

Dear Students, Faculty, and Friends:

Welcome back to the 2022-23 school year at UMass Boston. We expect this to be a very exciting academic year with the opening of our new Art & Art History major Student Lounge, our fall film festival, and our forthcoming exhibitions and related programming.

The Student Lounge is located on the 4th floor of University Hall (#4257), adjacent to faculty and staff offices. We designed this space for students to relax in between classes, spend some time studying, have Art & Art History related meetings or simply to socialize with other majors.

Sign-up forms can be found in the Equipment Check Out window or from our Administrative Coordinator, Alvin Merlos (Office #4253). The paperwork will issue swipe card access after a signed agreement is processed. In the lounge, there will be a chance to post a student photo on our wall of polaroids of Art & Art History majors.

Associate Professor Wenhua Shi will be leading the Revolutions Per Minute festival on October 11-16 with films by over 60 artists, including 50 pieces from 15 countries. It is co-sponsored by UMB, Harvard University (CAM lab) and The Brattle Theatre. Gallery Director Sam Toabe will present three exhibitions, including *Melissa Shook: Inside and Out* (Sept. 6 – Oct. 29), *Equals 6: A Sum Effect of Frank Bowling's 5+1* (Nov. 14 – Feb. 18) and *Center Street Studio: Translation in Print* (March 6 – May 13).

In spring 2022, we had two recipients of the Ruth Butler Travel Scholarship (\$10,000 each). Bailey Rhodes will go to Germany and visit the Museuminsel to study the works of Dürer and Holbein. She will live in Berlin, work as an artist assistant and develop a new series of large-scale figure drawings. Samuel Stubbs will travel to Taiwan to explore “traditional methods, industrial innovation and contemporary pottery culture” and will visit the Taiwan

National Palace Museum and New Taipei City Yingge Ceramics Museum. Congratulations also to our other awardees: Samantha Haney (Wilfredo Chiesa Prize for Painting), Juliette Joziatis (Walker Award and the Marian Parry Award); Amelie Chernoch (Savio Award), and Chloe Tomasetta (the new Melissa Shook Documentary Photography Award).

This past academic year was a productive one for our faculty. The department would like to congratulate Assistant Professor Lorenzo Buonanno for the release of his first book *The Performance of Sculpture in Renaissance Venice*, published by Routledge. We also celebrate three



promotions. Zach Horn became a Senior Lecturer; and Wenhua Shi and Christopher Schade were promoted to the rank of Associate Professor with tenure.

I look forward to engaging our students in the classroom, as well as through the exciting programming ahead.

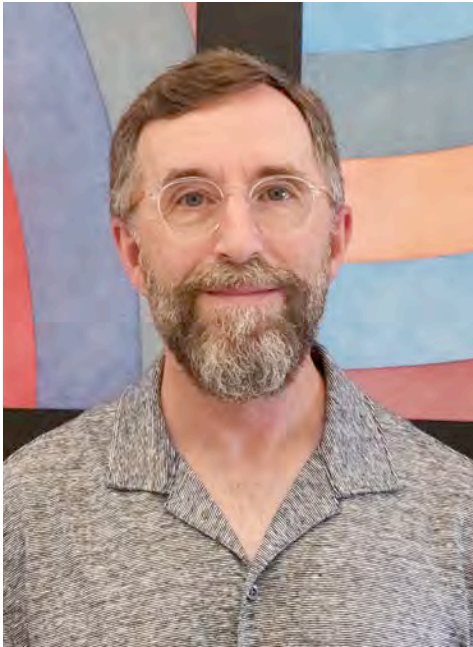
Cat Mazza

Professor of Art and Department Chair

Table of Contents

Faculty News **2**

University Hall Gallery Exhibition Schedule **8**



David S. Areford

Last academic year, Professor Areford was busy overseeing the installation and opening of the exhibition *Strict Beauty: Sol LeWitt Prints* at the New Britain Museum of American Art in New Britain, CT (Sept. 18, 2021-Jan. 9, 2022), and the Williams College Museum of Art in Williamstown, MA (Feb. 18-June 12, 2022). The exhibition, which Areford curated, was the most comprehensive presentation to date of LeWitt's printmaking.

Professor Areford participated in several exhibition-related events: delivering three lectures, leading a discussion with master printer Peter Pettengill (founder of Wingate Studio in New Hampshire), and conducting six exhibition tours. He was also interviewed for various magazines, newspapers, and radio programs. The catalog *Strict Beauty: Sol LeWitt Prints* (Yale University Press, 2020) was selected as a finalist for the College Art Association's Alfred H. Barr Jr. Book Award for Smaller Museums, Libraries, Collections, and Exhibitions.

Closer to home, Professor Areford teamed up with colleague Sam Toabe to curate the University Hall Gallery exhibition *Quotidian Queer*, which featured the work of thirteen Boston-area LGBTQ+ artists. The show was linked to the course ART/WGS 207L: Queer Visual Culture, and students wrote short papers in response to the artworks. The exhibition was also integrated into several other courses across campus; and the artists were celebrated in the gallery's first reception since the pandemic began.

This past summer, Professor Areford focused on research for a new book project exploring Sol LeWitt's dialogue with the medium of painting throughout his career. The project will be the first to explore the artist's early oil paintings, as well as the hundreds of gouaches on paper produced in his final two decades, in addition to making links to the well-known wall drawings and structures. Central to this latest research was a trip in June and July to Italy. Sponsored in part by the CLA Dean's Research Fund, the trip began in Spoleto, at the home LeWitt purchased in 1976, with stops in Assisi, Arezzo, Orvieto, Florence, Siena, Milan, Ravenna, Padua, Venice, Rome, Pompeii, and Praiano.

This fall, Professor Areford will teach ART 101: Ancient and Medieval Art. In the spring, he will offer another section of ART 101, as well as ART 306: Romanesque and Gothic Art, which includes a trip to NYC's Metropolitan Museum of Art and the Cloisters.

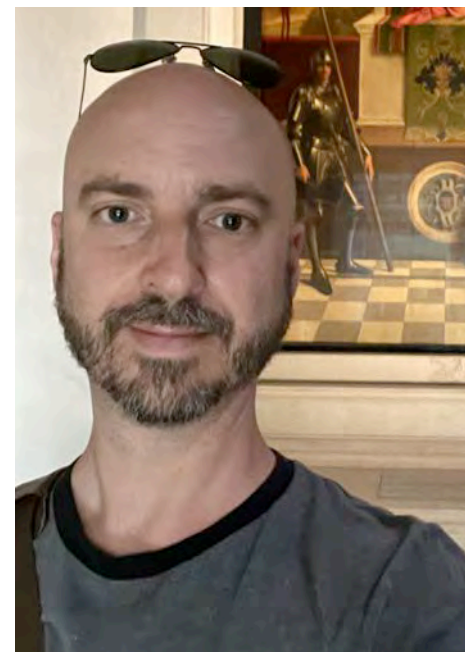
Lorenzo Buonanno

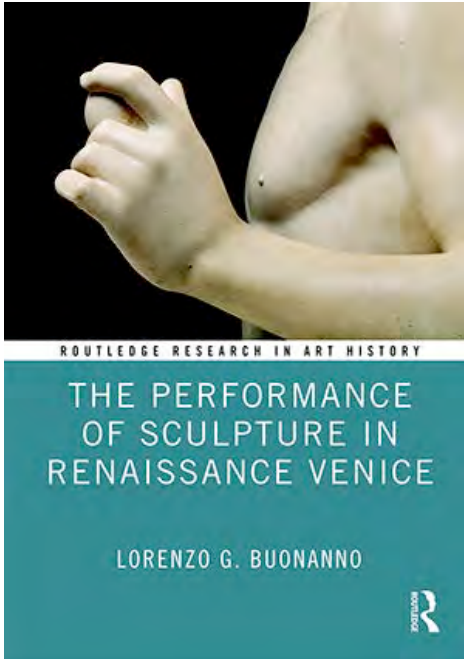
This past March, Lorenzo Buonanno published his first book, *The Performance of Sculpture in Renaissance Venice* (Routledge, 2022). He has been invited to speak on

topics related to this work at the conference "The Performance of Genre across Renaissance Europe and Beyond," taking place at the University of North Carolina-Chapel Hill in September 2022.

Buonanno also completed a draft of an essay on the art of drawing and fresco painting in early modern Venice for the volume *Venetian Disegno: New Frontiers* (Paul Holberton Publishing, forthcoming 2023). In November 2021, he presented a paper on sixteenth-century guidebooks to Venice by the writer and editor Francesco Sansovino at the ninth quadrennial Provo/Athens Italian Renaissance Sculpture Conference in Burlington, Vermont.

Three paper sessions on Renaissance altarpieces and sacred spaces that he organized for the annual Renaissance Society of America Conference in Dublin for March 2022 were postponed due to the pandemic, but he now looks forward to holding them virtually in 2022. In addition





to chairing the Catherine Frisone Scott Center for Italian Cultural Studies at UMass Boston, he will return to co-chairing the UMass Boston Museum Partnerships Committee (MPC) with colleague Shannon McHugh, Assistant Professor of Italian and French.

In the fall, Professor Buonanno will teach ART 312: Late Italian Renaissance Art and ART 102: Renaissance to Modern Art. In the spring, he will again offer ART 102, as well as ART 313L: The Art of Early Modern Venice.

Margaret Hart

Professor Margaret Hart is currently preparing for an exhibition at the Kingston Gallery in Boston this October. The exhibition will feature her new body of work called the *Chimera Portraits* and includes work by her research group, the Endpoint Collective (Deborah Carruthers, Gabriel Deerman, Margaret Hart and Mark Roth). This exhibition builds on larger themes of climate change through the lens of social and climate justice, exploring gender issues, posthuman understanding of non-hierarchical

positioning of humans and non-human beings (animals, fauna, the earth, other planets, etc.) and speculative futures.

Hart uses the interdisciplinary practices of science fiction, collage animation artwork, and feminist theory to inform and create her artworks. The Endpoint Collective brings together artists and artworks all investigating issues of connection, replication, and structure through



process-based works including printmaking, collage, photomontage, and painting. The works all are multi-layered in both process and content. Each of the artists boldly engages the social issues of contemporary life through rich, multi-layered imagery and meaningful art making practices in the work presented in this exhibition. Professor Hart recently exhibited at the 621 Gallery in Tallahassee, Florida, and at the Griffin Museum of Photography in Winchester, Massachusetts.

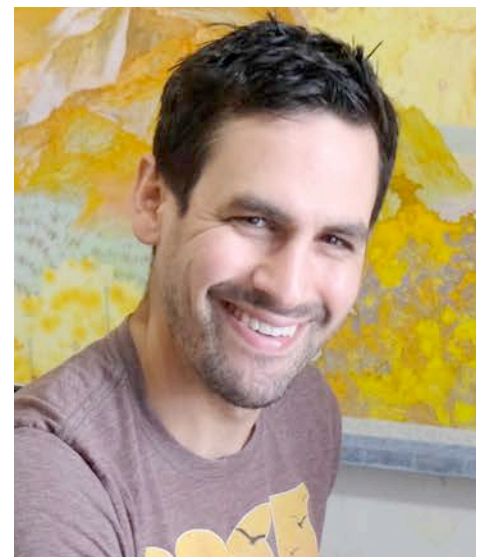
In the fall and spring semesters, Prof. Hart will be teaching ART/CINE 293L: Photography 1 and ART/CINE 393L: Photography Workshop.

Zach Horn

Zach Horn continues his interdisciplinary painting practice that includes sculpture, installation, and stop-motion animation. This past academic year, he exhibited his work in a solo show at Gallery 263 (Cambridge, MA), titled *Cookout*. The show earned reviews in *The Art Blog*, *The Dig*, *Boston Hassle*, and *The Boston Globe*. He also participated in group exhibitions at Cabrillo College, the University of Southern Mississippi Museum of Art, and at the Ironworkers Local 7 Union Hall.

Horn's work is currently on display at the Maine Maritime Museum in a solo exhibition titled *Looking for Winslow Homer*, through Nov 27. The show is about a quixotic quest to find Homer's pristine, sublime coast.

In fall 2022, Horn will teach ART 281: Drawing 1, ART 220: Introduction to Graphic Design, and ART 397: Digital Media Workshop. In spring 2023, he will teach ART 281: Drawing 1, ART 220: Introduction to Graphic Design, and ART 105G: The Art of Play.





Sarah Keller

Professor Sarah Keller spent the past year working on several writing projects, including an article on communal screenings and streaming practices for a special issue on “Film for the Future” in *Framework: The Journal of Cinema and Media* and an essay on the early career of filmmaker and visual artist Barbara Hammer for the *Oxford Handbook of Queer Cinema*.

An active contributor to the Society of Cinema and Media Studies and Domitor: the Society for the Study of Early Cinema, Keller also serves on the executive committee of UMB’s cinema studies program and is the founder and coordinator for the Boston Cinema/Media Seminar, a colloquium that gathers cinema and media scholars for presentations by colleagues. For more, see <https://bostoncms.wordpress.com/>.

In the fall, Keller is teaching CINE 101: Introduction to Cinema Studies and an upper-level seminar on experimental film and video, ART/CINE 370L. In the spring, she will be teaching CINE 202: History of International Cinema 1945-the present and an online course, CINE 355: American Cinema.

Erik Levine

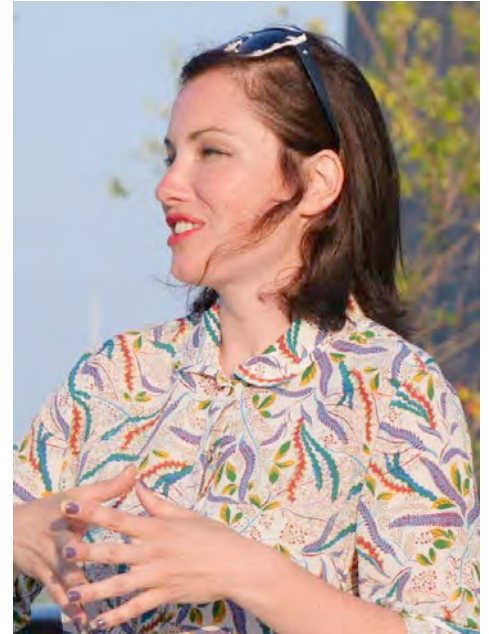
Last year, Erik Levine focused on several moving image projects in various stages of production. *Out of Play*, a video piece that was filmed from 2014 to 2019 and subsequently edited through 2021, with two Special Weapons and Tactics (SWAT) teams from Rochester and Monroe County, New York, is now complete. *The Guilty Sleep*, a piece Levine filmed as he rode shotgun with the overnight shifts of the Rochester Police Department, is also finished. Additionally, Professor Levine completed *float*, which was filmed at Tween Waters Resort, the historical resort on Captiva Island, Florida. He worked on the film during his November-December 2019 residency sponsored by the Robert Rauschenberg Foundation.

In addition, Professor Levine resumed filming – delayed because of COVID – in the Monroe County Jail for another piece, also in Rochester; and he began editing footage for a new work entitled *Double Blind* that he filmed in 2011 at MassBiologics,



part of the UMass Chan Medical School.

For the fall and spring semesters, Professor Levine will be teaching ART 199: Visual Thinking, ART 286: Intro to Sculpture, and ART 386: Sculpture Workshop.



Cat Mazza

Professor Mazza is in her second year as the Art & Art History department chair. This past year Mazza has been working with the software developer Shawn Lawson to upgrade an animation tool called Knitoscope, with support from the Dean’s Research Fund. This program generates stitched animations from digital video.

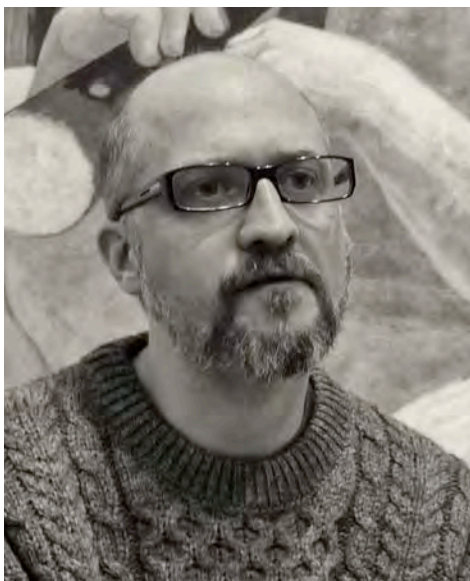
Previous animations have been exhibited as video installations exploring wartime crafts, knitted motifs, labor movements and the American textile mills of early industrial capitalism. The newer version will export higher resolution imagery of the fiber and more flexibility in customizing stitches, allowing for a range of colors and flexible scale. Professor Mazza’s

social art practice is featured in the 2022 book *Making Trouble: Design and Material Activism* written by Otto von Busch in the Chapter "Strategic Objectiles." Mazza also did a virtual presentation to TechKidsUnlimited, a non-profit whose mission is to "inspire digital natives with disabilities to create, develop, and share the tools of technology in a supportive and nurturing individualized environment."

During the fall semester she will teach ART 381: Drawing Workshop, a studio course exploring drawing in both traditional and digital formats, created on iPads, paper and vinyl cuts. In the spring, she will teach ART 281: Introduction to Drawing, a basic introduction to drawing including still life, tapestry, and the figure.

Aaron Norfolk

Over the past year plus Aaron Norfolk was involved in several art related events. He was the focus of one of a series of online exhibits showcasing distinct alumni from the New York Studio School. The spotlighting post



can be found on Instagram @NYSS_AA. The images are curated by New York-based artist Nick Lamia. In May, he was part of MassArt's art auction to benefit our fellow students of the UMass system, exhibiting alongside a host of great artists.

And finally, after many postponements, Norfolk will have a solo show at the Art Complex Museum in Duxbury, MA in May of this coming year. Expect an impressive performance after being given so much extra time to prepare. He was, subsequently, interviewed by the Museum about the future show: www.artcomplex.org/acm-at-home.

Norfolk will teach two classes this fall: ART 283: Introduction to Painting and ART 287: Introduction to Printmaking. In the spring, he will teach two sections of ART 287.

Christopher Schade

Christopher Schade has been working on oil paintings and mixed media drawings in his series *Bunkers*. This year, his work was included in *Painting 2011-2021*, curated by Peter Frank for Site: Brooklyn Gallery and *Quid Pro Quo*, curated by John Guthrie at VERY gallery in Boston. Schade's solo exhibition, *Fortifications*, was curated by Michael Holden at Park Place Gallery in Brooklyn, NY. This show included 44 mixed media drawings made over a 15-year span. Schade also co-curated the exhibition *Break of Day, Edge of Night* for The Painting Center in New York. He is currently working towards a solo exhibition, *Bunkers*, scheduled for September of 2023 at The Painting Center.

This year Professor Schade was awarded the Adolph and Esther Gottlieb Individual Support Grant. This



award is given to artists in recognition of the quality of the artist's work and the artist's dedication to his or her art over a period of 20 years or more. Of the 705 international applications this year, 20 artists were given the award by a panel of five advisors, each of whom is either a working artist or a professional curator or critic. Schade was also granted tenure by the Art and Art History Department at the University of Massachusetts Boston.

Beginning his seventh year in the department, 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. Last semester, Schade also organized a new series for the department entitled First Solo Series that gives the opportunity for ambitious students to mount their first solo exhibition.

For the fall and spring semesters, Professor Schade will be teaching ART 283: Introduction to Painting and ART 383: Painting Workshop.

Carol G. J. Scollans

Carol Scollans is currently guest curating and completing a catalogue for a comprehensive exhibition by former UMass Boston colleague and documentary photographer, Melissa Shook. The show opens in September 2022 in both the University Hall Gallery and the Grossman Gallery in the Healey Library.

This past October, Carol was an invited panelist and speaker on the first symposium held in the United States debating the repatriation of the Parthenon Marbles. The forum was held at the Boston Athenaeum and included a variety of distinguished scholars and political figures including former Massachusetts Governor Michael J. Dukakis who was the moderator of her panel. The event was televised live in Boston and recorded for a future presentation on the BBC later this year.

In addition to her curatorial work, Scollans has lectured in 2022 for the New Hampshire Historical Society and the New Ipswich, NH Historical Society on her updated 2018 publication *Two Lives One Passion: The Life and Work of William Jurian and Lee Lufkin Kaula*. 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 academic year Scollans will be teaching ART 100: Language of Art, ART 222: Survey of American Art and in the spring of 2023, ART 369: American Women Photographers.

Wenhua Shi



This past year, two films by Wenhua Shi, *Because the Sky is Blue* and *Concrete: Boston City Hall* toured among national and International film festivals, including Engauge Experimental Film Festival (Seattle, WA), OMOVIES FILM FESTIVAL (Napoli, Italy), Moviate Underground Film Festival (Harrisburg, Pennsylvania), TRANÅS AT THE FRINGE - International Screening of Experimental Films and Videopoems (Tranas, Sweden), Pan-Cinema Experimental - Curitiba Int'l Exp. Film Festival (Curitiba, Brazil), Short Waves Festival (Poznań, Poland), non-syntax festival (Taipei, Taiwan), and FRACTO (Berlin, Germany).

Because the Sky is Blue will be exhibited at the Exploratorium in San Francisco in a forthcoming exhibition, *Color Code* (Sept. 23, 2022–Jan. 21, 2023), supported through McEvoy Foundation for the Arts.

Professor Shi is the organizer of the Revolutions Per Minute festival, co-sponsored by the Cinema Studies Program and the Art & Art History Dept. (Tuesday, Oct. 11 to Sunday, Oct. 16, at UMB, Harvard University CAM lab; and the Brattle Theatre.)

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 vertical display, 360 video, and installation (in the spring).

Stacey Sloboda

In the past year, Stacey Sloboda was delighted to return to two of the great joys of being a professor: teaching students in person and traveling for research. Field trips around Boston and Cambridge for ART 230: Architecture, Design, Society were a



highlight of the spring 2022 semester. Exciting archival finds at museums in New York and London will find their way into Professor Sloboda's book on the artists and artisans working in the London neighborhood of St. Martin's Lane in the mid-eighteenth century.

This fall, Professor Sloboda will teach ART 235: A History of Global Design, where students will curate an exhibition based on the activist poster collections held by Healey Library. In the spring, she will offer ART 230: Architecture, Design, and Society.

John A. Tyson



In 2021-2022, John Tyson co-chaired the UMB Museum Partnerships Committee (MPC) with Shannon McHugh, Assistant Professor of French and Italian. The MPC has just established a partnership with the Isabella Stewart Gardner Museum, which allows for free admission for CLA students and faculty. In addition, Tyson organized the Visual Culture Consortium's annual undergraduate symposium in April. Tyson also became president of the Society of Contemporary Art Historians (SCAH), an affiliate society of the College Art Association. He co-facilitated

SCAH's annual panel with Professor Anna Mecugni of the University of New Orleans. Additionally, an essay by Tyson on intersections between meteorology and art in the work of Hans Haacke appeared in *Nervous Systems: Art, Systems, and Politics since the 1960s* (Duke University Press, 2022).

Tyson has been advancing his book project on Hans Haacke. In relation to one chapter, he conducted research in the Archives of American Art, where he consulted the papers of the critic and curator Lucy Lippard. His curatorial initiative with the art of Elena del Rivero continues. Her flag artwork, *Letter from Home (Suffrage)* (2019), is on view in Healey Library as part of UMB's Arts on the Point program. Tyson is also looking forward to the opening of *Equals 6*, an exhibition at the University Hall Gallery, co-curated with Sam Toabe, that reprises Frank Bowling's *5+1* (a notable exhibition of abstract art by Black artists held at Stony Brook University in 1969). *Equals 6* was born out of a collaboration with the MFA Boston in relation to their fall show, *Frank Bowling's Americas*. Tyson's students were granted behind-the-scenes access and contributed to various materials for the exhibition.

Tyson is undertaking a research-intensive semester in the fall but will return in the spring to teach ART 250: Twentieth-Century Art and ART 375: Contemporary Art.

Victoria Weston

In addition to refining her solo-authored textbook for her ART 104L: Introduction to East Asian Art (*A History of East Asian Art in Three Journeys*), Professor Weston is hard at work researching and writing her latest monographic study of late

nineteenth-early twentieth century Japanese painting (Meiji Period). The book examines the intellectual history behind innovations fostered at the Japan Art Institute (*Nihon bijutsuin*) under the leadership of Okakura Kakuzō (1863-1913). The first chapter, now being written, examines the intellectual debt Okakura owed his



American Tokyo University professor, Ernest Fenollosa (1853-1908), who was born in Salem, Massachusetts and educated at Harvard. Fenollosa had majored in philosophy at Harvard, but, like many enlightened young scholars, turned to the study of art. Using handwritten lectures archived at Harvard, this first chapter examines his development of a vocabulary and plan for how Japan should pursue a modern, national art. This is the foundation Okakura used to move painting in innovative directions.

In the fall, Prof. Weston will teach ART 104L: Intro to East Asian Art and ART 212L: Traditional Japanese Architecture. That course will feature a field trip to Showa Boston Institute, where students will experience a real tea ceremony. In the spring, she will teach ART 258: Arts of China and ART 256: Arts of Japan.

University Hall Gallery Exhibition Schedule 2022-2023

MELISSA SHOOK: INSIDE AND OUT

September 6 – October 29, 2022

Presented at the University Hall Gallery and the Walter Grossman Memorial Gallery (Healey Library), this exhibition features photographs, video works, objects, and ephemera spanning six decades to honor the work of artist, educator, and activist Melissa Shook (1939-2020). Best known for her self-portraits and documentary style photography representing and humanizing marginalized people – including Queer folks, the homeless, immigrants, and the elderly – Shook's practice expanded throughout her career to include writing, book making, drawing, sculpture, video art, and social practice art through direct action and mutual aid projects.

Shook joined UMB in 1979, where she taught photography in the Art & Art History Department for 33 years, leaving an indelible mark on the department's pedagogy and inspiring generations of students. An accompanying catalog includes an introduction by Sam Toabe, an essay by Carol G. J. Scollans, and texts by Professor of Art Margaret Hart and Melissa's daughter, Krissy Shook. The exhibition is co-curated by Senior Lecturer II in Art History Carol Scollans and Gallery Director Sam Toabe.

EQUALS 6:

A SUM EFFECT OF FRANK BOWLING'S 5+1

November 14, 2022 – February 18, 2023

Produced in conjunction with the Museum of Fine Arts Boston as a complimentary satellite exhibition to their forthcoming Frank Bowling exhibition this fall/winter '22-'23, *Equals 6* will include artworks by prominent Black artists working in America who engage with abstraction. However, it will extend the definition of abstraction to research, writing, social justice, and curation. In their research, MFA curators Reto Thüring and Debra Lennard came across a touchstone exhibition at SUNY Stony Brook that Bowling curated in 1969, entitled *5+1*. The original show presented Bowling's work alongside that of five Black American artists working in abstraction in painting, sculpture, and installation. The artists, all men, included Melvin Edwards, Al Loving, Jack Whitten, Daniel Johnson/LaRue Johnson, William T. Williams, and Bowling himself. *Equals 6* will reprise *5+1* with the aim to challenge its gender bias by presenting works by female and Queer



male artists. Stony Brook University's Paul W. Zuccaire Gallery will also host an archival project of *5+1* during the run of the MFA's show to create a triangulation of institutions. Organized by Assistant Professor of Art History John A. Tyson and Gallery Director Sam Toabe. Artists include Dell M. Hamilton, Steve Locke, Julie Mehretu, Destiny Palmer, and Howardena Pindell.

CENTER STREET STUDIO: TRANSLATION IN PRINT

March 6, 2023 – May 13, 2023

This exhibition will showcase prints created at Center Street Studio by a diverse range of artists side-by-side with their artworks in other media. Initially situated in Roxbury, MA and now in Milton Village, MA, Center Street has been in operation for nearly four decades. The founder, master printmaker James Stroud, has collaborated with multidisciplinary artists to create aquatints, intaglios, and monotypes that often reflect and respond to their practices beyond printmaking. Curated by Tamara Manova (UMB '20), in collaboration with James Stroud, Assistant Professor of Art History John A. Tyson, and Gallery Director Sam Toabe, the show will include works by Markus Linnenbrink, Eva Lundsager, Eva Mueller, Jeff Perrott, Bill Thompson, John Wilson, and others.

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