



GEORGIA MUSEUM *of* ART



TEACHING RESOURCE PACKET

"CRAFTING HISTORY: TEXTILES, METALS AND CERAMICS
AT THE UNIVERSITY OF GEORGIA"

ABOUT THIS PACKET

This teacher resource guide was designed to accompany the exhibition “Crafting History: Textiles, Metals and Ceramics at the University of Georgia” and includes:

- High-resolution, full-color reproductions of works of art from the exhibition
- Information about selected artists and works of art featured in the exhibition
- Glossary of related terms

If you would like a copy of the catalogue for your classroom at no charge, please contact the Georgia Museum of Art at 706.542.1817 or gmoa@uga.edu.

The exhibition, accompanying catalogue and educational programs were made possible by the Center for Craft, Creativity & Design, Aurum Studios, the Lamar Dodd School of Art, the W. Newton Morris Charitable Foundation, Georgia Council for the Arts and the Friends of the Georgia Museum of Art.



TABLE OF CONTENTS

About the Exhibition “Crafting History: Textiles, Metals and
Ceramics at the University of Georgia” 4

Selected Artists

TEXTILES

 Glen Kaufman 9

 Ed Lambert..... 13

 Clay McLaurin 16

METALS

 Bob Ebendorf..... 20

 Gary Noffke..... 27

 Mary Hallam Pearse..... 30

CERAMICS

 Mary Rosenblatt..... 34

 Earl McCutchen..... 37

 Jerry Chappelle..... 40

 Sunkoo Yuh 43

Glossary..... 45

ABOUT THE EXHIBITION:

“Crafting History: Textiles, Metals and Ceramics at the University of Georgia”

Since the late 1920s, the University of Georgia has offered instruction in ceramics, textiles and jewelry/metalwork. Through the individual visions, careers and craftsmanship of more than two dozen professors, UGA’s craft areas have thrived. The exhibition “Crafting History: Textiles, Metals and Ceramics at the University of Georgia,” on view February 1 – April 29, 2018, and its accompanying publication were the first to document the history of craft areas at UGA. In addition to celebrating this local heritage, the project investigated the history of American studio craft through the lens of a public university. The exhibition displayed a diverse array of crafts from these influential artists, including works of ceramics, jewelry, vessels, clothing and multimedia art.

CRAFT AT THE UNIVERSITY OF GEORGIA

As evidenced by the term “Arts and Crafts,” there has long been a divide between fine art and decorative or applied art. The term “craft” typically refers to the practice of working with art materials that have roots in function, tradition, technique and process. At the University of Georgia, “craft” has meant textiles, metals and ceramics. While craft has traditionally had difficulty attaining the same level of prestige and respect as fine art, this trend has changed in the last century – especially at the University of Georgia.

In 1927, the university established an art department, housed in the department of home economics in the College of Agriculture. Although the decision controversial at the time, it is believed that having the department situated within agriculture amplified the significance of craft and other applied arts. Mildred Pierce Ledford (1895 – 1975) was the first head of the new art department. Ledford had a bachelor’s degree in education – unusual for female art teachers on U.S. college campuses at that time – and taught a variety of courses in batik, weaving, metalwork, basketry, block printing fabrics, art history and art appreciation.

Ledford believed that anyone could learn basic elements of design and that “art can never live apart from the experiences of humanity nor can humanity really live an abundant life apart from beauty or art.” Ledford saw the art department through its early years, as it expanded into new buildings and added new instructors and courses for students.



Mildred Ledford. Courtesy of the Ellis family.

The most prominent figure in the history of art at the university is William Lamar Dodd (1909 – 1996). When Dodd was hired by UGA in 1933, he was a practicing artist without a college degree. He proved to be a dedicated teacher and administrator, and a champion of the arts at UGA and in the state of Georgia. Dodd served as head of the art department from 1938 to 1973 and oversaw many changes there. After its inception, and under Dodd's leadership, the UGA art department expanded into a multitude of craft areas. This expansion resulted in dozens of influential artists from a breadth of fields joining the UGA art school.

Dodd also played an instrumental role in the founding of the Georgia Museum of Art at the University of Georgia. Alfred Heber Holbrook, a retired lawyer from New York, was looking for a home for his collection of American paintings. He visited UGA in 1944, and, impressed by Dodd and the growing reputation of the art department, decided to give his collection to the university in 1945; this formed the basis of the Georgia Museum of Art, which opened to the public in 1948.



John Dominis, photograph of Lamar Dodd for *Life*, 1949. Courtesy of Hargrett Rare Book and Manuscript Library, University of Georgia Libraries.



Unidentified photographer, Lamar Dodd (left) and Alfred Heber Holbrook (right). Courtesy of Hargrett Rare Book and Manuscript Library, University of Georgia Libraries.

As the art department grew and the field of craft matured, the crafts areas became increasingly defined by the artists leading them. Ceramics had a strong advocate for four decades in Earl McCutchen. Textiles and jewelry and metalwork existed together under the heading of “crafts” for the first half of the art department’s existence, finally becoming two separate areas in 1967. The fabric design area, under Glen Kaufman’s leadership, emphasized weaving, surface design and textile history. The jewelry area, under Gary Noffke’s direction, became a renegade department, hosting a series of innovative jewelry exhibitions in the 1970s. By the 21st century, all the craft areas began addressing environmental concerns and new technology, often working interdisciplinarily. The exhibition “Crafting History: Textiles, Metals and Ceramics at the University of Georgia” focused on faculty who taught in the craft areas full time and who contributed to the history of craft at the university.



Alan Kuzmicki teaching. Photo from Frank J. Roos Jr., “Art Department: The University of Georgia,” *Parnassus* (December 1940).

SELECTED ARTISTS

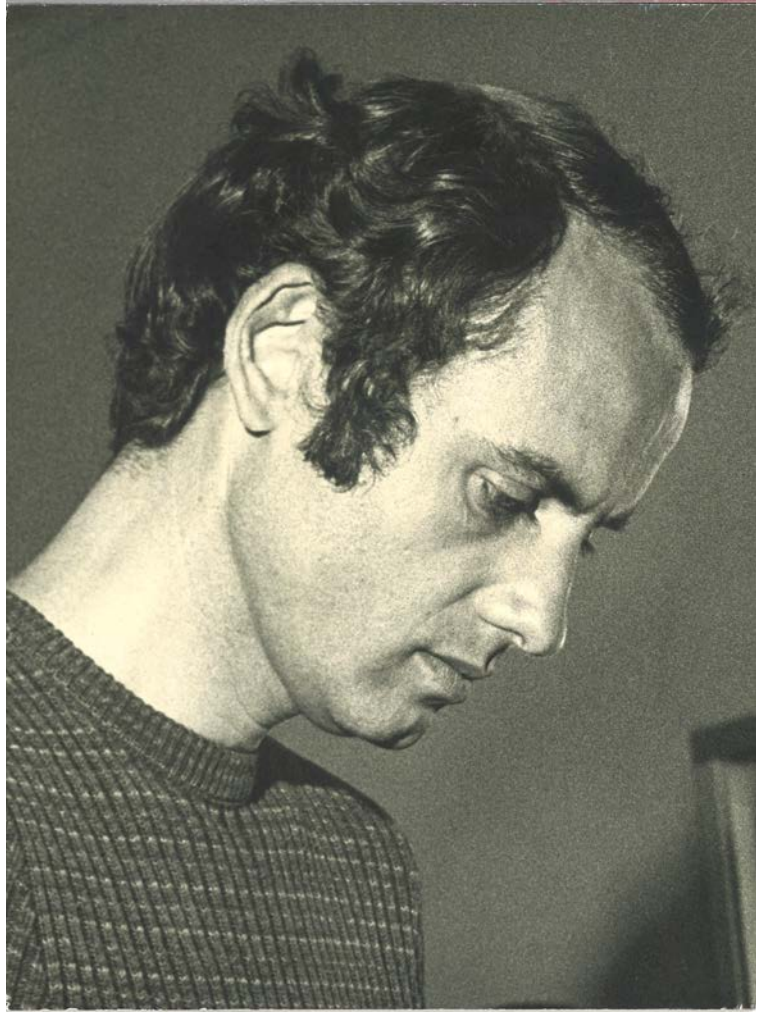
TEXTILES



Glen Kaufman, shaped rug, ca. 1976. Linen warp, wool ground weave and pile, approx. 80 x 40 inches. Collection of the artist.

GLEN KAUFMAN

Glen Kaufman is a professor emeritus in fabric design at UGA; he taught in the department for 41 years. When Kaufman (b. 1932), whom Dodd promoted as “one of the top men in this field,” arrived in Athens in 1967, the art department took pride in having lured an artist away from Cranbrook Academy of Art. Bob Ebendorf, who started teaching in Athens at the same time, recalls Kaufman as being particularly savvy and articulate, and Robert Nix describes him as “the spiritual guru,” and as understanding the “spirit of what fabrics were.” Upon his arrival at UGA, Kaufman observed minimal evidence of prior work with textiles at the university, besides one or two looms, and felt that he was starting his new area “from ‘scratch,’” which was “a challenge [he] could not resist.” Kaufman titled the new area fabric design and feels strongly about terminology. He believes that the term “Textiles” is limiting — referring only to woven materials — while “fabric” encompasses a broader spectrum of possibilities. Dodd allowed Kaufman to purchase as much equipment as he needed to start the program. While at UGA, Kaufman continued to advance his career, exhibiting his work in several solo shows. It was during this time that he became interested in installation art, creating fabric pieces and displaying them in ways that transformed gallery spaces into immersive experiences.



Charlene Kaufman, photo of Glen Kaufman.

Kaufman was influenced by his travels, in particular trips he took with his wife throughout Asia. He shifted his artistic career toward the East, doing most of his creative work while in Kyoto, Japan. He explained, “the whole Japan experience has influenced my work so dramatically in so many ways—materials, concept, inspiration.” He began investigating Japanese techniques for decorating fabrics, including the application of metal leaf on woven panels, and incorporating imagery from Kyoto and the United States.

From the mid-1970s through the mid-1980s, Kaufman created a large body of work based on the glove form, a concentration he began upon the occasion of a miniature textile exhibition organized by Ann Sutton (b. 1935) in England in 1974. He constructed



Glen Kaufman, Japanese brocade glove, ca. 1980. Shadow box: 14 1/4 x 11 1/4 x 1 1/2 inches. Glove: 8 1/2 x 6 1/2 inches. Collection of the artist.

his first couple of gloves, then used gloves from thrift stores or new plain white gloves to investigate myriad decorative treatments, including stitching, beading, dyeing, and printing. Then, beginning in the mid-1980s, he focused on small woven tapestries of fine silk threads and metallic leaf, with strong grid designs. Many of the works incorporate imagery from photographs Kaufman took of architecture he encountered in Japan and the United States, and the grid form relates to Japanese architecture and helps create perspective and a sense of depth.

Kaufman did a series of installation and performance pieces with MFA student Andrea Trombetta. Trombetta was investigating performance, multimedia and movement as part of her work, and shortly after her graduation she and Kaufman created a piece called “Nuno No Odori (Fabric Dance),” a “performance and collaboration of dance, fabric design, and video installation.” In “Kaunakes, Ghosts of Mesopotamia,” another collaborative piece from 2011, Kaufman and Trombetta created a “landscape of floating sculptural garments” through which Trombetta performed wearing a chiming costume, interacting with “and responding to the floating ‘ghosts.’” Kaufman has received numerous craft honors, including being named to the American Craftsmen’s Council’s College of Fellows; the Distinguished Educator Award from the James Renwick Alliance; the UGA Creative Research Medal; and the Albert Christ-Janer Award for Creative Research. Kaufman continues to divide his time between Georgia and Japan.

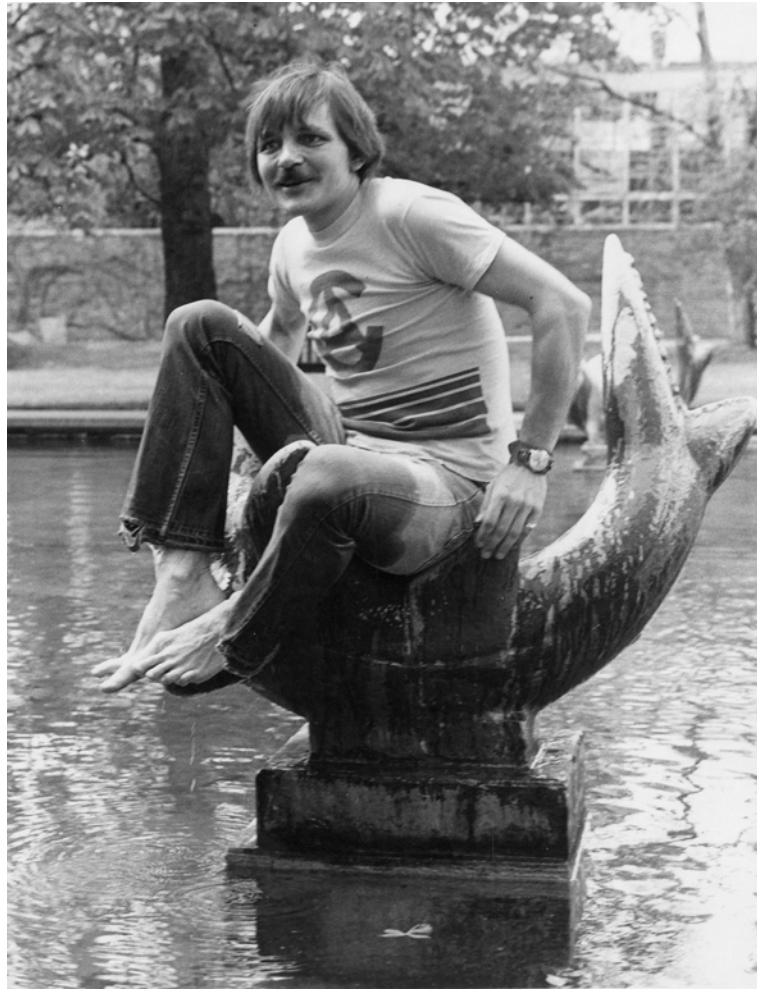


A performance of Andrea Trombetta and Glen Kaufman’s “Kaunakes, Ghosts of Mesopotamia,” 2011. Photo by Courtney Goldman.

ED LAMBERT

Lamar Dodd hired Ed Lambert (1940 – 2011) in 1974 as a one-year guest lecturer, but Lambert ended up staying on as a faculty member for more than 30 years. Born in Superior, Wisconsin, Lambert received his bachelor of fine arts in art education and crafts from Wisconsin State University-Superior (now University of Wisconsin-Superior) in 1968. Lambert worked with both woven and nonwoven techniques and eventually focused on surface design, especially batik, direct dyeing and screenprinting. While at UGA, he traveled and gave workshops on pattern weaving, off-loom weaving, basketweaving, batik and dyes.

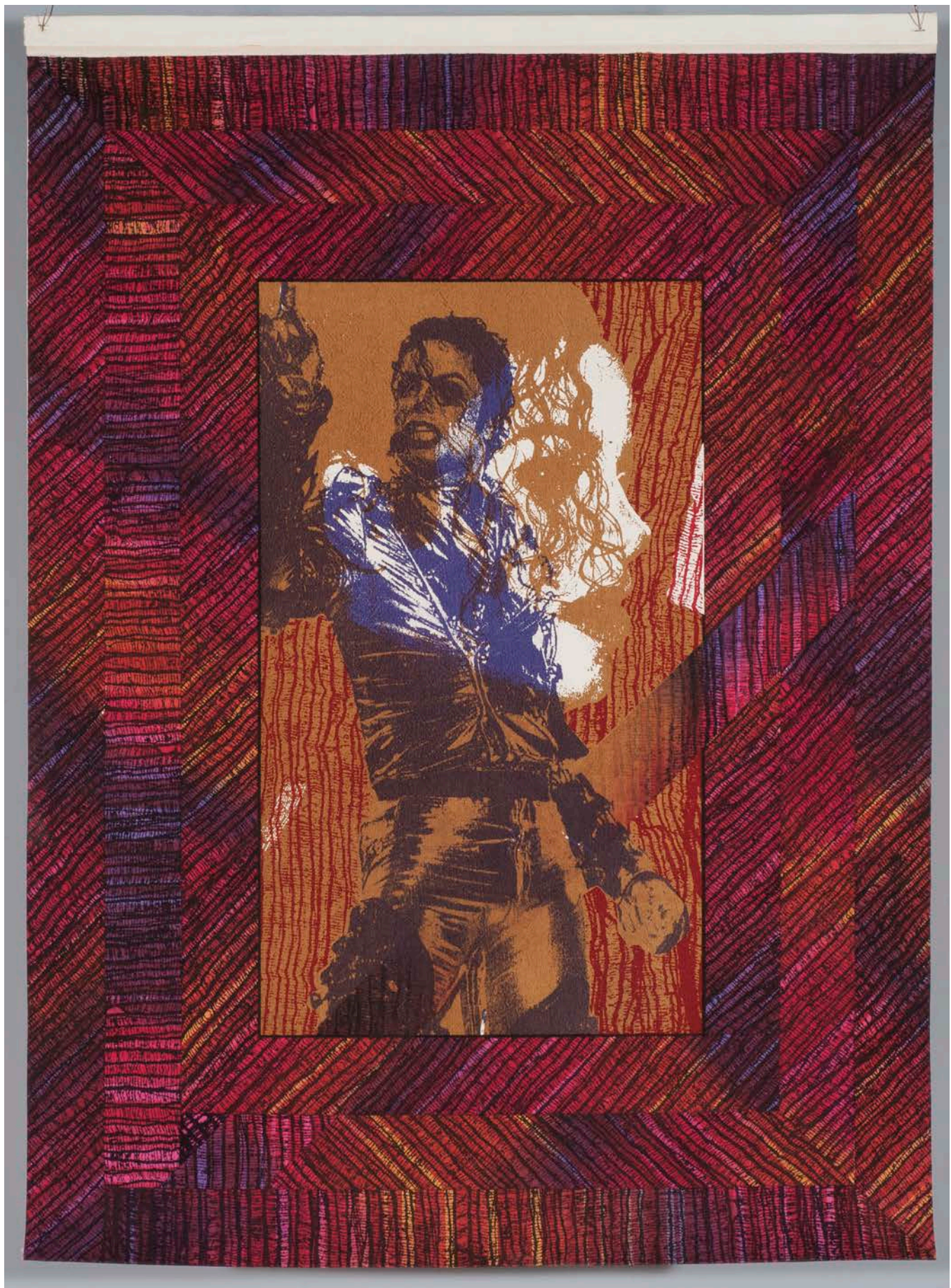
Lambert was inspired by nature and was a frequent visitor to the State Botanical Garden of Georgia in Athens. Rather than trying to depict large landscapes, Lambert typically focused on small details from nature, repeating them in way that suggested a mandala or kaleidoscope view. Beginning with multiple designs for a painting, he drew an outline in black on paper the size of the final piece. He then traced the design onto the silk and applied wax resist to create the outlines, applied the dyes with a paintbrush, heated the silk to set the color and washed out the wax. Lambert said of his process: “I worked feverishly with drawings of microscopic views of nature, constantly trying to discover what their essence was in relationship to the silk ground on which I was working. What kind of line drawing reflected the softness and movement of the silk; How color moved on the silk surface and how that color related to the imagery with which I was working; How the movement of the fabric affected the imagery. It was a great adventure.” In the mid-1980s, Lambert began experimenting with complex screenprints on heavy canvases, often inspired by popular culture and featuring images of pop stars such as Michael Jackson, Madonna and Dennis Rodman. Lambert served as a member of the Piedmont Craftsmen from 1979 to 1998 and was involved with the American Craft Council, Southeast. He retired in 2005 and was a founding member of the Southeast Fiber Arts alliance in 2009.



Unidentified photographer, Ed Lambert at Cranbrook, ca. 1973.



Ed Lambert, untitled hanging, n.d. Silk, 40 1/2 x 72 3/4 inches. Private collection.



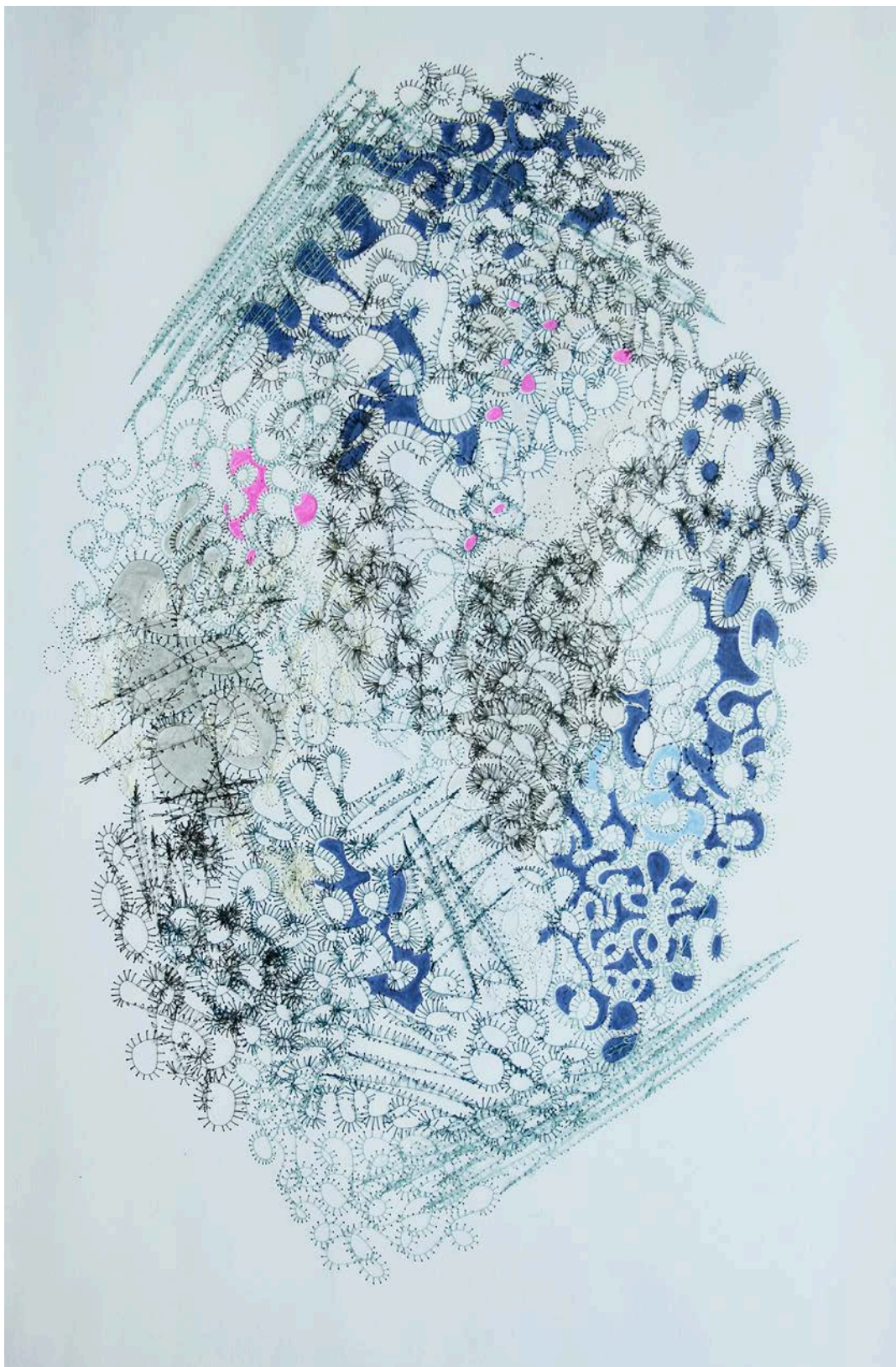
Ed Lambert, Wacko Jacko, 1998. Screenprint on canvas, 35 1/2 x 49 inches. Private collection.

CLAY MCLAURIN

McLaurin is an Atlanta-based textile artist who was hired as a fabric design professor at UGA in 2007. While at UGA, McLaurin emphasized the potential of moving beyond the area's traditional craft roots and embracing technology and an interdisciplinary approach. As a graduate of the program, he was able to temper this shift with a deep respect for the area's history and traditions. McLaurin's leadership as focusing on "research of new ideas, material exploration, techniques, and design applications . . . whether a student chooses to design for industry or to create fine artwork." McLaurin changed the area's approach to screenprinting; he shifted it from the fine art focus on works with formats similar to paintings (employed by Ed Lambert) to a more industry-focused approach that encouraged students to make long works with repeating patterns, which is now the basis of his independent studio in Atlanta.



Clay McLaurin. Photo by Lacey Sombar.



Clay McLaurin, "Xyloplax," 2011. Arches paper, acrylic, marker, cotton and polyester thread, 30 x 22 1/4 inches. Collection of the artist.



Clay McLaurin, "Cumberland" (Indigo), 2017. Belgian linen, 57 1/4 inches wide. Collection of the artist.

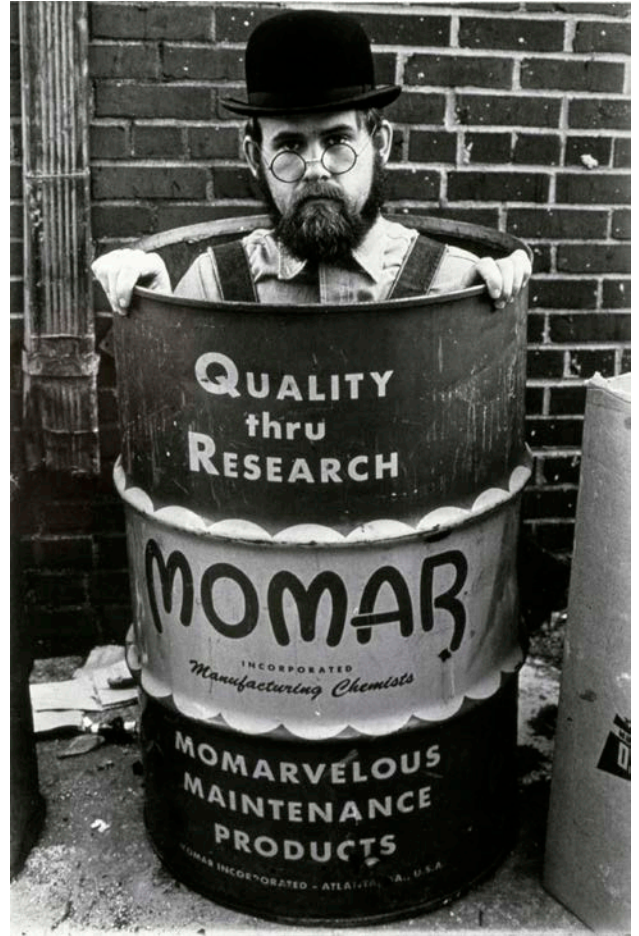
METALS

ROBERT EBENDORF

In 1967, Lamar Dodd hired Robert William “Bob” Ebendorf (b. 1938) (a connection made by Earl McCutchen) to teach jewelry and metalwork, describing him as “one of the best jeweler/craftsmen in this country.” Ebendorf later recalled his move to the University of Georgia as an opportunity to “re-build their metal program that had fallen into disarray,” although he credits Wiley Sanderson and Robert Nix, both former artists at UGA, with having a good basic setup regarding metalsmithing equipment.

A native of Kansas, Ebendorf received his bachelor of fine arts (1961) and master of fine arts (1963) with a major in design and minor in ceramics from the University of Kansas, then taught at Stetson University (1964–66) in Deland, Florida, before moving to Athens. Though he left in 1971, Dodd credited Ebendorf with “almost single handedly [developing] the strongest metalsmith program in the Southeast,” and with attracting “students from far beyond the boundaries of our own region.”

Ebendorf began to diverge from traditional approaches to jewelry and metalwork around the time he moved to Athens. Before committing to this new path, however, he made a significant contribution to the University of Georgia’s academic regalia when he designed and made a medallion and mace to be worn by the university’s president during ceremonies. A campus newsletter outlined Ebendorf’s goals for the mace and medallion: “that they serve their functions, are well designed, make a beautiful and valid statement for the occasion, and maintain [Ebendorf’s] personal integrity and pride.” Although the mace and medallion brought significant local attention to Ebendorf and provided the university with important examples of his early silver, they represent a part of his career that he was leaving behind. He stated, when interviewed in 2004, “I had felt that I had learned the rules But I became restless and I began to break rules and began to put, you know, paper with silver, eggshells, old photographs from my photo collection. . . . And so I began to really become kind of an outlaw.” He had been collecting old photographs, including daguerreotypes, tintypes, and cyanotypes, from flea markets and began cutting them up and setting them like stones, as well as pieces of tin cans that he found on the street. He was working “in a goldsmith context of techniques” but adding color through unusual materials that also suggested stories and questions.



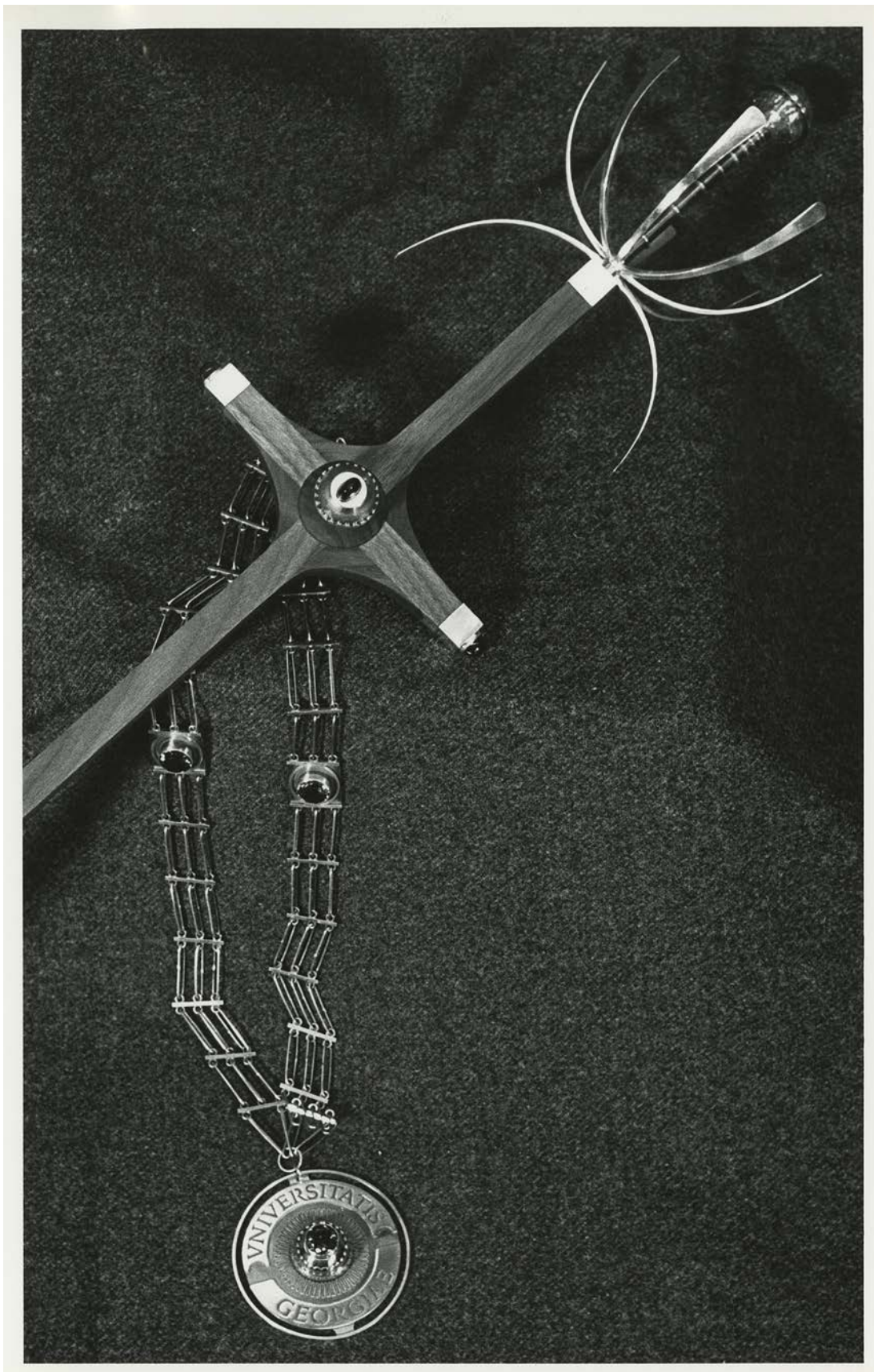
Robert Ebendorf, ca. 1970. Courtesy of Robert Ebendorf.



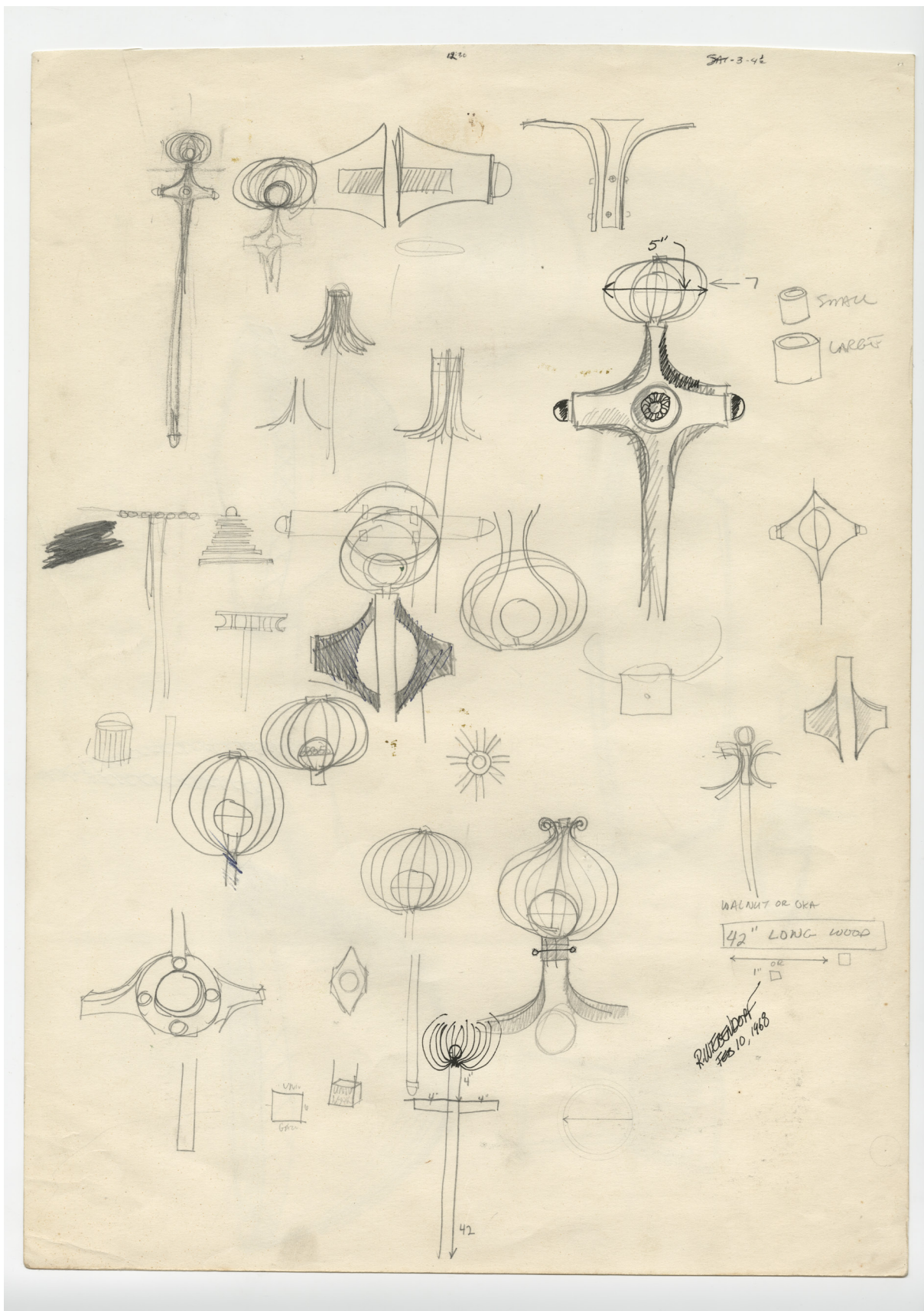
Robert Ebendorf, "Population Explosion," 1967. Mixed media, 12 3/4 x 12 5/8 x 1 1/8 inches. Porter Price Collection of Robert W. Ebendorf Archive.

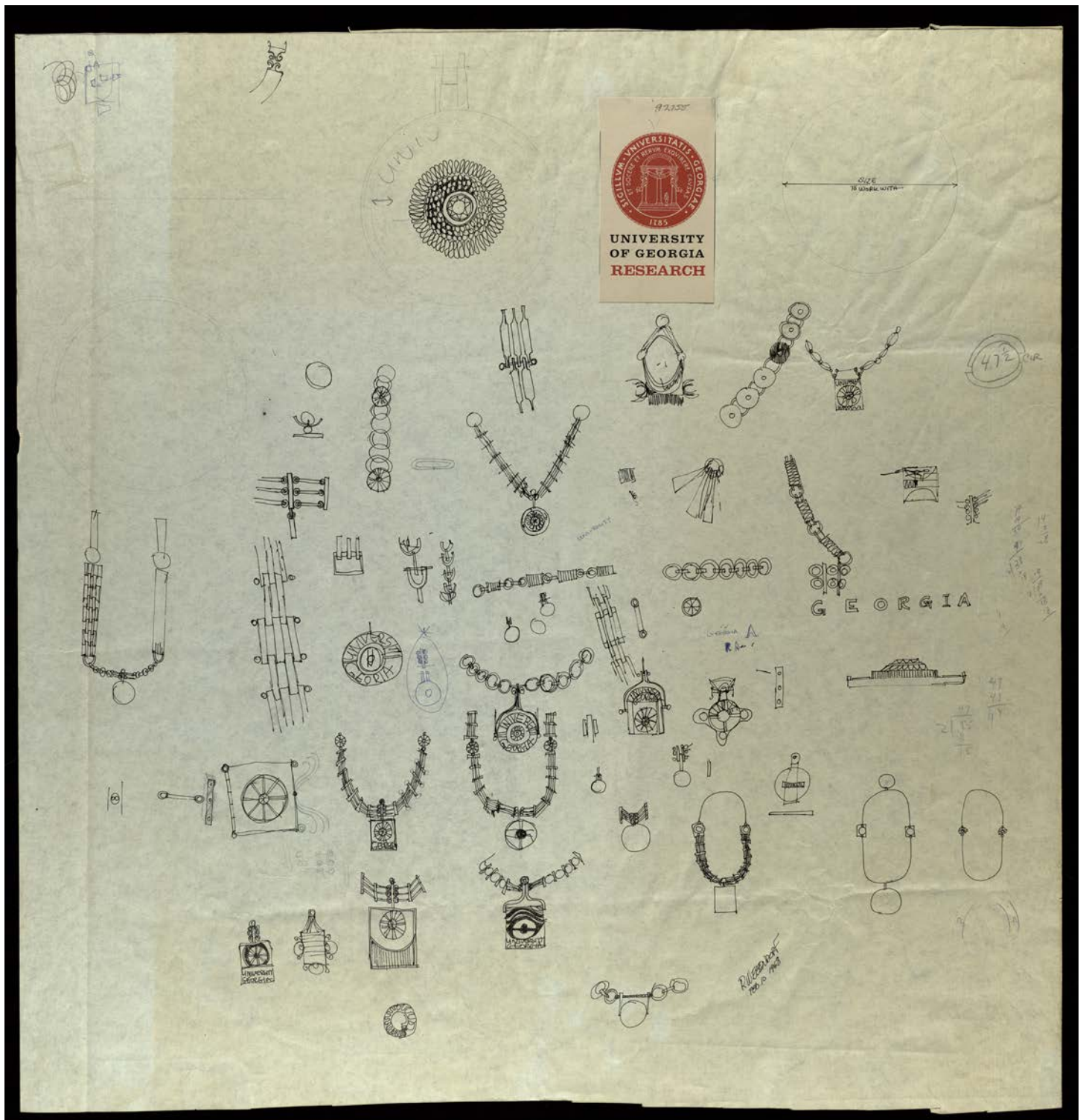


Robert Ebendorf, "Sunday Morning, Liberty, Maine," 1967. Mixed media, 12 1/2 x 12 11/16 x 1 1/8 inches.
Porter Price Collection of Robert Ebendorf.



Unidentified photographer, Robert Ebendorf's mace and medallion, 1968. Courtesy of Hargrett Rare Book and Manuscript Library, University of Georgia Libraries.





Robert Ebendorf, sketches for the presidential medallion, 1968. Courtesy of Hargrett Rare Book and Manuscript Library, University of Georgia Libraries.



Unidentified photographer, Robert Ebendorf working on the presidential medallion, April 1968. Courtesy of Robert Ebendorf.

GARY NOFFKE

Gary Lee Noffke was born in Sullivan, Indiana, in 1943 and received his bachelor of science and master of science degrees in education (though majoring in painting) from Eastern Illinois University in Charleston in 1965 and 1966. He studied at the University of Iowa in 1967 and earned his master of fine arts from Southern Illinois University in Carbondale in 1969.

Following Ebendorf's departure from Stetson, Noffke took over that position from 1969 to 1971, then came to UGA in 1971 when Noffke replaced Ebendorf in 1971 as professor of metal. While Ebendorf is widely acknowledged as a good "people person," Noffke wears his reputation as a contrarian with pride. He rebelled against metalsmithing norms in his works, ignoring polished, finished pieces and the preciousness of gold. For example, Noffke's dog drinks water from an oversized, 18K hand-raised bowl. He also intentionally misdates works occasionally, explaining, "I always felt like the art historians had little interest or knowledge of contemporary metalsmithing and all they had were the dates, and I am taking that away from them."

Once, when asked for an artist's statement for publication, Noffke submitted, simply and concisely: "I enjoy making art more than talking about it." He favors gold and chaotic layers of surface decoration, with his imagery ranging from basic "symbols, like stars, moon crescents, and hearts," through "a rich vocabulary of designs based upon calligraphy, hallmarks, hieroglyphs, and microscopic forms, including the Etruscan alphabet."



Gary Noffke at the gas forge demonstrating hot forging of silver and copper, 1970s.
Courtesy of Jay Burnham-Kidwell.

Despite his often unorthodox approaches and attitude, Noffke reveres the traditions of metalsmithing and generally works with conventional functional forms, preferring knives, spoons, bowls, and cups. Noffke is also known for his experiments with cold forging fine silver; hot forging fine silver; making his own alloy, 969 silver (which has 96.9 percent silver, compared to sterling's 92.5 percent); and hot forging gold.

In 2016, the Society of North American Goldsmiths recognized Noffke with a lifetime achievement award. The award committee—Lola Brooks, Kim Cridler, and Bruce Pepich—stated, “Gary Noffke’s contributions to the field of metalsmithing are undeniable: from his commitment to the rich historical traditions of his craft, to his maverick nature, he has consistently mined the possibilities presented by the creation of hollowware, jewelry and flatware with his own brand of irreverent virtuosity. His dedication to smithing, teaching, and research have inspired generations of metalsmiths and introduced us all to the potential of hot-forging silver and gold.” Noffke continues to reside near Athens and work in the field of jewelry and metalwork.



Gary Noffke, bowl, 1991. 24K gold, forged and seamless raised, 6 3/8 (diameter) x 3 3/8 inches. Collection of Sydney Kate Noffke. Photo by David H. Ramsey, courtesy of the Mint Museum.



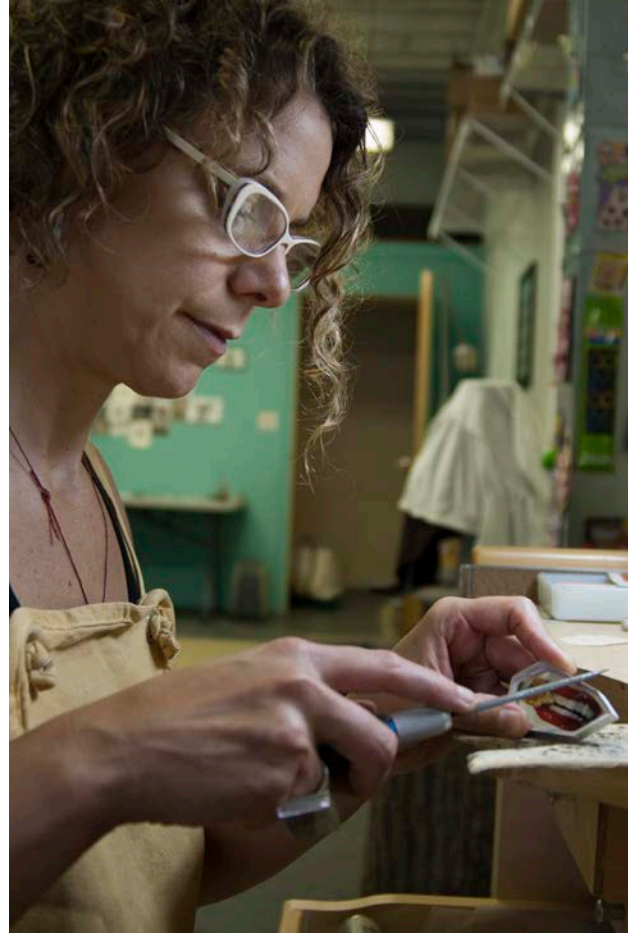
Gary Noffke, steamer, ca. 1983. Fine silver and cork, 11 x 10 x 6 3/4 inches. Collection of the artist. Photo by David H. Ramsey, courtesy of the Mint Museum.

MARY HALLAM PEARSE

In 2005, the university added Mary Hallam Pearse as a visiting professor in jewelry and metalwork. Pearse, born in 1969 in Winston-Salem, North Carolina, was hired as full-time faculty in 2007. She received her bachelor of fine arts in crafts (jewelry/metals) from Kent State University in Ohio 1999 and her master of fine arts in metal in 2004 from the State University of New York (SUNY) at New Paltz, where she studied with Jamie Bennett — a former student and colleague of Robert Ebendorf's — giving Pearse a close connection to the University of Georgia and an awareness of the area's history.

While still a student, Pearse developed an interest in historical jewelry and has created bodies of work that offer reinterpretations of Victorian mourning jewelry, utilize midcentury costume jewelry, and present lavishly clustered casts of common, mass-produced jewelry. One group, "Girls Play Games," was inspired by hand-held dexterity

games (generally plastic or wooden boxes with clear tops encasing tiny steel balls that players try to maneuver into small divots) and combines that playful quality (rendered in sterling forms with gemstone "balls") with backgrounds taken from fashion magazine advertisements. An early theme in Pearse's work — the impression jewelry leaves after it is lost — has resurfaced in her current interest in lost and found jewelry. She also documents everyday jewelry that suggests stories about its owners and records images on the social-media platform Instagram with the hashtag *jewelrystories*. Pearse's work reflects the maturity of the field, in which a seemingly limitless array of techniques is available, all materials are an option, and an awareness of the history of jewelry is valued.



Mary Hallam Pearse, 2010. Courtesy of Mary Hallam Pearse.



Mary Hallam Pearse, "Red Dirt Mixed with Tears," 2017. Sterling silver, 24K gold leaf, glass, coral, pearls and plastic. 12 1/2 x 4 1/2 x 1 1/2 inches. Collection of the artist.



Mary Hallam Pearse, "Feeding Desire," 2008. Sterling silver, aluminum, pearls and glass, 3 1/2 x 2 1/2 x 1/2 inches. Collection of the artist.

CERAMICS

MARY LILLIAN ROSENBLATT

Mary Lillian Rosenblatt (1906 – 1943) was one of the first ceramics instructors at the University of Georgia. Rosenblatt was born in Tennessee, grew up in Atlanta and studied pottery at H. Sophie Newcomb Memorial College in New Orleans. Newcomb College was a leading force in the crafts education of women and the production of American pottery. Mary Rosenblatt received a bachelor of design degree from Newcomb. She was an instructor at the University of Georgia from 1929-1934.

The state of Georgia has a “Kaolin belt,” a strip of rich clay deposits that stretches from Augusta to Macon to Columbus. Kaolin and clay deposits are an important natural resources in the state of Georgia, and there were (and still are) many family potteries scattered along the kaolin belt. By midsummer 1930, Rosenblatt had taken students to visit several traditional or folk potteries. Rosenblatt’s recognition of and interaction with the region’s traditional potters as an educational resource marked the beginning of another important aspect of ceramics education at UGA.



Photograph of Mary Lillian Rosenblatt, n.d.
Courtesy of Van E. Caswell

In the early 1930s, the ceramics department added a potter’s wheel, though it still continued instruction in the “coil method.” Under Rosenblatt’s direction, the department established “an excellent pottery laboratory . . . where experimenting in clays and glazes can be carried on.” The department of home economics reported in 1930 that “From combinations of Georgia clays results have been obtained which are particularly gratifying and it is hoped that further developments in this field will prove valuable.” Rosenblatt and her students continued experimenting with different clay bodies and glaze compositions to achieve a variety of effects in their finished pieces.



Mary Rosenblatt (American, 1906 – 1943), glazed tile, n.d. Earthenware, 5 x 5 1/2 inches. Collection of Van E. Caswell.



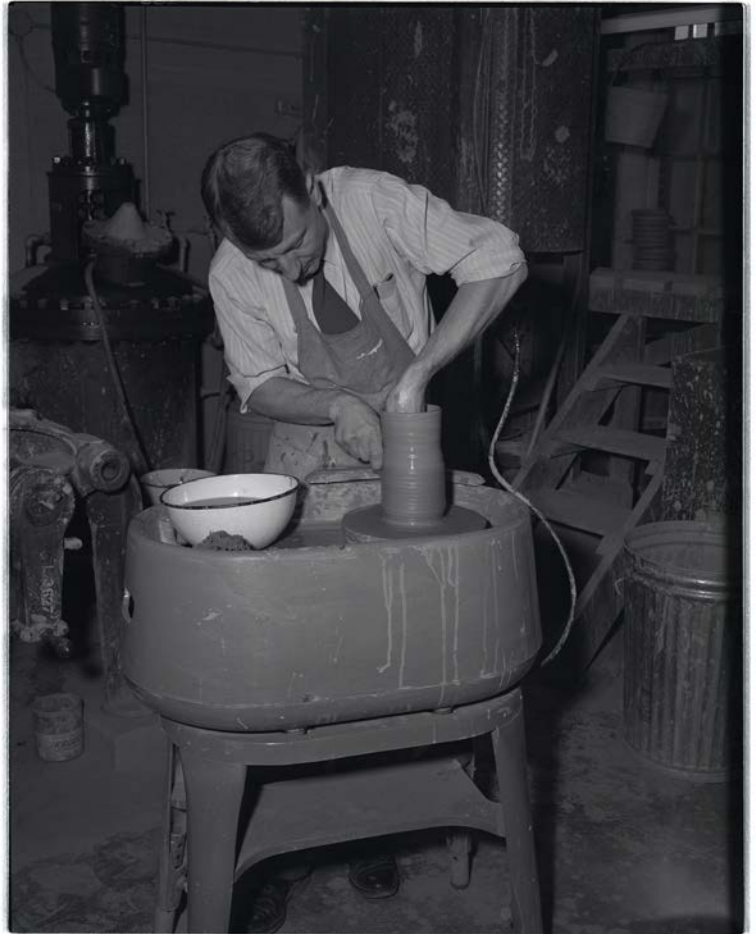
Mary Rosenblatt (American, 1906 – 1943), Newcomb Pottery set, ca. 1928. Stoneware. Collection of Van E. Caswell.

EARL MCCUTCHEN

Born in Iowa, Earl McCutchen (1918 – 1985) taught at UGA for more than 40 years as a ceramics professor. McCutchen studied ceramic engineering at Iowa State University and ceramic art at Ohio State. When McCutchen arrived at Georgia, ceramic departments were rare in the South. During his tenure, he oversaw the development of the pottery lab in the Fine Arts Building and experimented with local clay and glaze applications. McCutchen worked entirely with raw materials, even grinding clay and formulating glazes at the school without using commercial products.

McCutchen was also interested in working with glass, especially with unconventional materials. A few of the techniques he used in the creation of his glass art were: slumping (heating glass until it bends, often to fit a mold, without noticeable change in the thickness of the glass), fusing (heating compatible sheets of glass or other vitreous materials until they bond chemically) and laminating (fusing materials between sheets of glass). He sought constant variety in his work rather than consistency, saying, “I like to vary my work. It wouldn’t be any fun to do the same pieces over and over again. I’d quit if I had to do that. I’ve never made two exactly alike.”

McCutchen’s glass is distinctive for its experimental nature and use of found materials. While other leading craftsmen working with slumped and/or laminated glass sought delicate and refined patterns or strong, clear colors, McCutchen layered unexpected materials, creating a collage aesthetic punctuated by areas revealing the bubbling of chemical reactions. Generally, he relied on the muted metallic and organic tones resulting from his chosen materials, though some works incorporate color from his ceramic glazes. McCutchen continued his experimentation with slumped and laminated glass for the rest of his life.



Unidentified photographer, Earl McCutchen, n.d.
Courtesy of Hargrett Rare Book and Manuscript
Library, University of Georgia Libraries.



Earl McCutchen, vase, 1953. Terra cotta, 10 3/4 x 3 3/4 inches. Georgia Museum of Art, University of Georgia; Gift of Barbara Houze. GMOA 2009.196.



Earl McCutchen, plate, 1950s. Slumped and laminated glass, aluminum foil, and glaze. 9 3/4 (diameter) x 1 inches. Georgia Museum of Art, University of Georgia; Gift of Mrs. Mary McCutchen. GMOA 2003.4.

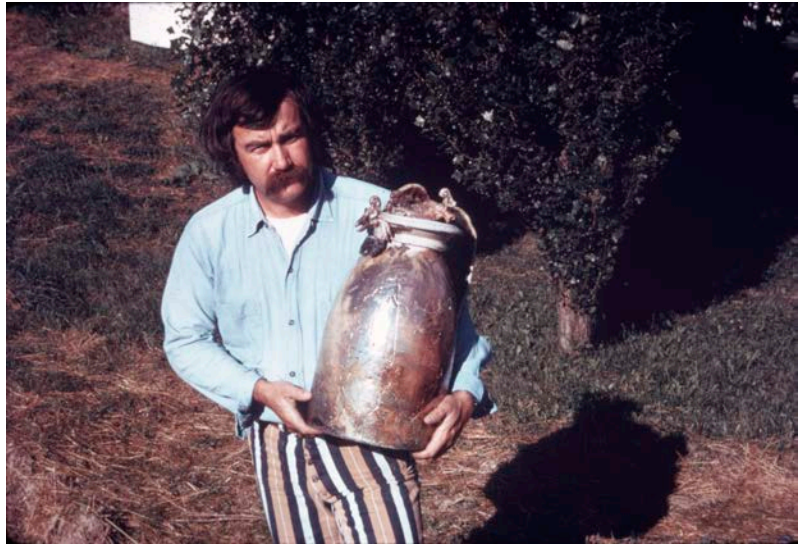
JERRY CHAPPELLE

Jerry Leon Chappelle (b. 1939) joined the UGA ceramics faculty in 1970. A native Missourian, he graduated from Murray State College (now Murray State University) in Kentucky, then studied evenings at the Minneapolis School of Art while teaching at the Blake School (a private preparatory school), and completed his master of fine arts degree in 1970 at the University of Minnesota.

Chappelle created his own studio, Happy Valley Pottery, shortly after arriving at UGA. In addition to fulfilling Chappelle's vision of an artists' cooperative, "the farm," as he often refers to Happy Valley, served as

a de facto studio for the university. The art department did not provide him with his own studio on campus when he arrived, and many of the experimental processes he and his students wanted to investigate met opposition—both in the form of safety and building codes and in faculty resistance to change. When he and his students set up a Raku firing on campus, police extinguished the fire, which ruined all their work. (Raku is a traditional Japanese process that became popular in the United States in the late 1950s that involves removing works from the kiln while still extremely hot and then cooling them quickly. In the West the works are often placed in barrels containing combustible materials to cool so that the bare clay attains a smoky blackened appearance and the glazed areas crackle.) At Happy Valley, though, they built a variety of kilns and conducted experiments without interference.

Gary Noffke describes Chappelle as a "pied piper" who "brought in more people to Georgia than all of the other faculty members combined," explaining that each time Chappelle did a workshop at another school, the University of Georgia would always get two or three new transfer students. Chappelle readily identified with the movement and described his work as "Funk Art" at the time. Of his ceramics, Chappelle stated, "I like to take pottery beyond its functional limits and expand it into an 'object,' usually humorous." He considered himself an image maker in clay, and his work "a reaction to straight pottery." He created many mugs, often making humorous designs playing off of traditional Toby mugs, modeling faces after his dog or adding bell-bottom-clad legs.



Jerry Chappelle, ca. 1974. Courtesy of Jerry Chappelle.



Jerry Chappelle, "Walking Rhino" cup, ca. 1973. Stoneware with low-fire glazes, 6 1/4 x 10 x 5 inches. Georgia State Art Collection courtesy of Georgia Council for the Arts.



Jerry Chappelle, Alligator mug, ca. 1973. Stoneware with low-fire glazes, 10 x 14 x 4 inches. Georgia State Art Collection courtesy of Georgia Council for the Arts.

SUNKOO YUH

Sunkoo Yuh (b. 1960) joined the ceramics faculty in 2005. A native of Korea, he received his bachelor of fine arts in 1988 from Hong Ik Univesity in Seoul. After immigrating to the United States, he earned his MFA from New York State College of Ceramics at Alfred University in 1997. Yuh is best known for his large-scale, brightly colored sculptures with tight groupings of expressive human and animal figures. For Yuh, these works are inspired by his memories, feelings, and observations. He has said, “I want to record my daily impressions through my works with the hope that it will lead me to small insights into my life and family.”

Working with clay on such a large scale is a challenge Yuh enjoys. This method involves a number of technical challenges, including finding a kiln large enough to fire the pieces. He purchased a large kiln when he first moved to UGA, and also worked with other faculty to improve the equipment available to faculty and students in the department. The large scale of his work also means that venues must have specific structural requirements to support such heavy sculptures. “Repatriation” weighs over 1,500 pounds.



Sunkoo Yuh with his sculpture “Athens Winter,” 2008. Photo by Peter Frey. Courtesy University of Georgia Marketing and Communications.



Sunkoo Yuh, "Repatriation," 2013. Glazed stoneware, 63 x 87 x 36 inches. Collection of the artist. Photo by Pam Keener.

GLOSSARY

GLOSSARY

alloy

A metal made by combining two or more metallic elements, especially to give greater strength or resistance to corrosion.

bisque

Fired but not yet glazed ceramic ware.

block printing

A hand-printing process in which the motifs have been carved on wooden blocks. The dye is applied to the fabric from these blocks in a procedure similar to the rubber stamp technique.

ceramic

Derived from the Greek “Keramos,” meaning “earthen vessel.” Today it applies to a variety of products, i.e., bricks, tiles, pipes, porcelain, china, pottery, etc.

earthenware

A moderately porous pottery body that is fired to a temperature somewhat below that required to produce a vitreous article, typically 1060 to 1100 degree Celsius.

forging

The process of forming metal into a predetermined shape using certain tools and equipment. Formation is accomplished using hot, cold or even warm forging processes.

glaze

A thin, glassy layer formed on the surface of a ceramic article by exposure to a high temperature. Glaze is usually applied in the form of a suspension of a ground glaze in a liquid medium to the clay surface.

greenware

Unfired clay ware.

kaolin

A fine, soft white clay, resulting from the natural decomposition of other clays or feldspar. It is used for making porcelain and

china. A “Kaolin belt” of rich deposits runs in a band across north Georgia.

karat

A unit of measure for the fineness of gold, equal to 1/24 part. Pure gold is 24 karat; gold that is 50 percent pure is 12 karat.

kiln

Pottery oven or furnace in which ceramic products are fired. May be fired by wood, coal, sawdust, electricity or gas.

loom

A frame or machine used to weave threads or yarns to produce cloth.

metalwork

The craft of making something in metal or articles made from metal.

plain weave

The most basic method of interlocking warp and weft threads to form a cloth. Each filling thread passes alternately under and over the warp yarn to make a balanced construction. Also known as tabby, this is a strong weave and generally inexpensive to produce.

tessellations

Designs that cover (or tile) an area with shapes without gaps or overlaps. You can find them all around — soccer balls, bathroom tiles, etc.

throwing

The technique of forming pottery on the potter’s wheel. A ball of prepared clay is thrown on the wheel and centered and shaped with the hands as the wheel spins.

warp

The threads of a textile that run vertically, or up and down, on the loom.

weft

The threads of a textile that run horizontally, or side to side, on the loom.