



Art & Art History

Department Newsletter 2024-2025

Dear Students, Faculty, and Friends:

Welcome to the 2024-2025 school year! The faculty and staff of the Art & Art History Department are energized about the year ahead. We are especially excited about our new Concentrations in Studio Art and Art History, which will allow a more clearly focused experience for our majors. In addition, we launch our new Studio Art Minor (joining our Art History Minor), which we hope will attract even more students to our department. The new concentrations and minor will officially begin in the spring (for more information, see the flyers outside the department office).



Along with the many interesting courses offered this year (listed in "Faculty News"), we look forward to the conference *Thinking about Climate Change: Art, Science, and Imagination in the 21st Century* (October 25-26), hosted by UMB and co-organized by Professors Margaret Hart and Carol Scollans. Linked to this interdisciplinary conference are two group exhibitions: *Artists and the Archive*, curated by Scollans for Healey Library's Walter Grossmann Memorial Gallery; and *Nurture: Empathy for the Earth*, curated by Sam Toabe for the department's University Hall Gallery (see the gallery's complete exhibition schedule on page 8).

As usual, the department looks forward to the annual *Revolutions Per Minute Festival* (September 27-October 5) organized by Professor Wenhua Shi, with a varied lineup of films screening at venues across Boston and Cambridge. Also, the Visiting Artist Lecture Series, organized by Professor Christopher Schade, continues this year with presentations by artists throughout the fall and spring.

Among the many department accomplishments and milestones this past year, I would like to highlight the annual conference of the Historians of Eighteenth Century Art and Architecture organized by Professor Stacey Sloboda. The conference attracted 200 scholars, who enjoyed presentations and events throughout Boston and beyond. Also, we applaud Brian Glaser, our Instructional Media Specialist, who was the recipient of the Chancellor's Staff Achievement Award for exceptional service to the department and university.

We also celebrate the student recipients of our annual department awards. The Ruth Butler Travel Fellowship was awarded to Logan Nowicki and Leticia Sydney. Logan plans to explore fashion photography in Milan, Italy, while Leticia will study the history of printmaking in Paris, France. The Marian Parry Award went to



Haiwen Tan; and the Melissa Shook Award was given to Bill Doncaster. Rafaela Astudillo received both the Walker and Savio Awards. Congratulations to all our deserving awardees!

*Butler Award recipients:
Logan Nowicki
and Leticia Sydney*

Finally, this year we bid a fond farewell to Victoria Weston, who will retire at the end of the fall semester after thirty years at UMass Boston. Congratulations Professor Weston!

David S. Areford
Department Chair

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David S. Areford

This past academic year, David Areford began a new research project titled *Nature's Edge: The Prints of Richard Claude Ziemann*, with hopes for a future exhibition and catalog exploring the six-decade career of this Connecticut-based printmaker. Working somewhere between representation and abstraction, Ziemann translates the



landscapes around him into printed images of subtle and haunting power.

In addition, Areford continues to pursue his latest book project *Sol LeWitt: To and From Painting*. This will be his third book on the late American conceptual artist's multifaceted body of work, with a special focus on LeWitt's well-known wall drawings, as well as his little-known gouaches on paper. Recent research involved visits to the Wadsworth Atheneum In Hartford, CT; the Yale University Art Gallery in New Haven, CT; the High Museum of Art in Atlanta, GA; and the Museum of Modern Art, Whitney Museum, Paula Cooper Gallery, and Sikkema Jenkins Gallery in New York City.

Professor Areford also conducted in-depth interviews with John Hogan and Anthony Sansotta, two of LeWitt's longtime studio assistants. Related site visits included examining the LeWitt wall drawing at the Federal Courthouse in Springfield, MA.

Related to his ongoing engagement with LeWitt's art, Areford published "A Pilgrim in the Studio," a review of *Sol LeWitt Irene Barberis: Exploring the Chester Studio* (Metasenta, 2022) for the Australian magazine *Artist Profile*. He was also invited to discuss Sol LeWitt's art in interviews now archived on the websites of James Barron Art and Zeit Contemporary Art.

In the fall, Prof. Areford begins a three-year term as Department Chair. For fall and spring, he will teach ART 101: Ancient and Medieval Art.

Lorenzo Buonanno

In January 2024, Lorenzo Buonanno published his essay, "Where Disegno Goes to Die: Vasarian Strategies for Creating the Myth of a Venice without Drawing," in the volume *Venetian Disegno: New Frontiers* (London: Paul Holberton). He continued work on his project on fresco painting and the ecology of early modern Venice, for which he was awarded a Dean's Research Grant for 2024-2025.

In December, Buonanno traveled to Rome to examine 18th-century hand-colored prints that record the appearance of since-destroyed Venetian frescoes. He then traveled to Venice where he curated and chaired "San Giovanni in Bragora: Church, Campo, Community," a three-day international conference, hosted at Ca' Foscari University of

Venice, dedicated to the artwork commissioned for, and the social groups that converged in, this lesser-known Venetian church.

In addition, Professor Buonanno continues to translate and edit essays collected for the volume *Holy Laboratory: Altars and Sacred Spaces in Venice* (Turnhout: Brepols/Harvey Miller Publishers), a collection of studies he is overseeing in collaboration with Professor Gianmario Guidarelli at the University of Padua. Along with co-writing the introductory essay, he completed his own contribution to the volume, "An Early-Modern Meta-Altarpiece? Marco Basaiti's *Calling of the Sons of Zebedee* in Vienna," which examines an unusual object: a portrait of a painting. In March he presented a paper based on this essay at the annual Renaissance Society of America Conference in Chicago.

This fall Professor Buonanno will teach ART 102: Renaissance to Modern Art. He will be on sabbatical during the spring semester.





Margaret Hart

This fall, Professor Margaret Hart is co-organizing (with department colleague Carol Scollans) the conference *Thinking about Climate Change: Art, Science, and Imagination in the 21st Century*, scheduled for October 25 and 26. The conference, which is free to the public, will highlight interdisciplinary approaches to climate change. Included are presentation panels, art exhibitions, video screenings, a sustainability tour, and sponsor tables.

In addition, Hart’s artwork will be on view in the *Artists and the Archive* exhibition in the Walter Grossmann Memorial Gallery on the 5th floor of Healey Library as part of the conference offerings. This exhibition showcases work by the Endpoint Collective (Deborah Carruthers, Gabriel Deerman, Margaret Hart and Mark Roth) with invited artist Erin Genia. The work explores climate justice issues that arose out of the artists’ interaction and research in the library’s archives of local materials, including the Boston Harbor Islands, the Akwesasne Notes newspaper, and the construction of the Sumner Tunnel.

Professor Hart has created four new collage pieces for the library exhibition and has also included three earlier collage works that illustrate her process and interest in social issues. There are documents detailing the artists’ processes presented in vitrines to connect the artworks and the archival pieces. Beyond her work displayed on campus, Hart recently exhibited at the Kingston Gallery in Boston and at the Griffin Museum of Photography in Winchester, Massachusetts

In the fall and spring semesters, Professor Hart will be teaching ART/CINE 293: Photography 1 and ART/CINE 393: Photography Workshop. Her fall ART/CINE 393: Photography Workshop course will focus on climate and social justice.

Zach Horn

Zach Horn continues his interdisciplinary practice, with work in installation, animation, and activism. This past academic year, he exhibited his art in a number of projects. In September, he installed a show at the Massachusetts Statehouse, titled *The Arc of the Moral Universe*. The show earned reviews in *Art New England* and on “America’s Work Force Union Podcast.” The exhibition then traveled to the union hall of the International Brotherhood of Teamsters, Local 25, in Charlestown, where Union President Thomas Mari made Horn an honorary member of the Teamsters.

In November, Horn had a solo show at the Czong Institute for Contemporary Art in South Korea, where he debuted his keyframe animation project *Saturdays, on the joyful ritual of cooking pancakes*. In

January, he completed a commission for the New York MTA Arts & Design: a five-channel, 95-foot long video installation in Grand Central Madison station titled *Rockaway*. The project was reviewed in *Time Out: New York* and *The Rockaway Wave*. In February, Horn’s work was featured in a solo show at the Art Complex Museum in Duxbury, MA. Finally, in June, Horn traveled to Finland for his solo exhibition at Tyväenmuseo Werstas (the Finnish Labor Museum), in Tampere. The show explored the plight of the Stop & Shop workers from their 2019 strike to the current devastating impact of automation. This fall, Horn is working on a video project for the Bennington Museum in Vermont that will go on exhibit in November.

For the fall semester, Horn will teach ART 220: Introduction to Graphic Design, ART 281: Drawing 1, and ART 381W: Drawing Workshop. For the spring semester, he will teach ART 220: Introduction to Graphic Design, ART 283: Introduction to Painting, and ART 481: Studio Art Capstone.



Sarah Keller

Professor Sarah Keller spent the past year working on several projects. She completed research on films and fabrics at the Margaret Herrick Library at the Academy of Motion Pictures in Los Angeles and is drafting an essay on that topic for a collection titled *New Aesthetics of Cinema*, edited by Todd



Berliner and Ted Nannicelli for Oxford University Press. Her essay on Peter Wollen's *An Alphabet of Cinema* will be published this fall in a collection of essays on Wollen's legacy at SUNY Press. And her interview of filmmaker Kathryn Ramey with Yanqiao Lu was published in *Millennium Film Journal*. With Professor Marco Natoli, she co-programmed the *Ritrovato on Tour*, a series of ten films screened at the Brattle Theater. And in addition to presentations of her research at the Modernist Studies Association and the Society for Cinema and Media Studies, she gave a keynote address in Rome at the Bibliotheca Hertziana for their workshop on French director Jean Epstein's recently once-lost film, *La Montagne infidèle* (1923).

Professor Keller serves as director of the Cinema Studies program at UMB and is founder and coordinator for the Boston Cinema/Media Seminar. This year, she became an editor at *Millennium Film Journal* and for the Contemporary Film Directors book series at the Univ. of Illinois Press.

In the fall, Professor Keller is on sabbatical to complete research on the emergence of feminist film theory and the ways it impacted women making experimental films in the 1970s-1980s. In the spring, she will teach CINE 202: The History of International Cinema – 1945 to the present.

Erik Levine

Last year Erik Levine focused on several moving image projects in various stages of production. *MIDSENTENCE*, a video piece that was filmed from 2017 to 2022 inside of the Monroe County Jail in Rochester, New York is nearly complete. *Double Blind*, a piece Levine filmed in 2011 at MassBiologics, a medical research lab affiliated with the UMass Chan Medical School, is also close to being completed.

In addition, Professor Levine is currently editing *Brute* from material that he shot in 2007 and recently had digitized that explores themes of manliness and masculinity. Additionally, he spent the last year filming on a construction site in Long Island City, New York, looking at immigrant labor through the lens of the construction of a new residential apartment building.

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



Cat Mazza

In February and March of 2024, Professor Mazza exhibited *Mnemonic Cloth*, a new work with laser cut felt, hand embroidery and augmented reality in the exhibition *Positive/Negative 39* at Slocumb Galleries at East Tennessee State University. The exhibition was juried by Museum of Fine Arts Boston curator Michelle Fisher. Mazza also presented her students' work at *Building Bridges*:



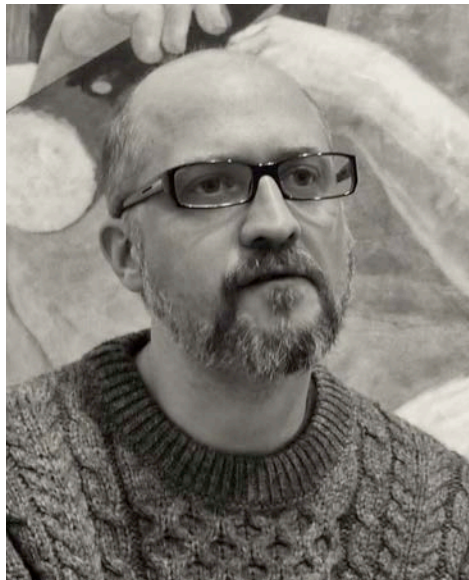
Quilting, Storytelling and Resistance, an event hosted by UMass Boston's Women's, Gender and Sexuality Studies Department.

This coming fall, Professor Mazza is creating new machine knitted textiles and a needlecraft animation for a solo exhibition at Northeastern University's Gallery 360 (mid-November–April 2025). This work is being developed with support from the Dean's Research Fund. Her 2016 artwork *Labor Sister Sampler*, a ten-foot-wide knitted map of the USA commissioned by the Hillary Clinton presidential campaign, will also be on view with research materials and knitted sketches.

In the fall semester, Mazza will teach ART 297: Introduction to Digital Media Art, a basic introduction to digital imaging and influential themes in digital arts culture and ART 208: Contemporary Practices in Fiber Art, a studio art class that explores broad examples of material studies including embroidery, appliqué, and hand and machine knitting. For the spring semester, she will teach her new studio course ART 382: Digital Drawing.

Aaron Norfolk

Over the past year, Aaron Norfolk was involved in several art related events. In May, he participated in the twenty-fifth anniversary of Somerville Open Studios, a two-day event that encompassed hundreds of studios with hundreds of onlookers. Norfolk was fortunate enough to be chosen for a brief film about his art and his studio (see @somervilleopenstudios account on Instagram). He was also part of a group exhibition at the Somerville Museum that ran from April to mid-May. In September, Norfolk will be in another show at Boston University



that runs from September 23 to October 12, with a reception on October 10. In relation to his teaching of printmaking, he is pleased that work by twelve UMass Boston students was chosen for the Boston Printmakers 2024 Student Exhibition at MassArt this fall. The show runs from September 23 to October 12, with a reception on September 28.

For fall and spring semesters, Professor Norfolk will teach two sections of ART 287: Introduction to Printmaking.

Christopher Schade

This past year, Christopher Schade began a new series of graphite, ink and acrylic drawings. Nine of these works will appear in the group exhibition *Shifting Horizons* at Dineen-Hull Gallery. Curated by Laurie Riccadonna, Professor and Coordinator of Studio Art at Hudson County Community College, the exhibit will feature seven artists whose work explores contemporary ideas about landscape. The exhibit runs from September 3 to November 8 with a reception and artist talk on September 27.

Schade also continues working towards his next solo exhibition, which will be from October to November 2025 at New York's The Painting Center. This exhibition will include works from landscape series made over the last twenty years and will have an accompanying catalog. In 2025, he will also help organize six upcoming solo exhibitions at The Painting Center and an exhibition of artists from the Visiting Artist Lecture Series for the University Hall Gallery.

Professor Schade continues to organize the Visiting Artist Lecture Series, a forum for nationally and internationally recognized artists to engage directly with UMass Boston students, visiting classes for critiques and speaking about their professional work. This last year he helped bring



to the department the multi-media artist Daniela Rivera.

For the fall, Professor Schade will be teaching ART 283: Introduction to Painting and ART 383: Painting Workshop. For the spring semester, he will teach ART 281: Drawing 1 and ART 383: Painting Workshop.



Carol G. J. Scollans

This past year, Carol Scollans has been working with colleague Margaret Hart on the first transdisciplinary Climate Conference at UMass Boston, scheduled for October 25-26, 2024. In addition to fundraising and organizing the conference, she curated an exhibition of multi-media works by internationally recognized artists for the Walter Grossmann Memorial Gallery in the Healey Library entitled *Artists and the Archive* (July 29, 2024 – January 17, 2025), related to local climate change and drawing inspiration from the Historical Archives of the Healey Library. Also linked to the climate conference, she will guest curate a pop-up exhibition of green printmaking works by students from the arts, sciences, and humanities. Last fall, Professor Scollans served on the Pedagogical Innovations Awards Committee and the College of Liberal Arts Faculty Senate.

Scollans will teach ART 100: Language of Art and ART 101: Ancient to Medieval Art in the fall and ART 102: Renaissance to Modern Art and ART 224: Museum Practices in the spring.

Wenhua Shi

Over the past year, Wenhua Shi has engaged in several new projects, including an experimental personal documentary and a short video. He served as one of the three jurors for the Ann Arbor Film Festival, the oldest experimental film festival in the United States. At the festival, Wenhua presented a selection of his recent work. Additionally, Professor Shi gave artist lectures and hosted solo screening events at Syracuse University and Colgate University. Several of his earlier films were screened in Taiwan, Germany, and various locations across the United States. He also collaborated with playwright Zhuang Jiayun and choreographer Jiang Fan on a performance inspired by Milan Kundera's novel *The Book of Laughter and Forgetting*, which premiered in Shanghai, China.

Shi is the organizer of the Revolutions Per Minute Festival, co-sponsored by the UMass Boston Art and Art History Department and Cinema Studies. The festival received a grant from Boston's



Art and Culture department. The RPM Festival will return from September 27 to October 5, with collaborations involving the Brattle Theatre, MFA Boston, Boston City Hall, Goethe Institut Boston, and Harvard's CamLab.

In the fall semester, Professor Shi will teach two sections of ART/CINE 295: Introduction to Video. For spring semester, he will take a sabbatical to complete his personal experimental documentary entitled *Mother*.



Stacey Sloboda

Last year, Stacey Sloboda chaired the international conference of the Historians of Eighteenth-Century Art and Architecture, "HECAA@ 30: Materials, Environments, and Futures in the 18th Century," bringing over 200 scholars to Boston for four days in October. UMass Boston was a principal sponsor of the conference alongside the Museum of Fine Arts Boston, the Boston Atheneum, the Royall House and Slave Quarters, and the Rhode Island School of Design Art Museum, as well as MIT, Harvard, and Brown Universities.

Professor Sloboda spent this past spring semester on sabbatical, continuing research in London on her book about the artists and artisans working around London's St. Martin's Lane. In the upcoming year, she will return to campus. In November, she will lead two courses on "Prints and Design in Eighteenth-Century London" for New York City's 92nd Street Y's public online program, the Roundtable. Anyone is welcome to sign up, and she would love to see some UMass Boston folks in the audience!

In the fall, Sloboda will teach ART 230: Architecture, Design, and Society and ART 315: Eighteenth-Century European Art. In the spring, she offers ART 235: History of Global Design, as well as ART 317: Nineteenth-Century Art.

John A. Tyson

Last academic year, John Tyson completed the manuscript for *Double Agents: Hans Haacke's Art of Parasitical Resistance*. He is currently pursuing a publisher for this project, which represents the first scholarly monograph treating the work of the German-American political artist Hans Haacke.



In addition, Tyson's review of the book *Making Art Work* (MIT Press, 2020) by W. Patrick McCray appeared in the journal *Technology and Culture*.

In late January, he gave an online guest lecture on Latin American contemporary art at Institut für Kunstwissenschaft at the HBK in Braunschweig, Germany. Further, Tyson presented "Hans Haacke's Public Works: From Anti-Monuments to Art as Publicity," which was based on one of his book's chapters, at the annual conference of the German Studies Association in Montreal, Canada. Tyson will deliver a related gallery talk on October 8 at the Harvard Art Museums analyzing Haacke's *Wir (alle) sind das Volk (We [all] are the People)*, an artwork in the form of a poster that is featured in their exhibition *Made in Germany? Art and Identity in a Global Nation*. A large-scale version of the Haacke work has been installed in the UMass Boston Campus Center since 2019.

This coming year Tyson will organize the annual undergraduate symposium of the Visual Culture Consortium in April 2025. He hopes that students from the Department of Art and Art History will consider applying to share their art historical research with others. He is also looking forward to installing the travelling exhibition *Portmanteau, Volume 1* (organized by Lydian Stater Gallery in New York City) with his students in ART 375 in early September.

In addition to ART 375: Contemporary Art, Tyson will be teaching ART 250: Art of the 20th Century this fall. He will also be offering ART 250 in the spring as well as ART 368: History of Photography, 1839 to the present.

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). She is now researching and writing the fifth chapter, which examines how Okakura applied Fenollosa's aesthetic philosophies to the founding of the Tokyo School of Fine Arts (1887) and the Japan Art Institute (1897).

In the fall, Professor Weston will teach ART/ASIAN 104L: Introduction to East Asian Art and ART/ASIAN 212L: Japanese Traditional Architecture. Planned for ART 212L is an end of the semester class visit to the Kyoto row house at the Boston Children's Museum.

This fall 2024 will be Professor Weston's last semester teaching at UMass Boston. In 2025, she will retire and work on her book fulltime.

University Hall Gallery Exhibition Schedule 2024-2025



Sheida Soleimani, *Safekeeping*, pigment print, 2022.



Lucy Kim, *Leaves of Three*, mixed media, 2021.

NUTURE: EMPATHY FOR THE EARTH

September 3 – December 14, 2024

Public Reception: October 26, 5 – 7 pm

This group exhibition gathers emotive artworks that confront the climate crisis with vulnerability, conviction, and care. It is linked to the conference *Thinking about Climate Change: Art, Science, and Imagination in the 21st Century* (October 25-26). The artists include Resa Blatman, Erin Genia, Amy Kaczur, Michelle Lougee, Andrew Mowbray, Sheida Soleimani, Bethany Taylor, Nancy Valladeras, and Christopher Volpe.

(RE)VISITING ARTISTS

January 27 – April 5, 2025

Representing a selection of past participants in the Visiting Artist Lecture Series, this group exhibition celebrates the

program's history under the leadership of Prof. Christopher Schade. Artists include Rachel Beach, Beth Campbell, Tory Fair, Colin Hunt, Lucy Kim, Joiri Minaya, Todd Pavlisko, Zoe Pettijohn Schade, Enrico Riley, & Anabell Vázquez Rodríguez.

CAPSTONE '25

May 1 – May 31, 2025

This exhibition features artworks by seniors in the Art & Art History Department who participate in the annual Studio Capstone (ART 481), taught this year by Professor Zach Horn. In this course, students develop their portfolio, write an artist statement, and learn about professional practices and how to present their work in a gallery setting.

For info on these exhibitions & the University Hall Gallery, contact Director Sam Toabe at UHGALLERY@umb.edu

Art & Art History Department, University of Massachusetts Boston, University Hall, 04, Room 4253

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