



2014 BIENNIAL

DEPARTMENT OF ART
FACULTY EXHIBITION

MARTIN MUSEUM OF ART • BAYLOR UNIVERSITY

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January 21—March 7, 2014

Reception for the Faculty

THURSDAY, JANUARY 23

5:30-7:00 PM

Forward & Acknowledgements

The 2014 Baylor Art Faculty Exhibition begins a new tradition in the Department of Art. It is the first biennial exhibition and is accompanied by this beautiful, inaugural catalog.

The Baylor art faculty are practicing professionals active in their respective fields of specialization. The research activity of the art historians involves worldwide travel and results in published scholarly articles and books. They will be participating in this display of talents by presenting twenty-minute lectures on topics of their choosing on Tuesday, February 25, beginning at 2:00 PM in lecture hall 149.

The studio faculty exhibit internationally, nationally, regionally, and locally. They belong to professional societies and organizations. Their works regularly appear in peer-reviewed juried exhibitions, solo exhibitions at museums, galleries, and art centers, as well as in national and international publications.

Collectively, this active professional activity adds vitality to the educational mission of the Department and the University. Known for their excellence in the undergraduate classroom and studio, their individual creative and scholarly pursuits are evoked and recorded in this exhibition, catalog, and lecture series.

I wish to extend thanks to Virginia Green, Associate Professor of Art, for the design of this catalog, Dr. Karen Pope, Senior Lecturer in Art History, for the editing, Karin Gilliam, Director, Martin Museum of Art and her staff, Adair McGregor, Jennifer Spry, Margaret Hallinan, and Daniel Kleypas. Thanks also for the support from the Virginia Webb Estate Endowment, the Ted and Sue Getterman Endowed Fund, and to the Martin Museum Art Angels.

Mark W. Anderson

Professor & Chair of the Department of Art

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Mark Anderson



Professor of Art & Department Chair

Mark W. Anderson grew up on the high plains of western Nebraska and attended the University of Nebraska. After teaching in public schools, he earned his MFA in Printmaking at Wichita State University in Kansas. His prints are in numerous private, public, and corporate collections, including The Modern Art Museum of Fort Worth and Ford Motor Company. He has exhibited

nationally and has been active as a visiting artist and juror. He is in his thirty-eighth year of university teaching in Texas.

✂ The landscape is a key element in my sense of place and prompts personal reflection as well as the imagination.



South of West | 2013 MONOTYPE 11 X 13 INCHES

Robbie Barber



Associate Professor of Art
SCULPTURE & 3-D DESIGN

Robbie Barber was born in Williamston, North Carolina. He completed his BFA in Sculpture at East Carolina University in 1987 and his MFA in Sculpture at the University of Arizona in 1991. Although he has lived in the state of Texas during the last nineteen years, he maintains a strong

connection with his North Carolina roots and visits this state every summer.

✂ My travels throughout rural America have attracted me to the strong visual character of this country's vernacular architecture. Vintage lapboard houses, mobile homes, and agriculture-related structures have become regional icons that ultimately tell the stories of their inhabitants and builders. This implied history interests me deeply. Typically considered eyesores, these structures are glaring reminders of the social and economic plight of much of our society. Yet on a formal level, they have a hidden beauty, complex in color, texture, and shape. Much like America's Ashcan School, I am interested in the depiction of unheralded everyday subject matter and the subtle nobility in these castles of the mundane. A feeling of sadness is often prevalent in these works, reminding me of the stories my mother and my Aunt Mildred have told me of their early life in rural North Carolina, and of the ones they will not tell, no matter how much I prod.



Burned House | 2012 WOOD, STEEL, FOUND OBJECTS, PAINT 51 X 27 X 38 INCHES

Nathan T. Elkins



Assistant Professor of Art History
GREEK & ROMAN ART

Dr. Nathan T. Elkins joined the art history faculty at Baylor in 2011 after postdoctoral work at Yale University. He received his BA in Archaeology and Classical Studies at the University of Evansville, his MA in the City of Rome at the University of Reading, England, and his PhD in Greek and Roman Art and Archaeology at the University of Missouri. Dr. Elkins' research areas and expertise include Roman coinage, iconography, topography and architecture, and sport and spectacle. He has published several articles on Roman coins

and coin iconography that bear on Roman imperial communication, topography, and imperial history. He is currently completing a book on the representation of architecture on Roman coinage. Dr. Elkins has excavated at archaeological sites in Texas, Italy, and Israel. He is presently the staff numismatist (coin specialist) at the excavations of the Roman/Byzantine synagogue at Huqoq in Israel's Galilee region as well as excavations of the Roman fort at 'Ayn Gharandal, Jordan.

The only thing that rivals his passion for the Roman world is his love for sharing his knowledge and enthusiasm for the subject with Baylor's students. He teaches the History of Art survey sequence as well as alternating upper-level courses in ancient art: Greek Art, Greek Painted Pottery, Roman Art, Roman Sculpture, Greek and Roman Sport and Spectacle, and Special Topics in Greek and Roman Art.



*Gold aureus of Constantius I from Rome,
AD 298-299, depicting a fortified camp*
NUMISMATICA ARS CLASSICA NAC AG 52
(2009), LOT 589

Making Art in the Late Roman Empire: Emperors and Coin Die Engravers in the Roman Provinces

The definition of Roman art has been rewritten numerous times over the last one hundred years. Today's students of Roman art have more or less come to terms with its multiplicity of forms and styles while they find consistency by understanding state-sanctioned Roman art as part of a sophisticated semantic system. But questions of form and style in the art of the late Roman Empire continue to stir debate. Bianchi-Bandinelli theorized that provincial and plebian styles were prominent in late imperial art because of the greater political influence of these classes in the third and fourth centuries. His Marxist leanings no doubt colored his interpretation and many scholars have insisted his case was overstated. More recent inquiries in late Roman art have focused on the practicalities of making art in a rapidly changing world. I suggest a partial vindication of Bianchi-Bandinelli's thesis by way of a case study that examines local traditions of representation on the provincial coinage and how these local traditions came to be ubiquitous throughout the state-sanctioned numismatic art of the Roman Empire and the Middle Ages.

Presentation:

TUESDAY, FEBRUARY 25, 2014 2:00 PM LECTURE HALL 149

Leah Force



Lecturer & Director, Undergraduate Program in Art
2-D & 3-D DESIGN

Leah Force was born in Fort Worth and enjoyed her childhood years in Waco. After earning an MFA (Ceramics) degree from East Carolina University she studied with a master woodworker and went on to become the manager of the wood and ceramics shops at Camp Lejeune, NC. Prior to her return to Waco, she worked for eleven years as a Visiting Lecturer at ECU's School of Art and Design, managing the wood shop and teaching courses in foundations and Wood Design. Leah joined the Baylor Art faculty in 2008.

✂ The inconsequential details of everyday life are frequent points of departure for my work, as beauty can be readily discovered in the most ordinary environments. A recent emphatic personal reminder of the fragility of life proved to be the catalyst for this series of works. My grandmother, Helen Pearson, was an accomplished clothing designer who created hundreds of formal gowns and theatrical costumes. Later in her life, the ravages of Alzheimer's disease led her to dismantle some of her creations with random scissor cuts. My new series of compositions features Helen's re-purposed dress remnants and fabrics from the 1950s. Preserving her cut edges and lines of machine stitching allowed me to honor her work and to empathize more fully with her declining health. Of deeper personal significance, this work generated a pathway for me to ponder the possibility that beauty can exist even alongside deterioration.



Helen's Bodice: February | 2013 BODICE & FABRICS FROM 1950S ON LINEN 14 X 11 INCHES

Benny Fountain

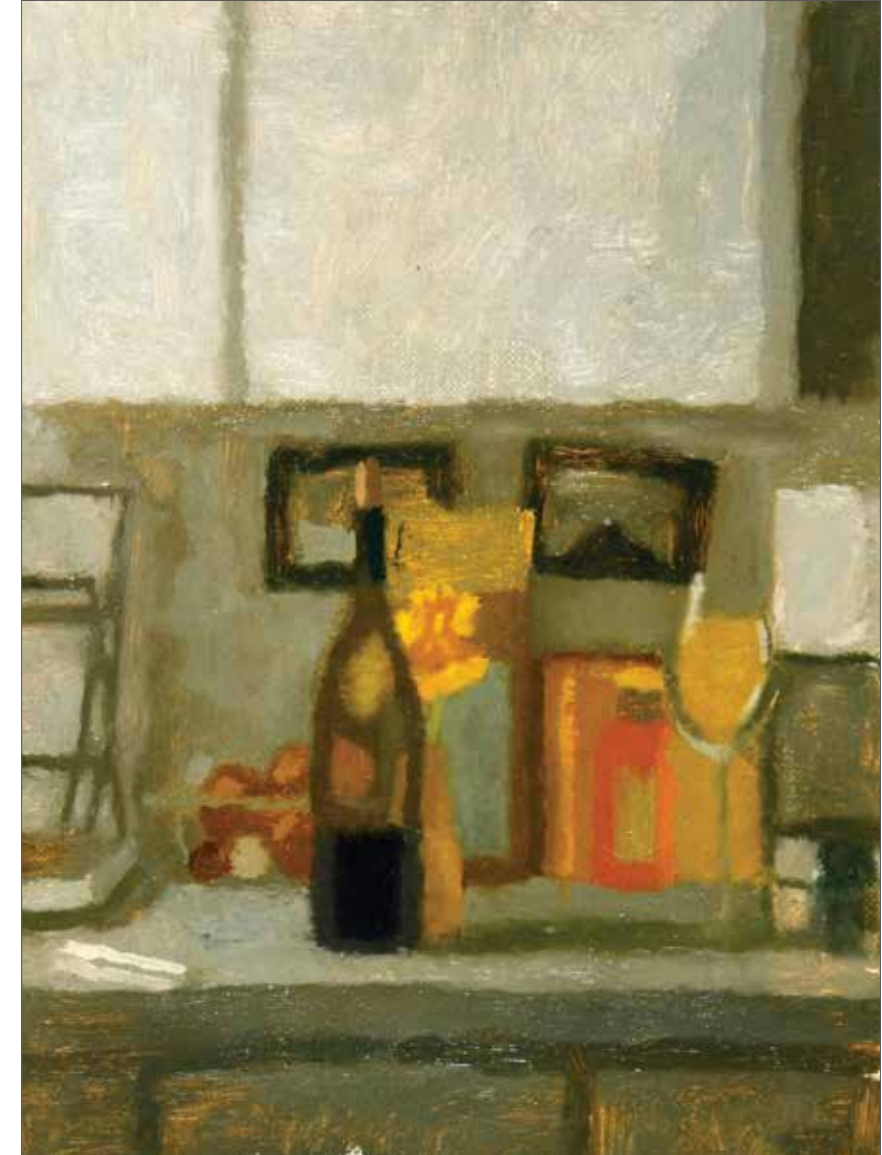


Assistant Professor of Art
2-D DESIGN & DRAWING

Benny Fountain grew up in Moscow, Idaho. He studied painting at Pacific Northwest College of Art (BFA) in Portland, where, inspired by Hammershøi, Morandi, and Lopez Garcia, he began to make paintings of the quotidian. He went on to Tyler School of Art (MFA), spending a year each in Philadelphia and Rome. Fountain taught in Portland for five years

before joining the Art faculty at Baylor in 2013. His current creative practice and teaching concentrate on how formalism creates meaning in representational art. Fountain is represented by the Froelick Gallery in Portland, where he has had two solo exhibitions.

✂ To paint from observation is to highly value appearances, to find oneself captured by them, enamored. What is the attraction of appearances? Why do they exert such power? As light waves traveling from the sun reflect off a cup into one's eyes, a person interprets these light sensations into "cup" through one's history of having held one, through memories of porcelain to lip. Without such past experiences, these retinal events would be bare sensations, detached visual phenomena without interpretation. The mind, however, grabs hold of past experiences and infuses them into what is presently seen. The act of seeing becomes (through memory) a unifying force that binds together the separated fragments of isolated sensations, giving one a sense of rootedness and stability. It is exactly this—seeing as binding force—that captivates my attention and makes me wish to paint. Each painting, then, is a struggle to create a metaphor for this experienced coherent world.



Kitchen Counter with Wine Bottle | 2011 OIL ON CANVAS 9.5 X 7.5 INCHES

Mack Gingles



Assistant Professor of Art
DRAWING

Mack Gingles was born in Shreveport, Louisiana, and raised in a house full of people who draw. He earned BFAs from Louisiana Tech University (Graphic Design and Studio) and the MFA from Louisiana State University (Painting and Drawing). After working as an art director while serving in the Navy Reserve, he committed himself to the life of the studio. Gingles joined the Baylor Department of Art faculty in 2011. His work has been exhibited in juried exhibitions

across the United States, and by invitation at the Museum of Modern Fine Arts in Belarus and the Museum of Contemporary Art in Macedonia. His work has been published in *New American Paintings Juried Exhibitions in Print*.

✂ My drawings and paintings approach a description of the people around me. Often these figures are distracted and set against a quiet but visually treacherous space. The situation is generally unclear and seemingly harmless, but there is often some aspect of the work that explores my image of the South. Over time I have come to rely on this format as a means to question what I know. The distance between knowing and not knowing is what interests me. I choose mark-making materials that invite this questioning sensibility and resist closure. My work is created out of a need for the ongoing play between content and medium. Gesture is at the heart of my work's psychology as it attempts to reconcile the more essential qualities of the form and ultimately the subject.



Tollhouse | 2013 CHARCOAL ON PAPER 30 X 40 INCHES

Virginia Green



Associate Professor of Art
GRAPHIC DESIGN

Virginia Green was born in Staten Island, New York, and raised in Pennsylvania. After a short stint in Nebraska, she crossed the Texas border where she earned her BFA at The University of Texas-Arlington and her MFA at the University of North Texas, both degrees in the area of Communication Design. Virginia joined the Baylor Art faculty in 2006 to teach Graphic Design. In addition, she is the Principal and Creative Director for VGreen Design, a freelance design studio, and BlackHare Studio, a letterpress and fine art

studio. Her creative passions include typography and letterpress printing, a medium that allows for custom graphic design and fine art editioned prints.

✂ The essence of my fine art prints relates to the idea of forming a balance of active and passive presence. As a graphic designer, I embrace the semiotic and aesthetic value of the letter form and the emotion it evokes when used as an element of design. Items in nature, flora and fauna, are also sources of inspiration for their complex symbolism and simplistic form as graphic symbols. When combined, these forms define and inform my visual narratives of presence.



Ephemeral Moment No. 25 | 2013 RUB-ON VINYL LETTERS, DRIED FLOWERS
PHOTOPOLYMER INTAGLIO 7.5 X 5.25 INCHES

Julia Hitchcock



Associate Professor of Art
DRAWING & PAINTING

Julia grew up in California. She received the Elizabeth T. Greenshields Foundation Award while pursuing a BFA at Arizona State University. She remained in the Southwest as a graphic designer for Via-Com, Simon and Schuster, and Educational Management Systems before earning an MFA in Painting. Her work has been exhibited in France, Germany, Hungary, Poland, South Korea, and America. Artist conference presentations include: “The Hagar Project: Control Group A and B,” The Arch of Arts in Health, Haifa, Israel; “Arts and Health: A Global View,” International Society for the

Arts in Healthcare, Detroit, Michigan; “Discovery of DNA International,” Tampa, Florida.

✂ Errors, effects and erroneous ideology that arise from human dependency on inept medical intervention, social and scientific engineering remain at the core of my images. Human bodies subject to laws of physiological and psychological mechanics and their corresponding social interactions provide a platform where every distortion or deviation becomes expressively relevant. I depict intricate tensions between subject identity and the drawn surface marks that resist substitution of equivalent expression. The less refined passages establish visual incongruity and allow shifting back and forth between three-dimensional space and structural intangibility. A complex marking system combined with these passages within the pictorial plane may collapse to provide a space that expresses a sense of human frailty, extreme struggle, or may leave traces of false starts indicating reevaluations symbolic of human intention. These images become visual records of physical actions that depict the uncertainty of our journey and the deficiency of our judgment.



Chromosomal Nocturne | 2012 CHALK & CHARCOAL ON PAPER 4 X 7 FEET

Heidi J. Hornik-Parsons



Professor of Art History

ITALIAN RENAISSANCE & BAROQUE ART

Dr. Heidi J. Hornik came to Baylor in 1990 after receiving her degrees from Cornell University and Pennsylvania State University. Dr. Hornik was selected a Visiting Fellow at St. Edmund's College, Cambridge University.

Her most recent book, *Michele Tosini and the Ghirlandaio Workshop in Cinquecento Florence*, is the first biography on the artist. In addition to other publications on Tosini, Hornik has co-authored three interdisciplinary books on art and theology, *Illuminating Luke*, and co-edited one book,

Interpreting Christian Art, with Mikeal C. Parsons. Her current book project, *Acts Through the Centuries*, is being co-authored with Mikeal C. Parsons.

Dr. Hornik undertakes research in the archives, libraries and museums in Florence, Italy, each summer. She serves as Treasurer and an executive board member of the Midwest Art History Society and co-chair of the Section on the Bible and Visual Art of the Society of Biblical Literature. At Baylor, Dr. Hornik serves on the University Research Committee and served, for six years, as the Chair of the Robert Foster Cherry Award for Great Teaching.

Dr. Hornik teaches advanced art history courses in the areas of Italian Renaissance, Mannerism and Baroque art as well as the Survey of Western Art.



Michele Tosini (1503–1577)

Portrait of a Gentleman | 1567

39 X 27.8 INCHES OIL ON CANVAS

PHOTO: *with permission from*
Dorotheum Rome, Italy.

Dorotheum Vienna,
auction catalogue
15.10.2013.

Tosini/Not Tosini: Exploring Connoisseurship

There are nearly 200 paintings attributed through connoisseurship to the Old Master Painter Michele Tosini (1503–1577). Connoisseurship requires that an expert, a connoisseur, recognize and articulate the style of a specific artist or group of works. Sotheby's, Colnaghi and the Dorotheum galleries throughout Europe and the United States frequently request that I comment on the attribution (and approximate dating) of a painting to Michele Tosini. This opinion is well informed through years of research and study of individual paintings *in situ*. The *oeuvre* (body of work) of an artist was established in the first monograph that I wrote on Michele Tosini. An approximate date and possible patron, based on documented and securely attributed works, are also part of a reasoned opinion. Connoisseurship is a necessary, and commonly used, procedure in the art market and museums.

This lecture will examine several paintings that I believe to be attributed works of the Florentine Italian Renaissance master Michele Tosini (1503–1577) as well as those paintings that may be considered workshop pieces by Tosini's students in the Ghirlandaio workshop. Paintings that are misattributions to Tosini and the workshop will also be discussed. Although skills are difficult to teach, this lecture will discuss the place of intuition, sensitivity, knowledge and experience in formulating a reputable attribution and becoming a respected specialist in the discipline of art history.

Presentation:

TUESDAY, FEBRUARY 25, 2014 2:00 PM LECTURE HALL 149

Berry Klingman



Professor of Art

PRINTMAKING & FIGURE DRAWING

Berry Klingman earned the BFA in Drawing and Painting at the University of Kansas and the MFA in Printmaking at the University of Indiana. His work is in many public, university, and private collections. He has had numerous one-man exhibitions and received awards in national competitive drawing and printmaking shows and continues to exhibit his drawings and prints nationally. Over several recent summers he has created prints in studios in London and Edinburgh.

✂ For years, on hikes, backpack trips, and walks here and abroad, I have collected small sticks that interest me for their sculptural and figurative nature. These sticks have made up my primary image concept, and I have titled my etchings, lithographs and drawings “Trailmarkers,” alluding to relics that represent memories of walking through spaces and signify where I have been. I arrange these sticks into compositions that take on ideas of still life, objects in a landscape, or interacting figures--always with an abstracted sensibility.

The etchings on copper in this exhibition are parts of a series I completed this summer at London Print Studio. All of the sticks and rocks came from Northern Wales, Northern England, and London. “The Trailmarkers: Site” prints are meant to evoke, in British poet Eavan Boland’s words, a “spirit of place,” a landscape. (The monument-sized rocks are actually 1/2 INCH pebbles.) “The Trailmarkers: Adam and Eve in the Garden” is an ongoing series using sticks engaging with each other in a figurative way. Activating both objects and ground space is an important element in my work.



Trailmarkers: Site II (LPS) 3/18 | 2013 ETCHING ON COPPER 6 X 8 INCHES

Greg Lewallen



Lecturer in Studio Art
2-D DESIGN & DRAWING

Since he was a child, Greg Lewallen has collected objects of natural history, from insects and birds to reptiles and animal skulls. These are often the subjects of his artwork. His personal fascination with the natural world has led him on collecting expeditions to exotic and remote regions of Africa and

tropical America and provided him with a lifetime's worth of material to draw and paint. For Greg, the compulsion to collect and draw is directly linked to his desire to share his excitement with those who may not otherwise see the beauty in the micro-sized world that is all around us.

✂ My artwork is deeply personal and as much about the journey as the destination. In this way, my art is analogous to my passion for collecting insects. When I go on expedition, there are always target species I have researched and hope to find. When I do find a target species, it is gratifying that the research and planning have paid off. Ultimately, however, it is the joy of the hunt itself that makes it so invigorating. The bug was the reason for going, but it is just a bonus; the sights, sounds, and smells of being in a different environment are just as compelling. When I begin a work, I may have a goal, but I am always confronted with problems and situations that have to be worked out. While I may not always end up with a successful work, it is the journey that is exhilarating for me.



Taeniopoda Auricollis, Belize 2007 | 2013 PULVERIZED NUPASTEL, PRISMA COLOR PENCIL
AND PEN & INK ON RIVES BFK 8 X 10 INCHES

Paul McCoy



*Professor of Art, Ceramist in Residence &
Director, Allbritton Art Institute*
CERAMIC DESIGN

Raised on Chicago's South Side, Paul McCoy began working in clay in 1964 under the direction of Daniel Edler at Scattergood Friends School, West Branch, Iowa. He completed his undergraduate degree at Northern Illinois University in 1975 and his MFA in ceramics at the University of Iowa in 1985. He moved to Waco in 1986 to direct the Ceramics program at Baylor University.

✂ In 1981, the band, Talking Heads, released the song "Once in a Lifetime." Included in the lyrics is the line "...same as it ever was..." That line has been bouncing around in my head ever since. After six-plus decades of observing the human animal, I am convinced that these artists understood and effectively conveyed an absolute truth about human existence. We are, indeed, the same as we ever were. In my creative work, I have found great value in looking to our human history to understand our present identity. We continue to grapple with the same mysteries that we did 10,000 year ago. All our technological advances have not brought us one centimeter closer to removing the veil from those mysteries. We are as fragile, as powerful, as insightful, and as blind as we have ever been.



Chamber IV | 2013 STONEWARE CLAY 15 X 6 X 6 INCHES

Susan Mullally



Associate Professor of Art
PHOTOGRAPHY

Susan Mullally's photographic work is widely exhibited and also widely published. Her portrait work is in many collections and has been exhibited across the country and in China. Mullally has produced many monographs and four books, notably, *What I Keep*, *Photographs of the New Face of Homelessness and Poverty*, and *Hope & Dignity*, *Older Black Women of the South*, funded by the NEH. Susan Mullally is originally from northern California. She earned the MFA from the University of North Carolina-Chapel Hill, the MA from the University of North Carolina-Greensboro, and the BA from the University of California-Berkeley. She joined the Baylor Department of Art faculty in 2007.

✂ Susan Mullally's work addresses ideas of class, race, value, ownership, and cultural identification. Her current work, "Target Practice," looks at self defense and women, demographically the fastest growing group of gun-owners. Mullally's earlier work, "What I Keep, Portraits and Choices," is a collaboration with members of the Church Under the Bridge in Waco, Texas. She asks members who have experienced significant disruptions in their lives, periods of homelessness or incarceration, addiction to drugs or alcohol, or profound poverty, what he or she keeps and why it is valued. The project produced 60 portraits, made on Sunday mornings.



Target Practice | 2013 ARCHIVAL DIGITAL PRINT 20 X 20 INCHES

Karen Rechnitzer Pope



Senior Lecturer in Art History
NINETEENTH-CENTURY ART OF EUROPE & AMERICA

Karen Pope discovered art history at Colorado College. Graduate degrees from Ohio State University (MA, Art History) and the University of Texas (PhD) led to teaching in the UT system and programming for the Austin fine arts community. She developed informal classroom experiences as lecture series, daytrips, and art history study tours around the US and Europe, adventures that continue to attract world travelers and inform experiential learning at Baylor.

Dr. Pope joined Baylor's Allbritton Art Institute in 1998. Her courses span nineteenth-century European and American art, with special interests in landscape, prints, Symbolism, and Japan's impact on the West. Many of these interests are shared by Jenness Cortez, a contemporary painter of *trompe l'oeil* still life paintings; Dr Pope's monograph on Cortez, *Homage to the Creative Spirit*, solves the riddle-like organization of still life objects around replicas of famous paintings in Cortez' celebrations of many well-known images from the Renaissance through Norman Rockwell. Dr. Pope is involved in architectural preservation and historic house museums. She is an active board member of the Association of Historians of Nineteenth-Century Art and an elected Trustee of Colorado College.



Ando Hiroshige (1797-1858)
Whirlpool and Waves at Naruto | 1853
14.8 X 10.2 INCHES
WOODBLOCK PRINT

Allure of the East: The Impact of Japanese Art on the Art of the West in the Later Nineteenth Century

Visitors to Monet's Giverny are struck by the profusion of Japanese woodblock prints papering the rooms, hallways, even the kitchen's swinging door. This introduction to the art of Japan reveals that from 1854 until about 1920, woodblock prints, (called *ukiyo-e*), fans, kimono, swords, *netsuke*, parasols and a profusion of Japanese goods were imported, displayed, collected, and emulated by a wide range of artists in America and Western Europe. Artists expressed their fascination with *ukiyo-e* by depicting them among Japanese objects as props and décor in their paintings (Whistler is a good example), sometimes copying them (van Gogh), and eventually employing their design properties (Degas). A short illustrated survey, accompanied by artifacts, will suggest the widespread popularity and profound impact of Japanese arts on the West.

Presentation:

TUESDAY, FEBRUARY 25, 2014 2:00 PM LECTURE HALL 149

Terry Roller

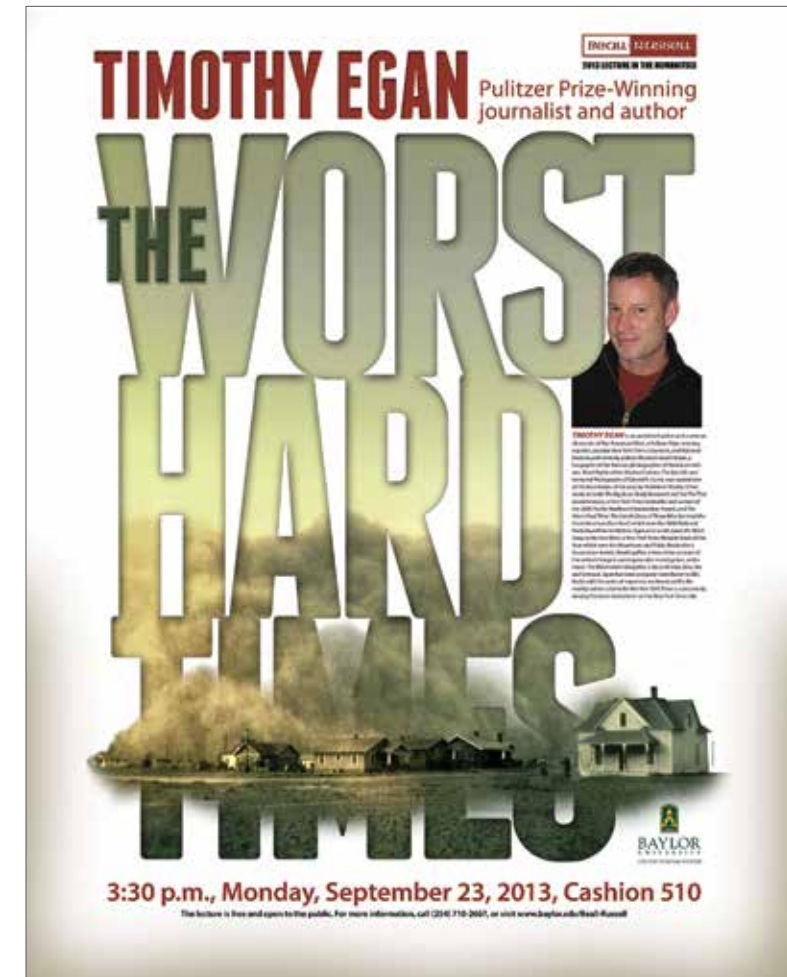


Professor of Art
GRAPHIC DESIGN

Born in the small mountain coal mining and railroad town of Appalachia, Virginia, Terry Roller moved to Knoxville, Tennessee, where he completed his BFA and MFA at the University of Tennessee. He worked summers for a small publishing firm, approach 13-30, which later purchased *Esquire Magazine*. Roller completed his graduate studies while maintaining employment

at a small advertising agency. He achieved tenure on the faculty of Eastern Illinois University in Charleston before joining the Baylor Department of Art in 1983. He has received numerous local, regional, and national awards for his graphic design work as well as awards for his fine art work.

✂ I adhere to the design adage that the solution is found within the problem. I don't seek to impose a personal stylistic identity on my graphic design work. My goal is an effective unity of content, typography, and image that translate client goals to the intended audience to whom the designer is insignificant. My role is to be invisible other than to provide communication to the audience in as clear and interesting a form as possible. Doing so creatively achieves striking and thoughtful visual results that cut through the clutter of mass visual stimuli. I attempt to involve audiences in ways that require them to participate, much as a person being told a joke must relate the new information with the known in order to make sense of the punch line, thus allowing them to be problem solvers, to "get it," and to feel good about having done so.



Timothy Egan Lecture Poster | 2013 ADOBE® ILLUSTRATOR®, PHOTOSHOP®
OFFSET LITHOGRAPHY 28 X 22 INCHES

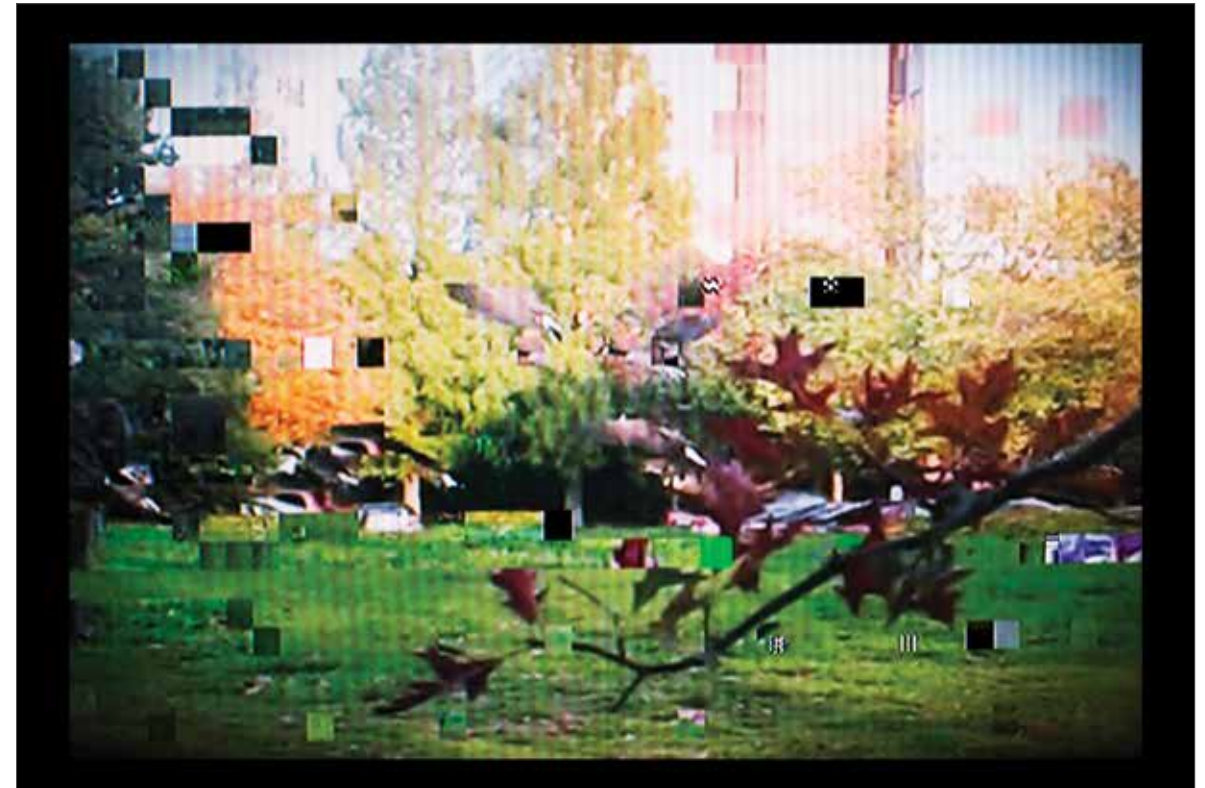
H. Jennings Sheffield



Assistant Professor of Art
PHOTOGRAPHY

H. Jennings Sheffield received her BFA from the Atlanta College of Art and her MFA from the University of Texas-San Antonio. She is an internationally active artist with her latest work exhibited in Dallas, Portland, Tulsa, Houston, San Francisco, San Antonio, and Youngstown; Pingyao, China; and Wels, Austria. Jennings currently lives in Woodway, Texas, with her husband and two sons. She is an active artist; at Baylor, she teaches traditional and digital photography as well as new media.

✂ “A Momentary Glitch” investigates the technological failures we experience every day. These glitches are often interruptive and unwanted in our daily occurrences, yet we accept them as part of the normal course of living with technology. However, if one actually were to look at these glitches, there exists a beauty in each. What if we could create our own glitches and mix our own moments and memories? Selecting from hundreds of video clips and still images of everyday moments, I reintegrate the clips and imagery based on the subject matter or events I wish to glitch together. Using Morse code, I inscribe words or descriptors regarding the technological interruptions we experience every day into the burned information on a DVD. The markings create disturbances in the video and catches in the progression of time. I then play the DVD with the Morse code scribed into it on a flat screen tv. As the disturbances and catches in imagery occur on the tv, I capture it with my camera. The resulting imagery blends multiple experiences into one, confusing the memory of each and thus creating a new moment.



•• -• •••• •••• •• -• -• •• •• [GLITCH #73] | 2013 ARCHIVAL DIGITAL PRINT ON ALUMINUM 20 X 30 X .5 INCHES

Mary Ruth Smith

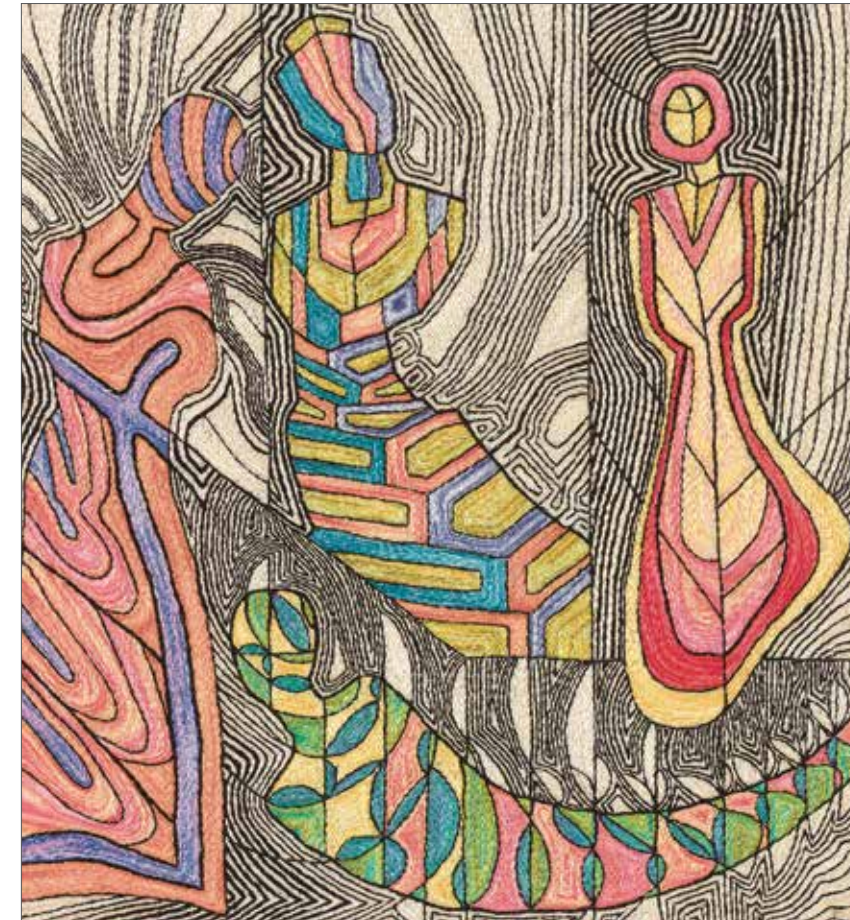


Professor of Art
FIBER ARTS & FABRIC SURFACE DESIGN

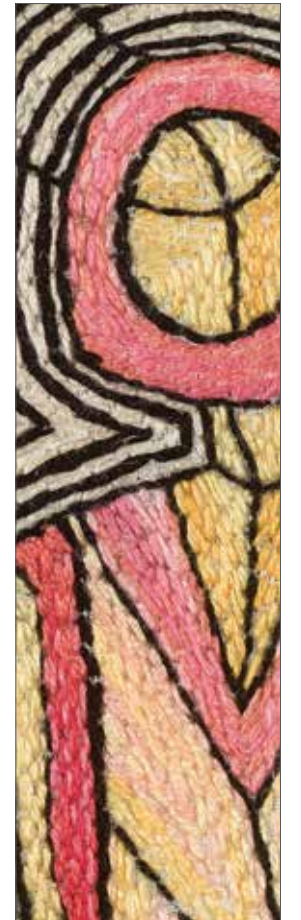
During thirty-five plus years of teaching in higher education, Mary Ruth Smith has been a practicing artist, widely exhibited in the United States as well as in England, Costa Rica, Taiwan, Australia, Canada, Ukraine, Romania, Italy, Venezuela, South Korea, and most recently at Szombathely, Hungary, in the 3RD International Exhibition of Miniature Textiles,

where two of her pieces are in the prestigious international collection of Szombathely Gallery. She earned an MFA in Fabric Design from the University of Georgia and a PhD in Art Education from Florida State University.

✂ Fashion has always held my attention, from early elementary school to the present. Perhaps this interest came from a time when my mother designed and made a new dress for me to wear every day as a first grader. Or it might stem from the numerous catalogs, such as Sears, Wards, and Spiegel, that I relied on for ideas to boost clothes-making experiences in high school and college. Additionally, my graduate thesis show in the Eighties illustrated how advertising used a staid and mask-like fashion face to sell products. Presently, the ongoing “In Fashion” series highlights upscale styles found in newspapers and newsstand fashion publications. Selected images are adapted to fit intention and are then sketched onto a stretched ground fabric and stitched with a closely placed backstitch, filling the picture plane. Hand stitching, a meditative process and one that takes time, yields enjoyment.



In Fashion 3 | 2010 THREAD 15 X 14 X 1.5 INCHES



DETAIL

Karl Umlauf



Professor of Art & Artist in Residence
PAINTING & DRAWING

Karl Umlauf received his BFA from the University of Texas and his MFA at Cornell University. Before coming to Baylor as Artist in Residence, he taught at the University of Pennsylvania, University of Northern Iowa, East Texas State University, and Indiana University at Bloomington.

Over 100 US solo exhibitions include the Joslyn Museum, El Paso Museum, Everson Museum, New Orleans Museum, Dow Corning Museum of Art, McNay Museum, and Brooks Memorial Museum. His artwork is in numerous private and public collections around the country. With over 200 show awards, purchase prizes, fellowships, and teaching awards, Umlauf was recognized by the Texas Commission on the Arts as the 2012 Outstanding 2-D Texas Artist of the Year.

✂ A fascination with on-site observations began with my studies as an art student and guided me toward oil refineries, salvage yards, steel mills, strip mines, and geological outcrops. This personal focus on physical structures and form has always been the genesis of my creative vision. I want my artwork to provide a new and intriguing adventure for the viewer. Consequently, challenge and improvisation are the objects of my search and creative freedom with originality and resolution my ultimate reward.



Fault Zone | 2013 MIXED MEDIUM ON BOARD 70 X 48 INCHES

Niko Weissenberger



Lecturer in Studio Art
CERAMIC DESIGN

Niko Weissenberger has lived in Waco since completing an MFA in ceramics at the University of North Texas. He teaches Ceramics at both Baylor and McLennan Community College. He sees the line between sculpture and vessel as faint, the forms having more to do with material and process than anything. His goal is to be honest with the clay and to be involved with it, physically and mentally. The process of wood firing has proven to be a good source for both of these things. Long hours of splitting wood, loading pots, and burning logs have brought him into more intimate contact with the materials.

✂ Firing with wood has proven to engage me more directly with material and process. The simplicity and primitiveness of wood firing stands in stark contrast to the complexity of aesthetic considerations made during the production, loading, and firing of the kiln. The record of the piece's final transformation is permanently etched into its surface, the directionality of flame and ash giving evidence. This narrative that unfolds with use and time serves to strengthen the connection to the present and the setting. The objects I make refer to function in a way appropriate to ceramic art's long-standing multicultural history. For millennia the vessel, in all its permutations, has connected man to his environment and to something bigger than himself. I hope these traditions will continue to connect us to those timeless themes which help us to transcend our short existence on this earth.



Jar | 2012 STONEWARE 23 X 20 X 20 INCHES

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HOOPER-SCHAEFER FINE ARTS CENTER
BAYLOR UNIVERSITY

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Hooper-Schaefer Fine Arts Center
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10 AM-4 PM SAT.

1 PM-4 PM SUN.

Open 45 minutes before performances of Baylor Theatre.

Closed Mondays and on University holidays.

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