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THE QUARTERLY

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Tommye McClure Scholarship

89%

GOAL: \$25,000
RAISED: \$22,300
DONORS: 9
REMAINING: 96 days



Article from UNG News

If you have been involved with the visual arts over the past 50 years, I'm sure you have heard, or had the honor of engaging with, the incomparable Tommye McClure Scanlin.

UNG's Department of Visual Arts was founded in 1971 as the Department of Fine Arts, what was then North Georgia College. Considered one of the founders of the Visual Arts program, Tommye joined the department in 1972. Teaching for 28 years, she retired from full-time in 2000, after also serving as department head from 1997-2000. She continued to teach the weaving classes as a part-time faculty member until 2009 and was appointed Professor Emerita after retirement. Today, she is still creating art out of her home studio and making an impact on UNG students.

Tommye's impact is immeasurable and in her honor a scholarship has been established to guarantee support for visual arts majors in their studies. The Tommye McClure Scanlin Scholarship will provide an annual scholarship of \$1,000 for new

and continuing visual arts students to pursue their degrees and join the creative economy of the region and the nation. We are seeking to endow this scholarship at \$25,000 by the end of April, thereby providing support for generations to come.

Will you join us in paying forward Tommye's impact with a transformative gift today?

A gift to the Tommye McClure Scanlin Scholarship allows UNG to attract and retain the most qualified,

creative students, by increasing funding for student support, which is essential to prepare the artists and leader of the future. Your support also allows for student experiential and education abroad opportunities. Students interested in our programs need and want opportunities to put the skills learned in the classroom into practice. These experiences are important to ensure that students are being equipped for the job market.

Your support makes a difference by creating opportunities for our students.

DoVA Faculty Biennial

Come celebrate the UNG faculty as professional artists who are exhibiting their recent work here at UNG for the university community to enjoy. The Department of Visual Arts Faculty Biennial is taking place on Dahlonega and Gainesville campuses January 17- February 8 and on the Oconee campus January 24- March 11.



Visual arts Scholarships & Awards

Article from UNG News

Are you interested in applying for a scholarship that the Department of Visual Arts offers provides? Don't think twice and apply to any of the scholarships!

These merit-based scholarships for studio art, art marketing, and art education majors. These are awarded based on academic excellence and artistic achievement and the student's involvement in the visual arts, the University of North Georgia (UNG), and the community.

The scholarship candidate must be enrolled in one of the Visual Art Programs of Study: B.F.A. in Visual Arts, B.S. in Art Education, B.S. in Art Marketing, B.A. in Studio Art, B.A. in Graphic Design, and B.A. in Arts Digital Arts, or A.A. in Art Pathway.

To be eligible, students must have a minimum of 12 credit hours and have a cumulative GPA of 3.0 or higher.

Note: One application is needed to be considered for any of our scholarships, and all scholarship awards are subject to final approval by the Office of Financial Aid. In addition, the scholarship candidate must be a legally documented student and be enrolled part-time or full-time at the time of application.

How to Apply

The scholarships are awarded based on students' artistic achievement, so please follow the instructions carefully. The Submission Deadline is February 14 by 11:59 p.m.

1. You must fill out the university's [Financial Aid Application](#).
2. Create a Scholarships page in Digication
In your Digication e-portfolio, under the "Home" section, make a new page labeled 'Scholarships' followed by the academic year – for example: 'Scholarships 2022–2023'. Next, you must include 4-6 representative pieces of your classwork. Finally, each image should consist of a caption with:

- Descriptive title – e.g., "Self Portrait exercise"
- Material used – e.g. "Conté crayon on paper"
- Dimensions in inches – Height x Width (for 2-D works) or Height x Width x Depth (for 3-D works)
- Semester the work was created – e.g., "Spring 2022."
- Class for which the work was created – e.g., "ART 1010 Drawing 1"

Watch this [Digication How To instruction video](#) for help setting up your e-portfolio .

For troubleshooting, please visit the [Digication's Student Help guide](#).

3. To be considered for the need-based Tommye McClure Scanlin Scholarship, you must add a short paragraph on your scholarship page in your Digication portfolio, describing your financial need for art materials, educational opportunities, expenses related to attending workshops, conferences, etc. For more information, please get in touch with your advisor or [Victoria Cooke](#)

Submission Deadline

February 14 by 11:59 p.m.

Note: if you want more information or see all the scholarships click on this link <https://ung.edu/visual-arts/resources/scholarships-and-awards.php>

Visual arts students learn to weld sculptures for public art



Article from UNG News
By: Staff

Recently, University of North Georgia (UNG) student Manny Alvarez donned a welding jacket, gloves and helmet before he clamped his hands around a welding machine for the first time.

"It was really exciting," the sophomore pursuing a studio art degree said. "I heard the arc of the electricity and felt the heat come off of the device."

Alvarez was one of a few UNG students to learn how to use the newly acquired machine in the fall. [Jeffrey Repko](#), assistant professor of visual arts, incorporated the welder into his curriculum after receiving a [Liberal Education and America's Promise](#) (LEAP) grant to purchase the equipment.

"I introduced welding to my advanced sculpture students because it is a transferable skill," he said. "Having that skill is invaluable because they

can work in a fabrication or design shop." **JEFFREY REPKO**
Assistant professor of visual arts

Repko explained welding lends itself to creating large and permanent sculptures for public art, which is an ideal way for artists to build their careers.

He pointed to the partnership UNG visual arts department has cultivated with the [Gainesville Housing Authority](#) (GHA). In July 2017, a pair of UNG students interned at GHA to [design and paint a mural](#) at the Midtown Villages at Melrose apartments in Gainesville, Georgia. Four years later, [Craig Wilson](#), associate professor of visual arts at UNG, and some of his students assisted in [painting a second mural](#) at the apartment complex. Repko also crafted a sculpture depicting industrial tools at the front of the complex.

"The LEAP grant provided me and my students the tools we need to create large pieces of public art,"

Repko said. *"And now, we have a new space on the Gainesville Campus to build these pieces. Our students can produce art that can withstand the elements, which will push the public art initiative further."*

Repko's ultimate goal is to have students design and construct large sculptures to rotate around the housing authority's communities and UNG's campuses. *"We can make the experience valuable for students and give back to the community,"* Repko said.

Alexandra Sorto, a senior pursuing an art marketing degree, was simply thrilled at using the welding machine correctly.

"The goal is to heat the metal that you are touching and make it look like beads," the resident of Sugar Hill, Georgia, said. *"It's almost like using a glorified glue gun. The beads are the standard."*

Sorto said one of her welds looked good but the other looked unattractive. Alvarez admitted his first weld turned out sloppy, but it pushed him to work harder. The Lawrenceville, Georgia, resident aspires to make a living as a sculptor, especially considering his family's background.

"My grandmother was an ironworker. She had her own metal shop," Alvarez said. *"Using the welder makes me feel close to her, now that she's passed away."*

Hal B. Rhodes Student Exhibition

Article from UNG News

Call for Entries

All art majors and minors from all UNG campuses are invited to interpret, explore and respond to the theme in any media or style for the 2022 Hal B. Rhodes III Annual Student Exhibition. This year's theme is "Standpoint."

The exhibition will be held at the Bob Owens Art Gallery, in the Hoag Student Center. The maximum dimension for any work is 48 in. x 48 in. Two-dimensional, three-dimensional and digital media is acceptable. The works will be exhibited from April 4th-23rd, with the reception being held on April 8th at 6:00 p.m.

How to Submit

There is no entry fee. Each student may submit one gallery-ready work.

Prepare to send an entry in the form of .jpg file that is at least 600 DPI.

- Send up to 3 views for three-dimensional works
- Animations should submit as a .swf file or as a website submitted as a URL.
- The maximum dimension for any work is 48 in. x 48 in

Email entries to craig.wilson@ung.edu

- One submission per student
- Subject line should say "Rhodes Exhibition Entry"

- In the filename and body of the email, include: artist name, title, date, media, and dimensions

Accepted Submissions

- Must be delivered to the Bob Owens Art Gallery by the artist.
- If the work is Digital, it will be shown on a laptop computer that will be provided by the department.
- UNG the right to photograph and reproduce entries for publicity.
- Entry shall be considered an agreement on the part of the artist to all listed conditions.

Important Dates

March 7:
Deadline for submission

March 11:
Entrants receive acceptance notification via e-mail

March 23:
Work must be delivered to the gallery by 5:00 p.m.

April 4:
Exhibition begins Friday,
April 8: Reception and awards ceremony at 6:00 - 7:30 p.m.

April 23:
Exhibition closes

May 2:
Deadline for retrieval of artwork by 5:00 pm
Contact
For any questions or concerns, contact Foundations Coordinator, Professor Craig Wilson at craig.wilson@ung.edu

Awards

Best in Show \$250
First Prize \$200
Second Prize \$150
Third Prize \$100
Honorable Mention \$50

Note:

Accepted artwork that is not gallery-ready (i.e. is not in an exhibition quality matt and frame, with proper hanging hardware, etc.) or is damaged will not be included in the exhibition

Conversations with Michael Kemling



Article from VoyageATL
LOCAL STORIES
JANUARY 26, 2022

Today we'd like to introduce you to Michael Kemling.

Hi Michael, thanks for joining us today. We'd love for you to start by introducing yourself.

My woodworking journey is probably best described by a song lyric by the British musician Frank Turner, "The path I chose isn't straight and narrow; It wanders 'round like a drunken fellow." I grew up on a horse farm in rural Nebraska, a part of the country that is not exactly known for its abundance of trees. Carpentry and woodworking were a means of necessity often crude as it was a means to keep livestock contained.

In college as a painting and art history student, I continued to "make" furniture for myself. I would classify my furniture at that point as "farmer chic", with more emphasis on the farm than the chic. These were basic

projects of necessity. If I needed a side table for my bed, then I would find a few 2x4s on the farm and screwed them together. As I took more art studio courses, my sense of proportion and harmony became more refined. I began to consider the design of my furniture and not just the function.

It was when I was in graduate school pursuing my Ph.D. in Art History at the University of Georgia that my woodworking became an important



stress relief while researching and writing papers. To pay for my way through graduate school, I also worked with a team of carpenters for ten years that specialized in renovating historic homes in and around Athens, Georgia. I not only became proficient with various constructions methods, but I learned the importance of choosing the highest quality of materials.



After graduate school, I accepted a teaching position at the University of North Georgia in the Department of Visual Arts. And in 2019, I moved to East Point, GA, and began Kemling Woodworks; focusing on high-end, custom furniture. At the beginning of 2021, I enrolled in the Mastery Program at the Northwest Woodworking Studio. Under the tutelage of Gary Rogowski, my voice as a craftsman and designer has become more defined.

Can you talk to us a bit about the challenges and lessons you've learned along the way. Looking back would you say it's been easy or smooth in retrospect?

Although always rewarding, designing and making custom furniture is almost never a smooth process. The mastery of the craft is not found the quest of perfection but is found in the recovery from mistakes. That idea extends beyond the project. In February 2020, I suffered a severe hand injury in the shop. The injury was a result



of a lapse of judgment. As with so many things, I knew better not to do what I did. We always do. Thankfully, I have no permanent damage to my hand, but it took me several months to feel comfortable in the shop again. When we make those mistakes, you must forgive yourself. We need to pay attention to not only our physical healing but our mental and emotional healing. At the end, I have become a better and safer furniture maker.



Thanks for sharing that. So, maybe next you can tell us a bit more about your work?

When I first started, I was working in the Shaker style. I was interested in how the Shakers used proportion and harmony within their furniture, but they kept the function of the object at the forefront. It is of little coincidence

that my interest in Shaker furniture led me to European and American Mid-century Modern design. My current body of work contains echoes of those early designers and furniture makers.

Perhaps what sets me apart from other woodworkers is my process with my clients. When I take on a commission, I include the client within the design process. After I see the intended space for the object, I offer a series of sketches that begins a conversation with the client. Next, I will make either 1:4- or 1:8-scale models of the design. These models offer an endless amount of information for me and the client. Before the design is finalized, I will frequently will make the object to full scale in cardboard and place it in the intended space. At each step of the entire design process, the client is involved and I am educating them along in the process.



Image Credits:
Fernando Decillis



What was your favorite childhood memory?

Like many of my generation, I became interested in the craft as a kid through watching Norm Abram's "New Yankee Workshop" on PBS with my father. Every Saturday morning, I was amazed by Norm's propensity for clearly articulating the process. Based on my interest, my father introduced me to Roy Underhill's "Woodwright's Shop," and I soon realized that Norm Abram had way too many power tools. Through their contrasting styles and methods, I learned how robust woodworking could be.

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Meet The Staff

Tristan Byrd

Cristian Vigil

Brianna Taylor

Emily Rooks

Prof. Tiffany Prater

GALLERY DATES

DAHLONEGA:

Department of Visual Arts Faculty Biennial
January 17 – February 8

Foundations: Bob Owens, Tommye Scanlin,
Hank Margeson and Win Crannell
February 28 – March 22

Hal B. Rhodes III Student Exhibition
April 4 - 26

GAINESVILLE:

Department of Visual Arts Faculty Biennial
January 17 – February 8

Stacy Koffman Retrospective
February 28 – March 22

B.F.A. Senior Capstone Exhibition:
Calli Buttrey, Sarah McPherson,
and Sara Wagler
March 30 - April 13

OCONEE:

Department of Visual Arts Faculty Biennial
January 24 – March 11

Stacy Koffman Retrospective II
March 28 – April 22

Spring student art sale

April 12 – 23

(tentative schedule)



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