



DEPARTMENT OF ART & ART HISTORY

FACULTY BIENNIAL EXHIBITION

BARBER
CHAPUT
FOUNTAIN
GINGLES
GREEN
HITCHCOCK
HOLTON
HORNIK
JUST
LEWALLEN
MORRISON
RUSILOSKI
SHEFFIELD
WAGSTAFF
WOOD

DEPARTMENT OF
ART & ART
HISTORY



Art History Lecture Hall

*"Talent is produced in solitude, character
in the stream of life." -Goethe*

When we last celebrated the **DEPARTMENT OF ART & ART HISTORY BIENNIAL EXHIBITION** in January 2020, we had no idea how our world was about to suffer and change. Now, in Spring 2022, this sixth biennial show brings us hope, a sense of accomplishment, and a desire for togetherness that we are happy to share with you through the Martin Museum of Art.

The works in this exhibition (selected illustrations here in the catalog) represent the creative scholarship by studio artists and art historians. For this biennial, we have invited both permanent and temporary faculty to participate as our department had several retirements in the past two years. These faculty, regardless of rank, have worked diligently to learn how to teach various modalities (online, hybrid; synchronous, asynchronous) over the past 22 months to maintain the high standard of teaching our Baylor students expect. The teaching challenges faced by the studio artists must be reflected upon. The creative works you see in this exhibition were also produced during this same period of isolation (the time of the Covid-19 pandemic), that in itself is remarkable.

As we returned to entirely face-to-face teaching during the fall 2021 semester, we emerged from a life in solitude with minimal social interaction. Overnight, the halls became vibrant again – even with our masks! Please join us in experiencing the visual

INTRO

works of art by our Studio faculty that will (or have already) appeared in juried (peer-reviewed) international, national, and regional in-person and online exhibitions. Celebrate the recent publications (previously delayed by Covid) and research projects by the art historians. These are represented in the Martin Museum by installed didactic text and images and in upcoming lectures prior to the end of the exhibition.

We will continue to build character as we re-enter the stream of life – safely and healthfully. Our faculty teach and create with a sense of determination and commitment. My sincerest appreciation to the faculty and staff of the Department of Art & Art History for all that they have done, in every way, since the 2020 biennial exhibition.

Special thanks to Allison Chew, Martin Museum Director and her staff: Krista Latendresse, Creative Lead and catalog designer; Elisa Crowder, Education Coordinator; and Reagan Beck, Museum Attendant. The support from the Virginia Webb Endowed Fund, the Ted & Sue Getterman Endowed Fund, and the Martin Museum Art Angels made this exhibition and catalog possible.

Heidi J. Hornik, PhD
Professor and Chair, Department of Art & Art History

ROBBIE BARBER, MFA

Sculpture & 3D Design

Professor of Art

STATEMENT

My architecture-related sculptures are influenced by my travels throughout rural America. I am attracted to the strong visual character of this country's vernacular architecture. Vintage lap-board 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. A feeling of sadness is often prevalent in these works. "Monkey See Monkey Do ('Merica)" is particularly ugly. It fuses the singer/songwriter John Mellencamp's "Little Pink Houses" with the misguided perspective of the January 6 participants that stormed the U. S. Capital.

BIOGRAPHY

Robbie Barber is currently Professor of Art at Baylor University in Waco and has taught sculpture here since 2000. Born in Williamston, North Carolina in 1964, he was raised on a farm near the Roanoke River in Martin County. He received his BFA degree from East Carolina University in 1987 and his MFA degree from the University of Arizona in 1991. 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 (Houston, Texas), Socrates Sculpture Park (Long Island City, New York), the Jule Collins Smith Museum of Art in Auburn, Alabama; Grounds For Sculpture (Hamilton, New Jersey), and the Tokyo Metropolitan Museum (Tokyo, Japan), to name a few. Most recently, he completed the commissioned permanent outdoor sculpture *Geri*, for the Sculpture Zoo Project (Waco, Texas).



Monkey See Monkey Do ("Merica)
Wood, Steel, Paint, Found Objects
56" x 24" x 31", 2021

KYLE CHAPUT, MFA

Printmaking & Drawing

Assistant Professor of Art

STATEMENT

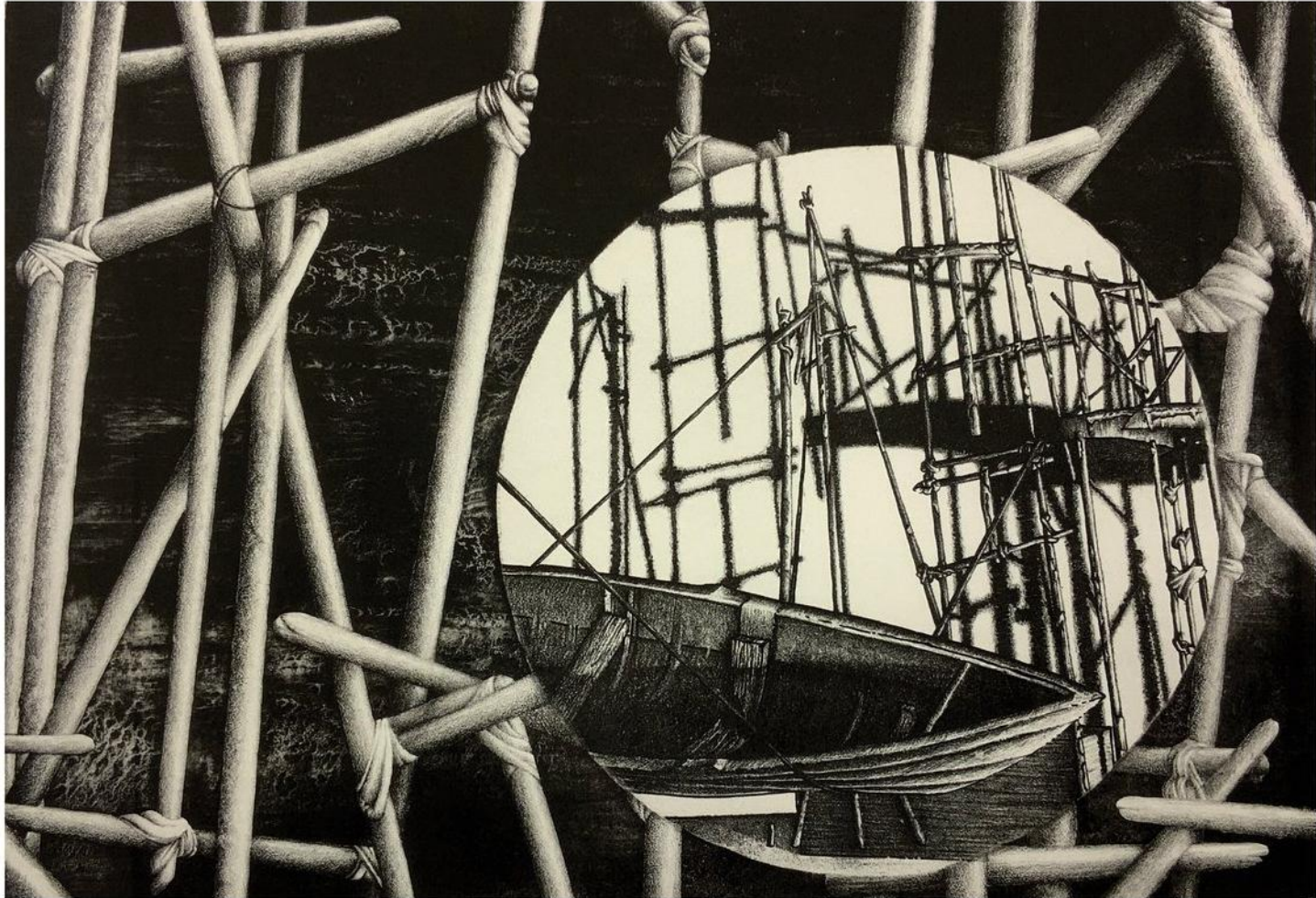
My work is an attempt to reveal internal struggles with Crohn's disease, a chronic illness, while referencing chaotic, often conflicting, aspects of border life. What interests me are personal and collective movement across our southern international border and its implications on the physical and social experience of this isolated region. I focused on instances where I found both the presence and absence of human activity along the border: abandoned personal items, border wall ladders, and other artifacts amongst the serene landscape frozen in time. The adopted relics or visual icons of bundles and vessels investigate fleeting moments of fragmented journeys reflecting a broken condition within an alienated community. Within these aberrant sites I find myself searching for hope.

BIOGRAPHY

Kyle A. Chaput, Assistant Professor of Printmaking and Drawing, earned his B.F.A. in Printmaking and Drawing from Fort Hays State University and M.F.A. in Printmaking from Texas A&M

University-Corpus Christi. Chaput taught in McAllen, TX and southwest Kansas for seven years before joining the Department of Art & Art History at Baylor in 2018. Over the past fifteen years he has been included in over ninety juried and invitational exhibitions, served as an art juror in five states, and has been a contract printer in a number of settings. His prints, which have earned several awards and honors, are included in numerous public and privately-owned collections.

Most recently, he has been included in The London Art Biennale, The Fourth International Printmaking Biennial (Čačak, Serbia), Mini Maxi Print 2020/2021 (Berlin, Germany), 7th Biennial Footprint International Competition (Norwalk, CT), and Ink: New Prints in Brooklyn, NY. Chaput's prints have shown in the CICA Museum (South Korea), Highpoint Center for Printmaking (Minneapolis, MN), Bankside Gallery (London, England), Tivarnella Art Gallery (Trieste, Italy), Museum MIIT (Torino, Italy), Lokarjeva Galerija (Ajdovscina, Slovenia), and Megalo Print Studio+Gallery (Kingston, Australia). He currently lives in Hewitt with his wife and two sons.



Rio Bravo VI,
Lithograph,
9" x 13", 2021

BENNY FOUNTAIN, MFA

Drawing & 2D Design

Associate Professor of Art

STATEMENT

In my work I return again and again to the themes of Sabrina (my wife), Idaho (my childhood home), and the kitchen. These subjects, arrived at by intuition, not intellect, are to me like benevolent ghosts, apparitions that point me to the root of the root, the center-points of meaning in my life.

While drawing and painting directly from observation has typically been my practice, these works represent a new direction of working purely from memory, imagination, and invention. I'm always searching for a union of crisp color and tonal clarity, and use traditional perspective in a casual way, take it or leave it. This trinity — tone, perspective, and color — is employed in an attempt to make straightforward pictures that are naïve, clean, and complicated — realistic fictions that are true to life.

BIOGRAPHY

Benny Fountain was born in Moscow, Idaho, at the center of a rich agricultural region known as the Palouse. He received his BFA from Pacific Northwest College of Art, Portland, OR in 2005,

and MFA from Tyler School of Art, Philadelphia, PA in 2008, during which time he also studied in Rome, Italy. He is currently Associate Professor of Art & Art History at Baylor University in Waco where he teaches 2D Design and Drawing.

Fountain is a recipient of a Jack Kent Cooke Foundation scholarship and a Josef and Anni Albers Foundation Residency. His work has been featured in numerous national and international venues such as the Royal Scottish Academy of Art (where he was awarded the Meyer Oppenheim prize), and The Drawing Center, The Bowery, First Street Gallery (New York, NY) and Redux Contemporary Art Center (Charleston, SC).

In Spring 2022, he will conduct on-site composition and color studies of ancient Roman wall paintings in Rome and Pompeii focusing on the spatial contradictions that are common to this era of painting. He will then be Resident Fellow at the American College of the Mediterranean in France, continuing his long-time engagement with Cezanne in the artist's native terrain of Aix-en-Provence.



Room in Idabo,
Charcoal on Paper,
60" x 48", 2021



Blind Man's Bluff,
Braided Thread on Acrylic,
24" x 52", 2021

Drawing

MACK
GINGLES, MFA

Associate Professor of Art

STATEMENT

The *By a Thread* series is a surreal space where people and animals alike wade through the flood waters of a broken planet. The inhabitants of this place search aimlessly for a way to rest as delirium sets in and a new dialog begins. Life after the high water is absurd to be sure, but I insist on depicting it nonetheless with braided fishing line.

“You must go on. I can’t go on. I’ll go on.”
-Samuel Beckett, *The Unnamable*

BIOGRAPHY

Mack Gingles was born in Shreveport, Louisiana. His compulsion to paint and draw emerged right away and was embraced by a house full of people who shared this interest. After working as an art director and serving concurrently in the military reserves, he committed himself fully to the study of art and to the life of the studio. Gingles joined the Baylor Art & Art History Department faculty in 2011 and is currently an Associate Professor of Art. His work has been exhibited in numerous juried exhibitions around the world, 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*.



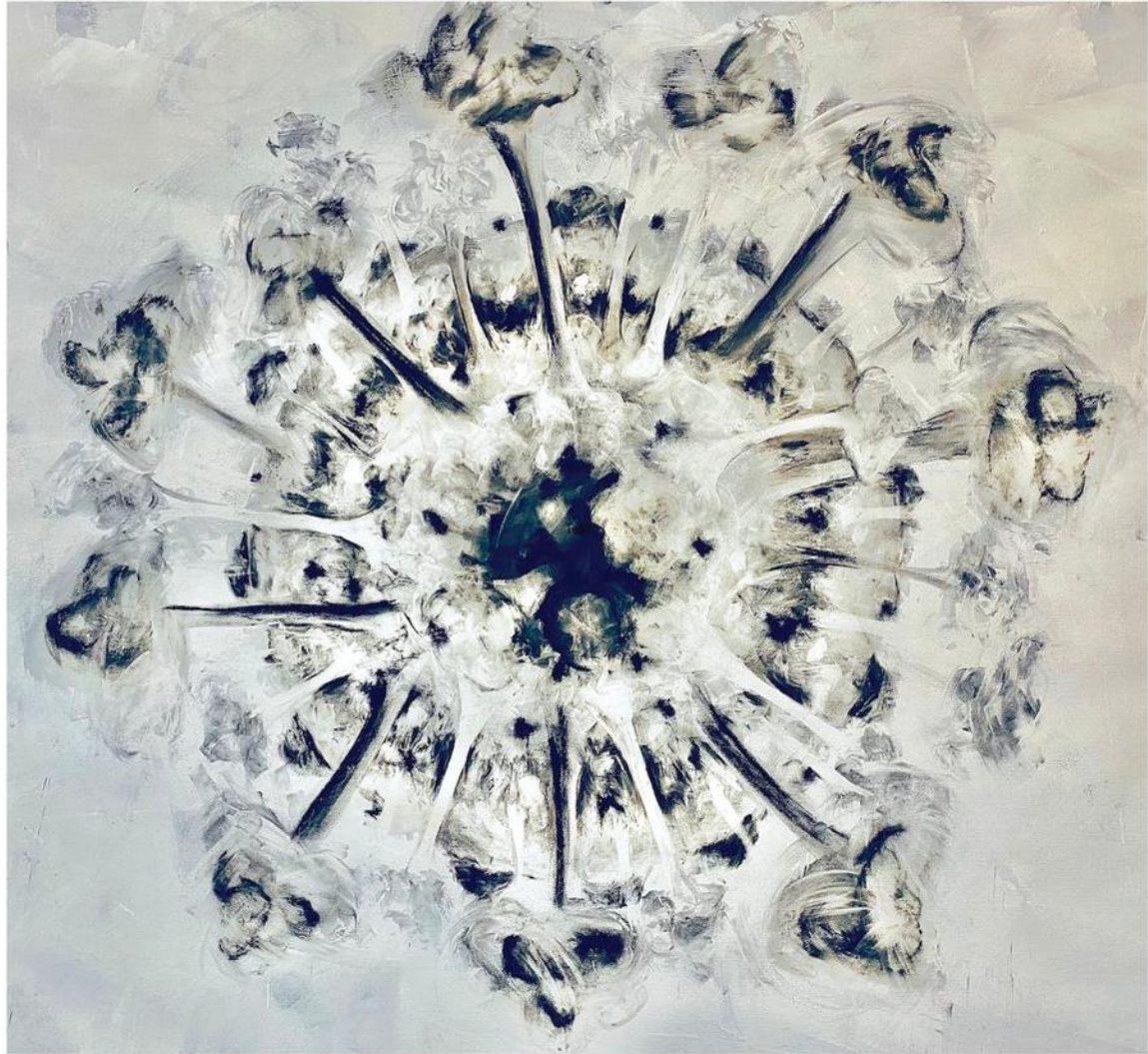
Waterfall,
Accordion Binding, Arches Text
Wove, Durham Paste Paper,
Wood Type, Letterpress,
5.5" x 84" (open), 2021

STATEMENT

Throughout my research, I am continually inspired by unexpected connections, found objects, and historic printing processes. As a designer and artist, I find myself most interested in the layering and combining of text and objects to create a story. I am fascinated by both the aesthetic value the letter form creates as well as by the emotion it evokes. My love for nostalgia is evident throughout my work, from the meticulous process of hand-setting antique type to the hand-cranked printing presses I utilize to create editioned prints and artist books. This nod back to what once was allows me to breathe a new life into the type and explore connections between nostalgia and found objects creating new and fresh perspectives.

BIOGRAPHY

Virginia Green was born in Staten Island, New York, and raised in Pennsylvania. She eventually moved to Texas where she earned her BFA at The University of Texas at Arlington and her MFA at the University of North Texas, focusing on both Printmaking and Communication Design. Virginia joined the Baylor Art & Art History faculty in 2006 to teach Graphic Design and has expanded her teaching and research to include letterpress printing, artist books, and fine binding. She has taken many workshops to hone her bookbinding and fine binding skills and with these years of experience, teaches workshops to share this knowledge. Virginia 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.



Directive 10-289,
Conductive Graphite on Paper,
Chem-lab Glassware, Metal,
Arduino 12 pin USB Board,
52.5" x 56", 2021

STATEMENT

Directive 10-289 is a mixed media installation that investigates the current compounding health events governing a global society. Three distinct statements continue to echo in my studio and influence me as a practicing artist and as a global citizen:

“Contradictions do not exist. Whenever you think that you are facing a contradiction, check your premises. You will find that one of them is wrong.” -**Francisco Domingo Andres Sebastian d’Anconia**

“The concept of identity is important because it makes explicit that reality has a definite nature. Since reality has an identity, it is knowable. Since it exists in a particular way, it has no contradictions.” -**A is A: Aristotle’s Law of Identity**

“Reality is Absolute, is the explicit recognition of the primacy of existence. This means that reality is not subject to wishes, whims, prayers, or miracles. If you want to change the world, you must *act* according to *reality*. Nothing else will affect reality. If you evade this fact, your actions will most likely not have their desired effects. Your failure will be metaphysical justice.” -**Francis Bacon**

BIOGRAPHY

Julia Hitchcock’s artistic production maintains a transdisciplinary approach that is recognized in exhibitions in the US, Asia, and Europe. A Professor in the Art & Art History Department and appointed affiliated faculty in Baylor’s Medical Humanities Program, Hitchcock has taught beginning through advanced drawing and painting, and Visual Arts and Healing. She is the Creative Director of Baylor’s Healthy India Research Team funded by United States India Educational Grant (USIEF). Hitchcock works with her research team in Hyderabad and Bangalore, India. Recent notable research publications include: *Mobile Health to Improve Hypertension and Diabetes Health Literacy among Asian-Indian Migrants to Hong Kong*, *Cin-Computers Informatics Nursing*, *US Agency for International Development Evidence Summit on Strategic Religious Engagement*, USAID, Washington DC; *Reflections on Designing & Developing ICT to Promote Well-being among India’s Vulnerable Populations*, *Information Systems Journal*; *Cross Cultural Team Collaboration: Integrating Cultural Humility in mHealth Development and Research*, *Informatics for Health and Social Care* and now available in Google Play Stores APP, *I Feel Great India*.

THOMAS HOLTON, MFA

Ceramics

Visiting Lecturer

STATEMENT

My work focuses on the intersection of art and science and the visual articulation of observations of the natural world. Using the methodologies and processes of both disciplines, I translate data related to astronomy, archaeology, and literature into site-specific installations and sculptural forms.

Through this practice-based research, I build new understanding through the act of making. My ceramic forms are born from sketches made while observing the evening sky. Depending on my location and the time of year, this view is ever-changing and I record the visible stars on a graph in my sketchbook. These two-dimensional drawings are later translated to three-dimensional forms in clay. Central to this work is my desire to explore the role visual aesthetics play in the translation and understanding of science information. By utilizing artistic processes and traditional materials, I am questioning and expanding boundaries through which science data has been traditionally visually translated (i.e., graphs, diagrams), while at the same time provoking expectations of what kind of visual vocabulary is considered to be in the domain of “science” or “art.”

I believe in the power that we, as artists, have to not only see – but form, and be formed by, our environment and culture. I open my eyes to the world, allowing it to shape me through the cultivation of my imagination and empathy. My identity is built upon my interaction with clay and the deep bond I have established with the material and its processes, enduring over time.

BIOGRAPHY

Thomas Holton is a native Texan. His urge to create began at a young age, encouraged by his grandfather who was a machinist. Thomas received a BFA in Studio Art from the University of Texas at Austin and his MFA in Ceramics from the Institut für Keramik und Glas in Höhr-Grenzhausen, Germany.

He has shown work internationally and maintains working ties to Europe with a summer studio in Germany, as well as various residency programs. Thomas brings expertise in wood and salt-firing, and specializes in hand-building, wheel throwing, and glaze formulation.



Atmospheric Corrosion,
Salt-fired Stoneware,
36.5" x 12", 2021

HEIDI J. HORNİK, PhD

Art History

*Department Chair & Professor
Italian Renaissance & Baroque Art*

STATEMENT

Peter and Mary Magdalene have significant encounters with Jesus that involve the strength of their faith. Peter loses his faith when he loses focus on Christ while walking on water in Matt 14. This results in Peter falling into the Sea of Galilee, Jesus touching his hand, and restoring his faith/focus. Mary Magdalene is the first disciple to see Jesus after the resurrection but mistakes him for the gardener. Correggio captures the moment when Mary realizes who he is and Jesus tells her, “Don’t touch me!” (John 20:17).

Along with Correggio, Scarsellino (1550-1620), a Ferrarese artist who produced Post-Trent religious paintings in the Mannerist style, have religious iconography that anticipates the Baroque style of the next century. This study suggests that the writings of theological writer Cornelius à Lapide (1567-1637) were a source whose commentary on earlier writers may have value for an interpretation of the paintings. The intention is to gain a better understanding of why Peter and Mary Magdalene were two of the most important Counter-Reformation penitential saints at this time in history.

This study is a chapter in the book, *The Art of Biblical Interpretation: Visual Portrayals of Scriptural Narratives* that I edited with Ian Boxall (Associate Professor of New Testament, Catholic University) and Bobbi Dykema (Pastor, First Church of the Brethren, Springfield, IL) that was published in October 2021 by the Society of Biblical Literature Press.

BIOGRAPHY

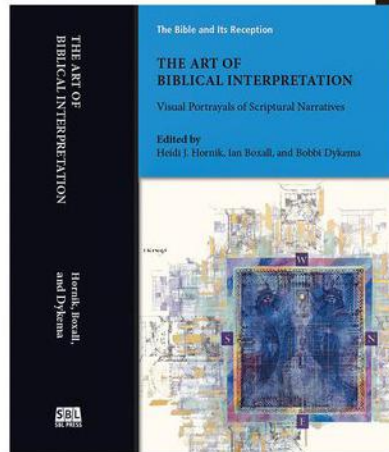
Dr. Heidi J. Hornik, born in New York, New York, is Department Chair & Professor of Art History. She came to Baylor in 1990 after receiving her B.A. from Cornell University and M.A and Ph.D. from The Pennsylvania State University. Dr. Hornik has been a Visiting Fellow at St. Edmond’s College, Cambridge University and held a Visiting Scholar Fellowship at Harvard University.

This year, Dr. Hornik was selected Founding Editor in Chief of *VENUE*, a digital journal of the Midwest Art History Society.

She continues as Senior Editor for Oxford University Press in their online peer-reviewed *Oxford Encyclopedia of Religion and the Arts in the West: Renaissance to the Present*. Dr. Hornik serves on the Editorial Advisory Board for the series *The Apocrypha in the History of Interpretation*, also with OUP, and the Editorial Review Board of *Die Bibel in der Kunst (BiKu) / Bible in the Arts (BiA)*, an international, online peer-reviewed open access journal based in Germany.

Her solo-authored books, *Michele Tosini and the Ghirlandaio Workshop in Cinquecento Florence* (Sussex Academic Press), the first biography on the artist, and *The Art of Christian Reflection* (Baylor University Press), have been published internationally. Much of Dr. Hornik's scholarship has been translated into Italian, Spanish, and German. Dr. Hornik, along with her husband and biblical scholar, Dr. Mikeal C. Parsons, have co-authored the three-volume *Illuminating Luke* series, *The Acts of the Apostles Through the Centuries*. (Wiley-Blackwell Commentary on Reception History of the Bible), and co-edited *Interpreting Christian Art*.

Hornik, Boxall, and Dykema
SBL Press, Atlanta Georgia,
October 2021



Correggio (1489-1534),
Noli me tangere, c. 1525
Prado Museum, Madrid.



Tense (Sinews),
Archival Pigment Print,
24" x 18", 2021

STATEMENT

The perpetuation and transmission of personal mythology guide my photographic impulses to explore memories and traditions that are vivid, yet strangely vague and seemingly unimportant. Integrating tactile elements in my work have been an important way to discuss intimacy, and the bonds we strive to make, break, and maintain. Many of my interests lie in various facets and manipulations of the past, and how that can affect objects, outlook, identity, and memory. Mining through familial objects, photographs, and stories present a myriad of fascinating opportunities for new narratives and reinterpretations.

Much of my current practice investigates the sweetness and tradition that saturates the American South. There is a dichotomy that exists within it that I am drawn to, especially as a woman. 2020 brought an abrupt and extended period of time where I was truly able to examine elements of my life on a foundational level. I found myself, like many others, angry and frustrated with the world, injustice, with myself, and the surroundings that I was

staring at every day. I was raised to welcome anyone to my table and feed them well. I was raised to be kind but sometimes at the cost of making myself small. But this sweetness can serve as an excuse, a lure, a sparkling gem that then stuns you and blinds you. I grew up being told that you catch more flies with honey than with vinegar. Honey is golden, pleasing, smooth. But it is also sticky, like quicksand for the tongue. What a welcoming facade — perhaps, we need all the vinegar we can get.

BIOGRAPHY

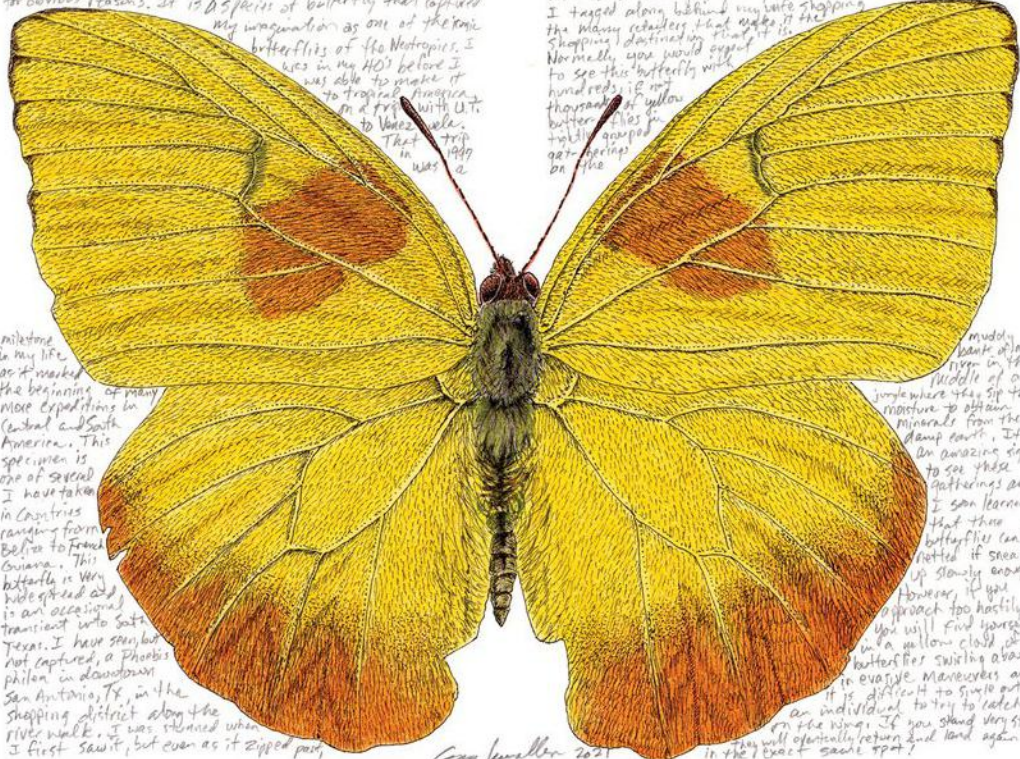
Jessica Just is a Texas-based artist and photographer who received her BFA from Baylor University and her MFA from the University of Texas at San Antonio. Her work has been exhibited nationally and can be found in private collections across Texas. She currently lives in Waco and teaches at Baylor University and McLennan Community College.

Phoebis philea is commonly called the "Orange barred sulphur" for obvious reasons. It is a species of butterfly that captured my imagination as one of the more beautiful butterflies of the Neotropics. I was in my HO's before I was able to make it to tropical America in a first trip with U.I. to Venezuela. That trip was in 1992.

the bright orange against that intense yellow is unmistakable. All I could do is gasp and point. I had no net with me as I tagged along behind my wife shopping the many retailers that make up the shopping districts in that area. Normally, one would expect to see this butterfly with hundreds of other thousands of yellow butterflies. This particular group got together on the

milestone in my life, as it marked the beginning of many more expeditions in Central and South America. This specimen is one of several I have taken in countries ranging from Belize to French Guiana. This butterfly is very wide spread and is an occasional transient into South Texas. I have seen, but not captured, a *Phoebis philea* in downtown San Antonio, TX, in the shopping district along the river walk. It was released when I first saw it, but even as it zipped past,

mudily bank of a river on the middle of a jungle where one of the objectives to obtain minerals from the deep earth. It is an amazing sight to see these butterflies and I soon learned that these butterflies can be netted if sneak up slowly enough. However, if you approach too hastily, you will find yourself in a yellow cloud of butterflies swirling about in every direction and it is difficult to single out an individual to try to catch on the wings. If you stand very still, they will optically return and land again in the exact same spot!



Craig Kemmler 2021

Phoebis philea
8" x 10" on paper,
technical pen with pastel pencils,
2021

STATEMENT

The work that I create really isn't intended for public consumption. It never has been and I hope it never will be. I draw out a compulsion that is as much a part of me as my character or personality, and even my faith. My drawings are an extension of who I am. I am not a very pretentious person and neither is my artwork. It is not intended to comment on social injustices or make political statements, or to save the whales. That doesn't mean it doesn't have something to say. My compulsion to draw emanates from a desire to point people to an incredibly loving, forgiving God that many don't know personally or who don't even believe He exists. The beauty, intricacy, and complexity of the subjects of my drawings, (these little insects) say otherwise, and it is my hope that my drawings open one's eyes to that possibility.

BIOGRAPHY

Greg Lewallen was born and raised in Waco and has lived here for a majority of his 65 years. He has pursued the art of drawing for as long as he can remember and collected insects for just as long. He attended Baylor on two different occasions in his attempt to obtain a degree in art. The first was back in the 70s after high school, but he got married and almost starved to death. He quit before graduating to take a job that he thought he would work at for a year and then return to finish his BFA and live happily ever after as an artist. It wasn't until the late 90s that he was able return to complete that degree in Studio Art. Greg had crammed a 4-year degree into a little over 20 years! A decade later he lost everything he had worked for as an adult. The path Greg took to end up teaching is not typical for most. Greg never dreamed he would one day be teaching drawing at Baylor University and yet, here he is, living the dream he never knew he had.

JEROLYN MORRISON, PhD

Art History

Visiting Lecturer
Minoan Art & Archaeology

STATEMENT

Crete is inspiring. Its jagged mountain peaks, fertile valleys, and often-elusive coastline create a land of contrasts. Those who walk and work in Crete's fields and swim in its seas feel a gentility and fierceness that is etched into the landscape. For thousands of years civilizations have risen and fallen against this dramatic backdrop. The Minoan civilization is one of many that belong to Crete. Its seemingly playful and peaceful nature rendered in its art distinguishes it from other Aegean Bronze Age Cultures.

Graceful calligraphy-like images of geometric designs, flowers, stylized double-axes and animals, patterns, and human figures are branded onto the surfaces of vessels, seal stones, golden rings, and the occasional fresco or plastered object. Often the Minoan artist created a visual world that over packed a clean surface with imagery, but their compositions are organized in a way that creates a mesmerizing experience for the viewer. The Minoan artists are masters in repetitive and alternating design motifs. While we as modern people might be able to capture a glimpse of their seemingly organized playfulness and admiration for the natural world they depicted in art, the Minoan artists did not reveal much about their daily life. Only objects and architecture provide clues

to how the Minoans actually lived on Crete a few thousand years ago. This is the space in academic exploration where art history, art and craft, along with the social sciences merge to reveal the past. Examining, exploring, creating, writing, and ultimately sharing through teaching this area of the world is my passion. In fact, it is my life.

My imagination is drawn to the mysteries of everyday life and takes a more pragmatic investigation of the ancient Minoan world. I have nurtured my connection to Minoan Crete by recreating the daily task of cooking. The process begins with collecting clays and food directly from remnants of the ancient landscape recovered in archaeological excavations to craft Minoan-style ceramic cooking pots that are used to prepare food over a hearth flame. These acts of crafting objects and cooking to share a meal create a stronger connection between Crete's past and our present, and between our individual selves and our neighbors. The past, present and future is my inspiration.

This collection of images presented is a collaborative work with Stella Johnson entitled, "Minoan Tastes Creates Ancient Flavours



from the Land, Sea and Sky of Crete”. Johnson is an educator and documentary photographer. Morrison and Johnson met through the Fulbright Foundation in Greece and collaborated on the island of Crete between 2011 and 2017.

BIOGRAPHY

Dr. Jerolyn E. Morrison is a Minoan archaeologist, art historian, and potter with a passion for cooking in ceramic pots. She teaches Introduction to Art, Survey of Western Art I and II, and upper-level art history classes. These upper-level art history courses examine the material culture and art of the Minoan people. Dr. Morrison is a US Fulbright Student Recipient 2006-2007 and founder of *Minoan Tastes*, a social-minded enterprise in Greece that promotes the culinary history of the Aegean by working with a network of food and craft experts and scholars. Since 1997, she has participated as a Minoan ceramics expert in Crete and Kos on archaeological projects under the auspices of the American School of Classical Studies at Athens, the British School at Athens, Scuola Italiana Statale di Atene, and the Greek Ministry of Culture. Before returning to Baylor (Dr. Morrison has an undergraduate degree from our department), she lived most of the year in Crete.

Inspiration from the cooking hearth
Photos: Jerolyn Morrison
Crete, 2015-2017

WINTER RUSILOSKI, MFA

Painting

Associate Professor of Art

STATEMENT

Abstraction, landscape's vastness and its horizon are anchors for my work. I interpret landscape through an exploration of spatial relationships. Journey and movement have been of paramount influence in my experiencing varied landscapes. 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 have explored this dynamic in the fusion of landscape painting with abstraction for the past 18 years. In 2006, I began using collaged photographs in my work to introduce a varied vocabulary and space. The photographs act as another layer of mark making and are suggestive of an ambiguous narrative creating a secondary space within painting. This pairing releases representational areas within the work from their descriptive function, that creates a dynamic spatial relationship with the whole.

For the past several years, my travels have included Niagara Falls, the East Coast, the South Texas border, and Big Bend for their sublime qualities. I continue to explore Big Bend, visiting multiple times and making work on my remote property in Terlingua Ranch that has untouched landscape. The desolate landscape, and extremes needed for a sustained existence in the beautifully

dangerous region of Texas, are diametrically opposed to the bodies of water that birthed my interest in landscape painting. Most recently, I traversed the country from Texas to Montana to compare the barren Big Bend landscape and the life-filled green spaces in Glacier National Park. The remote location of the park, the lakes, and dramatic mountains greatly contrast with the Big Bend. I will continue to study the landscapes of the United States and compare them to the Big Bend Region where I plan to build an off-grid studio. These experiences and memories inform my current work.

BIOGRAPHY

Winter Rusiloski was born in Wilkes-Barre, Pennsylvania, and grew up painting the rural landscapes of Pennsylvania and the northeastern coast. She earned a BFA in Painting and Related Arts-Dance at Kutztown University of Pennsylvania, and also studied abroad in Cortona, Italy with the University of Georgia. She earned an MFA in Painting with a fellowship award at Texas Christian University that enable study abroad at the Hungarian Academy of Fine Arts in Budapest. Rusiloski joined the Baylor University Department of Art & Art History as Assistant Professor of painting in the fall of 2016.



Rusiloski's abstracted landscapes have been included in 11 solo exhibitions and more than 30 national and international juried exhibitions since 2016. Exhibition highlights include: *The Texas Biennial 2009*, *Hunting Art Prize Finalist*, *Paint Part 2-Out of Abstraction* (Arlington Museum of Art), *The Texas Oklahoma Art Prize* (Wichita Falls Museum of Art), *The 30th and 32nd September Competition* (Alexandria Museum of Art), *Gateway to Imagination* (Farmington Museum), and *Contemporary Landscape* (CICA Museum in South Korea), *Studio Visit Magazine*, *Dallas Art Fair*, and *Art Santa Fe*. Artspace 111 in Fort Worth, Texas represents her work.

Traversing the Desert with Color,
Oil and Collage on Canvas,
48" x 72", 2020

H. JENNINGS SHEFFIELD, MFA

Photography

Associate Professor of Art

STATEMENT

Tangier Island is located off the coast of Virginia in the Chesapeake Bay. It is progressively being claimed by the waters surrounding it and is projected to be uninhabitable in 50 years. When the residents are forced to evacuate, we will lose an entire culture of people as unique as their dialect. This once untouched and proud crabbing community is predicted to be one of America's first "climate change refugees."

The very water the residents of Tangier depend upon to survive is swallowing them up an average of nine acres every year. Today, the island sits only 3 feet above sea level, 1¼ miles wide by 3 miles long. Upon arrival by boat, it is hard to see the island off in the distance. Having few trees left, the only marker from the bay is the water tower of Tangier that has a crab on one side and a cross on the other. This deeply religious island has already been split by the Bay's waters, which now seeps up through the ground below.

The people of Tangier have received attention from Al Gore, Donald Trump, and national media outlets, but the conversation of future implications still needs to be had. These photographs and artist book shed light upon what is at stake when losing a

place. Tangier is not alone and sadly tells the tale many low-lying cities in the US and around the world are facing in the next 80 years. According to the National Oceanic and Atmospheric Administration (NOAA) Miami, Atlantic City, New Orleans, Galveston, Charleston, South Carolina, and Virginia Beach will all be under water by 2100. My hope with this project is to inform viewers of the need to take notice now, and to think about the difficult decisions that stand before us—how will we decide who and what is worth saving? And, who are we willing to let wash away into the water? Project website: www.goingawayfromhere.com

BIOGRAPHY

H. Jennings Sheffield was born in Richmond, Virginia. She is a contemporary artist working in lens-based media. Sheffield received her BFA in Photography and Digital Media from the Atlanta College of Art and her MFA from the University of Texas at San Antonio in Photography and New Media. Her core research is highly concept-driven inspired by memory, moment, and time and utilizes family as the vernacular to convey the intimacy and diverse roles individuals play throughout their life.



The methodologies utilized to create her work can take years to complete. As a result, Sheffield then takes on landscape-driven projects that begin with just her responding to the landscape with her camera. She is interested in landscapes that are fleeting. Similar to her core research, Sheffield approaches the landscapes looking for changes over time. Her work is in collections throughout the United States and is exhibited internationally.

In addition to her research, Sheffield provides workshops and lectures around the United States on topics including her artistic practices and methodologies, digital techniques, and considering the image in a new context, outside of the traditional roles. www.jenningsffield.com

Untitled,
Archival Pigment B&W Print
13.25" x 20", 2020



All Your Waves and Billows,
Hand-dyed muslin, painted
muslin, tulle, cotton thread,
56" x 54", 2021

STATEMENT

My artwork explores the strangeness of beauty through a lens of grief and spiritual hope. After the loss of my father during my second semester of college, I found that beautiful moments, and joyful experiences, were no longer familiar or even comfortable, but they did bring me hope. The beauty that I experienced brought me to ask questions about the hope that arises out of great pain or loss. I have continued to explore fiber artwork, and fiber materials have become a comfortable way for me to process memories. Past and present are allowed to collide in artworks that contain scraps of fabric from old dresses and recycled plastic. While freshly dyed muslin allows me to “paint” with strips of fabric. Water is a great inspiration in both my fiber artworks and my paintings because of its immensity and its calming qualities. I continue to work with fabric and other fiber materials to create art that brings a sense of wonder — a space where not always knowing is okay. Together my art and I are on a continual journey. A journey that experiences beauty in unfamiliar ways, acknowledges pain, and finds hope to be something sacred and something spiritual.

BIOGRAPHY

Trisstah Brittany Wagstaff is an artist currently living and creating in Waco. She graduated from Baylor University with a Bachelor of Fine Arts in painting in 2014 and received her Master of Fine Arts in painting in November of 2018 through the Savannah College of Art and Design in Georgia. Her art has been published in *Studio Visit Magazine* (vols. 42, 44) along with multiple other publications. Her artwork explores beauty and the unexpected places that it can be found while recognizing beauty as a language of hope. Trisstah has shown her paintings and fiber-based artwork in Texas, Georgia, New Jersey, Connecticut, and New York.

CHRISTOPHER WOOD, MA

Art History

Visiting Lecturer
Greek & Roman Art, Archaeology

STATEMENT

Currently, my research interests include divine kingship, feasting, and how material culture is used to construct the identity of the 'hero' or warrior class in the Mediterranean both within and outside the world of the Homeric epic. I am particularly drawn to how Bronze Age monuments helped facilitate social memory and led to the development of hero cults in the Archaic Period. I am also interested in Mycenaean hegemony in Cyprus and the Near East, studying trade centers and their organization and what they might reveal about social interactions and the Bronze Age collapse. This deeper interest in Bronze Age heroes and archaeology stems from my field experience at the Palace of Nestor excavations at Pylos.

In the past, my research focused on the Roman Republican period, especially the Sullan building program in Rome, as well as the origins of the Imperial cult in Republican religious practices and architecture.

As a result of my teaching responsibilities, I have extended my interests to include Neoclassical reception of heroic figures and the classicising of the Age of Exploration and the New World.

BIOGRAPHY

Chris is an archaeologist and art historian. His areas of expertise include Greek and Roman art and archaeology and the expansion of trade in the ancient Mediterranean. He also specializes in Bronze Age burials and modern reception of Homeric heroes and recently published a book on the subject entitled *Heroes Masked and Mythic*.

Chris holds a B.A. in Classics from San Francisco State and a Master's in Art History from the University of Texas at Austin where his research focused on Roman dining and social implications of wall paintings from the House of Jason in Pompeii. While at UT, Chris taught classes in Art History, Archaeology, and Classics and was awarded both the William T. Semple and Charles Edwards scholarships.

An active field archaeologist, Chris has surveyed and excavated a number of ancient sites including Roman Pompeii and Greek Pylos. He has also earned the distinction of being an alum of both the American School of Classical Studies in Athens and the American Academy of Rome.

HEROES

MASKED AND MYTHIC

*Echoes of Ancient Archetypes
in Comic Book Characters*



CHRISTOPHER WOOD

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Heroes Masked and Mythic



Above and opposite: Interior panel from *The Incredible Hulk Comic #2* presenting a yellow eyed and roaring Hulk as he reduces a bridge in the small town of Faulkner to toothpicks. © 2013 Marvel Characters, Inc.

IV. Unstoppable Rage

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Hulk. Whatever you do, do *not* make Hulk angry. A one-man wrecking ball, Hulk smashes everything in his path, leveling buildings, and sometimes taking out other heroes. Created by the late, great Stan Lee and Jack Kirby in 1962, the *Hulk* is the story of a brilliant but reserved physicist, Dr. Bruce Banner, who is overseeing the test of his new gamma bomb at a military base in New Mexico. During the test, a teenager, Rick Jones, drives onto the base on a dare. Racing onto the testing grounds, Banner manages to save Jones, pushing him into an open trench. Banner succumbs to a powerful blast of gamma radiation. His act of self-sacrifice, unfortunately, transforms him into a monster, dubbed "Hulk."³² Only later is it revealed that Banner's transformation is triggered by adrenaline brought on by intense feelings of fear, pain, and oh yes, anger.

The story may seem a familiar one. That is largely because its creator, Stan Lee, admits he was inspired by such classic tales as Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* and Mary Shelley's *Frankenstein*.³³ In *Frankenstein*, a young doctor, Victor Frankenstein, driven mad with grief over the death of his mother, throws himself into his work. Though his intentions were good, he takes it upon himself to cross the lines of modern society. Using science he gives life to a creature that is ultimately uncontrollable. Victor and the monster are separate, alter egos, but ultimately intrinsically locked in an eternal battle with one another. In Stevenson's novella, Dr. Jekyll is working on a serum that will allow him to repress his evil urges, but he accidentally releases the monster within instead of quelling it. Is it a man in the body of a monster, or a monster in

Over the years he has devoted his time as a gallery educator at the J. Paul Getty Museum where he worked with K-12 students from underserved schools and local teachers, and led docent workshops and trainings. He has also worked as a Graduate Teaching Fellow at the Blanton Museum where he developed university and K-12 tours, collaborated with local and bilingual educators, led docent workshops, and helped plan community events. Chris is currently teaching Introduction to Art, Survey of Western Art I, Eighteenth-Century European Art, Nineteenth-Century Art History, and Neoclassicism and Romanticism.

Heroes Masked and Mythic
Christopher Wood
North Carolina, McFarland Press,
December 2020

A black and white photograph of a brick building facade. The building is constructed of light-colored bricks with a darker brick band near the top. The name "LEWIS ART BUILDIN" is mounted on the wall in dark, bold, sans-serif capital letters. The word "BUILDIN" appears to be a typo for "BUILDING". The photograph is taken from a low angle, looking up at the building. In the foreground, there are dark, leafy branches of a tree or shrub, partially obscuring the top and right sides of the frame. The sky is visible in the upper right corner.

LEWIS ART BUILDIN



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This catalog is published on the occasion of the 2022 Department of Art & Art History Faculty Biennial Exhibition, at the Martin Museum of Art, 60 Baylor Avenue, Waco Texas 76706.

Museum exhibitions, programs and publications are funded in part by the generous support of the Martin Museum Art Angels Endowed Fund, the Ted and Sue Getterman Endowed Fund, and the Virginia Webb Endowed Fund.

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Editing: Heidi J. Hornik

Printed by Integ, Waco, TX

Photo Credit: H. Jennings Sheffield; page 17

Catalog Design and Photo Credit: Krista Latendresse; cover, page 2

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