

Dear Students, Faculty, and Friends:

I'm happy to welcome you to the 2018-2019 school year at UMass Boston. The faculty and staff of the Art Department are excited about the year ahead. As you'll see in this newsletter's "Faculty News," the department's professors have been busy as usual – presenting their research at conferences and symposia, curating exhibitions, writing and publishing books and articles, and exhibiting their art in galleries, museums, and at film festivals in the United States, Europe, and Asia. Returning to campus, our professors will be offering their typically rich variety of courses in studio art and art history.

Beyond the knowledge and creativity being shared in our classrooms and studios, the department continues to sponsor the annual Visiting Artist Lecture Series, organized by Christopher Schade. This fall we welcome three visiting artists: James Bills, Gina Ruggeri, and Norm Paris. Also, the University Hall Gallery, under the directorship of Sam Toabe, is hosting several exhibitions: *Monster A.*, a collaboration between Victoria Fu and Matt Rich; *Dreams Within*, showcasing the work of incarcerated artists; *From Theory to Practice: Trajectories of the Whitney Independent Study Program*, organized by John Tyson and Sam Toabe; and the first New England solo exhibition for the artist Joiri Minaya. *Capstone '19*, the annual exhibition of work by students in the studio capstone course, concludes the school year.

This fall, we welcome two new adjunct instructors. Jungmin Lee, a recent Ph.D. graduate in Film and Visual Studies at Harvard, will teach ART 250: Art of the Twentieth Century. And Sofie Hodara, who earned her M.F.A. in Visual Communication from Mass Art, will teach a brand new course – ART 210: Introduction to Graphic Design.

Especially noteworthy this year are the accomplishments of Professor Erik Levine. Not only was his video work featured in a major exhibition in Germany (accompanied by an in-depth catalog) but he was also promoted to the rank of full professor. Congratulations to Professor Levine! Finally, it is my pleasure to spotlight (see the photo to the right) and thank the outstanding Art Department staff – the talented



The Art Department staff, from left to right: Louise Putnam, Sam Toabe, Manuela DaCosta, Nancy McCormack, Jon Bakos, and Brian Glaser.

and highly skilled studio technicians Brian Glaser, Jon Bakos, and Nancy McCormack; our expert on visual resources Louise Putnam; the University Hall Gallery Director Sam Toabe; our Administrative Assistant Lauren Brackett; and last but certainly not least, our Department Manager Manuela DaCosta, without whom our department would screech to a halt.

David S. Areford
Department Chair

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David S. Areford

This past year, David Areford completed the essay “Christ Child Creator” which will be published in *Quid est sacramentum? On the Visual Representation of Sacred Mysteries in Early Modern Europe and the Americas, 1400-1700*, edited by Walter Melion (Brill, 2019). He continues to pursue various projects concerning the work of the American conceptual artist Sol LeWitt, including the exhibition *Strict Beauty: Sol LeWitt Prints*, organized by Williams College Museum of Art and now opening in 2020. The main lender for the exhibition is the New Britain Museum of American Art, which will serve as a second venue in 2022. The exhibition and its catalog represent the first comprehensive investigation of the artist’s printmaking. Last spring, he



organized the session “Locating LeWitt: Issues of Site, Space, and Movement” for the annual meeting of the College Art Association. The session featured Areford’s paper “LeWitt Moves: Choreographing the Printed Image,” which he is developing into an article. In addition, this summer he completed a draft of another article entitled “Voices Beyond the Wall: Notes on Sol

LeWitt’s Jewish Art.” This study explores various artworks (including wall drawings, sculptures, and prints) in which LeWitt responded to issues of Jewish history, architecture, religious texts, and communal memory. These works prove to be not only surprisingly personal but also highly political and historical in their meanings. During the coming year, Areford will serve as editor of *Locating LeWitt: Between Mind and Body*, a collection of new LeWitt research from eight contributors, including Kirsten Swenson, Veronica Roberts, Anna Lovatt, Erica DiBenedetto, James Miller, Lindsay Aveilhe and John A. Tyson. In fall 2018, Areford will teach ART 101: Ancient and Medieval Art.

Lorenzo Buonanno

This past year Lorenzo Buonanno continued to work on his first book, *Tullio Lombardo and the Performance of Sculpture in Renaissance Venice*. He co-organized a session on Venetian artists’ signatures for the 2018 Renaissance Society of America Conference in New Orleans, at which he presented material from his book’s final chapter on sculptors’ signatures. He delivered a paper based on the book’s second chapter at the New England Conservatory in November 2017. In October 2017 he co-organized, along with Shannon McHugh (UMass Boston, MLLC), the annual New England Renaissance Conference, hosted at UMass Boston, on the theme “Deception, Deceit, and Dishonesty in the Early Modern Era.” His contribution to the catalog for the exhibition *Tintoretto: Artist of*

Renaissance Venice will be available in October 2018. He has continued to spearhead the newly-formed Museum Partnerships Committee at UMass Boston, an initiative aimed at strengthening the university’s connections with local museums, especially the Museum of Fine Arts, Boston. Buonanno is on leave for the fall semester but will return in



spring 2019 when he will teach ART 102: Renaissance to Modern Art and his new course ART 326: Materials, Materiality, and Meaning.

Kevin Dacey

Kevin Dacey continues as Artist-in-Residence at the Redwood Library and Athenaeum in Newport, RI. This past year has been focused on developing a publication of collected images, new work, and long-term interventions that will be installed through the fall of 2018. During this past summer, two large-scale photographic works were installed linking architecture and text and image, along with related companion pieces in various printed



formats. For fall 2018 and spring 2019, Dacey will teach sections of ART 281: Drawing I, offered through UMB's College of Advancing and Professional Studies.

Margaret Hart

During this past academic year Margaret Hart had a solo exhibition titled *Situated Becomings* at the Stetson Gallery in Marblehead, MA, with an accompanying published catalog. She also participated in several group exhibitions both nationally and internationally. In October, her collage works will be included in the *New Directions 2018*



exhibition at the Barrett Art Center in Poughkeepsie, NY. In November, Hart will present her work at the Frankenstein Symposium at UMass Boston. And at the upcoming annual meeting of the College Art Association in New York City, she will chair a panel on feminist speculative fiction and art. Last but not least, in the new year she will complete her PhD in creative practice. In fall 2018, Hart is on sabbatical; and in spring 2019, she will teach ART 293: Photography I and ART 393: Photography Workshop.

Zach Horn



Zach Horn continues to pursue various projects in drawing, painting, and stop-motion animation. This past academic year, he completed a solo exhibition at the Commonwealth Museum titled *United We Bargain, Divided We Beg* in support of local labor unions. He also participated in two group exhibitions, *Time Machines* at Worcester State University and *Transformations* at Eastern Kentucky University, for which he was recognized with a Juror's Choice Award. He is currently working on a solo exhibition that will open this winter at the University of Maine Museum of Art in Bangor.

In fall 2018, Horn will teach ART 175: Visual Techniques, ART 281: Drawing I, and ART 283: Introduction to Painting. In spring 2019, he will again teach ART 175 and ART 281, as well as ART 286: Introduction to Contemporary Sculptural Practices.

Sarah Keller

Sarah Keller has recently completed research and writing related to two book projects. The first, entitled *Anxious Cinephilia*, focuses on instances of anxiety in relation to the cinema, particularly in the way spectators find themselves in thrall to moving images. She has also finished drafting an essay for the forthcoming *Oxford Handbook of Queer Cinema* and the first chapters of her second book project, both of which are on the same subject, namely pioneering queer experimental film artist Barbara Hammer. To share the fruits of some of her research, she will be sponsoring an open talk with Hammer for her fall semester class, ART 310: Women and Experimental Film, as well as lectures through the year by scholars of feminist and queer cinema art. Keller serves as the director of the Cinema Studies program at UMass Boston and is the founder and coordinator for the Boston Cinema/Media Seminar, a monthly colloquium that gathers cinema and media scholars from the greater Boston area and beyond for presentations by colleagues. She is also an active contributor to the Society of Cinema and Media Studies and to Domitor: the Society for the Study of Early Cinema, for which she serves on the executive committee and as the English language secretary. In addition



to ART 310 this fall, she will be teaching a lecture course, CINE 101: Introduction to Cinema Studies. In spring 2019, she will offer the second in a series of courses, CINE 202: Cinema Histories II.

Erik Levine

Last year Erik Levine presented his work in a major survey exhibition entitled *Erik Levine: As a Matter of Fact* at Ludwig Forum Aachen in Germany. In addition, he was promoted to the rank of full professor. The year was partly spent focusing on the production of several creative projects. He completed *Scenario*, a single channel high definition video work that was filmed at the Massachusetts Firefighting Academy in Stow, Massachusetts. In production for four years, the work continues Levine's exploration into urgent life and death themes. Using dummies, sets, and props, it looks at the theater of calamity through staged situations that obscure the lines between fiction and reality. Current works in progress include *Out of Play*, a video piece that was filmed from 2014-2018 with two Special Weapons and Tactics (SWAT)

teams from Rochester and Monroe County, New York. For a month this summer, Levine filmed as he rode shotgun with the overnight shifts of the Rochester Police Department. The resulting footage will be transformed into a future video work. Levine's videos were recently selected for inclusion in the Distribution Program at the Inter Media Art Institute in Düsseldorf, Germany. As a result, his work is now included in an online catalogue comprising about 1200 video art works by more than 200 artists from the beginning of media art until today. For fall 2018, Levine will teach ART 286: Introduction to Contemporary Sculptural Practices



and ART 386: Sculpture Workshop. In spring 2019, he will again teach ART 286, as well as ART 199: Visual Thinking.

Elizabeth Marran

Elizabeth Marran is returning to campus after a productive year-long sabbatical, during which she worked on three related projects: *We are good right?*, a drawing and collage series; *Fear Eats the Soul*, a series of two-dimensional constructions for a



portfolio of photoetchings; and *Not Enough Mother*, an ongoing series of small-scale paintings on canvas and paper that explore the psychological underpinnings of her work through a combination of abstraction and figuration. She began the year with the production of intuitive and free-associative large-format drawings and collages that framed her creative goals and helped anchor her conceptual interests. In these various projects, Marran merged disparate images into loose visual narratives that are broadly about memory, the passage of time, and the celebration of the everyday. Each series is characterized by odd, quirky and playful visual sensibilities. A selection of her work was featured in the pop-up exhibition of prints *Tangible Proof* at the Modestino Gallery in Cambridge. Her work is also included in the current group exhibition *Artists from New England Colleges* at the Berkshire Art Museum. During 2018-2019, she will show work in exhibitions in Turkey, Slovenia, and Croatia. In May 2018, Marran organized the third International Artists and UMB Student Print Workshop on campus. The ten-

day workshop brought artists from Cuba and Slovenia to work beside UMB art majors, along with graduate students and visiting faculty and staff from the School of the Museum of Fine Arts, Boston, the Rhode Island School of Design, and Harvard University. This fall 2018 and spring 2019, Marran will teach ART 287: Introduction to Printmaking and ART 387: Printmaking Workshop.

Cat Mazza

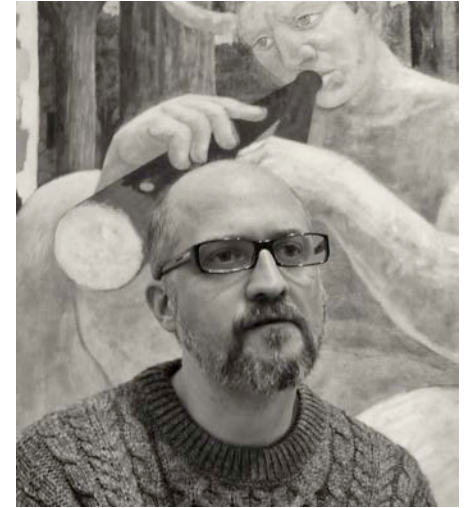
Cat Mazza's newest work *Taking the Cure* is currently on view at the DeCordova Museum and Sculpture Park through July 2019. The outdoor sculpture was commissioned by the museum and is inspired by nineteenth-century New England "cure cottages," open air porches intended to rehabilitate urban workers suffering from tuberculosis. The wooden structure overlooks the lake in the park with sampled details of Massachusetts cure spaces that take shape as a windowless structure, platform, and lounge porch. Mazza also has work on view at the Museum of Design in Atlanta, GA (June 3, 2018 - September 9, 2018) in the exhibition *Making Change: The Art and Craft of*



Activism. A timeline of 75 years of craft produced by The American Craft Council highlights one of Mazza's early artworks, *Nike Blanket Petition*, which represents "craftivism" for the year 2003. A forthcoming exhibit organized by Peer to Space in Berlin, Germany will highlight one of her embroidered animations *Film to Fiber* (2005). For the fall 2018, Mazza will teach ART 297: Introduction to Digital Media Art and ART 397: Digital Media Workshop, incorporating projects using digital prints, animations, and laser cut projects. In spring 2019, she will again teach ART 297, as well as a new course, ART 208: Introduction to Contemporary Practices in Fiber Art. The new course explores textile histories, traditions, and techniques, including embroidery, hand knitting, machine knitting, and the ways fiber media can interface with digital design.

Aaron Norfolk

In February 2018, Aaron Norfolk organized an exhibition of student prints at the FPAC Gallery in downtown Boston. Juried by professors Christopher Schade and David Areford, the show represented the work of nearly two-dozen undergraduate artists from UMass Boston. For many students, the exhibition represented the first time that they showed their work publicly; and for several, it was the first time they sold their work. Norfolk would like to congratulate and thank all the students who participated. Also earlier in the year, Norfolk's own work was included in the exhibition *Bon à Tirer: Prints & Monotypes from the Center Street Studio Archives* at the Harnett Museum of Art at the University of Richmond in Richmond, VA. The exhibition featured prints published by Center Street Studio in Milton, MA and now part of the



museum's permanent collection. This fall Norfolk will teach both ART 281: Drawing I and ART 287: Introduction to Printmaking. In spring 2019, he will teach ART 281 and ART 283: Intro. to Painting.

Christopher Schade

Christopher Schade continues working on several long-term painting and drawing series, primarily his *Abstracted Landscapes* and *Black Images*. In both series, he uses the genre of landscape to explore ideas about cognitive and visual dissonance, perception, ambiguity, clichés and symbols. During this past year, he exhibited his work in numerous group exhibitions: *Social Photography VI* at Carriage Trade, New York, NY; *Art On the Marquee* at Boston Convention & Exhibition Center (a collaboration with Wenhua Shi); *The Nature Lab* at LABspace, Hillsdale, NY; and *The Creek Flows Into the River: New Work from the Hudson River Valley*, Walnut Hill Gallery, Hudson, NY. This past year Schade was awarded the Blanche E. Colman Award from BNY Mellon. In May 2018, Schade was invited to be a Visiting Critic for final critiques in



first year Studio Drawing class at Rhode Island School of Design in Providence, RI. Beginning his third year at UMass Boston, Schade continues to organize the Visiting Artist Lecture Series, a forum for nationally and internationally recognized artists. In fall 2018 he will be a Mentor in the MFA program of the New Hampshire Institute of Art. For fall 2018, Schade will teach ART 383: Painting Workshop and ART 381: Drawing Workshop. And in spring 2019, he will again teach ART 383, along with ART 481: Seminar in Visual Studies (Studio Capstone).

Carol G. J. Scollans

This past year Carol Scollans published her book *Allure of Venice: Paintings by Walter Franklin Lansil* in time for the exhibition opening in April at the Whistler Museum of American Art in Lowell, Massachusetts. The show was well received and extended for an additional eight weeks. In addition Scollans was the guest curator for a large exhibition of works by the Boston artists Lee Lufkin and Willam J. Kaula at the Michele and Donald D'Amour Museum of Fine Arts in Springfield, MA. The exhibition and

the accompanying catalog entitled *Two Lives One Passion: American Impressionist Works by William Jurian Kaula and Lee Lufkin Kaula* build upon Scollans' 2008 book about the couple. In February 2018 Scollans participated in a panel discussion at the University of New Hampshire centered on the American art colony on Appledore Island amid the Isle of Shoals off the coast of Maine and New Hampshire. In preparation for a future exhibition, she is currently researching the artists and writers who traveled to Appledore for summer seasons from the late 1860s to the first decades of



the 20th century. Her course offerings for fall 2018 include ART 229: American Prints, Politics and Popular Culture, ART 102: Renaissance to Modern Art, and two sections of ART 100: Language of Art. In spring 2019, she will offer ART 222: Survey of American Art, ART 101: Ancient and Medieval Art, and ART 100.

Wenhua Shi

This past year, Wenhua Shi was awarded an Endowed Faculty Career Development Grant to support the completion of *Senses of Time*, which premiered in fall 2017 as part of *Art on the Marquee*. Since then the piece

has toured national and international venues and festivals, from Ann Arbor to Berlin, Germany. In June 2018, Shi was invited to screen his recent film and video work in China hosted by the Institute of Humanities and Social Sciences at Peking University and the Center for Art & Technologies of the Central Academy of Fine Art in Beijing. Other lectures and screening events also took place in Shanghai, Hangzhou and Wuhan. His video work *Walking Cycle* was included in film festivals in Kolkata, India; Trondheim, Norway; and Chapel Hill, NC. Most recently, Shi's live audio-visual performance, *Double Dream Reverberation*, received an Award of Merit from the 70th University Film and Video Association juried New Media Exhibition competition at New Mexico State University. *Imagined Landscapes*, an animation collaboration between Shi and colleague Christopher Schade will be on view at *Art on the Marquee* through the end of September. In fall 2018, Shi will teach ART 295: Introduction to Video and ART 395: Video Workshop on Visual Special Effects. In spring 2019, he will teach two sections of ART 295, along with ART 395: Video Workshop on Music and Video.





Stacey Sloboda

Stacey Sloboda's book *Eighteenth-Century Art Worlds: Global and Local Geographies of Art*, co-edited with Dr. Michael Yonan, will be published by Bloomsbury Academic in early 2019. The book explores various significant locales that made up a global art world in the 18th century with essays by thirteen international scholars. Sloboda's essay in the volume describes the circulation of London furniture design in the colonial Americas and India, and is part of her ongoing research on networks of artists and artisans based in London's St. Martin's Lane. Last spring, she gave a public lecture at the Asian Art Museum of San Francisco, a seminar for graduate students at UC Berkeley, and participated in a seminar at the MFA Boston related to the current exhibition, *Casanova's Europe: Art, Pleasure, and Power in the 18th Century*. For fall 2018, UMB students will have the opportunity to explore the MFA exhibition in her ART 315: 18th-Century Art. In spring 2019, Sloboda will be teaching a course in UMB's Honors College focused on the works of 18th- and 19th-century art and architecture in Boston, as well as a new course, ART 235: History of Global Design.

John A. Tyson

John Tyson had a productive first year at UMass Boston. In the fall, he published three essays: on the prints of Hans Haacke, the anthologies of Seth Siegelau, and the paintings of Anne Neely. In the spring, Tyson's essay on the cardboard plate engravings of Cy Twombly appeared in *Print Quarterly*; he also completed the final section of *New Waves: Transatlantic Bonds between Film and Art in the 1960s* for the National Gallery of Art's website. Tyson chaired a panel, "Imagining Constructivism's Constellations" at the annual CAA conference and also presented a paper on projects by Ed Kienholz. In March, Tyson presented a paper on the role of newspapers in shaping discourse around artworks by



African Americans in Washington, DC at Howard University's James A. Porter Colloquium. Along with Sam Toabe, Tyson is developing *From Theory to Practice*, an exhibition that explores the impact of the Whitney Museum of American Art's Independent Study Program on contemporary art (opening in January 2019 at the University Hall Gallery). Tyson will be on leave for fall 2018. In spring 2019, he will teach ART 250: Art of the 20th Century and ART 375: Contemporary Art.



Victoria Weston

Victoria Weston's primary research focus this past year has been preparing a large loan exhibition, *Eaglemania: Collecting Japanese Art in Gilded Age America*, opening at Boston College in February 2019. The exhibition is centered on the college's mascot, a large Japanese bronze eagle, which has been in storage for decades and is now being restored. The exhibition will also include works from the Metropolitan Museum, Worcester Art Museum, and the Museum of Fine Arts, Boston. Weston introduced the exhibition in a talk at Hunter College in October 2017. Additionally, Weston continues research on her next monograph exploring the work of the art critic Okakura Kakuzō (aka Tenshin), who was one of Japan's most important interpreters of its art to English-speaking audiences. Weston's particular aim is to recover the role New England women played in Okakura's rise as a cultural critic in the West. In fall 2018, Weston will teach ART 104L: Intro to East Asian Art and ART 256: Arts of Japan. In spring 2019, she will teach ART 258: Arts of China and ART 362L: Japan and the West (linked to the Boston College exhibition).

Visiting Artist Lecture Series (Fall 2018)

James Bills

Thursday, September 27
3:30 pm, University Hall 4130

James Bills studied mathematics and fine arts at Vassar College and received his Master of Fine Arts at the Maryland Institute, College of Art. A mixture of information visualization and decorative arts, his work has been exhibited at venues such as the Bronx Museum of the Arts and the Laholm Drawing Museum in Sweden. He was recently a participant in Facebook's 2017 Winter Commission for their New York offices.

www.jamesbills.com

Gina Ruggeri

Monday, October 15
2:00 pm, University Hall 4190

Gina Ruggeri is a visual artist whose works combine painting, drawing, collage, and installation strategies. Her exhibitions include solo shows at Nancy Margolis Gallery in NYC, 101/Exhibit in LA, and the Aldrich Contemporary Art Museum in Ridgefield, CT. She teaches art at Vassar College and SUNY Purchase and lives and works in Brooklyn, NY.

www.ginaruggeri.com

Norm Paris

Monday, November 5
5:30 pm, University Hall 4130

Norm Paris lives and works in Brooklyn, NY. He received his BFA from the Rhode Island School of Design, his MFA from Yale, and has been a resident at the *Sharpe-Walentas Studio Program* and the *Triangle Artist Workshop*. He has exhibited internationally and his work is included in the permanent collections of The Jewish Museum, New York and the West Collection. He is an Associate Professor at RISD.

normparis.com

University Hall Gallery Exhibition Schedule 2018-2019

Monster A.

Sept. 4 – Oct. 26, 2018
Public reception & performance:
Oct. 21, 3-5 pm

This exhibition features the collaborative practice of artists Victoria Fu and Matt Rich, presenting new works from their ongoing series of wearable sculptures and an installation inspired by the utilitarian and domestic garment the apron.

Dreams Within

Nov. 13 – Dec. 14, 2018
Public reception & discussion:
Nov. 13

How can people maintain their humanity within a punitive system designed to dehumanize them? *Dreams Within* is an exhibition by incarcerated artists across the United States.

From Theory to Practice: Trajectories of the Whitney Independent Study Program

Jan. 14 – March 8, 2019

Organized by Assistant Professor of Art John Tyson and Gallery Director Sam Toabe, this exhibition brings together works by faculty and participants of various generations of the Whitney Museum's Independent Study Program, which has served as a breeding ground for advanced art and critical thought since its creation in 1967. Located beyond the walls of the museum, the program opens up an independent space for the exchange of ideas between emerging and established art professionals hailing from across the globe.

Joiri Minaya

March 18 – May 3, 2019
Public reception:
April 10

This is the first solo-exhibition in New England for Joiri Minaya. Born in the Dominican Republic, she graduated from the New School for Design at Parsons in 2013. Her work deals with representation, identity constructions, gender roles, migration, and the natural world from both personal and transcultural and historical frames.

Capstone '19

May 15 – June 15, 2019

For information on these exhibitions and the University Hall Gallery, contact Sam Toabe at UHGALLERY@umb.edu

Art Department, University of Massachusetts Boston, University Hall, 04, Room 4232

To make a gift to the Art Department or the University Hall Gallery, please contact: anne.kellycontini@umb.edu