

emory chairs project

march 17–may 15, 2003

the unusual pleasure of studying art by contemplating a chair, maneuvering around it and, of course, taking a seat.

In a world replete with assignments and deadlines, life has a tendency to get parceled out in bits and pieces, with art often pushed to the margins: a concert in the evening, a museum visit on the weekend, a novel on the beach in the summer. And yet, throughout most of human civilization, stories, dances, rituals, and objects have been part of the texture of daily existence—connecting private moments with public enactment, linking the hopes of the past and present with dreams for the future.

The poet E. D. Hirsch proclaims, "Life has to have the plenitude of art"; so, too, is it the case for a college campus. The Chairs Project reminded the Emory community that the encounter with art does not always unfold according to a plan; it can take us by surprise. On the way to a class or a meeting, we suddenly may transcend busy preoccupations of the moment. For if chairs can be art, then what else surrounds us that we did not see before? Playfulness and profundity swirl together; we cannot always tell the difference. Thus, when we least expect it, chairs become art, stopping us in our tracks and beckoning us to a new idea of ourselves, our campus, and our world.

Rosemary Magee
Senior Associate Dean, Emory College

Nonetheless, the local, regional, and national artists represented in the Emory Chairs Project amply referenced previous art history through the methods by which they approached their assignment. They wore their learning lightly, though; the chairs were there to be studied by the serious inquirer but also available to be enjoyed unreflectively by those viewers who hadn't particularly been looking for them.

The problem faced by projects combining the conceptual with the potentially functional is that small confusions can occur; Didi Dunphy's over-the-top swing design, which was not really meant to be swung on, was too irresistibly placed to avoid use. On the other hand, some projects— notably Pam Longobardi's dress-bedecked little sculptures—were meant to face change in the environment of an outdoor exhibition. Many longstanding artistic dialogues were in play one way or another in the Emory Chairs Project: permanence and transience, response to site and internal aesthetic integrity, and so much more.

The lack of an obvious anchor or signature piece (despite the presence of a work by the fabled Vito Acconci) worked to the project's benefit. A web of aesthetic response was cast over an entire campus, rather than the usual exhibition arrangement of stars and supporting players. The former approach is, of course, how public art ought to work but seldom does.

Jerry Cullum
Senior Editor, *Art Papers*

Linda Armstrong

Untitled

Rubber tire tubes/wood



Armstrong's work is involved with the investigation of places that show a cultural impact layered with the reality of environmental damage over time. Her work has been supported by grants from the Virginia Center for the Creative Arts, the Hambidge Center for the Creative Arts and Sciences, the Georgia Council for the Arts, Fulton County Arts Council, City of Atlanta Bureau of Cultural Affairs, and the Southern Arts Federation/National Endowment for the Arts. Selected one-person exhibitions include Specimens, Institute of Ecology, University of Georgia, Athens, Georgia; Traveling, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina; Selected Text, Atlanta Contemporary Art Center, Atlanta, Georgia; and the group show Transitions, Museum of Contemporary Art of Georgia, Atlanta, Georgia. Her work is included in the Hartsfield-Jackson International Airport collection. Armstrong teaches sculpture in the Visual Arts Program of the Department of Art History, Emory University.

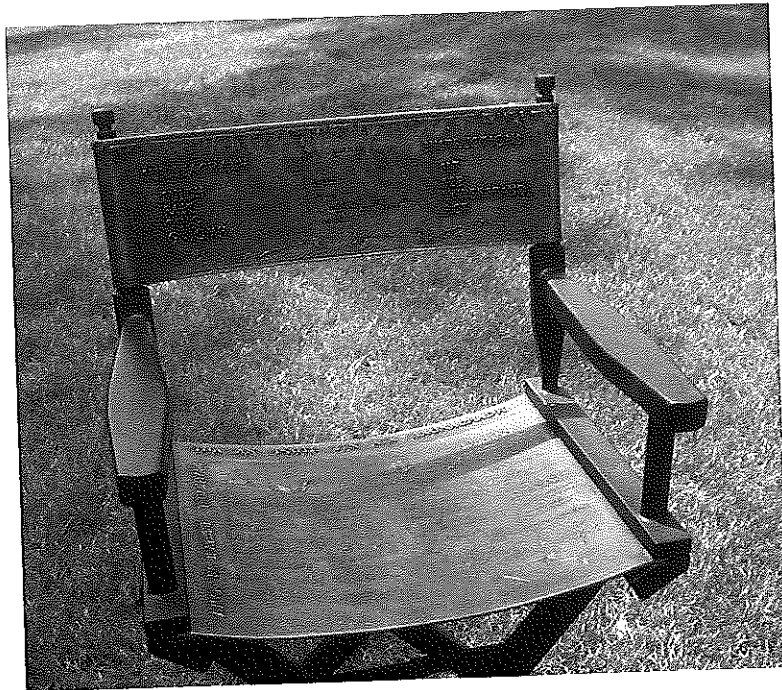


armstrong

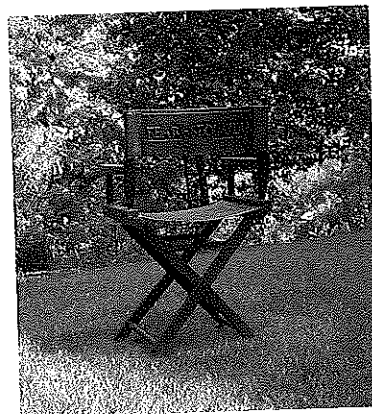
George Beasley

Director's Chair

Steel and bronze



Beasley earned a BFA at the Cleveland Institute of Art and an MFA at Cranbrook Academy of Art. He is a tenured professor of fine art and coordinator of the Sculpture Program in the School of Art and Design at Georgia State University. He exhibits internationally, and his work is found in numerous private, corporate, and institutional collections. Celtic influences on European foundry history and practice provide the inspiration for imagery in his sculpture and drawings. Beasley's site-specific installations are, first, performances, enabling the viewer briefly to experience the "dance" of iron making. The structures then remain, giving visual testimony to the event. A series of cast bronze and iron sculptures have been made that derive their inspiration and composition from these events. The sculptures often serve as documents containing notation on their surfaces through the use of Ogham markings and Gallic verse. Beasley currently divides his time between residences in Atlanta, Georgia, and Scotland, where he is close to the Scottish Sculpture Workshop.



beasley

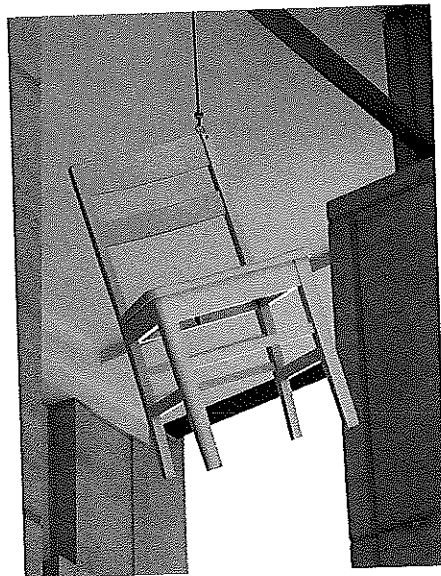
Elyse Defoor

Aerial Chaises

Wood



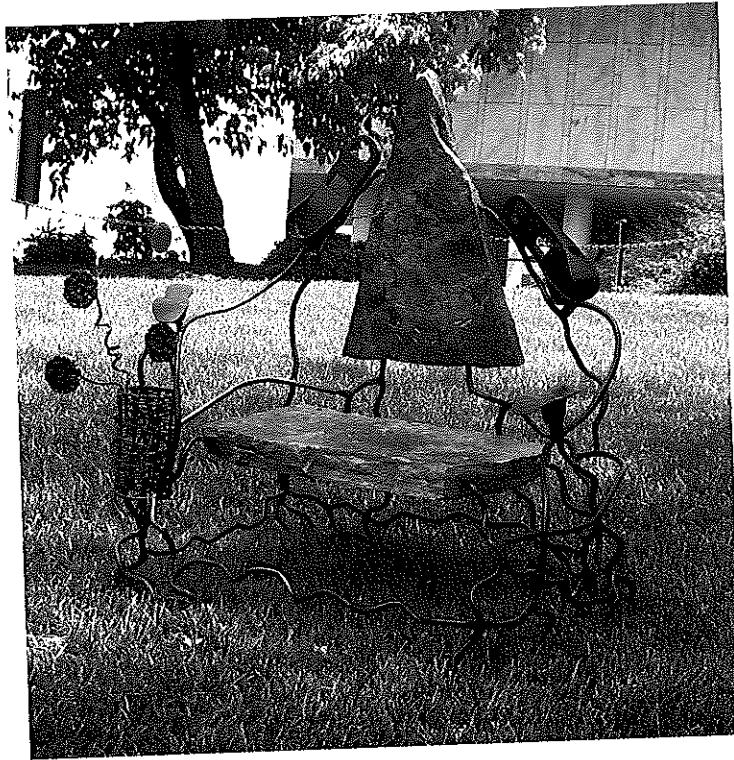
Elyse Defoor is a conceptual artist whose work is both contemplative and emotional in content. Born in Greenville, South Carolina, Elyse has lived in Atlanta since three months of age. She received her BFA from the University of Georgia in 1973 with additional study at the Atlanta College of Art in the mid-1980s. She has had solo exhibits and has participated in group shows throughout the Southeast. Her work can be found in numerous private collections. Although the primary focus of her work is drawing and painting, Elyse enjoys installation art as well. Her vision of *Aerial Chaises* appeared to her in a dream.



de
foor

Joseph Dumas

Footsteps into the Future
Stone and wrought iron



An innovative functional artist, Dumas blends natural and man-made materials into pieces that have a classic beauty that speaks to the spirit of adventure in us all. His innate sense of style is self-taught.

Dumas's pieces have been on exhibit in Georgia at the Spruill Gallery in Atlanta and the Creative Art League Gallery in Dalton; he also has exhibited his work at many fine art shows throughout the Southeast. Dumas's studio is located in Gadsden, Alabama.



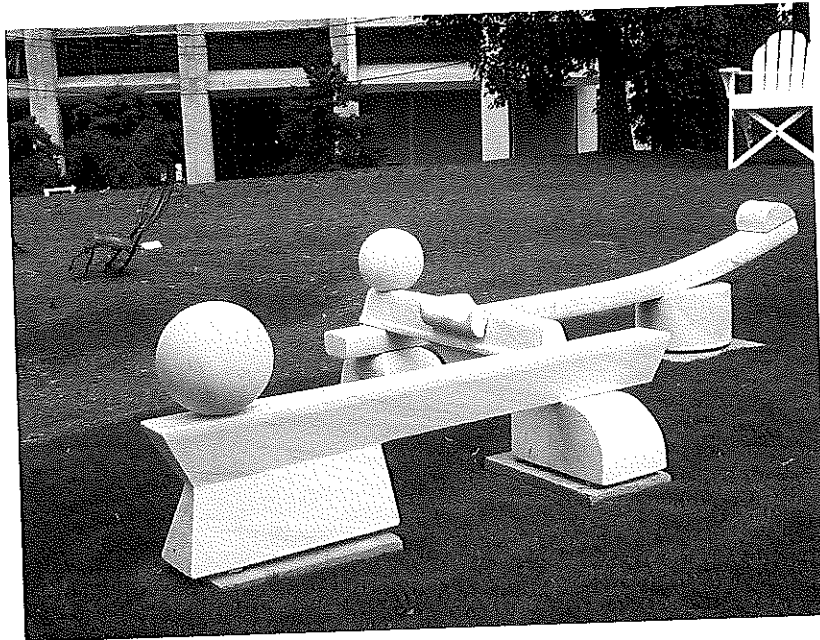
dumas

Horace Farlowe

Emory Bench

Sculpture

Georgia marble

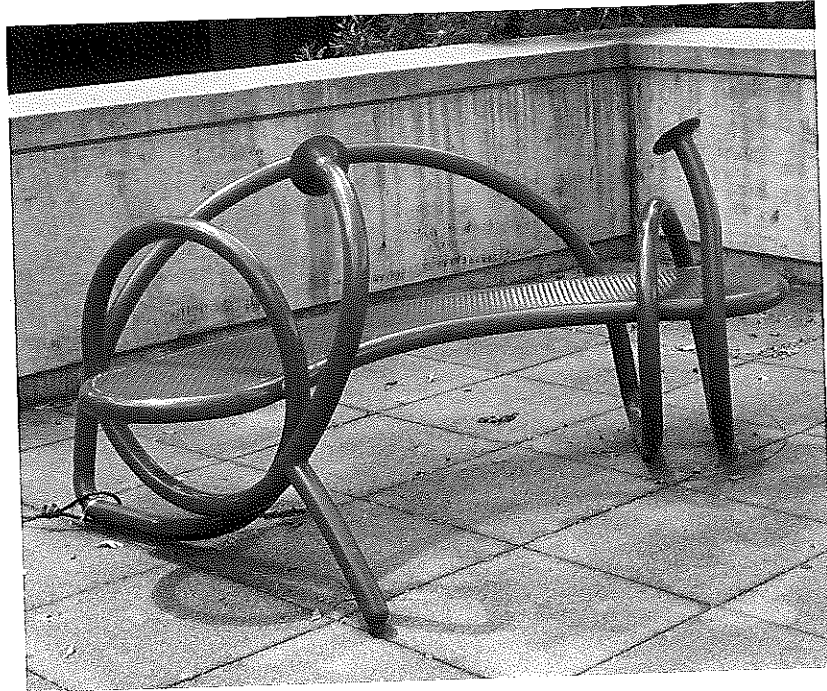


Farlowe is professor emeritus of art at the University of Georgia Lamar Dodd School of Art. He is internationally recognized as a stone sculptor and has created dozens of large-scale works in stone for public collections throughout America and abroad, including Exploris—A Children's Museum, Raleigh, North Carolina; Grounds for Sculpture, Hamilton, New Jersey; the Museum of Texas Tech University, Lubbock, Texas; Complex Esportiu Municipal, Barcelona, Spain; and the University of Stirling, Scotland. After four years in the Marine Corps, Farlowe studied architecture at the School of Design, North Carolina State University. He received his BA in painting from Atlantic Christian College, Wilson, North Carolina, and his MA from East Carolina University, Greenville, North Carolina. His academic positions include Bennett College, Greensboro, North Carolina; the University of North Carolina—Greensboro; Adams State College, Alamosa, Colorado; and the University of Georgia, Athens, Georgia.



farlowe

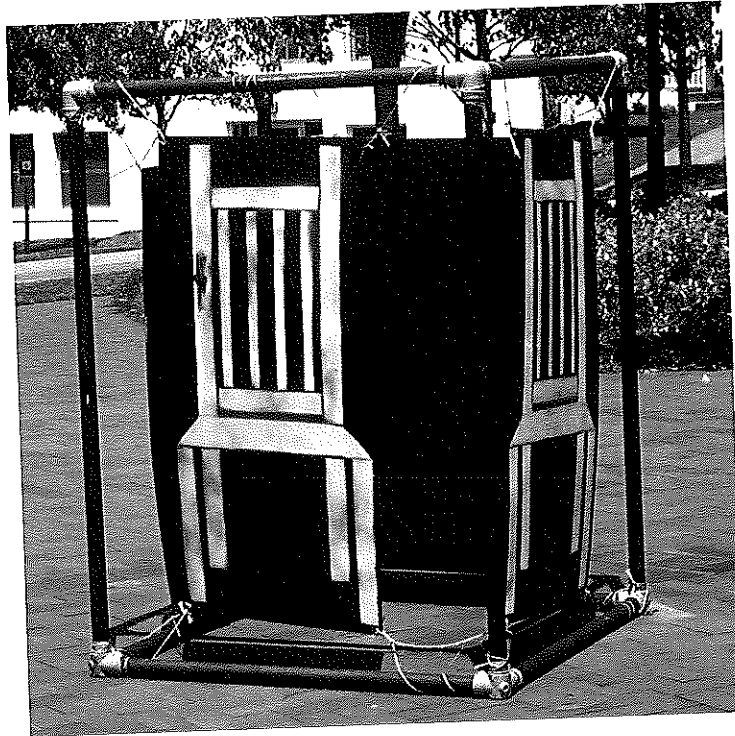
Jim Gallucci
Whisper Chair
Powder-coated steel



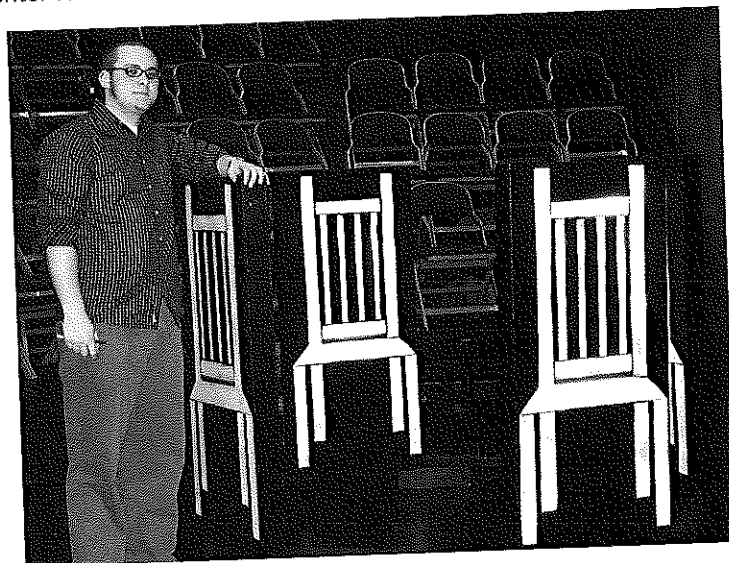
Jim Gallucci—a graduate of LeMoyne College (BA, English, 1973) and Syracuse University (BFA and MFA, sculpture, 1976)—has been a sculptor for more than twenty-six years. He was an art instructor at the University of North Carolina–Greensboro and the University of Alabama–Huntsville and an exhibit designer for the North Carolina Zoological Park in Asheboro, North Carolina. Currently, Gallucci works full time designing and creating sculptures in his Greensboro studio, assisted by a staff of eight people. His commissions can be found in public, corporate, and residential spaces throughout the country and the world. Gallucci's projects include the *Veteran's Memorial Archways* for Rockville, Maryland; the *Gate of Opportunity* for the South Trust Bank building, Jacksonville, Florida; *Play Ball*, the baseball gates for the University of North Carolina–Greensboro; *Grand Entry*, bronze book columns for the entrance to *The Green* in Charlotte, North Carolina; and *9-11 Sculpture Project*, two lasting sculptures incorporating sixteen tons of World Trade Center steel in remembrance of all the lives lost and affected on September 11, 2001.

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Roy Howington
Chair Deconstruction
 Wood



Roy Howington is a recent Emory graduate who received his BA in Art History and Classics with a minor in Architectural Studies. He was a carpenter for Theater Emory for four years and frequently designed sets for Student Theater. Roy's sculpture has been exhibited around campus. He plans to attend graduate school in Architecture.



howington

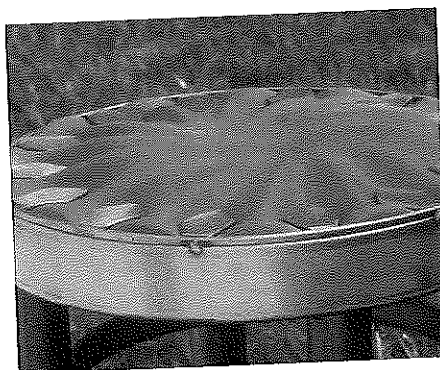
Imi Hwangbo

Chair Sculpture

Silicone and steel



Hwangbo received a BA in studio art from Dartmouth College and an MFA in sculpture from Stanford University, where she worked with the Bay Area Expressionist painter and sculptor Nathan Oliveira. She has participated in numerous international art programs, with artist residencies at the American Academy in Rome, the Camargo Foundation in France, and at Duncan of Jordanstone College of Art in Scotland. In the United States, she has been an artist-in-residence at Yaddo, Sculpture Space, and the Bemis Center for Contemporary Art. Her last body of work, *The Waiting Chamber*, was an installation of sculpture abstracted from the forms of the body, from the internal organs to the intricacies of the human ear. This series of sculpture was exhibited throughout the country, with shows in New York, Philadelphia, Chicago, Los Angeles, and Cincinnati. Hwangbo is an associate professor of sculpture at the University of Georgia.



hwangbo

David Jones

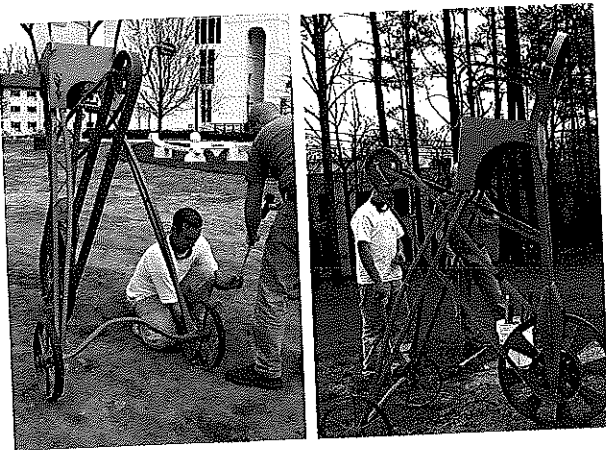
Self-ACclaim

Steel and cast iron



Jones began his studies in art at the University of Georgia in 1997, and in spring 2000 he received his BFA in sculpture. In the fall of that year, he began a year-long, artist-in-residency period casting iron in the Sloss Metal Arts program. In August 2001 he began graduate school at the University of Tennessee as an MFA candidate in the sculpture program; his degree will be completed in spring 2004. More

recent exhibitions include Breadth, Eyedrum Gallery, Atlanta, Georgia; Give War a Chance, Back 40 Gallery, Knoxville, Tennessee; and The Sloss Alumni Exhibition, The Circle Gallery, Birmingham, Alabama.

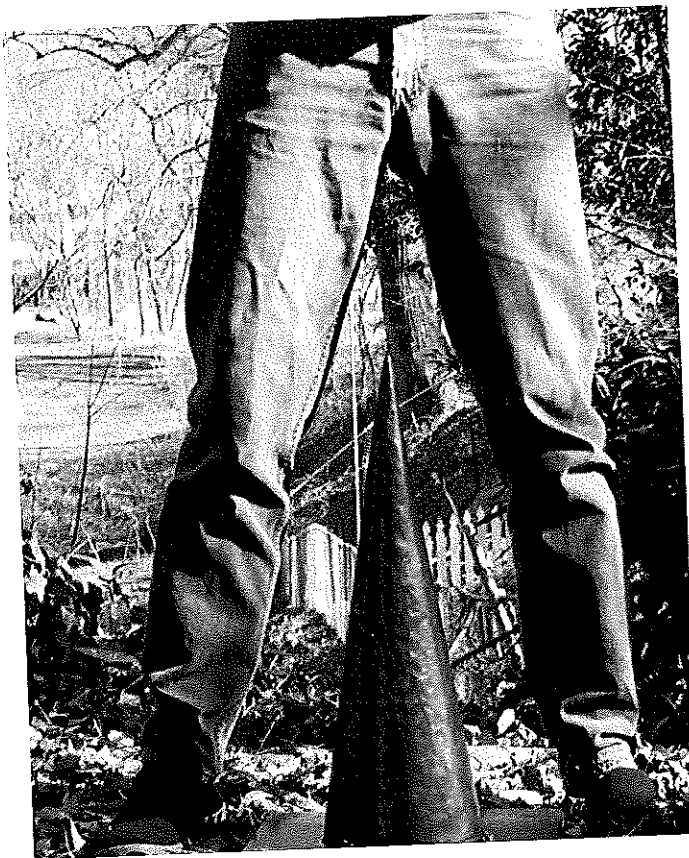


Jones

Amy Landesberg

Hard to Find Comfort

Hammered steel with gun
bluing



Landesberg is an artist and architect living in Atlanta. She has been a visiting professor in the schools of architecture of Princeton, Columbia, Tulane, and Ohio State University, and a visiting critic or lecturer at many others. Landesberg has exhibited widely, primarily throughout the Southeast, and her efforts have been rewarded with grants from the Southern Arts Federation of the National Endowment for the Arts in both sculpture and painting. She received a Young Architects Award from the Architectural League of New York, and her design has received an Award of Merit from the Georgia Chapter of the American Institute of Architects. Landesberg's recent publications include "Makeup, Makeup," a photographic project, and "Dream Clients," a critical analysis of the work of the Rural Studio, both of which were published in *Art Papers*.

landesberg

Pam Longobardi

Untitled

Stones and fabric



Longobardi received a BFA from the University of Georgia in 1981 and an MFA from Montana State University in 1985. She joined the School of Art and Design faculty at Georgia State University in 1997, serving as the associate dean of fine arts from 2001 to 2003. Since 1990 Longobardi has had more than twenty solo exhibitions and fifty-two group exhibitions in galleries and museums in the U.S. and abroad. Her work involves painting, photography, fabricated objects, and installations. The paintings and works on paper incorporate phenomenological processes such as chemical patination and light-sensitive imaging. Like the paintings, Longobardi's installations also involve elements of phenomenology. A digital version of her 1992 work *1614-1914 (A Disappearance of Wings)* will be included in the 2004 exhibition *Birdspace* at the New Orleans Contemporary Art Center. Awards include an artist's residency fellowship at the Franz Masereel Center in Belgium and two major public-art commissions: for the Fulton County Medical Examiner's Facility in Atlanta (1999) and in the First Tennessee Bank building in downtown Memphis (1995). She received a 1994 Southern Arts Federation Regional NEA Visual Artist Fellowship in Painting, the 1996-1997 Tennessee Arts Commission Visual Arts Fellowship, and was chosen in 1996 as alternate for the SAF/American Academy in Rome Fellowship.

In 1997 Longobardi was awarded the Chancellor's Award for Research and Creative Achievement from the University of Tennessee, Knoxville.

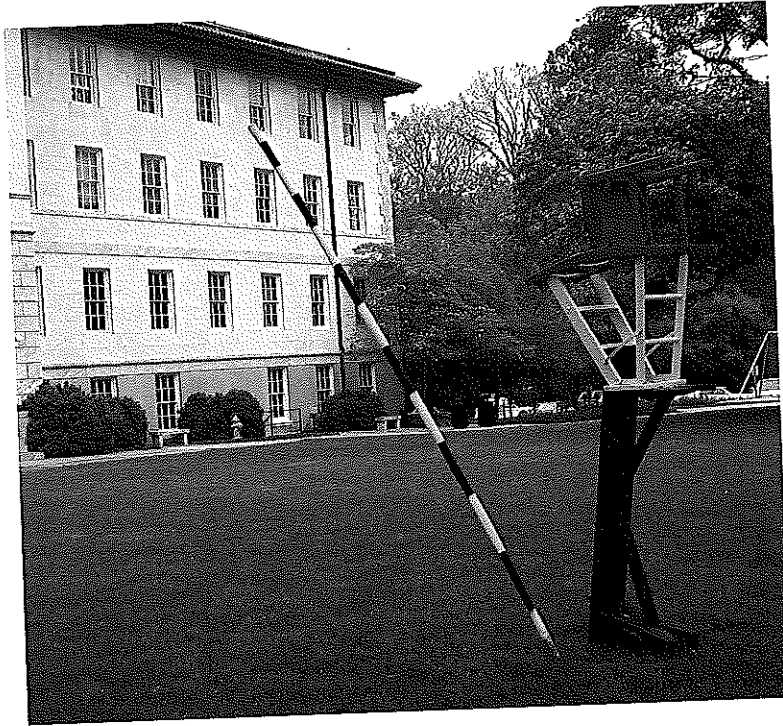


longobardi

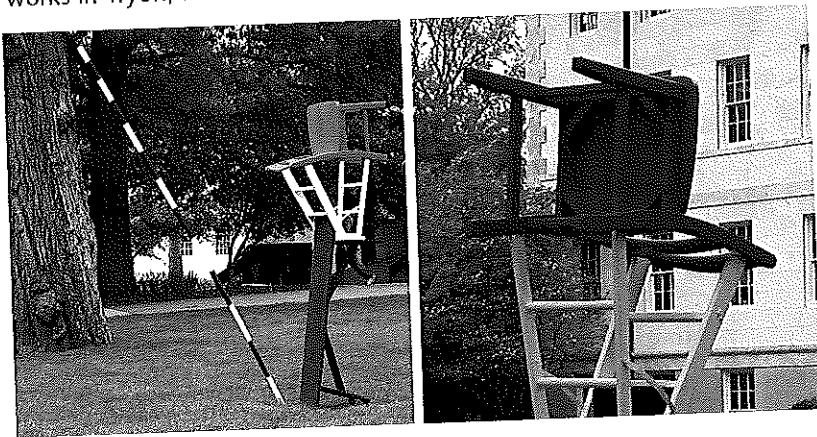
Kipp McIntyre

The Lion Tamer

Wood and metal



McIntyre holds a BFA in drawing from the Atlanta College of Art. His earliest influences include mid-century modernism and the second-generation architecture of Gropius, Fry, Le Corbusier, and Mies van der Rohe. His latest work is the result of his interests in public health linkages between outdoor public sculpture and physical activity as it relates to increased opportunities for active living by design. He lives and works in Tryon, North Carolina.



mcintyre

Kerry Moore
Big Adirondack
 Wood



Moore has resided in Atlanta, Georgia, since 1987. He holds a BFA from the Dayton Art Institute, an MFA from the University of Arizona, and has taught at the Atlanta College of Art, Georgia State University, and Emory University. He has participated in exhibitions throughout the Southeast and has been represented by several galleries. His sculpture is included in numerous private and public collections throughout the region, including Hartsfield-Jackson International Airport. Moore and his work have been the subject of reviews in regional and national publications/productions, including a GPTV show titled *Georgia Arts Celebration* in 1997.

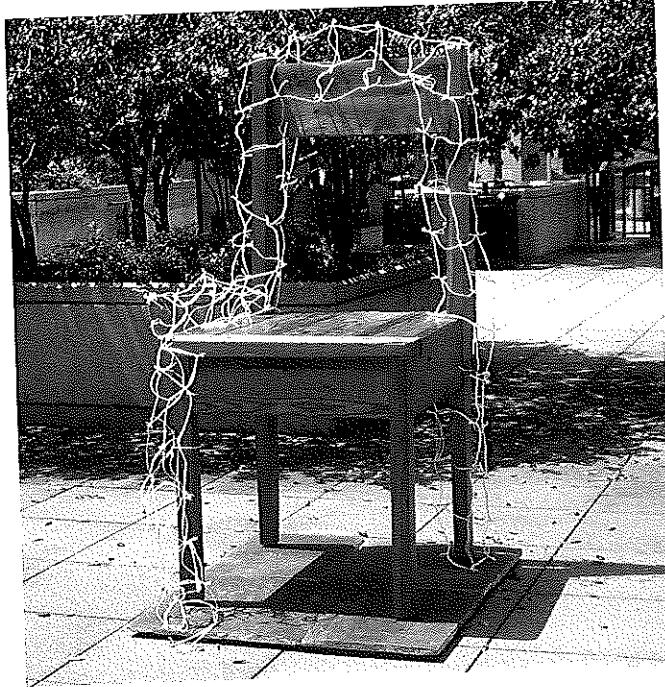


moore

Greely Myatt

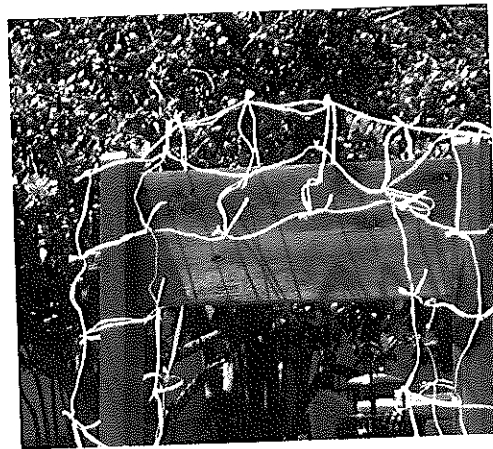
A Child in the World

Wood, twist ties



Myatt is a professor of art at the University of Memphis. His sculptures and installations have been exhibited in more than twenty-five solo and numerous group exhibitions across the United States, as well as in Europe and Japan. Myatt has received grants and fellowships from the Tennessee Arts Commission, the University of Memphis, the University of Georgia, and Alternate Roots (Atlanta).

He was honored with the Mississippi Arts and Letters Visual Arts Award in 1994. Myatt was an exchange artist to Israel in 1998. He is represented by Sandler Hudson Gallery, Atlanta, and David Lusk Gallery, Memphis.



myatt

Harold Rittenberry

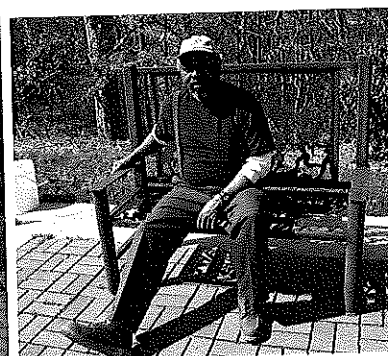
Untitled

Steel



Rittenberry is a self-taught artist who lives in Athens, Georgia. His work is included in the permanent collection of the Harriet Tubman Museum of African American Art in Macon, Georgia; the College Park Library in Atlanta, Georgia; and the Folk Art Park in downtown Atlanta. He has had many public art commissions, including the following ones in Georgia: the East Point Library, the Fulton County Arts Council Public Art Program, and the Hartsfield-Jackson International Airport. His work is exhibited nationally and locally.

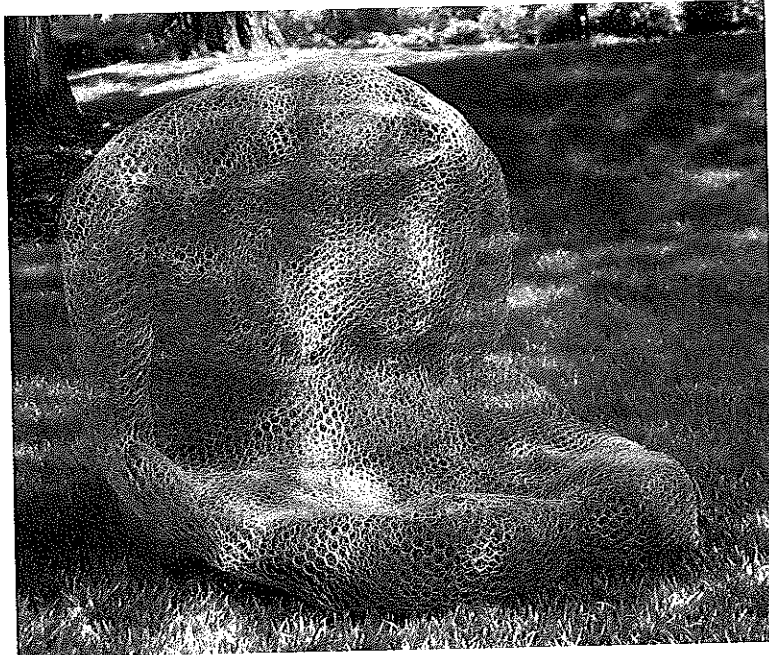
rittenberry



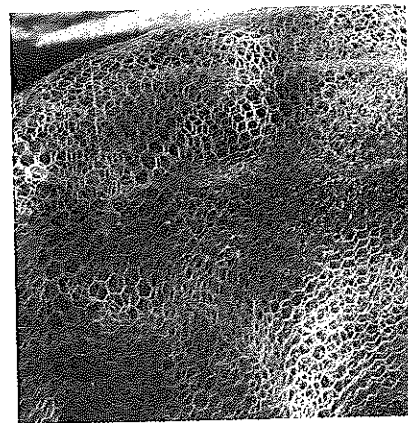
Ann Rowles

Fat Chair

Wire mesh, fabric, acrylic
media, and clay



Rowles received her MFA in sculpture from the University of North Carolina–Chapel Hill and has taught sculpture and drawing both there and at North Carolina Central University and Western Carolina University. Her awards include the North Carolina Arts Council Visual Artist Fellowship, the Triangle Arts Award in Visual Arts presented by the *Independent Weekly* (Durham, North Carolina), and the Emerging Artist Grant from the Durham Arts Council. Now residing in Atlanta, Rowles has exhibited widely in the Southeast, Mid-Atlantic, and Northeast and is affiliated with SOHO20 Gallery in New York City.

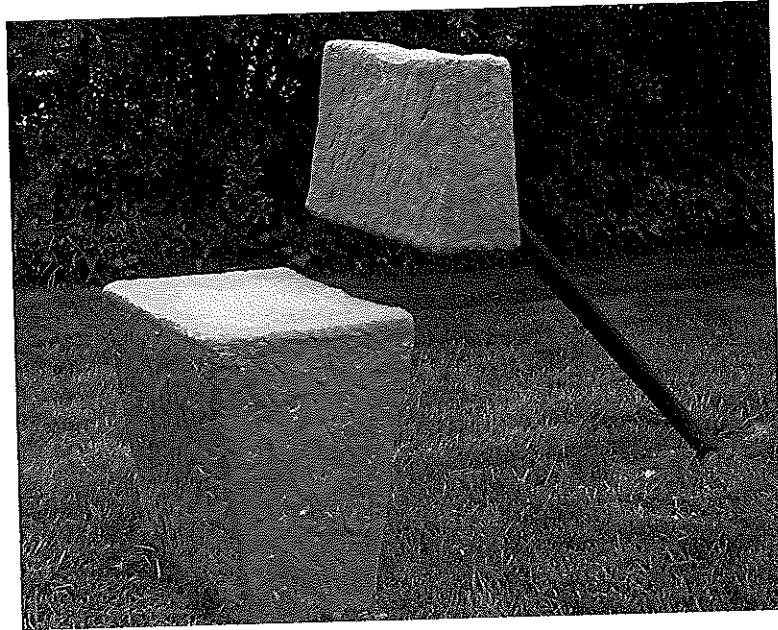


rowles

Gregor Turk

Binary Chair

Clay

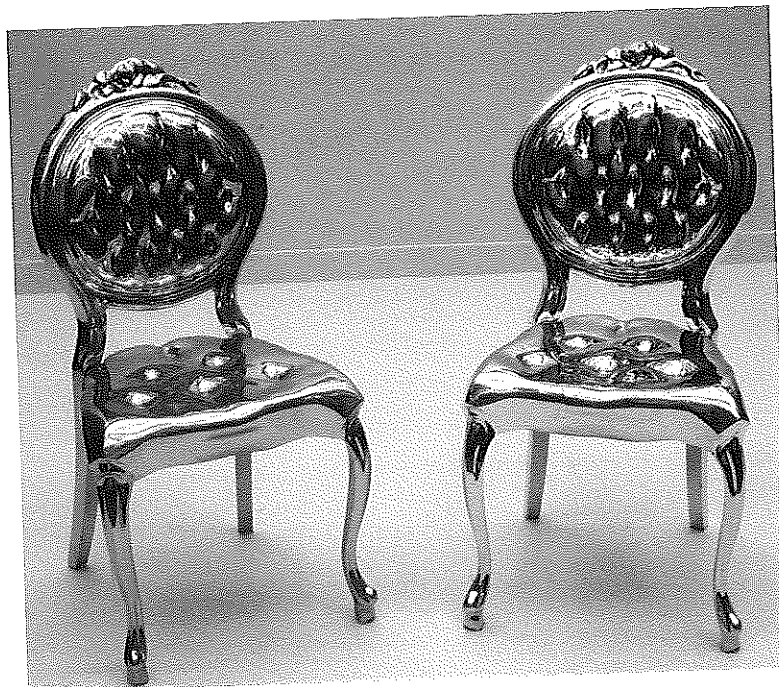


Turk received his BA from Rhodes College in Memphis, Tennessee, and his MFA from Boston University. Between degrees he served as a Peace Corps volunteer in Liberia, West Africa. Utilizing a variety of media, his work typically incorporates mapping imagery. His *49th Parallel Project* focused on the 1,270-mile section of the U.S./Canadian border, which he traveled by foot and bike in 1992; this work was included in the 1996 Cultural Olympiad of the Centennial Olympic Games. Turk's recent interest has been in public artwork. For example, in 2002 he was commissioned by the Fulton County Art Council (Georgia) to create a series of outdoor sculptures. His most recent commission is for four passenger gates in Atlanta's Hartsfield-Jackson International Airport.



turk

Andy Yoder
Side Chairs
Cast brass, 1995



Yoder earned a BFA in sculpture from the Cleveland Institute of Art in 1982 and since has served as a sculpture technician, visiting artist, and adjunct professor at several schools in the United States. Most recently, he held the title of visiting artist at Vermont Studio Center (2002) and the City University of New York, Hunter College (2001). Exhibiting internationally in a plethora of solo and group exhibitions, Yoder examines the notions of comfort and control associated with the home. His latest exhibitions include *The Brooklyn Rail: Selection 1*, Wythe Studio, Brooklyn (2002); *Six Sculptors*, Long Island University, Brooklyn campus, New York (2002); and *To Scale*, The Rotunda Gallery, Brooklyn (2002). Yoder was awarded a residency at Triangle Artists' Workshop in New York in 2002.

yoder

Emory Alumni, Emory University; William Moore, Theater Emory; Clark Poling, Art History Department, Emory University; Jimmy Powell, Grounds, Facilities Management Division, Emory University; Helena Reckitt, curator and education director, Atlanta Contemporary Art Center; Nancy Roberts, Michael C. Carlos Museum, Emory University; Judy Rohrer, Art History, Emory University; Catherine Howett-Smith, associate director, Michael C. Carlos Museum, Emory University; and Bonnie Speed, director, Michael C. Carlos Museum. Without their support and assistance, this exhibition would not have come to fruition.

I also extend my gratitude to Jimmy Powell and his crew from Grounds, Facilities Management Division, who provided help at all the right moments during this project. Thanks as well go to Todd Lampkin, registrar, Michael C. Carlos Museum, who guided me through a labyrinth of paperwork. Shannon Bain, Jimmy Dills, and Chris Sancomb were invaluable for their diligence and insightful work on the project.

I owe a huge debt of appreciation to the jurors of this exhibition: Helena Reckitt, curator, Atlanta Contemporary Art Center, and Judith Rohrer, architectural art historian, Emory University.

I offer special thanks to Jerry Cullum, senior editor and critic at *Art Papers*, for his in-depth essay in this catalog.

To the artists who have excelled by creating inventive and thought-provoking chairs, I tender many thanks.

I would like to acknowledge my colleagues in the Visual Arts Program—William Brown, Diane Kempler, Julia Kjelgaard, Nancy Marshall, and Katherine Mitchell—for their support, patience, humor, and good advice throughout the many stages of this project.

To each of you, and others too numerous to name, I am grateful.

Linda Armstrong
*Director, Emory Chairs Project
and Emory Chairs Project Catalog*