



20 BIENNIAL
26 FACULTY
EXHIBITION





CREATIVE EXCELLENCE

STUDIO ART &
ART HISTORY

PAGE 2

DEPARTMENT CHAIR WELCOME
DR. HEIDI J. HORNIK

PAGE 4

ART MAJORS AT BAYLOR

PAGE 6

ART MINORS & NON-MAJORS
AT BAYLOR

PAGE 8

*MORE THAN A MUSEUM:
A CLASSROOM FOR CREATIVITY*
ALLISON CHEW, DIRECTOR
MARTIN MUSEUM OF ART

PAGE 10

MEET THE FACULTY
ART & ART HISTORY PORTFOLIOS



Professor Hornik, Art History

The Department of Art & Art History is excited to announce the 8th *Biennial Faculty Exhibition* in the Martin Museum of Art on the Baylor University campus in Waco, Texas. This show represents the work of departmental faculty in both studio art and art history, created and published, respectively, since the last biennial in 2024. This exhibition gives our audience (the Baylor and Waco communities) the opportunity to “wash the dust off their souls” by celebrating and enjoying our creative scholarship installed in the beautiful Martin Museum.

Students will see works from their professors, faculty from their colleagues,

and patrons of the museum from known friends. Both permanent and temporary faculty were invited to participate as our department continues to rebuild. Please join me in welcoming three new outstanding tenure-track Assistant Professor faculty hires—James Ehlers and Joseph Holsapple in Drawing and 2D Design (2023) and Meredith M. Munson in Art History (2024).

In 2024, Baylor launched its new strategic plan, *Baylor in Deeds*, with “**The Arts**” remaining one of the **four foundational pillars**. This continual prioritization and recognition of our department alongside other visual and performing arts departments reaffirms the continuity

“THE PURPOSE OF ART IS TO WASH THE DUST OFF OUR SOULS”

- PABLO PICASSO

and consistency of support received from the Baylor administration.

Also, since the last faculty biennial and related to *Baylor in Deeds*, Baylor changed its motto for the first time in 173 years to add *Pro Mundo* to “*Pro Ecclesia, Pro Texana*.” What better way to increase global engagement and prepare students to be worldwide leaders than through an understanding of art and art history in a global context? The **soul** of global culture and humanism is **art**. As you enjoy these works produced by internationally recognized artists and scholars, please allow the dust to wash away from your soul and instead be bathed by the significance, beauty, and visual literacy presented to you by the 2026 Baylor University Department of Art & Art History faculty.

Thank you to the entire faculty and staff of the Department of Art & Art History for all they do to help us inspire others and work

within our new strategic plan on global, university, college, and departmental levels. Special thanks to Allison Chew, Martin Museum Director and her staff: Mike Scheutz, Collections Manager; Krista Latendresse, Creative Lead and catalog designer; 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

ART & ART HISTORY MAJORS

THE DEPARTMENT OF
ART & ART HISTORY
OFFERS THREE DEGREE
PROGRAMS:

- BACHELOR OF ART IN ART HISTORY
- BACHELOR OF ART IN STUDIO ART
- BACHELOR OF FINE ART IN STUDIO ART

ART HISTORY

Baylor University's Art History program is focused on training students towards a sophisticated level of **visual literacy** and **critical thought** for today's highly visual world. As an undergraduate focused program, students have many invaluable opportunities to **conduct research and participate in professional development typically only available at a graduate level.**

As a result, our alumni have gone on to top graduate programs at Yale University, New York University Institute of Fine Arts, University of Texas at Austin, Rutgers University, Penn State University, George Washington University, Georgetown University, Kansas State University, Texas Christian University, and Southern Methodist University.

Other alumni have secured jobs in well known museums and art galleries, become gallery owners, or leveraged their critical thinking and visual analysis skills to launch successful graduate careers in business, law, medicine, industrial design, civil engineering, and architecture.

STUDIO ART

The Bachelor of Fine Arts (BFA) degree is the professional degree in the visual arts and the best option for students who wish to gain expertise in a specific area or pursue a graduate degree in studio art (MFA). **The Bachelor of Arts (BA)** degree provides a well-rounded arts education based in essential studio art courses. This option is for students with a strong interest in studio art and a desire to study several mediums.

STUDIO DISCIPLINES INCLUDE

CERAMICS

"Research 1" clay and glaze-making materials and research, led by internationally recognized ceramics faculty.

FIBER

Only BFA concentration in fibers at an R1 institution in Texas.

PRINTMAKING

Full complement of processes including intaglio, lithography, screen printing, relief, monotypes, and experimental processes taught in a large, well-equipped studio space.

SCULPTURE

Robust program covering carving, casting, modeling, construction, and assemblage; equipping students to pursue graduate work or creative careers.

TEACHING STUDIOS



Professor McIntyre, Ceramics Studio

Photo: Christian Clark, Arts & Sciences

GRAPHIC DESIGN

Interdisciplinary program combining fine arts, technology, and marketing with students regularly winning national and international design competitions.

PAINTING

Highly individualized instruction in oil, acrylic, watercolor, and mixed media; preparing students for competitive graduate programs and teaching.

PHOTOGRAPHY

Regional leader in offering full traditional dark-room photography alongside digital photographic practice.

OUR ALUMNI

Our Studio Art Majors pursued MFAs at world-class institutions such as University of North Texas, Parsons School of Design, University of Texas at Austin, and Rhode Island School of Design. They have been employed by Disney, IBM, AT&T, and Dallas Symphony, as well as many design firms, technology companies, and arts & educational institutions.

ART & ART HISTORY MINORS

THE DEPARTMENT OF ART & ART HISTORY ALSO OFFERS **MINORS** IN ART HISTORY AND STUDIO ART

Minors take foundational courses in both studio art and art history, mastering core principles across disciplines and encouraging a versatile breadth of knowledge that helps distinguish them in visual and academic fields.

Within each minor program, students also select 9 semester hours of advanced classes. The combination of required courses and electives forms a multi-faceted minor, ensuring students have both key foundational knowledge and room for specialization.

Professor Linville, Fiber Studio



Photo: Christian Clark, Arts & Sciences

VISUAL LITERACY

ART & ART HISTORY NON-MAJORS

OUR **NON-MAJOR** COURSE OFFERINGS ENRICH AND DEVELOP STUDENTS FROM ACROSS THE UNIVERSITY, EQUIPPING THEM TO THINK CRITICALLY ACROSS DISCIPLINES AND LEVERAGE UNIQUE SKILLSETS TO ADVANCE IN THEIR RESPECTIVE FIELDS.

EXAMPLES INCLUDE:

- ARTH 1300: Introduction to Art*
- ARTH 2302: Survey of Western Art I: Prehistoric to Medieval*
- ARTH 2303: Survey of Western Art II: Renaissance to the Present*
- ART 2330: Introduction to Graphic Design
- ART 2334: Introduction to Darkroom Photography
- ART 2336: Introduction to Digital Photography
- ART 2340: Hand-Built Ceramics
- ART 2341: Wheel-Thrown Ceramics

*FULFILLS CORE CURRICULUM
FINE ARTS REQUIREMENT



Photo: Christian Clark, Arts & Sciences

Students collaborate in photography studio

Art & Art History courses, such as those listed above, serve business and marketing students by developing creative and technical skills, science students by encouraging interdisciplinary experimentation, and engineering and design students by strengthening their spatial reasoning and visual analysis.

Students from all departments across campus are welcome and encouraged to participate in our courses, as they provide unique opportunities to strengthen highly coveted skills in today's increasingly visual and creative world.

MORE THAN A MUSEUM

A CLASSROOM FOR CREATIVITY

Here at the Martin Museum of Art, students do more than visit the Museum to view exhibitions—they engage with the history, technique, and ever-evolving world of visual art. At its heart, the Museum serves as a space for teaching. We strive to be a professional training ground for students across disciplines.

Through partnerships with art and art history faculty, the Museum integrates directly into the Department of Art & Art History's curriculum. Students visit our exhibitions to analyze technique, discuss context, and reflect on the important cultural questions that art provokes. Faculty design opportunities and assignments around our permanent collection and special exhibitions using original artworks to illustrate classroom concepts in tangible ways. Our permanent collection, which spans centuries of artmaking, is regularly accessed for teaching and research, allowing students to study and interpret works that aren't available to the general public.

Students also work behind the scenes. Each semester, undergraduate and graduate interns assist with collections management, research, and education, gaining hands-on experiences in object handling, cataloging, interpretive writing, and engagement.

Ultimately, the Martin Museum of Art embodies Baylor's commitment to learning through first-hand engagement. Every exhibition and program is designed to spark curiosity, encourage investigation, and empower students to see themselves as part of the ongoing story of visual art.

Whether studying a centuries-old work or helping install a new exhibition, students who engage with the Martin learn not only about art, but through it—developing critical skills, creative confidence, and a deeper understanding of the world around them.



Allison Chew | Director

Photo: Christian Clark, Arts & Sciences



ENGAGE WITH ART

BFA Senior Exhibition at the Martin Museum



CELEBRATE THE MAKERS

THIS CATALOG SERVES TO SHOWCASE

THE WIDE RANGE OF STUDIO PRACTICES, RESEARCH INITIATIVES, AND CONCEPTUAL STYLES OF FACULTY IN THE DEPARTMENT OF ART & ART HISTORY. FACULTY NOT ONLY TEACH IN THE CLASSROOM BUT ARE PRACTICING ARTISTS AND HISTORIANS. THEY SPEND TIME RESEARCHING, CREATING, AND SHARING THEIR WORK WITH STUDENTS, THE BAYLOR FAMILY, AND ACROSS THE WORLD.

THE WORK PRESENTED HERE IS A TESTAMENT TO THEIR INNOVATION AND COMMITMENT TO THEIR CRAFT.

20 BIENNIAL
26 FACULTY
EXHIBITION



Photo: Christian Clark, Arts & Sciences

Professor Solis Rivero, Graphic Design Studio

MEET OUR FACULTY

ROBBIE BARBER

M.F.A. | PROFESSOR OF ART | SCULPTURE & 3D DESIGN

My architecture-related sculptures are influenced by my experiences 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.

Soul Catcher is an homage to my father, as it depicts his barn from the farm where I raised. Having been in and out of this barn thousands of times in my life, this sculpture is a vessel that stores many formative and profound memories of my time working with my dad.

Robbie Barber is currently Professor of Art at Baylor University in Waco, Texas, and has taught Sculpture here since 2000. Born in Williamston, North Carolina in 1964, he was raised on a farm near the Roanoke River in Martin County. He received his BFA degree from East Carolina University in 1987 and his MFA degree from the University of Arizona in 1991. He has gained notoriety as a sculptor working in a variety of media and is the

recipient of numerous awards. These include a North Carolina Arts Council Fellowship and a Southern Arts Federation/NEA Fellowship in Sculpture. He has exhibited at Redbud Gallery 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.

Photo: Bob Smith, Accurate Image



Soul Catcher, 2025, Steel, wood, found objects, 84" x 40" x 33"

KYLE CHAPUT

M.F.A. | ASSOCIATE PROFESSOR OF ART | PRINTMAKING & DRAWING

My work is rooted in the landscapes and communities of the lower Rio Grande Valley, a region of extraordinary ecological diversity and cultural depth, yet one continually reshaped by the politics of our southern border. Through printmaking, I investigate how constructed systems of control (walls, levees, and surveillance) interrupt the natural flow of life, altering the delicate balance between human and nonhuman existence.

In recent lithographs and mixed-media works, I revisit imagery from earlier series, introducing ladders and veiled forms as recurring motifs. The ladder, viewed through a spiritual lens, becomes a bridge between the earthly and the divine. It is an emblem of faith, ascension, and transformation. Yet when placed within fractured or desolate environments, it takes on more fragile meanings, evoking futility, displacement, and loss. Within these compositions, ladders serve as quiet stand-ins for threatened species and disrupted ecosystems, witnesses to the fragmentation of habitat, identity, and belonging that border infrastructure perpetuates across the valley.

At the heart of my practice lies a search for understanding, a desire to reveal the borderlands as a living intersection of beauty and grief, faith and endurance. Through layered imagery, material experimentation, and spiritual reflection, I aim to cultivate a vision of this place that acknowledges both its fragility and resilience, inviting viewers to see beyond political boundaries toward the deeper continuities that bind land, life, and memory.

Kyle A. Chaput, Associate Professor of Art in Printmaking and Drawing, was born and raised in Salina, Kansas, nestled within the Smoky Hills region of the Great Plains. He earned his BFA in Printmaking and Drawing from Fort Hays State University and his MFA in Printmaking

from Texas A&M University–Corpus Christi. Before joining Baylor University in 2018, Chaput taught studio art for seven years in McAllen, Texas, and in southwest Kansas. These experiences continue to inform his teaching and artistic perspective.

Over the past seventeen years, Chaput's creative research has been recognized through inclusion in more than one hundred juried and invitational exhibitions across the United States and abroad. His work has reached international audiences in Denmark, the United Arab Emirates, England, Taiwan, Northern Ireland, Wales, Italy, Slovenia, Serbia, South Korea,

Germany, and Australia. In addition to his studio practice, he has served as an exhibition juror in five states and worked professionally as a contract printer in collaborative printmaking environments. His prints, which have received numerous awards and honors, are represented in both public and private collections.



Ascension I, 2025, Lithograph, 21" x 29" x 1.5"

JAMES EHLERS

M.F.A. | ASSISTANT PROFESSOR OF ART | DRAWING & 2D DESIGN

My works are primarily about the experience of attachment to thoughts and material items. I reinterpret traditional vanitas themes with content relevant to the 21st century. Emojis, our modern hieroglyphs, are used in some of the work to convey the temporality of emotion and reference our digital age disconnect. My goal is to honor presence in the moment, rather than dwelling in past regret or future anxiety.

James Ehlers was born and raised in Lake Charles, LA. He earned his MFA from the University of Florida and is a certified FEGA (Firearms Engravers Guild of America) Master Engraver. He joined Baylor University in the summer of 2024 to teach Drawing & 2D Design. He previously worked at Emporia State University for 16 years where he served as Professor of Engraving Arts, Art Department Chair and Interim Dean of the School of Visual and Performing Arts. Since 2007, he has given numerous engraving workshops at various

events including the Frogman's Printmaking Workshop, IMPACT Printmaking Conferences (Dundee, Scotland and Bristol, England), MAPC (Minnesota), SGCI (Las Vegas) and universities around the country. He has participated in group exhibitions in Bulgaria, Canada, Denmark, Poland, Portugal, Norway, Romania, The Republic of Macedonia, Turkey, and across the United States. MFA, University of Florida; MA, Bradley University; BA, McNeese State University.



In The Bitterness of My Spirit, 2025, Metal engraving, 18" x 12"

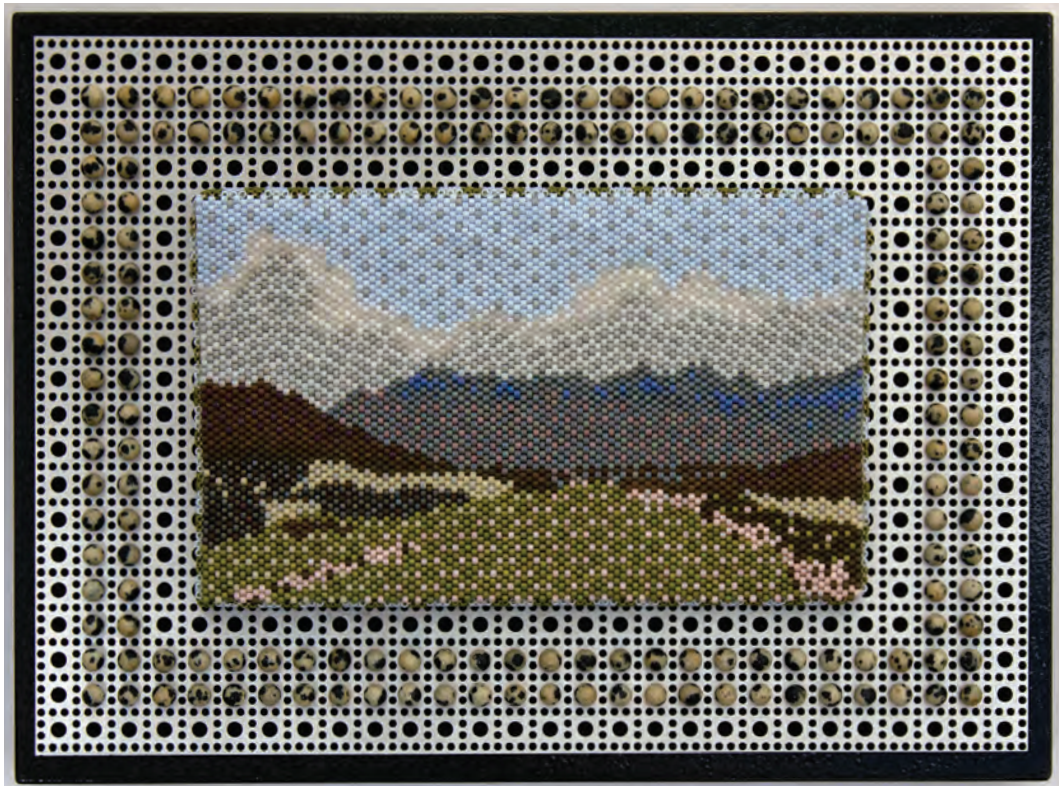
LEAH FORCE

M.F.A. | SENIOR LECTURER, UNDERGRADUATE PROGRAM DIRECTOR |
2D & 3D DESIGN

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.

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 MFA 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 & Design. She joined the Baylor Art & Art History faculty in 2008, where she teaches 2D and 3D Design and serves as the Undergraduate Program Director for the department.



Afternoon, 2025, Delica glass beads, mixed media, 6.125" x 8.25"

MORGAN FORD WILLINGHAM

M.F.A. | ASSISTANT PROFESSOR OF ART | PHOTOGRAPHY

Of Ma'at (Women in Egypt)

Egypt is one of the oldest civilizations and a place where women held strikingly different social status early in recorded history, including equal rights in the eyes of the law, ownership of property, and jobs outside the home. This is not always accurately depicted or recorded, with present-day portrayals of both ancient and modern Arabic women frequently represented as silent, submissive, and covered, or as femme fatale characters. To counter the misrepresentation of women in popular culture, the media, and historical narrative, this series uses photographs of ancient depictions in combination with contemporary portraits to create space for a better understanding and examination of women's identity across time.

"Profound knowledge of female role models, especially in the history of Egypt can improve today's gender role in Egypt and Middle Eastern countries."

(Khalil, Moustafa, Moftah, and Karim, 2017)

Photo-documentation of ancient visual works of women, depicted in various social, political, and religious roles, were made during visits to historical sites in Egypt and to museum collections across the world. Contemporary portraits were photographed in Egypt in collaboration with participants after interviewing and recording their life-experiences. The resultant images were combined in photo-based, fiber works that display the vibrancy of Egyptian womanhood, both past and present, and gives an outlet for empowerment, acknowledgement, and truth-telling. The choice of mediums grounds the work in the history of women's craft and the photographic medium, while also considering the cultural significance of materials.

This project provides visual imagery that reframes an understanding of who women were, are, and can be, providing space and recognition of distinctiveness and accomplishments and giving voice to individuals.

Morgan Ford Willingham, a photographic artist and educator, lives and works in Waco, TX. She received an MFA in photography with an intermedia minor (book arts, papermaking, printmaking) from Texas Woman's University and a BFA in art studio with an emphasis in photography. Her work explores pop culture and societal norms to better understand the influence on women's identity and self-image, using an interdisciplinary practice incorporating various mediums, including photography, fiber, mixed-media, book arts,

and installation. Morgan's work has been widely exhibited, including Humble Arts Gallery in NYC, Filter Photo in Chicago, and Manifest Gallery in Cincinnati, OH. Morgan was recently an Artist in Residence at Out of the Circle in Cairo, Egypt and at Tusen Takk in Leland, MI, and a recipient of a Lighton International Artist's Exchange Program award, which supported new creative research in Egypt. She is currently Assistant Professor of Art (Photography) at Baylor University.



Front

Back

Rahma + Mut, 2025, Cyanotype on cotton organdy, 26.5" x 19.5"

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 narrative fiction, *Wading for you*, depicts a liminal space where people and animals alike float through the flood waters of a broken planet. The inhabitants of this place search aimlessly for a way to rest as delirium sets in and a new dialog begins. Life after the high water is absurd to be sure as they seek nothing but each other and a laugh.

"The essential doesn't change,"

– Samuel Beckett, *Waiting for Godot*

Mack Gingles joined the Department of Art & Art History in 2011. His narrative paintings have been exhibited widely across the United States and abroad through more than 70 group exhibitions juried by notable curators, artists, art critics, and other professionals. Locations include the Museum of Modern Fine Arts in Minsk, Belarus; the Museum of Contemporary Art in Skopje, Macedonia; the Cvijeta Zuzoric

in Belgrade, Serbia; the Czong Institute for Contemporary Art Museum in Gimpo-si, South Korea; and Parnü, Estonia. Additionally, his work was selected for the *London Celeste Prize Exhibition* and also for publication through the circulated *New American Paintings*. His latest solo exhibition, *By a thread*, was featured in the Bolivar Gallery at University of Kentucky in Lexington.



Caretakers, 2025, Oil on wooden panel, 24" x 52" x 2"

VIRGINIA GREEN

M.F.A. | ASSOCIATE PROFESSOR OF ART | GRAPHIC DESIGN

The essence of my fine art prints and artist books relate to the idea of forming a balance of active and passive presence. As a graphic designer, I embrace the semiotic and aesthetic value of the letter form and the emotion it evokes when used as an element of design. Items in nature, flora/fauna, and the written word all 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.

God and his amazing creation of nature visually provides us a daily “reset” on our everyday life. After rest and time away from what was, a new day provides a deeper reflection of the day before—a new beginning. This *New Beginnings* poster was inspired by George Harrison’s song, *Here Comes The Sun*. The concept visualizes the sunrise that George saw as he wrote the song that historic morning in Eric Clapton’s English Garden. His lyrics remind us that “it’s all right.” As a ritual, every morning I wake up thankful for the new day and God’s continued blessings.

Virginia Green was born in Staten Island, New York, and raised in Pennsylvania. She eventually moved to Texas where she earned her BFA at The University of Texas at Arlington and her MFA at the University of North Texas, focusing on both Printmaking and Communication Design. Virginia joined the Baylor Art & Art History faculty in 2006 to teach Graphic Design and has expanded her

teaching and research to include letterpress printing, artist books, and fine binding. Virginia is the Principal and Creative Director for VGreen Design, a freelance design studio and BlackHare Studio, a letterpress, artist book, and fine art studio. Her creative passions include typography and letterpress printing—mediums that allow for custom graphic design and fine art editioned prints and artist books.

JOHN
PAUL
GLEE
REGL
RINGG



FAITH, HOPE
& LOVE

*New Beginnings/Here Comes The Sun, 2024, Wood and metal type,
flurry 100% cotton paper, letterpress printed, 18" x 11.75"*

JOSEPH HOLSAPPLE

M.F.A. | ASSISTANT PROFESSOR OF ART | DRAWING & 2D DESIGN

My current work explores the themes of play, performance, and time. The work depicts people engaged in the act of play—whether board games, theatrical performances, or flights of make-believe—where the rules are uncertain and the outcomes remain unresolved. The narratives are elusive and unfold in fragmented spaces built from memory and imagination.

The layered compositions, multiple limbs, and fractured environments evoke the passage of time and a sense of disconnection, as if the figures exist in a world suspended between moments and are not yet whole. The ambiguity in these interactions speaks to the shifting nature of human relationships: our attempts to connect and to make sense of the rules that govern our lives.

Joseph Holsapple received his BFA from Memphis College of Art in 2003 and his MFA from Indiana University in 2009. He has exhibited regionally and nationally, including juried shows at First Street Gallery and Blue Mountain Gallery in New York, Manifest Gallery's Fresh Paint Biennial in Cincinnati, and the Lemieux Gallery in New

Orleans. Holsapple's work has been featured in Manifest Gallery's International Painting Annual and Fresh Paint Magazine. He has taught at Indiana University, the Herron School of Art in Indianapolis, Vincennes University, and Nicholls State University. Joseph came to Baylor in Fall 2024.



The Players ("Who's Keeping Score?"), 2025, Mixed media, 44" x 60" x 2"

HEIDI J. HORNİK

Ph.D. | PROFESSOR OF ART HISTORY & DEPARTMENT CHAIR

Heidi J. Hornik, "Art Historical Methodology in Early Christian Art," in Mikeal C. Parsons and Robin Jensen, eds., *Visualizing the Traditions: Early Christians and Their Art* (Atlanta, GA: Society of Biblical Literature Press, 2023), 1-24.



Figure 1

analyzed in the article and two are illustrated here. In this article, the reader finds suggestions for teaching and research that crosses disciplines.

For nearly thirty years, using art historical methodology in the study of biblical art has been an interest of mine. Art historians using a formal and content analysis of Christian art frequently discuss and interpret the religious symbolism and narrative present in a work of art. In this analysis, the object is situated in its cultural, political, social, historical, and religious contexts. Art historical methodology also includes identifying sources and precedents. This is usually implemented through the comparison and contrast of objects. Biblical scholars usually seek a visual depiction of the scriptural text in sculpture or painting and often do not discuss the methodology outlined above.

The intention of this article is to demonstrate how well-known Early Christian objects may be discussed using an art historical methodology that includes an analysis of form and content with attention to sources and precedents through comparison and contrast. The *Jonah Marbles* in the Cleveland Museum of Art are among the objects

Figure 1. *Jonah Praying*, 280–90 CE. Anatolia, late Roman-early Christian. Marble; overall: 47.5 x 14.8 x 20.3 cm (18 11/16 x 5 13/16 x 8 in.). The Cleveland Museum of Art, John L. Severance Fund, 1965.240. Public Domain.



Figure 2

Dr. Heidi J. Hornik, Professor of Art History and Chair of the Department of Art & Art History, came to Baylor in 1990 after receiving her BA from Cornell University and MA and PhD from Penn State University. She has received recognition at Baylor for both teaching and publication in her field. Dr. Hornik was named the 2025 Cornelia Marschall Smith Professor. Dr. Hornik was selected as the 2015 Outstanding Mentor of the Year by URSA. In 2017, She spent the spring semester at Harvard University as a Visiting Fellow. In Spring 2022, Dr. Hornik was inducted into *The Deans Club* of the Honors College at Baylor for mentoring over ten theses.

She has published over sixty articles and eight books, including the first biography of Italian Renaissance artist Michele Tosini and the *Illuminating Luke* trilogy. She is Founding Editor and Chief of *Venue*, a digital peer-reviewed journal. Hornik has served as committee chair of the University Tenure Committee and the Robert Foster Cherry Award for Great Teaching.

Dr. Hornik teaches advanced Italian Renaissance and Baroque art history courses. She enjoys officiating at USA Swimming meets and visiting her sons in the Northeast.

GREG LEWALLEN

M.A. | SENIOR LECTURER | DRAWING & 2D DESIGN

I have seen many an artist statement that is filled with sentences containing words I may have never heard in conversation or read in a book, let alone understand all the “hooey” the artist is spewing in an effort to make himself sound intellectual and important, while at the same time inferring that his art is somehow profoundly deep, with meaning that few can fully appreciate.

Wasn't it the Apostle Paul who exhorted us in Romans 12 not to “think more highly of ourselves than we ought” (or something like that)? I am a simple man, and the art that I create is made simply because I feel God's pleasure in the making.

As a Christian, there is nowhere else I would rather be than in the middle of His will. It doesn't matter what the medium may be, whether a cheap ballpoint pen (like here in this life-sized drawing of a White Rhinoceros) or pastel pencils, it is the act of doing the art that transports me to a place that, for me, feels like what I imagine a turtle feels after it has crawled up onto a log out of the cold river water on a sunny Spring day, just soaking up the rays. The act of drawing is my basking in God's pleasure. I have always had a personal interest in the natural world, collecting evidence of God's handiwork, and studying everything from insects to birds, mammals to reptiles, and plants to seashells. These are the subjects of my work and if you see them and have even just an inkling of a sense of awe of God's creation, then I feel my artwork is doing what He desires of it.

Being a native born Wacoan to a single-income, lower-middle class family, I was not afforded much in the way of opportunity to see and appreciate the work of other artists. Going to a museum to look at art just was not something my family saw value in. That doesn't mean, however, I didn't have influences on my

own work. A regional Texas artist, Charles Beckendorf, specialized in Texas wildlife rendered in charcoal, and when I saw his ads in Texas Parks and Wildlife Magazine, I reproduced his drawings with a #2 pencil on slick copy paper. I was also exposed to wildlife paintings by artists like Louis Agazziz Fuertes

who was an illustrator for several National Geographic publications. I copied his work, and others, as well. I wanted to be a wildlife artist like they were. It took a long time, after many failed attempts and bouts of frustration, but I finally ended up back at Baylor University as a studio art major, graduating with a BFA in December 1998. Little did I know that being a student in my 40's would turn into an advantage. After another decade of chasing rabbits, I somehow ended up being offered a job teaching Intro to Drawing and 2-D Design

here at my alma mater. Never in my wildest imagination did this possibility even cross my mind. After completing my Masters work from Savannah College of Art and Design while in my 50's, I was retained on the faculty here and able to work my way to Senior Lecturer status, an achievement I never knew I wanted. As I have now been teaching since the Fall of 2009 and rapidly approaching 70 years of age, I still pinch myself every morning to make sure I'm not dreaming!



White Rhinoceros after Durer, 2024, Ballpoint pen on wood panel, 7' x 12' x 1.5"
On loan courtesy of Andrew Zientek

TINA LINVILLE

M.F.A. | ASSISTANT PROFESSOR OF ART | FIBER

My practice operates at the intersection of sculpture and fiber. Rooted in textile traditions such as weaving, basketry, natural dyes, netting, and crochet, my process involves the continual production of a diverse range of handmade textiles that serve as the material language of my work.

Building on the concept of bricolage as a process of assembling meaning from what is already present, I make sculptures from my handmade textiles together with other collected materials. I use the word salvaged to encompass my material choices to emphasize both the physical recovery of discarded objects with a broad material history and function, and the cultural reclamation of practices and materials historically undervalued for their association with domesticity, craft or women's work. These acts of repositioning align my practice within a feminist lineage of creative resourcefulness, a strategy of material improvisation, and a form of resistance to hierarchies that have long separated art from craft, intellect from labor, and emotion from reason.

By cultivating a practice of rigorous play, uncertainty becomes a site for curiosity, connection, and discovery. Through attentive responsiveness and the incorporation of play structures, I can test how forms evolve through each encounter with material. The resulting fiber works evoke bodily or botanical systems that shift between growth and decay and radiate an optimistic energy. These associations reflect an understanding of being in which human, material, and ecological systems are deeply intertwined. Through the tactile intelligence of fiber and the improvisational logic of assemblage, each sculpture offers a record of negotiation between intention and adaptation, highlighting care, interdependence, and transformation as sustainable creative forces in a precarious world.

Tina Linville grew up in the Pacific Northwest and earned a BFA in Sculpture from the University of Washington and an MFA in Fibers from California State University, Long Beach. Her work spans sculpture, installation, and collaborative projects that explore material

transformation and the social potential of making. Her artwork has been featured in exhibitions organized by Textile Arts LA, the Handweavers Guild of America, the Sam and Alfreda Maloof Foundation and Craft in America, Jason Vass Gallery, and the San

Diego Art Institute. She regularly exhibits in national fiber and contemporary art exhibitions, receiving several awards, including the 2024 Best of Fiber Award in the Materials: Hard + Soft Contemporary Craft Exhibition. In 2025, she was invited to participate in Boundary Crossings: Artists in Interfaith Dialogue, an international artist residency and exhibition organized by the Art for Change Foundation in Mussoorie, India.

Linville maintains an ongoing collaborative practice with Sarah Mosher, Associate Professor of Costume Design in Theatre Arts, and Rachel Wilkerson, Lecturer and Data Visualization Statistician in Data Science. Together, they investigate intersections of fiber art, sustainability, and data visualization within higher education contexts.



Pet, 2023, Dyed fabric, handmade net, yarn, nylon, sticks, thread, salvaged objects, concrete and varnish, 23.5" x 17" x 6"

ANDREW MCINTYRE

M.F.A. | ASSISTANT PROFESSOR OF ART | CERAMICS

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, pattern, and light 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 acutely examine how material, design, flame, and light have the potential to shape a spiritual experience and influence the relationship between traditional and ritualistic objects and the viewer.

I find that the process of making and firing tends to answer ongoing questions as well as form new ones. I continue to investigate the unique and intimate relationship between object, user, time, and space, not only through a visual and physical experience, but a visceral one. I want my pots to beg your attention and spur curiosity. My hope is that my pots will live to serve beautiful moments where relationships and experiences are a celebration of life.

Andrew McIntyre received his MFA from Syracuse University in 2015 and his BFA 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. Andrew has been recognized as one of *Ceramic Monthly's* Emerging Artists. In 2025, he was awarded 3rd place in the Wichita Ceramics Exhibition *Pots with Purpose*. 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, Northwest Community College, and McLennan Community College and Angelo State University. He was recently an invited artist for the 16 Hands Fall Pottery Tour. Andrew is currently an Assistant Professor of Art in the Art and Art History Department at Baylor University.



Gothic Rosette Bowls, 2025, Ceramics, 3" x 8" x 8" each

JEROLYN E. MORRISON

Ph.D. | TEMPORARY LECTURER | ART HISTORY

LM IB Pithoi Makers: Robust and Blended Pottery Production at Mochlos

The Cretan pithos is an iconic, colossal jar used for the large-scale storage of foodstuffs in the Eastern Mediterranean from the Bronze Age to the recent past. The original use-context of pithoi was rarely disturbed over time. Once these colossal jars were put into place, they were considered a permanent fixture of the house and thus are resilient to damage and can last a considerable amount of time. In fact, the lifespan of a pithos can be multiple generations. Nineteenth-century ethnographic studies in Greece documented the great skill needed to construct pithoi capable of holding heavy contents over long periods of time without cracking or tipping. The names of the Aegean Bronze Age jar makers were not recorded, and nothing is known about their training, social status, and life. Scholars can only infer their skills by examining the durable wares recovered during excavation.

This study examines the production methods of local pithoi from the prosperous Minoan harbor town of Mochlos in east Crete that were likely manufactured after the Late Cycladic I eruption of the volcanic island of Thera (1625-1525/1725-1625 BCE). During a period of rebuilding, growth, and increased trade on Crete, art and craftsmanship flourished. This was likely fueled by the movement of people, including artisans. While the newly established Artisans' Quarter standardized fine decorated table and serving wares, large coarse wares (like pithoi) show little evidence of standardization. A formal analysis of the Mochlos pithoi reveal that these two colossal jar types were constructed using fundamentally different methods. Piriform pithoi were produced with a high degree of standardization. Potters used a coil-and-wheel method to construct a consistent shape, and each vase had plastic decoration (Figs. 1.A, 2.A). Conversely, hole-mouth pithoi potters blended coil-and-wheel and hand-built methods to construct the jars (Figs. 1.B, 2.B, 1.C). Blending these construction methods resulted in a lack of standardized vase forms.

The distinct production techniques for piriform and hole-mouth pithoi at Mochlos to shed light on social relationships during a period of increased ceramic standardization is examined. The existence of varied techniques challenges the assumption of complete craft standardization, suggesting the presence of multiple groups of potters. These groups could include established workers from the Artisans' Quarter, new arrivals, or itinerant potters.

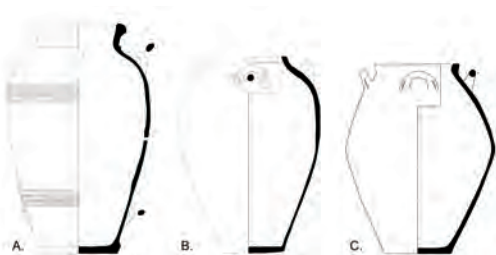


Figure 1

This work is published in the *Oxford Journal of Archaeology*, Volume 43, Issue 3 as part of the first thematic publication. The theme is "Outside the Network," which was a workshop organized by Senta German and Anna Simandiraki-Grimshaw for the 2023 Archaeological Institute of American conference.

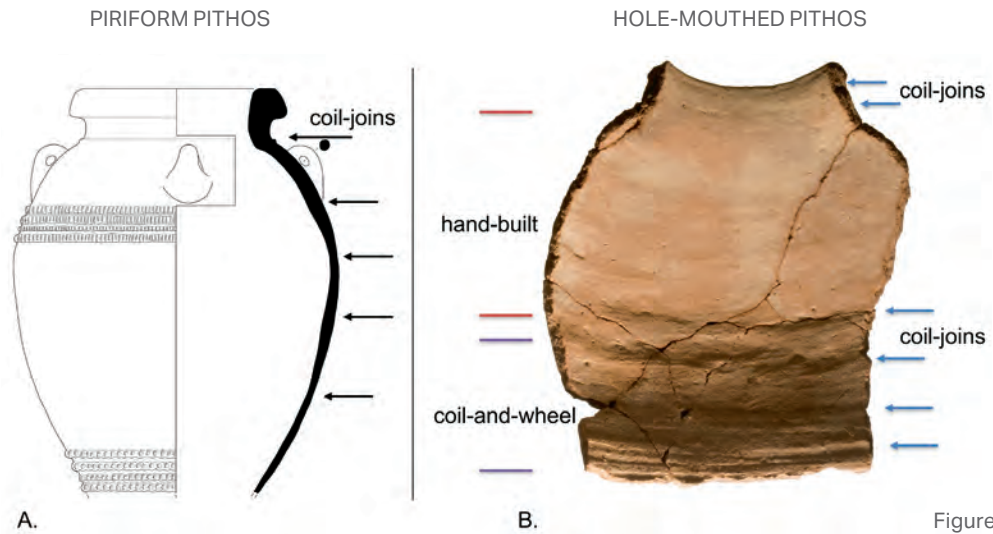


Figure 2

Jerolyn E. Morrison, PhD is an art historian and potter with a passion for making and cooking in pots. She is an Temporary 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 courses that examine art of the Ancient Mediterranean World. She is the recipient of The College of Arts & Sciences inaugural Core Curriculum Virtues Award (2021-2022) for her commitment to teaching the virtue of humility and a Fellow for the Inaugural Core Curriculum Cohort (2025-2026).

She has been awarded grants from the Fulbright Foundation, American-Scandinavian Foundation, and the Institute for Aegean Prehistory. 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 joined the San Giuliano Archaeological Research Project in Italy in 2004 as a Senior Ceramic Specialist and Lab Director (collaboration between Baylor University and Virgil Academy, Rome).

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.

Figure 1. Mochlos Neopalatial, LM IB pithoi (after drawings by D. Faulmann from the Mochlos Town, Morrison 2022.) (A.) Piriform pithos with bands of impressed rope decoration that are found in the Artisans' Quarter. (B.) Hole-mouth pithos with a more symmetrical shape. (C.) Hole-mouth pithos with a more asymmetrical shape.

Figure 2. Study of the manufacturing methods of Mochlos Neopalatial pithoi (after drawing by D. Faulmann, photography by C. Papanikolopoulos from the Mochlos Town, Morrison 2022.) (A.) Piriform pithos: drawing illustrates the divisions of the wheel-thrown clay coils as indicated by arrows. The Production technique is referred to as 'coil-and-wheel manipulated.' (B.) Hole-mouth pithos: photography illustrates the interior of the upper body. It is a hand-built shoulder constructed on top of the wheel-thrown clay coiled body.

MEREDITH M. MUNSON

Ph.D. | ASSISTANT PROFESSOR | ART HISTORY

Suspended Intervals

Dr. Munson recently wrote an essay accompanying a collaborative exhibition by contemporary artists Jodi Lightner and Mark Earnhart called *Suspended Intervals*.

Suspended intervals occur in music as chords that await resolution. As humans, our brains are hard-wired for harmony. A physiological reaction occurs in the brain when the ear hears a consonant chord. It is not surprising, then, that so many musical traditions are structured to give us the pleasure of a harmonic resolution; our past experiences of music have taught us to expect it. Suspended intervals withhold this expected pleasure, disrupting patterns we have come to anticipate. Duration, then, or the experience of the work unfolding over time, is fundamental to aesthetic perception. Suspended intervals build drama by inserting a break in an otherwise predictable cadence, calling attention to the combination of past, present, and future in the forms of experience, expectation, and desire.

The works of Lightner and Earnhart are not obviously musical in nature. Why then, use this metaphor? These themes of dissonance, consonance, rhythm, and duration run throughout this exhibition. Lightner's *Gathered* exemplifies this: eight vertical mylar scrolls depict knotted rope nets in varying degrees of loft and tension. Lightner likens these nets to our continually expanding and contracting communities, each knot a person and relationship. The knots speak to our interconnectedness, helping us to understand ourselves and our places within our communities. The paintings hover, suspended in two groups with spaces between, creating rhythmic solids and voids that both inhibit and invite sightlines across the room. The medium enhances the experience; air movement causes the scrolls to gently sway, seemingly animating the paintings. Painted on front and back, the milky translucence of the mylar allows for the simultaneous visibility of both sides, giving an illusion of depth. When read from one side, the net begins aloft, gathered in a graceful tension. Over the course of the series, the net gradually lowers to the ground in a limp mass of line and texture. However, approaching the series from the other side of the gallery flips the narrative. Ultimately, the viewer's movement decides if the message is one of an inevitable collapse into discord or one of elevating harmony out of chaos.

How we understand ourselves individually and communally modulates over time. *Suspended Intervals* juxtaposes repetition and the commonplace with the surreal and incongruous. By modulating or disrupting what is familiar (via nets, chairs, fragmented architectural elements, and so on), the artworks force viewers to pause and consider our past experiences with these objects and reevaluate current contexts, arriving at a new awareness of how we navigate our environments—physical, social, and emotional alike—perhaps resulting in new harmonic resolutions.



Figure 1

Meredith Massar Munson returned to Baylor, her alma mater, in 2025. She completed her BA in art history here, and received her MA from Texas Christian University in art history and her PhD in art history and religion from the Graduate Theological Union at Berkeley. Dr. Munson is an art historian whose scholarship examines the relationship between art and spirituality from the nineteenth century to the twenty-first centuries.

Her scholarship is interdisciplinary and examines artworks as expressions of spiritual inquiry. Dr. Munson's current research focuses on American modernist artistic circles of the early twentieth century, and specifically how these artists, traditionally described as overwhelmingly secular, time and again used their artwork to engage the concept of the divine in urban experience. Understanding how and why these artworks are created

requires a multi-pronged approach. Dr. Munson explores the intersections of works of art with material culture, visual culture, pop culture, literature, philosophy, and theology from the nineteenth century to the present day. Her work has appeared in various venues, including the *Oxford Research Encyclopedia* and the *International Journal of Arts Theory and History*. She is currently the co-chair of the Bible and Visual Arts section of the Society of Biblical Literature annual conference.

Dr. Munson teaches advanced art history courses in the areas of modern and contemporary art, as well as Intro to Art for Non-Majors. She also loves studying food both from historical and participatory perspectives (meaning she enjoys to cook and eat, too). When not in the classroom or the kitchen, you can find her with her family, typically doing something outdoors.

Figure 1: Image courtesy of Yellowstone Art Museum from *Suspended Intervals* exhibition, August 2, 2024 – January 5, 2025. Pictured: Jodi Lightner, *Gathered*, acrylic and ink on mylar (2015).

WINTER RUSILOSKI

M.F.A. | ASSOCIATE PROFESSOR OF ART | PAINTING

My abstract paintings emerge from the intersection of motherhood and the sublime desert landscape of Big Bend, Texas. Working between studios in Lakeside, Waco and Terlingua Ranch, I create paintings, mixed media works, choreographed movement, and collaborative videos that explore identity, memory, and the performative act of mark-making within an unforgiving yet magnificent environment. The desert landscape serves as both subject and collaborator. My process begins with intuitive *plein air* painting directly on the ground, where I respond to the interplay of shape, color, and natural light. This immediate, physical engagement allows me to capture not just visual information, but the embodied experience of existing within vast space. I investigate time and geological formation through waterholes, land elements, and shifting shadows, integrating personal artifacts like tires and fabric into both the landscape and my painted interpretations.

Drone photography extends this investigation, documenting site-specific paintings as they develop and providing an aerial perspective that captures evidence of water flow, animal movement, and human presence. Photographs become source material that I collage directly onto canvas, layering them with paint to create visual narratives bridging the immediacy of *plein air* work with mixed media practice. The artificial colors of painted passages create deliberate tension against the earthen palette of the desert while referencing the exceptional hues that appear in dramatic skies at dawn and dusk. This chromatic contrast explores themes of permanence and transience—the geological time of the landscape set against the fleeting moments of family life and the marks we leave behind.

My abstraction preserves memories of collective family exploration and solitary artistic investigation. The romantic tradition of landscape painting finds new relevance through the lens of contemporary motherhood and environmental consciousness. Where nineteenth-century painters sought the sublime in wilderness as escape, I find it in the negotiation between family life and artistic practice, between protection and exploration, between the domestic and the wild. My children's growth within this landscape mirrors my own evolution as an artist adapting to and being shaped by place. Together we inhabit what I consider a "sublime existence" in this remote region, where the vastness of the desert becomes inseparable from the intimacy of family.



Terlingua Narrative 3, 2024, Acrylic, collage, and desert earth on canvas, 72" x 216"

Winter Rusiloski was born in Wilkes-Barre, Pennsylvania, developing a strong connection to rural landscapes and the northeastern coast. Rusiloski earned her BFA in Painting and Related Arts-Dance from Kutztown University of Pennsylvania, studying abroad in Cortona, Italy. She received her MFA in Painting from Texas Christian University with a fellowship award. Rusiloski joined Baylor University's Department of Art and Art History in 2016, where she serves as Associate Professor of Art in Painting. Her early work as a white-water rafting guide shaped her understanding of landscape and movement, informing her artistic practice today.

Rusiloski maintains studios in Waco, Lakeside, and Terlingua Ranch, collaborating with her husband, sculptor Angel Fernandez, at their deadWEST studios in Big Bend. Her artistic practice is driven by extensive travel and

research throughout the United States—including Glacier National Park, Niagara Falls, and the Big Bend region. Rusiloski creates video works, choreographed movement, and mixed media paintings that incorporate drone photography, collage, and earth materials from the desert landscape, exploring the intersection of motherhood, place, and the sublime.

Recently, Rusiloski completed a residency in Troy, Alabama, where she created an 8-foot by 63-foot painting outdoors for a temporary public art installation. Her work has been included in numerous national and international exhibitions and is held in public and private collections throughout the United States and internationally. She is represented by Artspace111 in Fort Worth and MixHaus Gallery in Comfort, Texas.

H. JENNINGS SHEFFIELD

M.F.A. | PROFESSOR OF ART | PHOTOGRAPHY

She/Me/US

She/Me/US reflects my personal experience with memory loss and my effort to sustain a relationship with a loved one suffering from this devastating condition. *She/Me/US* emerges from the fragile negotiations of presence and absence: how to remain connected when names dissolve, stories collapse, and time fractures. This project employs an integrated methodology combining cyanotypes, tapestries, photo sculptures, artist books, and medical imagery. It is both intimate and universal, documenting the collapse of memory—where narratives blur, people and places intermingle, and the sensory world recedes—while affirming what persists: connection, presence, and the endurance of love, even as recall fades. Through this photographic investigation, *She/Me/US* establishes new visual languages for understanding the effects on consciousness and familial bonds. By bridging scientific documentation and poetic expression, the project frames memory loss as both a measurable condition and an urgent human experience, advancing dialogue across art, medicine, and social understanding.

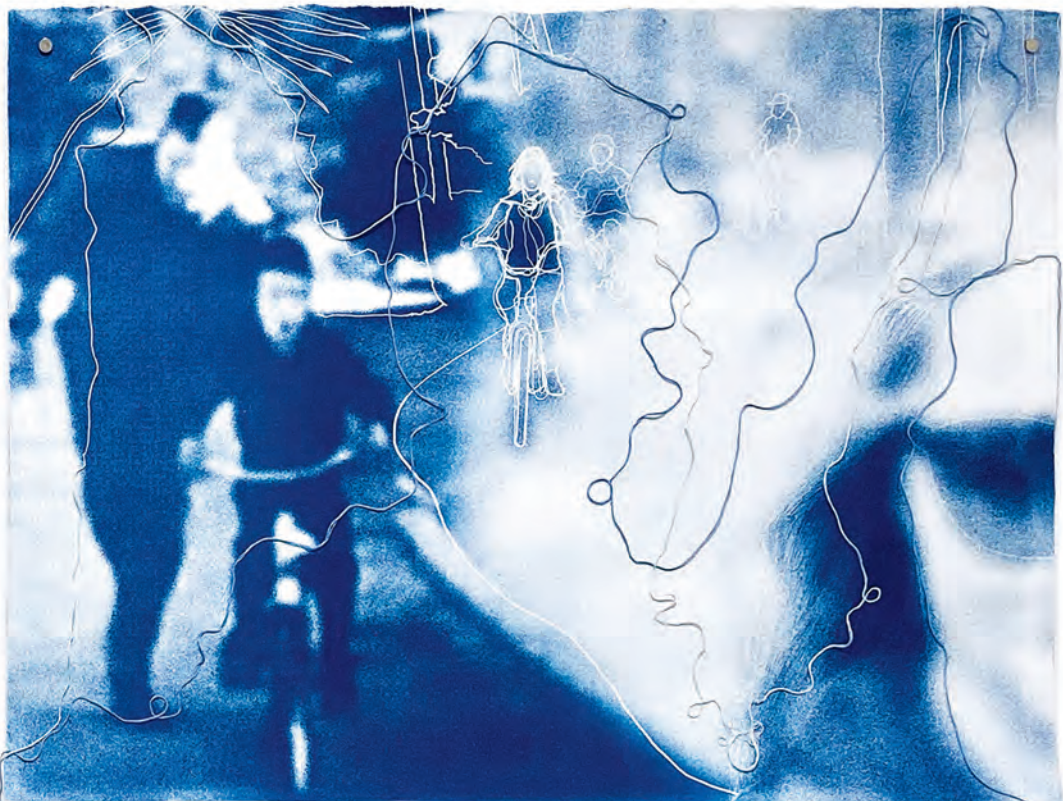
Visual Language of Cyanotypes

I turn to cyanotype as the central language for this project. Its deep indigo tones, ghostly presence, and ties to scientific imaging and early photography make it a fitting medium for exploring the fragility of memory. Cyanotypes embody both permanence and dissolution, mirroring the paradox of dementia, where distant memories persist while recent ones fade. Hand-drawn lines and threads often interlace with the prints, serving as tethers from past to present. These threads spread like neural pathways—meandering, looping, unraveling—tracing tenuous connections that hold presence. Some memories remain crisp, while others blur into visual noise. Recent memories dissolve into childhood impressions, long imprinted on the brain but untethered from context.

H. Jennings Sheffield is a contemporary artist whose practice spans lens-based media, video, sound, and installation. Born in Richmond, Virginia, she received her BFA in Photography and Digital Media from the Atlanta College of Art and her MFA in Photography and New Media from the University of Texas at San Antonio. Sheffield's work investigates memory, identity, and time, tracing how personal and collective experiences intersect, fracture, and endure.

Through photography, alternative processes, and woven, immersive installations, she constructs visual languages that explore the persistence and fragility of remembrance and the layered familial roles that shape a lifetime.

Sheffield's work has been exhibited nationally and internationally and is included in the museum collections of the Museum of Fine Arts, Houston and the Cynthia Sears Collection at the Bainbridge Island Museum of Art. Her work is also held in university special collections at the University of North Texas; the University of Virginia; Virginia Commonwealth University; William & Mary; and Baylor University. In addition, her work is represented in the corporate collections of Capital One (*Tethered*) and Thompson Coe (*The Collective Glitch*). These acquisitions extend the reach of her practice beyond traditional art institutions, ensuring scholarly engagement and public visibility across academic, cultural, and professional contexts.



Follow Me, 2025, Cyanotype and thread on Arches Platine, 30" x 22"

GENARO SOLIS RIVERO

M.F.A. | ASSISTANT PROFESSOR OF ART | GRAPHIC DESIGN

Throughout my scholarly creative work, I adopt a systems-based approach in graphic design that is an essential part of the human-centered design philosophy. Human-centered design is a problem-solving method that emphasizes human needs. It typically involves defining the problem, user research, ideation, prototyping, testing, and iteration. This approach goes beyond isolated materials, providing holistic solutions that address all aspects of visual communication. Additionally, a systems-based approach in graphic design motivates me to find cohesive solutions that effectively convey targeted messages across various platforms and channels. Moreover, graphic design involves precise, targeted, and impactful visual communication. Therefore, I always promote a strategic approach for every project, leading to solutions that are not only consistent but also impactful and successful. Finally, I recognize the importance of storytelling, empathy, and conceptual strategies in achieving successful outcomes in enterprise-scale design. **In my design philosophy, the concept is always king.**

Genaro Solis Rivero is a graphic designer and educator specializing in branding and strategy. He joined Baylor University's Art 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 member of the leadership team at Legacy79, a reputable branding agency in San Antonio, Texas.

Driven by a passion for human-centered design and conceptual strategies, Genaro brings over twenty years of experience in branding, corporate marketing, and editorial design across diverse industries. Additionally, he believes in supporting the community with his expertise; consequently, he has actively

supported several cause-based organizations throughout his career in graphic design. Genaro's design has received recognition from prestigious national and international organizations and publications, including the American Advertising Federation, the Art Directors Club of Houston, the Dallas Society of Visual Communications, Good50x70, Graphis Press, and LogoLounge.

Teaching in higher education has been one of the most fulfilling parts of his life; Genaro describes this passion with the phrase: **"Teaching what I love and loving what I teach."** This philosophy underpins his dedication to empowering students in the classroom and beyond. As a result of his sometimes

unconventional approach, Genaro's students have gained unprecedented recognition from prestigious national and international design organizations. This further underscores the impact of his teaching style.

Outside of work, he enjoys cooking, grilling, and discovering new cuisine experiences; however, espresso is a daily ritual. He is a

member of Community Bible Church in San Antonio, where he and his family volunteer regularly to help NPOs. At home, he is happy playing board games, Legos, slot cars, and doing puzzles with his wife, two boys, and Red—his family's Australian Labradoodle.

Genaro holds a BFA and MFA in Communication Design from Texas State University.



The Heartbeat of Mexico 2025, 2025, Digital, 36" x 24"

HEATHER WHITE

M.A. | TEMPORARY LECTURER | ART HISTORY

From Gallery to Classroom: Shared Pedagogy in Practice

Professor White's research focuses on translating museum education strategies into practical applications for teaching art history in the university classroom. she investigates how gallery teaching approaches can be adapted to foster inquiry, reflection, and meaningful learning in academic settings. Her approach "from the gallery to the classroom" increases student engagement, develops visual literacy skills, and cultivates lifelong connections to the arts. Prof. White designs supportive learning environments where students actively construct meaning from visual and historical evidence, and develop confidence in analyzing and responding to works of art.



Figure 1

Working within a student-led learning framework, she provides opportunities for students to pursue individual inquiries, present their findings, and shape classroom discussions. For example, by introducing students to thinking routines, visual notetaking, and "off the screen" projects, she encourages them to become active interpreters, rather than passive recipients of knowledge. This strategy fosters independence and inspires students to take ownership of the learning process. Through close looking, reflective

exercises, scaffolded discussions, and student-led projects, they connect observation with understanding, integrating what they see with what they know. A central aspect of Prof. White's teaching is object-based learning. During encounters with original works of art—often through partnerships with special collections—students further develop the ability to "read" visual information, and enjoy transformative learning experiences on campus.

Professor White's teaching and research interests inform both introductory and advanced courses. She examines how education design impacts student motivation, confidence, and long-term retention. She integrates insights from pedagogical scholarship and museum education theory to facilitate intellectually rigorous, welcoming, and engaging art historical learning experiences, empowering students to participate actively in the ongoing dialogue of art history.

Heather White is an art historian and museum professional with more than fifteen years of teaching and programming experience in informal learning environments — including the Oklahoma City Museum of Art and the Museum of Fine Arts, Houston. She has taught for the department since 2019. Prof. White's 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, specifically 19th century art in Texas. Professor White holds an MA in Art Education with Museum Certificate, as well as an MA 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 PhD in the Art of the American West is in progress. White's original research on the 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 numerous papers on art history, student-centered learning, material culture, museum education, and inclusion in the arts at regional and



Figure 2

national conferences. A forthcoming edited volume, *Advocating for Art History*, was inspired by her sessions at the College Art Association 2020 and 2023 conferences. She is passionate about making the arts and other cultural opportunities accessible and inclusive. In recognition of that community work, Professor White was the recipient of the 2018 John F. Kennedy Center's Award for Emerging Art Leaders in Oklahoma City. She is a regular contributor of book reviews to KERA Waco's *Likely Stories* radio segment. Professor White is committed to the social and educational responsibility of museums and universities in creating community, sharing collections, facilitating discovery, and providing supportive environments for learning.

Figure 1: Baylor students gather around work by artist Gary Goldberg in the exhibition, *Finding the Universe in Oaxaca*, to discuss their thoughts with Professor White.

Figure 2: Professor White engages with students and Meo Foundation Director Mary Angela Scroth in a discussion of Meo's significance as an artist of his era within the *A New Language* exhibition.



Professor Morrison, Art History

DEPT. OF ART & ART HISTORY

SCHEDULE A TOUR OR APPLY ONLINE:

- PHONE: 254.710.1867
- WEBSITE: ART.ARTSANDSCIENCES.BAYLOR.EDU
- E-MAIL: ART_SUPPORT@BAYLOR.EDU

PHYSICAL ADDRESS

Baylor University
Hooper-Schaefer Fine Arts Center Rm. 136
60 Baylor Avenue
Waco, Texas 76706

MAILING ADDRESS

Baylor University
Department of Art and Art History
One Bear Place #97263
Waco, Texas 76798-7263



Photo: Christian Clark, Arts & Sciences

BFA Student, Painting Studio

This catalog is published on the occasion of the 2026 *Department of Art & Art History Biennial Faculty Exhibition*, at the Martin Museum of Art, 60 Baylor Avenue, Waco Texas 76706.

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

Copyright ©2026 by the Martin Museum of Art, Baylor University.

Editing: Dr. Heidi J. Hornik, Dept. of Art & Art History

Catalog Design and Cover Art: Krista Latendresse, Martin Museum of Art

Photo: ©Baylor Photography, pages 2, 3, and 48

No part of this publication may be reprinted or reproduced in any form, by any means, electronic or mechanical, including photography, or by any information storage or retrieval system, without the written permission of the Martin Museum of Art, Baylor University, Waco, TX 76798 | martinmuseum.artsandsciences.baylor.edu/



Baylor University
COLLEGE OF ARTS & SCIENCES
Department of Art & Art History