

Department of Art
FACULTY BIENNIAL EXHIBITION

MARTIN MUSEUM OF ART • BAYLOR UNIVERSITY

January 18—February 25, 2018



BAYLOR
UNIVERSITY
DEPARTMENT OF ART



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FACULTY EXHIBITION

MARTIN MUSEUM OF ART • BAYLOR UNIVERSITY

January 18—February 25, 2018

Art History Faculty Presentations

THURSDAY, JANUARY 18 4:00–5:30 PM
HSFAC LECTURE HALL 149

Reception for the Faculty

THURSDAY, JANUARY 18 5:30–7:00 PM

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Foreward & Acknowledgements

The 2018 Baylor Art Faculty Exhibition is the third 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 participate in this biennial display of talents by presenting twenty-minute lectures on topics of their choosing on the day of the opening reception, Thursday, January 18, beginning at 4:00 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, their activity adds vitality to the educational mission of the Department and the University. Known for their excellence in the undergraduate classroom and studio teaching, their individual creative and scholarly pursuits are evoked and recorded in this exhibition, in the 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, Chani Jones, *Collections Manager*, Ray Im, student preparator, and graduate interns Evangeline Eilers and Alex Hampton. 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

Mark Anderson

Professor of Art & Department Chair

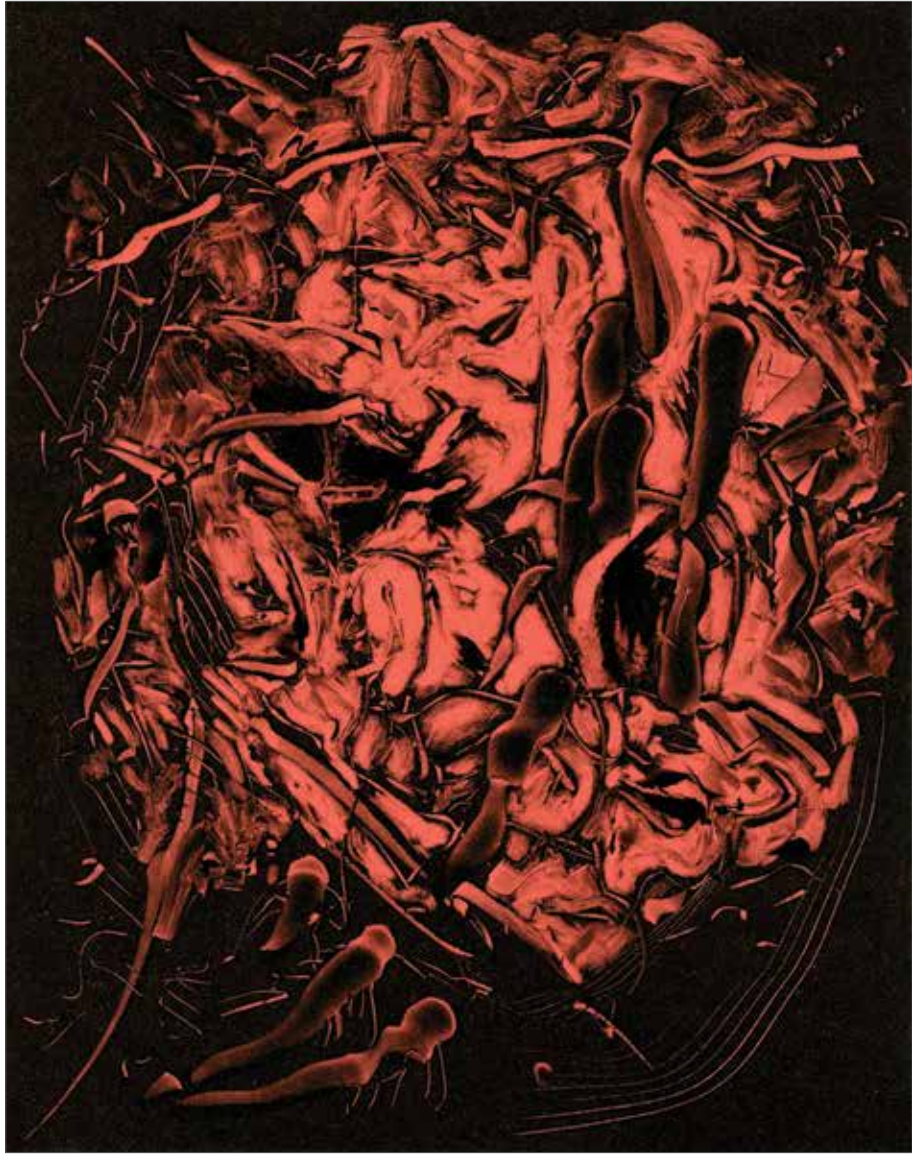


Mark W. Anderson grew up on the Oregon Trail in western Nebraska. His B.F.A. is from the University of Nebraska - Lincoln. He earned his M.F.A. at Wichita State University. He has been active in higher education in Texas for more than forty years. His prints are in numerous private, public, and corporate collections, including The Modern Art Museum of Fort Worth, Phillips Petroleum, Transco Energy Co., and Ford Motor Company. He is Professor and Chair of the Art Department at Baylor University.

✂ There have been many writers, artists and theologians who found the seven deadly, or “capital” sins, subject matter worthy of exploration in their writings, expressive mediums, and behavioral admonitions. Notable among them are fourth-century monk Evagrius Ponticus, theologian Thomas Aquinas, epic poet Dante Alighieri, and Renaissance painter

Hieronymus Bosch. They found the sins to be compelling subjects to focus on, whether painting with words or pigment, giving form to concepts not easily visualized.

In contemporary printmaking, the monotype images created by Michael Mazur for Robert Pinsky’s translation of Dante’s *Inferno* demonstrate a similar concern for the expression of human suffering and human frailty. Mazur’s work served as an influence for my current series which continues the theological and artistic exploration of the seven deadly sins. These unique monotypes embody both an affirmation of faith and of the human condition, illustrating the seven deadly sins in an original primordial state: entities that emerged from a void, from the deepest caverns, illuminated by the flickering light of early creation.



Greed | 2017 MONOTYPE PRINT 10 X 8 INCHES

Andrew Baker

Assistant Professor of Art
GRAPHIC DESIGN



A native of Hudson, Michigan, Andrew Baker's love of art began at a young age by learning how to perform with the violin. He enjoys combining the traditional work of analog photography and accompanies it with the new digital tools available today.

He graduated with a B.S. in Computer Graphics, Photography, and Ceramics from Indiana Wesleyan University in Marion, Indiana. He received the prestigious Presidential Achievement Award after he completed his M.F.A. in Graphic Design Methodology from Rochester Institute of Technology in Rochester, New York. His thesis, a collaboration with the Eastman School of Music, concentrated on developing a pedagogy using visual

design metaphors to teach musical elements. Receiving critical approval, his work has been published as a narration connecting both design and music elements.

✂ His current work takes a critical view towards food-science. Baker uses both images and his fascination for letterforms to question the impact of genetically modified crops. The work questions the safety of the hazardous genes from genetically engineered foods and how our genetic make up could change. The genetic make up once changed in a given crop, will potentially change the food chain permanently. The issues are complex and Baker strives to invoke reflection on a culture and food chain that could forever change.



Genetically Premature Rhetoric | 2016 VECTOR AND RASTER DIGITAL ART 25 X 40 INCHES

Robbie Barber

Associate Professor of Art
SCULPTURE & 3-D DESIGN



Robbie Barber is currently Associate Professor of Sculpture at Baylor University in Waco, Texas. Born in Williamston, North Carolina, he received his B.F.A. in Sculpture from East Carolina University in 1987 and his M.F.A. in Sculpture from the University of Arizona in 1991. Although he has lived in the state of Texas during the last twenty-three 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.



Windfall | 2017 WOOD, STEEL, FOUND OBJECTS, PAINT 22 X 22 X 8 INCHES

Michael Darough

Assistant Professor of Art
PHOTOGRAPHY



Michael Darough is an artist whose work deals with cultural, personal and self projected identity. As an African American man working in today's political climate, he attempts to create imagery by means of documentary photography or tableaux that deals with contemporary social issues. Darough received in B.F.A from Arizona State University and his M.F.A in photography from the University of Memphis in 2011. Currently he is an *Assistant Professor of Photography* at Baylor University.

✂ On January 21, 2017 individuals gathered worldwide in a collective vision of equality. The Women's March on Washington DC became the main stage for a political/

social movement that united people from different cultures, economic status, genders, political, religious backgrounds etc. Issues dealing with the wage gap, legislation over reproductive rights and other matters regarding women and marginalized groups have received more attention in mainstream media recently. These are not new problems but ongoing ones that deserve an opportunity to be discussed. Throughout the 2016 presidential election these topics, among many others, have created social discourse that has divided and unified our country in many ways. Around 4.2 million people gathered to make this the largest demonstration in U.S. history.



America | 2017 ARCHIVAL INKJET PRINT 24 X 18 INCHES

Sean DeLouche

Lecturer of Art History

NINETEENTH-CENTURY ART



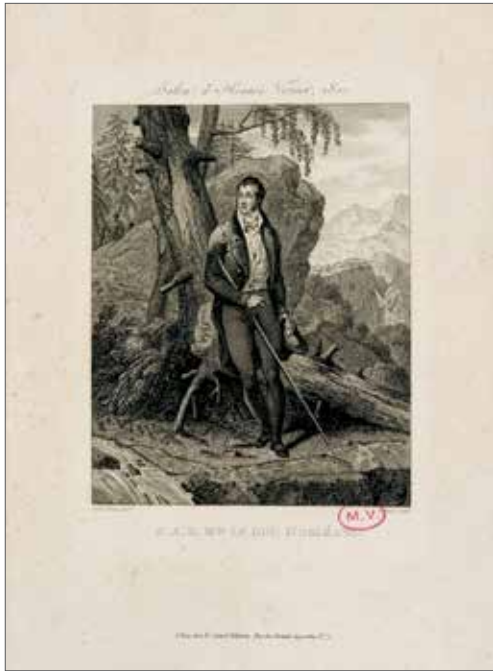
Dr. Sean DeLouche earned his B.A. degree in History and Art History from the University of California, Davis and his M.A. and Ph.D. in Nineteenth-Century Art History from The Ohio State University. Dr. DeLouche's research interests include Romanticism, portraiture, reception theory, and theories of identity. 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 national and international 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 firsthand 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 in front of works of art whenever possible.

✦ After teaching at Ohio State for seven years, Dr. DeLouche joined Baylor University in 2015. He teaches the introduction to art and advanced art history courses on eighteenth- and 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.

Kingmaker: Reproducible Portraits of Louis-Philippe Before the 1830 Revolution

Following a violent revolution in July 1830, Louis-Philippe was swept into power as King of the July Monarchy, a constitutional regime established as a compromise between the political extremes of absolutism and republicanism and associated with the rise of the bourgeoisie. Art historians have studied the painted and printed representations of the new monarch after the 1830 Revolution and have connected them with the regime's famous ideology, the *juste milieu*, a principle of middleness, moderation, and conciliation. Presented as a "citizen-king," his portraits incorporate multiple social identities and appeal to traditional kingship, constitutionalism, and republicanism at one and the same time. However, no scholarly attention has been devoted to the portraits of Louis-Philippe in circulation before his sudden rise to power in July 1830. Through the examination of a suite of portraits, nearly all of which are unstudied, this paper argues that Louis-Philippe's identity as the political and social "middle" began in his portraiture of the 1810s and 20s during the Bourbon Restoration. Many of these portraits look back to eighteenth-century precedents, such as Joshua Reynolds' 1785 portrait of Louis-Philippe's father, as a way of establishing and legitimizing links with the Ancien Régime. Other portraits herald Louis-Philippe's Revolutionary and Napoleonic credentials. And still others participate in the Romantic cult of nature and show the bourgeois-clad citizen-prince finding himself in the wilderness. This paper examines these disparate images by investigating the myriad of ways they would have been read by different viewers across the fractured political and social spectrum in post-revolutionary France. It considers the inherent contradictions and tensions of these portraits and the various strategies the images took to navigate those conflicts, issues that were never resolved and carried over into the July Monarchy after 1830.



Edmé Bovinet, after Horace Vernet.

S.A.R. Monseigneur le duc d'Orléans.

From *Salon d'Horace Vernet*

(Paris: François Janet, 1822).

Etching.

24.1 X 17.4 CM.

Musée national du château de Versailles.

INV.GRAV 4601.

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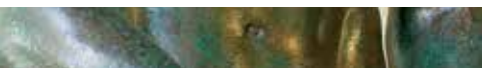
Presentation:

THURSDAY, JANUARY 18, 2018 4:00 PM HSFAC LECTURE HALL 149

Nathan T. Elkins

Associate Professor of Art History

GREEK & ROMAN ART



Nathan T. Elkins is *Associate Professor of Art History* and specializes in Greek and Roman Art and Archaeology. He holds a Ph.D. in that subject from the University of Missouri, an M.A. in the City of Rome from the University of Reading, England, and a B.A. in Archaeology and Classics from the University of Evansville. Before Baylor, he held teaching and research positions at Yale University and the Goethe Universität in Frankfurt, Germany. In addition to dozens of articles, he is author of two books: *The Image of Political Power in the Reign of Nerva, AD 96-98* (Oxford University Press, 2017) and *Monuments in Miniature: Architecture on Roman Coinage* (*American Journal of Numismatics*, 2015); he also co-edited *Art in the Round: New Approaches to Ancient Coin Iconography* (Verlag Marie Leidorf, 2014). He is presently writing a third book entitled *A Monument to Dynasty and Death: The Story of*

the Colosseum and the Emperors Who Built It (Johns Hopkins University Press) and co-editing *The Oxford Handbook of Roman Imagery and Iconography* (Oxford University Press).

✦ Students in Dr. Elkins' advanced courses have the opportunity to develop and pursue novel research projects and many have presented at national conferences. Other students have accompanied him on archaeological fieldwork in Israel. For his advancement of undergraduate research, he received the 2014 URSA Mentor of the Year Award. In 2017, Dr. Elkins was elected to serve a three-year term as a faculty senator from the College of Arts and Sciences. As an expert on antiquities trafficking, he is often asked to assist Homeland Security Investigations and the Federal Bureau of Investigation. He collects original fine-art prints by Shephard Fairey, Obey Giant.



The “Croatian *Apoxyomenos*,” ca.
2ND TO 1ST CENTURY BCE,
75.6 inches (6’3”) including base,
Mimara Museum, Zagreb, Croatia.
Photo: © Marie-Lan Nguyen.

The *Apoxyomenos* Objectified: Greek Athletic Sculpture and Male Desire

Today, most of us are familiar with Greek athletic sculptures through the display of Roman copies of (presumed) Greek originals in museums, or decontextualized images in textbooks. Further, art historians have had a tendency to treat Greek sculpture from the perspective of formal qualities and aesthetics and to focus on the differences between sculptors. Such an approach and display are anachronistic, for artists held little status in the ancient world and subjective considerations of style and beauty betray modernizing interests. As that sculpture stands on a raised pedestal (creating an artificial “masterpiece”) and stares down at us, it is easy to forget that Greek athletic sculpture was far more functional in its original setting and reflected the ideals and values of the society that created it. In antiquity, these sculptures were encountered at eye-level, significantly changing the viewer’s interaction with them.

Nudity pervades Greek athletic sculpture, as Greek men performed athletics in the nude. To the Greeks, nudity signified heroism, divinity, athleticism, and masculine beauty. In fact, the venue for athletic training, the *gymnasion*, literally means “of the nude men.” There is also an erotic element to youthful athletic sculpture, for it was the elite class who trained for athletics, and it was elite class who were culturally expected to cultivate homosexual relationships to initiate and educate the youth into the ways of governance, warfare, and Greek aristocratic values. The *gymnasion* was a venue for courtship. Using the example of *Apoxyomenoi* (athletes cleaning after training), I explore how many athletic sculptures were indeed objectified by elite male viewers by accounting for the original contexts of sculptures, their descriptions and discussions of athletes in ancient sources, and through *gymnasion* scenes on Greek painted pottery.

Presentation:

THURSDAY, JANUARY 18, 2018 4:00 PM HSFAC LECTURE HALL I49

Leah Force

Senior Lecturer of Art & 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 M.F.A. (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 work is informed by the sacredness I see everywhere, especially that which I encounter within ordinary, overlooked, and absurd contexts. Periodically recurring in my fabric, wood, and beaded works are references to the airplane and the idea of flight, as both have fascinated me since I was old enough to point in wonder. Through the years, the airplane has become powerfully symbolic in the story of my life, and this series of drawings reflects my intentional exploration of its personal and universal significance.



Hope II | 2017 INK ON ILLUSTRATION BOARD 16.75 X 14.5 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 traveling 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.

✂ A room, a table, two chairs, sink, cupboards, walls and floor. Black, white, and gray. A simple song of 5 notes,

composed to construct a world. A recollected world, a room-remembered from 10 years past. In that room a window, a flood of light, or the landscape-view of my youth, where I first opened my eyes and saw hill, tree, and sky.

A painting is made up of a chain of decisions. -A multitude of marks. But what about the mark not made? Every edge, smudge, detail, exclusion of detail ... is a vehicle of the poetry of the particular. Repeating a painting then, over and over, is not an obsession but an expansion.

... I step out of bed, and prior to the dramas of the day are the dramas of foot-to-floor, the dramas of small bodies asleep, of my own body, carried from room to room amidst the shadows and the emerging light.



Idaho/Oregon Fiction #1 | 2017 OIL ON CANVAS 40 X 32 INCHES

Mack Gingles

Associate Professor of Art

DRAWING



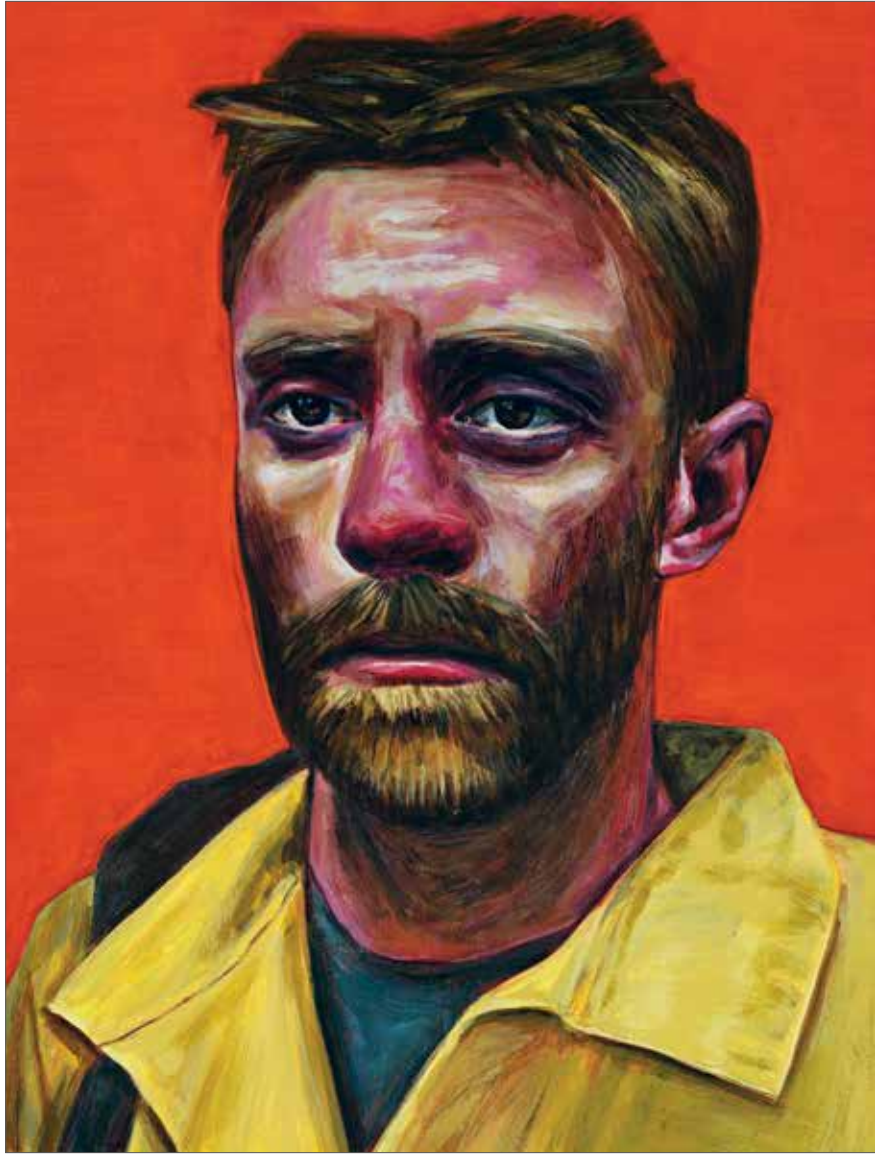
Mack Gingles was born in Shreveport, Louisiana. The compulsion to draw emerged right away and was embraced by a house full of people who draw. The desire to paint most likely began with coursework pursuant to his first degree (Graphic Design; subsequent degrees: Studio Art; and Painting and Drawing). After working as an art director and serving concurrently in the Navy Reserve, he committed himself fully to the study of art and to the life of the studio. Gingles joined the Baylor Department of Art faculty in 2011. His work has been exhibited in numerous 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 also been published in the circulated *New American Paintings*.

M.F.A., Louisiana State University

B.F.A., Louisiana Tech University

B.F.A., Louisiana Tech University

✦ My subjects are pulled from different regions of the South to emerge in these paintings. The blazed, unearthly space I offer through this body of work suggests that they are alone to face something arresting and discordant. Each one has a story like Atticus Finch/ Boo Radley, Andy Taylor, Binx Bolling, or Willie Stark in that they are lost in a never-ending, dystopian narrative. These paintings stumble between portrait and self-portrait to reveal my own identity and concerns.



Spartanburg | 2017 ACRYLIC ON PANEL 16 X 12 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 B.F.A. at The University of Texas at Arlington and her M.F.A. 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 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, 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.



Hidden | 2017 PAPER, BOOK CLOTH, METAL, RIBBON 3.5 X 3 X 2 INCHES

Julia Hitchcock

Associate Professor of Art

DRAWING & PAINTING



Julia Hitchcock, *Associate Professor of Art* at Baylor University, teaches drawing. Much of her current artistic practice includes research on the depictive capacities of data as a mechanism for visual strategies that lead to aesthetic explanations and narrative content.

She is *Creative Director* for Baylor's Research Team project, International Multidisciplinary Research Study to Improve Health Outcomes in India through mHealth and Virtual Reality Simulation.

Hitchcock has been selected as the 2018 Artist-in-Residence, Henry Luce III Center for the Arts and Religion, Washington DC.

Hitchcock's cross disciplinary art has been exhibited in Europe, Asia and USA. International Health and Humanities presentations at the Mayo Clinic, Rochester, MN, McGovern Medical Center, University of Texas, Houston, Institute of Technology and The Ruth and Bruce Rappaport Faculty of Medicine, Haifa, Israel.

✂ I have isolated the mouth in order to amplify the effect and increase the power of its function. This increase represents both the “seeable” and the “sayable.” The pink foam is a tactile allusion to a fleshy containment of embedded sets of mass produced plastic teeth. In reality no one person has the same set of teeth, all are unique. Just as each individual's unique speech acts to separate man from man, speech transfers knowledge from one mode to another, shaping air and space into sonic patterns. This translation is a powerful reform tool in a society where prohibition or containment of individual verbal response promotes a redundant uniformity. This sameness maneuvers to loosen a critical formation of the “seeable,” while supporting the rise in a collective that favors a controlled consciousness. This consciousness circumflexes what is “seeable” in its ruthless desire to destroy the individual's utterance of truth.



Utterance | 2017 FOAM, PLASTIC 30 X 72 INCHES

Heidi J. Hornik

Professor of Art History

ITALIAN RENAISSANCE & BAROQUE ART



Dr. Heidi J. Hornik, *Professor of Art History*, came to Baylor in 1990 after receiving her B.A. from Cornell University and M.A. and Ph.D. from The Pennsylvania State University. Dr. Hornik was awarded a Visiting Scholar Fellowship at Harvard University and spent the spring 2017 semester in residence on the campus.

✧ Dr. Hornik's 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 Tosini, Hornik, with Mikeal C. Parsons, has co-authored four art and theology books and co-edited one book. Their fourth book, *The Acts of the Apostles Through the Centuries*. Blackwell-Wiley Reception History Commentary on the Bible was published in 2016. Her current book project, *The*

Art of Christian Reflection, is in press with Baylor University Press and was the subject of her work while at Harvard.

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 the editorial advisory board for the Oxford University Press series *The Apocrypha in the History of Interpretation* 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. She currently is serving as President of the Midwest Art History Society. At Baylor, Dr. Hornik is the Chair of the University Tenure Committee. She enjoys doing triathlons and officiating at USA Swimming meets.



Scarsellino (Ippolito Scarsella),
Italian (c. 1550-1620), Previously attributed to
follower of Tintoretto,
Christ and Saint Peter on the Sea of Galilee,
Oil on canvas, 27 $\frac{1}{4}$ x 45 $\frac{3}{4}$ INCHES.
Harvard Art Museums, Cambridge, MA.
Credit Line: Harvard Art Museums/Fogg
Museum, Bequest of Grenville L. Winthrop

St. Peter's Crisis of Faith at Harvard: The Scarsellino Picture and Matthew 14

Ippolito Scarsella (1550-1620), commonly known by his contemporaries and friends as Scarsellino, was a Ferrarese artist who produced Post-Trent religious paintings in the Mannerist style. Considered amongst the “Reformers” in late sixteenth-century Italy, his theological iconography anticipates the Baroque style of the next century. Two works by Scarsellino are housed in Boston collections. *The Way to Calvary* resides in the Boston Museum of Fine Art and *Christ and Saint Peter at the Sea of Galilee*, the subject of this paper, is in the Harvard Art Museums in neighboring Cambridge. Through a comparison with other scenes of walking on water, the form and content of the picture will be discussed using an art historical methodology with a theological bent, attending to the commentaries and doctrinal sources that may have influenced Scarsellino at this time in the history of religious art.

Dr. Hornik became interested in, and studied, both of these works during the Spring 2017 while on a Baylor University Research Leave and as a Visiting Scholar at Harvard University. She presented her research at the annual meeting of the Society of Biblical Literature in Boston on November 20, 2017. The Society of Biblical Literature, an international organization, is the oldest and largest learned society devoted to the critical investigation of the Bible from a variety of academic disciplines. The paper was selected after peer review for the Bible and Visual Arts session. Dr. Hornik, along with Dr. Elizabeth Struthers Malbon of Virginia Polytechnic Institute and State University, founded the Bible and Visual Arts session in 2001 and served as co-chairs for over ten years. The presentation, revised and formatted into an article, has been accepted for inclusion in a collection of essays, *A Temple Not Made With Hands*, to be published in 2018 by Wipf & Stock Press.

Presentation:

THURSDAY, JANUARY 18, 2018 4:00 PM HSFAC LECTURE HALL 149

Berry Klingman

Professor of Art

PRINTMAKING & FIGURE DRAWING



Berry Klingman, Professor of Printmaking and Drawing, earned the B.F.A. in Drawing and Painting at the University of Kansas and the M.F.A. 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, England and Edinburgh, Scotland.

✂ For years, on hikes and walks here and abroad, I have collected small sticks that fascinate me for their sculptural and figurative qualities. These sticks have become the

primary subject of my art. I have titled my etchings, lithographs, and drawings “Trailmarkers,” alluding to relics that have marked my journey. I arrange these sticks into compositions that take on ideas of still life, objects in a landscape, and most importantly “stand-ins” for the interactions of the human figure and form. Recently, I have even added the word “Bones” to my titles as a metaphor for the engaging actions and relationships of human figures.

Composition and structure invite abstracted readings of the works. Mark-making (building with layers of strokes) is my favorite way to create images. In both drawings and etchings, like those in this show, I have come to prefer the “purity” of black and white.



Trailmakers: Bone Studies from Prince's Garden II | LATE SUMMER 2016
ETCHING ON ZINC 13 X 7.625 INCHES

Greg Lewallen

Lecturer of Art

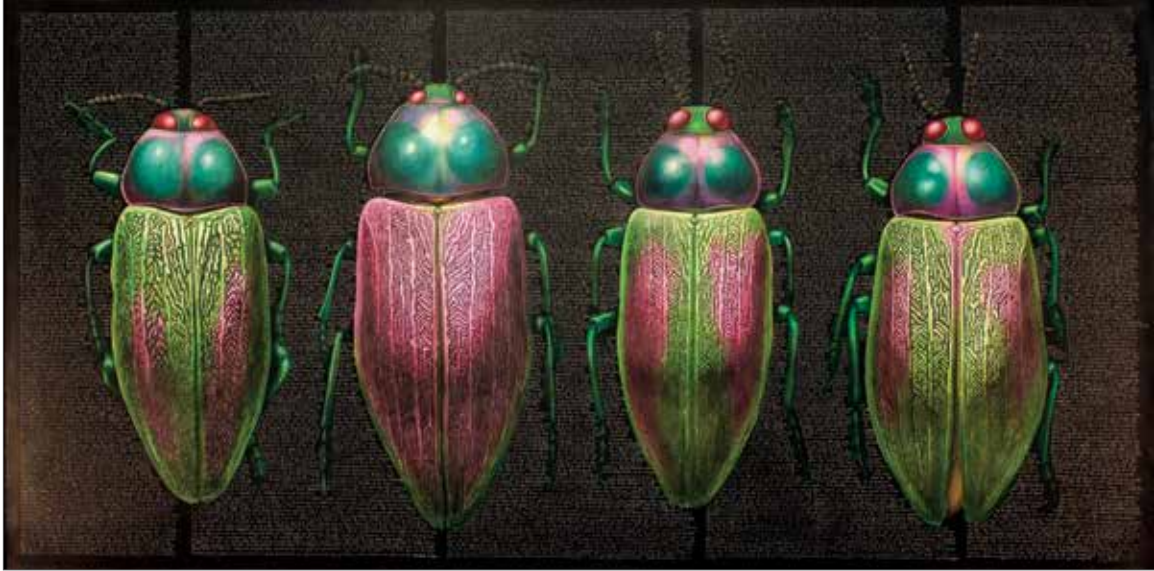
2-D DESIGN & DRAWING



Greg Lewallen was born and raised in Waco, Texas. As far into his memory as he can recall, he remembers always drawing and always collecting objects of natural history. He caught the first specimen for his insect collection when he was only 5 and remembers drawing pictures of dinosaurs to give to each classmate in first grade. His interest in natural history has led him on collecting expeditions up the Orinoco River in Venezuela and the jungles of Cameroun on the Dark Continent. He continues to plan and execute expeditions to gather more material for subjects in his drawings.

✂ Making art is as much an expression of my faith as singing a hymn of praise or sharing a scripture with someone.

It is a compulsion to express my awe of what God has created, in hopes that someone else might come to appreciate it in the same way. These images are created by direct observation of the specimens in my insect collection, and are portraits of a particular specimen, not just a representation of the species. They are rendered using a variety of media such as oil pastels, soft pastels, charcoal and colored pencils. The specimens are much like a photograph in a family album in that they conjure up all the associated memories: the scent of the rainforest, the calls of unknown birds, the interesting people I have met such as the indigenous people that I lived with on that particular expedition, etc.



Euchroma Gigantea (*Maricela's Story*) | 2017
OIL PASTEL, SOFT PASTEL, CHARCOAL, COLORED PENCILS ON PAPER 48 X 96 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 received his undergraduate degree at Northern Illinois University in 1975 and taught ceramics in Chicago-area high schools for several years before moving to Texas to work in the oilfields. During this period, McCoy enrolled in evening ceramics courses at the University of Houston - Clear Lake, where he spent two years working under the supervision of Professor Nick de Vries, who McCoy credits as one of his most significant influences and mentors. McCoy received his M.F.A. in ceramics at the University of Iowa in 1985 and moved to Waco in 1986 to direct the ceramics program at Baylor University, where he currently holds the positions of *Professor, University Ceramist-in-Residence*, and *Director* of the Allbritton Art Institute. McCoy's creative endeavors embrace both functional and sculptural ceramics. His work has been exhibited, published, and collected nationally and internationally for the thirty years.

✂ I have been making vessels for use since 1964. I was a fourteen year old kid, as narcissistic as everyone else at that age. I'm not sure what the attraction was at that time, but I know how it felt. It was big and it wouldn't let go. It was something I had to do and, for some reason that a fourteen-year-old mind could not process, it was critically important that I learn to do it well.

After 50+ years of making pots for use, the value I assign to them continues to increase as I witness and reflect on our society's collective sense of entitlement and our presumption of the individual's right to a life of convenience. The core identity of a well made piece of pottery emphatically contradicts the disposable mindset that has become overwhelmingly pervasive in America today. It is an identity that I gladly commit my energies to daily.



Triptych | 2017 WOODFIRED STONEWARE, WALNUT 9.5 X 18 X 8 INCHES

Winter Rusiloski

Assistant Professor of Art

PAINTING



Winter Rusiloski was born in Wilkes-Barre, Pennsylvania. Rusiloski completed a B.F.A. in Painting and Related Arts-Dance at Kutztown University of Pennsylvania and an M.F.A. in Painting at Texas Christian University. Rusiloski joined the Baylor Department of Art in 2016.

Her exhibition highlights include: The Texas Biennial, Hunting Art Prize Finalist, Texas Paint Part 2-Out of Abstraction (Arlington Museum of Art), The Texas Oklahoma Art Prize (Wichita Falls Museum of Art), The 30TH September Competition (Alexandria Museum of Art), Studio Visit Magazine, Dallas Art Fair, and Art Santa Fe. Artspace III in Fort Worth represents her work.

✦ Landscape's vastness and horizon are anchors of my work. I interpret landscape through an exploration of spatial relationships. Abstraction allows me to create loose narratives from memories and suggestive figurative elements within a Romantic landscape. Abstract forms, lines, and marks suggest reoccurring ideas of obstacles, barriers and opportunities. I explore this dynamic in the fusion of landscape painting with abstraction. During the summer of 2017, I traveled to New York, Niagara Falls, Lake Erie, the New England coast, South Texas border and Big Bend for their sublime qualities; these experiences and memories inform my current series, which includes Big Bend Falls.



Big Bend Falls | 2017 OIL ON CANVAS 60 X 96 INCHES

H. Jennings Sheffield

Assistant Professor of Art

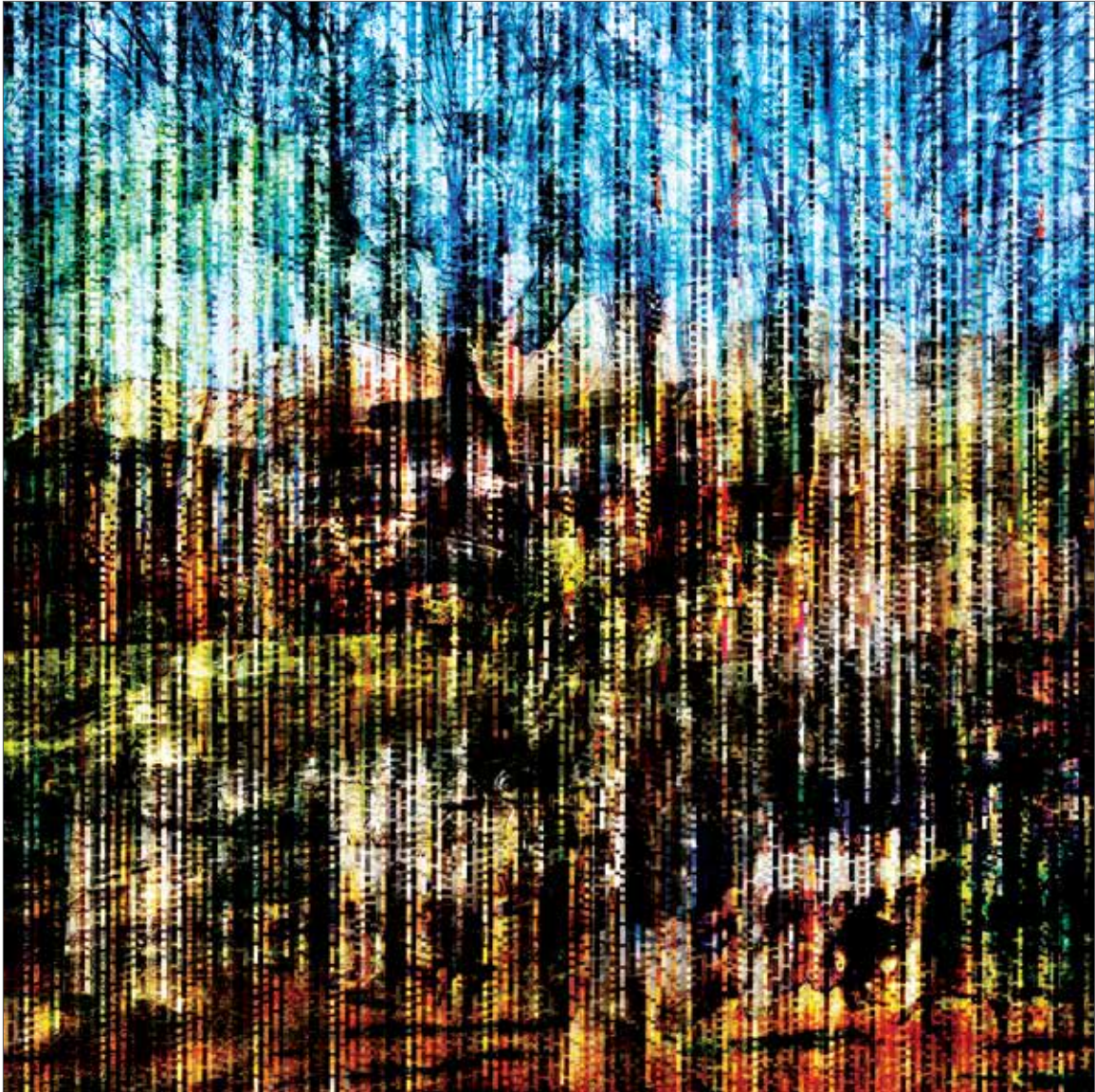
PHOTOGRAPHY



Sheffield is a contemporary artist working in lens based media, video and sound. She received her B.F.A. from the Atlanta College of Art and her M.F.A. from the University of Texas at San Antonio. She is an internationally active artist with her latest work exhibited at The Print Center in Philadelphia; Houston Fine Art Fair; Colorado Photographic Arts Center; Orange County Center for Contemporary Art in Santa Ana, CA; BJ Spoke Gallery in New York; Lens Culture; Newspace Center for Photography in Portland, Oregon; The ARTS at CIIS in San Francisco, California; Luminaria and Blue Star Contemporary in San Antonio, Texas; Pingyao International Photography Festival in China; Cambridge University (UK), and “What Do You Really Need?”, Medien Kultur Haus Wels, Austria. Sheffield currently lives in Woodway, Texas, with her husband and two sons.

✂ Throughout my career as an artist, I have focused on conveying experiences or emotional responses through lens-

based media. I am specifically interested in how to represent an incident or emotion in its entirety—illustrating all sides of the story in one singular image or setting. In my latest research, *The Collective Glitch* (2015–2017), I utilize Morse code as a visual matrix to bring multiple data sources together to merge them into one singular image. *The Collective Glitch* investigates the idea of collective imagery through appropriation. What would 16 different images look like when collected, deconstructed, and then woven together like the making of a tapestry? I requested ten images from a collective group of people based on emblematic words. Some were images they personally photographed, some were images they pulled off the internet, and some were from personal family archives, however, all the images were personal and intimate to them. Utilizing a vertical version of Morse code, I deconstruct each image into code format. Then I weave the code from all 16 images digitally back together to create a single, compressed image. The resulting image is an amalgamation of all 16 people’s images.



The Collective Glitch: HOME | 2017 ARCHIVAL PIGMENT PRINT MOUNTED ON ALUMINUM 40 X 40 INCHES

Mary Ruth Smith

Professor of Art

FIBER ARTS & FABRIC SURFACE DESIGN



In her twenty-fifth teaching year at Baylor, Mary Ruth Smith, born and raised in Virginia, holds an M.F.A. in Fabric Design from The University of Georgia and a Ph.D. in Art Education from Florida State University. Her work has been widely exhibited in the United States as well as in Australia, Canada, England, France, Romania, Hungary, Italy, Costa Rica, Venezuela, Taiwan, and recently, in the “Small Format Textile Art Salon”, 7TH World Textile Organization Biennial of Contemporary Textile Art, Montevideo, Uruguay and in “Scythia: Mini Textile Art 8TH Biennial International Exhibition”, Kherson, Ukraine.

✂ Over the years, my art has gone through many transitional stages. Today, it is more reflective: looking to past interests to utilize in the present. My long time

fascination with fashion goes back to my childhood and teen years when pictures of clothing, fabrics and accessories in Sears and Spiegel catalogs nourished my imagination. Later, it was pattern books at the Five and Dime store. Researching ways attire was illustrated in these publications during the fifty-year span of the 1920s through the 1950s, has become a focus for my ongoing *Pattern Recall* series. Bringing together atypical styles that represent different decades, “Reverberation” provides a visual narrative of my making. It celebrates time and place of these fashions. Hand stitching highlights, defines and stresses the important topographies of the composition. The stitch is my mark-making tool of choice because of the intimacy it presents in connecting the hand to the art.



Reverberation | 2017 FABRIC, PAPER, THREAD 13 X 13 INCHES

Niko Weissenberger

Part-Time Lecturer of Art

CERAMIC DESIGN



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

✂ No matter the process, I try to be honest with materials and be involved mentally and physically. Iron casting has fulfilled these three tenets. For this series, it was important for the character of the clay to be unmistakable. Although the plastic qualities of the clay are often exploited, they

have been exchanged for a quality nearer to the that of hard cheese which is soft enough to cut and carve while remaining firm enough to stand up on its own. The original positives were made by taking advantage of a very specific point in the clay's life cycle, a point past being able to throw, pinch or coil. The casting process conveniently skirts some of the technical considerations specific to drying and firing ceramics. The process becomes photographic in nature, much like a snapshot capturing a moment in time.



Relic #1 | 2017 IRON 9 X 6 X 1.5 INCHES

Photo Credits

Leah Force; PAGE 41

Bob Smith; PAGES 11, 31, 35



HOOPER-SCHAEFER FINE ARTS CENTER
BAYLOR UNIVERSITY

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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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