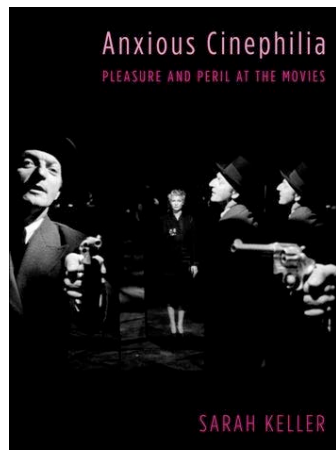


Dear Students, Faculty, and Friends:

The 2020-2021 school year has begun, although without the cheerful presence of students and colleagues filling the classrooms and studios of University Hall. Although this year has proven to be extremely challenging and we remain physically separated, the Art Department faculty and staff are determined to move forward with a range of interesting remote courses, online exhibitions, and Zoom lectures from visiting artists (detailed throughout this newsletter).

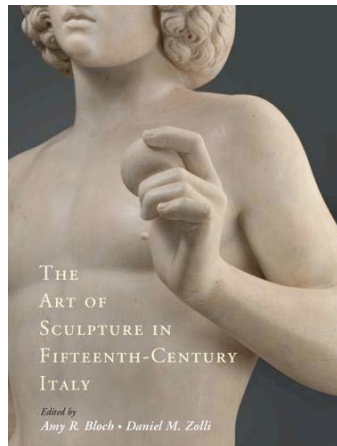
As we look ahead, we reflect on last year's accomplishments, with our stellar faculty sharing their artwork and scholarship in exhibitions, presentations, and publications. Christopher Schade exhibited a series of paintings in a solo show at the Boston Design Center; Wenhua Shi's latest short films were screened at over twenty national and international film festivals; and Zach Horn had a solo exhibition of his work at the American

Labor Museum. Margaret Hart's series *Situated Becomings* was featured in a solo exhibition at Boston's Kingston Gallery. Cat Mazza's artwork *Electroknit Dymaxion* was included in an exhibition at the Bowdoin College Museum of Art; and during the summer, she also created *Pandemic Views*. The art historians have been especially productive with



Lorenzo Buonanno publishing an essay on Renaissance Venetian sculpture in the volume *The Art of Sculpture in Fifteenth-Century Italy* and John A. Tyson publishing an essay in the exhibition catalogue *Hans Haacke: All Connected*. Two senior faculty members

STRICT BEAUTY SOL LEWITT PRINTS



the first comprehensive exploration of Sol LeWitt's printmaking practice.

In terms of special faculty accomplishments, I'm happy to spotlight Victoria Weston and Margaret Hart, both of whom were promoted to the rank of full professor this year. Congratulations!

Finally, we celebrate the student recipients of the annual departmental awards. This year, both the Book Prize for highest GPA and the Ruth Butler Travel Scholarship were shared by two students: AJ Solomon and Satomi Nishimiya. AJ will be traveling to Israel and Italy to conduct research on the architecture and aesthetics of several synagogues dating from c. 100 BC to 2002. And Satomi will study traditional woodblock printing techniques in Japan.

David S. Areford
Department Chair

completed major book projects. Sarah Keller published *Anxious Cinephilia: Pleasure and Peril at the Movies* (Columbia University Press), which examines anxiety in relation to the cinema. And David Areford published *Strict Beauty: Sol LeWitt Prints* (Yale University Press),

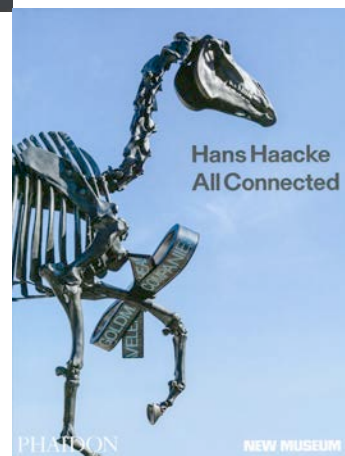
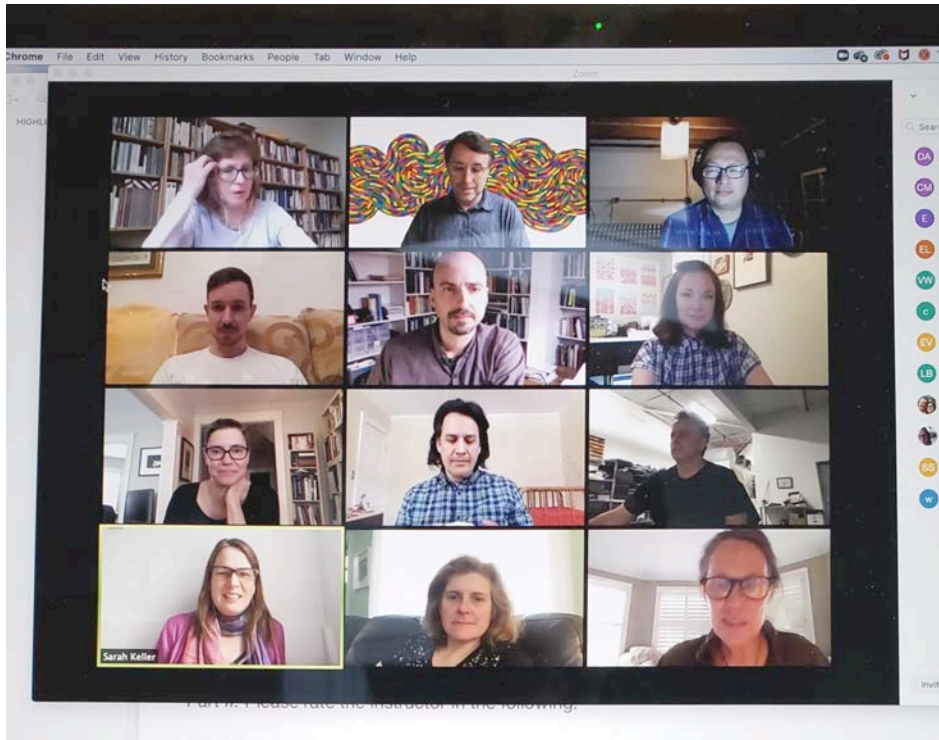


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A snapshot from Spring 2020: A Zoom Art Department faculty meeting in progress – part of our “new normal” during the coronavirus pandemic.

David S. Areford

After several years of research and writing, David Areford’s exhibition catalogue *Strict Beauty: Sol LeWitt Prints* is being published by Yale University Press in September 2020. This is the first book to offer a comprehensive examination of the American conceptual artist’s printmaking practice. Due to the coronavirus pandemic, the related exhibition will now open at the New Britain Museum of American Art in fall of 2021 and then at the Williams College Museum of Art in spring of 2022.

Professor Areford has also completed an edited book on LeWitt’s art – now titled *Locating Sol LeWitt* – consisting of essays by eight contributors, including department colleague John Tyson and UMass Lowell Professor Kirsten

Swenson. The book includes an introduction and two essays by Professor Areford – “LeWitt Moves: Choreographing the Printed Image” and “Voices beyond the Wall: On Sol LeWitt’s Jewish Art” – and will be published by Yale University Press in March 2021.

This past year, Professor Areford also published an essay, “Christ Child Creator,” in *Quid est sacramentum? Visual Representation of Sacred Mysteries in Early Modern Europe, 1400-1700*, edited by Walter Melion, Elizabeth Carson Pastan, and Lee Palmer Wandel. The essay explores several fifteenth-century woodcuts in terms of the so-called Proleptic Passion, the theme of the Child of Sorrows, and the subtle ways in which the images collapse time.

For Fall 2020, Prof. Areford will teach ART 101: Ancient and Medieval Art.

Lorenzo Buonanno

This past year, Lorenzo Buonanno published an essay “Tullio Lombardo, Antonio Rizzo, and Sculptural Audacity in Renaissance Venice,” in the edited volume *The Art of Sculpture in Fifteenth-Century Italy* (ed. Amy Bloch and Daniel Zolli, Cambridge, 2020), and had another essay on the craft guilds of Venice accepted for publication in the journal *Source: Notes in the History of Art*. He also completed a draft of his book manuscript, *The Performance of Sculpture in Renaissance Venice*, under contract with Routledge Press. Last November he was a guest on WGBH’s Lunch Hour Live program discussing the continued impact of and fascination with Leonardo da Vinci. Beginning this fall he will begin serving as Chair of the Catherine Frisone Scott Center for Italian Cultural Studies at UMass Boston.

This year he will teach ART 102: Renaissance to Modern Art (Fall and Spring), and also looks forward to teaching ART 312 on later Italian Renaissance in the Fall, and a course on the art of Venice this Spring.





Kevin Dacey

Kevin Dacey continues as Artist-in-Residence at the Redwood Athenaeum in Newport, RI. This Fall he has a show, “Looking Glass: Images for Self Reflection,” that will be opening on September 1, 2020, at the Redwood. The show is the most recent installation of three years of related work in graphic arts, photography, and drawing.

For Fall 2020 and Spring 2021, Kevin will teach sections of ART 281: Drawing I.



Margaret Hart

Professor Margaret Hart continues to create collage works informed by gender, technology and science fiction. She will exhibit some of these new works at Kingston Gallery in Boston in October. Her previous body of work, *Situated Becomings*, was featured in an exhibition at the Kingston Gallery in October 2019. These works will be exhibited in Berlin, Germany, in 2021. Her animated video *Poly-morphosis* has been included in several film and video festivals, including the Revolutions Per Minute Festival, the LA Shorts International Film Festival and the Transart (Not So) Short Fest.

In the Fall semester, Professor Hart will be teaching ART 293: Photography 1 and ART 393: Photography Workshop and in the Spring, ART 293: Photography 1 and ART 481: Studio Capstone.

Zach Horn

Zach Horn continues to pursue various projects in drawing, painting, and mixed media. This past academic year, his work was featured in a solo exhibition at the American Labor Museum, NJ, in a second iteration of *United We Bargain, Divided We Beg*, Zach’s ongoing work in support of organized labor. He also participated in group shows at Del Mar College, TX, Monmouth University, NJ, Kent State University, OH, and at the Art Complex Museum, MA. Zach’s work was included in the survey of contemporary Dorchester artists here at UMass Boston, curated by Sam Toabe. In 2020, Zach was a finalist and grant recipient from the Massachusetts Cultural Council in Drawing. Zach is currently working on a solo exhibition



for the Museum of Work and Culture, RI that will open in October.

In Fall 2020, Zach will teach ART 175: Visual Techniques and two sections of ART 220: Graphic Design. In Spring 2021, he will teach two sections of ART 220: Graphic Design and ART 381: Drawing Workshop.

Sarah Keller

Sarah Keller has recently completed two book projects. The first, entitled *Anxious Cinephilia: Pleasure and Peril at the Movies*, was published by Columbia University Press in April 2020. It focuses on instances of anxiety in relation to the cinema, particularly in the ways spectators have engaged with moving images and find themselves in thrall to them. The second, *Barbara Hammer: Pushing Out of the Frame*, will be published in Winter/Spring 2021 by Wayne State University Press for their Queer Screens Book Series. Keller’s book is the first to survey Hammer’s fifty-year career as a pioneering queer experimental film and visual artist.



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 2014-2018 and subsequently edited through 2020, with two Special Weapons and Tactics (SWAT) teams from Rochester and Monroe County, New York, is nearly complete. Also, *The Guilty Sleep*, a piece Levine filmed as he rode shotgun with the overnight shifts of the Rochester Police Department, is currently being edited. And, he spent a month filming another work in the Monroe County Jail, also in Rochester, with the end result being an upcoming single-channel video. Professor Levine attended the Robert Rauschenberg Foundation Residency in Captiva Island this past November-December and filmed an additional upcoming work, yet to be titled, at Tween Waters Resort, an historical resort located on Captiva Island.

In the Fall 2020 and Spring 2021, he will be teaching ART 199: Visual Thinking and ART 286: Intro to Sculpture.



An active contributor to the Society of Cinema and Media Studies and to Domitor: the Society for the Study of Early Cinema, Keller also serves on the executive committee of the cinema studies program at UMass Boston and is the founder and coordinator for the Boston Cinema/Media Seminar, a colloquium that gathers cinema and media scholars from the greater Boston area and beyond for presentations by colleagues. For the fall, the seminar will be fully online and will feature scholars and film artists from all over the world. For more info about the seminar, see <https://bostoncms.wordpress.com>

In the Fall 2020, Professor Keller is teaching an upper-level seminar on three major film genres—comedy, westerns, and musicals (CINE 350: Film Genres). In the Spring 2021, she will be teaching a film history survey from 1945 to the present (CINE 202: History of International Cinema 2) and an online course on American blockbuster films (CINE 355: American Cinema).



Elizabeth Marran

Elizabeth Marran continues making drawings, collage, prints and paintings. Last winter, she traveled to Ljubljana, Slovenia for a group exhibition at the Galerie Drunzina where she exhibited a series of eight intaglio prints titled, *Similar, and Along Those Lines*. She presented an artist talk at the Catholic Institute of Business and Law to a diverse audience of artists, journalists, and educators and was one of three artists selected to participate in a panel discussion on the creative arts in higher education and on freedom of expression, a topic lead by the Honorable Klemen Jaklic for the Court of Slovenia and Constitutional scholar.

In the fall of 2019 and winter of 2020, Professor Marran worked on intaglio print portfolios from her time at Crown Point Press the previous summer. Since the pandemic and the closing of campus, she has reoriented her

practice primarily to drawing and painting and is spending more of her time looking at and reflecting on her work of the past several years. She shares, "I am trying to see this as an opportunity. Looking back at the last six months, I am, as so many others are, confronting a great many ideas, most of which call for a profound need for change."

For both Fall 2020 and Spring 2021, Professor Marran will teach ART 287: Introduction to Printmaking and ART 387: Printmaking Workshop.



Cat Mazza

In August 2020, Professor Cat Mazza created *Pandemic Views*, a Special Project of the inaugural art fair AREA CODE that highlights arts in New England. *Pandemic Views* invites participants to cross-stitch landscapes captured during the pandemic. Mazza digitally designs the patterns for the needleworkers, and after they are stitched, compiles them into a limited edition zine and in an ongoing web based format. *Pandemic Views* is inspired by Mazza's research into craft practices during days of isolation and quarantine for Tuberculosis

in the nineteenth and early twentieth centuries, when there was not yet an effective medication for this infectious and airborne disease.

<https://pandemic-views.net/>

Early in the year, she led a workshop at Bowdoin College Museum of Art, where her artwork *Electroknit Dymaxion* was on view (January 15 - August 2, 2020) in the exhibition "Fast Fashion / Slow Art," curated by Bibiana Obler and Phyllis Rosenzweig. Her sculpture *Taking the Cure* was extended for a second year through mid-July in 2020 at the DeCordova Museum and Sculpture Park, and during shelter-in-place orders she developed virtual content to accompany the piece.

For 2020-2021, she will teach ART 208: Intro to Contemporary Practices in Fiber Art, a studio course exploring textile histories, traditions and techniques, such as embroidery, knitting and the ways fiber media can interface with digital design. She will also offer ART 297: Intro to Digital Media & ART 397: Digital Workshop.

Christopher Schade

Christopher Schade is working on several painting and drawing series in which he explores cognition, perception and visual dissonance. In September he will have a solo exhibition of his paintings and drawings entitled *Envisaged Landscapes* at The Painting Center in New York City. During this past year, he had a solo exhibition *Passing Islands* at the Boston Design Center, Boston, MA, curated by The Sphinx Northeast (Kari Adelaide and Max Razdow) which was reviewed by Katy Diamond Hamer in *Boston Art Review*.

This past year Schade exhibited in the group exhibitions *Ensemble: Together Again* at The Painting Center, New York, NY; *The Sword in the Sun*, curated by Essye Klempner at Blackburn 20/20, New York, NY; *Social Photography VIII* curated by Peter Scott at Carriage Trade Gallery, New York, NY; *Small and Smaller*,



curated by Heather Darcy Bhandari at Site: Brooklyn Gallery, Brooklyn, NY; *Mother Altar* at Mother Gallery, Beacon, NY; and *Love Match*, curated by Beth Kantowitz and Kathleen O'Hara at Drive-By Projects in Watertown, MA. His work was also added online to the White Columns' Curated Artist Registry, White Columns, New York, NY. Professor 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, visit classes for critiques, and speak about their professional work.

For Fall of 2020 and Spring of 2021 Schade will be teaching ART 283: Introduction to Painting and ART 383: Painting Workshop.

Carol G. J. Scollans

Carol Scollans continues her research on the first American Art Colony on Appledore Island located among the Isle of Shoals off the coast of New Hampshire and Maine. She composed and published a catalogue essay on “Situated Becoming” for department colleague Margaret Hart’s exhibition last October at Kingston Gallery in Boston’s South end. Last year she received a Mellon Grant to develop a high impact Museum Practices course open to all on campus and implemented for the first time in the Spring of 2020.

This summer she delivered two virtual lectures for the Falmouth Art Center focused on Claude Monet and his connection to Boston Collectors and a Survey of the American Collection at the Museum in Fine Arts, Boston. She was invited to join the Faculty Senate this spring as the NTT faculty representative for the next two years.

Currently she is writing a catalogue essay for the Baltimore Museum of Fine Art’s Fall 2021 exhibition on the work of former UMass Boston art professor Richard Yarde.



For Fall 2020, Professor Scollans will be teaching two sections of ART 100: Language of Art and ART 102: Renaissance to Modern Art.



Wenhua Shi

This past year Wenhua Shi presented his films, *Die Nacht*, *Gutai* and *Rose* at more than twenty national and International film festivals, including the Bogata Experimental Film Festival (Columbia), Alchemy Film and Moving Image Festival in Hawick (Scotland), Riga Pasaules Film Festival (Estonia), Festival International Signes de Nuit (France), KOSMA (Korean Society of Media & Arts) (South Korea), Athens International Film and Video Festival (Ohio), and the Crossroads Film Festival (San Francisco). He was also featured as a solo artist during the Finger Lake Environmental Film Festival at Ithaca College.

During the spring 2020 semester Wenhua was a visiting research fellow at the Harvard CAM lab where he was the exhibition director for object play *Peony Pavilion* immersive exhibition

and the production advisor for the multi-channel installation *To the Moon*, which celebrates Taiwanese abstract painter Liu Guo-song’s artwork and life. Most recently Wenhua was awarded grants for his next production, a poetic essay film, *Red Spectrum*, by Light Press in Seattle and the LEF Foundation Moving Image Grants. Currently he is preparing his solo exhibition titled *Blue on Blue*, at the Ox Warehouse Gallery in Macau, set to open in October 2020.

In Fall 2020, Professor Shi will teach two sections of ART/CINE 295L: Introduction to Video, and in Spring 2021, he will teach ART/CINE 295L: Introduction to Video, and ART/CINE 395: Video Workshop, an advanced exploration of video with a focus on video special effects.



Stacey Sloboda

Stacey Sloboda continues research on her book, *St. Martin’s Lane: Art, Design, and the Cultural Geography of the Mid-Eighteenth-Century London Art World*. In fall 2019, she participated in a workshop at the Morgan Library in New York for their exhibition *Hogarth: Cruelty and*

Humor, and traveled to London to give a paper at a conference at the Paul Mellon Centre for Studies in British Art related to the Soane Museum's exhibition *Hogarth: Place and Progress* which brought together all of the surviving paintings of Hogarth's famous "modern moral subjects" series. This fall, she will give an online talk to the Furniture History Society related to a map of the mid-eighteenth-century London art world that she created on the Institute for Historical Research's *Layers of London* online project (www.layersoflondon.org).

This Fall 2020, Professor Sloboda will teach ART 315: Eighteenth-Century Art. And in Spring 2021, she will teach ART 230: Architecture, Design, and Society.

John A. Tyson

Last academic year saw John Tyson joining department colleague Lorenzo Buonanno as a co-chair of the UMass Boston Museum Partnerships Committee. Together they organized a UMB evening at the Museum of Fine Arts Boston (MFA), a careers in art fair, and "Questioning the Canon," a symposium for arts professionals and academics also at the MFA. For the latter event, Tyson presented an analysis of Kehinde Wiley's *John, 1st Baron Byron* (2013). With Lillian-Yvonne Bertram of the English Department, Tyson moderated a conversation with the poet Ariana Reines and the artist Gala Porras-Kim, held under the auspices of the Center for Humanities, Culture and Society. In February, Tyson travelled to the Getty Research Institute to conduct archival research for the paper "*Cinetismo and Sistemas: Situating the Work of Hans Haacke within Advanced Art Exchanges in the*



Americas," which he was invited to present at the American Art of the 60s Conference at Texas A & M. Tyson's essays, "The Washington Renaissance" in the *Routledge Companion to African American Art History* and "Beyond Systems Aesthetics: Politics, Performance, and Para-Sites" in the New Museum's *Hans Haacke: All Connected*, were published in late 2019. Indeed, his thinking about the work of Haacke is ongoing, as he is working on a book focused on the artist's output in the 1960s and 70s. In April 2021, he will be organizing the Visual Culture Consortium's annual Undergraduate Art History Symposium.

In 2020-2021 Tyson will be teaching ART 250: Art of the Twentieth Century both semesters as well as ART 310: History of Photography in the Fall and ART 375: Contemporary Art in the Spring. He was recently awarded a CLA Careers Grant, which supports tailoring the curriculum of his History of Photo course toward professional development for students. Thus numerous guest speakers will be Zooming into his class.

Victoria Weston

Victoria Weston published a comprehensive, annotated bibliography for Oxford University Press's online entity, *Oxford Bibliographies*. Titled "Meiji Painting," this bibliography surveys English-language sources on Japanese painting in the Meiji Period, 1868-1912, including a few seminal works written in Japanese. Professor Weston used the COVID19 quarantine to formalize, rewrite and complete, and illustrate her textbook manuscript, *An Introduction to East Asian Art*. The book uses three years — 752, 1250 and 1591— to explore art and visual analysis in China, Korea, and Japan, and represents the first textbook survey of East Asian art, rather than all of Asia, and it gives equal attention to the arts of



Korea, which have long been relegated to the shadows of China and Japan.

In Fall 2020, Weston teaches ART 104L: Introduction to East Asian Art and ART 212L: Traditional Japanese Architecture. In Spring 2021, she teaches ART 256: Arts of Japan and ART 258: Arts of China.

Visiting Artist Lecture Series (Fall 2020)

Jean Marie Casbarian

Wednesday, October 28

Jean Marie Casbarian was born in Aberdeen, Maryland and received her MFA from Milton Avery School of Art at Bard College in New York. Her work consists of interdisciplinary installation practices and incorporates photography, film and video projections, sound, sculpture and performance into her artworks. Along with exhibiting throughout the United States, Europe, Central America and Asia, she has received a number of awards and artist residencies. She is a professor at Transart Institute, a low-residency MFA program based in Berlin and New York City and is also a faculty member with the ICP-Bard MFA program and the General Studies Program at the International Center of Photography in New York City. She lives and works in New York City.

www.jeanmariecasbarian.com

Daniel Zeller

Day and time TBD

Daniel Zeller was born in San Rafael, California and received his MFA in Sculpture from the University of Massachusetts Amherst. His current practice is centered on making drawings based on satellite photography, electron micrographs, topographic maps, anatomical and schematic diagrams. He has exhibited widely with solo exhibitions at the Pierogi Gallery in New York City; Michel Soskine Inc. in Paris and Madrid; and Lora Reynolds Gallery in Austin, TX. His work has been reviewed in numerous publications, including *Art in America*, *Artnews*, *Art on Paper*, and *The New York Times*. He was the recipient of a Pollock-Krasner Foundation Grant and his work can be found in many public collections including The Museum of Modern Art and the Whitney Museum of American Art.

www.danielzeller.net

University Hall Gallery Exhibition Schedule 2020-2021

PLATONIC INTIMACIES

October – December 2020

Online Exhibition

This online exhibition will present artworks that focus on the importance of human connection, care, and affection in the time of COVID-19. We have lost touch with one another during this time when physical distancing is necessary to mitigate the current public health crisis. *Platonic Intimacies* will look at ideals of physical connection, familiarity, and collective corporeality through contemporary art.

GATHER

December 2020 – February 2021

Online Exhibition

Through a call for art by New England-based undergraduate student artists, this exhibition aims to unite a generation of artists in an expansive

virtual realm. We will gather works by students from across the region, whose art shows skill in craft and concept, as well as host social media forums to connect participants.

MOHAMAD HAFEZ

January – May 2021

This exhibition will be the first solo show in Boston by the acclaimed Syrian-American artist & architect. Responding to the atrocities of the Syrian civil war, Hafez's recent work captures the magnitude of the devastation and exposes the fragility of human life. In contrast to the war's violence, his art imbues a subtle hopefulness through its deliberate incorporation of verses from the Holy Quran, street art, and signs of resistance through the adaptation of culture and daily life.

CAPSTONE 2021

May – June 2021

At the end of each school year, the University Hall Gallery presents the Capstone exhibition to gather and celebrate the works produced by the junior and senior participants of the Studio Art Capstone course. The class is offered by the Art Department at UMass Boston as part of the studio focused B.A. track, for the purpose of developing a strong portfolio and enriching the understanding of a complex set of professional practices in the arts.

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

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

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