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DEPARTMENT OF ART AND ART HISTORY
FACULTY
BIENNIAL
EXHIBITION
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DEPARTMENT OF ART AND ART HISTORY
**FACULTY
BIENNIAL
EXHIBITION**

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The 2020 **DEPARTMENT OF ART & ART HISTORY FACULTY EXHIBITION** is the fourth biennial showcasing the work of our faculty who are practicing professionals active in their respective fields of specialization.

Art Historians participate in this biennial display of talents by presenting lectures as well as materials made up of didactic text and images mounted in the museum. Their research activity often involves extensive travel resulting in published scholarly articles and monographs. They also serve as expert consultants to museums and professional organizations.

The works of Studio faculty regularly appear in peer-reviewed and juried international, national, and regional exhibitions. They exhibit in museums, galleries, and art centers, and their works appear in national and international publications. Like their Art History counterparts, they belong to professional societies and organizations.

This high degree of professional activity on the part of our faculty adds vitality to the classroom and contributes to the transformational education referenced in ILLUMINATE, Baylor's Academic Strategic Plan for 2018-2022.

I wish to extend thanks to Allison Chew, Martin Museum Director and her staff: Chani Collins, Collections Manager; Krista Latendresse, Education Coordinator and catalog designer; and Elisa Crowder and Reagan Beck, Museum Attendants. Appreciation extended to Dr. Heidi Hornik, Professor of Art History, for editing this catalog.

Thanks also for the support from the Virginia Webb Endowed Fund, the Ted & Sue Getterman Endowed Fund, and to the Martin Museum Art Angels.

Mark W. Anderson

Professor and Chair, Department of Art & Art History



MARK ANDERSON serves as Chair and Professor in the Department of Art & Art History. Early on, the landscape became an important touchstone to his sense of place, having grown up on the high plains of western Nebraska with its sandstone outcroppings, the Oregon Trail, the North Platte River, and the lingering history associated with Manifest Destiny. Additionally, the varied geography of central Texas along the Brazos River bears rich parallels both historically and visually to those who would intuit its mystery.

Affirmation and encouragement for Professor Anderson's artistic efforts came during his elementary years from both his mother and teachers. His high school art teacher, Robert Schweiger, went on to establish himself as a college teacher, administrator, and a nationally renowned artist/printmaker. As is often the case when making a choice to study art in college, family and friends concerned about Anderson's ability to support himself, subtly encouraged him in the direction of teaching. Thus, fifty years ago, he began his academic career as an art teacher of seventh through twelfth-grade students prior to pursuing a graduate degree four years later.

A milestone in Anderson's life occurred in 1976 when he moved his young family to South Texas to accept a tenure-track university position on the periphery of the King Ranch. Printmaking and drawing occupied his professional life, both as a professor and an artist, for the subsequent 34 years at two South Texas universities, both affiliated now with Texas A&M University.

As Mark Anderson's academic career comes to a close, he's particularly pleased to have had the good fortune for the past decade to serve the faculty, students, and Baylor University as Professor and Chair of the Department of Art & Art History.

Professor of Art • Chair, Department of Art & Art History

ANDERSON

Garden Ritual

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**My landscape work addresses a mystery
that goes beyond a reality
seen with the eyes.**

—Mark Anderson

It seems at times I should be a composer of sounds, not only of rhythms and colors. Walking under the trees, I felt as if the color made sound.

-Charles Burchfield

The artistic experience, at its highest, was actually a natural analogue of mystical experience. It produced a kind of intuitive perception.

-Thomas Merton

It is the business of the artist to uncover the strangeness of truth.

-Flannery O'Connor



Mark Anderson, *Garden Ritual*, Monotype, 16.75" x 20.75", 2019.



ROBBIE BARBER is currently Associate 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.

Robbie 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 the Grace Museum in Abilene, 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.

Although he has lived in the state of Texas during the last twenty-five years, he maintains a strong connection with his North Carolina roots and visits this state every summer, continuing the development of his *Vernacular Architecture* sculpture series.

Voodoo Chile

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I was meant to be a sculptor.
It took awhile to realize that, but looking
back, there was no other way
it could have gone.
—Robbie Barber

MY TRAVELS THROUGHOUT RURAL AMERICA have attracted me 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. Yet, on a formal level, they have a hidden beauty, complex in color, texture, and shape.

Much like America's Ashcan School, I am interested in the depiction of unheralded everyday subject matter and the subtle nobility in these castles of the mundane. A feeling of sadness is often prevalent in these works, reminding me of the stories my mother and my Aunt Mildred have told me of their early life in rural North Carolina, and of the ones they will not tell, no matter how much I prod.

Photo: Bob Smith/Accurate Image



Robbie Barber, *Voodoo Chile*, Wood, Steel, Paint, Found Objects, 35" x 16" x 12", 2019.



KYLE A. CHAPUT was born and raised in Salina, Kansas which lies in the Smoky Hills region of the Great Plains. After receiving a B.F.A. in Printmaking and Drawing from Fort Hays State University, he earned an M.F.A. in Printmaking at Texas A&M University-Corpus Christi. It was there that Kyle had the rare opportunity to study and teach Color Theory with Bruno Andrade, who was taught the Albers' tradition and methods in graduate school by two of Josef Albers' students, Vincent Castagnacci and Si Sillman. This unique opportunity brought about a new found appreciation for the importance of the elements of art and their role throughout the creative process.

Chaput, an Assistant Professor, joined the faculty at Baylor University in 2018. His work has been exhibited in numerous drawing and printmaking juried exhibitions, most recently in Trieste and Torino, Italy; Ajdovscina, Slovenia; and Kingston, Australia.

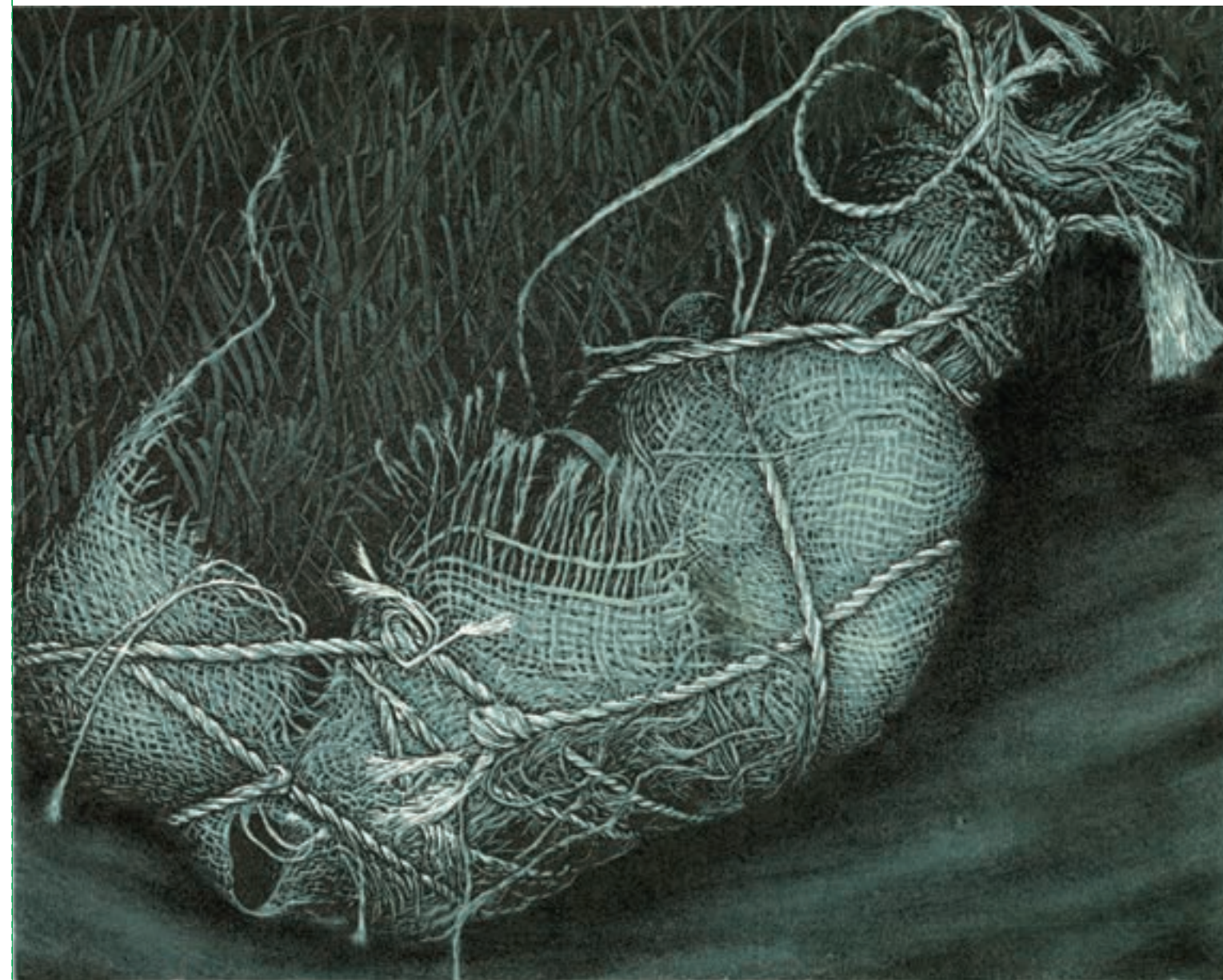
Bundle IV

In graduate school, I started pinning exhibition rejection letters on the wall of my bedroom for motivation. Nine years later, I continue to add to my motivational wallpaper.

—Kyle Chaput

MY CONTINUED RESEARCH explores the many facets of communal identity along the Rio Grande Valley, an increasingly misrepresented international border which remains an entity unto itself. What interests me are personal and collective movements through public spaces and their implication on the physical and social experience of this isolated region.

My work conveys a sense of excommunication to which people often relate to, while also referencing my own internal struggles with Crohn's disease. The symbolically charged iconography of *Vessels* and *Bundles* contain moments of seemingly aggressive tension juxtaposed within serene surroundings. Manifestations of these tethered vessels tend to pierce through subconscious thoughts, forcing me to continually question my sense of place and inner stability.



Kyle Chaput, *Bundle IV*, Woodcut, 17" x 20", 2019.



MICHAEL DAROUGH graduated from the University of Memphis earning an M.F.A. in photography in 2011 and his B.F.A. in photography from Arizona State University in 2007. In 2012, he received a Fulbright seminar grant, hosted by Eberhard Karls University of Tübingen in Baden-Württemberg, Germany. While there he researched diversity strategies in the classroom as well as politics and history, U.S. public diplomacy, and the European Union.

Darough, an Assistant Professor, is a nationally and internationally exhibiting artist whose work focuses on storytelling through the use of documentary photography or constructed visual narratives. Most recently his images have been shown at Site: Brooklyn, in Brooklyn, NY; The Center for Fine Art Photography in Fort Collins, CO; and The Brooks Museum of Art in Memphis, TN.

Assistant Professor of Art • Photography

DAROUGH

It Was a Cell Phone

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Light is, without a doubt,
the most important tool for me.

—Michael Darough

THE TALK (2018 - PRESENT) These images were created in response to the Black Lives Matter Movement. The faceless men represent individuals affected by this systemic issue. Those devoid of the figure symbolize the stories that struggle to be told; the ones that do not receive news coverage.

Incarceration rates, racial profiling and fatalities from law enforcement disproportionately affect individuals of color. Police officers have the difficult task of protecting and serving our communities. They are people we depend on in common and extreme situations. I have nothing but respect for these women and men who risk their lives daily, but every black family still has to have “the talk” with their children; especially their sons. Every few months a high-profile story emerges about another individual who is a victim of the criminal justice system. These situations have become all too common.

Social media and the digital age have given us access to see how excessive force has been used in several situations with individuals of color. These problems are not new. As a country, we transitioned from slavery and Jim Crow laws to segregation to civil rights. These issues went from overt to covert. Although these matters regarding race are better than they have been in decades, we still have problems within our society that have yet to be properly addressed and fixed.



Michael Darough, *It Was a Cell Phone*, Archival Inkjet Print, 18" x 24", 2019.



DR. NATHAN ELKINS' areas of research and expertise include Roman art and archaeology, coinage and coin iconography, topography and architecture, sport and spectacle, and the illicit antiquities trade. He is the author of three books: *A Monument to Dynasty and Death: The Story of Rome's Colosseum and the Emperors Who Built It* (Baltimore: Johns Hopkins University Press, 2019), *The Image of Political Power in the Reign of Nerva, A.D. 96-98* (Oxford and New York: Oxford University Press, 2017) and *Monuments in Miniature: Architecture on Roman Coinage* (New York: Numismatic Studies 29, American Numismatic Society, 2015). His book on Nerva received the Best Book Award (Pre-1500) in 2018 from the Numismatic Literary Guild, and in 2016 his book on architectural representations was awarded honorable mention from the same group. Dr. Elkins also edited, with Jane DeRose Evans, *Concordia Discipularum: Essays on Ancient Coinage, History, and Archaeology in Honor of William E. Metcalf* (New York: Numismatic Studies 38, American Numismatic Society, 2018) and, with Stefan Krmnicek, *Art in the Round: New Approaches to Ancient Coin Iconography* (Rahden: Tübinger Archäologische Forschungen 16, Verlag Marie Leidorf, 2014). Presently, he is editing, with Lea Cline, *The Oxford Handbook of Roman Imagery and Iconography*, which will be published by Oxford University Press.

Since January 2018, he is the editor of the *American Journal of Numismatics* for all contributions on the ancient world; *AJN*, published by the American Numismatic Society in New York, is a leading, international peer-reviewed journal that publishes critical research on ancient coinage.

Dr. Elkins teaches Survey of Western Art I and II and upper-level courses in Greek and Roman Art and Archaeology.

**Associate Professor of Art History • Greek & Roman
Director, Undergraduate Research and Scholarly
Achievement (URSA) in the Arts, Humanities, Social Sciences
and Non-Health Pre-Professional Disciplines**

ELKINS

With the Roman Empire, essentially,
I get to teach and research a centuries-long
Game-of-Thrones-style drama!
—Dr. Nathan Elkins

The Personification of Liberty and Freedom from Financial Burdens in the Early Roman Empire

THE SIGNIFICANCE OF THE PERSONIFICATION OF LIBERTAS (Liberty) on the Roman imperial coinage is typically interpreted as a retort to a maligned predecessor and as communicating a more constitutional mode of governance that includes cooperation with Senate. Indeed, Libertas often appears on the coinage when there is much contemporary political rhetoric about *libertas* in the immediate aftermath of the assassination of emperors deemed to have been tyrants, such as Caligula, Nero, and Domitian. Nonetheless, literary texts suggest that *libertas* need not refer exclusively to political freedoms or freedom from tyranny but could also be used in the context of freedom from financial burdens, especially taxes. Legends on some coins of Caligula and Galba also explicitly connect Libertas with freedom from taxes and customs duties.

In some reigns, Libertas is among the most common imagery on the coinage, often labeled with the epithet *publica*, suggesting she had broad, popular appeal. Furthermore, after the first century CE, she appears on the coins of emperors who did not succeed "tyrannical" predecessors. In many cases, the appearance of Libertas coincided with tax remission, the forgiveness of tax debts, or the *alimenta* program, which provided financial support for the upbringing and feeding of the poor children of Italy. The image of Libertas thus had the potential to communicate a broader array of messages than is usually recognized.



Photo: © Bibliothèque nationale de France

Copper as of Galba from 68 CE with the LIB(ERTAS) AVG(VSTI), R(EMISSA) XL reverse type.



LEAH FORCE was born in Fort Worth and enjoyed her childhood years in Waco. After earning her M.F.A. degree from East Carolina University, she studied with a master woodworker and went on to become the manager of the wood and ceramics shops at Camp Lejeune, North Carolina. Prior to her return to Waco, she worked for eleven years as a Visiting Lecturer at ECU's School of Art and Design, managing the wood shop and teaching foundations and Wood Design courses.

Force, a Senior Lecturer, joined the Baylor Art & Art History faculty in 2008.

Senior Lecturer of Art • 2D & 3D Design
Undergraduate Program Director

FORCE

August 17th 6:38am

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As a small child, I enjoyed watching from the doorway of my grandfather's welding shop as he worked, and I loved watching my grandmother design and sew clothing.

—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 observations and simultaneously challenges me to adequately capture and honor them.

For the past few years, I have been interested in watching the daily and seasonal fluctuations of natural light in my back yard. The gray hours are especially appealing, while also being the most tragically fleeting. These lovely transitions have inspired a series of quilted compositions, through which I strive to pay tribute to, and express gratitude for, brief moments of soul-nourishing beauty.



Leah Force, *August 17th 6:38am*, Cotton, 72" x 51", 2019.



BENNY FOUNTAIN was born in Moscow, Idaho, at the center of a rich agricultural region known as the Palouse. Fountain traces his love for looking to the stunning light and color of the farmlands he witnessed growing up.

At age 19, while traveling throughout Europe, Fountain encountered the artworks of Paris, London and Italy. As a direct result of seeing the works of Cezanne, Gauguin and Van Gogh in person, he found his vocation as a painter. Educated in Portland, OR (B.F.A., Pacific Northwest College of Art), and in Philadelphia and Rome (M.F.A., Tyler School of Art), Fountain joined the Baylor faculty in 2013. In 2014, Benny conducted a project consisting of on-site composition and color studies of the frescos of Piero della Francesca in Tuscany, the results of which were exhibited at the Temple University Rome Gallery in a solo exhibition.

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, and First Street Gallery in New York, NY. Fountain, an Associate Professor, is represented by the Froelick Gallery in Portland, OR, where he has had five solo exhibitions.

windowroom

whatever sun will
always sing is you

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As an undergraduate student,
a witty and influential professor of mine once
quipped to the class
“Don’t try to make your work good,
just try to make it less-bad.”
—Benny Fountain

My work is a meditation on the wonder of one thing related to another

window to room

hill to wall

floor to table

chair to chair

cup to leaf

close to far

hard to soft

yellow to gray

black to white

I remember my childhood, I fell asleep in the black night.

I awoke and became a father.

I watch and see noon and the hours passing, dimming, resting.

I anticipate the bright day.

My painting practice and teaching are a focused immersion into the centuries-old, multifaceted, often contradictory, meaning-loaded, and very big dialog of drawing and painting. The study of and devotion to this dialog makes for, in my view, an exceptionally rich and interesting life.



Benny Fountain, *windowroom whatever sun will always sing is you* (detail view), Oil on Canvas, 60" x 48", 2019.



MACK GINGLES was born in Shreveport, Louisiana. The compulsion to draw emerged right away and was embraced by a house full of people who draw. The desire to paint most likely began with coursework pursuant to his first degree (Graphic Design; subsequent degrees: Studio Art; and Painting & Drawing). After working as an art director and serving concurrently in the Navy Reserve, he committed himself fully to the study of art and to the life of the studio.

Gingles, an Associate Professor, joined the Baylor Art & Art History faculty in 2011. 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. Gingles' work has also been published in the circulated *New American Paintings*.

Inspiration is the most important tool for me.
As someone who employs the narrative,
it's important to keep living the life I insist on
talking about in my artwork.
—Mack Gingles

THE WHERE YOU FIND IT SERIES follows a woman through an ethereal landscape in search of something lost. This fictional narrative is a way for me to explore the dynamics between humankind, nature, and the animals that inhabit it.

I offer these narratives as a way to imbue this space with wonder but also to question our actual engagement with it. The subjects are unmistakably disjointed to suggest that our relationship with the remnants of our natural world are becoming increasingly limited, fragmented, and artificial.



Mack Gingles, *Those who speak*, Lithograph on Paper, 14" x 25", 2019.



Photo: Bob Smith/Accurate Image

VIRGINIA GREEN was born in New York and ended up in Texas (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, both degrees in the area of Communication Design. Green joined the Baylor Art & Art History faculty in 2006 to teach Graphic Design and expanded her teaching area to include letterpress printing and artist books.

Green, an Associate Professor, 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.

GREEN

Associate Professor of Art • Graphic Design

It's all about the process,
starting at A and working up to Z
and starting anew.
—Virginia Green

THE ESSENCE OF MY FINE ART prints and artist books relate to the idea of forming a balance of active and passive presence. As a designer and artist, I embrace the semiotic and aesthetic value of the letter form and the emotion it evokes when used as an element of design. Items in nature, flora and fauna, serve as sources of inspiration for their complex symbolism and simplistic form as graphic symbols. All the while, the creative process is inspired by the soulful melodies and rhythmic influences that define the pace of the visual concepts. When combined, these forms inform my visual narratives of presence.

Photo: Bob Smith/Accurate Image



Virginia Green, *Veiled Prism*, Letterpress, Wood and Handset Type, Reich Savoy, Tyvek, Acrylic, 5.75" x 3.5", 2019.



Photo: Ellie Thorne

JULIA HITCHCOCK is an Associate Professor in Baylor University's Department of Art & Art History, where she has taught beginning through advanced drawing and painting. Professor Hitchcock's artistic production maintains a transdisciplinary approach that is recognized in exhibitions in Europe, Asia, and the US. As co-creator of a Visual Arts and Healing course for Baylor's Medical Humanities Program, Hitchcock is also an Affiliated Faculty in Baylor's Medical Humanities Program.

Professor Hitchcock is Creative Director of Baylor's Healthy India Research Team that is currently funded by the United States India Educational Grant (USIEF). She works with her research team in Hyderabad and does fieldwork in Bangalore, India. The team has recently completed two animated apps on Hypertension and Diabetes.

HITCHCOCK

Associate Professor of Art • Drawing & Painting

There isn't one work of art that is most important to me. They are *all* equally important. The work just speaks to me differently, depending on where my head and heart are at, in that moment.
—Julia Hitchcock

THIS IS AN INVESTIGATION in spatial perception and perspective that blurs the traditional distinctions between Renaissance space and the sensorial aspects of experiencing space.

The drawing's lines suggest a multi-dimensional network of sensory and linear perspectives co-existing as reliable methods in depicting realism with a narrative that is located somewhere beyond.



Julia Hitchcock, *A Soft Place to Land*, Mixed Media, Charcoal on Paper, 38" x 50", 2019.



HORNIK

DR. HEIDI J. HORNIK, Professor of Art History, came to Baylor in 1990 after receiving her B.A. from Cornell University and M.A. and Ph.D. from The Pennsylvania State University. Dr. Hornik 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 Senior Editor by Oxford University Press for the online peer-reviewed *Oxford Encyclopedia of Religion and the Arts in the West: Renaissance to the Present*. She 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.

Dr. Hornik's book, *Michele Tosini and the Ghirlandaio Workshop in Cinquecento Florence*, is the first biography on the artist. Her work on Tosini has been published internationally and translated into Italian, Spanish and German. Most recently, Dr. Hornik's scholarship was included in the exhibition, *Michelangelo Divine Draftsman and Designer*, at the Metropolitan Museum of Art (Nov. 13, 2017 – Feb. 12, 2018). She undertakes archival research and serves as a consultant throughout Europe and the United States for the attribution of Florentine paintings to Michele Tosini and his workshop.

In addition to Tosini, Hornik, with Mikeal C. Parsons, has 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 most recent solo-authored book, *The Art of Christian Reflection* (Baylor University Press), was the focus of a panel discussion at the 2018 Society of Biblical Literature and American Academy of Religion conference.

Dr. Hornik is President of the Midwest Art History Society. She enjoys doing triathlons and officiating at USA Swimming meets throughout the country.

I knew I wanted to be an art historian
when I realized I didn't want to be an engineer
during my sophomore year at Cornell.

—Dr. Heidi J. Hornik

Finoglio's *Joseph and Potiphar's Wife* at Harvard: Biblical Reception Meets Art Historical Methodology

PAOLO FINOGLIO (c. 1590 – 1645) is an understudied painter of the Italian Baroque period of art history. Finoglio, a contemporary and colleague of Artemisia Gentileschi (1593 – c. 1656), painted very few Hebrew Bible narratives. The relationship of biblical reception and art historical methodology in Paolo Finoglio's depiction of *Joseph and Potiphar's Wife* (c. 1640) in the Harvard Art Museums will be determined through a comparative study with several other paintings and preparatory drawings attributed to the artist. Finoglio's pictures are beginning to receive the attention they deserve given his inclusion in several important exhibitions on Artemisia (*Orazio and Artemisia Gentileschi*, Metropolitan Museum of Art, NY and Saint Louis Art Museum, 2002; *Artemisia e il suo tempo*, Palazzo Braschi, Rome, 2016).

This study, in collaboration with Mikeal Joseph Parsons (Harvard, A.B., 2019), will discuss the biblical narrative, create a visual exegesis of the painting, and establish both the chronological placement and the iconographical significance of *Joseph and Potiphar's Wife* in Finoglio's oeuvre. Mikeal, Dr. Hornik's eldest son, brought the painting to her attention while she was a Visiting Fellow at Harvard and he was working on a minor in the History of Art and Architecture. Artemisia Gentileschi, a strong influence on Finoglio, has been a research, publication, and teaching interest of Dr. Hornik's since her 2009 appointment as Art Editor for *La Bibbia e Le Donne* (*Women and the Bible: A Exegesis and Cultural History*), a twenty-volume series published in four languages and based in Naples, Italy. Her research at the Prado in Madrid for this paper (to be published by Smith and Helwys Press) was supported by a 2019-20 Allbritton Grant for Faculty Scholarship. This is the first academic collaboration of Dr. Hornik and Mr. Mikeal J. Parsons.



Paolo Finoglio (c. 1590-1645). *Joseph and Potiphar's Wife*, c. 1635.
Oil on Canvas. 91 5/8" x 76 1/3",
Harvard Art Museums/Fogg Museum,
Gift of Samuel H. Kress Foundation.
©President and Fellows of Harvard College



Photo: Adair McGregor

DR. 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. She is a scholar of modern and contemporary art with a specialty in postwar Italy. Her current book project examines the early career of Roman artist Alberto Burri (1915-1995) and contextualizes his work in relation to the legacies of Fascism and Futurism, receptions of Surrealism, and the development of multimedia artistic strategies in Europe. Dr. Larson has conducted extensive archival research in Italy with the support of a Gerda Henkel Stiftung Ph.D. Scholarship and the Chuck Close Pre-Doctoral Rome Prize in Modern Italian Studies at the American Academy in Rome. She has presented her research at the College Art Association annual conference, the American Academy in Rome, and the Istituto Centrale per la Grafica. Her most recent article on Burri entitled "Alberto Burri and the Image of the Body in Post-Fascist Italy: Reconsidering the 'Wound' Motif" is forthcoming in *Art Journal*.

Before coming to Baylor, Dr. Larson was a postdoctoral fellow in the Department of Art History, Theory, and Criticism at the Maryland Institute College of Art. She has taught courses on modernism, popular illustration, and museum studies. Dr. Larson, an Assistant Professor, teaches the introduction to art and advanced courses on modern and contemporary subjects. She also leads Allbritton Art Institute field study courses that allow students to visit museums across the country.

**My mother introduced me to the visual arts.
She nurtured my love of art and I owe my
success in the field to her encouragement.**

—Dr. Katie Larson

Alberto Burri and the Generation of Arti Visive

IN 1946 ALBERTO BURRI took his first steps on Italian soil after three years spent in prisoner-of-war camps in Tunisia and the United States. He had served in the Italian Fascist army from 1940-1943, first as an infantry platoon leader and later as a medical corps officer. War weary and disillusioned, he returned home with the intention of forging a new life path—he decided to give up his prewar profession as a doctor to become an artist.

My research examines the core philosophical questions that shaped Burri's early career. Why make art in post-Fascist Italy? What role did art have to play in reestablishing a sense of personal and national identity? Such questions were rooted in the broader social and political contexts of the country, whose citizens faced the daunting task of reconstruction and reflection in the wake of World War II. My project reveals the impact the failure of Fascism had on the development of Burri's artistic practice and charts how pivotal encounters in Rome led him to become one of the most significant multimedia artists to emerge in the postwar period.

My study advances a fundamentally new understanding of Burri's career. He is one of the leading Italian artists of the mid-twentieth century, to be ranked alongside Lucio Fontana and Piero Manzoni in his contributions to avant-garde art. Yet, his work has eluded easy classification. He is best known for his use of nontraditional materials and processes including ripping and sewing burlap and burning plastic. Contemporary critics sought to explain his radical artistic approach through its perceived relation to his medical training. He thus became known as a doctor-turned-artist whose bodily and often violent canvases expressed the universal trauma of war. My research reframes Burri's early career to show that he sought to convey not a universal but a particular and personal experience of the war and its subsequent consequences.



Alberto Burri
Composizione (Composition), 1953
Burlap, Thread, Synthetic Polymer Paint, Gold Leaf, and PVA on Black Fabric, 33.8" x 39.5"
Solomon R. Guggenheim Museum, New York



GREG LEWALLEN was born and raised in Waco, TX, and lived outside of the greater Waco area for only a few years of his life. He remembers dreaming of traveling to exotic places around the world to collect insects as a small boy, and one of his favorite memories of growing up here is when the Wally Tabor Show came to town. Mr. Tabor was a big game hunter who filmed his hunts in the wilds of Africa and Asia and then took the films on tour and narrated them in person. Meeting Mr. Tabor only fed fuel to the fire of Lewallen's young imagination. It wasn't until he was a little older that he realized that his financial lot in life was not conducive to such travel. However, by not giving up on those childhood dreams, Lewallen has since been fortunate to visit 18 countries from Central and South America, Africa, and Europe.

All these collecting expeditions have netted a plethora of insect specimens that are now the subjects of his artwork. The melding of two of his passions, insect collecting and drawing, has changed each in a different way. He no longer collects insects to keep expanding a collection, but for the express purpose of using them for subjects in his artwork. This series, *Insect Narratives*, is now Lewallen's main body of work and has the potential to take him well into retirement and beyond, as there are so many bugs and so little time. In fact, this series of drawings, and the individual stories that are written on them, have been so popular that an autobiographical artist's book is now being considered. Greg Lewallen is a Senior Lecturer in the Department of Art & Art History.

GREG LEWALLEN

Tragocephala Variegata

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I could survive in a post-apocalyptic world with nothing more than my pocketknife. This is all I need. That and this lamp. My pocketknife and this lamp. That's all I need. And this chair. My pocketknife, this lamp and this chair. That's all I need.

—Greg Lewallen

MY WORK AS AN ARTIST has always been a personal expression of my awe of what God has done. No matter how “realistically” I can draw, however, it will never do justice to, or can compare to, the real thing. My art is pretty straight forward in that I try to faithfully reproduce what it is that has captured my attention. I am intrigued by textures; and if you look closely, all insects are very textural and sculptural, and I enjoy the challenge of trying to figure out how to translate a very textural, three dimensional “bug” into a two dimensional drawing that might cause a viewer to pause and question whether it really is a drawing. There is an old expression “the devil is in the details,” but the truth is that a very creative, and sometimes humorous God, is the one that has placed them there to fascinate, mystify, and even astound us mere mortals. For some of these details, there is no valid evolutionary explanation for them to exist. They don’t play a role in survival. They don’t camouflage or they don’t help to obtain food. I think they were put there simply for His pleasure.

These drawings are the result of my attempt to emulate what He has done in the natural world and I hope that you are as in awe of His creative genius as I am.



Greg Lewallen, Tragocephala Variegata, Technical Pen with Pastel Pencils and Graphite Pencil on Fabriano Artistico Paper, 8" x 10", 2019.



PAUL McCoy, raised on Chicago's south side, began working in clay in 1964 at Scattergood Friends School in West Branch, Iowa. He received his undergraduate degree at Northern Illinois University in 1975 and taught ceramics in Chicago-area high schools for several years before moving to Texas to work in the oil fields.

During this period, he enrolled in evening ceramics courses at the University of Houston/Clear Lake, where he spent two years working under the supervision of Professor Nick de Vries, who McCoy credits as one of his most significant influences and mentors. He received his M.F.A. in ceramics at the University of Iowa in 1985 and moved to Waco in 1986 to direct the ceramics program at Baylor University, where he currently holds the positions of Professor, University Ceramist in Residence, and Director of the Allbritton Art Institute.

Professor of Art • Ceramics
University Ceramist in Residence • Director, Allbritton Art Institute

McCoy

Why do I teach? It feels like home.
—Paul McCoy

I'VE SPENT the majority of my relationship with clay trying to control it.
I'm spending the remainder of my life trying to dance with it.

Photo: Bob Smith/Accurate Image



Paul McCoy, *Communion*, Wood Fired Porcelain with Walnut Base (base not shown), 4.5" x 9.5" x 8", 2019.



Photo: Winter Rusiloski

WINTER RUSILOSKI was born in Wilkes-Barre, Pennsylvania and grew up in a rural setting outside of the city. Landscape was always important to her growing up on acres of land where she frequently explored her family's property. Rusiloski grew up painting the rural landscapes of Pennsylvania and the north eastern coast. She earned a B.F.A. in Painting and Related Arts-Dance at Kutztown University of Pennsylvania and studied abroad in Cortona, Italy with the University of Georgia. She moved to Fort Worth in 2002 to earn an M.F.A. in Painting with a fellowship award at Texas Christian University and studied 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, following twelve years of teaching at the college and university level.

Since joining Baylor University, Winter Rusiloski has had six solo exhibitions and more than twenty national and international juried exhibitions, winning numerous national and international awards including best of show. Additionally, she has participated in more than fifty invitational exhibitions in the last ten years. Rusiloski is in numerous public and private collections throughout the United States. Her exhibition highlights include: The Texas Biennial 2009, three time Hunting Art Prize Finalist in Houston, Texas Paint Part 2-Out of Abstraction, a survey of Abstract Art in Texas at the Arlington Museum of Art, The Texas Oklahoma Art Prize at the Wichita Falls Museum of Art, the 30th and 32nd September Competition at the Alexandria Museum of Art and Contemporary Landscape at the CICA Museum in South Korea. Rusiloski's work was also included in international exhibitions and publications including *Studio Visit Magazine*, Dallas Art Fair, and Art Santa Fe. Artspace 111 in Fort Worth, Texas and Mary Tomas Gallery in Dallas, Texas represent her work. Rusiloski and her husband, along with their six children, live in West, Texas.

RUSILOSKI

Assistant Professor of Art • Painting

My great aunt Thelma Russ began teaching me to paint from life when I was seven years old. She was well traveled and an avid landscape painter.

—Winter Rusiloski

ABSTRACTION, LANDSCAPE'S VASTNESS AND 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 eighteen 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 compositional pairing releases representational areas within the work from their descriptive function, creating 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 a remote property in Terlingua Ranch with an untouched landscape. The desolate landscape and extremes needed for a sustained existence in this beautiful, but 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 desolate Big Bend landscape with the life-filled, green spaces in Glacier National Park. The remote location of the park, the lakes, and dramatic mountains greatly contrast the Big Bend. All of these experiences and memories inform my current work.



Winter Rusiloski, *Rain in Big Bend*, Oil on Canvas, 60" x 72", 2018.



Photo: Wacoán

PHOTOGRAPHY SHEFFIELD

H. JENNINGS SHEFFIELD was born in Richmond, Virginia. She is a contemporary artist working in lens-based media, video, and sound. Sheffield received her B.F.A. from the Atlanta College of Art and her M.F.A. from the University of Texas at San Antonio. Sheffield is Associate Professor in the Department of Art & Art History.

Her core research is concept-driven and the methodologies of the work are very tedious and can take up to two years to complete. As a result, every four years or so, she tends to take on a project that is landscape-driven that begins with just her and her camera—out there in the landscape, responding only to what she is seeing. The landscapes Sheffield chooses to investigate are landscapes that tend to be fleeting. Similar to her core research, Sheffield approaches the landscapes looking for, and observing, changes over time.

Sheffield is an internationally active artist with her latest work exhibited at The Print Center in Philadelphia; Houston Fine Art Fair; Colorado Photographic Arts Center; B J Spoke Gallery in Huntington, New York; Lens Culture; Living Arts of Tulsa; The ARTS at CIIS in San Francisco; Luminaria and Blue Star Contemporary in San Antonio; Pingyao International Photography Festival in China; Cambridge University (UK), and Medien Kultur Haus Wels, Austria.

Associate Professor of Art • Photography

In the 6th grade, I was exposed to my first B&W darkroom. From the moment I saw my image magically appear through the developer in the tray, I was hooked. I knew this is what I wanted to do for the rest of my life.

—H. Jennings Sheffield

H. JENNINGS SHEFFIELD UTILIZES FAMILIAL IMAGERY to convey the intimacy, diverse roles and relationships individuals play within a family unit. These roles can create contrasting moments ranging from the mundane to chaotic. *Tethered* is based on images Sheffield photographed over a four-month period of time, documenting her life every 30 minutes as she performed her daily roles of artist, mother, professor, wife and daughter. *Tethered* is an ongoing project spanning over nine years and will continue throughout the artist's lifetime.

Tethered investigates the tethering-effect people experience every day, by portraying what a specific period of time looks like during different days of the week. Pulling from the thousands of captured images, Sheffield digitally slices the chosen images into vertical strips of information, and then digitally stitches the vertical slices together to create a single, compressed image of time. The look and feel of a two-hour period in the morning versus a two-hour period in the afternoon conveys a very different set of characters, circumstances, interactions, responsibilities and roles. Once compressed, and as in real life, all the different events and interactions inevitably merge into a singular life experience.



Jennings Sheffield, *5yrs Tethered 8pm to 10pm*, Archival Pigment Print on Aluminum, 45" x 28", 2019.



DR. MARY RUTH SMITH became a member of the faculty in the Department of Art & Art History at Baylor in 1993, bringing with her a teaching career in two fields of higher education. She traveled from home economics to art education to fine art. While at Baylor, Smith created a studio concentration in fabric surface design. Key course topics include dyeing and printing fabrics, screening techniques, weaving, non-woven fiber/fabric structures and construction methods. She holds a Ph.D. in Art Education from Florida State University and an M.F.A. from the University of Georgia. Smith is Professor of Art in the Department of Art & Art History.

Smith's hand-stitched artwork has been exhibited extensively throughout the United States and, internationally in Canada, England, France, Italy, South Korea, Australia, Taiwan, Romania, Costa Rica, Argentina, and China. Recent exhibitions include the 12th International Biennial of Contemporary Textile Art, Ivano-Frankivs'k, Ukraine and Small Format Textile Art Salon, 7th World Textile Organization (WTA) Biennial of Contemporary Textile Art, Montevideo, Uruguay. Her work has been illustrated in *Fiberarts Design Books Six and Seven*, *Surface Design Journal*, *Fiber Art Now*, *Embroidery Magazine*, *Shuttle Spindle and Dyepot*, *Textile Forum*, *500 Art Quilts*, *The Art Quilt Collection: Designs and Inspiration from Around the World* and, most recently, in *Art Quilts Unfolding* and the *SAQA Journal*.

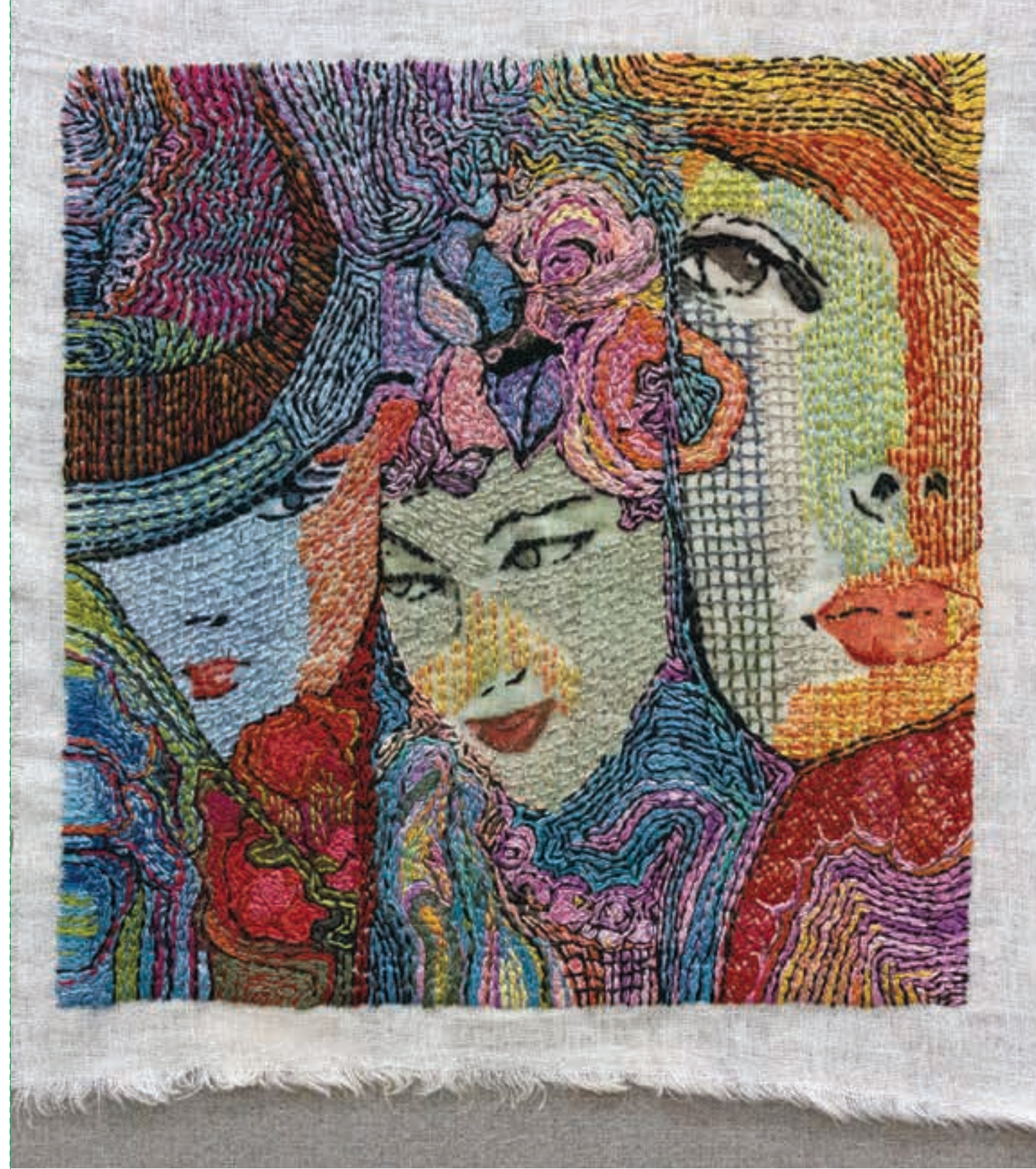
Restrained Elegance 70

I always think there's something else that I can do – another stitch, another layer, another part. Usually, it's a deadline that determines a stopping point.

–Dr. Mary Ruth Smith

RESTRAINED ELEGANCE IS A CONTINUATION of *Pattern Recall*, a series of works that emphasizes styles of women's fashion found on commercial *Simplicity*, *McCall's* and *Vogue* pattern envelopes during the 20s, 30s, 40s, 50s and 60s. Images are auditioned, selected, transferred, arranged, collaged and hand stitched to illustrate a sampling of styles as they existed for the home seamstress. The idea is to re-present what was in the past and make it relatable for the current viewing audience. Since recycling appears to be a timely trend in all aspects of our lives, it seems fitting to resurrect images from the past and to use them today in my artmaking practices, especially since fashion has been a lifelong fascination of mine.

Photo: Lisa Fehsenfeld



Mary Ruth Smith, *Restrained Elegance*, Fabric, Thread, and Paper, 18" x 18" x 1.5", 2019.



NIKO WEISSENBERGER, Lecturer in the Department of Art & Art History, was born and raised in Texas. After completing his M.F.A. in ceramics at the University of North Texas, he moved to Waco where he teaches at both Baylor University and McLennan Community College.

Lecturer • Ceramics

WEISSENBERGER

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I came across this simple saying
years ago and I think about it often,
“Art is the tracks, not the animal.”
—Niko Weissenberger

THE LINE BETWEEN SCULPTURE AND FUNCTION is faint and the forms have more to do with the wood kiln itself than to an allegiance to a particular technique. I try to be honest with the process and to be involved with it physically and mentally.

Firing with wood has proven to be a good source for all of these things. Hopefully, the objects I make appropriately reference ceramic's longstanding multicultural heritage.



Niko Weissenberger, *Urn*, Woodfired Stoneware, Laterite Slip, Found Wire, 10" x 6" x 6", 2018.



HEATHER WHITE is a museum professional and art historian with over a decade of teaching and programming experience in informal learning environments. Her areas of expertise include visual literacy, interpretation, engagement, student-centered learning, museum education and knowledge creation in the gallery and classroom environments. She specializes in American Art History and Texas Regionalism.

Professor White holds an M.A. in Art Education with Museum Certificate as well as an M.A. in Art History from the University of North Texas, where she was awarded the Priddy Charitable Trust Fellowship in Arts Leadership. Professor White studied American art and material culture at the University of Oklahoma, and held the Robert S. and Grayce B. Kerr Family Foundation Fellowship. Her Ph.D. in the Art of the American West is in progress. White's original research on the Texas artist Thomas Allen was published in the book, *Itinerant and Immigrant Artists and Artisans in 19th-Century Texas* (Texas A&M University Press, 2014). She has presented papers on art history, material culture, museum education and inclusion in the arts at regional and national conferences.

Professor White, Visiting Lecturer in Art History, is committed to the social and educational responsibility of museums and universities in creating community, sharing collections, and providing safe and supportive environments for learning. She is passionate about making the arts and other cultural opportunities accessible and inclusive. In recognition of that community work, White was the recipient of the 2018 John F. Kennedy Center's Award for Emerging Art Leaders in Oklahoma City.

I have many art objects in my personal collection, including family heirlooms, pieces I've discovered at estate sales and work from friends and students. I love being surrounded by these interesting and familiar pieces; they make me feel at home.

—Heather White

From Gallery to Classroom: Engagement, Visual Literacy, and Interpretation in Student-Centered Art History Courses

PROFESSOR WHITE will discuss the translation of museum education best practices into practical applications for successful art history courses. Gallery teaching techniques in the university classroom build student confidence, keep learners engaged throughout the semester, facilitate interpretation, support the creation of new knowledge and inspire a life-long love of the arts.

Professor White will discuss the design of student-centered art history courses at both the introductory and advanced levels, and explore how pedagogical tools, such as thinking routines for practicing visual literacy skills, are equally valuable in the museum and university settings.

She will provide examples of activities and prompts which spark conversation and critical thinking in response to art objects, and explore how gallery teaching methods can be applied in art history courses to encourage engagement, close looking, reflection, and sophisticated conversation.



Heather White with Baylor Students in the Martin Museum of Art.

Recognition of Retiring Colleagues A Fond Farewell ...

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The 2020 Biennial Art & Art History Faculty exhibition at the Martin Museum of Art is significant to the entire department, but it is also a perfect opportunity for us to give special recognition to three studio art professors who will be retiring from teaching at the end of this academic year. Professors Mark Anderson, Paul McCoy, and Mary Ruth Smith, have each contributed to the life and culture of Baylor through their teaching of thousands of undergraduate students, production of creative scholarship, and countless hours of service to the department, college, university and Waco communities.

Dr. Mary Ruth Smith came to Baylor in 1993 as an art educator whose love, and talent, in fabric design concludes her career here. Her fiber art, combining diverse imagery and embroidery stitches, has reached an international audience and will continue to do so for many years to come. Dr. Smith has always been a steady and calm addition to faculty discussions and a trustworthy source of guidance and mentoring for our students. She served quietly, responsibly, and with her heart and mind. Her presence will be missed by all.

Professor Paul McCoy's journey at Baylor began in 1986 when he taught ceramics and was the director of the University Gallery (now part of the Martin Museum of Art). Professor McCoy completes his time at Baylor stepping down as Professor of Art, Director of the Allbritton Art Institute and Ceramist in Residence. His thoughtful and deliberate methods of thinking through issues, as well as the fairness engrained in his being, will create a space difficult to fill in both the daily workings of the department and the lives of those he touches throughout the University. Professor McCoy's platters and sculptural forms adorn the homes of dignitaries across the world reflecting positively on his talents and the department he served for thirty-four years.

Professor Mark Anderson, Chair of the Department of Art & Art History for the past ten years, is an example of selfless leadership and Christian character. His innate patience and years of administrative experience were combined with an immediate dedication to, and appreciation of, our faculty, staff, and students that manifested into a supportive and transformational leader. Our students benefitted from his knowledge and meticulous attention to detail in scheduling, curriculum, and advising. Professor Anderson leaves a significant legacy within the department through his hiring (and mentoring) of over half of the current faculty during his tenure as chairman. His door was always open and his commitment to improving our department never waned.

Expressing thanks to these three individuals does not seem nearly enough when reflecting back on the generous gifts of their time, talent, and attention given to Baylor. Please join me in appreciating and cherishing these gifts, and the spirit in which they were shared with each of us, as we move forward as a department attempting to fill the void they leave behind.

Heidi J. Hornik, Ph.D. • Professor of Art History