

**Dear Students, Faculty, and Friends:**

Welcome to the 2023-2024 school year at UMass Boston. We expect this to be a very exciting academic year with three exhibitions, a film festival, a public art project and a variety of related programming.

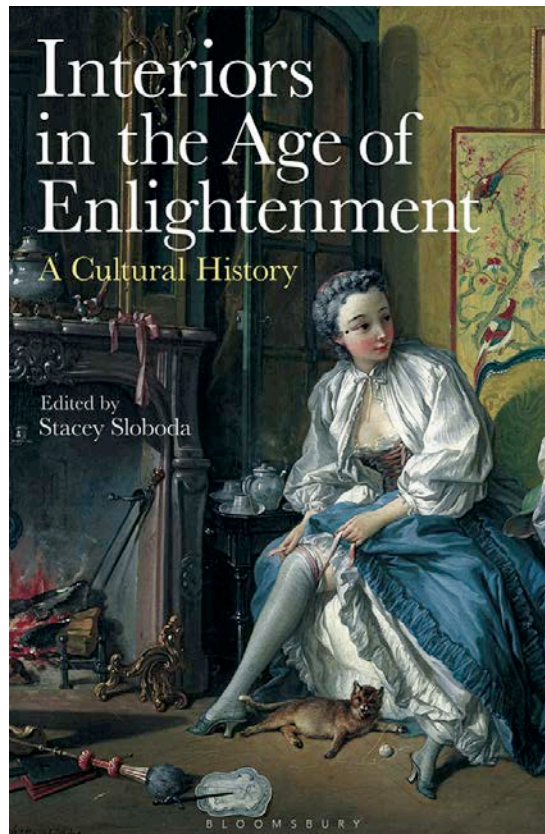
This fall and winter, we look forward to two exhibitions presented in the department's University Hall Gallery. *Revolutions per Minute (RPM): Room to Breathe* is curated by Associate Professor of Art Wenhua Shi and will feature sculptural installations, virtual and augmented reality, and screen-based video artworks. The exhibition is linked to this year's RPM festival scheduled from September 27 to October 1. The second exhibition will showcase the artwork of UMB alumni and is curated by a group of student gallery assistants, giving them hands-on experience in organizing and installing an art exhibition.

In the coming year, we are partnering with the local public art non-profit Now+There to bring a major artwork by artist Shilpa Gupta to campus. Led by Sam Toabe, University Hall Gallery Director and Curator of Arts on the Point, our initiatives will include reviewing future projects, fundraising, and advocating for the program on and off campus.

We are celebrating a new publication, *Interiors in the Age of Enlightenment: A Cultural History*, edited by Associate Professor of Art History Stacey Sloboda. Featuring essays by ten distinguished historians on European and North American interiors from the period 1650-1800, the book offers both an introduction to the history of interiors for

students and a critical reflection for scholars already immersed in the field.

Associate Professor of Art Christopher Schade will have a solo exhibition, *Bunkers*, with paintings and drawings made from 2009-2023, at the Painting Center in New York City from September 5-30. This body of work began with a visit to Pointe du Hoc, Normandy, the site of the ruins of German bunkers from WW II.



We would also like to congratulate our 2023 department student awardees. Tehudis Salcedo and Woojin Jung received the Ruth Butler Fellowship. This award will allow Salcedo to explore the masterworks of Picasso and Goya during a research trip to Spain; and Jung will travel to Italy to study the art of mosaics, from production to conservation. Salcedo is also the recipient of the Wilfredo Chiesa Prize for Painting. Our Savio Award winner is Ben Henshaw and the Walker Award winner is Madison Evans. The recipient of the Melissa Shook Award for photography is Logan Nowicki.

The Art and Art History Student Lounge continues to be available for majors. For sign-up forms, visit the Equipment Check Out window or see Administrative Coordinator Keegan Wales (Office 4253).

We are looking forward a year of engaging courses, along with inspiring exhibitions and events.

**Cat Mazza**  
Professor of Art and Chair

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### David S. Areford

During the last academic year, Professor Areford advanced the research for his new book project, tentatively titled *Sol LeWitt: To and From Painting*. The book will be the first in-depth study devoted to LeWitt's career-long dialogue with painting, both in terms of its history and its medium-specific characteristics.



The book will focus on the artist's well-known wall drawings, as well as his relatively unknown gouaches on paper. Also included will be discussions of LeWitt's printmaking, artist's books, and earliest oil paintings and relief works.

Following up Professor Areford's intensive research trip to Italy in the summer 2022 (to explore LeWitt's home and studio in Spoleto, as well as late medieval and early Renaissance fresco ensembles), he has conducted a number of short research trips this past year: to LeWitt's studio in Chester, Conn.; the Addison Gallery at Phillips Academy Andover; the Harvard Art Museums; the Mass. Museum of Contemporary

Art; the Whitney Museum of American Art in New York; and the National Gallery of Art in Washington, DC.

This fall, part of Areford's research will be shared in the form of a guest lecture, "Sol LeWitt: The Space of Painting," in Professor Buonanno's ART 310 special topics course on Italian fresco painting. Areford has also been invited to contribute an essay on LeWitt's art for a catalog to accompany the exhibition *Concentric Influences of Sol LeWitt*, curated by artist Irene Barberis and involving venues in Scotland, Australia, China, and Israel (over the next five years).

In the fall, Professor Areford will be on sabbatical. In the spring, he will teach ART 101: Ancient and Medieval Art and ART 305: Early Medieval Art.

### Lorenzo Buonanno

This past year Lorenzo Buonanno was promoted to the rank of Associate Professor. He continued to work on a new project on the fresco painting of early modern Venice and presented his research at the Renaissance Society of America annual conference in San Juan (PR) and at Princeton University. The Gladys Krieble Delmas Foundation Venetian Research Program awarded his project the Henry A. Millon Award in Art and Architectural History, which he used to conduct further research in Venice and the Veneto this past summer.

Buonanno's essay "Writing Out Sculpture from the History of Venetian Art: Francesco Sansovino's Delle cose notabili che sono in Venetia," about a key moment in the connection of artistic style to geographic identity, was accepted for publication in *The Sixteenth Century Journal*.

He also completed an essay on the significance of models and of Michelangelo's figural idiom for the painter Jacopo Tintoretto, the sculptor Alessandro Vittoria, and later, for the narrative fashioned about them by the historian Carlo Ridolfi. Additionally, he continued to work on the volume *Holy Laboratory: Altars and Sacred Spaces in Venice*, a collection of essays he is editing in collaboration with Prof. Gianmario Guidarelli (University of Padua, Italy), and which is now under contract with Harvey Miller Publishers (Brepols). This coming academic year he will continue to chair the Catherine Frisone Scott Center for Italian Cultural Studies at UMass Boston, and to co-chair the UMass Boston Museum Partnerships Committee (MPC).

In the fall, Professor Buonanno will teach a new course on fresco painting in Italy (ART 310), as well as ART 311: Early Italian Renaissance Art. In the spring, he teaches ART 102: Renaissance to Modern Art and ART 312: Late Italian Renaissance Art.





### Margaret Hart

Professor Margaret Hart participated in several group exhibitions this past year: the *Body Show* at the Brookline Arts Center, the *Embodied Knowledge* exhibition at the Ely Center for Contemporary Art in New Haven, CT, and currently has work on exhibit at the Westchester Regional Branch of Miami Dade Public Library. These exhibitions included work from the *Chimera Portraits* (see right). These collage-based works pull from the interdisciplinary practices of science fiction, photography, and feminist theory.

Hart continues her participation in the Endpoint Collective artists group (Deborah Carruthers, Gabriel Deerman, Margaret Hart and Mark Roth). The artists involved focus on larger themes of climate change through the lens of social and climate justice, exploring gender issues, post-human understanding of non-hierarchical positioning of humans and non-human beings (animals, fauna, the earth, other planets, etc.) and speculative futures. 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. Professor Hart has an upcoming exhibition at the Kingston Gallery in December of this year.

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



### Zach Horn

Zach Horn continues his interdisciplinary practice, with work in installation, stop-motion animation, and activism. This past academic year, Horn exhibited his work in a solo show at the Maine Maritime Museum, titled *Looking for Winslow Homer*. The show earned reviews in *The Portland Phoenix*, *The Portland Press Herald*, *Strange Maine*, *Cafe Des Artistes*, and *The Times Record*. Horn also participated in group exhibitions at The Bennington Museum, Pyramid Hill Sculpture Park and Museum, Northern Illinois University Art Museum, Colorado

Mesa University, East Tennessee State University, Indiana University Kokomo, Parkland College, and ArtLink. In addition, Horn received a grant from the Awesome Foundation in support of his animation work on the symbolic and ritualistic act of making pancakes.

This year, Horn will exhibit his work in four solo projects. In September, he will install a show at the Massachusetts State House, titled *The Moral Arc of the Universe*, in support of UPS Workers and the International Brotherhood of Teamsters on their recent contract negotiations. In November, he will premiere his animation project, *Saturdays*, at the CICA Museum in Gimpo-si, South Korea. In February, he will open an installation-based show at the Art Complex Museum in Duxbury, also titled *Saturdays*. And in June, he will present another labor-rights exhibition at Työväenmuseo Werstas (the Finnish Labor Museum), in Tampere, Finland.

In the fall, Horn will teach ART 281: Drawing 1, ART 283: Introduction to Painting, and ART 381: Drawing Workshop. In the spring, he will teach ART 281: Drawing 1, ART 220: Graphic Design, and ART 381: Drawing Workshop.





### Sarah Keller

Professor Sarah Keller spent the past year working on several writing projects. She published essays in two collections—one on experimental filmmaker Dore O. for a collection edited by Deutsche Kinematek Berlin curator Masha Matzke titled *Figures of Absence: The Films of Dore O* and another on affective film theory, “The Affective Turnabout’s Fair Play” for the *Oxford Handbook of Film Theory*, edited by Kyle Stevens. Her essay “What Women Want: Immersion and Distraction in and around the Movies” was published by the journal *Feminist Media Histories*.

Keller served as a Research Fellow at the University of Melbourne through a MacGeorge Fellowship in July-August 2023 and co-organized a symposium on feminist film histories while there. Keller serves as 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. For more information, see

<https://bostoncms.wordpress.com/>

In the fall, Keller is teaching CINE 101: Introduction to Cinema Studies. In the spring, she will be teaching ART/CINE 318: Women and Experimental Cinema.

### Erik Levine

Last year Professor of Art Erik Levine focused on several moving image projects in various stages of production. *MIDSENTENCE*, a video piece that was filmed from 2019-2022 in the Monroe County Jail in Rochester, New York is currently being edited. *Double Blind*, a piece Levine filmed in 2011 at Mass Biologics, a medical research lab affiliated with the UMass Chan Medical School, is nearly complete. In addition, he had material digitized that he shot in 2007 that he is just beginning to edit. Tentatively entitled *Brute*, the piece explores themes of destruction and masculinity.

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



### Cat Mazza

Professor Mazza is in her third year as Art & Art History Department Chair. Her goals continue to be expanding student support in various ways, including spaces like the Student Lounge and events like Career Day.

Last winter, an interview about Mazza’s social art practice was published in Michael Nitsche’s book *Vital Media: Making, Design, and Expression for Humans and Other Materials* (MIT). Last spring, Mazza had a three-week solo screening of her video artworks at the Jones Video Screening Room at Colgate University. During the screening, she discussed early 2000s Net Art with the art history course *Art and Theory since 1980* and presented in the Art and Art History Lecture Series. In the studio, Mazza has been experimenting with combining traditional textiles and augmented reality and using laser cutting and embroidery techniques for quilt-like drawings.

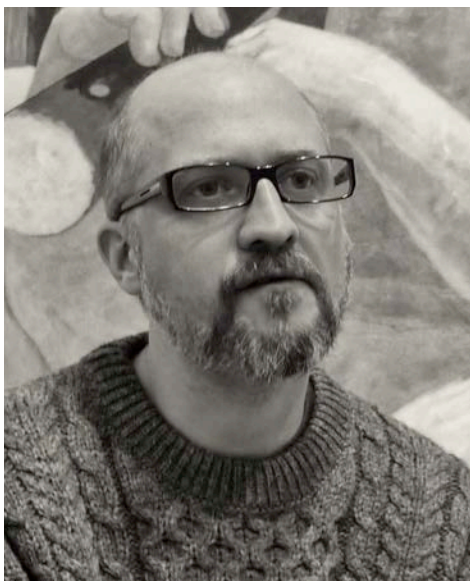
In the fall, Mazza will teach ART 220: Graphic Design in which students will survey posters, packaging, signage and

exhibition design. Students will be using the Adobe Creative Suite, making prints, laser cuts and installations. In the spring, Mazza will teach ART 208: Introduction to Contemporary Practices in Fiber Art, exploring embroidery, appliqué, and hand and machine knitting.

## Aaron Norfolk

Aaron Norfolk began this last academic year with an exhibition in Los Angeles alongside LA-based artists Raul Baltazar, Nilay Lawson, and Rachid Bouhamidi. A few months later he was involved once again with the annual Mass Art Art Auction. As usual, the auction was successful in raising funds for the students and various scholarships. In May, Norfolk presented a solo exhibition in the elegant Phoenix Gallery at the Art Complex Museum in Duxbury, MA. The show presented paintings produced over the last five years.

Norfolk will teach two classes this fall, ART 283: Introduction to Painting and ART 383: Painting Workshop. In the spring, he will teach two sections of ART 287: Introduction to Printmaking.



## Christopher Schade

This past year Christopher Schade has been working on oil paintings and mixed media drawings in his series *Bunkers*. He will have a solo exhibition of the entire series at The Painting Center in New York this September 5-30. There will be an opening reception on September 7 from 6- 8 p.m. and a closing reception and artist talk on September 30 from 4- 6 p.m. To accompany the exhibit, a catalog is being published by The Painting Center. This catalog will include reproductions of all thirty works as well as essays by the painters Paul Caranicas, Giovanni García-Fenech and Schade.

In addition to this exhibit, twelve of Schade's works on paper were included in the group exhibition *Silences et Traces* at the Atelier des Empreintes in Montsoreau, France. Curated by the artist and curator Madlen Herrstrom, the exhibit explored ideas of sound through the work of French and international artists working in painting, drawing, photography, collage, sculpture, textile and video. The exhibition was reviewed and Schade's work was mentioned in the newspaper *Le Courrier de l'Ouest*.

Beginning his eighth year in the department, Schade continues to organize the Visiting Artist Lecture Series, a forum for nationally and internationally recognized artists of various disciplines to engage directly with University of Boston students, visiting classes for critiques, and speaking about their professional work. This last year, the lecture series featured the artists Andrew Mowbray, Cristi Rinklin, Zoe Pettijohn Schade and Ricardo Miranda Zúñiga.

This fall, Professor Schade will be on sabbatical. In the spring, he will be



teaching ART 283: Introduction to Painting and ART 383: Painting Workshop.

## Carol G. J. Scollans

This past academic year, Carol Scollans guest curated a two-gallery retrospective exhibition, the first of its kind, on the life and career of photographer and former Art & Art History Department faculty member Melissa Shook (1939-2020).

The exhibition featured Shook's professional photographs in the University Hall Gallery including her daily self-portraits, images of her daughter Krissy and other family members in addition to her experimental pinhole photographs and handmade sculptural objects. The Walter Grossman Gallery, located in the Healey Library displayed a variety of materials produced throughout Shook's fifty-year career, including personal writings, handmade books, and series images related to her social advocacy on the homeless, among other topics. To complement the exhibition, Scollans authored the catalog *Melissa Shook: Inside and Out*.



Aside from her curatorial work, Scollans lectured on the Shook exhibition at the Falmouth Art Center and participated in a panel at the New Hampshire Historical society on the muralist Rufus Porter.

In the fall, Scollans teaches ART 101: Ancient to Medieval, ART 102: Renaissance to Modern, and ART 222: American Art. In the spring, she offers ART 100: Language of Art, ART 101, and ART 224: Museum Practices.

### Wenhua Shi

This past year, Wenhua Shi finished a new double-projection 16mm piece, *Monosabishii (Lonely Heart)*. The new work will be on a West Coast tour to Seattle at Engauge Experimental Film Festival and to Victoria, BC, Canada, during Antimatter Media Art Festival this fall. Prior to that, the film was screened at Contemporary Art Festival Videopark in Uzice, Serbia. Three of Shi's films were screened in a two-person screening program of Reel China festival at New York University in the fall 2022. His older work *Because the sky is Blue* (2021) was screened at Cosmic Rays festival, in Chapel Hill, NC during March 2023.

This piece is also a part of Cosmic Rays travelling program, which will be screened at many locations and venues across the United States. Shi also presented his recent work as a solo artist program at AutoMata, a non-profit experimental theater, creative puppetry, and independent films and art and performance space in Los Angeles, CA in the summer.

Professor Shi is the organizer of the Revolutions Per Minute festival, co-sponsored by the UMB Cinema Studies Program and the Art & Art History Department. The festival was awarded a grant by the Mass Cultural Council and will return from September 27 to October 1 with collaborations with the Brattle Theatre in Cambridge, the Goethe-Institut and Harvard's CAMLab.

In the fall, Professor Shi will teach two sections of ART/CINE 295: Intro to Video. In the spring, he will teach ART 481: Studio Capstone and ART/CINE 395: Video Workshop with a focus on Media Archaeology and how to make old technology new again.



### Stacey Sloboda

Associate Professor Stacey Sloboda published her recent research in the article "St. Martin's Lane: Neighborhood as Art World," in a special issue of *Journal18*. She looks forward to



frequent trips to Europe this year to further research toward her book on the same topic. She will speak at the conference *A Multifaceted Rococo* in Grenoble, France, in September.

Sloboda chairs the organizing committee for the Historians of 18<sup>th</sup> Century Art & Architecture's annual conference "HECAA@30: Materials, Environments, and Futures in the 18th Century," which will welcome 200 national and international scholars to Boston in October (12-14). UMass Boston is delighted to be a major sponsor of the conference. Generously supported by the Paul H. Tucker Endowment Fund, the conference consists of three days of talks and small group visits to collections at Harvard, MIT, MFA Boston, the RISD Museum, Brown University, and the Royall House and Slave Quarters (Medford, MA).

Students, faculty, staff, and friends of UMass Boston are welcome to attend the conference for free. Registration and details can be found on the conference website: <https://sites.google.com/umb.edu/hecaa30/home>

While abroad this fall, Professor Sloboda will be teaching the first online version of ART 230: Architecture, Design, and Society, and looks forward to experimenting with some video lectures on site at places like Versailles and the Villa Savoye. In the spring, Sloboda will be on sabbatical.

### John A. Tyson

In 2022-2023, Assistant Professor John Tyson co-curated *Equals 6: A Sum Effect of Frank Bowling's 5+1* with UH Gallery Director Sam Toabe. It reprised Frank Bowling's *5+1*, an exhibition of abstract art by Black artists held at Stony Brook



University in 1969. *Equals 6* included works by six contemporary artists, including Howardena Pindell and Glenn Ligon. The exhibition was one facet in a collaboration with the MFA Boston's exhibition *Frank Bowling's Americas*. Tyson's students from ART

375 contributed texts to a vitrine exhibited at the MFA and published their research in a web feature, entitled "Frank Bowling and 5+1," which is available long-term and also includes the scholarship of PhD students from Stony Brook. On March 2, 2023, Tyson's students presented their work at a special UMB night at the MFA organized by the Museum Partnerships Committee.

Tyson continues to advance his book manuscript on Hans Haacke. He conducted research on Haacke's connections to Latin American artists in the archives of the Institute for the Study of Latin American Art in New York and interviewed the Argentinian artists Julio Le Parc and Liliana Porter, as well as Haacke himself in the spring. He also travelled to Spain to investigate Haacke's activities there.

In July, Tyson gave an online talk on Haacke's work *We (All) Are The People* (2003/ 2017), sponsored by Harvard's Busch-Reisinger Museum. He will expand some of the topics for "Hans Haacke's Public Works: From Anti-Monuments to Art as Publicity," a paper he will present at the annual conference of the German Studies Association this coming October. The paper will form the basis for a book chapter on the role of monuments in Haacke's oeuvre.

In the fall, Professor Tyson is looking forward to teaching ART 251: African-American Art for the first time, as well as ART 368: History of Photography. In the spring, he will teach ART 310, a special topics course on public art in Greater-Boston, which will involve multiple site visits and enable students to conduct research on the works that are part of UMB's Arts on the Point collection.

### Victoria Weston

Professor Weston is hard at work researching and writing her latest monographic study of late nineteenth and 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). Weston is now writing the second chapter, which examines the thought of American and Tokyo University philosophy professor Ernest Fenollosa (1853-1908), who was born in Salem, Massachusetts. Working with Japanese painters, Fenollosa became an avid scholar and collector, then an advisor to them as they worked to modernize traditional modes of painting. Using his notes on his collection, handwritten lectures archived at Harvard, and photographs of his Tokyo home, the chapter looks closely at Fenollosa's intellectual development. His student, Okakura, was his translator and colleague.

In the fall, Professor Weston will be on sabbatical. In the spring, she will teach ART 104L: Introduction to East Asian Art and ART 256: Arts of Japan.

# University Hall Gallery Exhibition Schedule 2023-2024



Tess Martin, still from *Still Life with Woman, Tea and Letter*, video and sound, 2022.

## RPM: ROOM TO BREATHE

September 5 – October 28, 2023

Curated by Wenhua Shi. Artists include: Brit Bunkley, Heather Cassano, Abigail Hendrix, Jodie Mack, Kym McDaniel, Tess Martin, and Vito A. Rowlands. This exhibition is linked to the RPM (Revolutions per Minute) Festival, which is dedicated to short-form poetic, experimental film, essay film, animation, documentary, video and audiovisual performance, organized by Associate Professor Wenhua Shi. *RPM: Room to Breathe* will extend the festival beyond the theater screening space to focus on artworks that include installation and expanded cinema. This will be the gallery's first exhibition devoted solely to the art of the moving image.

## UMASS BOSTON ALUMNI EXHIBITION

November 8, 2023 – March 30, 2024

Organized by Gallery Assistants Hunter Murphy, Erika Perez, Willa Shanback, and Isabella Slonka, this alumni

exhibition will present artworks submitted to an open call to alumni from across the university working in a variety of media, with a focus on alumni from the Art & Art History Department. This will be the University Hall Gallery's first exhibition to be curated solely by UMB students.

## CAPSTONE '24

April 15 – May 24, 2024

Curated by Gallery Director Sam Toabe, this ongoing series of student exhibitions presents works by the senior class of the Art & Art History Department who participate in the annual Studio Capstone. In this course, students develop artworks for their portfolio, conduct research about professional practices in the art world, write an artist statement, and learn how to present their work in a gallery setting. This year's Studio Capstone course will be taught by Associate Professor of Art Wenhua Shi.

*For information on these exhibitions and the University Hall Gallery, contact Sam Toabe at [UHGALLERY@umb.edu](mailto:UHGALLERY@umb.edu)*

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