair isn't a chair."*

—Donald Judd

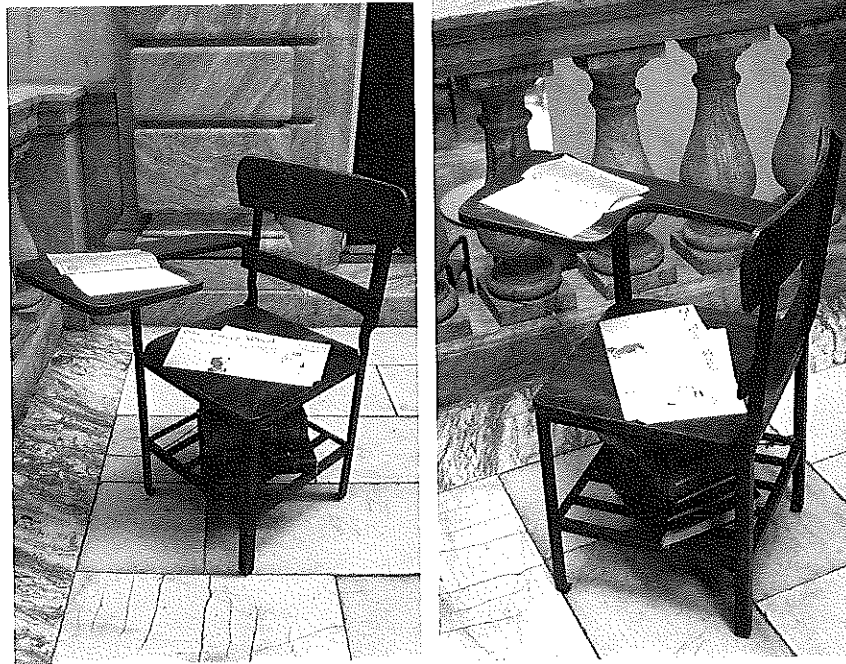
The Emory Chairs Project was developed by the Visual Arts Program faculty of the Art History Department in collaboration with the Steering Committee for the Arts to provide a visual art component to the semester-long celebration inaugurating the opening of the Donna and Marvin Schwartz Center for Performing Arts. The chairs presented themselves as landmarks to celebrate and symbolize this new era of arts on the Emory campus.

Basing the project on the chair form was not a new concept. It is based on successful prototypes from across the nation where an identifying characteristic served as a base component or motif for artists. Similar chair projects have taken place in Chicago, Milan, and at the Oklahoma City Memorial. The chair is also a standard problem in three-dimensional design for both art students and architects.

I would like to thank Dean Rosemary Magee, who has been involved and supportive every step of the way. I am grateful for her insightful essay in this catalog.

The Emory Chairs Project exhibition and catalog would not have happened without the generous funding and support of Emory College. I would like to thank the college for providing major assistance with this project.

Many have contributed to the success of this exhibition. I particularly would like to thank all the members of the Chairs Advisory Committee: Sally Corbett, assistant director for public relations and marketing, Performing Arts at Emory; Elyse Defoor, former environmental graphic designer and assistant director, Emory University Publications; Jennifer Fabrick, architect, Emory Facilities Management Division; Fereydoon Family, Physics Department, Emory University; Janelle Iglesias, former arts associate, Emory University; Diane Kempler, Visual Arts Program, Art History, Emory University; Todd Lampkin, registrar, Michael C. Carlos Museum; Gerald Lowrey, Association of



**Valerie Watkins
and Julie Newton**

(M)Emory Desks

Wood/paper

Julie Newton is an artist and PhD candidate in the Comparative Literature Program at Emory University, where she is completing her dissertation on Czech avant-garde visual poetry. Her dissertation, teaching, and artwork explore the relationships among language, images, and the structures upon which words and pictures are printed.

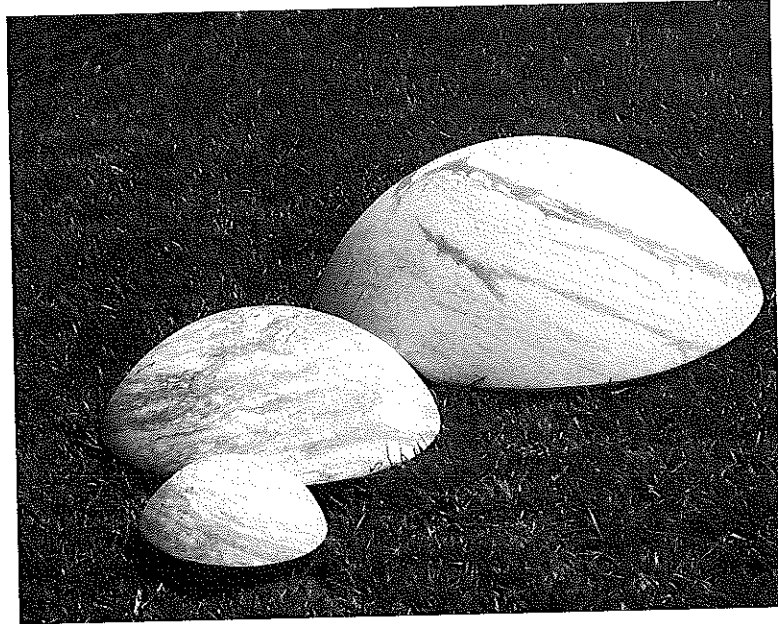
Valerie Watkins holds art and art history degrees from Agnes Scott College and Emory University. She is currently director of the Schatten Gallery, located in the Woodruff Library on the Emory University campus. Watkins is focused on enriching the scholarly life of the University through the visual work presented in the gallery.

(M)Emory Desks is part of Newton's and Watkins's ongoing series of collaborative assemblages that combine found objects and archival documents to mark significant moments in Emory University's history.

Andi Steele

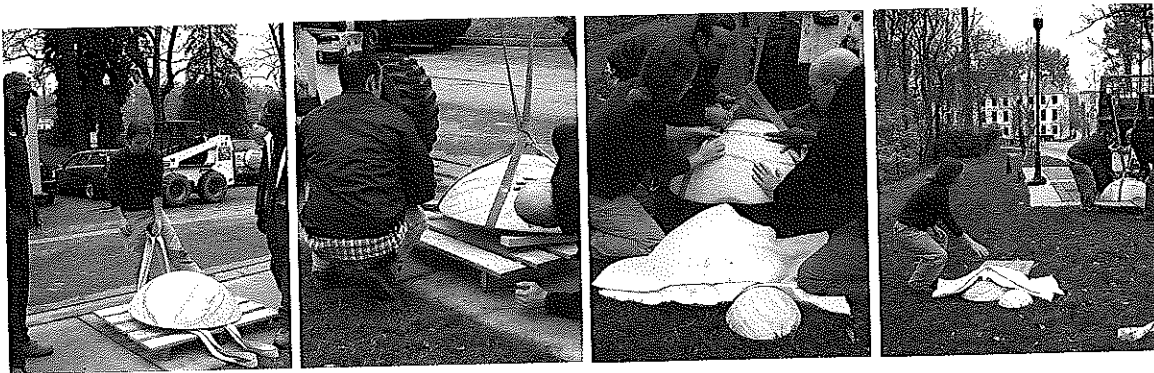
Three Rocks

Georgia marble



Steele teaches sculpture and papermaking and is an MFA candidate at the University of Georgia. She received her BFA from the University of South Carolina in graphic design. Steele has exhibited sculptures and installations throughout the Southeast and has been reviewed in numerous publications, including *Sculpture Magazine* and the *Atlanta Journal-Constitution*. Prior to moving to Athens, Georgia, Steele spent six years at Penland School of Crafts, where she gained experience in blacksmithing, papermaking, stone carving, and casting.

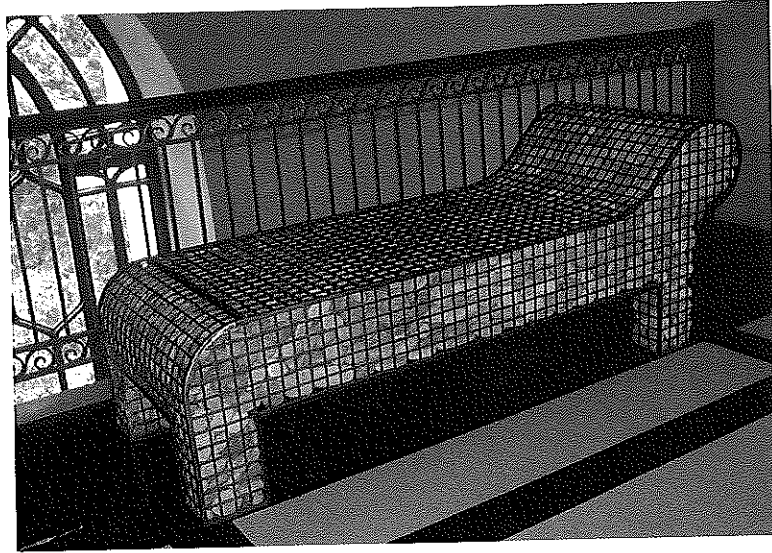
steele



Celeste Roberge

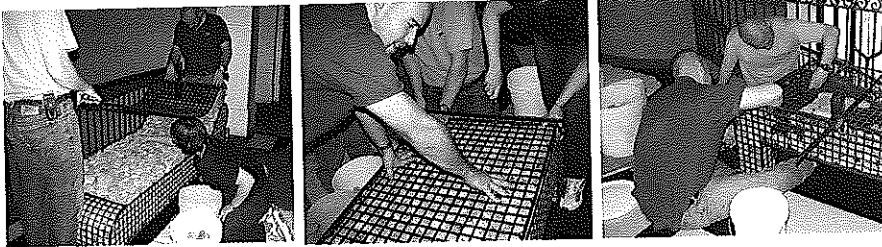
Chaise Gabion

Steel and river rocks



Roberge received her art education at the Maine College of Art, the Nova Scotia College of Art and Design, and the Skowhegan School of Painting and Sculpture. She divides her time between Maine and Florida, where she teaches sculpture at the University of Florida. Her most recent solo exhibitions were *Stacks for Home and Office*, at A.V.C. Contemporary in New York City; *Small Sculptures and Drawings*, at the June Fitzpatrick Gallery in Portland, Maine; *Quarry*, at the Farnsworth Art Museum in Rockland, Maine; and *Sitting Room*, at the Gulf Coast Museum of Art in Largo, Florida. Roberge was included in a group of six artists—one from each continent—commissioned to construct site-specific outdoor sculptures for the off-site project *International Stone Sculptors at Expo 2000* in Germany. Her sculpture *Raum/Room*—an outdoor room constructed of sixteen tons of sandstone and antique furniture—remains on long-term loan to the Schaumburger Quarry in Steinbergen, Germany. Her sculptures are included in the collections of the Nevada Museum of Art, Portland Museum of Art, Farnsworth Art Museum, Harn Museum of Art, Jackson Laboratories, Runnymede Sculpture Farm in Woodside, California, and in private

collections in Maine, Boston, New York, Miami, Santa Barbara, and San Francisco.



Richard Nonas*Stone Grove*

Stone



Richard Nonas is a cultural anthropologist and sculptor of minimalist installation art. His work has been included in exhibitions at the Ace Gallery, New York City and Los Angeles; the New Museum of Contemporary Art, New York City; the Guggenheim Museum, New York City; and the Albright-Knox Gallery, Buffalo, New York. He has had numerous artists' books published.

nonas

Michael Murrell

Untitled

Wood



Murrell, an associate professor of sculpture at Georgia State University, received an MFA from the Maryland Institute, College of Art, in 1982. His work has appeared in more than one hundred group and solo exhibitions throughout the United States at such varied venues as Still-Zinsel Gallery in New Orleans; the Aaron Gallery, Washington, D.C.; California Craft Museum, San Francisco; 101 Wooster,

New York; and Nexus Contemporary Art Center, Atlanta.

Internationally, Murrell has exhibited sculpture at the Brama Gallery in Warsaw, Poland; at shows in Munich, Berlin, and Cologne, Germany; and in Lumsden, Scotland, and Newcastle-upon-Tyne, England. A subject of frequent reviews and commentary in numerous publications, Murrell has won numerous awards for his work, which is held in more than fifty public and private collections throughout the United States and Europe.



murrell

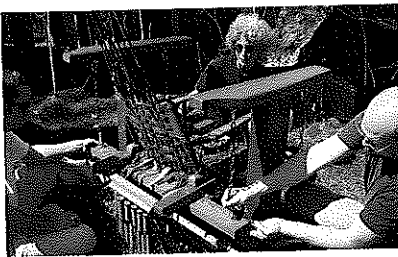
Lynne Moody

Musical Chair

Wood, cloth, and metal



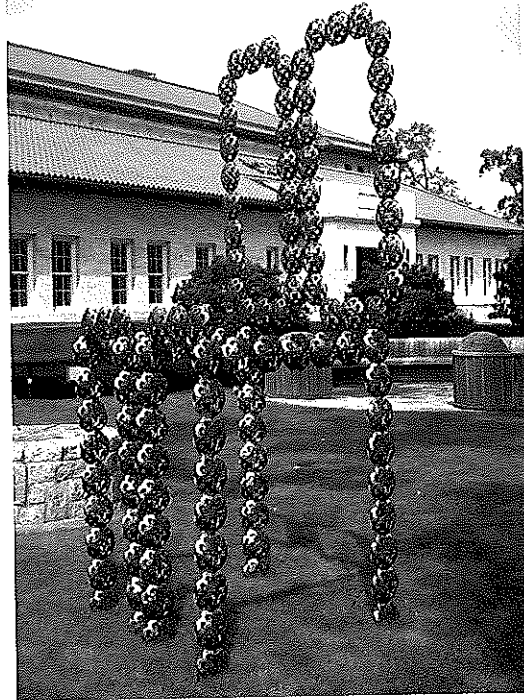
After studying art history at Bryn Mawr College and Columbia University (at the latter as a Woodrow Wilson Fellow), Moody obtained her MD at the University of Pennsylvania and an MPH at Harvard. She worked as a physician-epidemiologist for the Centers for Disease Control and Prevention until—through an unexpected collision of circumstance and biology—she became the mother of three infants within a six-month period, at which point she gratefully retired from public health. As her children reached toddlerhood, she began attending art school part time, first at the Cincinnati Art Academy and then at the Atlanta College of Art. Since 1995 she has been a full-time mother, community activist in environmental and peace issues, and studio artist. Her work has appeared in national juried and local shows in Arizona,



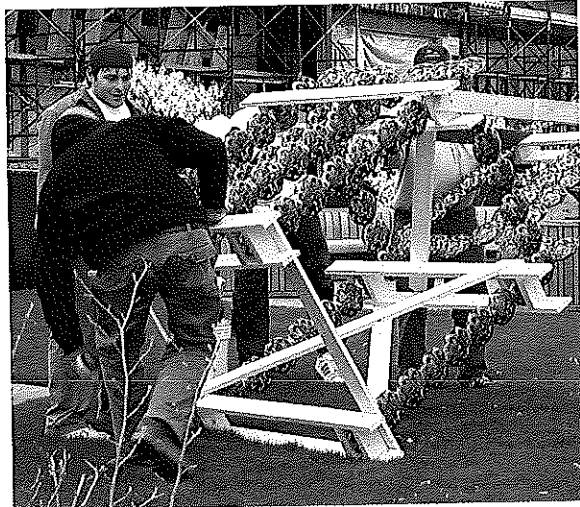
Georgia, Louisiana, and Pennsylvania, and is in several collections.

Toby Martin*Seat of Visual**Performance*

Stainless steel

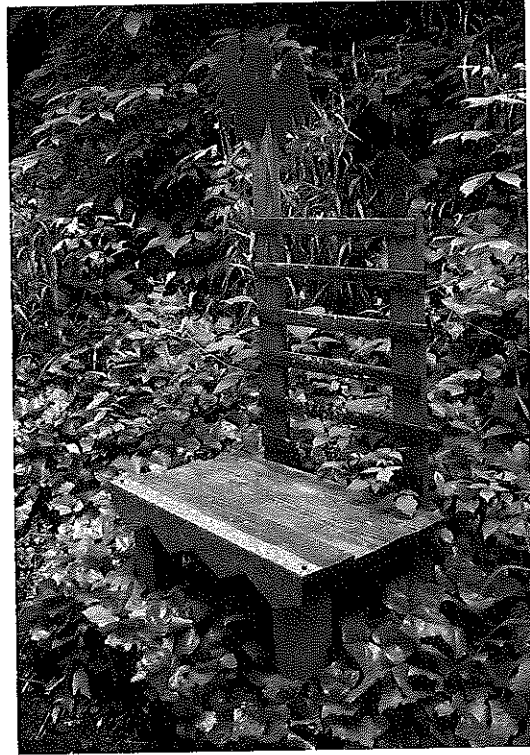


Martin heads the sculpture program at Spelman College in Atlanta, Georgia, and has exhibited nationally and internationally, as well as producing private and public commissions. He has completed works for the State of Florida Public Art Program (2002), the Olympics (1996), and the Metropolitan Area Rapid Transit Authority in Atlanta, Georgia (1990).

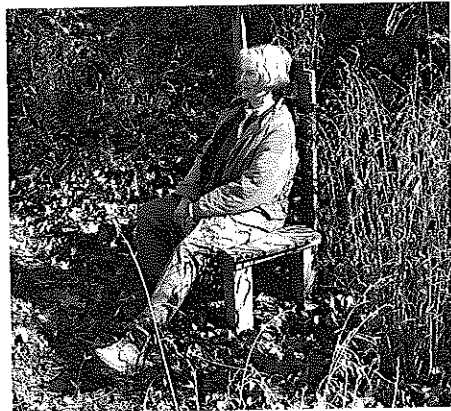


Ruth Laxson*Garden Chair*

Wood and metal



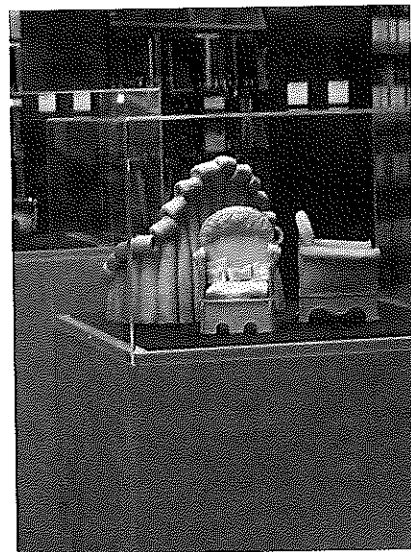
Laxson's work as a visual artist uses language in a variety of media. Her drawings, artists' books, and sculptural pieces contain image and text; in fact, sometimes the text becomes the image. This "visual (or concrete) poetry," as Laxson calls it, is included in the collections of the Museum of Modern Art; the Tate Gallery, the Victoria and Albert Museum, London, England; and the libraries of Yale University, Harvard University, and University of Alberta, Edmonton, Canada. The Rhode Island School of Design library archive will house Laxson's working papers for student/faculty research and study.



**Diane Solomon
Kempler**
Entitled Chair
Clay



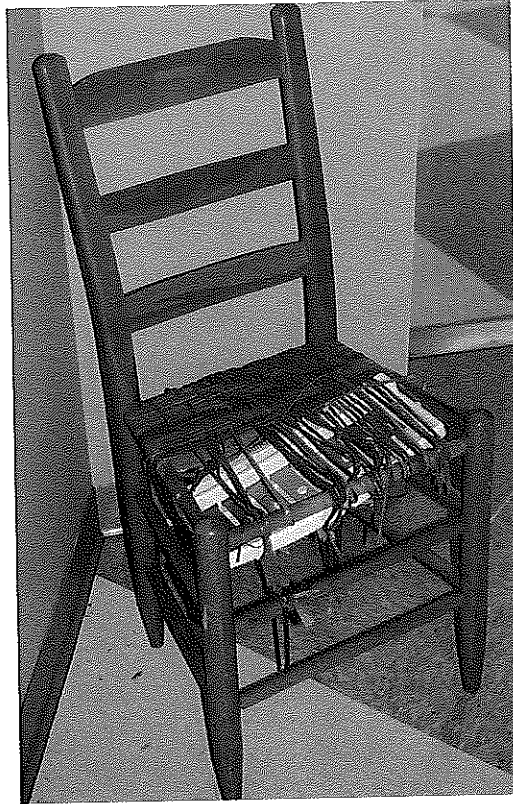
Kempler graduated from Brandeis University with a degree in philosophy. She has studied with leading ceramic artists and attended the Harvard School of Design. She has had one-woman exhibitions in numerous locations—e.g., Georgia, New York, Charlotte, and Richmond—and has participated in national exhibitions. The latter have included the Scripps Ceramic National, the 1998 touring exhibition *Body and Soul: Contemporary Southern Figures*, curated by the Columbus Museum, and *Women's Movement in Clay*, curated by the Los Angeles County Museum. Her work is in private and public collections, and she has been the recipient of numerous grants, awards, and residencies. She created and installed a permanent bronze fountain in downtown Atlanta as part of the Corporation for Olympic Development project.



Janelle Iglesias

Chair in C Major

Found objects



Iglesias was born and raised in Queens, New York. She received her BA in cultural anthropology from Emory University and is currently pursuing an MFA at the University of Georgia. Her *Chair in C Major* demonstrates her interest in music as well as the potential of everyday objects and their reclamation. Working with banal, man-made materials, clay and inorganic/organic detritus, Janelle's installations and sculptures often involve a participatory component.

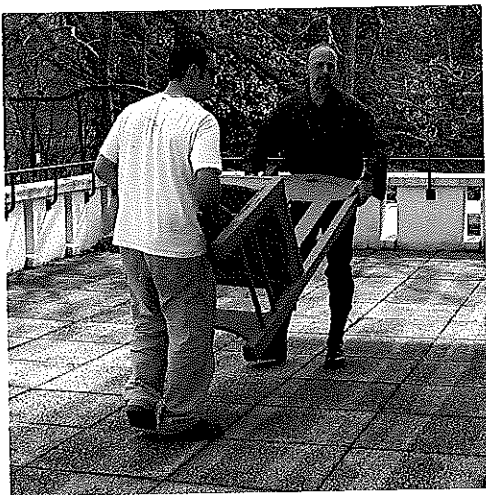
E. K. Huckaby*Argyle Variation*

Wood



Huckaby exhibits frequently at Solomon Projects in Atlanta, Georgia. His work is included in the collections of the High Museum of Art and the Museum of Contemporary Art of Georgia and has appeared in numerous group exhibitions since 1984. Huckaby's art has received critical attention in *Art Forum*,

Art in America, *Art Papers*, and the *Atlanta-Journal Constitution*.



huckaby

Richard Herzog

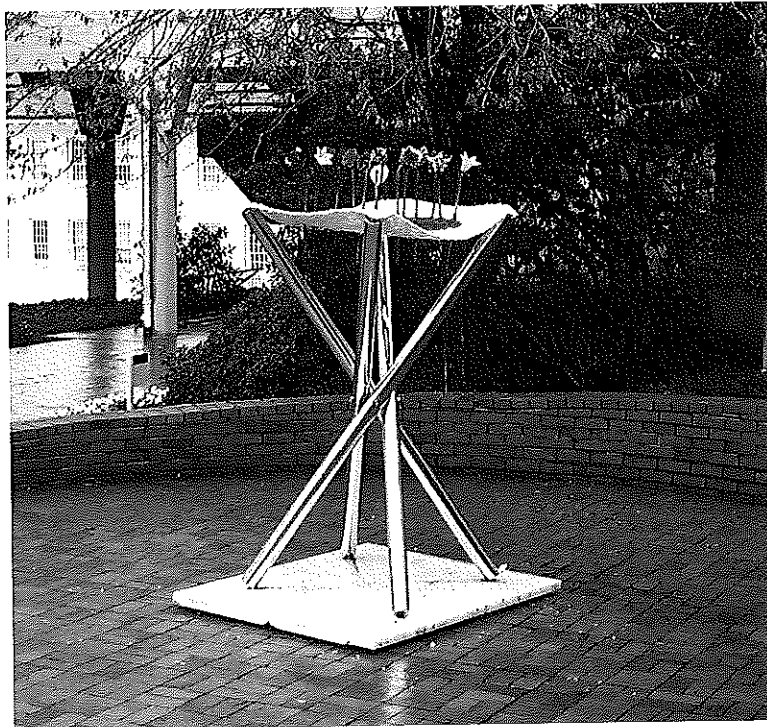
Untitled

Steel and wood



Herzog received his MFA in sculpture from the University of Georgia in 1995. Since that time, he has had a residency and exhibition in Medellín, Colombia, and has been in numerous national exhibitions. His work has been shown at Contemporary Sculpture 2003, Huntsville, Alabama; the Red Clay Survey, Tallahassee, Florida; the Seventeenth-Annual Florida National Competition, Tucson, Arizona; Mish, Mosh, and More, Chicago, Illinois; as well as traveled around the country in The Chair Show 4. Working mostly in steel, wood, and rubber, Herzog creates sculptures that are the embodiment of growing up in the Rust Belt (the Midwest) during the decline of the American domination of the automobile industry.





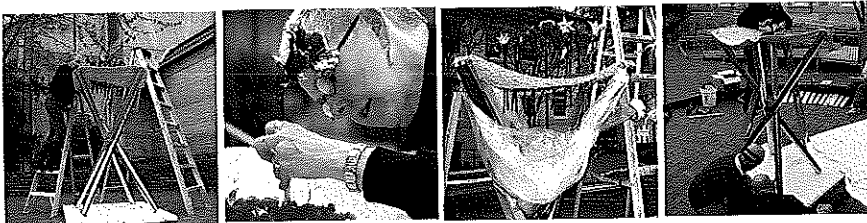
Julia Fenton

Untitled (Stool)

Steel, beeswax, and
lipstick

Fenton is a summa cum laude graduate of Millsaps College and studied in the degree program at the Atlanta College of Art. In addition, she did graduate work at Pennsylvania State University in philosophy and at The University of Chicago in art history. She is the founding editor of what is now known as *Art Papers*. Fenton worked for a number of years as gallery director for the City of Atlanta's Chastain Gallery and City Hall East Gallery, and served as gallery director at the Atlanta Contemporary Art Center from 1993 to 1995. With Annette DeMeo Carozzi, she curated *Out of Bounds*, an exhibition sponsored by the 1996 Atlanta Olympics. She has exhibited in group and solo exhibitions nationally and internationally. Fenton's work has been reviewed in *Art in America*, *Art Papers*, *Sculpture Magazine*, and *Art Week*, as well as in numerous newspapers and exhibition catalogs. Her work currently is represented by

the Mark Woolley
Gallery, Portland,
Oregon.

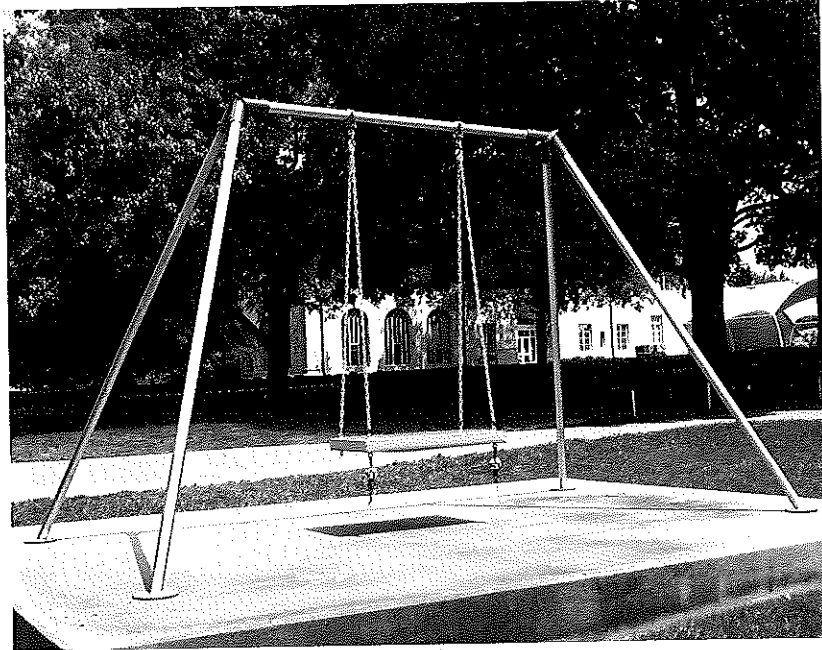


Didi Dunphy

Modern Convenience:

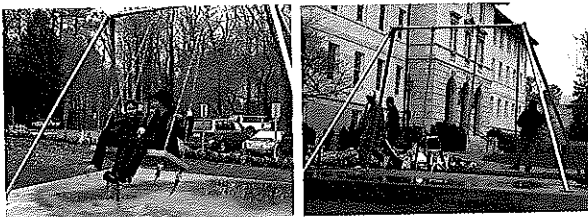
Swing Set

Upholstered naugahyde,
wood, plastic, and metal



Dunphy received an MFA from the San Francisco Art Institute in 1988 with a specialty in performance and video. Two exhibitions of note by Dunphy are *Sexual Politics: Judy Chicago's Dinner Party* in Feminist Art History at the Armand Hammer Museum in Los Angeles and *Recycling Art History* at the Pittsburgh Center for the Arts in Pennsylvania. Recent exhibitions include the Atlanta Biennial at the Atlanta Contemporary Art Center; the Georgia Triennial, the Telfair Museum in Savannah, Georgia; the Armory Center for the Arts in Pasadena, California; and New Langton Arts in San Francisco. Critical writings and reviews featuring Dunphy's sculpture have appeared in such publications as the *San Francisco Chronicle*, the *Los Angeles Times*, *Art Papers*, and *Art Week*. Dunphy's witty, upholstered naugahyde sculptures combine feminine beauty and a critique of traditional forms with a mischievous liveliness. As Dunphy has said of her sculpture,

"My work inhabits an art world hybrid that is at once an interactive stage for happenings, a refined minimalist sculpture, and an interior showcase designed for social play."



dunphy

Kyle Dillehay

Untitled

Cast bronze



Dillehay received his BFA in sculpture from Auburn University in 1986 and his MFA in 1996 from Georgia State University, where he also has taught. In 1995 Chik-fil-A commissioned Dillehay to install a twenty-foot bronze archway in downtown Atlanta that commemorates how we all have to help each other reach the goals that we have set for ourselves. After installing the arch, Dillehay was selected to participate in the Triennial Outdoor Sculpture Competition hosted by the University of Alabama-Birmingham during 1996. He installed a ten-foot-tall, granite-and-bronze monolith representing the multiple habitation layers accumulated by man in one location. During the same year, Dillehay was commissioned by the Metropolitan Atlanta Rapid Transit Authority to produce a sculptural installation for the North Springs train station, which was completed and installed in 2000. This installation refers to public transportation and its impact on the quality of the air that we breathe. Currently, he is carving three huge, abstract limestone heads for the Fulton County Arts Council, to be installed in the College Park area this fall.



Gordon Chandler

Arrangement for Emory

Welded steel



Chandler received a BFA in sculpture from Syracuse University in 1975 and an MFA in sculpture in 1997 from the University of Massachusetts, Amherst. His work appears in exhibitions and collections nationwide. Recent exhibitions from 2002 include Return Engagement, art from food packaging, Copia Museum, Napa, California; On the Move, art about transportation, Swan Coach House Gallery, Atlanta, Georgia; Navy Pier Walk Sculpture Exhibition, Chicago, Illinois; From Inspiration to Production, California Polytechnic Institute, Pomona, California; and Southeastern Craft Innovations, Knoxville Museum of Art, Knoxville, Tennessee. Chandler's sculpture, by his own admission, "is mainly about bits and pieces and connecting the bits and pieces." His idea of a successful sculpture is a final product that looks like it "just fell together."



Maria Artemis

Evangeline

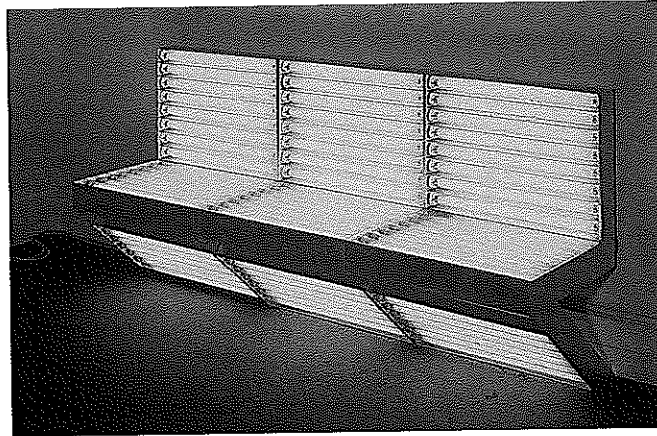
Stone, bronze, and steel



Artemis's work ranges from large-scale, site-specific work to smaller, mixed-media pieces and studies on paper. Her professional activities reflect her commitment to and involvement with art in the public environment. Since 1994 she has completed five public commissions. These commissions include the site sculpture *Ex-Static*, installed on West Peachtree Street for the Centennial Olympic Games. Most recently she completed *Epigenesis* for the new Environmental Health Lab at the Centers for Disease Control and Prevention in Chamblee. *Epigenesis* is an outdoor plaza, incorporating sculptural elements of granite and stainless steel, water, and a time capsule. Artemis currently is working on the Interfaith Chapel at Hartsfield-Jackson International Airport. Her work recently was featured in *Art in America* and *Sculpture Magazine*. Artemis's awards include the Mayor's Fellowship Award for the Visual Arts and a National



Endowment for the Arts
Individual Fellowship
Grant.

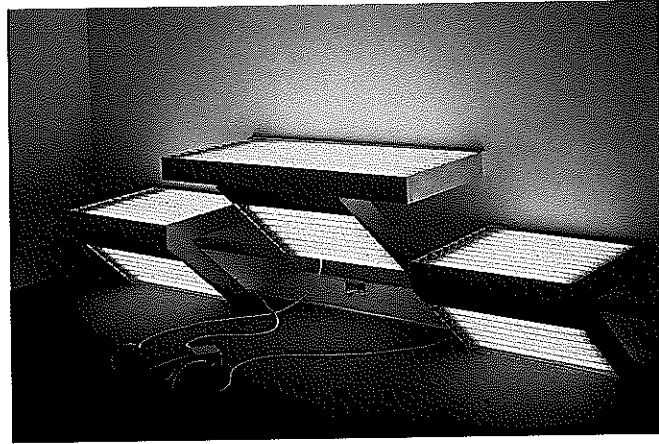


Vito Acconci

Fluorescent sofa

Fluorescent table and chair

Aluminum and neon, 1991



The furniture is made up of store-bought fluorescent light tubes. Each light tube is sandwiched between two plates of aluminum, so that a person sits on top of the light, inside the light, without the body touching the light tubes.

"The influential, provocative and often radical art-making practices of Vito Acconci have evolved from writing through conceptual art, bodyworks, performance, film, video, multimedia installation and architecture. In the 1970s, he produced a remarkable body of conceptual, performance-based film and video works, in which he engages in an intensive psychodramatic dialogue between artist and viewer, body and self, public and private, subject and object. Recent projects include *Park in the Water*, Ota Fine Arts, Tokyo, and *Skatepark*, Institut Francais d'Architecture, Paris."

—*Electronic Arts Intermix*

During the 2003 Atlanta spring, the Emory Chairs Project transformed the Emory campus. From the indoor elegance of Andy Yoder's cast-brass chairs in the foyer of the Michael C. Carlos Museum and Celeste Roberge's rock-stuffed chaise *longue* in Carlos Hall to Elyse Defoor's comically vertiginous chairs suspended above an entryway to the Schwartz Center for Performing Arts, the project was public art at its best—simultaneously entertaining and educating regarding the possibilities of contemporary sculptural idioms.

The point was, in fact, to transform almost the entire campus, not just the Quadrangle or the entry walks. Although an ample number of chairs were situated where the casual visitor couldn't possibly miss them, an equal number were positioned in places that required considerable determination just to locate. Even physically accessible pieces such as Maria Artemis's exquisitely poetic object *Evangeline* often sat alone off the beaten track.

In all, there were chairs to be laughed at, chairs at which to marvel, and chairs to raise intellectual issues. Visitors encountered, for example, metal chairs ranging from George Beasley's text-encrusted piece summarizing elements of his philosophy to Gordon Chandler's deliciously whimsical reconstitution of everyday industrial objects. They found chairs too large to be sat in (Kerry Moore's *Big Adirondack*), chairs that were too fragile to be more than the ghosts of same (Ann Rowles's *Fat Chair*), and ordinary chairs transformed into purely sculptural elements (Kipp McIntyre's *The Lion Tamer*). Visitors found, too, an installation (Valerie Watkins's and Julie Newton's *(M)Emory Desks*) utilizing a historical chair and accompanying objects to create a site-specific evocation of the University's past.

All of the foregoing is a long way from Scott Burton's chair sculptures of three decades ago or Joseph Kosuth's use of the chair to illustrate a conceptual point in his famed *Three Chairs* piece.

art in unexpected places: the chairs project

*"Art is a framework, a kind of living trellis,
on which public dreaming can shape itself."*

—Elizabeth Janeway

When is a chair not just a chair? When is it a place to sleep as well as to sit, an indoor nook, a spot for viewing an outdoor sports event, a surface for piling books or clothes, an arrangement around the dining room table? When is a chair a work of art?

The Chairs Project, part of a semester-long festival celebrating the opening of the Donna and Marvin Schwartz Center for Performing Arts, posed these questions and more to the Emory community. Inspired by public art projects in cities across the country, the Visual Arts faculty chose the chair—a routine object of necessity—to prompt students, faculty, staff, and visitors to think about the value and significance of art in everyday experience. Chairs, too, playfully evoked the centrality of chairs to the academic enterprise, as in endowed chairs or department or committee chairs.

The idea of having the campus serve as a canvas for exploration and creativity was the hope behind the Chairs Project. When students and faculty returned from spring break, chairs of all shapes and sizes had materialized on campus, as if by magic. Before long, anthropology classes clustered around *The Lion Tamer* on the Quadrangle; theater students pondered the significance of the *Director's Chair*; children played on the *Swing Set*; romantic pairings intertwined on the *Big Adirondack*; and friends told secrets on the *Whisper Chair*. Unannounced, art had inserted itself into the shared experience of a community. What students and faculty alike discovered is