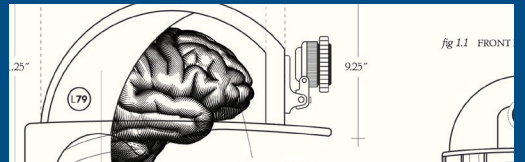




DEPT. OF ART & ART HISTORY
BIENNIAL FACULTY EXHIBITION



ROBBIE BARBER KY
LE CHAPUT LEAH
FORCE MORGAN FO
RD WILLINGHAM M
ACK GINGLES VIRG
INIA GREEN HEIDI
J. HORNİK KATIE L
ARSON GREG LEW
ALLEN TINA LINVIL
LE ANDREW MCINT
YRE JEROLYN MOR
RISON NOEL ROBBE
NS WINTER RUSILO
SKI H. JENNINGS S
HEFFIELD GENARO
SOLIS RIVERO CHR
ISTOPHER WOOD

INTRODUCTION

The seventh biennial faculty show of the Department of Art & Art History is composed of works of art together with art historical publications that will hopefully inspire you, our audience. Our studio art and art history majors/minors, Baylor campus community, alumni, and the citizens of Waco are our audience for this and all Martin Museum of Art exhibitions. The faculty biennial is an especially anticipated exhibition because we as faculty get to share our recent work with all of you. Some of you may know our work while others may be encountering it for the first time. The Martin Museum of Art, an integral part of the Department of Art & Art History, provides a beautiful venue to install and celebrate works created by seventeen faculty since the 2022 biennial.

Once again, we invited both permanent and temporary faculty to participate as our department rebuilds and redefines itself. In the past two years, we have made four excellent tenure-track Assistant Professor faculty hires – Tina Linville in Fibers, Andrew McIntyre in Ceramics (2021); Morgan Ford Willingham in Photography and Genaro Solis Rivero in Graphic Design (2022).

The departmental culture is thriving, and a sense of commitment and dedication abounds. Since the last biennial, we have not only made significant hires and redesigned our webpages, but we have written both Mission and Vision Statements for the department.

The Mission Statement of the Department of Art & Art History confirms our identity: **We are an academic community of artists, scholars, and professionals engaged in open and inclusive conversations around art and design in a global context. In our work we nurture and prepare the next generation of visual thinkers.**

The Vision Statement sets forth our goals and aspirations:

- Embrace Baylor University's distinctly Christian mission
- Develop a culture of purposeful artistic and scholarly engagement
- Expand our scope and reach within local, national, and international communities
- Lead, shape, and impact the art world

The department will continuously work toward recognition as a renowned program that fosters individual and communal excellence.

We hope that you are inspired as you read the above statements and experience the visual art by our Studio faculty that will (or have already) appeared in juried (peer-reviewed) international, national, and regional in-person and online exhibitions. The art historians' recent publications and research projects are represented by installed didactic text and images.

The past two years have been exciting and challenging. Please allow me to extend heartfelt appreciation to the entire faculty and staff of the Department of Art & Art History for all that they have done, continue to do, and will do in the future to help us inspire others and to work within our new mission and towards our vision.

Special thanks to Allison Chew, Martin Museum Director and her staff: Krista Latendresse, Creative Lead and catalog designer; Mike Schuetz, Collections Manager; Elisa Crowder, Education Coordinator; and Monica Litton, 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, Ph.D.

Professor and Chair, Department of Art & Art History

"A true artist is not one who is inspired, but one who inspires others." –Salvador Dali



ROBBIE BARBER

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. I often fuse these influences to create hybrid objects of fantasy, the results of which are often humorous, ironic or visually poetic in nature. An example is **Trailer Park Trio**, featuring mobile homes that double as baby carriages. These reference the American postwar western migration via Route 66 on one level, while on another it speaks to the irony that most mobile homes never go anywhere.

M.F.A. | Professor of Art | Sculpture

ROBBIE BARBER is currently Professor of Art at Baylor University in Waco, Texas, and has taught Sculpture there 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 B.F.A. degree from East Carolina University in 1987 and his M.F.A. 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 in Houston, Texas; Socrates Sculpture Park in Long Island City, New York; the Jule Collins Smith Museum of Art in Auburn, Alabama; Grounds For Sculpture in Hamilton, New Jersey; and the Tokyo Metropolitan Museum in Tokyo, Japan, to name a few.

Trailer Park Trio, 1995-2012, Steel, Paint, Found Objects, 108" x 108" x 60" ea.



KYLE CHAPUT

My research explores the many facets of communal identity along the Rio Grande Valley, an increasingly misunderstood international border which remains an entity unto itself. What interests me are personal and collective movements through this isolated region and our governments implications on the physical and social experience of the space. The printed works and drawings in the **Bundle** series are an attempt to reveal internal struggles with a chronic illness, Crohn's Disease, while referencing these chaotic, often conflicting aspects of 'border' life. The manifestations of these tethered forms tend to pierce through subconscious thoughts, forcing me to continually question my sense of place and inner stability.

My aim in the **Rio Bravo** series is to represent the Rio Grande as a unifier—bringing hope and cultivating sustenance. The river delivers flood and drought, life and death, division and unity, past and future. I venture to several different locations to collect artifacts during my travels to Boquillas del Carmen in Mexico; Candelaria, Ruidosa, Presidio, and Lajitas, Texas which lie just outside Big Bend National Park. This area is known to have a rich heritage of nomically peaceful, largely sedentary, native settlements dating back more than a thousand years. However today, most visible elements are political markers which seem out of place amongst the grandeur of the Chinati and Bofecillos Mountains.

M.F.A. | Assistant Professor of Art | Printmaking & Drawing

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 University in 2018. His prints and drawings have been shown broadly in the United States and internationally in Australia, England, France, Germany, Ireland, Italy, Serbia, Slovenia, South Korea, Spain, Taiwan, and United Arab Emirates. Recent exhibitions

include *The Boston Printmakers 2023 North American Print Biennial*, *43rd National Print Exhibition*, *2022 Pacific States Biennial North American Print Exhibition*, *International Biennial Print Exhibit: 2022 R.O.C*, *The Contemporary Print 2022*, *London Art Biennale*, and *Contested Spaces: Harnett Biennial of American Prints*. In 2022, Chaput was an Artist-In-Residence at Kala Art Institute in Berkeley, California and the Center for Contemporary Printmaking in Norwalk, Connecticut. He currently lives in Hewitt with his wife and two sons.

SoNo Site I-II (Rio Bravo Series), 2023, Lithograph, Screenprint, 20" x 15"



LEAH FORCE

I am deeply moved by the humor, beauty, and sacredness that I regularly notice in the most ordinary of contexts. My work provides a means for fully digesting these moments and simultaneously challenges me to adequately capture and honor them.

M.F.A. | Senior Lecturer |
Undergraduate Program Director | Drawing & 2D Design

LEAH FORCE was born in Fort Worth and enjoyed her childhood years in Waco. Her early fascination with object-making was nurtured by beloved family members and led to the pursuit of formal training in Ceramics and Wood Design. After earning her M.F.A. degree from East Carolina University, she managed

two major wood shops and taught foundations and Wood Design courses as a Visiting Lecturer at ECU's School of Art and Design. She joined the Baylor Art & Art History faculty in 2008, where she teaches 2D and 3D Design and serves as Undergraduate Program Director for the department.

Tam, 2023, Cotton, 46" x 29"



MORGAN FORD WILLINGHAM

My investigation of motherhood considers the identity of mother and child and whether nature versus nurture is influential. As a young woman growing up in the South, I rejected the culturally implied stereotypes of the ideal mother and woman, which often were the same. As an adult and a mother, I find myself electing to personify characteristics of these previously rebuked stereotypes.

The images individually and collectively allude to the roles of mother and daughter, the historical and cultural influences that shape the identities of each, and the art historical context of motherhood, femininity, and women's identity. These depictions attest to selfhood, uncertainty, and parallels that are threaded between mother and daughter. The innate bond and the distinct identities are ever evolving with depictions alternating between the observer and the observed, as the child matures into a fully realized sense of self. Extending past the snapshot, these images record the growth of the individual and the deepening intimate connection within the familial unit.

The portraiture provides an outlet for empowerment, vulnerability, control of the gaze, and self-discovery. The choice of materials in my artistic practice grounds these works in the history of women's craft and of the photographic medium. Photography serves as the foundation from which layers of meaning are imbued through the incorporation of symbolic materials and processes. The physical interaction in the creation of each piece provides a ritual outlet and space to meditate on the connection between the artist and the artwork and how each piece embodies a facet of my identity.

M.F.A. | Assistant Professor of Art |
Photography

MORGAN FORD WILLINGHAM is a photographic artist and educator. She received an M.F.A. in photography with a minor in intermedia from Texas Woman's University and a B.F.A. in art with an emphasis in photography from the University of South Carolina. Morgan has pursued passions in academia and art making in the Midwest for almost 15 years. Her work explores pop culture, advertising, and societal norms to better understand the influence on women's identity and self-image, using various mediums,

including photography, mixed-media, book arts, and installation.

Her work has been recognized in the field, widely exhibited, and is held in both public and private collections. Recently, works from *Notions & Impressions* have been included in exhibitions in FotoNostrum Gallery in Barcelona, Spain; Manifest Gallery in Cincinnati, OH; and ARC Gallery in Chicago, IL, and have been recognized by notable jurors, such as Joyce Tenneson, Sarah Kennel, and Elizabeth Avedon.

Untitled (Tempio di Diana), 2023, Cyanotype with Hand Embroidery on Found Textiles, 20" x 11 3/4"



MACK GINGLES

M.F.A. | Associate Professor of Art | Drawing

I am driven to address climate change and how it is rapidly affecting the world we know. My work explores the distance between knowing and not knowing through narrative fiction. The **By a Thread** series is a surreal space where people and animals 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, but I insist on depicting it nonetheless with braided thread.

MACK GINGLES' narrative paintings have been exhibited widely across the United States and abroad. His work has been shown in Pärnu, Estonia; the Museum of Modern Fine Arts in Minsk, Belarus; the Museum of Contemporary Art in Skopje, Macedonia; the Cvijeta Zuzoric in Belgrade, Serbia; and the Czong Institute for Contemporary Art Museum in Gimpo-si, South Korea.

He has been juried into more than 70 group exhibitions by notable curators, artists, art critics, and other professionals from around the world. Among these was an exhibition through the London Celeste Prize and publication through the circulated New American Paintings.

Marra. Polo. Marra. Polo., 2022, Braided Thread and Acrylic on Panel, 5 1/2" x 13 3/4" x 2"



**"You must go on.
I can't go on. I'll go on."**
Samuel Beckett, *The Unnamable*

VIRGINIA GREEN

M.F.A. | Associate Professor of Art | Graphic Design

As a graphic designer and letterpress printer, I find unique and contemporary ways to create printing forms that expressively utilize letterform and ornament. Combining historic wood type and metal handset type with multiple color runs compromises delicate traditional and contemporary printing processes. Each print is a conceptual puzzle that transforms into a unique visual narrative.

As an active member of the Amalgamated Printers' Association, a national letterpress organization, I've formed many relationships that have strengthened my knowledge and built unwavering bonds between myself and fellow printers. The two limited edition Joker prints were created for a collective deck of cards consisting of only the Joker card. Each printer was provided unique casted metal ornaments that were required to be included in the final design. With that limitation, each printer was then given full liberty to create their designs. Tony Guadagnolo, fellow member, designer, and letterpress printer, organized the project and created the presentation box and booklet for the deck. Below are my individual statements for the cards. Edition of 70.

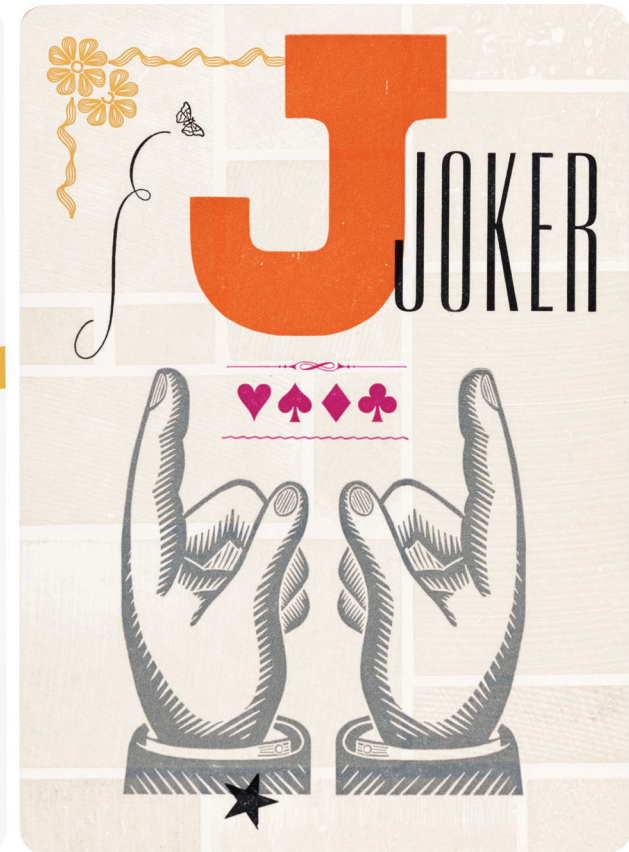
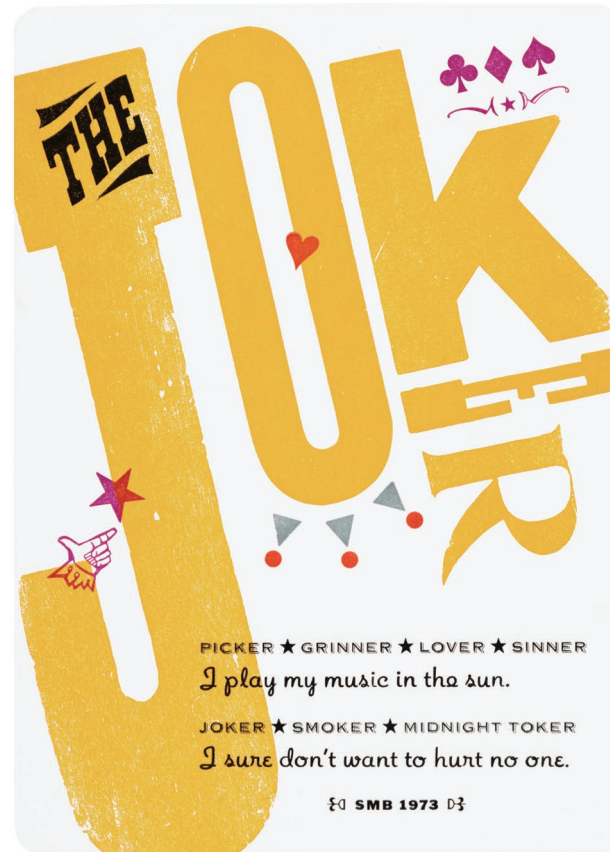
The Joker Salute — Nothing beats a great 70s tune when designing and printing ink on paper! Decided to fill the studio air with Steve Miller Band and get to work. Naturally, *The Joker*, one of my favs, drove this concept and I decided to give the band a salute. Here's to the joker in us all.

Yes, J is for Joker — There is a sign in my studio with a manicule combined with a strong textual directive, "Go Print." Those pointy fists were the driving force of this design. They prominently support the idea of the Joker above all other suits in the deck. The statuesque versus whimsical type and image help balance the multiplicity of the Joker.

VIRGINIA GREEN was born a New Yorker and landed in Texas but is forever a Yankee at heart. She earned her B.F.A. at The University of Texas at Arlington and her M.F.A. at the University of North Texas, focusing on both Studio Art 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. 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 Joker Salute and Yes, J is for Joker, 2023, Wood and Metal Type, Accent Opaque Smooth 100C, Letterpress, 7" x 5" ea.



Hornik, Heidi J. and Mikeal C. Parson, “Naming the Unnamed (Luke 4:18): The Companion Cleopas in Text and Image,” in *Perspectives in Religious Studies* V. 50, N.2 (2023): 223-46.

The unnamed companion of Cleopas (Luke 24:18) has been the subject of much discussion in the history of interpretation in both textual and visual traditions. This essay briefly traces the various identities assigned to Cleopas’ companion in text and image, with an eye toward whether and/or how such identifications fulfill or obfuscate Luke’s rhetorical strategy and purpose(s).

One image is discussed from the late Byzantine/early Medieval period, one from the Baroque, and five from the contemporary period. In other publications, we have argued that Caravaggio identified the unnamed Emmaus disciple as the Apostle Peter in his London *Supper at Emmaus* (Fig. 1). The visual tradition of identifying Peter as the unnamed Emmaus disciple was thus available to a seventeenth-century audience through Codex Bezae and the writing of Origen.

One of the five contemporary images of the Supper at Emmaus is by American artist Douglas Blanchard’s *Jesus Appears at Emmaus* (Fig. 2). It is from a larger series of twenty-four oil on wood panel paintings, “The Passion of Christ: A Gay Vision” published in book form in 2014 with commentary and reflections by Kittridge Cherry, an ordained clergy in the Metropolitan Community Church and an art critic. In Blanchard’s depiction of Emmaus, two travelers—indicated by the suitcases on the floor in the foreground—have joined Jesus for a meal at a table (complete with salt and pepper and a single rose) in what looks to be a public lounge for travelers (train or bus?). The man and woman touch in what Cherry calls “a gesture of prayer.” We rather think it is the moment of recognition. Blanchard has chosen to depict Jesus as unrecognizable by depicting him in a blue skicap. It is the only time in the series that Jesus has headwear of any kind. As in the biblical text, the moment of recognition comes as Jesus is breaking bread. The male traveler reaches for Jesus’s shoulder, presumably now aware of his identity.



Figure 1



Figure 2

Figure 1. Caravaggio, *Supper at Emmaus*. 1600–1602. Oil on Canvas. 4 ½" x 6 ⅓". National Gallery, London. NG. Photo: Wikimedia.

Figure 2. Douglas Blanchard, *Jesus Appears at Emmaus* in “*The Passion of Christ: A Gay Vision*.” 2001-2005. Oil on Wood Panel. 14" x 18". Private Collection. Photo: Courtesy of the artist.

DR. HEIDI J. HORNİK, Department Chair and Professor of Art History, received 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.

Dr. Hornik’s professional service includes serving as the inaugural Editor-in-Chief of *VENUE*, a digital journal of the Midwest Art History Society; 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*; and Editorial Advisory Board Member 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.

Dr. Hornik’s most recent publication, “Naming the Unnamed (Luke 4:18): The Companion Cleopas in Text and Image,” in *Perspectives in Religious Studies* is co-authored with Dr. Mikeal C. Parsons, her husband and Baylor University Distinguished Professor and Macon Chair of Religion. The article, the subject for this exhibition, is part of a Festschrift issue for their long-time colleague Dr. Sharyn Dowd. Drs. Hornik and Parsons have co-authored the three-volume *Illuminating Luke* series, *The Acts of the Apostles Through the Centuries*. *Blackwell-Wiley Reception History Commentary on the Bible*, and co-edited *Interpreting Christian Art*.

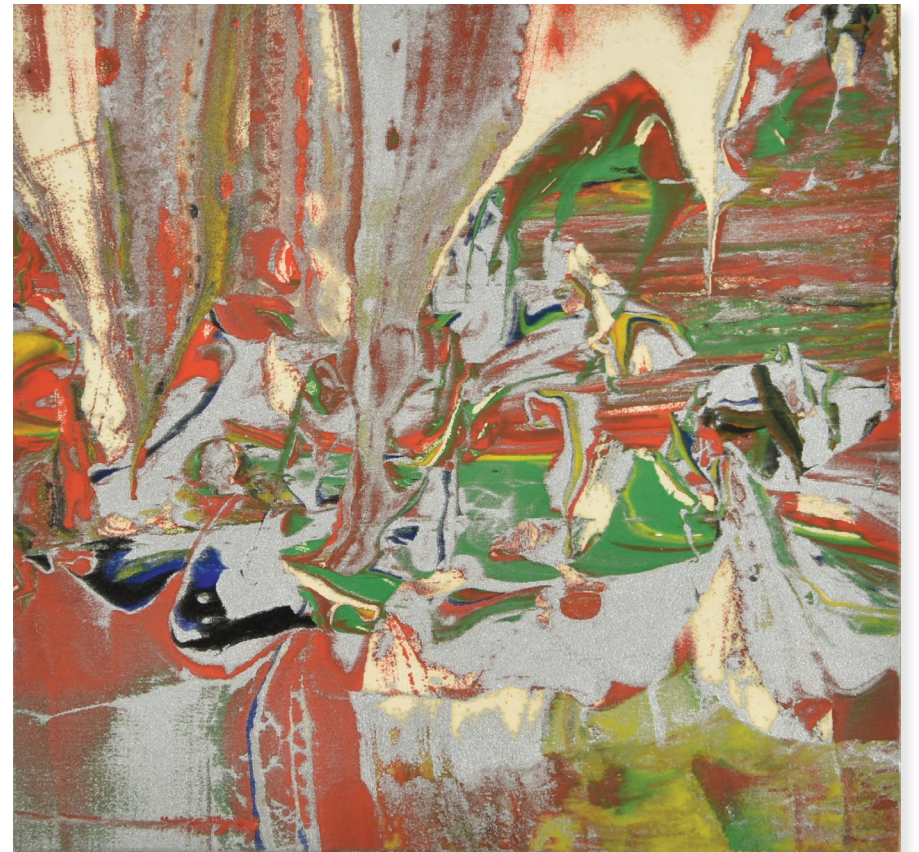
Her solo-authored books, *Michele Tosini and the Ghirlandaio Workshop in Cinquecento Florence* (Sussex Academic Press; revised by Liverpool University Press/OUP in 2021), the first biography on the artist, and *The Art of Christian Reflection* (Baylor University Press, 2018), have been published internationally. Dr. Hornik’s scholarship has been translated into Italian, Spanish, and German. *The Art of Biblical Interpretation: Visual Portrayals of Scriptural Narratives* (SBL Press, 2022), is a co-edited volume with Ian Boxall and Bobbi Dykema.

KATIE LARSON

Ph.D. | Assistant Professor of Art History |
Modern and Contemporary Art

My most recently published research explores the intersections of printmaking and painting as developed by artists in postwar Rome. In 1951 the Italian printmaker Giorgio Ascani, known by his nickname Nuvolo, invented a genre of artmaking called “serotipie” (silk-type). The serotipie look like drip paintings but have been made using the process of screenprinting. Traditionally, in screenprinting paint is pushed through the open area of a stenciled mesh screen to create an edition of nearly identical images. Nuvolo, however, used the process to produce a series of monoprints, or unique images, by painting directly on the screen. He invented a radical approach that proposed new artistic possibilities for a medium that had largely been reserved for commercial purposes. In fact, screenprinting did not gain widespread popularity among artists until individuals associated with the Pop and Op Art movements began experimenting with it in the 1960s, making Nuvolo’s intervention in the 1950s highly unique.

In learning more about the serotipie, it became apparent that I needed to understand how they were made. Unfortunately, while the artist was alive, he refused to disclose his complex process. Professor Kyle Chaput generously agreed to share his printmaking expertise with me and devised a series of hands-on experiments to help us understand their execution. Through trial and error, we began to produce prints that replicated the effects achieved by Nuvolo. Professor Chaput’s willingness to engage in interdisciplinary collaboration led me to be able to include aspects of “technical art history,” or the analytical study of the creative process, in my research. This analysis supported my broader argument that Nuvolo was a revolutionary artist who responded to the cultural, social, and political contexts of postwar Italy through his invention of a completely novel artform. “Screenprinting in Postwar Italy: Nuvolo and the Invention of ‘Serotipie’” can be found in the Fall 2023 edition of *Print Quarterly*.



KATIE LARSON holds an M.A. and Ph.D. in art history from Johns Hopkins University and a B.A. from the University of Michigan. Her research has been supported by numerous fellowships and grants. This summer, she completed the Fundamentals of Data Research Fellowship at Baylor University. In 2021–22, she served as the Scholar-in-Residence at Magazzino Italian Art, a museum and research center in upstate New York. In 2015–16, she was awarded a Rome Prize from the American Academy in Rome. Dr. Larson has presented her research at the College Art Association Annual Conference, Magazzino Italian Art,

the American Academy in Rome, and the Istituto Centrale per la Grafica. Her work has been published in *Art Journal*, *Print Quarterly*, *Oxford Art Journal*, *Art Inquiries*, *ASAP/J* and *CAA reviews*. Most recently, she has begun collecting oral histories from feminist artists for the Smithsonian American Art Archives.

Dr. Larson teaches courses on global and Western art history including ARTH 1300, Introduction to Art for Non-Majors and upper-level seminars on modern and contemporary subjects.

Left Image: Lisa Fehsenfeld, photograph of Professors Larson and Chaput in the printmaking studio, 2022.

Above Image: Nuvolo, *Untitled*, 1955, Screenprint, Nitrocellulose on Paper, 130 x 130 mm (Private collection, photo by © Paolo Ascani, Associazione Archivio Nuvolo, 2022).

GREG LEWALLEN

Drawing has been an integral part of my life since early childhood. Insect collecting has been an equally important aspect of my life for just as long. This series of drawings I call **Insect Narratives** is a natural melding of two passions, almost compulsions, that are an outward expression of an essential part of my being. I consider these tiny creatures to be some of the most conspicuous evidence for the Creator. These drawings are my feeble attempt to capture their essence, but I am barely able to only scratch the surface. No matter how hard I try, no matter how much detail I try to muster, the image on paper will never be as captivating or beautiful as the real thing. I just hope that in the drawing you will see the beauty I see, and, perhaps, be pointed to the Source of all beautiful things in life.

M.A. | Senior Lecturer | Drawing & 2D Design

I was born and raised in Waco, TX and grew up pursuing my interests in Natural History, collecting everything from insects to birds to mammal skulls. A several year stint as one of a handful of "junior curators" at Baylor's Strecker Museum during my teenage years taught me much about observation and making field notes on everything I collected. I think that time at the museum still influences me today and even manifests itself in my artwork. I learned to pin and mount insects by evenly spreading their wings perpendicular to the axis of the abdomen, with antennas and

legs symmetrically arranged. This ingrained symmetry has a strong influence on the compositions of these Insect Narrative drawings as they are carefully centered and arranged along a vertical axis. These latest drawings are the result of a recent collecting trip to Costa Rica that was funded in part by the Department of Art and Art History. I appreciate the continued encouragement of my peers, and I am especially thankful for the support and leadership of our Department Chair, Dr. Heidi J. Hornik.

Urania fulgens, female, 2023, Pen and Ink with Pastel Pencil on Paper, 8" x 10"



This image of a female *Urania fulgens* is the first drawing of insects that I collected in Costa Rica. Costa Rica is the last country in Central America that I have collected bugs from because it is very difficult to obtain permits. As a matter of fact, I had to leave all the specimens I collected behind, as I was unable to get the export permit before I had to come home. The moth this drawing is based on is not in my bug collection as are all the other subjects of my bug drawings because I left it with my friend Joe Lewis, who has a place there. In fact, I caught this specimen by the swimming pool on Joe's back patio one afternoon a couple of days before I left. *Urania fulgens* is not a butterfly as many people think, but rather a day-flying moth. They are also migratory and I had seen several dozen of them dead on the highway on the way to Joe's house, having met their demise on the grills or windshields of passing cars. I am certain that I hit some myself driving on the Pan American Highway as I headed to southern Costa Rica. I had read about this species' habit of migrating but had never observed it myself until now. It wasn't like you see birds doing where they congregate into huge flocks and fly all at once. However, they do all pretty much fly in the same direction and once you notice them, you see a steady stream of these winged jewels, all headed to the same place. I have also read they are in huge numbers to sip minerals from the damp sand along the edge of rivers and streams, which I have not been fortunate to have seen with my own eyes. Maybe one of these days on another trip to Costa Rica? This specimen that I captured was one of several that I read they are in huge numbers to sip minerals from the damp sand along the edge of rivers and streams, which I have not been fortunate to have seen with my own eyes. Maybe one of these days on another trip to Costa Rica? This specimen that I captured was one of several that I

Come flying around the west end of Joe's house, over the pool and patio and then over the landscaping on the east end and off into the jungle. We were sitting around just talking and shooting the breeze and we noticed the steady stream of these insects and actually commented on the regularity of their appearance, all flying in the same direction. The time it took for a moth to fly the distance from one end of the house to the other was maybe only 4-5 seconds. They are no slackers and they have a very erratic flight path, so the window of opportunity to catch one was extremely narrow. I kept my net next to my chair but by the time I grabbed it and jumped up they were gone. So I stood up and walked around with my net at the ready and though I missed the first 5 or 6 that came by, I finally got this one!

Greg Lewallen 2023

TINA LINVILLE

I combine the basic tendencies of collecting and arranging with textile construction processes that showcase human ingenuity to transform everyday objects and materials into densely worked sculptural forms. What is ordinary becomes mysterious and out of undervalued parts comes an indelible whole. I am interested in cultivating curiosity through rigorous playfulness, pushing toward a more uninhibited selfhood I recognize in children, but don't often experience as an adult.

My sculptures reflect a playful multiplicity, advocating allegiance to both craft and art, surface and form, objecthood and installation.

I use the word salvaged to characterize my material choices. This material salvaging extends beyond the physically discarded to the culturally discarded. I utilize the critical context of the gallery to elevate what is soft and engage with the binary and hierarchical structures that have undervalued fiber's contributions to the complex cultural landscape.

M.F.A. | Assistant Professor of Art |
Fiber Arts & Fabric Design

TINA LINVILLE grew up in the Pacific Northwest and received her B.F.A. in Sculpture from the University of Washington and her M.F.A. in Fibers from California State University, Long Beach. Her sculptures, installations, and collaborative projects have been featured in exhibitions by Textile Arts LA, Handweavers Guild of America, the Sam and Alfreda Maloof Foundation and Craft in America, Jason Vass Gallery, and the San Diego Art Institute. In addition to her studio-based work, Linville also considers

her work in the community part of her multifaceted art practice. She founded and directed a mentorship program providing artistic development for creatives in her community in 2020 and curated more than 25 exhibitions as part of various artist-run gallery projects based out of her Northern California studio. She moved from California to Waco in the summer of 2022 to join the faculty of the Department of Art & Art History at Baylor.

Poet, 2023, Fiber, Salvaged Objects and Materials, Sticks, and Varnish, 51" x 16"



ANDREW MCINTYRE

As a potter, my goal is to make vessels that move in and out of someone's home that will enhance their experiences of intimacy, consumption, and nourishment. The intent for my work is to live and serve in the moments where relationships and experiences are a celebration of life while peaking your curiosity to evoke sentiments of beauty and purpose.

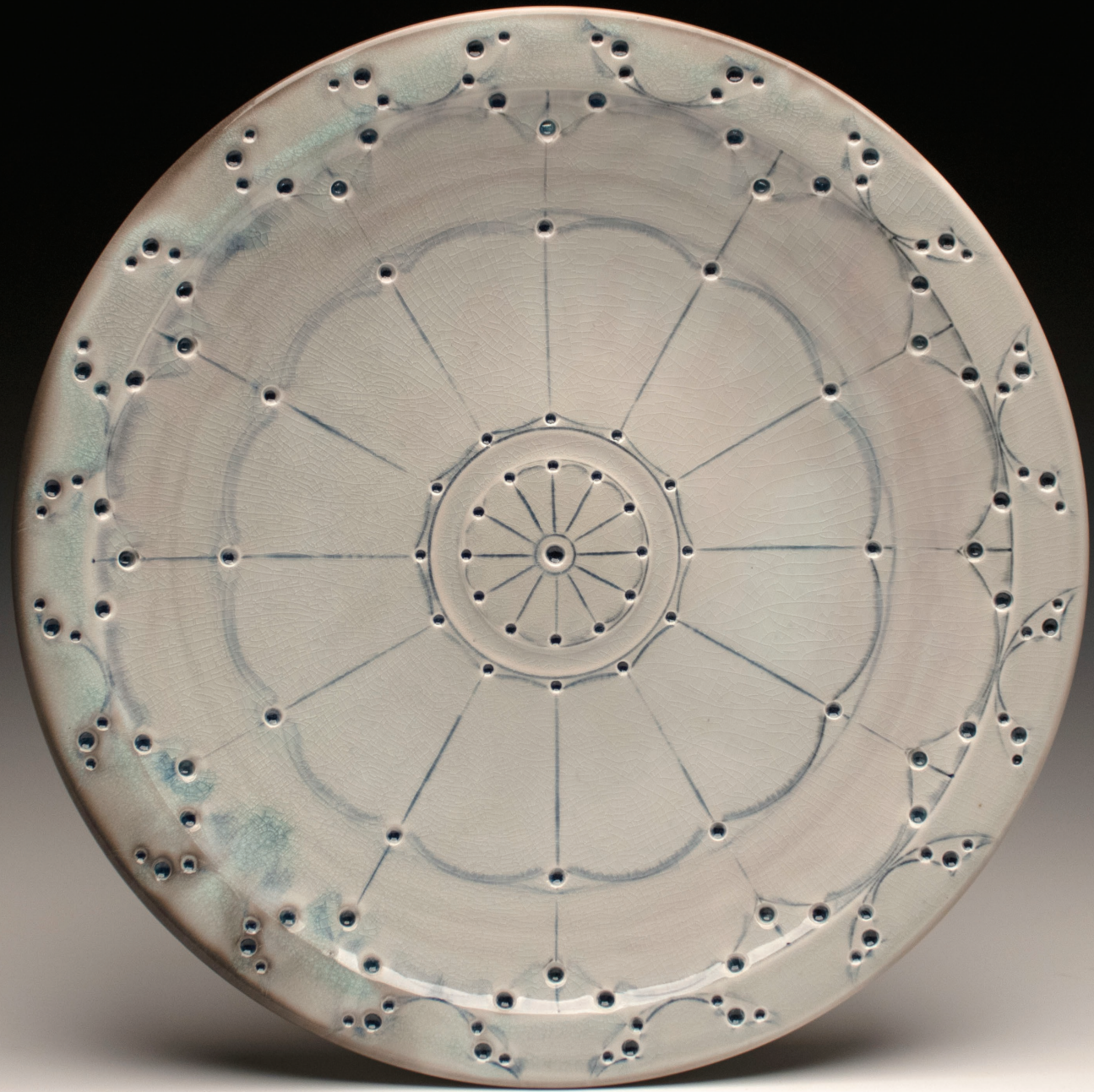
I am fascinated by the relationship between pattern, color, and luminosity within stained glass windows as well as 19th-century Chinese Rice Grain porcelain. Most recently, I have been influenced by rosette windows in Gothic style cathedrals. I use the traditional technique of perforating patterned holes in the surface of the clay to allow room for filling these windows with glaze to achieve a unique level of translucency. Combining these elements of material, structure, mark making, and pattern is in effort to have a unique dialogue with the atmosphere of the flame and pooling of glaze from the inherent qualities of soda firing. I find that the process of making tends to answer ongoing questions as well as form new ones. I continue to investigate the unique and intimate relationship between object and user not only through a visual and physical experience, but also a visceral one.

M.F.A. | Assistant Professor of Art | Ceramics

ANDREW MCINTYRE received his M.F.A. from Syracuse University in 2015, and his B.F.A. from The University of Mississippi in 2011. While in graduate school, he was a resident at The Pottery Workshop in Jingdezhen, China and at Golden Bridge Pottery in Pondicherry, India. In May of 2018, he was recognized as one of Ceramic Monthly's Emerging Artists. He has been featured in several significant ceramic art publications

such as *Ceramics Monthly*, including being featured on the cover of *Pottery Making Illustrated*. Andrew has been a visiting artist at Hinds Community College and Northwest Community College. Previously a technician and instructor of ceramics at The University of Mississippi, Andrew has exhibited work nationally and internationally. He is currently an Assistant Professor of Ceramics at Baylor University in Waco, TX.

Rosette Platter, 2023, Ceramic, 3" x 17" x 17"

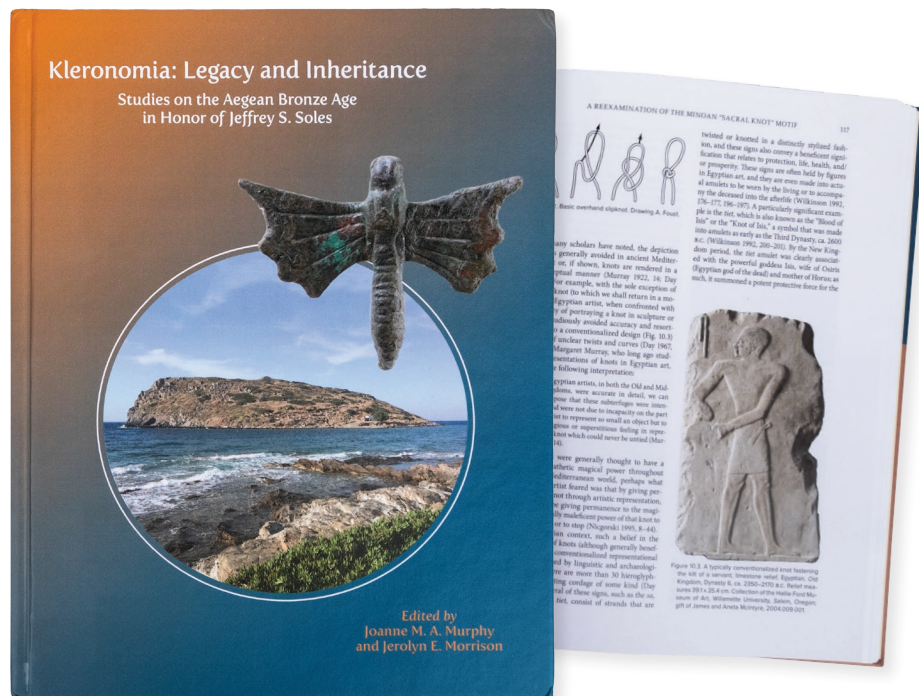


JEROLYN MORRISON

Ph.D. | Visiting Lecturer |
Art History

The Neopalatial period in Crete was a time of rebuilding, growth, and increasing foreign contact. By Late Minoan I (1625-1450/1725-1500 BCE), Cretan influences had expanded and are encountered on the coast of Anatolia and numerous Aegean islands. Prosperous Minoan harbor towns, such as Mochlos, before and after the Late Cycladic I (1625-1525/1725-1625 BCE) eruption of the volcanic island of Thera were key players in the trade network. This paper focuses on a select group of sixteen vases and seven discoid loomweights found in the Mochlos Neopalatial town. These objects do not conform to the local stylistic or ceramic fabric repertoire but provide an indication of contact and economic and social partnerships for Mochlos with Southeast Aegean communities. Three categories of Southeast Aegean clay artifacts (i.e., transport vessels, tables wares, domestic tools) came to Mochlos via different channels to fulfill different purposes. The loomweights that likely represent individual women were unlikely to reach Mochlos by trade, but as textile tools brought by the individual who owned them. Perhaps the table wares belonged to these women as part of their household kits. The larger vessels were used to transport desired consumable products to the town, or Mochlos acted as a gateway for products to be distributed in other areas in Crete or the Aegean. It is also suggested that Dodecanesian exports could have reached the Greek mainland via Crete which would have increased in Late Minoan IB (1525-1450/1625-1500 BCE) after the Thera eruption disrupted trade routes.

This study is a chapter in the book, *Kleronomia: Legacy and Inheritance, Studies on the Aegean Bronze Age in Honor of Jeffrey Soles* that I edited with Joanne M.A. Murphy (Associate Professor of Classical Studies at the University of North Carolina Greensboro) and was published in 2022 by INSTAP Academic Press.



JEROLYN E. MORRISON, Ph.D. is an art historian, archaeologist, and potter with a passion for making and cooking in pots. She is a lecturer of Art History at Baylor University and teaches classes that are included in the College of Arts & Sciences Core Curriculum (Introduction to Art for Non-Majors, Survey of Western Art I and II), as well as upper-level art history courses that examine art and objects of the Ancient Mediterranean World and the Aegean Bronze Age. She is the recipient of The College of Arts & Sciences inaugural *Core Curriculum Virtues Award* for 2021-2022 for her commitment to teaching the virtue of humility.

She has been awarded grants from the Fulbright Foundation, American-Scandinavian Foundation, and the Institute for Aegean Prehistory. Her early scholarship focused on the Iron Age and Early Christian transition in North Jutland. Since 1998, she has participated as a Minoan ceramic expert in Greece on 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.

Dr. Morrison serves on the Managing Committee of The Institute for Aegean Prehistory Study Center for East Crete and chairs the Harriet Boyd Hawes Fellowship for gender studies in the Aegean Bronze Age. She is 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.

Dr. Morrison takes an interdisciplinary approach to Aegean Bronze Age scholarship by combining art history with studio-based skills, geology, archaeology, and anthropology methods to better understand life in the Eastern Mediterranean. Her primary topics include the production and use of domestic pottery and the trade and movement of people and commodities.

Image Left Page:
Edited by Murphy, Morrison,
INSTAP Academic Press, 2022

Image Below:
Figure 14.13. Small beak-spouted jug
(13): (a) front view, (b) side view. Photos
C. Papanikolopoulos.



NOEL ROBBINS

I mostly paint people socializing at food truck parks in Austin. I have also made paintings of swimmers at Barton Springs and Deep Eddy, as well as other hot spots around town. The culture in Austin has changed a lot over the years, and it is a colorful place with good people. As a native, I remember when we only had a quarter of a million people living here. I paint the people, places, and food of my hometown.

M.F.A. | Visiting Lecturer | Art History

I've lived in Austin my whole life except for three years in Chicago in the mid-nineties. I got my B.F.A. from the University of Texas at Austin in 1992 and my M.F.A. from The School of the Art Institute of Chicago in 1997. Painting and drawing have always been my passion, and I studied with Peter Saul, some of the Chicago Imagists, and with Bob Levers, Dan Gustin, and Susanna Coffey. My work shows the influences of Levers, Gustin, and Coffey more than the Imagists,

but they were all great as teachers. After grad school I taught studio art and art appreciation at colleges in the Chicago area before returning to Austin where I started teaching at Austin Community College and Laguna Gloria. Baylor hired me to teach art history to non-majors seven years ago, and this year invited me to participate in the faculty show at the Martin Museum. I am grateful to be included in this show and hope you enjoy my painting.

Congress Food Trucks, 2013, Oil on Canvas, 15 3/4" x 27 7/8"



WINTER RUSILOSKI

My identity as a mother informs interpretations of the land, especially the sublime landscapes of the Big Bend Region of Texas. Many works are made on the remote, untouched landscape of Terlingua Ranch. Photo documentation of the space is collaged into the paintings to introduce a varied vocabulary and space. Observations of the land and my family's movement on it inform my work. My children spread out and explore, our shadows move across the desert, as we hike and play. A focus on movement through space results from my studies in dance and experience as a rafting guide. My husband (an immigrant from Mexico) and I recently turned our attention to border issues in this unique region of Texas. These issues motivate our study of this area. During the pandemic I focused more tightly on existing in Big Bend, a safe place during our long period of isolation. It became a playground in an unlikely place with water holes, open spaces, and an endless canvas to work upon. Abstract forms, lines, and marks suggest reoccurring ideas of vessels, barriers, and opportunities.

M.F.A. | Associate Professor of Art | Painting

WINTER RUSILOSKI was born in Wilkes-Barre, Pennsylvania and grew up painting the rural landscapes of Pennsylvania and the northeastern coast. She earned a B.F.A. in Painting and Related Arts-Dance at Kutztown University of Pennsylvania, studying abroad in Cortona, Italy with the University of Georgia. She earned an M.F.A. in Painting with a fellowship award at Texas Christian University, studying abroad at the Hungarian Academy of Fine Arts in Budapest. Rusiloski joined the Baylor University Department of Art and Art History in the Fall of 2016 where she currently serves as Associate Professor of Art in Painting.

Rusiloski's abstracted landscapes have been included in 14 solo exhibitions, more than 30 national

and international juried exhibitions, many invitational exhibitions, and received numerous awards. Exhibition highlights include: The Next Big Thing First Place Winner 2022 at Studio Channel Islands in California, The Texas Biennial 2009, three time Hunting Art Prize Finalist, Paint Part 2-Out of Abstraction at the Arlington Museum of Art, The Texas Oklahoma Art Prize at the Wichita Falls Museum of Art, The 30th, 32nd, 34th and 35th International September Competition at the Alexandria Museum of Art, Gateway to Imagination at the Farmington Museum New Mexico and Contemporary Landscape at the CICA Museum in South Korea, Studio Visit Magazine, the Dallas Art Fair, Houston Art Fair and Art Santa Fe.



Terlingua Creek Passages, 2023, Oil on Canvas, 60" x 84" x 2"

H. JENNINGS SHEFFIELD

M.F.A. | Associate Professor of Art |
Photography

I have spent the last seven years photographing Tangier Island off the coast of Virginia. The very water that the residents of Tangier depend upon to survive, is swallowing them up an average of nine acres every year. Predicted to be America's first "climate change refugees," the residents will be forced to evacuate, and we will lose an entire culture of people as unique as their dialect.

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 which 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 seep up through the ground below. Tangier is not alone and sadly tells the tale many different low-lying cities in the US and around the world are facing owing to rising water and erosion in the next 80 years. According to the National Oceanic and Atmospheric Administration (NOAA), Miami, Florida; Atlantic City, New Jersey; New Orleans, Louisiana; Galveston, Texas; Charleston, South Carolina; and Virginia Beach, Virginia will all be under water by 2100.

By photographing Tangier Island, I hope to inform people of the need to take notice now and to think about the difficult decisions that stand before us. **What Can Be Seen** intertwines images captured on Tangier Island with climate change findings about what is happening on the island and the Chesapeake Bay. This fusing of scientific data with images bearing witness to the changes over time allows for a more comprehensive understanding of climate change and how it affects our world today. The cyanotype process alters the image from being read as a pure landscape, and the tea-staining process warms the blue tones adding a sense of nostalgia. Combined, the images provide a view into what will no longer be.

H. JENNINGS SHEFFIELD was born in Richmond, Virginia. She received her B.F.A. in photography and digital media from the Atlanta College of Art and her M.F.A. 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 often utilizes familial imagery to convey both the

intimacy and the diverse roles and relationships individuals play within a family unit. The methodologies utilized to create her work can take up to two years to complete. As a result, Sheffield periodically takes on landscape-driven projects that deal with climate change. They begin with just her responding to the landscape. She is interested in landscapes that tend to be fleeting. Similar to her

What Can Be Seen #1, 2023, Tea-stained Cyanotype on Arches Platine, 11" x 15"



core research, Sheffield approaches the landscapes by looking for and observing changes over time.

Sheffield is an Associate Professor of Art at Baylor University and serves on the board of Texas Photographic Society. Her work has been widely exhibited internationally and nationally and is in the permanent collections of the Museum of Fine

Art Houston, Bainbridge Island Museum of Art, Capital One, several private collections, as well as in the special collections at William and Mary, University of Virginia, Baylor University, and Virginia Commonwealth University.

GENARO SOLIS RIVERO

Throughout my scholarly creative work, I embrace a systems-based approach in graphic design, a vital element of the human-centered design philosophy. This perspective provides a comprehensive approach beyond isolated materials, offering holistic solutions catering to all aspects of visual communication. Moreover, a systems-based approach in graphic design encourages me to discover cohesive solutions that effectively convey targeted messages across various platforms and channels. Furthermore, graphic design involves precise, targeted, and effective visual communication. As such, I always advocate for a strategic approach to every project, resulting in solutions that are not only consistent but also impactful and successful. Lastly, I recognize the significance of storytelling, empathy, and conceptual strategies in achieving successful desired outcomes in design at the enterprise scale.

In my design philosophy, the concept is king.

M.F.A. | Assistant Professor of Art | Graphic Design

GENARO SOLIS RIVERO holds a B.F.A. and an M.F.A. in Communication Design from Texas State University. He is a graphic designer and educator specializing in branding and joined the Baylor Art & Art History faculty in the fall of 2023, following five successful years teaching Communication Design at Texas State University. Alongside his teaching responsibilities, Genaro is also a leadership team member at Legacy79, a reputable branding agency in San Antonio, Texas.

Driven by a passion for human-centered design, Genaro brings over 20 years of experience in branding, corporate marketing, and editorial design across diverse industries. Additionally, he believes in supporting the community with his expertise. He has actively supported several cause-

based organizations throughout his graphic design career. Furthermore, Genaro's design has gathered recognition from prestigious national and international organizations and publications, including The American Advertising Federation, Art Directors Club of Houston, Dallas Society of Visual Communications, Good50x70, Graphis Press, and LogoLounge.

Genaro describes his approach to education with the phrase: *"Teaching what I love and loving what I teach."* This philosophy underpins his dedication to empowering students in the graphic design industry. As a result of his approach, Genaro's students have achieved remarkable recognition from prestigious design organizations, further highlighting the impact of his teaching methodology.

Legacy79 Self-Promotion, 2022, Digital Printing, 24" x 35 3/4" x 1 3/4"



LEGACY79
BRAND MINING TOOLS

BRAND MINER HAT

No. L79.BMH.2020.04.V001

fig 1.0 SIDE ELEVATION

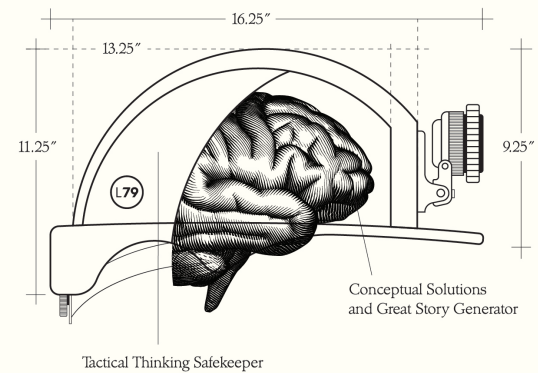


fig 2.1 SIDE ELEVATION

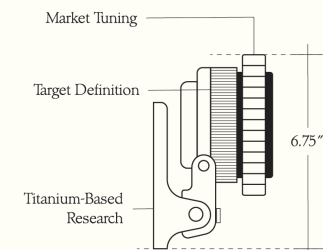


fig 2.2 FRONT ELEVATION

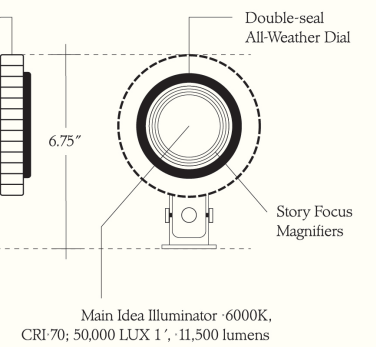


fig 1.1 FRONT ELEVATION

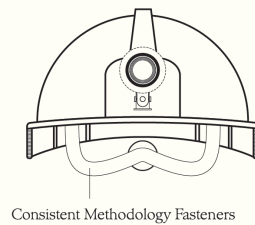
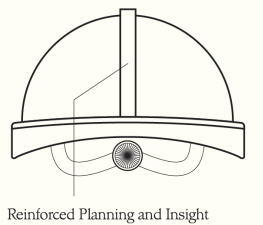


fig 1.2 BACK ELEVATION



CHRIS WOOD

M.A. | Visiting Lecturer |
Art History

Currently, my research interests are centered around oracular sites in ancient Greece and Rome, their surrounding topography and how architecture and the built environment were used to facilitate a sense of place, and the divine. I am particularly drawn to the sites of Delphi, Didyma and Claros and how each of these sanctuaries utilized their local topographies—springs, caves and mountain peaks to tie themselves into the Apolline mythic tradition and to compete with one another. My deeper interest lies in cognition and how sanctuaries use art, architecture and the built environment to create a unique sensorial experience for pilgrims. In the past, my research has focused on religious experiences during the Roman Republican period. 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.



Image Left: Didyma, Turkey, 2016

CHRIS WOOD is an archaeologist and art historian. He holds a B.A. in Classics from San Francisco State, a M.A. in Archaeology from U.C. Santa Barbara, and a M.A. in Art History from the University of Texas at Austin. An active field archaeologist, Chris has surveyed and excavated a number of ancient sites including Roman Pompeii and the Palace of Nestor at Pylos. He has also earned the distinction of being an alum of both the American School of Classical Studies Athens and the American Academy of Rome. Over the years, he has also worked as a gallery educator at the J. Paul Getty and Blanton museums where he worked with K-12 students from underserved schools and local teachers, and has organized docent workshops, trainings,

and community events. He has worked as part-time faculty for Baylor University since 2018.

His research interests center on the Classical and Hellenistic period, particularly the relationships between human activity and the built environment within past landscapes focusing specifically on oracular sites. His interests include art, architecture, urbanization, landscape, deep-mapping, network theory, ritual performance, cultural interaction, and collective identity. He specializes in the use of digital technology and 3D modeling to help analyze the experience of pilgrimage to oracular sanctuaries in the Greek and Roman world.

Image Right: Temple Apollo Delphi, Greece, 2018



**ROBBIE BARBER
KYLE CHAPUT
LEAH FORCE**



**MORRIS
MACKAY
HEIDI
KATIE LARSON
GREG LEWIS
TINA LINVALL
ANDREW MCINTYRE
JEROLYN MORRISON
NOEL ROBBINS
WINTER RUSILOSKI**

**H. JENNINGS SHEFFIELD
GENARO SOLIS RIVERO
CHRISTOPHER WOOD**

Martin Museum of Art, Department of Art & Art History Biennial Faculty Exhibition, 2024, View from gallery 3.

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