



Art & Art History

Department Newsletter 2021-2022

Dear Students, Faculty, and Friends:

Welcome back for the 2021-22 school year at UMass Boston. We are eager to greet students safely in person after a long duration of remote courses. We will be tuning into the administration’s policies regarding COVID-19 as the semester progress, so please familiarize yourself with the vaccination and face covering requirement, as well as any updates to health and well being as we return to on campus classes and events.

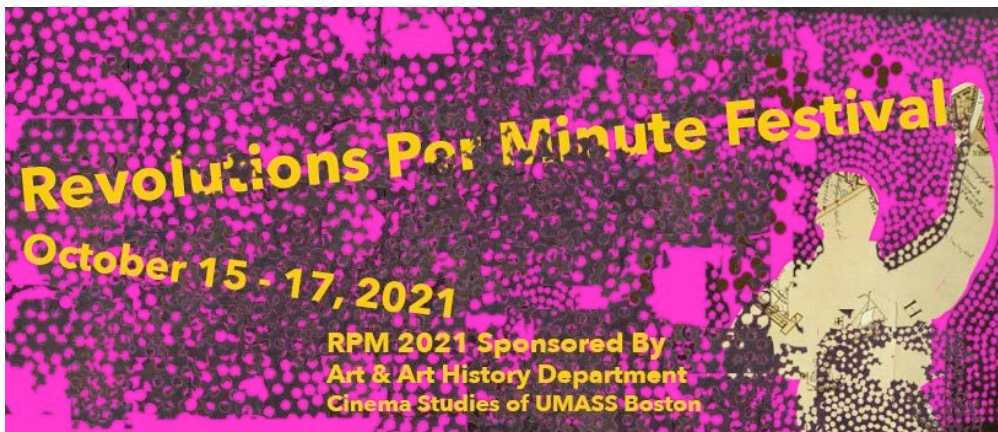
This academic year will be the first with our new identity as the Art & Art History Department, a name change that better reflects our continued commitment to course

Professor David Areford will curate the exhibition *Strict Beauty: Sol LeWitt Prints* at the New Britain Museum of American Art in New Britain, CT (opening Sept. 18) and Williams College Museum of Art in Williamstown, MA (opening Feb. 18). The exhibition is accompanied by a catalog published by Yale University Press, which also published Areford’s recent book *Locating Sol LeWitt*.

Despite the setbacks of the pandemic, we had two successful applications for the Ruth Butler Travel Scholarship award in 2021. Maria Gonzalez will travel to Guatemala on her creative inquiry into art tourist markets, artwork Maria characterizes as “folk-style painting,” small, colorful, figurative and landscape

compositions of Guatemala City, Sololá, and Antigua. Erika Lopez-Torres will research the huipil at the Museo Nacional de Antropologia in Mexico City and work with artisans on indigenous weaving techniques.

Finally, I would like to offer congratulations to Sarah Keller and David Areford on their promotions to Full Professor.



offerings in both studio practices and art history. The change also highlights our flexible Art Major, which allows students to focus their studies primarily in studio art (making art) or art history (studying art’s history) or a combination of the two. We hope that the change will also bring more attention to our Minor in Art History.

Assistant Professor Wenhua Shi will be leading the Revolutions Per Minute film festival on October 15 to 17 with three 70-minute programs. One special program will highlight the artist Barbara Hammer, a pioneer of queer cinema. This program will be co-organized with Professor Sarah Keller who recently published her third monograph, *Barbara Hammer: Pushing Out of the Frame*, as part of Wayne State University Press’s Queer Screens book series.

This year, I look forward to beginning my term as the department chair and to engaging students in an exciting variety of courses, visiting artist lectures, and exhibitions at the University Hall Gallery.

Cat Mazza

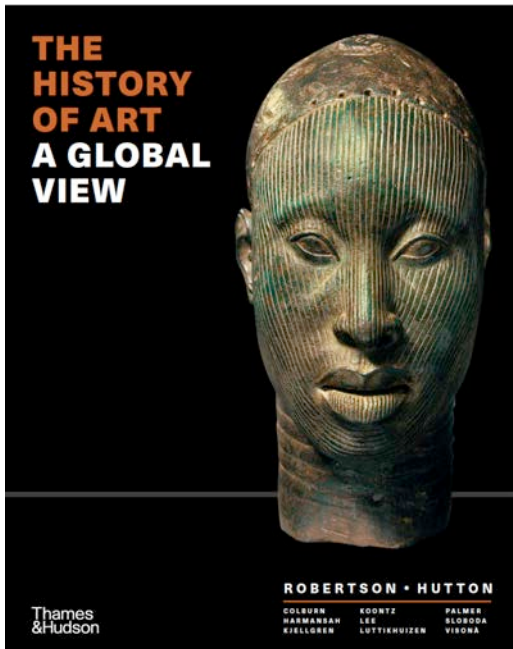
Professor of Art and Department Chair

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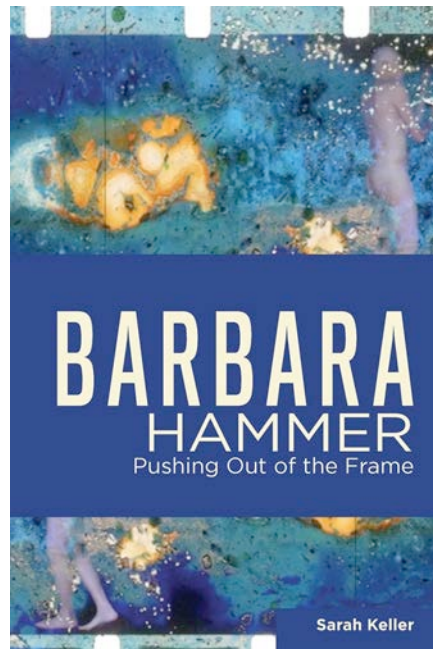
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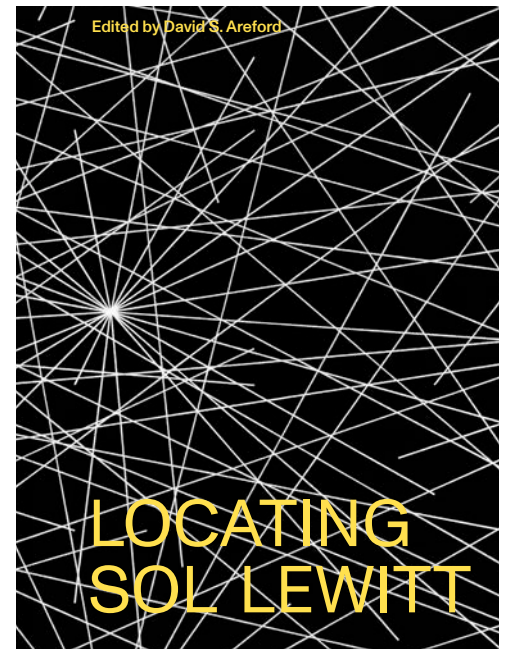
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The innovative new global art history textbook co-authored by Stacey Sloboda: *The History of Art: A Global View* (Thames & Hudson, 2021).



The groundbreaking new book by Sarah Keller: *Barbara Hammer: Pushing Out of the Frame* (Wayne State University Press, 2021).



The new collection edited by David Areford with essays by Areford, John Tyson, and six others: *Locating Sol LeWitt* (Yale University Press, 2021).

David S. Areford

During his final year as department chair, David Areford published *Locating Sol LeWitt* (Yale University Press), a collection of essays by eight contributors, including department colleague John Tyson. The book was selected by *Bookforum* and Vanity Fair



as one of the outstanding art books of spring 2021. Areford edited the volume and contributed two essays: one exploring LeWitt's printmaking in relation to *Dance*, his 1979 collaboration with Lucinda Childs and Philip Glass; and the other about several commissions from 1987 to 2005 related to Jewish history and the Holocaust.

Professor Areford has also been busy preparing for the exhibition *Strict Beauty: Sol LeWitt Prints*, which opens in Sept. 2021 at the New Britain Museum of American Art in New Britain, CT, and in Feb. 2022 at the Williams College Museum of Art in Williamstown, MA. The exhibition, which Areford curated, is the most comprehensive presentation to date of LeWitt's printmaking practice. Professor Areford will be involved in several exhibition-related events, including

a keynote address, a conversation with master printer Peter Pettengill (founder of Wingate Studio in New Hampshire), and several exhibition tours.

This fall Professor Areford teaches ART 101: Ancient and Medieval Art and ART 305: Early Medieval Art. In the spring, he offers another section of ART 101, as well as ART 207L: Queer Visual Culture, which will be linked to an exhibition at the University Hall Gallery.

Lorenzo Buonanno

This past year Lorenzo Buonanno completed work on his book, *The Performance of Sculpture in Renaissance Venice*, which is now in production with Routledge Press. He published a short essay on the Venetian craft guilds of the early modern era in *Source: Notes on the History of Art* and completed a draft of a study on the Venetian guidebooks by sixteenth-century writer and editor Francesco Sansovino.

Buonanno also delivered a paper, drawn from his book, on Tullio Lombardo's sculpture of Adam at the Renaissance Society of America annual conference, for which he also organized a panel on Venetian fresco painting. In addition, he was invited to deliver a public lecture on the fifteenth-century church of Santa Maria dei Miracoli in Venice (the lecture is now available on YouTube).

Pandemic restrictions permitting, Professor Buonanno will deliver papers related to the Francesco Sansovino project at the ninth quadriennial Provo/Athens Italian Renaissance Sculpture Conference in Burlington, Vermont, in the fall, and in the spring at the 2022 Renaissance Society of America annual conference in Dublin, Ireland.

This fall, Professor Buonanno looks forward to teaching ART 313L on the art of Venice in the early modern era, and a new course, ART 226 on the art of the 17th and early 18th centuries in Europe and the wider world. In the spring he will teach his popular art history survey Art 102: Renaissance to Modern Art and ART 311: Early Italian Renaissance Art.



Margaret Hart

Professor Margaret Hart is currently working on a new animated video and large-scale collage piece that will be exhibited at the 621 Gallery in Tallahassee, Florida in January of 2022.

This latest artwork is informed by her investigations into gender and posthumanism. Her animated video *Poly-morphosis* continues to be screened at film festivals, the most recent being the Denver Underground Film Festival last June.

Professor Hart is currently serving as the Co-Director for the Kingston Gallery located in Boston's South End. The Kingston Gallery is an artist-run gallery incorporated in 1982, Boston's second oldest such institution presently in operation. The gallery presents group and solo shows by members, as well as an annual juried exhibition.

In the fall and spring semesters, Professor Hart will be teaching ART/CINE 293L: Photography 1 and ART/CINE 393L: Photography Workshop.

Zach Horn

Zach Horn continues to pursue various projects in painting, sculpture, and inter-disciplinary art. This past academic year, his work was featured in a solo exhibition at the Museum of Work and Culture, RI, in an iteration of *United We Bargain, Divided We Beg*, Zach's ongoing work in support of organized labor. He also exhibited his paintings in an additional solo show, titled *Cookout*, at GoggleWorks Center for the Arts, PA, on the symbolic meaning of humble food, like Peanut Butter and Jelly. Horn is currently working on a second solo version of *Cookout* for Gallery 263



in Cambridge that will open in late September. He is also in early stages of a solo project for the Maine Maritime Museum, called *Searching for Winslow Homer*, centered around stop motion animation, and opening next summer.

In the fall, Horn will teach ART 281: Drawing 1, ART 283: Introduction to Painting, and ART 220: Intro to Graphic Design. In the spring, he will offer ART 281: Drawing 1 and ART 220: Intro to Graphic Design.



Sarah Keller

Professor Sarah Keller spent the past year working on several projects related to women and experimental film, including publishing her book *Barbara Hammer: Pushing Out of the Frame* with Wayne State University Press. Keller's book is the first to survey Hammer's fifty-year career as a pioneering queer experimental film and visual artist. She also edited a special issue of *Cinéma&Cie* on "Experimental Women" and a dossier on Hammer for *Camera Obscura*.

Keller serves on the executive committee of the cinema studies program at UMass Boston and is the founder and coordinator for the Boston Cinema/Media Seminar. For the fall, the seminar will be fully online and will feature well-known scholars and film artists from all over the world. For more information about the seminar, see <https://bostoncms.wordpress.com/>.

In the fall, Keller is teaching CINE 101: Introduction to Cinema Studies and ART/CINE 318L, an upper-level seminar on women and experimental film. In the spring, she will be teaching an online course on American films (CINE 355).

Erik Levine

Last year, Professor Erik Levine focused on several moving image projects in various stages of production. *Out of Play*, a video piece that was filmed from 2014 to 2019 and subsequently edited through 2020, with two Special Weapons and Tactics (SWAT) teams from Rochester and Monroe County, New York, is nearly complete. *The Guilty Sleep*, a piece Levine filmed as he rode shotgun with the overnight shifts of the Rochester Police Department, is also nearly finished. And, another work filmed in the Monroe County Jail, also in Rochester, is in post-production.

Professor Levine is currently editing a work entitled *float*, which was filmed at Tween Waters Resort, the historical resort located on Captiva Island, Florida. He worked on the film during his November-December 2019 residency sponsored by the Robert Rauschenberg Foundation.

For the fall and spring semesters, Professor Levine will be teaching ART 199: Visual Thinking, ART 286: Intro to Sculpture, and ART 481: Capstone.



Elizabeth Marran

Professor Liz Marran is eager to get back into the print studio to work on a series of copper plate drypoints. These images are portrait drawings that she made while attending zoom meetings for the past year and a half. Additional projects include renderings of kitchen scenes designed to celebrate the everyday with ideas that incorporate a heightened sense of domesticity and the nature of social isolation as experienced during the pandemic. In these drawings, Marran embraces the immediacy of the medium and reflects upon creative intimacy and the beauty of the hand and sense of touch.

This fall and spring, Professor Marran will teach ART 287: Intro to Prints and ART 387: Printmaking Workshop. She plans to retire at the end of spring 2022. Although she will surely miss teaching the wonderful UMB students and working with her colleagues, she is excited about the possibilities of a new chapter in her career as an artist, including the construction of a new studio in New York City.

Cat Mazza

Professor Cat Mazza has been developing the project *Pandemic Views* since 2020. It is a compilation of cross-stitched landscapes created during the pandemic. Mazza digitally designs the patterns for the needleworkers, and after they are stitched, they are compiled into a limited edition zine and project website. This project was featured in ArtSake in the discussion, "How Has the Pandemic Impacted Your Creative Practice?" organized by the Massachusetts Cultural Council.

Professor Mazza was a panelist for the discussion "When + How: Engaging Community in Public Art" sponsored by the arts non-profit Now + There. She discussed her 2019 Now



+ There fellowship project *Electroknit Dymaxion*. This artwork was featured in the 2020 group exhibition *Fast Fashion / Slow Art*, which was highlighted in Lynne Cooke's top 10 list for Best of 2020 in *Artforum*.

In the 2021-22 academic year, Mazza will begin her tenure as Art and Art History Department Chair. During the fall, she will teach ART 208: Intro to



Southport Garden: Pandemic Views, 2020, from Professor Mazza's ongoing Pandemic Views project.

Contemporary Practices in Fiber Art, a studio course exploring textile histories, traditional stitchwork and various techniques for fiber media to interface with digital design. In the spring, she will teach ART 297: Intro to Digital Media Art, a basic introduction to digital imaging and influential themes in digital arts.

Christopher Schade

Christopher Schade has been busy this past year working on several painting and drawing series in which he explores cognition, perception, and visual dissonance.

In October 2020, Schade had a solo exhibition of his paintings and drawings entitled *Envisaged Landscapes* at The Painting Center in New York City. He also was in the group exhibition *Drivin' Along: 10th Anniversary Group Show* curated by Beth Kantowitz and Kathleen O'Hara at Drive-By Projects in Watertown, MA. In September 2021, his paintings will be included in the online exhibition *Painting 2011-2021*, curated by Peter Frank for Site: Brooklyn Gallery.

Professor Schade was recently invited to become a member of The Painting Center; and as one of the gallery's artists, he now has ongoing representation of his work, including solo exhibitions scheduled for the fall of 2023 and 2025.

Beginning his sixth year in the Art Department at the University of Massachusetts Boston, Schade continues to organize the Visiting Artist Lecture Series, a forum for nationally and internationally recognized artists of all different disciplines to engage directly with UMass Boston students, visiting classes for critiques, and speaking about their professional work. Upcoming speakers in the fall will be the artists Lucy Kim on October 14 and Tory Fair on November 10. In the spring, the speakers will be the artists Elisa Lendvay and Enrico Riley, with dates to be announced soon.

For the fall, Professor Schade will be teaching ART 283: Introduction to Painting and ART 381 Drawing Workshop. And for the spring, he will offer another section of ART 283 and ART 383: Painting Workshop.



Carol G. J. Scollans

This year Carol Scollans has been a consultant on an exhibition of works by former UMass Boston colleague and painter Richard Yarde for the Baltimore Museum of Art opening in November of 2021. She also provided an essay for the BMA catalogue to be published later this year. She is currently curating a comprehensive exhibition of work for the University Hall Gallery and the Grossman Gallery in the Healey Library by former UMass Boston colleague and documentary photographer, Melissa Shook, opening in the Fall of 2022.

In addition to her curatorial work, Scollans has lectured for the Falmouth Arts Center on American Modernists on the East Coast, women printmakers of Provincetown, and Colonial American Portraits in Boston. Her research continues on the artists of Appledore Island for a future exhibition at the D'Amour Museum of Art in Springfield, MA, scheduled for 2024.

This year Carol will be teaching ART 100: Language of Art, ART 222:



Survey of American Art, ART 102: Renaissance to Modern Art and ART 369: American Women Photographers.



Wenhua Shi

This past year, Wenhua Shi completed two films, *Because the Sky is Blue* and *Concrete: Boston City Hall*. Currently those works are touring among national and International film festivals, including Experiments in Cinema (New Mexico), Athens International Film and Video Festival (Ohio), the Crossroads Film Festival (San Francisco) and Kurzfilm Festival Hamburg (Germany).

Professor Shi's solo exhibition, titled *Blue on Blue*, featured his recent video installation and video pieces at Ox Warehouse Art Center Macau. He also presented his work at the Finger Lake Environmental Film Festival at Ithaca College. Microscope Gallery (NYC) hosted a solo screening surveying his recent works. Most recently, he joined Canyon Cinema, the largest and oldest distribution organization for independent artist filmmakers, where

his work will be distributed internationally.

Professor Shi is organizer of the Revolutions Per Minute festival (RPM Fest), co-sponsored by the Cinema Studies Program and the Art & Art History Dept., and scheduled for Friday, Oct. 15 to Sunday, Oct. 17, at UMB. The festival brings together innovative efforts by over 60 artists, including 72 pieces from 20 countries. This year, RPM Fest is putting together a couple of special programs dedicated to important artists in the field.

For the fall and spring semesters, Professor Shi will teach ART/CINE 295L: Introduction to Video, and ART/CINE 395L: Video Workshop, the latter focusing on video special effects (in the fall) and vertical display, 360 video, and installation (in the spring).



Stacey Sloboda

Stacey Sloboda is part of a team of authors for a new textbook, *The History of Art: A Global View*, that has just been published by Thames and Hudson. She wrote the chapters on seventeenth and eighteenth-century European and American Art, and coordinated a set of innovative features throughout the book that

consider cross-cultural themes in the history of art. Last year Professor Sloboda delivered two lectures via Zoom to the Furniture History Society in London, as well as a lecture to the Center for Eighteenth-Century Studies at the University of York, and a Facebook Live interview on the chinoiserie dining room at Gunston Hall, Virginia for Asian American and Pacific Islander Heritage Month. She contributed an essay on the eighteenth-century London art world for the catalogue, and wrote some of the object labels, for the upcoming exhibition *Hogarth and Europe*, which opens at the Tate Britain in London in November 2021.

This fall, Professor Sloboda looks forward to teaching ART 235: A History of Global Design, and in the spring she will offer her ART 230: Architecture, Design, and Society.

John A. Tyson

In 2020-2021, John Tyson co-chaired the UMB Museum Partnerships Committee (MPC), with Prof. Shannon McHugh in French and Italian. Due to pandemic-imposed limits on museum attendance, the MPC continued online programming for the UMB community: a virtual tour of Isabella Stewart Gardner Museum's exhibition *Boston's Apollo* (spearheaded by colleague Lorenzo Buonanno) and a careers event with Gardner employees.

In April, Professor Tyson organized the Visual Culture Consortium's annual Undergraduate Symposium, which included the participation of colleague Stacey Sloboda and student Chris McDonald (class of '20). As vice-president of Society of Contemporary Art Historians, he co-facilitated a virtual workshop on decolonizing art history and, co-edited the *Foreign Language Index*. Additionally, an essay by Tyson



on Sol LeWitt's photobooks was published in *Locating Sol LeWitt*, edited by department colleague David Areford (Yale University Press).

Moreover, Tyson has advanced his book manuscript on Hans Haacke, as well as an on-going curatorial project with Elena del Rivero's flag-artworks, which engage with historical and contemporary issues of suffrage. The Rivers Institute for Contemporary Art & Thought invited him to contribute a text to their web feature on Del Rivero: www.riversinstitute.org. The Tampa Museum of Art also commissioned him to present a public conversation with the Spanish-American artist (available on YouTube). With UH Gallery Director Sam Toabe, he will bring Del Rivero's *Letter from Home (Suffrage)* (2019) to campus as part of Arts on the Point.

Professor Tyson is looking forward to organizing the 2022 VCC Symposium and encourages UMB students to submit paper proposals. For fall, he offers ART 250: Twentieth-Century Art. And in the spring, he teaches another section of ART 250, along with ART 375: Contemporary Art.

Victoria Weston

Thanks to COVID-19, Professor Victoria Weston devoted much of this past year to revising her teaching materials for all of her UMB courses. She completed a draft of a future publication, a textbook entitled *A History of East Asian Art in Three Journeys*.

In May, Professor Weston participated in a virtual scholarly discussion for Harvard University examining a newly acquired Japanese painting by female literatus Okuhara Seiko (1837-1913). She also returned to her research and writing for her book project on Okakura Kakuzō. Weston's book will reframe what Okakura sought in fostering a modern art for Japan and how female American followers of Swami Vivekananda and his Vedanta teachings were the critical catalyst for



his later career in America as curator and pundit.

In the fall, Professor Weston will teach ART 104L: Introduction to East Asian Art and ART 212L: Traditional Japanese Architecture. In the spring, she will teach ART 256: Arts of Japan; ART 258: Arts of China; and team teach an Honors course on art and science with Steve Ackerman.

Visiting Artist Lecture Series (Fall 2021)

LUCY KIM

Thursday, October 14, 12:30 pm

Lucy Kim is a visual artist working in sculpture, painting, photography and biological media. She works with a wide range of materials: oil paint, silicone rubbers, resins, and most recently, E. coli that has been genetically modified to produce melanin.

Kim received her BFA in Painting from the Rhode Island School of Design in 2001 and her MFA in Painting and Printmaking from the Yale School of Art in 2007. She is the recipient of the ICA Boston's James and Audrey Foster Prize and several fellowships. Her work has been recently exhibited at the ICA Boston; Broad Institute of MIT and Harvard; Institute of Fine Arts at NYU; DeCordova Sculpture Park and Museum; Tufts University Art Gallery; and galleries in the United States, France, and Spain.

www.lucykim.com

TORY FAIR

Wednesday, November 10, 12:30 pm

Tory Fair's sculptures, drawings, and photographs often feature heaps, layers, and multiplicities that blur the finite and infinite. For three decades, she has explored how the literalness of materials may be transformed to highlight the gap between the tangible and intangible, between physical perception and potential inspiration, between embodied being and the energy of what is yet to be.

Fair received her BA from Harvard University and MFA from the Mass College of Art. She is Associate Professor of Sculpture at Brandeis University in Waltham, MA. Recent solo exhibitions include ICA at MECA in Portland, ME, and AreaCode Art Fair in Boston. She is the recipient of awards from the Joan Mitchell Foundation and the Mass Cultural Council.

www.tonyfair.com

University Hall Gallery Exhibition Schedule 2021-2022

IN PLACE

Sept. 7, 2021 – Nov. 5, 2021

For the first in-person group exhibition since the start of the pandemic, we invite viewers to share the gallery space with artworks and with one another, to create cathartic connections and to find comfort and meaning in re-entering public life. Featured artists include: Danielle Abrams and Dave Wade, Alexi Antoniadis, Kevin Clancy, Corey Escoto, Samantha Fields, Danielle Freiman, Jillian Freyer, Leah Piegras, and Chanel Therwil.

MOHAMAD HAFEZ

Dec. 1, 2021 – Feb. 18, 2022

Syrian-American artist and architect Mohamad Hafez was born in Damascus, raised in Saudi Arabia, and educated in the US. Using his diverse skills, Hafez creates surreal Middle Eastern street-scapes that are architectural in their

appearance yet politically charged in their content. Responding to the atrocities of the Syrian civil war, Hafez's work depicts cities besieged by the conflict, exposing both the fragility and resilience of human life. In contrast to war's violence, his art imbues a subtle hopefulness through its incorporation of verses from the Quran.

QUOTIDIEN QUEER

March 21, 2022 – April 30, 2022

This exhibition will showcase new currents in art made by LGBTQ+ artists in the greater Boston area. Today, there is an ever-growing presence of queer people and queer expressions in American artistic and popular culture. But this acceptance is tenuous, subject to forces still determined to erase or limit queer lives. Curated by Sam Toabe, the Director of the University

Hall Gallery, in collaboration with Professor David Areford, the exhibition will be linked to Prof. Areford's course ART 207L: Queer Visual Culture.

CAPSTONE '22

May 15, 2022 – June 19, 2022

Every spring, the University Hall Gallery presents a student exhibition of artworks made during the course ART 481: Capstone, a professional practices and portfolio development class for juniors and seniors in the Art & Art History Department. During the course, students hone their studio practices and the conceptual underpinnings of their work.

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

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

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