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

All Art History courses have a $52.50 fee.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Section</th>
<th>CRN</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTH 101</td>
<td>Introduction to Art</td>
<td>Sec 001</td>
<td>CRN 29423</td>
<td>Fry</td>
<td>MWF</td>
<td>1:00-1:50</td>
<td>SMLC 102</td>
<td>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 + the $52.50 fee.</td>
</tr>
<tr>
<td>ARTH 202</td>
<td>History of Art II</td>
<td>Sec 001</td>
<td>CRN 33937</td>
<td>Golobish</td>
<td>TR</td>
<td>11:00-12:15</td>
<td>CTRART 2018</td>
<td>Western Art from the Early Renaissance to Neoclassicism. Meets New Mexico Lower Division General Education Common Core Curriculum Area V: Humanities and Fine Arts.</td>
</tr>
<tr>
<td>ARTH 310</td>
<td>Global Photographies</td>
<td>Sec 001</td>
<td>CRN 47867</td>
<td>Mulhearn</td>
<td>TR</td>
<td>9:30-10:45</td>
<td>CTRART 2018</td>
<td>An examination of photography from a global perspective, this course sketches the role the medium has played as an engine of globalization. The course focuses on photography from Africa, the Middle East, Asia and Oceania.</td>
</tr>
<tr>
<td>ARTH 324</td>
<td>World Architecture II: History of the Built Environment From 1800 CE to the Present</td>
<td>Sec 002</td>
<td>CRN 37376</td>
<td>Cayer</td>
<td>MW</td>
<td>5:30-6:45 pm</td>
<td>PEARL 101</td>
<td>Offered 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.</td>
</tr>
<tr>
<td>ARTH 351</td>
<td>Artistic Traditions of the Southwest</td>
<td>Sec 001</td>
<td>CRN 47868</td>
<td>Fry</td>
<td>MW</td>
<td>11:00-12:15</td>
<td>CTRART 2018</td>
<td>Interelehaships 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.</td>
</tr>
<tr>
<td>ARTH 379</td>
<td>American Art: 1876-1940</td>
<td>Sec 001</td>
<td>CRN 47869</td>
<td>Buick</td>
<td>TR</td>
<td>11:00-12:15</td>
<td>CTRART 2018</td>
<td>Offered with ARTH 579.001. This survey will examine the relationship between art and culture from the Civil War to the beginning of our entry into WWII. We will explore the individual careers of painters, sculptors, and photographers within the context of competing “isms” or ideologies. In our investigation of art as a cultural production/performance, we will pursue the question of “modernity” and nationalism; documentary versus aesthetic photography; the incorporation of America and of artists through artist societies, the professionalization of critics, and the rise of galleries and museums; the opening and the closing of the West; World Fairs; the aesthetic movement; expatriation – from the U.S. to Europe and from Europe to the U.S.; the Harlem Renaissance; the Ashcan School; the Stieglitz circle(s); Regionalism and the beginning of Abstract Expressionism.</td>
</tr>
<tr>
<td>ARTH 406</td>
<td>Native American Art II</td>
<td>Sec 001</td>
<td>CRN 33943</td>
<td>Fry</td>
<td>MW</td>
<td>9:30-10:45 am</td>
<td>CTRART 2018</td>
<td>Offered with ARTH 506.001, ANTH 403/503.001. Prehistoric and historic art forms of the Plains, Southwest, and western regions of North America.</td>
</tr>
<tr>
<td>ARTH 412</td>
<td>Pre-Columbian Art: South America (Andes)</td>
<td>Sec 001</td>
<td>CRN 40418</td>
<td>Jackson</td>
<td>TR</td>
<td>2:00-3:15</td>
<td>CTRART 1019</td>
<td>Offered with ARTH 512.001, ANTH 420.002/570.001. 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.</td>
</tr>
<tr>
<td>ARTH 413</td>
<td>Pre-Columbian Art: Central America Northern South America and the Caribbean</td>
<td>Sec 001</td>
<td>CRN 45736</td>
<td>Jackson</td>
<td>MW</td>
<td>11:00-12:15</td>
<td>CTRART 1019</td>
<td>Offered with ARTH 513.001, ANTH 420/570.003. 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.</td>
</tr>
</tbody>
</table>
ARTH 421  History of Prints 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 425  19th Century Photography
Sec 001  CRN 48384  Mulhearn  TR  2:00-3:15  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: LGBTQ History and Visual Culture in the U.S.
Sec 001  CRN 47858  Hernández-Durán  TR  3:30-4:45  CTRART 1020
Offered with ARTH 529.001. This course will present a survey of major developments and key figures associated with LGBTQ history in the US through the study of the visual and material archive. Although individuals who experienced same-sex attraction and who participated in same-sex relationships have existed throughout history and across cultures and world regions, this course will focus on the emergence of definable queer communities and a queer consciousness in the US, followed by a look at the rise of social and political movements in response to events in this country. The chronological frame for the course will be the early twentieth century through the present. We will be looking at how events that define US LGBTQ history have been registered in the visual and material record. We may be examining documentary photography, video, film, performance, painting, sculpture, installation, printmaking, and drawing, along with music, theater, dance, and literature. Of special interest will be looking at movements and communities other than cisgender, white, male, and gay, i.e. lesbian, POC, trans, bi, etc. Topics of interest to be covered in class lectures and explored in student papers may include demographics and the formation of queer communities, the work of early social and political organizations, the emergence of queer cultures, civil rights movements, sex and sexuality, urban versus rural experiences, music and queerness, celebrity and popular entertainment, the rise of gayborhoods, the role of bars, clubs, and bathhouses in community building, HIV/AIDS, protests and marches, the politics of queer bodies, issues pertaining to socioeconomics, language, religion, and immigrant experiences, and recent “victories,” such as those related to marriage equality and open military service, among other things.

ARTH 429  Topics: Contemporary Art, 1960-1990
Sec 002  CRN 47859  Lumpkin  MW  2:00-3:15  CTRART 1020
Offered with ARTH 529.002. This course surveys the significant art movements and artists that emerged between 1960 & 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 as fundamental currents in art produced today. The course begins with a summary introduction to the artists and ideas associated with the Abstract Expressionist movement, which had attained preeminence in the late 1940s, and remained as a leading movement into the 1960s. It follows with movements that rejected the theoretical premises of Abstract Expressionism, beginning with the “Neo-Dada” or “Proto-Pop” art of Jasper Johns and Robert Rauschenberg, which first appeared in the mid-1950s, and was followed in the early 1960s by the Pop Art of Andy Warhol, Roy Lichtenstein, and others, and the almost simultaneous rise of the radical Minimalist movement. The discussion of Minimalism includes East Coast-based artists, such as Frank Stella, Donald Judd, Carl Andre, and Dan Flavin, and the related Light and Space artists of the West Coast, with emphasis on James Turrell and Robert Irwin. Other movements initiated in the 1960s, such as Op Art, Post-Minimalism, and Conceptualism, are also presented. The course continues with a focus on the Land Art of the 1970s, as developed by Michael Heizer, Robert Smithson, and Walter de Maria, 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 the 1980s 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 Postmodern Art 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 developments.

ARTH 429  Topics: Modern Latin American Art
Sec 003  CRN 47860  Comejo  TR  9:30-10:45 am  CTRART 1020
Offered with ARTH 529.003. This course centers on the idea of Latin American Art. It provides an in-depth discussion of 20th century Latin American artists and their contributions to the art world in order to position Latin America in a wider and more complex vision of Modern Art and challenge euro-centric notions of western art. The course is not a listing of famous artists. It is instead an exploration of political, ideological, and intellectual debates through the lens of modern artists and their creative and artistic production. We will explore how artists challenged negative stereotypes associated with Latin America to question categories of identity, politics, and culture. We will consider a diverse cultural production, looking in particular at artists’ perspectives on race, gender, revolutionary upheaval, and colonial legacies. Themes include: indigenismo, modernism and the avant-garde; Mexican muralism; social realism and politics; expression of national identities versus adoption of cosmopolitan trends; surrealism and perceptions of the “fantastic” in Latin American art; abstraction versus figuration; conceptual and non-objective art; and the politics of art and exile, among other themes. The class will also explore debates in art criticism from Latin America and the politics of exhibiting Latin American art. We will discuss how these diverse issues, from Mexico, Central America, the Caribbean, and South America frame the idea of a Latin American Art.

ARTH 429  Topics: Art and Culture of Ancient World
Sec 004  CRN 47331  Overtoom  MWF  9:00-9:50 am  DSH 123
Offered with HIST 395.002, CLST 334. This course will be a lecture-based broad survey of cultural developments throughout the ancient world from western Europe to the Near East from the bronze age to late antiquity. Divided into three sections, it will provide an overview of ancient history, ancient Greek art and culture, and ancient Roman art and culture. The awe-inspiring monuments and vibrant artwork of the Greeks and Romans forged a cultural legacy that remains significant today. Influenced by several of the great civilizations of the ancient Near East, the Greeks and Romans created one of history’s greatest periods of cultural and artistic transformation and innovation.
ARTH 431  Byzantine Art and Architecture  
Sec 001  CRN 47872  Andrews  TR  9:30-10:45 am  BANDE 105  
Offered with ARTH 531.001. This course will explore the worship and display of art and architecture from the Byzantine Empire with a specific emphasis on the cross-cultural connections among Byzantium, Medieval Europe, the Islamic world, and the Armenian Kingdom.

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 521  History of Prints II  
Sec 001  CRN 33951  Please see description of ARTH 421.001.

ARTH 525  19th Century Photography  
Sec 001  CRN 48385  Please see description of ARTH 425.001.

ARTH 529  Topics: LGBTQ History and Visual Culture in the U.S.  
Sec 001  CRN 47866  Please see description of ARTH 429.001.

ARTH 529  Topics: Contemporary Art, 1960-1990  
Sec 002  CRN 47861  Please see description of ARTH 429.002.

ARTH 529  Topics: Modern Latin American Art  
Sec 003  CRN 47865  Please see description of ARTH 429.003.

ARTH 529  Seminar: Urban Innovation  
Sec 004  CRN 45686  Simon  W  9:00-11:30  PEARL P130  
Offered with ARCH 662.005, LA 512.005, CRP 570.006, SUST 402.002, GEOG 499, PADM 590, WR 595. Cities and towns are among humanity's largest and most complex achievements. The buildings, public works, plazas and parks of even a small community 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. The Urban Innovation 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 goals are 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; To explore critical questions about how cities evolve and change; To study the city as an enduring organism that is both dependent on, and independent of, its inhabitants; To position the city as a synthesis of human built form and processes of nature, and To speculate on the future of cities.

ARTH 531  Byzantine Art and Architecture  
Sec 001  CRN 47873  Please see description of ARTH 431.001.

ARTH 579  American Art: 1876-1940  
Sec 001  CRN 47870  Please see description of ARTH 379.001.

ARTH 580  Seminar: Latin American Art Historiography  
Sec 001  CRN 47874  Hernández-Durán  W  12:30-3:15  CTRART 1018  
In this graduate seminar, we will examine the origins and development of art historical consciousness and practice, both, in Latin America and also pertaining to Latin American art in the U.S. and Europe. We will begin by familiarizing ourselves with historiography, including its methods and its forms. We will then shift our focus and look at the earliest art histories produced in what today is Latin America, which concentrated on the documentation and study of colonial art, followed by Pre-Columbian art and Modern Latin American art. We will examine and discuss the texts and figures associated with each of these stages in the production of Latin American art history, including the art works that were studied and the circumstances that shaped the art historical discourses that developed, primarily in the nineteenth- and twentieth centuries. This course should be of interest to graduate students working on any of the three main periods of Latin American art production, including contemporary Latin American art. Course requirements will include the following: student-led discussions of weekly readings, three papers, and three in-class presentations. Readings will consist of assigned textbooks and articles made available through LEARN.
The purpose of this seminar is to imaginatively rewrite and incorporate other narratives into Wanda Corn's book, The Great American Thing: Modern Art and National Identity, 1915-1935. With that book as the focus, we can corral and control the flow of information. To that end, we will examine visuality and performance in Manhattan between the years 1900-1935. We will look at everything from Steichen and his first circle of artists to the Cotton Club and the Harlem Renaissance as an international phenomenon, to a vibrant and visible gay culture and to sex shows in the Tenderloin. We will consider the emergence of feature length films from nickelodeons and vaudeville and the efforts to censor them to the photographs of Jacob Riis's reform efforts that were distilled into first a lantern slide show and then a book titled How the Other Half Lives. We will examine films that used Manhattan to foreground the city as emblematic of progress and urbanization and the dangers inherent in these processes, from Charles Sheeler and Paul Strand's “Manhatta” to George Loan Tucker's sensational film dealing with "white slavery," titled “Traffic in Souls.” We will look at the Armory Show, the Ashcan School, and the two influential women who owned galleries: Edith Halpert and Peggy Guggenheim. The goal is to challenge, enrich, and expand the notion of “National Identity” as it was constituted in that small and singular space, New York City.

This seminar will engage in visual analysis and investigation of contemporary art and visual culture from Central America and its US-based diaspora. We will examine the diverse range of visual practices and strategies artists use as socio-critique, protest, and resistance. Topics include coloniality, labor and modernity, liberation theology and public art; art during wars; performance art amidst state violence; new urban spaces; architecture and the aesthetics of remittances; art on migration and transnationalism; and the rise of transnational gang visual culture; among others. We will also consider the role of institutional art spaces and events such as museums and the Central American Biennial, non-institutional spaces and artist-run publications, art collectives, as well as the emerging role of the artist as curator, and how these frame the politics of art in Central America and its diaspora. Considering that Central Americans officially constitute the third largest Latino group in the nation, we will conclude with the current wave of mass migration from Central America to the U.S. and the current refugee crisis of women and unaccompanied children in U.S. detention centers, all through the lens of art. To facilitate a transnational dialogue, we will have Central American artists as guest lecturers in class via new media technologies.

Art History Instructor section numbers for Undergraduate Tutorial (ARTH 496), Art History Capstone (ARTH 498), Honors Thesis (ARTH 499), Problems in Art History (ARTH 552), Masters Thesis (ARTH 599), Dissertation (ARTH 699):

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<th>Section</th>
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<td>Anderson-Riedel, Susanne, Associate Professor</td>
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<td>007</td>
<td>Andrews, Justine, Associate Professor</td>
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<tr>
<td>013</td>
<td>Bastea, Eleni, Professor</td>
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<tr>
<td>017</td>
<td>Buick, Kirsten, Professor</td>
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<tr>
<td>022</td>
<td>Cormejo, Kency, Assistant Professor</td>
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<td>029</td>
<td>Fry, Aaron, Lecturer II</td>
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<td>037</td>
<td>Hernández-Durán, Ray, Associate Professor</td>
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<tr>
<td>039</td>
<td>Jackson, Margaret, Associate Professor</td>
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<tr>
<td>049</td>
<td>Lumpkin, Libby, Professor</td>
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<tr>
<td>051</td>
<td>Madsen, Kevin, Assistant Professor</td>
</tr>
<tr>
<td>063</td>
<td>Mulhearn, Kevin, Assistant Professor</td>
</tr>
</tbody>
</table>

ART HISTORY Instructors for Spring 2019 semester:

Anderson-Riedel, Susanne, Associate Professor
Andrews, Justine, Associate Professor
*Bastea, Eleni, Professor
Buick, Kirsten, Professor
*Cayer, Aaron, Assistant Professor
Cormejo, Kency, Assistant Professor
Fry, Aaron, Lecturer II
Goldmann, Lara, Teaching Assistant
Golobish, Laura, Teaching Assistant

Hernández-Durán, Ray, Associate Professor
Jackson, Margaret, Associate Professor
Kane, Eleanor, Teaching Assistant
Lumpkin, Libby, Professor
Meredith, Ruth, Adjunct Lecturer III
Mulhearn, Kevin, Assistant Professor
*Overtoom, Nikolaus, Visiting Lecturer I
Quijada, Andrea, Teaching Assistant
*Simon, Alfred, Professor

*Instructors from other UNM departments
Administration:
Justine Andrews, Chair
Suzanne Anderson-Riedel, Associate Chair
Szu-Han Ho, Graduate Director
Kat Heatherington, Graduate Coordinator
Jessamyn Lovell, Undergraduate Director
Nancy Treviso, Department Administrator
Danette Petersen, Accountant II
Ellen Peabody, Administrative Coordinator
Jasmine Torres, Administrative Coordinator
Jenifer Andrews, Administrative Assistant II

Art Studio Lab Managers:
Jonathan Fitz, Ceramics
Kyle Webb, Experimental Art & Technology
Justin Nighbert, Mattox Building & Art Annex
Noah McLaurnine, Photography
Brooke Steiger, Printmaking
Daniel Collett, Sculpture
Ariane Jarocki, Small Scale Metals

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art@unm.edu
505-277-5861
505-277-5955 fax

Masley Art Education
Building #68
505-277-4112

Masley Gallery
505-277-1167

Abbreviations
ANNEX - Art Annex
ANTH - Anthropology
ARCH - Architecture
ARR, arr - Arranged
ART - Art Building
ARTE - Art Education
ARTH - Art History
ARTS - Art Studio
BIOL - Biology
BW LAB - Black & White Photo Lab
CRN - Call Number
CRP - Community & Regional Planning
CTLB - Collaborative Teaching & Learning Center
CTRART - Center for the Arts
DSH - Dane Smith Hall
F - Friday
FA - Fine Arts
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
S - Saturday
SEC - Section
SMLC- Science & Mathematics Learning Center
SUST - Sustainability Studies
T - Tuesday
THEA - Theater
UHON - UNM Honors Program
W - Wednesday

Images Front Cover:
Top Image, Photo Credit: UNM Undergrad Student, Isis Lopez
UNM Alumna, Julia Lambright, M.F.A., “700000 in One”, egg tempura & gold leaf on panel, 2015

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