### ARTH 101

<table>
<thead>
<tr>
<th>Section</th>
<th>CRN</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sec 001</td>
<td>CRN 29423</td>
<td>Fry</td>
<td>MWF</td>
<td>1:00-1:50</td>
<td>SMLC 102</td>
</tr>
<tr>
<td>Sec 002</td>
<td>CRN 29424</td>
<td>Quijada</td>
<td>MWF</td>
<td>10:00-10:50</td>
<td>CTRART 2018</td>
</tr>
<tr>
<td>Sec 003</td>
<td>CRN 29425</td>
<td>Nakayama</td>
<td>TR</td>
<td>5:30-6:45 pm</td>
<td>CTRART 1020</td>
</tr>
<tr>
<td>Sec 004</td>
<td>CRN 45618*</td>
<td>Meredith</td>
<td>ONLINE</td>
<td></td>
<td>ONLINE*</td>
</tr>
</tbody>
</table>

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.

All Art History courses have a $52.50 fee.

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.

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 Neoclassicism. 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  Mulhearn     MWF  12:00-12:50  CTRART 2018
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 322  High Medieval Art, 1000-1200 C.E.
Sec 001  CRN 45117  Andrews      TR   2:00-3:15  CTRART 1020
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 1000 to 1200 C.E.

ARTH 324  World Architecture II: History of the Built Environment From 1400 CE to the Present
Sec 002  CRN 37376  Walker       MW  9:30-10:45  PEARR 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 340  Baroque Arts and Architecture
Sec 001  CRN 45119  Hernández-Durán  TR  11:00-12:15  CTRART 1020
This course introduces the student to the expansive late 16th-, 17th- and 18th-century cultural developments grouped under the label, Baroque. We will be covering the arts and architecture produced throughout various geographic locations in western Europe, such as Italy, France, the Netherlands, and Spain, and the Americas, primarily New Spain and Peru. Media to be examined include architecture, painting, sculpture, prints, drawing, and decorative arts. We will examine the relationship of art production to politics, propaganda, science, class, economics, gender, race, history, religion, and colonialism. As the case may require, we may also look at music, literature, fashion, and theater for context. The course is divided into two parts: the first part consists of a general survey of Baroque arts and artists and the second part will present more focused discussions of specific themes, such as narrative, light, space, motion, time, naturalism, and allegory, among others. Students will be evaluated on participation in class discussion, a midterm exam, two research papers, and a final exam. There are three required texts along with additional readings to be announced.

ARTH 406  Native American Art II
Sec 001  CRN 33943  Fry          MW  11:00-12:15  CTRART 1020
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   12:30-1:45  CTRART 1020
Offered with ARTH 512.001. 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 413  Pre-Columbian Art of Central America, Northern South America and the Caribbean
Sec 001  CRN 45736  Jackson      TR   9:30-10:45  CTRART 1019
Offered with ARTH 513.001. An introduction to the art and architecture of several of the most important societies of Andean South America prior to the Spanish Conquest, including Nicoya, Diquis, Tairona, Quimbaya, Muisca, Jama-Coaque and others. Students will 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 416  Southwest Native Ceramics
Sec 001  CRN 45120  Fry          MW  9:30-10:45  CTRART 1019
Offered with ARTH 516.001 and ANTH 403/503. This course examines Native Southwestern ceramics from the archaeological past to the present. Regional developments, changes in ceramics made for internal use and for outside sale, as well as issues of the contemporary market are investigated.

ARTH 421  History of Graphic Arts II
Sec 001  CRN 33944  Anderson-Riedel  TR  12:30-1:45  CTRART 1019
Offered with ARTH 521.001. This course explores the development of printmaking from the nineteenth century to today, focusing on both, official art practices as well as experimental and avant-garde concepts in print. Questions pertaining to the originality of prints, patronage, the print market and the relationship between the arts, cultural developments and politics will further guide class discussions. The study of prints at the UNM Art Museum Print Room forms an important part of the course.

ARTH 427  Contemporary Photography
Sec 001  CRN 45123  Mulhearn     MW  9:30-10:45  CTRART 1020
Offered with ARTH 527.001. An in-depth study of recent photographic visual culture, from approximately 1980 to the present. Emphasis on how images are deployed and understood as efforts to explore artistic, cultural, political, social, and theoretical issues.
ARTH 429  
**Topics: Culture, Politics & Community Engagement**  
Sec 001 CRN 45932 Schreiber W 4:00-6:30 MITCH 121  
Offered with AMST 309 and MSST 429. This course focuses on culture, politics, and community through engagement with art organizations in Albuquerque. Experiential service learning will be combined with readings and discussion to contextualize and analyze issues relevant to the community-based activities in which students will engage. We will also use class time to discuss, reflect, and theorize about our interactions with community organizations. In addition to in-class sessions and guest lectures, students are expected to participate in on-site initiatives with local art organizations, including the National Hispanic Cultural Center, 516 Arts, Warehouse 508, Working Classroom, and the UNM Art Museum, which are partnered with the course. Depending on the needs of the organization, students will assist in teaching (Working Classroom), or in the design and/or implementation of exhibits and programs (National Hispanic Cultural Center, 516 Arts, Warehouse 508, UNM Art Museum). In the case of 516 Arts students will conduct tours and assist with public programming related to "The U.S.-Mexico Border: Place, Imagination, and Possibility," an exhibition that was curated by Lowery Stokes Sims for the Craft and Folk Art Museum in L.A. as part of Pacific Standard Time Los Angeles/Latin America (PST LA/LA) 2017. Artists in the show include Judith F. Baca, Margarita Cabrera, Teddy Cruz, Einar & Jamex de la Torre, Bob Haozous, Luis Jiménez, Delilah Montoya, Julio César Morales, Post Commodity, Daisy Quezada Ureña, Marcos Ramírez ERRE, Elizabeth Sisco, Louis Hock & David Avalos, and many others. In preparation for on-site assignments, students will read materials related to spring exhibitions at the National Hispanic Cultural Center, 516 Arts, and the UNM Art Museum. For example, students will read Lowery Stokes Sims’ and Ana Elena Mallet’s introduction to The U.S.-Mexico Border: Place, Imagination, and Possibility (2017), as well as essays by Amalia Mesa-Bains and other artists, writers, and scholars. To further contextualize this work, students will be assigned historical readings on social practice art. Additional readings include those focused on working with community organizations as well as about local art organizations that are partnered with the course.

ARTH 429  
**Topics: Public Art and Community: The Zimmerman Library Murals In and Out of Contexts**  
Sec 002 CRN 46033 Pinder MW 12:30-1:45 CTRART 2100  
Offered with ARTH 529.002 and ARTS 389.005. The 1939 *The Three People’s Murals* in Zimmerman Library have had a rich and controversial presence at UNM. This interdisciplinary class explores the many issues surrounding art in public places. Students from multiple disciplines will delve into critical issues related to the impact of public art on communities through discussion, research, collaboration and problem-solving. What is public art’s responsibility to its audiences? Other topics covered in the class: public art history, site-specific artwork, space and identity, monuments and historic preservation, free speech, race and social justice, community building, interventionist/facilitation processes, art preservation, museum studies, public rhetoric, art patronage, community engagement, and organization, and sociology. This course employs history and discourse through practice; the class will become informed in these many areas in order to present options for the future of these murals to the university president. Guest speakers and faculty from departments across campus will also contribute.

ARTH 429  
**Topics: Women Artists in Latin America**  
Sec 003 CRN 34981 Cornejo TR 9:30-10:45 CTRART 1020  
Offered with ARTH 529.003.

ARTH 449  
**The Arts of Spain, ca. 1500 CE to 1850 CE**  
Sec 001 CRN 45127 Hernández-Durán TR 2:00-3:15 CTRART 1019  
Offered with ARTH 549.001. This course will cover the history and art of the Iberian Peninsula, or Spain, from the late medieval through the nineteenth century. We will be reviewing general historical developments in the region during the so-called early modern period, ca. 1500-1850. Familiarizing ourselves with the shifting political, cultural and social environment of the peninsula will help us understand the arts that were produced and their significance, both, then and now. In terms of art, we will begin by briefly looking at art in Spain before 1500, from the end of Roman imperial rule through the entry of Islam into the Iberian peninsula, as an introduction. We will then devote the majority of the class to closely examining renaissance and baroque periods of art, an era considered by many to be the apogee of Spanish cultural development, or “Golden Age,” up until the nineteenth century and the work of Francisco Goya y Lucientes. We will also consider the role of colonialism in shaping imperial Spain’s identity and development. Requirements for this course will include the following: weekly reading assignments, two papers, and 4 take-home exams consisting of two short essay questions each.

ARTH 453  
**African American Art**  
Sec 001 CRN 45739 Buick TR 11:00-12:15 CTRART 1019  
Offered with ARTH 553.001, XL with AFST 453. This course provides an overview of African American artists and contextualizes their creativity within the wider framework of U.S. art. What, for example, are the benefits and pitfalls of assigning race to any creative practice?

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 513  
**Pre-Columbian Art of Central America, Northern South America and the Caribbean**  
Sec 001 CRN 45737  
Please see description of ARTH 413.001.

ARTH 516  
**Southwest Native Ceramics**  
Sec 001 CRN 45122  
Please see description of ARTH 416.001.

ARTH 521  
**History of Graphic Arts II**  
Sec 001 CRN 33951  
Please see description of ARTH 421.001.
field of gender hierarchy and compulsory heterosexuality. gender performances, gendered discourses, and discourses of gender; the body is what Judith Butler has called a signifying practice within a cultural system comprised of social, cultural economic, political, environmental and technological agents interacting in dynamic and chaotic ways to produce environments in which half of the world's population live.

The human body is a symbol of society. The aestheticization of that body in the form of the nude exists in dialogue with other and othered bodies in our culture. Art historian Marcia Pointon makes two important points about the nude in Western art: first, that it has no place of its own, neither in the genre system (history painting, portraits, landscape, etc.) nor in the systems of museum classification. Second, the notion that the nude encapsulates art is manifest in several ways: since the Renaissance it has been the measure of professional attainment; the nude functions not as a category with clear parameters but as a form of rhetoric; and the figure of the woman, and the nude in particular, functions as a sign of male creativity. With these ideas in mind (but not necessarily gospel), the purpose of this seminar is to examine the function and context of the nude primarily in Victorian England and America and its implications for embodiment through various layers of society: artistic, medical and scientific, and ultimately, social and cultural. Artistically, we will move from the over-theorized (female nude), to the under-theorized (male nude), to the nude that presumably existed wholly outside the realm of Art (the hermaphrodite), to the most problematic (for our eyes) the use of children. What becomes theoretically possible when moving from the over- to the under-theorized to the highly problematic? How will looking back, theoretically, inform or change our perception of the over-theorized female nude? Medically and scientifically, aestheticized bodies found their answer/compliment in freak shows and in the unflinching display of human specimens. Theories about the criminal classes, the morally and intellectually inferior, as well as those bodies that blurred the boundaries of gendered separation reconfirmed the supposed superiority of an empire in decline (England) and an empire ascending (the United States). Socially and culturally, what impact did the aestheticization of the body have on the material circumstances of embodiment itself? As Shawn Michelle Smith has written, if one were to begin with the...assumption...that identity is not fixed in the body but in representation itself, heeding Chantal Mouffes claim that no center of subjectivity precedes the subjects identifications; and Judith Butlers assertion that identity is a strategic provisionality, then one might begin to think of the body as a product, not a producer, of identity. Working Premise for the Seminar: The body is an object of knowledge produced at the locus of culture. Art historian Marcia Pointon makes two important points about the nude in Western art: first, that it has no place of its own, neither in the genre system (history painting, portraits, landscape, etc.) nor in the systems of museum classification. Second, the notion that the nude encapsulates art is manifest in several ways: since the Renaissance it has been the measure of professional attainment; the nude functions not as a category with clear parameters but as a form of rhetoric; and the figure of the woman, and the nude in particular, functions as a sign of male creativity. With these ideas in mind (but not necessarily gospel), the purpose of this seminar is to examine the function and context of the nude primarily in Victorian England and America and its implications for embodiment through various layers of society: artistic, medical and scientific, and ultimately, social and cultural. Artistically, we will move from the over-theorized (female nude), to the under-theorized (male nude), to the nude that presumably existed wholly outside the realm of Art (the hermaphrodite), to the most problematic (for our eyes) the use of children. What becomes theoretically possible when moving from the over- to the under-theorized to the highly problematic? How will looking back, theoretically, inform or change our perception of the over-theorized female nude? Medically and scientifically, aestheticized bodies found their answer/compliment in freak shows and in the unflinching display of human specimens. Theories about the criminal classes, the morally and intellectually inferior, as well as those bodies that blurred the boundaries of gendered separation reconfirmed the supposed superiority of an empire in decline (England) and an empire ascending (the United States). Socially and culturally, what impact did the aestheticization of the body have on the material circumstances of embodiment itself? As Shawn Michelle Smith has written, if one were to begin with the...assumption...that identity is not fixed in the body but in representation itself, heeding Chantal Mouffes claim that no center of subjectivity precedes the subjects identifications; and Judith Butlers assertion that identity is a strategic provisionality, then one might begin to think of the body as a product, not a producer, of identity. Working Premise for the Seminar: The body is an object of knowledge produced at the locus of gender performances, gendered discourses, and discourses of gender; the body is what Judith Butler has called a signifying practice within a cultural field of gender hierarchy and compulsory heterosexuality.
“Marionnette en Métal,” brass, copper and guitar strings, Jesse Davila, 2017, undergraduate small scale metals student.

Justine Andrews, Chair
Patrick Manning, Associate Chair
Ellen Babcock, Graduate Director
Kat Heatherington, Graduate Coordinator
Nancy Treviso, Department Administrator
Danette Petersen, Sr Fiscal Services Tech
Ellen Peabody, Administrative Coordinator
Jasmine Torres, Administrative Coordinator
Marjorie Crow, Administrative Assistant
Isis Lopez, Social Media

Art Studio Lab Managers:
Jonathan Fitz, 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

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

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)

Masley Hall
505-277-4112

See art.unm.edu for the most up-to-date course descriptions and
finearts.unm.edu for College of Fine Arts information.

“Fortune,” cast bronze, brass, and copper, 2017,
Brianna John, undergraduate student.