



Art & Art History

Department Newsletter 2025-2026

Dear Students, Faculty, and Friends:

Welcome to the 2025-2026 school year! The faculty and staff of the Art & Art History Department are looking forward to a productive year. We are especially excited about the new Concentrations in Studio Art and Art History, which will allow a more clearly focused experience for our Art 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 (for information, see the flyers outside the department office).

There are many interesting courses offered this year, including the new ART 320: Graphic Design Workshop and

Professor Tyson! Also, this year we welcome a new faculty member: Assistant Professor Kakyoung Lee, who will teach printmaking at the introductory and advanced levels (check out “Faculty News” to learn more about her artistic practice).

We also congratulate the student recipients of our annual department awards: Jeylyn Simono (Art & Art History Book Prize), Sydney Bolger (Marian Parry Prize), Asmaa Asousy (Chiesa Prize for Painting), Anika Toprac (Shook Prize for Photography), Haiwen Tan (Savio Scholarship), and Helina Almonte (Walker Scholarship). The Ruth Butler Travel Scholarship was awarded to Kaitlin Birlin and Mar Scott. Kaitlin will be visiting

several cities in Germany to explore the Bauhaus and the work of Anni Albers, while Mar will be traveling to Mexico City to research women and health care, resulting in a documentary video and a series of paintings.

Last April, faculty and students gathered to honor the legacy of Professor Emerita Ruth

Butler (1931-2024). Returning to campus for the event were retired faculty members Paul Hayes Tucker and Nancy Stieber. Thanks to Ruth’s generosity, thirty students have been able to travel abroad since 2003, conducting research in fourteen different countries.

Finally, a big shout-out to Liz Diaz, our department’s Administrative Assistant. Liz has been with us for just a year but she is already indispensable. Thank you, Liz!

David S. Areford
Department Chair

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Celebrating Ruth Butler’s legacy (l to r): Victoria Weston, Margaret Hart, Nancy Stieber, Paul Tucker, Christopher Schade, Stacey Sloboda, John Tyson, and David Areford

ART 310: Modern & Contemporary Latin American Art (see courses listed in “Faculty News”). As usual, we look forward to the Visiting Artist Lecture Series, organized by Professor Christopher Schade. This year’s speakers include Cannupa Hanska Luger, Dan Sutherland, Young Min Moon, and Sheila Pepe. In addition, the University Hall Gallery will host four exhibitions, culminating with the annual Studio Capstone show (see the “University Gallery Exhibition Schedule” on the back page).

Among the many recent faculty accomplishments, I would like to highlight the tenure promotion of John Tyson, now officially an associate professor. Congratulations to



David S. Areford

Over the last year, David Areford advanced the research for his current book project *Sol LeWitt: To and From Painting*. This will be his third book on the American conceptual artist's work, with special focus on the wall drawings made using color inks and acrylic paint, along with his gouaches on paper. Recent project-related research included visits to the Arthur Sackler Building at Harvard University; the Carnegie Museum of Art in Pittsburgh, Pennsylvania; and the Musée de Picardie in Amiens, France. Currently, Areford is drafting two of the book's chapters, one about the wall drawings and their architectural settings and the other exploring the wall drawings as contributions to abstract painting.

In September 2024, Professor Areford was invited to discuss his research with gallerist James Barron ("Color, Form and Process: Exploring the Art of Sol LeWitt") for the Independent Art Fair at the Battery Maritime Building in New York City. This fall, Areford will complete an essay, now-titled "Sol LeWitt's Not Straight Lines of Influence," for the

exhibition catalog *Concentric Influences of Sol LeWitt* (Melbourne, Australia: RMIT Gallery, 2026).

Finally, Professor Areford is pursuing two curatorial projects. He has completed a proposal for *Nature's Edge: The Prints of Richard Claude Ziemann*, an exhibition and catalog. And he is curating the upcoming exhibition *Beautiful Ideas: The Prints of Sol LeWitt* at the Sarasota Art Museum in Sarasota, Florida, from May 17 until October 25, 2026.

Along with his research, writing, and curatorial work, Professor Areford continues as Department Chair this year. In the spring, he will teach ART 101: Ancient and Medieval Art.

Lorenzo Buonanno

This past academic year Lorenzo Buonanno published the essay "Sculpture as a Foreign Art Form: Francesco Sansovino's Dialog on Venice" in the *Sixteenth Century Journal*. The essay demonstrates how an early guidebook to Venice heralded the influential trend of identifying Venice with painting rather than with other art forms. In September, he was invited to speak at the symposium "Living with Sculpture" hosted by the Hood Museum at Dartmouth College in conjunction with the museum's exhibition of the same name. His talk examined the significance of imaginary sculptures depicted within several early modern paintings.

Professor Buonanno was on sabbatical during the spring 2025 semester, working on several ongoing projects including a new study on the fresco painting of early modern Venice—a once-vast array of artwork that has been nearly destroyed by time,

climate, and pollution. For the annual Renaissance Society of America conference, held in Boston in March, he organized a series of three panels dedicated to the topic of destruction and decay in early modern art. There he presented a paper drawn from his own project, "Cities on the Sea and the Fate(s) of Fresco Painting," which compared historical accounts of the decay of fresco painting in Venice and Genoa.

Throughout the year, Professor Buonanno continued editorial work on two collections of essays of which he is co-editor: *Holy Laboratory: Altars and Sacred Spaces in Venice* (Turnhout: Brepols/Harvey Miller Publishers), and *San Giovanni in*



Bragora: Chiesa, Campo, Comunità (Rome: Viella), both of which have entered the production phase.

Professor Buonanno will be on parental leave this fall. In the spring, he will teach ART 102: Renaissance to Modern Art and ART 311: Early Italian Renaissance Art.



Margaret Hart

Margaret Hart will be serving as an Interim Associate Dean for the College of Liberal Arts for the fall semester. In the spring, she will be on sabbatical.

As she did last year, her sabbatical will be devoted to working on a new project tentatively titled *and the World will live as one (Cathleen Stone Island)*. The project explores the intersection of art, science, and environmental discourse through archival research, collaboration across disciplines, and community participation.

Inspired by the work of contemporary artist Rachel Sussman and Professor Hart's recent work exhibited at the Grossmann Memorial Gallery at the University of Massachusetts Boston last year, this project delves into critical themes such as plant migration, thigmomorphogenesis, and narrative histories. Utilizing a multidisciplinary approach, the project incorporates fieldwork at the Cathleen Stone Island facilitated by the Stone Living Labs at UMB, archival research at the Joseph P. Healey Library, and innovative video and graphic scoring techniques produced

by Montreal based artist Deborah Carruthers.

By closely examining responses of a singular tree to human impact and environmental pressures, this project aims to create a mixed-media body of work that contributes to broader conversations on climate change, ecological justice, and our evolving relationships with non-human entities. The resulting visual and audial artworks will engage audiences both nationally and internationally, encouraging deeper reflection on the intricate narratives of nature and society. Participating students will be asked to create sketches and works of art as well. It is hoped that the score will be performed at a later date, accompanied by an exhibition of artworks, as part of a larger public event on the island.

Professor Hart will also be exhibiting a new body of collage works at the Kingston Gallery in Boston and at the Griffin Museum of Photography in Winchester, Massachusetts, in early 2026.

Zach Horn

Zach Horn continues his interdisciplinary practice, with work in installation, animation, and activism. This past academic year, Zach exhibited his work at the Bennington Museum in Vermont, Bucknell University in Pennsylvania, Lux Center for the Arts in Nebraska, Pace University in New York, and at the Royal Ulster Academy in Belfast, Ireland.

In February, Horn won a national competition to design a permanent outdoor memorial for the Bristol Holocaust and Genocide Center at Bristol Community College in Fall River, Massachusetts. Horn's proposal was selected from twenty-three submissions,

and the final work will be sited prominently on the BCC campus. As the selection committee noted, Horn's memorial will serve "as a lasting tribute to the power of remembrance." This past summer, Horn began working with steel fabricators, structural engineers, and glass contractors to bring this project to fruition. If all goes well, the memorial should break ground during the fall semester.

In spring 2026, Horn will have a solo exhibition at the Anthracite Heritage Museum in Pennsylvania. He is currently conducting interviews with



members of the United Mine Workers of America, District II, in support of drawing-based animations. This exhibition will illuminate the tribulations of contemporary working life in Appalachia.

In fall, Horn will teach ART 281: Drawing I and two sections of ART 220: Intro to Graphic Design. In spring, he will teach ART 220: Intro to Graphic Design, ART 283: Intro to Painting, and ART 281: Drawing I.



Sarah Keller

Professor Sarah Keller spent the past year engaged with researching, writing, and presenting on a series of ongoing projects related to women and experimental cinema and modernist cinema. In November, she was part of a roundtable on modernism and cinema at the Modernist Studies Association conference in Chicago. She returned to Chicago in March for the SCMS conference to present work on research on film and fabric/textiles/texture completed last year at the Margaret Herrick Library at the Academy of Motion Pictures. In May, she traveled to the Goethe University Frankfurt to deliver a seminar paper for their *Rediscovering Louis Delluc* international symposium. In June, she joined fellow women and the silent screen members for their biannual conference, presenting on discourses of immersion and distraction related to Lois Weber's *Shoes* (1916).

Professor Keller is director of UMB's Cinema Studies program and founder and coordinator for the Boston Cinema/Media Seminar, a colloquium

that gathers cinema and media scholars from the Boston area and beyond. She serves on the editorial boards of *Millennium Film Journal* and the Contemporary Film Directors book series at the University of Illinois Press. In the coming year, she is serving on the jury for the Canberra Short Film Festival and will co-curate the second Ritrovato on Tour program at the Brattle Theatre and the Italian consulate, as well as help organize events for the RPM festival.

In the fall, she is teaching CINE 101: Introduction to Cinema Studies and ART/CINE 370: Studies in Experimental Film and Video. In the spring, she will offer CINE 202: History of International Cinema 1945-the present.

Kakyoun Lee

Over the past year, Kakyoun Lee participated in two residency programs. At the Brandywine Workshop in Pennsylvania, she began a two-channel woodcut print animation project comprised of three hundred woodcut prints. The animation and selected prints will be exhibited next spring at the Pennsylvania Academy of the Fine Arts.



During her residency at PS122 Project Space in New York, Lee developed *Invisible Drawings*—embossed images on tracing paper illuminated by dimming Christmas lights at intervals—evoking invisibility, impermanence, and moments of hope. The work was featured in *Layers of Invisibility*, a two-person exhibition at PS122 gallery last spring. The exhibition was curated by Hyewon Yi, exploring the invisible, mundane layers of life through the lens of the Asian American cultural diaspora.

Lee also began a new stop-motion animation series titled *Bea/it ch Time* during the residency. Comprising hundreds of hand-painted images in watercolor on bathroom tiles, the work places an Asian female figure on a beach to explore visibility, vulnerability, and empowerment. It will be included in her upcoming solo exhibition *Transitions* at the List Gallery, Swarthmore College, PA (Sept. 10–Oct. 26), which will feature recent prints and animations. The exhibition will be accompanied by a public lecture (September 17) and the publication of *Practice*, a limited-edition artist's flipbook based on Lee's animation *Frisbee*.

This past summer, Lee's work was featured in several group exhibitions in New York, including *Echoes of Han: Fragments of Self, Memory, Identity, and Transformation* at the AHL Foundation Gallery; *Where Stares Stay* at the Lower East Side Printshop Gallery; and *Systems of Becoming: PS122 Project Space* at PS122 Gallery. This September, she will participate in *Shaping Identity: Korean Print in Diaspora* at Atlanta Contemporary in Georgia, with a related panel discussion on September 27.

This is Professor Lee's first year at UMass Boston. For the fall semester, she will teach two sections of ART 287: Introduction to Printmaking. In the spring, she will teach ART 287: Introduction to Printmaking and ART 387: Printmaking Workshop.

Erik Levine

Last year Erik Levine focused on several moving image projects in various stages of production. *BRUTE*, a video piece that was filmed in 2007, digitized in 2023, and edited in 2024 and 2025, that explores themes of labor, manliness, and masculinity, is nearly complete. *MAN MADE*, a piece Levine filmed in 2024 on a construction site in Long Island City, New York, examines immigrant labor through the lens of constructing a new residential apartment building. It is



currently in post-production and beginning the sound design process.

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



Cat Mazza

From November 2024 to April 2025, Cat Mazza exhibited her solo exhibition entitled *network* at Northeastern University's Gallery 360 in Boston. She gave visiting artist lectures at the School of the Museum of Fine Arts and the Center for Design, along with a gallery tour as part of the Fiber Symposium *Gather*. She is currently working on her forthcoming animation *Wayward Folly* with support from an Artist Research Fellowship awarded from the Folger Shakespeare Library in Washington, DC, where she will study lithographs, woodcuts, and historic manuscripts. Using a custom application called Knitoscope, this new work will sample and transform lines, florals, interiors, and landscapes into atmospheres, exploring portrayals of mania and melancholia. Additionally, Mazza is collaborating on a sculpture with Remy Hunter for the Art Complex in Duxbury, MA, opening in summer 2026.

In the fall, Professor Mazza will teach ART 297: Intro to Digital Media Art and ART 208: Contemporary Practices in Fiber Art. In the spring, she will teach her ART 297 and the new course ART 382: Digital Drawing.

Christopher Schade

In May and June, Christopher Schade had a solo exhibition *Envisaged Landscapes* at Gallery VERY in Boston. Curated by Director John Guthrie, the show featured recent drawings and paintings that explored ideas about perception, understanding, and phenomenology through the form of landscape. The exhibit was written about by Anna Ehrsam for *Battery Journal* in her essay, "Memory + Perception + Phenomenology." At the gallery, Schade was also interviewed by former UMass Boston student Matthew Moloney – archived online as "Give Yourself the Permission to Make Things" on the YouTube channel *Timestamp*.

Schade has an upcoming solo exhibition from October 28 until November 22, with a public reception on Thursday, November 6 (5-8 pm) at The Painting Center in New York City. The exhibition, entitled *Strange Land* will include close to fifty paintings, drawings and scratchboards made over the course of almost twenty years. Professor Schade is the organizer of



the *Visiting Artist Lecture Series*, a forum for nationally and internationally recognized artists to engage directly with UMass Boston students.

In the fall, Professor Schade will teach ART 283: Introduction to Painting and ART 381: Drawing Workshop. And in the spring, he will teach ART 281: Drawing I and ART 481: Studio Art Capstone.



Carol G. J. Scollans

This past year Carol Scollans curated the exhibition *Artists in the Archives* held in the Grossmann Memorial Gallery in Healey Library from July 2024 to January 2025. The exhibition featured a group of national and international artists working with archival materials related to climate change in this region. The show was featured in conjunction with the interdisciplinary UMB conference *Thinking About Climate Change: Art, Science, and Imagination in the 21st Century*, co-chaired with Margaret Hart in October. For the conference, she received a grant from the Massachusetts Cultural Council to organize a student workshop and curate an exhibition entitled *Recycle, Reprint, Repeat* which employed new green printmaking methods using recycled materials from UMass Boston's campus.

Additionally, Scollans was a juror for an upcoming exhibition of regional artists who will participate in *An Artist Un-Residency Program*. The exhibition will be hosted by UMB this fall. This past summer, Scollans also published an exhibition essay on photographer Roswell Angiers and painter Susan Hawley for a gallery show in Waldoboro, Maine.

Scollans continues her research on the first artist colony in the United States on the Isle of Shoals off the coast of New Hampshire for a future publication and is refining her ART 224: Museum Practices course to incorporate new technologies in museum studies. She is scheduled to present her research entitled "Museums in a Time of Choice" at the Twenty-First International Conference on the Arts in Society in Athens, Greece in June 2026.

For fall semester, Scollans will be teaching ART 102: Renaissance to Modern Art and ART 222: Survey of American Art. In the spring, she will offer ART 224: Museum Practices and ART 287: American Documentary Photography.

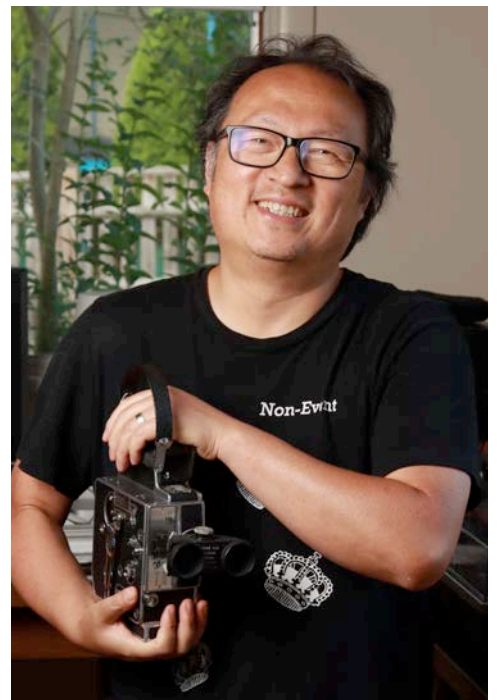
Wenhua Shi

During the last academic year, Wenhua Shi presented solo screenings of his recent works at University of Alberta, Edmonton, Canada; Colgate University, NY; La Lumiere Collective, Montreal, Canada; and LaborBerlin, Berlin, Germany. During the spring 2025 semester, Professor Shi was on sabbatical and he collaborated with the Berlin based theater troupe Nomad Minutes and the Netherlands based dramaturg Jiayuan Zhuang. The multimedia, documentary-archive

theatrical piece, *To Mom, I want to say...*, premiered at the Ballhaus Ost (Berlin, Germany) in May 2025 and traveled to China the following month with a successful run at the Young Theater in Shanghai. Shi received support from the CLA Dean's travel grant and the cultural exchange program at Studio 197, the Goethe Institut, Boston.

Currently Professor Shi is collaborating with artist Daphne Xu and the Chinatown Community Land Trust in Boston on the Un-Monument & Immigrant History Trail Project, which will be revealed on September 15th at the Rose Kennedy Greenway. Most recently, Shi was awarded a grant from the CLA Dean's Research Fund for his next production, a poetic essay film entitled *Mother*.

In the fall, Professor Shi will offer two sections of ART 295: Introduction to Video. And in the spring, he will teach ART 295: Introduction to Video and ART 310/320: Graphic Design Workshop, which will focus on motion graphics.





Stacey Sloboda

Last year, Stacey Sloboda made several research trips across the UK and the US. She chaired a panel at the Ashmolean Museum's *Defining Owen Jones: Architect and Designer for a Modern Age* conference held at Worcester College, Oxford. On another trip to London, she was able to don a hard-hat to study William Hogarth's magnificent murals at St. Bartholemew's Hospital up close on the scaffolding with a team of curators and conservators (see photo). As a member of the Board of Directors for American Friends of Attingham, she accompanied a group of scholars, collectors, and architects on a four-day tour to study the exceptional nineteenth- and twentieth-century architecture of Buffalo, New York, and participated in a workshop at the RISD Museum's exhibition *The Art of French Wallpaper Design*.

In the upcoming year, Professor Sloboda is looking forward to the publication of the second edition of the textbook *The History of Art: A Global*

View (Thames and Hudson). She was recently appointed to the Editorial Board of *Eighteenth-Century Studies*, and will continue on the boards of *Attingham* and *Studies in Romanticism*.

For the fall semester, she will teach ART 230: Architecture, Design, and Society and ART 315: Eighteenth-Century Art, which will put a special focus on the MFA Boston's current exhibition *Rachel Ruysch: Artist, Naturalist, and Pioneer*. For spring, she will teach ART 235: History of Global Design and ART 317: Nineteenth-Century Art.

John A. Tyson

John Tyson was awarded tenure in June and now holds the rank of associate professor. He spent much of the summer editing the manuscript for *Hans Haacke's Double Agents: Art, Systems, and Parasitical Resistance*, which will be published by Routledge. The book incorporates analysis of *Wir (alle) sind das Volk* (We [all] are the People) (2003/24), which he was invited to speak about at the Harvard Museums last fall (see photo).

As his work on Haacke winds down, Professor Tyson has begun to embark on new projects. He conducted research on the Argentinian artist Liliana Porter and visited her exhibition at Dia-Bridgehampton in preparation for a fall interview. Furthermore, he composed a review of the MFA Boston and Metropolitan Museum of Art's exhibition *John Wilson: Witnessing Humanity* for the journal *Print Quarterly*. Related to the same exhibition, he was invited to give a lecture at the MFA Boston on the connections between Loïs Mailou Jones and Wilson and co-led a tour of *Witnessing Humanity* for UMB

students with Dr. Nick Juravich of the History Department.

In the fall, he will finish essays that respectively address the impact of Frank Bowling's 1969 exhibition *5+1* (which he and Sam Toabe reprised at UMB in 2022-23) and Alain Locke's *The Negro in Art* (1940) for forthcoming edited volumes.

Additionally, this coming year, Professor Tyson will organize the annual undergraduate symposium of the Visual Culture Consortium in April 2026. This event at the MFA Boston is a great opportunity for students in the Art and Art History Department to share their research. Moreover, he will also serve as the faculty athletics liaison for UMB's men's cross country and track and field teams.



In the fall, Professor Tyson will teach ART 375: Contemporary Art and ART 250: Art of the Twentieth Century. In the spring, he will also be offering ART 250, as well as ART 310 (Special Topics): Modern and Contemporary Latin American Art.

University Hall Gallery Exhibition Schedule 2025-2026

STATES OF BEING

September 2 – November 1, 2025

Reception: Thursday, Sept. 25, 12:30-2:00 pm

(Tour with curators, 1:00-1:30 pm)

Curated by UMass Boston students Helina Almonte and Rafaela Astudillo, this group exhibition explores the femme body as a site of connection across intersectional experiences. As femme beings with vast and expansive identities, our embodied experiences are a frequent connector of interrelated, yet divergent, realities. Artists in the exhibition use their own bodies as the starting point, creating visceral and assertive works. The exhibition honors and positions the body as the primary translator of the contemporary experience through contemporary artworks in sculpture, painting, installation, and video.

Exhibited artists include Ophelia Arc, Amy Bravo, Elena del Rivero, Jo Nanajian, Leah Piegras, and Sondra Perry.

INSIGHT INTO THE OTHER

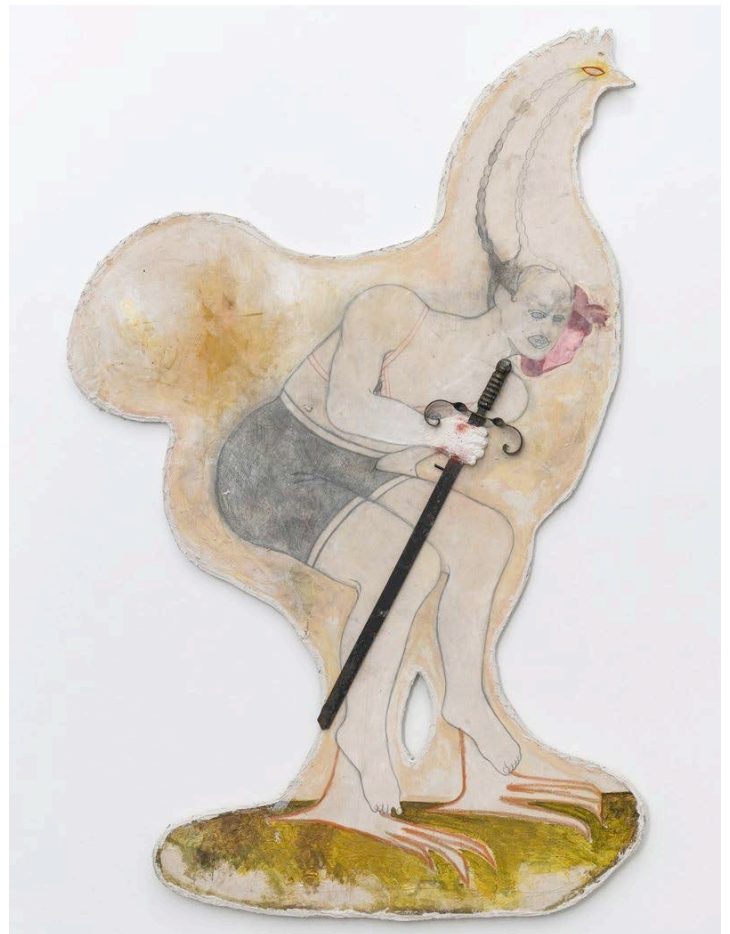
November 14, 2025 – February 21, 2026

This group exhibition is curated by Sarah McAvera and University Hall Gallery Director Sam Toabe as part of an exhibition exchange with the Golden Thread Gallery in Belfast, Northern Ireland. Selected from the Golden Thread Gallery's collection, the artworks emphasize meanings that change according to the time and space in which they are shown. Artists include Ciara Finnegan, Sandra Johnston, Shiro Masuyama, Sharon Murphy, Sinead O'Donnell, Peter Richards, Elvira Santa Maria Torres, and Una Walker.

ARTS ON THE POINT: A RETROSPECTIVE

March 9 – April 18, 2026

This exhibition celebrates UMB's Arts on the Point, the public art program founded by Professor Emeritus Paul Tucker in 1997. Guided by his conviction that a "public university needs public art," Tucker brought world class sculpture to campus, including works by Sol LeWitt, Roy Lichtenstein, Dennis Oppenheim, Luis Jiménez, Mark di Suvero, Sheila Pepe, among others. While reflecting on the artworks that have previously been shown and those still on view, this exhibition will explore the context of Columbia Point and Boston's long



Amy Bravo, *Trojan Rooster (Day Stalker)*, 2024.

and rich history of public art. This exhibition is curated by Gallery Assistant Isabella Slonka as part of her honors thesis (with the support of Gallery Director Sam Toabe).

CAPSTONE 2026

May 4 – May 30, 2026

This exhibition features artworks by seniors in the Art & Art History Department who participate in the annual Studio Capstone course (ART 481), taught this year by Professor Christopher Schade. 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: david.areford@umb.edu