

Dear Students, Faculty, and Friends:

It is my pleasure to welcome you to the 2017-2018 school year at UMass Boston. The faculty and staff of the Art Department are excited about the year ahead. After so many years housed in different buildings across the campus, our new home on the fourth floor of University Hall has proven to be a great boon to our sense of community and identity, facilitating new kinds of creative and intellectual interactions, collaborations, and experiences among our professors and students alike. This year promises to be just as invigorating, as we welcome new faculty members, offer new courses, enjoy the insights of visiting artists and scholars, and explore the stimulating exhibitions in the University Hall Gallery.

This fall, we welcome two new professors to the department. John A. Tyson joins us as an assistant professor specializing in modern and contemporary art history. He received his Ph.D. from Emory University in 2015 and spent the last two years as the Andrew W. Mellon Postdoctoral Curatorial Fellow at the National Gallery of Art in Washington, DC. His scholarship explores a range of topics, including conceptual art, art and technology, text and image interactions, vanguard art and cinema, African American artists, and 20th century printmaking. A special focus has been the art of Hans Haacke, the subject of Prof. Tyson's first book-in-progress.

Stacey Sloboda joins us as the Paul Hayes Tucker Professor of Art after twelve years teaching at Southern Illinois University in Carbondale. Prof. Sloboda is a specialist in 18th and 19th century visual and material culture, especially interested in the history and theory of design and decorative arts, the history of collecting and design, and cross-cultural artistic contacts. These interests are all at play in several published articles and her recent book *Chinoiserie: Commerce and Critical Ornament in Eighteenth-Century Britain* published by Manchester University Press. She has two edited volumes forthcoming in 2018 – *Eighteenth-Century Art Worlds: Global and Local Geographies of Art* and *A Cultural History of Interiors in the Age of Enlightenment, 1650-1800*.



Professor Areford in the studio of the American conceptual artist Sol LeWitt in Chester, Connecticut.

Finally, I'm happy to recognize Art Department faculty members who have recently received promotions. Sarah Keller, our professor of cinema studies, was awarded tenure and the rank of associate professor. And Aaron Norfolk, our adjunct instructor of drawing, painting, and printmaking, was promoted to Senior Lecturer. Congratulations to Sarah and Aaron!

David S. Areford
Department Chair

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David S. Areford



David Areford continues work on the exhibition *Strict Beauty: Sol LeWitt Prints*, organized by Williams College Museum of Art and opening in 2019. The exhibition and its catalog will represent the first comprehensive investigation of the artist's printmaking. In addition, Areford is completing two articles on LeWitt's work: "More Than Thought: Sol LeWitt's Vertical Lines, Not Straight, Not Touching" and "LeWitt Moves: Choreographing the Printed Image." In October 2016, he presented an overview of this research, "The Strict Beauty of Sol LeWitt," for the Visiting Scholar Lecture Series at Birmingham Southern College in Birmingham, AL. Beyond these LeWitt projects, Areford continues his research and writing on late medieval art in northern Europe, including the articles-in-progress "Christ Child Creator" and "Embracing Vision: The Maulbronn Altarpiece and Late Medieval Piety." Aspects of the latter project were presented in the paper "Touch, Embrace, Kiss: Finding Love at Maulbronn Monastery" for "The Emotions of Love in the Art of Medieval and Early Modern Europe," an international symposium sponsored by the ARC Centre for the History of Emotions at the University of

Melbourne in Australia in May 2017. Areford's first single-authored book *The Viewer and the Printed Image in Late Medieval Europe* (2010) continues to impact the field of early print studies. In February 2017, the book's third chapter was published in an Italian translation *La nave e lo scheletro: Le stampe di Jacopo Rubieri alla Biblioteca Classense di Ravenna* (Bologna: Bononia University Press). This academic year, Areford will present a paper on Sol LeWitt's prints in a session that he organized on the artist's work for the annual meeting of the College Art Association in February 2018 in Los Angeles, CA. He will also present research on fifteenth-century prints of the Christ Child for the Lovis Corinth Colloquium at Emory University in November, as well as for the Center for Medieval and Renaissance Studies Lecture Series at Ohio State University in April. In fall 2017, Areford will teach ART 101: Ancient and Medieval Art; and in spring 2018, he will offer ART 207L: Queer Visual Culture.

Lorenzo Buonanno

This past year Lorenzo Buonanno focused his energies on the manuscript of his first book, *Tullio Lombardo and the Performance of Sculpture in Renaissance Venice*. He also has contributed an essay on sculptural artifice in Venice to an edited volume on fifteenth-century Italian sculpture, and another essay to the catalog for the upcoming exhibitions on the 16th-century Venetian painter Tintoretto (Palazzo Ducale, Venice, fall 2018; National Gallery of Art, D.C. spring 2019). In October 2016, Buonanno presented a paper on decorum in Venetian

sculpture at the New England Renaissance Conference at MIT. He also organized a pair of sessions at the annual conference of the Renaissance Society of America in April 2017. He is the co-organizer with Prof. Shannon McHugh (UMB) of the upcoming 2017 New England Renaissance Conference, which will take place at the UMass Boston campus in October. He is co-organizer (with Prof. Monika Schmitter, UMass Amherst) of a session at the upcoming Renaissance Society of America in March 2018 in New Orleans, where he will also present a paper on the signatures of Tullio Lombardo, drawn from his book. Buonanno serves on several university committees, including the newly founded Catherine Scott Frisone Center for Italian Cultural Studies at UMass Boston, and the University of Massachusetts Boston and Museum of Fine Arts Initiatives Committee. In fall 2017, he will teach ART 102: Renaissance to Modern Art, as well as ART 311: Early Italian Renaissance Art. In the spring 2018, he will teach ART 102 and ART 312: Late Italian Renaissance Art.



Kevin Dacey



In January, Kevin Dacey was named the 2017 Artist-in-Residence at the Redwood Library and Athenaeum in Newport, RI. The yearlong residency resulted in a one-man exhibition of his work in the spring, in addition to inspiring projects focused on photography and the Redwood’s Vault Collections. Based on that work, Dacey will give a public lecture this fall and host visits by students from MassArt and Tufts/School of the Museum of Fine Arts Boston. Closing out the year at the Redwood Library will be two architecturally-based installations, an artist’s book, and an archive (photographs, drawings, and paintings) that will document and reveal the intentions of his residency. In fall 2017 and spring 2018, Dacey will teach ART 281: Drawing I, offered through UMB’s College of Advancing and Professional Studies.

Margaret Hart

This past year Margaret Hart presented her solo installation *Intimacies of Telephony* at two venues: the 621 Gallery in Tallahassee, Florida and the

Plunkett Memorial Gallery in Macon, Georgia. She also had a two-person exhibition *Contested Domesticity* with Canadian artist Gabriel Deerman at the Ansi Gallery in Addis Ababa, Ethiopia. This exhibition featured new works from Hart’s *Dreaming Metal* series, which is a body of collage-based works in paper and video. She also screened her video *Liquid Metal* in Berlin, Germany this past August. Hart also contributed to a chapter in *Transdisciplinary Higher Education: A Theoretical Basis Revealed in Practice*, edited by Paul Gibbs (Springer International Publishing, 2017). Her collage works were also included in the *30 Years of Women’s History* exhibition at the University of Rhode Island in Providence. In the upcoming year, Hart will be part of a group exhibition at the Woman



Made Gallery in Chicago, IL, one of the oldest feminist galleries in the country; and she will continue to pursue her PhD in creative practice. In fall 2017, Hart will teach ART 393: Photography Workshop–Collage and Contact Printing and ART 293: Photography I. In spring 2018, she will teach ART 293: Photography I.

Zach Horn



Zach Horn continues to pursue various projects in drawing, painting, and stop-motion animation. This past academic year, he participated in multiple exhibitions, including: *Saturdays* at Soco Gallery in Charlotte, NC; *Atypical Topographies* at Adams State University in Alamosa, CO; *Valdosta National* at Valdosta State University in Valdosta, GA; *Home, Heart and Hearth* at Western Missouri State University, St. Joseph, MO; *National Print and Drawing Exhibition* at Clemson University in Clemson, SC; *International Show* at Brownsville Museum of Fine Art in Brownsville, TX; *September Exhibition* at Alexandria Museum of Art in Alexandria, LA; and *Line* at the Attleboro Museum of Art in Attleboro, MA. Horn also organized the exhibition *Boston* at the Golden Thread Gallery in Belfast, Ireland, which included work by Horn and department colleagues Cat Mazza, Liz Marran, and Margaret Hart. In addition, Horn received two grants: one from the UMass Boston Labor Resource Center and another from the Blanche E. Colman Trust. He is currently working on a solo exhibition that will open this fall at the Commonwealth Museum, located next to the UMB campus on Columbia Point. The exhibition is in support of

local labor unions and will consist of large-scale drawings depicting different unions, such as IBEW Local 2222, Local 32 BJ SEIU (our custodial staff), and the BTU. The drawings are executed in asphaltum on Tyvek, a symbolically industrial material. In fall 2017 and spring 2018, Horn will teach ART 175: Visual Techniques and two sections of ART 281: Drawing I.

Sarah Keller



During the past academic year, Sarah Keller completed the research and writing for a manuscript, *Anxious Cinephilia: The Powers and Perils of Cinema*, which is due to be complete in spring 2018. She has also finished a series of interviews with the primary subject of her next project, the filmmaker Barbara Hammer. She will spend the upcoming year working further on both projects. She 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 colloquium that gathers cinema and media scholars from the greater Boston area and beyond for

presentations by colleagues. In addition, she is an active contributor to the Society of Cinema and Media Studies, this year serving as chair of the Student Writing Award Committee, 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. This fall, she will teach a lecture course, CINE 101: Introduction to Cinema Studies, and an upper-level seminar, ART 370: Experimental Film and Video. In spring 2018, she will teach the second in a series of film history courses, CINE 202, and an upper-level course on film genres, CINE 350.

Erik Levine

During this past year, Erik Levine's video work was the focus of a solo museum survey exhibition *Erik Levine: As a Matter of Fact* at the Ludwig Forum Aachen in Germany. The show, which was accompanied by a catalog of essays and images, consisted of eight moving image works made over fifteen years. In addition, Levine's work was included in several international group exhibitions: *Dying Well-False Death* at the Museum für Neue Kunst in Freiburg, Germany (along with work by Damien Hirst and On Kawara); *Getting Across: An Exhibition on Borders* at the Vadehra Art Gallery in New Delhi, India (with artists Francis Alys and Javier Tellez, among others); and *Videonale.16* at the Kunstmuseum in Bonn, Germany, where Levine's video *Still Lives* (2016) was one of only forty-six works included from over 2,300 applications. In relation to his survey exhibition in Aachen, Levine was

awarded an Artist Fellowship in Film and Video from the Massachusetts Cultural Council. Current works-in-progress include *Scenario* and *Kill Switch*. *Scenario* was filmed over six months at the Massachusetts Firefighting Academy in Stow, MA and continues Levine's exploration into themes of life and death by utilizing the paradox and paradigm of simulated scenarios with the very real potential of fatality through firefighter training. Using dummies, sets, and props, it surrealistically and theatrically alludes to and ruminates on resonant themes of confinement and containment, two philosophical subjects that metaphorically embody the human condition. This fall, Levine will begin the editing of *Kill Switch*, a video exploring themes of manhood and power, filmed over the past two years with SWAT (Special Weapons and Tactics) teams from the City of Rochester and Monroe County, NY. This fall, Levine will teach two sections of ART 286: Materials, Processes, and Ideas—Introduction to Contemporary Sculptural Practices; and in spring 2018, he'll teach his freshman seminar ART 105G: Eyes on the Ball—The Art of Play, along with ART 286.



Elizabeth Marran



During this school year, Elizabeth Marran will be taking a full-year sabbatical in order to pursue a number of projects, including a set of large format intaglio prints entitled *The Leftovers: Parts to Whole*. This work is based on a series of collaged and hand-painted images that explore notions of reconfiguration, abstraction, and the psychological threads of the visual narrative. The print project will coordinate with a series of paintings. In addition, Marran's sabbatical will be used to explore basic animation techniques for a site-specific animated project that has developed out of her 2016 solo exhibition of digital prints in Pula, Croatia.

Cat Mazza

This past year Cat Mazza exhibited her work in *Exposition Rebelles* at the Musée Bargoin in Clermont-Ferrand, France, as well as in *Hacking/Modding/Remixing As Feminist Protest* at the Miller Gallery, Carnegie Mellon University, Pittsburgh, PA. She

produced the original artwork *Labor Sister Sampler* for the 2016 Hillary Clinton campaign, one of only five artists who created projects for Clinton's historic campaign. *Labor Sister Sampler* consists of a 10 x 6 foot knitted map of the United States made using the free software program that Mazza launched in 2004 called KnitPro. Celebrating the generations of women who have fought for equality, the map showcases the lineage of women's labor in the United States, from the early industrial period to the present day. The piece is crafted from needlework, a historically feminized form of industrial labor; and symbols from historic moments in the labor movement are stitched on each state. Mazza's creative work was featured in two books: Julia Bryan-Wilson and Glenn Adamson, *Art in the Making: Artists and their Materials from the Studio to Crowdsourcing* (Thames & Hudson, 2016) and Bibiana Obler, "Craft as a Response to War," in *Nation Building: Craft and Contemporary American Culture* (Bloomsbury, 2016). In fall 2017, Mazza will teach ART 297: Introduction to Digital Media Art and ART 397: Digital Media Workshop. In spring 2018, she will teach ART 297 and ART 380: Contemporary Practices in Fiber Art.



Aaron Norfolk

After his recent solo exhibition at Marist College Art Gallery, Aaron Norfolk spent the following months in the studio building a new body of work. The paintings focus on abstract forms taken from the structure of plants and animals, and other large scale works depicting scenes combining myths and



technology. In spring 2017, he was interviewed, along with one of his students, by Brit Johnson of "BossLady News" (Boston Neighborhood News, Comcast 23) about UMass Boston and its art program. The interview was a great opportunity for Norfolk to share information about the work of UMass Boston's Art Department and its aspiring student artists. In fall 2017, he will teach two sections of ART 287: Introduction to Printmaking; and in spring 2018, he will again teach ART 287, along with ART 281: Drawing I.

Christopher Schade



Christopher Schade is working on several long-term series: *Abstracted Landscapes*, *Plein Air*, *Imagined Landscapes*, and *Black Images*. In each of these series, he uses the genre of landscape in different ways to explore ideas about perception, clichés, and symbols, as well as cognitive and visual dissonance and ambiguity. During this past year, he exhibited his work in numerous group exhibitions, including *Reality is Wrong, Dreams Are For Real* at David & Schweitzer Contemporary Annex, Brooklyn, NY; *Chronic Blooms* and *Hanging Paper* at Geoffrey Young Gallery, Great Barrington, MA; *Wonderland* at No. Six Depot, West Stockbridge, MA; and *The Landscape Show* at Park Place Gallery, Brooklyn, NY. His work was also featured in Kai Matsumiya Gallery's booth at NADA Miami Beach 2016. In February 2018, he will present his paintings in the group show *The Nature Lab* at LABspace, Hillsdale, NY, curated by Eric Wolf. He will also be co-curating, with his wife Zoe Pettijohn Schade, a group exhibition in November of

2017 at Kai Matsumiya Gallery in New York, NY. One of his artworks from his *Abstracted Landscape* series was featured as the frontispiece in the Winter 2017 edition of the literary and intellectual journal *Raritan: A Quarterly Review* (Rutgers University). During his first year in UMB's Art Department, Schade started the Visiting Artist Lecture Series, which is a forum for nationally and internationally recognized artists of all disciplines. For fall 2017 and spring 2018, Schade will teach ART 383: Painting Workshop and ART 210: Special Topics—Painting I.

Carol G. J. Scollans

Carol G. J. Scollans's book *The Allure of Venice: Paintings by Walter Franklin Lansil* will be published in fall 2017. A related exhibition is scheduled for June 2018 at the Whistler Museum of American Art in Lowell, MA. This past year Scollans curated exhibitions for the Art Department's new University Hall Gallery, including the inaugural show *Now's the Time*, a site-specific installation by artist Todd Pavlisko (heralded as one of the ten best exhibitions in Boston by the ICA); and *John Joseph Enneking: A Centennial Exhibition*, which featured a selection of landscape paintings by Boston painter John Joseph Enneking to mark the centennial of his death in 1916. Considered one of the most important painters and esthetes of his era, Enneking was an early advocate for the establishment of public parks and recreation areas in and around the city, including the Blue Hills Reservation in Milton and

the Enneking Parkway in Hyde Park and West Roxbury. For the upcoming year, Scollans is curating the exhibition *Richard Yarde: Portraits*, opening at the University Hall Gallery in September. Yarde was a beloved member of the UMass Boston faculty during the late 1980s and early 90s. Widely respected and collected in Boston and beyond, Yarde's watercolors address narratives associated with celebrity, politics, and the culture of Black America during some of the most turbulent times in American History. In addition, Scollans has been invited to guest curate an exhibition related to her first book, *Two Lives One Passion; The Life and Work of William Jurian Kaula and Lee Lufkin Kaula*, at the D'Amour Museum of Fine Art in Springfield, MA, scheduled to



open in May 2018. She has also written an addendum to her original book, which will be republished in anticipation of the show. In fall 2017, Scollans will teach ART 100: Language of Art and ART 101: Ancient and Medieval Art (CAPS); and in spring 2018, she will offer ART 102: Renaissance to Modern Art (CAPS), ART 222: Survey of American Art, and ART 252: American Art in Boston.

Wenhua Shi



Wenhua Shi is presently working on a series of short visual poems, *Sense(s) of Time*, which deals with the notion of stillness, disappearance, ruins, and decay. Most recently his video work *Walking Cycle* was screened at various venues, including the Catone Film Festival in Rome, Italy; the Hamburg International Short Film Festival in Hamburg, Germany; the Festival Silhouette in Paris, France; and the 25 FPS Festival in Zagreb, Croatia. His latest installation *Water Walk* will be installed at Boston's Waterworks Museum and featured during Hubweek 2017 (October 10-17). In fall 2017, Shi will teach two sections of ART 295: Introduction to Video. In spring 2018, he will teach ART 395: Video Workshop and ART 310: Studio Art Capstone.

Stacey Sloboda

Stacey Sloboda joins the Art Department at UMass Boston this fall as the Paul Hayes Tucker Professor of Art. Her research and teaching are focused on 18th and 19th century European art and design in a global context. She is particularly interested

in histories of decorative arts and design and their social history. Her book *Chinoiserie: Commerce and Critical Ornament in Eighteenth-Century Britain* was published with Manchester University Press in 2014; and she is currently working on a book exploring the world of artists and artisans based in a single street, St. Martin's Lane, in London in the mid-18th century. In addition, she is co-editing (with Michael Yonan) a volume of essays entitled *Eighteenth-Century Art Worlds: Global and Local Geographies of Art* (Bloomsbury, forthcoming 2018). Along with moving to Boston this summer, she has been at work on an essay that explores the global influence of cabinetmaker Thomas Chippendale's published



designs on the work of cabinetmakers in London, Philadelphia, and India. In the coming year, Sloboda will be editing a collection of essays in Bloomsbury's "Cultural Histories" series entitled *A Cultural History of Interiors in the Age of Enlightenment*. She is also looking forward to orienting herself in Boston and exploring its collections of 18th and 19th century art. This fall, she will teach ART 317: Painting 1850-1900; and in the spring, she will offer ART 230: Architecture, Design, and Society and ART 310: Special Topics—18th Century Art.

John A. Tyson



John A. Tyson joins the Art Department at UMass Boston this fall after completing a two-year curatorial postdoctoral fellowship at the National Gallery of Art in Washington, DC. During his fellowship, he curated a multi-part video art series, organized a film program (*New Waves: Transatlantic Bonds between Film and Art in the 1960s*), created a related scholarly web feature, curated the exhibition *Matthias Mansen: Configurations* (July 23-Dec. 13), and conducted research on modern art in Washington, DC. Tyson will return to the National Gallery for a public conversation with Mansen in September. His essay on African American artists Lois Mailou Jones and James Porter will be published in a forthcoming volume from the Center for Advanced Study in Visual Arts. Tyson has also completed two forthcoming journal articles: one on the prints of Cy Twombly for *Print Quarterly* and another on the prints of Hans Haacke for *Art in Print*. In February 2018, he will chair a panel

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at the annual meeting of the College Art Association. In fall 2017, he will teach ART 250: Art of the Twentieth Century and ART 310: History of Photography. In spring 2018, he will offer ART 250 and ART 310: History of Modern Prints.

Victoria Weston

Victoria Weston is busy with several research projects. Ongoing is research for a book on the major Japanese art critic and curator Okakura Kakuzo (1862-1913) and his activities during the pivotal years of 1902 to 1905. During those years, Okakura shifted from focusing on the Japanese world to the English-speaking world in order to promote contemporary Japanese painting. Part of that time was spent in

Boston, and Weston is especially interested in his relationships with female patrons in New England. She presented some of this research in September of 2016 at Ibaragi University, Japan for specialists working on Okakura's career. That talk is being translated into Japanese and will be published in January 2018 in a volume of conference proceedings. Weston is on sabbatical in fall 2018. During that time, she is developing a large loan exhibition for Boston College. The focus is the school's large bronze eagle mascot, the work of the late 19th and early 20th century bronze artist, Suzuki Chokichi. During the fall, Weston will develop a list of loan objects and exhibition themes, along with recruiting scholars to contribute to the exhibition catalog. Additionally, Weston is working with a Tokyo



gallery to contribute an essay on the later iterations of morotai, "the hazy style," which was created by Okakura's painter colleagues. In spring 2018, she will teach ART 212L: Traditional Japanese Architecture.

Visiting Artist Lecture Series (Fall 2017)

Michael Aaron Lee – Tuesday, September 26
3:30-4:30 pm, University Hall Y02- 2330

Beth Cambell – Wednesday, October 25
3-4 pm, University Hall Y02- 2330

A. Laurie Palmer – Thursday, October 12
12:30-1:30 pm, Campus Center U03-3540

Lucas Thorpe – Monday, November 13
3-4 pm, University Hall Y02- 2330

University Hall Gallery (Exhibition Schedule 2017-2018)

Richard Yarde: Portraits
Sept. 5 – Oct. 27, 2017
Public reception:
Sept. 28, 5-7:30 pm

HARD: Subversive Representation
Jan. – Feb. 2018

Capstone '18
May 2018

Current: Kenji Nakayama & Pat Falco
Nov. – Dec. 2017

Matt Rich / Victoria Fu
March 18 – April 27, 2018

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