Art History Fall 2017

Department of Art

University of New Mexico

Last updated March 30, 2017

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

"Rupture from the Standard," Lithograph by Molly Zimmer, painting and drawing graduate student, made in collaboration with printers in the Tamarind

All Art History courses have a $52.50 fee.

ARTH 101		Introduction to Art			
Sec 001	CRN 39254	Fry	MWF	1:00-1:50	SMLC 102
Sec 002	CRN 39269	TA	MWF	9:00-9:50	CTRART 2018
Sec 003	CRN 39270	TA	TR	5:30-6:45 pm	CTRART 1020
Sec 004	CRN 41676*	Meredith	ONLINE		ONLINE*

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. *Online Course Fee: $100.00 + $52.50 fee.

ARTH 201 History of Art I

Sec 001 CRN 39273 Andrews MWF 10:00-10:50 CTLB 300
Sec 002 CRN 39274 TA MW 5:30-6:45 pm CTRART 1020

This course is the first half of a survey of Art History. We will cover a vast amount of material beginning in the Ancient Near East, continuing through Egypt, Ancient Greece and Rome. The second half of the semester will explore the Art of the Middle Ages including the rise of the Byzantine and Islamic Empires. Although the course will follow a chronological framework, attention will be given to the specific themes of images of kingship/rulership; the devotional image; text and image; and architecture. Meets New Mexico Lower Division General Education Common Core Curriculum Area V: Humanities and Fine Arts.

ARTH 250 Modern Art

Sec 001 CRN 39275 Lumpkin TR 2:00-3:15 CTRART 2018

This is a survey of the visual arts and avant-garde movements in Europe, Latin America, and the United States from Neoclassicism and Romanticism through Surrealism, Mexican Muralism, and Magical Realism to Contemporary Art.

ARTH 323 World Architecture I: History of the Built Environment From Prehistory to 1400 CE

Sec 001 CRN 40723 Goldstein TR 3:30-4:45 PEARL 101

Offered with ARTH 567.001, XL with ARCH 223/523. Lecture survey of the architectural and urban traditions of ancient and indigenous cultures from prehistory to the late middle ages.

ARTH 330 Renaissance Art and Architecture

Sec 001 CRN 00000 Anderson-Riedel TR 12:30-1:45 CTRART 2018

Survey of visual culture of the thirteenth through sixteenth centuries in Italy, as well as Northern Europe. Interactions with Byzantium, the Islamic world, and Spain will also be considered.

ARTH 402 Native American Art I

Sec 001 CRN 39279 Fry MW 11:00-12:15 CTRART 1020

Offered with ARTH 502.001. XL with ANTH 401/501. Archaeological and historic art forms of the Arctic Northwest coast and the eastern woodlands of North America, which includes the Southeast, Eastern Woodlands, Northeast, Subarctic, Arctic, Northwest Coast, and California.

ARTH 411 Pre-Columbian Art: Mesoamerica

Sec 001 CRN 39280 Jackson TR 2:00-3:15 CTRART 1020

Offered with ARTH 511.001 an d ANTH 420/540. This course is an introduction to the major artistic traditions of ancient Mesoamerica and the issues that surround their discovery and interpretation. Students will learn to recognize specific artworks produced by Aztec, Maya, Olmec and others. No pre-requisites required.

ARTH 413 Pre-Columbian Art of Central America, Northern South America and the Caribbean

Sec 001 CRN 54413 Jackson TR 9:30-10:45 CTRART 1020

Offered with ARTH 513.001. Offered with ANTH 420/540. Ancient middle American cultures are renowned for a dazzling array of goldwork, ceramics and stone sculpture, yet the meanings of the artworks are often unclear. Geographically occupying a critical juncture between major continents, middle American cultures developed visual traditions uniquely divergent from their more well-known neighbors to the north and south. As a general survey, the course introduces selected artistic traditions, including Nicoya, Diquis, Tairona, Quimbaya, Muisca, Jama-Coaque and others. Students learn to recognize various artistic traditions, and critically assess issues related to the meaning of the iconography, evidence of multicultural interactions, long distance trade and the legend of El Dorado. No pre-requisites.

ARTH 425 19th-Century Photography

Sec 001 CRN 59399 Mulhearn MW 9:30-10:45 CTRART 1020

Offered with ARTH 525.001. An in-depth study of historical, critical, and theoretical issues in American and European photographic visual culture from its inception to approximately 1914.

ARTH 429 Topics: Unnatural Histories: Representing the Pathological Body in the U.S. and Europe

Sec 002 CRN 44368 Buick TR 12:30-1:45 CTRART 1019

The nineteenth century saw the rise of two intertwined phenomena: the Age of Colonial Empires and the pseudo sciences of physiognomy (the study of the body and relative proportion), craniology (the study of the skull's capacity), and phrenology (the protuberances on the skull). The purpose of this class is to study the function of representation in the technologies of imperialism and racism at all levels–the scientific, the aesthetic, the popular, the medical, etc. These technologies determined not only the difference between the healthy and the sick, but also between the sacred and profane. At the intersection of scientific and popular racism were "Human Zoos," staged at the centers of empire and featuring men, women, and children re-invented as "savage Others." In their claim to make the body legible, these exhibitions represented the dark side of aesthetic theory, which, to this day, remains embedded in notions of empire as both progress and domination.

ARTH 429 Topics: Contemporary Art, 1960-1990

Sec 003 CRN 00000 Lumpkin TR 11:00-12:15 CTRART 1019

Offered with ARTH 529.003. This course surveys the significant art movements and artists that emerged between 1960 and 1990. The profusion of inventive and influential styles, forms, agendas and philosophical positions developed during these three decades tested the limits of the definition of art and remain fundamental currents in art produced today. The course begins with the "Neo-Dada" or "Proto-Pop" artworks created by Jasper Johns and Robert Rauschenberg, which first appear in the late 1950s. It follows with a thorough examination of the Pop Art movement, with particular emphasis on the works of Andy Warhol, Roy Lichtenstein, Richard Hamilton, and Edward Ruscha. The discussion of Minimalism, a movement that developed simultaneously with Pop Art, focuses on East Coast-based artists, including Frank Stella, Donald Judd, and Carl Andre, and their West Coast counterparts known as Light and Space artists, including Robert Irwin, Larry Bell, and James Turrell. Among the other movements initiated in the 1960s to be presented are Op Art, Post-Minimalism, Arte Povera, and Conceptualism. The course continues into the 1970s with the Land Art developed by Michael Heizer, Walter de Maria, and Robert Smithson, with particular emphasis on iconic works located in the Western region of the United States, including New Mexico. The 1970s also sees the

flourishing of Performance Art, Feminist Art, Video Art, and new developments in photography. The decade of the1980s begins with the controversial Neo-Expressionist movement, and culminates with highly theoretical styles of art generally referred to as "Postmodern Art." The focus of discussions of this period is on artists who manifest concern with the politics of representations through "deconstructivist" or "appropriationist" strategies. These artists include Richard Prince, Cindy Sherman, Sherrie Levine, Barbara Kruger, and others. All movements and artworks are presented in light of broader political and cultural events. Students are asked to identify artworks and demonstrate familiarity with the critical discourse that surrounds them on a mid-term and final exam, and to produce a term paper on an artist who achieved recognition between 1960 and 1990. Readings include a textbook on the period and original documents provided to students on UNM's E-Reserves website. Attendance is required.

ARTH 429 **Topics: Cave Paintings to Graffiti: History of Mural Painting**

Sec 004 CRN 39286 Pinder MW 2:00-3:15 CTRART 1019

Offered with ARTH 529.004, ARTS 429/529.012 and FA 470.001. Murals have communicated religious, political and personal messages to communities for millennia. Course topics include Michelangelo's Sistine Chapel, Mexican muralists and revolution, civic mural movements in the U.S., graffiti as a global phenomenon, and murals in Albuquerque. This class combines history and practice to create a more integrated way of learning the history of mural making from prehistory to the present and will participate in all aspects of planning, designing and creating a local mural. .

ARTH 429 **Topics: Experimental Art and Politics In Latin America, Post-1968**

Sec 005 CRN 52709 Cornejo TR 11:00-12:15 CTRART 1020

Offered with ARTH 529.005. The year 1968 marked a wave of protests and demands for social justice around the world. In Latin America, 1968 witnessed student manifestations and massacres, a rise in guerilla resistance, feminist movements, and changes in religion that shaped the social climate in Latin America. Simultaneously, several artists increasingly departed from traditional art mediums and challenged definitions of art and art spaces. Such strategies included a focus on the idea, the body, the public, space, and technology– all for the purpose of socio-political critique. Consequently, such practices altered how politics, art, and activism function in Latin America. This class will focus on post-1968 experimental art, and will center around topics such as mail art in Chile; anti-dictatorship art in Brazil; visualizing torture in Uruguay; prison art in Panama; indigenous film in the Andes; Zapatista actions in Mexico; large scale installations in Argentina; and postwar performance in Central America, among others. We will both examine these artistic strategies in their contexts and investigate the impact of the resulting images in Latin American visual culture. Through the analysis of artworks, we will further differentiate between political, resistance, activist, and disobedient art, while understanding the sociopolitical concerns prominent in Latin America today.

ARTH 481 **European Art, 1830-1900**

Sec 001 CRN 59901 Anderson-Riedel TR 9:30-10:45 CTRART 1019

Offered with ARTH ARTH 595.001. Painting and sculpture in France, England and Germany from Courbet's Realism and the Victorian Pre-Raphaelites through Impressionism and the late works of Cezanne and Monet.

ARTH 492 **American Landscapes**

Sec 001 CRN 59401 Buick TR 3:30-4:45 CTRART 1020

Offered with ARTH 592.001. The class provides an examination of how densely populated American environments were reinterpreted by Europeans upon contact in the process of designing and implementing various systems for their habitation, exploitation, and consumption. As Stephen Daniels and Denis Cosgrove wrote in the Introduction to *The Iconography of Landscape*, "A landscape is a cultural image, a pictorial way of representing, structuring or symbolizing surroundings. This is not to say that landscapes are immaterial. They may be represented in a variety of materials and on many surfaces – in paint on canvas, in writing on paper, in earth, stone, water and vegetation on the ground. A landscape park is more palpable but no more real, nor less imaginary, than a landscape painting or poem. Indeed the meanings of verbal, visual and built landscapes have a complex interwoven history." American Landscapes, therefore, considers the myriad ways in which the land is articulated – from the more obvious landscape paintings; to written representations in the form of essays, judicial documents, music, and sermons; to the manipulation of the earth itself; from disaster tourism, to the grand monuments – both natural and man-made – that are narrated in a variety of forms to ground the new inhabitants as the "real" Americans. We should also be mindful that the things we do (painting, writing, film, photography, maps, music, earthworks) to make sense of the landscape, also work to actively construct it. Furthermore, vision itself is not passive – it, too, is a highly mediated act of appropriation, disciplined by the various subject positions that even one person can assemble. While the course is roughly chronological, we will use three conceptual units – within which the chronologies unfold – to keep landscape active in our minds. That said, the conceptual units are: Landscape as Verb; Landscape as Material Culture; and Landscape as Process/Performance/Transformation. Goals: The purpose of this survey is to familiarize students with the concepts that underpin both landscape representation (in its various forms) and the study of landscape itself (an alternate form of "representation"). How, in the midst of studying its representations, do we resist re-colonizing it? Is that the proper question? Since the Enlightenment, the purpose of landscape painting has been to prepare colonizers to settle the land and tourists to aestheticize it and thereby, acting as what Kant would deem "moral agents," own it as well (if only temporarily).

ARTH 500 **Philosophy & Methods of Art History**

Sec 001 CRN 55301 Hernández-Durán F 11:30-12:15 CTRART 1018

In this introductory seminar, we will review select historiographic sources to both familiarize the students with the development of the discipline and provide a foundation for an examination of some of the main theoretical and methodological frameworks in art history from the nineteenth century through today. Art historians in the department will enhance class discussions by giving guest lectures, as a way of introducing students to art history faculty and providing examples of the application of the kinds of things we will be reading. Students will be required to lead discussions of reading assignments at each session, write four papers, and give four presentations in class. This seminar is required for all entering art history graduate students. Anyone else who wishes to register must have the instructor's permission. No exceptions.

ARTH 502 **Native American Art I**

Sec 001 CRN 10174 Please see description of ARTH 402.001.

ARTH 511 **Pre-Columbian Art: Mesoamerica**

Sec 001 CRN 34225 Please see description of ARTH 411.001.

ARTH 513 **Pre-Columbian Art of Central America, Northern South America and the Caribbean**

Sec 001 CRN 54414 Please see description of ARTH 413.001.

ARTH 525 **19th-Century Photography**

Sec 001 CRN 59400 Please see description of ARTH 425.001.

ARTH 529 **Topics: Unnatural Histories: Representing the Pathological Body in the U.S. and Europe**
Sec 002 CRN 50085 Please see description of ARTH 429.001.

ARTH 529 **Topics: Contemporary Art, 1960-1990**
Sec 003 CRN 50086 Please see description of ARTH 429.003.

ARTH 529 **Topics: Cave Paintings to Graffiti: History of Mural Painting**
Sec 004 CRN 47566 Please see description of ARTH 429.004.

ARTH 529 **Topics: Experimental Art and Politics in Latin America, Post-1968**
Sec 005 CRN 52710 Please see description of ARTH 429.005.

ARTH 567 **World Architecture I: History of the Built Environment From Prehistory to 1400 CE**
Sec 001 CRN 40724 Please see description of ARTH 323.001.

ARTH 580 **Seminar: Inventing the Aztec, ca. 1519-2017: An Examination of Colonial Historiography, Modern Archaeology, and Cultural Politics**
Sec 001 CRN 59403 Hernández-Durán W 11:-1:45 CTRART 1018
In this seminar, we will begin by looking at the first encounters between Iberians and indigenous Mexicans on the mainland. We will trace how perceptions of the Nahua, and in particular, the Mexica (later, Aztec) were shaped by European cultural misreadings and biases throughout the colonial period. We will read about and discuss the events that transpired during and after the conquest; early modern ethnography and the documentation of indigenous cultural information; indigenous erasures, adaptations, and continuities; modern archaeology and excavations of ancient sites; the role of creole patriotism and nationalism in the selective representation of the Aztec past; the role of museums, institutes, and universities in the study of the Aztec; and later iterations of native cultural forms in language, foods, art production, popular celebrations, and media. To achieve these objectives, we will be studying a wide range of cultural forms, including *spolia*, manuscripts, maps, prints, painting, performance, photography, film, and comics, among other things. Students will be required to lead discussions at every session, give two presentations in class during the semester on approved topics, and submit a developed research paper with a final presentation at the end of the semester. Registered graduate students from any department at UNM are allowed to take this class. No instructor permission is required.

ARTH 582 **Seminar: Photography in Africa and the Middle East**
Sec 001 CRN 44371 Mulhearn M 12:30-3:15 CTRART 1018 This course will consider the social, political and cultural roles played by photography in Africa and Middle East in both the colonial and postcolonial eras. In both of these regions, photography has provided an important means of creative expression and an avenue for articulating identity and navigating social relations. It has also structured perceptions of outsiders about the regions' peoples, often serving as a mechanism for disseminating malign visual stereotypes. In addition to addressing photographic histories and practices distinctive to these places, the course will examine interdisciplinary techniques employed by scholars to try to understand and account for these practices. Contemporary art will be an important focus, but the long legacy of colonialist and orientalist visual cultures will also be a crucial topic for discussion. Among other issues, the class will address the art history of African and Middle Eastern photography, the medium's use by photographers both in the service of the state and as a challenge to its authority, and the development of culturally specific practices around the taking, displaying, and exchanging of photographs. A variety of globally significant photographers will feature, including Francis Frith, Seydou Keita, Van Leo, Malick Sidibe, David Goldblatt, Lalla Essaydi, Shirin Neshat, Romuald Hazoume, Youssef Nabil, and Zanele Muholi.

ARTH 582 **Seminar: Decoloniality and Art**
Sec 002 CRN 56486 Cornejo T 3:30-6:15 CTRART 1018
This seminar asks, how can art engage and contribute to projects of decolonization in the Americas, and how can decolonization lead to alternatives spaces of imagination, creativity, and liberation? This seminar explores the intersection of art and decoloniality in Latin America to analyze current art practices that go beyond the label of 'political art', and instead actively engage in the decolonization of knowledge, of being, and of ways of seeing in the world. Students will analyze key texts on the modern/colonial world system, coloniality, and decoloniality as theorized and practiced by scholars, activists, and artists in Latin America. We will examine a variety of visual and performing arts to understand how artists delink from colonialist structures and expose current injustices brought on by over 500 years of invasion maintained through racism, classism, sexism, homophobia, etc. We will conclude by collectively theorizing notions of 'decolonial aesthetics', 'decolonial visualities' and 'decolonial gestures' and how these offer ways of resistance, healing, and knowledge making in today's political climate.

ARTH 592 **American Landscapes**
Sec 001 CRN 59402 Please see description of ARTH 492.001.

ARTH 595 **European Art, 1830-1900**
Sec 001 CRN 59902 Please see description of ARTH 481.001.

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

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

ART HISTORY Instructors for Fall 2017 semester:

Anderson-Riedel, Susanne, Assoc Prof
Andrews, Justine, Associate Professor
Buick, Kirsten, Professor
Cornejo, Kency, Assistant Professor
Fry, Aaron, Lecturer II
*Goldstein, Brian (Asst Professor, ARCH)
Hernández-Durán, Ray, Assoc Professor
Lumpkin, Libby, Professor
Meredith, Ruth, Adjunct Lecturer III
Mulhearn, Kevin, Assistant Professor
Pinder, Kymberly, Dean, College of Fine Arts

Department of Art

College of Fine Arts

Fall 2017

Justine Andrews, Chair

Patrick Manning, 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
Justin Nighbert, Mattox Building & Art Annex
Noah McLaurine, Photography
Brooke Steiger, Printmaking
Daniel Collett, Sculpture
Ariane Jarocki, Small Metals & At Large

Administrative Offices:

Art Building, Room 204
505- 277- 5861
505- 277- 5955 fax
(west of Center for the Arts/ Popejoy Hall, north of Yale Blvd and Central Avenue)
505- 277- 5861
505- 277- 5955 fax

Department of Art

MSC 04 2560
(for package deliveries: 220 Yale Blvd NE)
1 University of New Mexico
Albuquerque NM 87131- 0001

"Life,", aluminum, india ink by John G. Snee, sculpture honors thesis

Abbreviations

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
CRN – Call Number
CRP – Community & Regional Planning
CTLB – Collaberative Teaching And Learning Building
CTRART – Center for the Arts
DSH – Dane Smith Hall
ECE – Department of Electrical & Compute Engineering
EECE – Electrical & Computer Engineering Building
F – Friday
GEOG - Geography
HART – Robert Hartung Hall
IFDM – Interdisciplinary Film & Digital Media
LA – Landscape Architecture
M – Monday
MA – Cinematic Arts
MASLEY – Masley Hall
MATTOX – Mattox Sculpture Center
MUS – Music
PEARL – George Pearl Hall
R – Thursday
RELG - Religion
S – Saturday
Sec – Section
SMLC – Science & Mathematics Learning Center
SUST – Sustainability Studies
T – Tuesday
TBA – to be advised
THEA - Theatre
UHON – UNM Honors Program
W – Wednesday
XL – Approved Crosslist

THE UNIVERSITY of NEW MEXICO