

Department of Art **FACULTY BIENNIAL EXHIBITION**

MARTIN MUSEUM OF ART • BAYLOR UNIVERSITY

January 21—February 28, 2016

 DEPARTMENT OF ART
FACULTY EXHIBITION

MARTIN MUSEUM OF ART • BAYLOR UNIVERSITY

January 21—February 28, 2016

Art History Faculty Presentations
THURSDAY, JANUARY 21 4:30–5:30 PM
HSFAC LECTURE HALL 149

Reception for the Faculty
THURSDAY, JANUARY 21 5:30–7:00 PM

Foreward & Acknowledgements

The 2016 Baylor Art Faculty Exhibition is the second biennial faculty exhibition for the Department of Art.

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 fifteen-minute lectures on topics of their choosing on Thursday, January 21, beginning at 4:30 PM in the HSFAC 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. Heidi Hornik, Professor of Art History, for the editing, Allison Chew Syltie, Director, Martin Museum of Art and her staff, Jennifer Spry, Megan Wilson, Madeleine Calcote, and Ray Im. 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

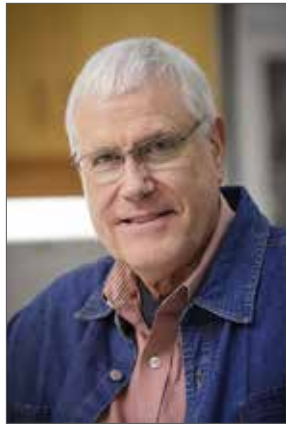
Professor & Chair of the Department of Art

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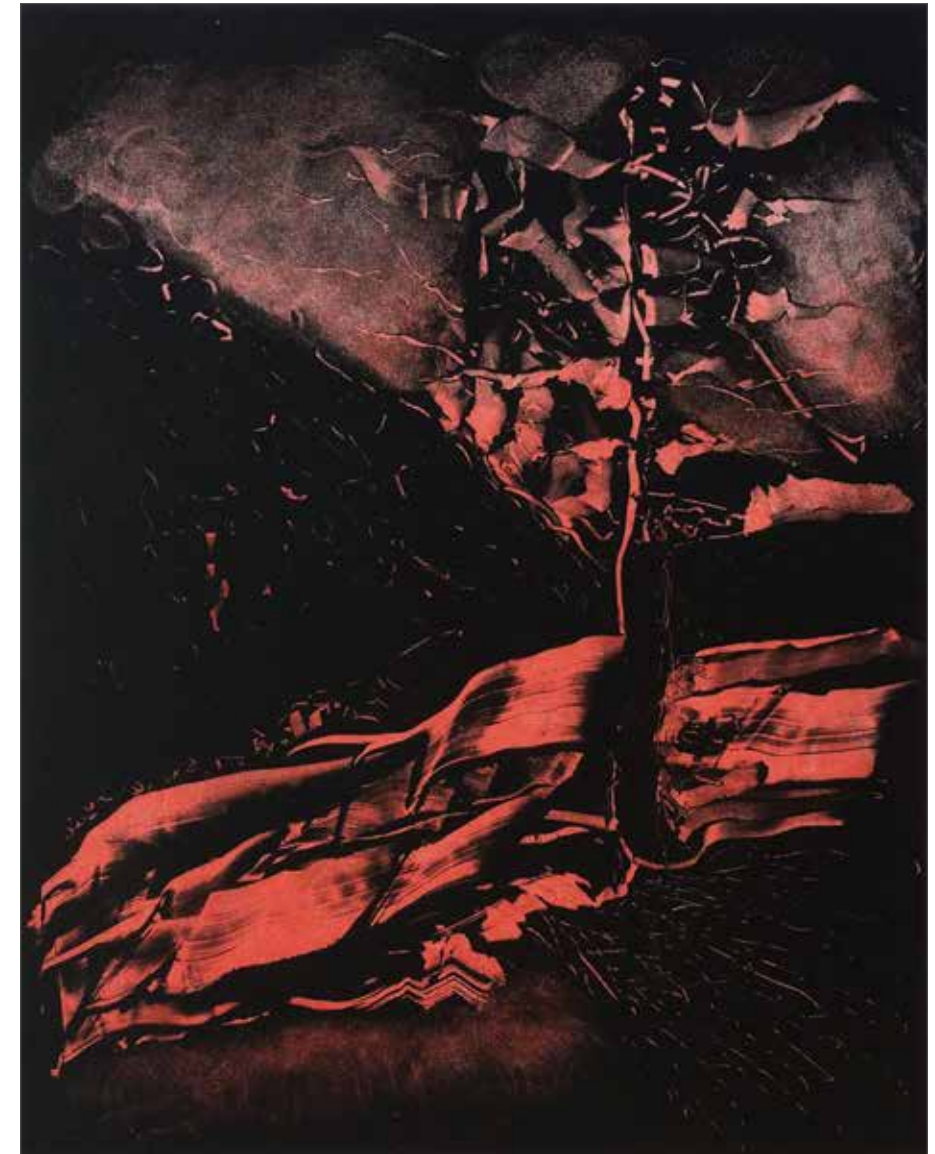
Mark Anderson



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 at Wichita State University in Kansas, and began teaching in universities in Texas in 1976. 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 Professor and Chair of the Baylor University Department of Art.

✂ The landscape stimulates personal reflection and sparks the imagination. It becomes a catalyst and point of departure for thought. When I close my eyes I can visualize landscapes that become more personal as I proceed to explore them. The process of working reveals what is unseen.



Signal | 2015 MONOTYPE 10 X 7.75 INCHES

Robbie Barber



Associate Professor of Art
SCULPTURE & 3-D DESIGN

Robbie Barber was born in Williamston, North Carolina, and was raised on a farm near the Roanoke River. He received his BFA from East Carolina University in Greenville, North Carolina and his MFA from the University of Arizona in Tucson, Arizona. He has gained notoriety as a

sculptor working in a variety of media, and is the recipient of numerous awards. These include a North Carolina Arts Council Fellowship and a Southern Arts Federation/NEA Fellowship in Sculpture. He has exhibited at Redbud Gallery in Houston, Texas, Socrates Sculpture Park in Long Island City, New York, and Grounds For Sculpture in Hamilton, New Jersey, to name a few. Although he has lived in the state of Texas during the last twenty years, he maintains a strong connection with his North Carolina roots and visits this state every summer.

✂ The figurative cast works in this exhibition are a result of my interest in children's art, folk and outsider art, and humor in general. I respond to the naïve, uninhibited qualities of these art-making approaches, often using my children's drawings for inspiration. The portrait busts seen here are tongue-in-cheek, and are intended to be in contrast to the "serious" portrait busts that have been created throughout art history.

In relation to process, I am using sand casting to create these works. I pull two-piece sand molds off of fruit or vegetables, and then carve into the bonded sand, spontaneously creating the heads and faces of these portrait busts. This process heavily influences the form, and must be embraced to ensure a successful design. Because I am carving in reverse, I never really know how it is going to look. This element of surprise is a critical component of this body of work.



Ferox | 2015 CAST IRON, PAINT 28 X 13 X 13 INCHES

Amy A. DaPonte



Assistant Professor of Art History
MODERN & CONTEMPORARY

Dr. Amy A. DaPonte is an Assistant Professor of Modern & Contemporary Art History and a faculty member in the Allbritton Art Institute. She holds a bachelor's degree in Art & Art History and English from Rice University, a master's degree in Architecture from Rice, and a doctorate in postwar Art History from Stanford University. Before coming to Baylor, Dr. DaPonte served as an instructor of record at the University of California at Berkeley and the San Francisco Art Institute. Today she shares her life with her husband of twelve years, two elementary-age daughters, and a Cavalier King Charles rescue.

✂ Dr. DaPonte is a scholar of twentieth-century Western art and critical theory. Her research interests include the mediums of contemporary photography, architecture, mixed-media art, performance, and installation, as well as related theories of gender, spectatorship, new media, and public space. Of late, her research and writing has focused specifically on the Düsseldorf region of post-World War II Germany as a major site for the development of contemporary art and a center for international, artistic exchange. Articles submitted for publication, or currently in progress, address the artworks and aesthetic trajectory of Candida Höfer, Günther Förg, and Rineke Dijkstra. Dr. DaPonte has engaged in archival research in multiple cities in Germany and France and has received various grants for her research, including a D.A.A.D Research Fellowship from the German Academic Exchange Service.



Günther Förg (1952-2013)
Untitled (14 Stations of the Cross), 1989
14 PARTS, 60 X 45 X 5 CM EACH
BRONZE, EDITION OF 3
PRIVATE COLLECTION
PHOTOGRAPH BY AMY A. DAPONTE;
ARTWORK ©GÜNTHER FÖRG

A Postmodern Theater: Günther Förg's *Stations of the Cross*

A year after Günther Förg's passing in 2014, the German artist's long-time gallery, Galerie Max Hetzler, mounted an exhibition of his work in their Paris location. On view in spring of 2015 was the postmodern artist's abstract, mixed-media project titled *Stations of the Cross*, including fourteen bronze relief sculptures and fifty-four monotype studies from 1989. Förg's *Stations of the Cross* series existed as little more than a rumor for almost twenty years because all three casts of the bas-relief *Stations* went to private collections in the 1990s after receiving only cursory attention in art world scholarship. Max Hetzler's exhibition thus gave the public a rare opportunity to see the only religiously-themed project in the artist's increasingly celebrated, but notoriously obtuse, *oeuvre*.

According to the gallery's director, Catholic Parisians flocked to the *Stations of the Cross* exhibition during the Lent season, yet many left frustrated and confused by Förg's defiance of thematic norms. Since the thirteenth century, painted or sculpted Stations of the Cross have served as visual objects placed in churches to narrate the events of Christ's path to crucifixion and cue believers to meditate upon the Passion. Förg's abstract, gestural, and radically simplified Stations, however, resist interpretation at every turn. At the hands of an agnostic artist famed for his cerebral approach to appropriation, Förg's prints and sculptures initially register as spiritually empty recitations of Mark Rothko and Barnett Newman's famed spiritual abstractions. Yet, this paper argues that through close visual and historical analysis, another vision of Förg's series appears. In this case, the postmodernist's quotations go beyond appropriation. His *Stations of the Cross*, ultimately, are not critical negations or formal experiments but expressions of deferent curiosity shaped by the artist's particularly German interests in theatricality, media, history, and collective memory.

Presentation:

THURSDAY, JANUARY 21, 2016 4:30 PM HSFAC LECTURE HALL 149

Michael Darough



Assistant Professor of Art
PHOTOGRAPHY

Michael Darough received his BFA in photography from Arizona State University and his MFA in photography from the University of Memphis. Before arriving at Baylor University, Darough taught at Lycoming College in Williamsport, PA, for the past 4 years. He is a nationally exhibiting

artist whose work deals with personal, cultural and self-projected identity.

✂ In my *Twin* series my thoughts are translated into visual representations of memories. I use the camera as a tool to mirror my likeness and create an alternate persona. He is an inverted image of my own personality, the individual who identically resembles me but is different. This other person is my imaginary twin.

Through an introspective look at myself, I allow these dual self-portraits to place an emphasis on personal identity. I have imagined that it would be interesting to have a twin brother. Although I am not an only child, the clandestine relationship between twins has always been intriguing to me. Someone who is similar to you in so many ways but can also be your polar opposite. This curiosity caused me to explore the different facets of myself through two individuals, Michael and my alter ego, Marcus.



Boondocks | 2011 ARCHIVAL DIGITAL PRINT 16 X 20 INCHES

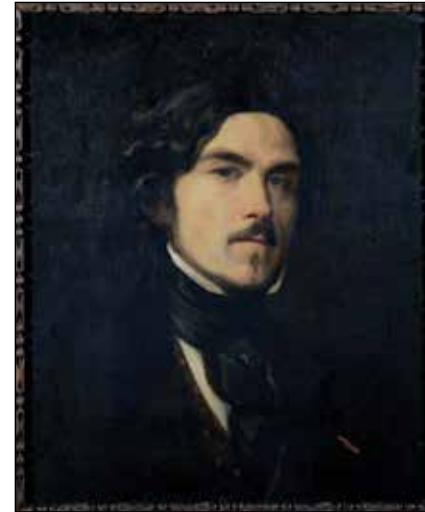
Sean DeLouche



Lecturer
NINETEENTH-CENTURY ART

Dr. Sean DeLouche received a BA degree in History and Art History from the University of California, Davis and the MA and PhD in Nineteenth-Century Art History from The Ohio State University. Dr. DeLouche's research interests include Romanticism, portraiture, reception theory, and theories of identity. He studies how the unprecedented proliferation of portraiture in various media, as well as the expansion of celebrity culture in early nineteenth-century France, both registered and contributed to a new, and specifically modern, notion of the self based on perceptions and representations. He has presented at numerous academic conferences and his research has garnered awards including the Presidential Fellowship and the Samuel H. Kress History of Art Travel Fellowship. Dr. DeLouche has conducted extensive primary research of nineteenth-century critical and theoretical texts in the Bibliothèque nationale in Paris as well as first-hand study of portraits in French archives and museums. The experience greatly impacted his research and teaching, and he is committed to providing his students with the same life-changing opportunity to learn before works of art whenever possible.

✂ After serving as a graduate teaching associate and instructor of record at Ohio State for seven years, Dr. DeLouche joined Baylor University as a Lecturer in Fall 2015. He teaches the introduction to art and advanced art history courses on nineteenth-century European and American art. He also leads Allbritton Art Institute field study courses that allow students to study great works of art in America and Europe.



Émile de Champmartin (1797-1883)
Eugène Delacroix | 1840
56 X 46 CM
OIL ON CANVAS
PARIS, MUSÉE CARNAVALET: INV. P. 979
©ROGER-VIOUET

Art Criticism and Celebrity Culture at the Salon of 1840

At the Salon exhibition of 1840 the eminent painter Émile de Champmartin displayed a set of ten portraits of contemporary cultural celebrities associated with the Romantic movement, including the artist Eugène Delacroix, the poet Émile Deschamps, and the art critic Jules Janin. Identical in format, all ten portraits depict the sitters at bust-length, greeting the viewer with an air of familiarity, dressed in somber black clothes, set against a blank background, and painted in the Romantic artist's characteristically loose brushwork. These rather unremarkable paintings set off a critical firestorm—they became the most talked-about portraits of 1840 and some of the most reviewed portraits of early nineteenth-century France. However, despite the attention they garnered in the press of July Monarchy France, today these paintings have received no scholarly attention. In 1840, the portraits earned nearly universal scorn from journals of every political, social, and cultural stripe in France, and even from foreigners publishing reviews in places as far away as Britain and Poland. Critics lambasted the portraits for their dullness, monochromy, repetition, informality, vulgarity, and loose handling. Many features of Champmartin's paintings and the criticisms of them recall the kinds of mass-produced images of the expanding market for celebrity culture, which had been developing in France since the beginning of the century. These included inexpensive, sketchy, uncolored lithographic portraits depicting head- and bust-length likenesses of the stars of the day. Through a close examination of the writings of critics, the portraits themselves, and contemporary discourses about la célébrité, this paper suggests that the critical backlash was against a perceived incursion of celebrity culture and the "low art" it generated into the hallowed hall of high art.

Presentation:

THURSDAY, JANUARY 21, 2016 4:30 PM HSFAC LECTURE HALL 149

Ann Ekstrom



Part-Time Lecturer
PAINTING

Ann Ekstrom is a Fort Worth painter from a family of artists. She was raised in the art-oriented household of her mother, the late painter and printmaker, Beth Lea Clardy. Her paintings are meticulously detailed arrangements of small objects — buttons, satin-headed pins, tiny toys, and other old bits of ephemera — magnified to a grand scale. Her concerns as a painter continue to be quite formal - color, light,

design, surface, materials. She thinks of her multi-object compositions, such as *Holiday Travel*, as conversations connected to family memories and thoughts about past lives.

✂ She studied at the museum school of the Fort Worth Art Center, The Pennsylvania Academy of the Fine Arts, The University of Texas at Austin and holds a BFA in Painting from Texas Christian University. She has taught painting for many years that included museum programs, continuing education at TCU, and in her studio with a large and varied group of students. She lectures and teaches workshops in monotype, classical oil painting technique and practical use of color for painters. In the last few years her work has been featured at the Grace Museum in Abilene, Texas, the Martin Museum of Art and in a solo show at Artspace III in Fort Worth. She is represented by Artspace III.



Holiday Travel | 2013 OIL ON LINEN 40 X 48.875 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 also author of the book *Monuments in Miniature: Architecture on Roman Coinage* (New York: American Numismatic Society, 2015) and co-editor, with Stefan Krmnicek, of *'Art in the Round': New Approaches to Ancient Coin Iconography* (Rahden: Verlag Marie Leidorf, 2014). He is currently completing another book provisionally entitled *The Image of Political Power in the Reign of Nerva*. 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 Roman Coinage. In 2014 he received the Undergraduate Research and Scholarly Achievement (URSA) Mentor of the Year Award for his encouragement of undergraduate research.



*Aureus of Nerva, depicting
Libertas Publica on the reverse.*
JANUARY 97,
GOLD COIN, 20 MM DIAMETER
©TRUSTEES OF THE BRITISH MUSEUM

The Visualization of Political Rhetoric in the Reign of Nerva, AD 96-98

The 16 months that the Roman emperor Nerva ruled have left historians with little to evaluate his principate. The historical texts say little about him other than he adopted the general Trajan as his successor for fear of military rebellion. Nerva's reign was too short to have left much in the way of state-sanctioned relief sculpture or public building. His coinage, by contrast, is very diverse and scholars have not exploited its full potential. What few studies of Nerva's coinage there are approach it with the biases of later historical sources in mind and typically describe the imagery as "hopeful" or "apologetic." Negativistic readings are untenable as a medium of state-sanctioned art, by its very definition, and would never portray the living emperor in a negative light. Nerva's coinage must be reinterpreted in more positivistic terms and must also account for the fact that direct imperial agency did not govern the selection of images on coins; instead, coin iconography was similar to contemporary poetry and panegyric that praised the emperor. In a similar manner, most public building in Rome was also dedicated *to* the emperor not *by* the emperor.

While historians are naturally drawn to Nerva's rare coins that depict specific events in Rome, such as the distribution of grain and money to the *plebs* or the celebration of games in the Circus Maximus, common types depicting personifications symbolizing imperial ideals such as Liberty, Equity, Justice, and Fortune are dismissed as boring and repetitive; some even assert they had no communicative value to the ancient viewer. Modernizing sentiments cannot be applied to antiquity. Personifications were common throughout the history of Roman art and bore significant meaning. In fact, personifications on Nerva's coinage were the most potent communicators because the breadth of the ideals they represented allowed the viewer to bring many different meanings to their interpretation.

Presentation:

THURSDAY, JANUARY 21, 2016 4:30 PM HSFAC LECTURE HALL 149

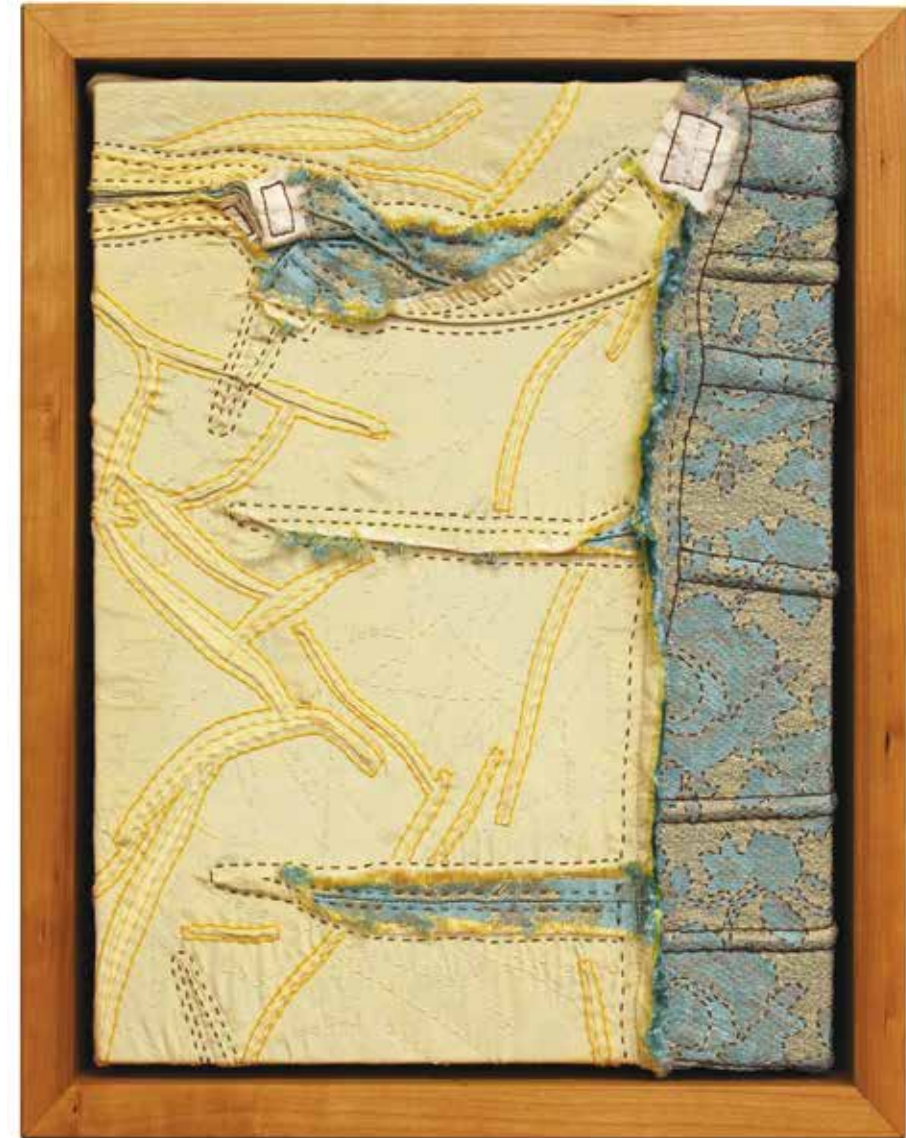
Leah Force



Senior Lecturer & Undergraduate Program Director
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, North Carolina. 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.

✂ 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 caused her to destroy many of her creations with random scissor cuts. An emphatic personal reminder of the fragility of life led me to ponder the parallels between her story and my own, and led to this body of work. Using Helen's dismembered clothing remnants, including her cut edges and lines of machine stitching, has allowed me to celebrate her life's work and the prized lessons she taught me, and to simultaneously explore the nature of struggles common to us all. This work has provided a pathway for me to celebrate the beauty that exists even alongside deterioration.



Helen's Bodice: Pressure | 2015 BODICE FROM 1950S ON LINEN 14 X 11 INCHES

Benny Fountain



Assistant Professor of Art
DRAWING & 2-D DESIGN

Benny Fountain was born in Moscow, Idaho, at the center of a rich agricultural region known as the Palouse. Fountain traces his love for looking to the stunning light and color of the farmlands he witnessed growing up. At age 19, while travelling throughout Europe, Fountain encountered the artworks of Paris, London, and Italy. Stunned, he returned home to

become a painter. Educated in Portland, Philadelphia, and Rome, Fountain joined the faculty at Baylor in 2013. His paintings and teaching concentrate on how abstraction drives meaning in representational art. Fountain is represented by the Froelick Gallery in Portland, Oregon.

✂ **The Form of Affection**

I have three points to make:

1. The internal core, the pattern at the center of all life is as such:
Many distinct and diverse parts meet, interpenetrate, and bind together into a relationally unified whole.
Communion, Coherence, Affection, Love
2. This norm is constantly threatened.
Threatened by conflicts internal
Threatened by conflicts external
3. A vision of unity is relevant and poignant to the degree that unity is vulnerable.
These paintings are the form of affection, the shape, the texture, the color and tone of love.



Still Life Composition #7 | 2015 OIL ON CANVAS 12 X 15 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. His BFA is 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 work at a description of the people around me as seen through a curtain of surrealistic light. Often these figures are distracted and set against a quiet but visually treacherous space. The space adumbrated through my mark making is a free-form place where I invite the viewer to dream as I do. If time exists here, it would be as the sun rises over and the morning fog starts to burn off. The day I habitually offer is in a state of perpetual beginning where every possibility is waiting. *Through Mud and Glass* is a project that allows me to draw out a South without borders and questions without answer.



The Promise | 2014 CHARCOAL 35 X 20 INCHES

Virginia Green



Associate Professor of Art
GRAPHIC DESIGN, LETTERPRESS & ARTIST BOOKS

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 at 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

artist book, 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 and artist books.

✂ The essence of my fine art prints and artist books relate 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, serve as sources of inspiration for their complex symbolism and simplistic form as graphic symbols. All the while, the creative process is inspired by the soulful melodies and rhythmic influences that define the pace of the visual concepts. When combined, these forms inform my visual narratives of presence.



Rub-R-De Luxe Girdle | 2014 LETTERPRESS 10.5 X 20.5 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 a MFA in Painting. Her work has been exhibited in France, Germany, Hungary, Poland, South Korea and America.

✧ This installation extends my application of drawing in order to expand the range of expressiveness, perception and communication. The viewers participation in the interactive installation creates a dialog that questions the Utopian idea: centralized powers are omnipotent and will provide conditions of absolute global transformation that will guarantee equality and, in the process, be respecters of all men, bringing forth unity and trust. This affluent future for all, as promised, is mythologized – it obscures privation, conflict and dislocation. Individuals are deemed disposable.



Void if Detached | 2015 CHALK & CHARCOAL ON PAPER 4 X 7 FEET

Heidi J. Hornik



Professor of Art History
ITALIAN RENAISSANCE & BAROQUE ART

Dr. Heidi J. Hornik was born and raised in New York and came to Baylor in 1990 after earning her BA in the History of Art from Cornell University and MA and PhD from The Pennsylvania State University. Dr. Hornik was a Visiting Fellow in St. Edmund's College at Cambridge University and was selected Baylor's 2015 Mentor of the Year in Arts, Humanities and Social Science. Her most recent book, *Michele Tosini and the Ghirlandaio Workshop in Cinquecento Florence*, is the first biography on the artist. Her work on Tosini has been published internationally and translated into Italian and German.

✂ In addition to Dr. Hornik's work on Tosini, she has also written three books on art and theology, *Illuminating Luke*, and co-edited one book, *Interpreting Christian Art*, with Mikeal C. Parsons. Their fifth book, *The Acts of the Apostles Through the Centuries*. Blackwell-Wiley Reception History Commentary on the Bible will be published in 2016. Her current book project, *The Art of Christian Reflection*, is under contract with Baylor University Press.

Dr. Hornik undertakes research in the archives, libraries and museums in Florence, Italy, each summer and has lectured in Naples, Florence, Rome, Frankfurt, Cambridge, and Oxford as well as throughout the United States. She is on two editorial advisory boards for Oxford University Press and is Art Editor for *La Bibbia e Le Donne (Women and the Bible. A Exegesis and Cultural History)*, a twenty-volume series published in four languages and based in Naples, Italy. Dr. Hornik has received numerous teaching awards.

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



Michele Tosini (1503–1577)
Baptism of Christ | 1565
7' 5/6" x 6', OIL ON PANEL

PHOTO: Heidi J. Hornik with permission-
from Pinacoteca Nazionale, Ferrara.
Pinacoteca Nazionale, Ferrara

Michele Tosini's *Baptism of Christ*: An Example of Lukan Iconography

As some of you learned two years ago in the previous biennial art history faculty lecture series, there are nearly 200 paintings attributed to the Old Master Painter Michele Tosini (1503–1577) through connoisseurship. This branch of art history, requires that an expert, a connoisseur, recognize and articulate the style of a specific artist or group of works. Galleries throughout Europe and the United States, such as Sotheby's, frequently request that I comment on the attribution (and approximate dating) of a painting to Michele Tosini. The subject of this talk is the iconography used in Tosini's *Baptism of Christ*. Iconography, as another branch of art history, studies the identification, description, and the interpretation of the content of images, the subjects depicted, the particular compositions and details used to do so, and other elements that are distinct from artistic style.

The *Baptism of Christ*, currently in the Pinacoteca Nazionale in Ferrara, Italy, exhibits my two main research interests – Michele Tosini, a sixteenth-century Florentine painter and the writings of Luke (the Gospel of Luke and the Acts of the Apostles). Tosini, at the height of his career as a Mannerist artist, completed this work in 1565. He determined the details of his painting according to the Gospel narratives.

In this talk, I will identify the iconography of Tosini's *Baptism of Christ* as Lukan. The inclusion and arrangement of the three temptations of Christ in the painting are critical to this identification. Tosini had a vast knowledge of the Bible as evidenced in his Strozzi chapel fresco cycle. Michele Tosini studied paintings depicting the Baptism (and the Temptations of Christ) by Renaissance artists that contributed to the iconography of this *Baptism and Temptations of Christ* altar panel.

Presentation:

THURSDAY, JANUARY 21, 2016 4:30 PM HSFAC LECTURE HALL 149

Berry Klingman



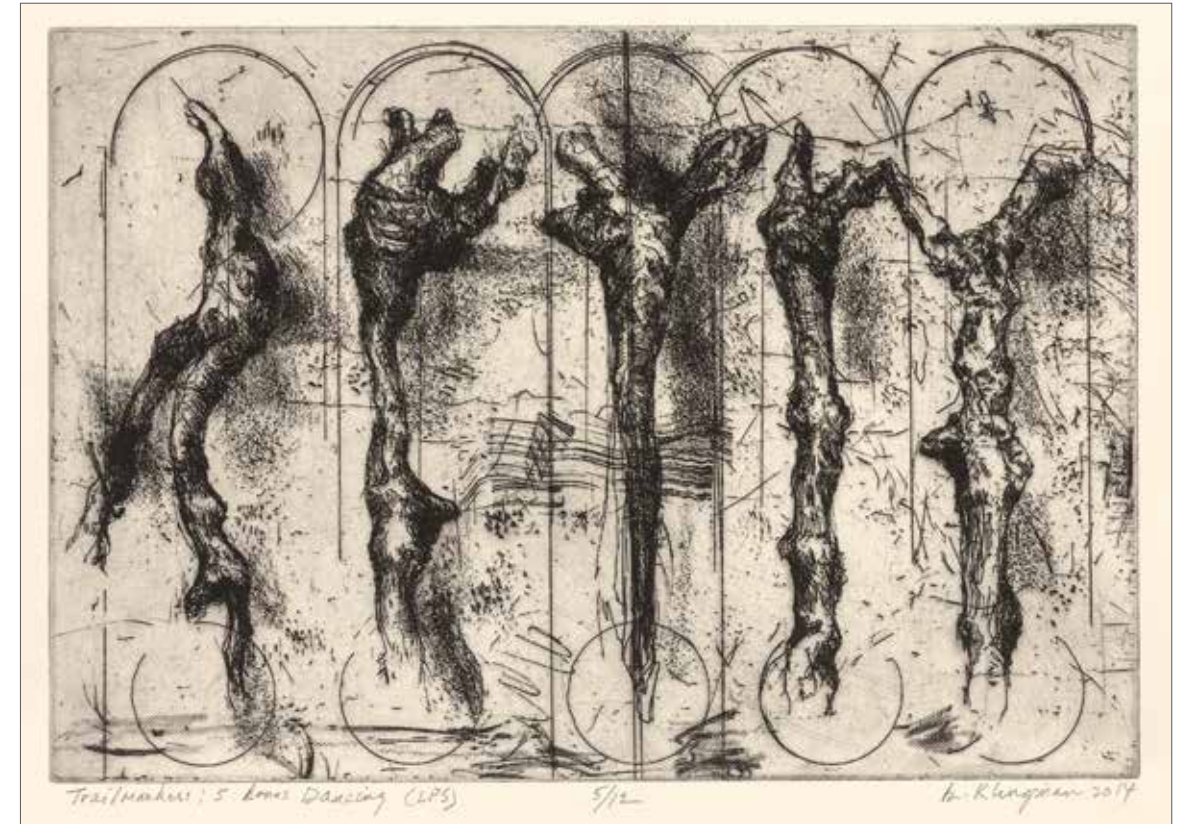
Professor of Art

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 become my primary images, and I have titled my etchings, lithographs and drawings *Trailmarkers*, alluding to relics that represent memories of walking through spaces and that 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 a certain abstracted sensibility.

In the summer of 2014, when I was working at London Print Studio making etchings and lithographs, I went to an exhibition at the Tate Modern of Henri Matisse's paper cut outs, created during the last 15 years of his life. His rhythmic figures engaging in a dance particularly intrigued me, and I used this concept for the work that I have submitted for this exhibition. All of the sticks used in these compositions were collected in London, Northern England, and Wales, and the prints were made at the London Print Studio (LPS) in 2014 and at the Baylor Print Studio (BUPS) in summer 2015. *The Trailmarkers: Bones Dancing* (LPS) and *Trailmarkers: Bones Dancing* (BUPS) are a part of an ongoing series using sticks engaging/dancing with each other in a figurative way. Activating both objects and ground space is an important element in my work. I like to think of these prints being "read" much like a small artifacts display in a very old, classical historical museum.



Trailmarkers: Bone Dancing (LPS) | 2014 ETCHING ON ZINC 11 X 15 INCHES

Greg Lewallen



Lecturer

2-D DESIGN & DRAWING

There have been four constants in the life of Greg Lewallen: Faith, Family, Art and Bugs. Each of these has given him inspiration and motivation to do what he does; to be who he is. He has always drawn, and almost always collected insects. In the last couple of years he has decided to combine his entomological

interests with his artistic pursuits. His current line of work consists of detailed and greatly enlarged images of exact insect specimens from his collection, combined with written details of the circumstances surrounding the capture of that particular bug. While he creates his drawings for no other reason than his own personal pleasure, it is his desire that viewers of his art will recognize the handiwork of God in the specimens that he has portrayed.

✂ In 1981, I was sitting in a movie theater watching “Chariots of Fire.” The film is based on the true story of Eric Liddell, a Christian missionary to China who has returned to his native Scotland on furlough with his family. Tension builds between Eric and his sister, Jenny, as she thinks it folly for him to want to join the British Olympic team as a sprinter. After reaching his limit of her nagging that he should be making more of an effort to return to China, Eric takes his sister for a walk to have a heart-to-heart talk. Up on the hillside above the town, Eric tells her that he has decided to return to China, but not until after the Paris Olympic games. She is disappointed in this decision, but then he explains to her, “Jenny, God made me fast, and when I run, I feel God’s pleasure.” When he said that, I almost jumped up and shouted: “That’s it! That’s exactly how I feel when I am drawing!” I can think of no greater sense of satisfaction than that which is felt when doing exactly what God has created you for. For me, that is creating works of art featuring the beautiful insects I have had the pleasure of collecting from around the world.



Diareusa Imitatrix | 2014 OIL PASTEL, CHARCOAL AND COLORED PENCIL
ON CANSON 140 LB. WATERCOLOR PAPER
58 X 46 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. For the past four years, he has also served as Director of the Allbritton Art Institute.

✂ Nature, food, ritual, and symbol all play pivotal roles in my exploration of the predictable question “What are we doing here out in the middle of nowhere on this spinning piece of real estate?” I have no idea why I came wired with this topic on the front burner, but it has become a familiar, if elusive, companion. It seems there are a lot of pilgrims making that journey.

The “Chambers” in this exhibition draw form from shamanic vessels, ancient Persian perfume bottles, and squash from my garden. Their surfaces combine my interest in geologic processes, scarification imagery, and the eggs that wasps lay on the backs of tomato hornworms, which are quite beautiful, even with the knowledge that the host will ultimately be consumed by the larva that emerge.



Chamber VIII | 2014 REDUCTION FIRED STONEWARE 18 X 6.25 X 6.25 INCHES

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.



Henry A. McArdle Exhibition Booklet | 2014 OFFSET LITHOGRAPHY, FOIL STAMPING
24 PAGES PLUS COVER; 7.875 X 7.875 INCHES

H. Jennings Sheffield



Assistant Professor of Art
PHOTOGRAPHY

H. Jennings Sheffield is a contemporary artist working in lens based media, video and sound. She 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 Newspace Center for Photography in Portland, Oregon; Living Arts of Tulsa; The ARTS at CIIS in San Francisco, California; Pingyao International Photography Festival in China; McDonough Museum of Art in Youngstown, Ohio; What Do You Really Need?, Medien Kultur Haus Wels, Austria; and most recently, *Viral: Photography in the Age of Social Media*, a collaboration between United Photo Industries in Brooklyn and the Centre for Research in the Arts at Cambridge University in the United Kingdom. Jennings currently lives in Woodway, Texas, with her husband and two sons.

✂ We have all had that moment. The moment where you are sitting around a table and a childhood friend, or sibling begins to describe a situation or something that has happened to them, and as the story unfolds, you have to pause. The story they are telling did not happen to them, it happened to you. What makes a memory? In an image-saturated world, what is our personal memory and what is collective?

The Collective Glitch investigates the idea of collective memory--how we recall information and ventures to answer what a collective memory looks like by filtering 16 images provided by a collective of individuals through a modified form of vertical Morse code.



The Collective Glitch: HERO | 2015 ARCHIVAL PIGMENT PRINT MOUNTED ON ALUMINUM 40 X 40 INCHES

Mary Ruth Smith



Professor of Art
FIBER ARTS & FABRIC SURFACE DESIGN

After receiving two degrees in home economics, Mary Ruth Smith, born and raised in Virginia, taught art at Pi Beta Phi Elementary School in Gatlinburg, Tennessee. This experience became the impetus that steered her to pursue art in both her personal and professional life. Moving forward, Smith taught related art courses at the University of

Houston. For the first time in her career, she became a teacher who practiced making art and exhibiting it. After sixteen years of teaching in home economics and exhibiting her work in more art-oriented venues, she left her tenured position and pursued an MFA in Fabric Design from The University of Georgia and a PhD in Art Education from Florida State University. Presently, she is in her twenty-third year at Baylor. Her work has been widely exhibited in the United States as well as in Australia, Canada, England, France, Ukraine, Romania, Hungary, Italy, Costa Rica, Venezuela, Taiwan, and most recently, in the Textile and Quilt Museum in Seoul, Korea where her quilt, “Pieces to Whole”, was placed in the museum’s permanent collection.

✧ My current series, *Pattern Recall*, is about fashionable handmade attire, as it existed during the 20s, 30s, 40s, 50s, and 60s, the years of my mother’s time as well as my teen and young adult years. Images are selected, auditioned and combined to create compositions, forming related/unrelated juxtapositions. The intent is to identify and interpret the past to meet my present-day artistic concerns.



Concealment | 2015 FABRIC, PAPER, THREAD 14.5 X 16 INCHES

Niko Weissenberger



Part Time Lecturer
CERAMIC DESIGN

Niko Weissenberger was born and raised in Texas. After completing his MFA in ceramics at the University of North Texas, he moved to Waco where he teaches at both Baylor and McLennan Community College.

✂ The line between sculpture and function is faint and the forms have more to do with the wood kiln itself than to an allegiance

to a particular technique. I try to be honest with the material and to be involved with it physically and mentally. The process of firing with wood has proven to be a good source for all of these things.



Shield Vase | 2015 STONEWARE 12 X 9 X 4.5 INCHES

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H. Jennings Sheffield; PAGE 32
Bob Smith; PAGES 4, 24, 25, 30, 31, 40
Billy Stone; PAGE 14



HOOPER-SCHAEFER FINE ARTS CENTER
BAYLOR UNIVERSITY

Department of Art
Hooper-Schaefer Fine Arts Center
60 Baylor Ave., Waco, Texas 76706



Mailing Address:
One Bear Place #97263
Waco, Texas 76798-7263
Ph. 254.710.1867

ALL EVENTS ARE FREE AND OPEN TO THE PUBLIC.

MUSEUM HOURS:

10 AM-6 PM TUES.-FRI.

10 AM-4 PM SAT.

1 PM-4 PM SUN.

Open 45 minutes before performances of Baylor Theatre.

Closed Mondays and on University holidays.

www.baylor.edu/martinmuseum

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