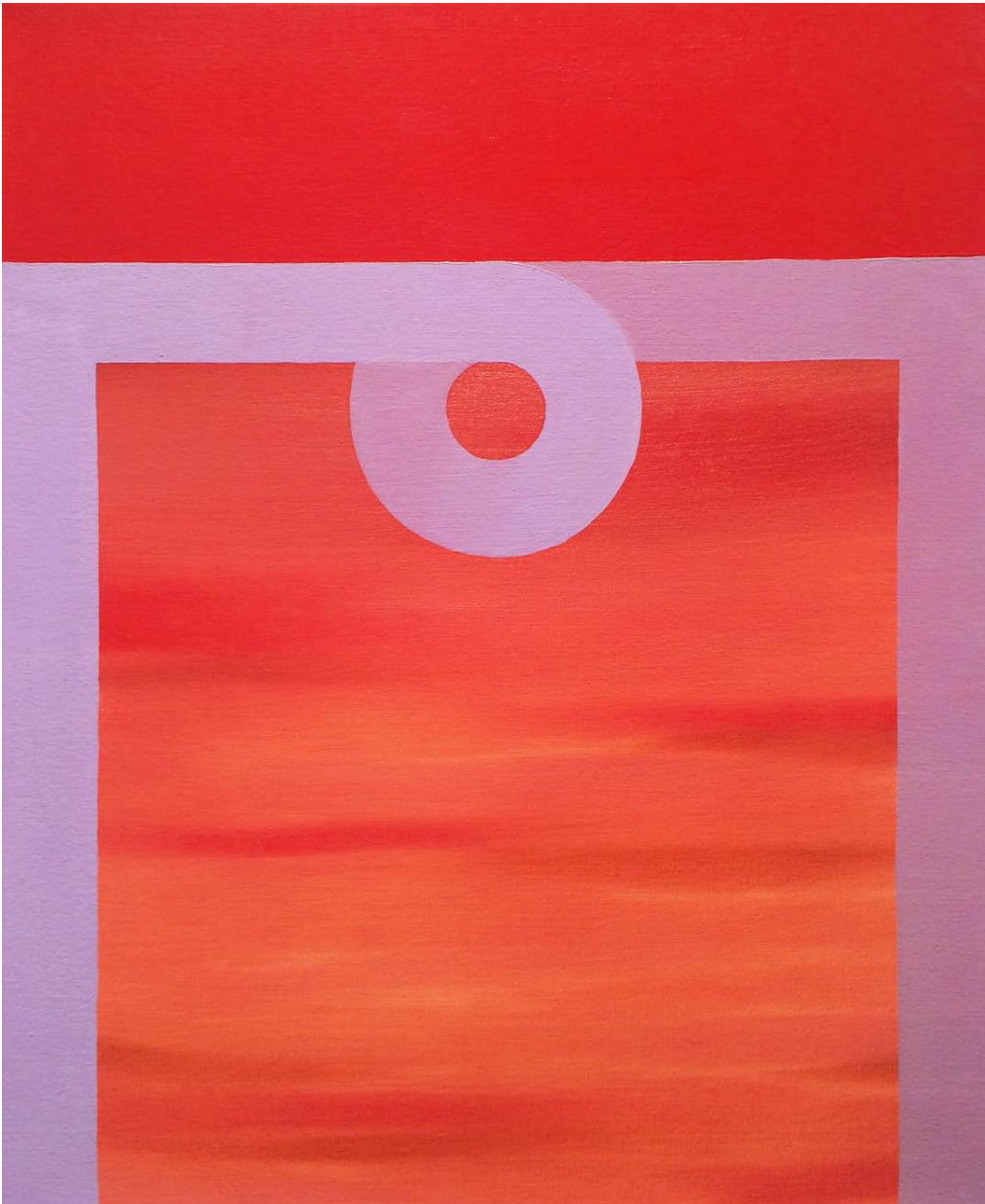


Art History Spring 2017



*Exposito's Gate, oil on canvas, 15x19", 2016
Sean Hudson, MFA Painting & Drawing Program*

**Department
of Art &
Art History**

**University of
New Mexico**

**Last updated
January 12, 2017**

If you have difficulty registering for a course due to Banner error, such as not recognizing your prerequisites, or the course requires permission of instructor, please email the instructor.

All Art History courses have a \$52.50 fee.

ARTH 101

Introduction to Art

Sec 001	CRN 29423	Fry	MWF	1:00-1:50	SMLC 102
Sec 002	CRN 29424	Weinstock	MWF	9:00-9:50	CTRART 2018
Sec 003	CRN 29425	Quijada	TR	5:30-6:45 pm	CTRART 1020

A beginning course in the fundamental concepts of the visual arts; the language of form and the media of artistic expression. Readings and slide lectures supplemented by museum exhibition attendance. Meets New Mexico Lower Division General Education Common Core Curriculum Area V: Humanities and Fine Arts

ARTH 202**History of Art II**

Sec 001 CRN 33937 Anderson-Riedel TR 9:30-10:45 CTRART 2018

Sec 002 CRN 33938 Golobish MW 5:30-6:45 pm CTRART 1020

Western Art from the Early Renaissance to Impressionism. Meets New Mexico Lower Division General Education Common Core Curriculum Area V: Humanities and Fine Arts.

ARTH 252**Contemporary Art and New Media**

Sec 001 CRN 43282 Cornejo TR 9:30-10:45 SMLC 102

This course surveys the roots and evolution of what is now regarded as New Media and Contemporary Art, those pioneering new forms and technologies that often blur the boundaries between art, science, and technology.

ARTH 321**Early Medieval Art, 500-1000 C. E.**

Sec 001 CRN 43462 Andrews TR 9:30-10:45 CTRART 1019

Survey of the visual cultures (architecture, luxury objects, book illumination and illustration) of the Medieval World, including northern and Mediterranean Europe and the Islamic World, from 500 to 1000 C.E.

ARTH 324**World Architecture II: History of the Built****Environment From 1400 CE to the Present**

Sec 002 CRN 37376 Goldstein MW 9:30-10:45 PEARL 101

XL with ARCH 224/524. Survey of the architectural and urban traditions of the modern world from the renaissance to the present. Prerequisite: ARTH 323. Restriction: enrolled in ARTH BA or BFA.

ARTH 351**Artistic Traditions of the Southwest**

Sec 001 CRN 42229 Fry TR 9:30-10:45 CTRART 1020

Interrelationships of Native American, Hispanic and Anglo cultures from prehistoric times to the present, emphasizing the major forms of expression – pottery, textiles, jewelry, architecture, painting and photography. Slide lectures supplemented by museum exhibits.

ARTH 406**Native American Art II**

Sec 001 CRN 33943 Fry MW 9:30-10:45 CTRART 1019

Offered with ARTH 506.001, XL with ANTH 403/503. Prehistoric and historic art forms of the Plains, Southwest, and western regions of North America.

ARTH 412**Pre-Columbian Art: South America (Andes)**

Sec 001 CRN 40418 Jackson TR 11:00-12:15 CTRART 1020

Offered with ARTH 512.001 and ANTH 403/503. An introduction to the art and architecture of several of the most important societies of Andean South America prior to the Spanish Conquest, including Inca, Moche, Tiwanaku, Paracas, Chavin, and others. Students will learn to recognize the style, function and meaning of artworks in terms of the cultural contexts that produced them. No previous experience in Pre-Columbian studies is required.

ARTH 421**History of Graphic Arts II**

Sec 001 CRN 33944 Anderson-Riedel TR 12:30-1:45 CTRART 1020

Offered with ARTH 521.001. Printmaking, printing and artists' books from Goya to the present. Including the graphic arts and photography, the rise of the ideas of the original print, 20th-century mixed media and the relationship between words and images.

ARTH 426**20th-Century Photography**

Sec 001 CRN 39118 Mulhearn MW 9:30-10:45 CTRART 1020

Offered with ARTH 526.001. This course will offer an in-depth study of key historical, critical, and theoretical issues in photographic visual culture from the beginning of the 20th century to the present. In addition to various aesthetic and historical movements in photography over the course of the century, topics to be covered include: photography and commerce, stylistic and ethical approaches to photojournalism, photography and the politics of the museum, vernacular photography, photography on film, and the influence of digital technology on the medium. This is an upper division class and therefore reading and writing intensive. Students must have completed at least one previous art history class.

ARTH 429**Topics: Colonial Art of the Bourbon Period (1700-1821)**

Sec 001 CRN 42230 Hernández Durán MW 11:00-12:15 CTRART 1020

Offered with ARTH 529.001. This course examines the arts and architecture produced in New Spain during the period of Bourbon rule. Following the War of Succession that took place in Spain after the last Hapsburg king died without heirs (ca. 1701-1715), the French Bourbon dynasty entered the Spanish political scene, initiating a new era that represented a break with the previous two centuries of Hapsburg rule. During the eighteenth century into the first decade of the nineteenth-, the American territories experienced significant changes due to new cultural influences and the effects of the so-called Bourbon Reforms. In this class, we will be looking at the larger political, cultural, and social changes that unfolded during the late colonial period and how they were registered in the visual arts. Although we will be primarily focusing on painting (e.g. portraits, history painting, *pinturas de casta*, etc.), we will also look at architecture. Two topics of interest include the reorganization and settlement of the northern provinces of New Spain and the foundation of the Academy of San Carlos in 1783 through the period of independence. Readings will be gathered in a reader and/or placed on e-reserve via Learn. Students will be graded based on performance on the following exercises: a midterm exam, a final exam, and two research papers.

ARTH 429**Topics: Contemporary Design**

Sec 002 CRN 36478 Lumpkin M 5:00-7:45 pm CTRART 1019

Offered with ARTH 529.002. In recent years, the field of design has attained elevated status. Universities have been developing advanced degrees in Design Studies and Design History, art museums have increasingly focused on developing exhibitions and collections of design objects, and some of the most prestigious fine art galleries have added designers to their stables. At the same time, fine artists and designers have been blurring the distinction between art and design: prominent contemporary designers have adopted styles, themes, and production techniques traditionally associated with progressive fine art practices, while fine artists have adopted themes and production techniques associated with objects designed for practical uses and mass consumption. This class introduces students to key foundational texts that have shaped the field of design since the late 18th century, and theoretical texts by designers and by artists who address design issues in their works. The class focuses on mobile, three-dimensional objects created for interior design projects or the mass market, such as lamps, furniture, vases, vehicles and decorative objects. Some reference is made to developments in graphic design and architecture, but only when relevant to analyzing the formal aspects of objects. Included in the syllabus are designers who recently have achieved recognition for the conceptual aspects of their practices, such as Philippe Starck, Constantin and Laurene Boym (Boym Design Studio), Maartin Baas, Hella Jongerius, Marc Newson, Job Smeets and Nynke Tynagel (Studio Job), Takujin Yoshioka, and others. Discussions also include fine artists whose works embrace aspects of design and who have been particularly influential on contemporary designers, such as Andy Warhol, Richard Artschwager, Jeff Koons, Jessica Stockholder, Takashi Murakami, Josiah McElheny, Andrea Zittel, and others. Assigned readings include original documents in design history and theory, critical assessments of contemporary designers, and statements by designers, which are made available to students on the University of New Mexico eReserves website. Students are expected to demonstrate mastery of theoretical texts and familiarity with relevant works of design and fine art in class discussions and on two exams, and to produce a term paper or design project. Attendance is required.

ARTH 429**Topics: Pre-Columbian Art and the Public Imagination**

Sec 003 CRN 34981 Jackson T 2:00-4:45 CTRART 1018

Offered with ARTH 560.001. The study and interpretation Non-European and Pre-Columbian art is profoundly affected by various changing social attitudes and agendas. Many of these attitudes can be traced from classical and medieval Europe, through the age of Imperialism, directly to the modern day. As knowledge about Ancient America expands and is widely disseminated, it impacts public imagination in a variety of ways. Through readings and discussions, students explore ancient and indigenous arts in collections, exhibitions, and popular media to investigate the occurrence of social and artistic intersections. Open to advanced undergraduates and graduates, students should have basic familiarity with pre-Columbian, Ancient American, Latin American or Indigenous studies.

ARTH 429**Seminar: How Do Societies Remember? Architecture, Ritual, and Narrative**

Sec 004 CRN 38866 Bastea T 2:00-4:30 PEARL 327

Offered with ARTH 529.004, ARCH 462/662 and INTS 499. Societies form their sense of unity through shared histories and memories of past events, common religious and cultural rituals, and an understanding of their place in the wider geo-political landscape. Literature, rituals, memorial architecture, and state-sponsored preservation projects help cement these shared cultural beliefs. This course will examine the unique tensions between representing the past and forging the future by focusing on ritual, architecture, and commemoration in Europe and the US. By examining major works of literature, ritual traditions, and commemorative landmarks, students will compare and analyze different methods of commemoration in a range of media. Assignments: Undergraduate students will write short response essays throughout the seminar and prepare a final oral presentation (15 min.). Graduate students will also complete a 12-15 pp. illustrated final project. Note: No previous knowledge of architecture or architectural history is necessary.

ARTH 429**Topics: Curatorial Practices: Exhibiting Latin American and Latinx Art**

Sec 005 CRN 42232 Cornejo R 12:30-3:15 CTRART 1018

Offered with ARTH 583.001. This seminar offers historical and theoretical frameworks with which to analyze curatorial practices and the exhibition of contemporary Latin American and Latinx Art, with an additional focus on El Salvador. The course will discuss the relationships among contemporary art, education and pedagogy, and curatorial work as political manifestation and social engagement. We will look at different modes of curating both within and outside the framework of an institution, and consider ways of building and working relationships with artists and different communities. This seminar is part of an exhibition project led by Professor Cornejo that will exhibit contemporary art of El Salvador. While the first half of the seminar will offer historical and theoretical context on seminal exhibitions, the second half will consist of hands-on experience in the planning of the exhibition and its related activities (including a symposium, artists residency, catalogue publication, and activities for the local Salvadoran community in Albuquerque).

ARTH 429**Topics: Museum Interpretation**

Sec 007 CRN 37349 Otto-Diniz T 12:30-3:15 HIBB 103

Offered with ARTH 529.007 and MSST 475/575. Course provides an overview of the history, theory and practice of Museum Interpretation. It explores the complex relationships between visitors, scholars, and objects in museum settings with focus on approaches to exhibit wall text and labels; display constructs; gallery guides; in-gallery components, interactives, audio tours, or videos; and public programs for diverse audiences. It is designed to engage students in creatively applying and synthesizing interpretive theory to develop museum materials, programs or exhibitions. Restriction: Permission of Instructor.

ARTH 429**Topics: The Arts of Mexico (1810-1945)**

Sec 008 CRN 43618 Hernández-Durán MW 3:30-4:45 CTRART 1020

Offered with ARTH 529.008. This course covers the arts produced in Mexico from the period of independence (ca. 1810-1821) through the end of World War II (approximately 1945). We will begin by looking at the founding of the Academy of San Carlos in the late colonial period and the years surrounding the independence movement. After 1821, topics to be addressed will include early nationalist imagery, developments in archaeology and museology, scientific expeditions and foreign traveler artists, history and landscape painting in the academy, early photography, printmaking and popular imagery, responses to European modernism, the Revolution and Indigenismo, and muralism. In order to flesh out the settings for the production, display, and reception of the works of art we will be studying, readings will include texts that cover larger historical and cultural contexts, as well as more specific art historical studies. In addition to required texts, there will be additional readings either gathered in a reader or placed on e-reserve via Learn. Students will be graded based on performance on the following exercises: four quizzes and three book reports.

ARTH 485 **Seminar: NAGPRA & Museums**
Sec 001 CRN 38884 Traxler W 1:00-3:30 HIBB 103
Offered with ARTH 585.001, MSST 485/585, and ANTH 485/585. Restriction: Permission of Instructor. (NAGPRA: The Native American Graves Protection and Repatriation Act.)

ARTH 486 **Practicum: Museum Methods**
Sec 001 CRN 34224 Traxler ARRANGED ARR
Offered with ARTH 586.001. XL with MSST 486/586 and ANTH 486/586. Practicum in museum methods and management. Prerequisite: ARTH 407 or ANTH 402. Restriction: Permission of Instructor.

ARTH 486 **Practicum: Museum Methods**
Sec 002 CRN 42781 Bellmore ARRANGED ARR
Offered with ARTH 586.002. XL with MSST 486/586 and ANTH 486/586. Practicum in museum methods and management. Prerequisite: ARTH 407 or ANTH 402. Restriction: Permission of Instructor.

ARTH 486 **Practicum: Museum Methods**
Sec 068 CRN 38872 Edgar ARRANGED ARR
Offered with ARTH 586.068. XL with MSST 486/586 and ANTH 486/586. Practicum in museum methods and management. Prerequisite: ARTH 407 or ANTH 402. Restriction: Permission of Instructor.

ARTH 486 **Practicum: Museum Methods**
Sec 069 CRN 38878 Phillips ARRANGED ARR
Offered with ARTH 586.069. XL with MSST 486/586 and ANTH 486/586. Practicum in museum methods and management. Prerequisite: ARTH 407 or ANTH 402. Restriction: Permission of Instructor.

ARTH 491 **Art, 1990 to the Present**
Sec 001 CRN 35654 Lumpkin MW 2:00-3:15 CTRART 1019
Offered with ARTH 591.001. This lecture class surveys the most prominent artists to achieve international recognition since 1990. Special attention is given to the ideas and critical assessments that inform the production and understanding of the artworks. The artists presented currently dominate what is considered to be the "contemporary art scene." Their works have been featured in exhibitions held in major art museums or important galleries of contemporary art, and have received attention from respected art critics. The course begins with the painters who emerged in the late 1980s and exerted considerable influence in the 1990s, including Peter Halley and Lari Pittman, and artists who defined the direction of sculpture in the 1990s, including Anish Kapoor, Jeff Koons, Charles Ray, Katharina Fritsch, and Robert Gober. We then look closely at the leading YBAs (Young British Artists), who emerged suddenly and controversially in the 1990s, among them Damien Hirst, Tracey Emin, Jake and Dinos Chapman, and Rachel Whiteread. The discussion of growth in the internationalization of contemporary art that took place in 1990s and 2000s focuses in particular on Asian artists, including Takashi Murakami and Cai Guo-Qiang. The topic of new attitudes toward gender and ethnicity that emerged in the 1990s centers on the works of Elizabeth Peyton, Kara Walker, and Lisa Yuskavage, and that of the Düsseldorf School of Photography focuses on the innovations of Andreas Gursky and Thomas Demand. Matthew Barney, Olafur Eliasson, and Josiah McElheny are among other leading artists featured. The course ends with artists who very recently have gained international attention, such as Aaron Curry, Thomas Houseago, Nathan Mabry, and Adrián Villar Rojas. Assigned readings consist of catalogue essays, critical reviews and interviews compiled by the professor. Students are expected to identify key works of art and demonstrate familiarity with related discourse in a mid-term and final exam, and to produce a term paper focused on a single work of art. Attendance is required.

ARTH 506 **Native American Art II**
Sec 001 CRN 33950 Please see description of ARTH 406.001.

ARTH 512 **Pre-Columbian Art: South America (Andes)**
Sec 001 CRN 40420 Please see description of ARTH 412.001.

ARTH 521 **History of Graphic Arts II**
Sec 001 CRN 33951 Please see description of ARTH 421.001.

ARTH 526 **20th-Century Photography**
Sec 001 CRN 40456 Please see description of ARTH 426.001.

ARTH 529 **Topics: Colonial Art of the Bourbon Period (1700-1821)**
Sec 001 CRN 43615 Please see description of ARTH 429.001.

ARTH 529 **Topics: Contemporary Design**
Sec 002 CRN 35154 Please see description of ARTH 429.002.

ARTH 529	<u>Seminar: How Do Societies Remember Architecture, Ritual, and Narrative</u>
Sec 004 CRN 38867	Please see description of ARTH 429.004.
ARTH 529	<u>Topics: Museum Interpretation</u>
Sec 007 CRN 37351	Please see description of ARTH 429.007.
ARTH 529	<u>Topics: The Arts of Mexico (1810-1945)</u>
Sec 008 CRN 43619	Please see description of ARTH 429.008.
ARTH 560	<u>Seminar: Pre-Columbian Art and the Public Imagination</u>
Sec 001 CRN 40459	Please see description of ARTH 429.003.
ARTH 583	<u>Seminar: Curatorial Practices: Exhibiting Latin American and Latinx Art</u>
Sec 001 CRN 42233	Please see description of ARTH 429.005.
ARTH 585	<u>Seminar: NAGPRA & Museums</u>
Sec 001 CRN 38885	Please see description of ARTH 485.001.
ARTH 586	<u>Practicum: Museum Methods</u>
Sec 001 CRN 34245	Please see description of ARTH 486.001.
ARTH 586	<u>Practicum: Museum Methods</u>
Sec 002 CRN 42782	Please see description of ARTH 486.002.
ARTH 586	<u>Practicum: Museum Methods</u>
Sec 068 CRN 38873	Please see description of ARTH 486.068.
ARTH 586	<u>Practicum: Museum Methods</u>
Sec 069 CRN 38879	Please see description of ARTH 486.069.
ARTH 591	<u>Art, 1990 to the Present</u>
Sec 001 CRN 35657	Please see description of ARTH 491.001.

Art History Instructor section numbers for Undergraduate Tutorial (ARTH 496), Problems in Art History (ARTH 551/552), Master's Thesis (ARTH 599), and Dissertation (ARTH 699):

.006 Anderson-Riedel
.007 Andrews
.017 Buick
.022 Cornejo
.029 Fry
.037 Hernández-Durán
.039 Jackson
.049 Lumpkin
.063 Mulhearn
.082 Szabo

ART HISTORY Instructors for Fall 2016 semester:

Anderson-Riedel, Susanne, Assoc Prof
Andrews, Justine, Associate Professor
*Bastea, Eleni (Professor, ARCH)
*Bellmore, Audra (Curator, Center for Southwest Research)
Cornejo, Kency, Assistant Professor
*Edgar, Heather (Asst Professor, ANTH)
Fry, Aaron, Instructor
*Goldstein, Brian (Asst Professor, ARCH)
Golobish, Laura, Teaching Assistant
Hernández-Durán, Ray, Assoc Professor
Jackson, Margaret, Assistant Professor
Lumpkin, Libby, Professor
Mulhearn, Kevin, Assistant Professor
*Otto-Diniz, Sara (Adj Lecturer, MSST)
*Phillips, David (Curator, Maxwell)
Pinder, Kymberly, Dean, Col of Fine Arts
Quijada, Andrea, Teaching Assistant
*Traxler, Loa (Asst Prof ANTH/MSST)
Weinstock, Rebecca, Teaching Assistant

* Instructors from other UNM departments

Department of Art & Art History

College of Fine Arts

Spring 2017

Justine Andrews, Chair

Mary Tsiongas, Associate Chair

Mary Tsiongas, Graduate Director

Kat Heatherington, Graduate Coordinator

Nancy Treviso, Department Administrator

Danette Petersen, Sr Fiscal Services Tech

Ellen Peabody, Administrative Coordinator

Marjorie Crow, Administrative Assistant

Art Studio Lab Managers:

Oscar Caraveo, Ceramics

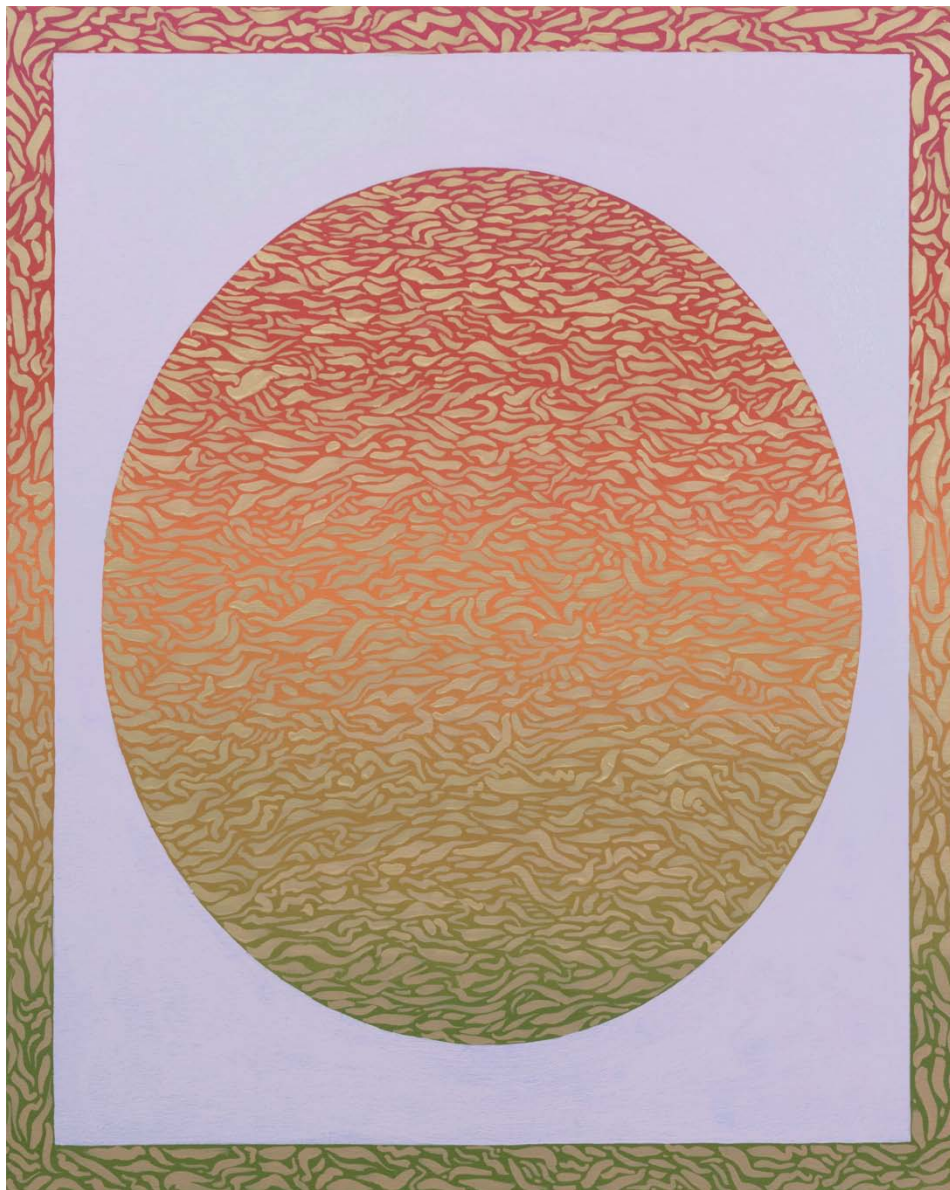
Kyle Webb, Experimental Art
& Technology

Noah McLaurine, Photography

Brooke Steiger, Printmaking

Daniel Collett, Sculpture

Justin Nighbert, Mattox Building



Portrait of Pure Potential, oil on canvas, 32x40", 2015

Sean Hudson, MFA Painting & Drawing Program

Administrative Offices:

Art Building, Room 204

505- 277- 5861

505- 277- 5955 fax

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Blvd and Central Avenue)

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Department of Art & Art History

MSC 04 2560

(for package deliveries:
220 Yale Blvd NE)

1 University of New Mexico
Albuquerque NM 87131- 0001

Abbreviations

AMST – American Studies

ANNEX – Art Annex

ANTH – Anthropology

ARCH – Architecture &
Planning

ARR, arr – Arranged

ART – Art Building

ARTE – Art Education

ARTH – Art History

ARTS – Art Studio

BIOL – Biology

BW LAB – Black & White
Photography Lab

CJ – Communications &
Journalism

CRN – Call Number

CRP – Community &
Regional Planning

CTRART – Center for the Arts

DSH – Dane Smith Hall

F – Friday

GEOG – Geography

HART – Robert Hartung Hall

HIBB – Hibben Center

LA – Landscape Architecture

M – Monday

MASLEY – Masley Hall

MATTOX – Mattox Sculpture
Center

MAXWELL, Maxwell Museum
of Anthropology

MSST – Museum Studies

NATV – Native American
Studies

PADM – Public Administration

R – Thursday

RELG – Religion

S – Saturday

Sec – Section

SMLC – Science & Mathematics
Learning Center

SUST – Sustainability Studies

T – Tuesday

TAMD – Tamarind Institute

TBA – to be advised

UHON – UNM Honors Program

