

# Spring 2018 Art History



*“Loop, Swoop and Pull,” bronze cast, 2017, Stefan Sollenuis, graduate student.*



**DEPARTMENT  
OF ART**

**College of  
Fine Arts**

**University of  
New Mexico**

*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.*

*Last updated  
December 7, 2017*

## **ARTH 101**

### Introduction to Art

Sec 001	CRN 29423	Fry	MWF	1:00-1:50	SMLC 102
Sec 002	CRN 29424	Quijada	MWF	10:00-10:50	CTRART 2018
Sec 003	CRN 29425	Nakayama	TR	5:30-6:45 pm	CTRART 1020
Sec 004	CRN 45618*	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.

**All Art History courses  
have a \$52.50 fee.**

**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 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 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 16<sup>th</sup>-, 17<sup>th</sup>- and 18<sup>th</sup>-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, XL with 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 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, XL with ANTH 403/503. 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 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 their 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 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 period works 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 class 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.

**ARTH 527** Contemporary Photography

Sec 001 CRN 45124 Please see description of ARTH 427.001.



*"Smooth Form,"  
bronze casting  
2017,  
Stefan  
Sollenuis,  
Graduate  
Student*

**ARTH 529**                    **Topics: Public Art and Community: The Zimmerman Library Murals In and Out of Contexts**  
Sec 002   CRN 46034   Please see description of ARTH 429.002.

**ARTH 529**                    **Topics: Women Artists in Latin America**  
Sec 003   CRN 45126   Please see description of ARTH 429.003.

**ARTH 529**                    **Topics: Urban Innovation**  
Sec 004   CRN 45686   Simon            W            9:00-11:30            PEARL 327  
XL with ARCH 662, LA 512, CRP 570, SUST 402, and GEOG 499. Cities and towns are among humanity's largest and most complex achievements, and embody substantial amounts of capital, energy, natural resources, history and aspirations. Cities are among our greatest creations, yet typically no single individual creates them, nor does one group sustain them over time. This course explores the city in the 21st Century through three lenses, or frames of reference: The design of cities, the ecology of cities and the governance of cities. The primary goal of the course is to understand the city as a complex 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.

**ARTH 549**                    **Survey of Spanish Art and Civilization**  
Sec 001   CRN 46016   Please see description of ARTH 449.001.

**ARTH 553**                    **African American Art**  
Sec 001   CRN 45740   Please see description of ARTH 453.001.

**ARTH 582**                    **Seminar: The Victorian Nude: Representing Women, Men, Hermaphrodites, and Children, 1830-1915**  
Sec 001   CRN 45130   Buick            W            1:00-3:45            CTRART 1018

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 beings as specimens. Theories about the criminal classes, the morally and intellectually inferior, as well as those bodies that blurred the boundaries of clear 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.

**Art History Instructor section numbers  
For Undergraduate Tutorial (ARTH 496),  
Art History Capstone (ARTH 498),  
Problems in Art History (ARTH 551/552),  
Masters Thesis (ARTH 599),  
Dissertation (ARTH 699):**

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

**ART HISTORY Instructors for Spring 2018 semester:**

Anderson-Riedel, Susanne, Assoc Prof  
Andrews, Justine, Associate Professor  
Buick, Kirsten, Professor  
Fry, Aaron, Lecturer II  
Golobish, Laura, Teaching Assistant  
Hernández-Durán, Associate Professor  
Jackson, Margaret, Associate Professor

Meredith, Ruth, Adjunct Lecturer III  
Mulhearn, Kevin, Assistant Professor  
Nakayama, Ryuichi, Teaching Assistant  
Quijada, Andrea, Teaching Assistant  
\*Schreiber, Rebecca (Assoc Prof, AMST)  
\*Simon, Alfred (Prof & Chair, ARCH)  
\*Walker, Matthew (Vis Asst Prof, ARCH)

*\* Instructors from other UNM departments  
On leave Spring 2018: Libby Lumpkin, Professor, Art History,  
Kency Cornejo, Assistant Professor, Art History*



*"Marionnette en Métal," brass, copper and guitar strings, Jesse Davila, 2017, undergraduate small scale metals student.*



*"Drama Queen," bronze cast, 2017, Jeremy Dellarosa, undergraduate student.*



# Department of Art

## College of Fine Arts

### Spring 2018

**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**

See [art.unm.edu](http://art.unm.edu) for the most up-to-date course descriptions and

[finearts.unm.edu](http://finearts.unm.edu) for College of Fine Arts information.

#### **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**



*"Fortune," cast bronze, brass, and copper, 2017, Brianna John, undergraduate student.*