DEPARTMENT OF ART
College of Fine Arts
University of New Mexico

SPRING 2020 I ART HISTORY

ART

NM ART
The Art Department offers BFA, BA and BAIA undergraduate degrees in Studio Art, the BA and a Post-Baccalaureate Licensure in Art Education and a BA in Art History. The MFA degree is offered in Studio; an MA can be pursued in Art Education; and the MA and PhD degrees are possible in Art History. In all of the work leading to these degrees, the importance of the arts as communication, in the past, the present and the future, is pivotal. This belief is the cornerstone of our programs, and it is the foundation for our primary goal, which is to expose students to the richness of art through a wide range of new and traditional media. We also seek to develop critical thought in our classes, and the practice and methods for understanding the teaching of the arts and the history of art.

The Department is dedicated to providing the best education possible no matter what degree a student might be pursuing. The Department is dedicated to benefiting UNM, the city of Albuquerque, the state of New Mexico, as well as national, and international communities. To achieve these aims, the Department is committed to maintaining a world-class faculty that is actively engaged in creative art, art education, and art history.

**Administration:**

Susanne Anderson-Riedel, Chair  
Meggan Gould, Associate Chair  
Ellen Babcock, Graduate Director  
Kat Heatherington, Graduate Coordinator  
Jessamyn Lovell, Undergraduate Director  
Nancy Treviso, Department Administrator  
Ellen Babcock, Graduate Director  
Jenifer Andrews, Administrative Assistant III  

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-Scale Metals  

**Department of Art:**

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

**Administrative Offices:**

Art Building #84, Second Floor, Room 204  
(W of Center for the Arts/Popejoy, E of Yale Blvd, N of Central Ave)  
art@unm.edu  
505-277-5861  
505-277-5955 fax  

**HOURS:** M-F 8:00-5:00 (closed 12:00-1:00)

**Masley Art Education**

Building #68  
505-277-4112  

**Masley Gallery**

Olivia Ortiz, Director  
505-277-1167  

**John Sommers Gallery**

Noel Mollinedo, Director  
johnsommengallery@gmail.com  

**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 - Back & 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  
FDMA - Film & Digital Media Arts  
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 - Honors College  
W - Wednesday  

art.unm.edu find us on

Revised: 10/21/2019 *All information in this course booklet including instructors, courses and course fees are subject to change.*
***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.

**ARTH 1120**  *Introduction to Art*

- **Sec 001**  CRN 50050  Fry  MWF  1:00-1:50  SMLC 102
- **Sec 002**  CRN 50051  Quijada  MWF  10:00-10:50  TBD
- **Sec 003**  CRN 50052  Norwood  TR  5:30-6:45 pm  CTRART 1020
- **Sec 004**  CRN 64961*  Meredith  ONLINE  ONLINE*

(Formally ARTH 101) 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 2110**  *History of Art I*

- **Sec 001**  CRN 52846  Golobish  TR  11:00-12:15  CTRART 2018

(Formally ARTH 201) This survey course explores the art and architecture of ancient pre-historic cultures through the end of the fourteenth century. While focused primarily on the art of the Western civilizations, this course will also provide insights into the works of other major cultures in order to provide alternate views of art and history. Emphasis will be placed on the relationship of artworks to political, social, spiritual, intellectual, and cultural movements that affect and are affected by their creation and development. Meets New Mexico Lower-Division General Education Common Core Curriculum Area V: Humanities and Fine Arts.

**ARTH 2120**  *History of Art II*

- **Sec 001**  CRN 50062  Kane  MW  5:30-6:45 pm  CTRART 1020

(Formally ARTH 202) This survey course will explore the architecture, sculpture, ceramics, paintings, drawings, and glass objects from the 14th century to the modern era. While focused primarily on the art of the Western civilizations, this course will also provide insights into the works of other major cultures in order to provide alternate views of art and history. Emphasis will be placed on the relationship of artworks to political, social, spiritual, intellectual, and cultural movements that affect and are affected by their creation and development. Meets New Mexico Lower-Division General Education Common Core Curriculum Area V: Humanities and Fine Arts.

**ARTH 310**  *Global Photographies*

- **Sec 001**  CRN 47867  Mulhearn  MW  1:00-2:15  CTRART 2018

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.

**ARTH 324**  *World Architecture II*

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

Offered with ARTH 567.001 & ARCH 2125/524. 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 406**  *Native American Art II*

- **Sec 001**  CRN 33943  Fry  MW  11:00-12:15 am  CTRART 1020

Offered with ARTH 506.001, 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  2:00-3:15  CTRART 1019

Offered with ARTH 512.001, ANTH 420/570. 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, Tawanaku, 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: Central America Northern South America and the Caribbean*

- **Sec 001**  CRN 45736  Jackson  TR  11:00-12:15  CTRART 1019

Offered with ARTH 513.001, ANTH 420/570. 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.
Students should come into the class with a solid foundation in Modern art history. Familiarity with late 20th-century and 21st-century art is either a paper on a contemporary sculpture topic or create a sculpture project with an accompanying written description of intentions. Readings for the taking place today. Students are expected to demonstrate mastery of the readings, participate in classroom discussions, and produce class include statements by artists and essays by art theorists of various historical periods that illuminate the changes in sculptural practices. Katharina Fritsch, Franz West, Ugo Rondinone, Gary Hume, Jim Isermann, Tom Sachs, Urs Fischer, Josiah McElheny, Zhan Wang, Nathan Mabry, Rebecca Warren, Lisa Lapinski, Don Brown, Jeff Ono, Venske & Spanle, J. B. Blunk, Frances Upritchard, and others. Readings for 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 and 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.

This section addresses the theoretical aspects of contemporary artworks formed in three-dimensions, with particular reference to ideas regarding aesthetic status. The focus is on the anti-phenomenological sculptural style that emerged in the 1980s and 1990s to counter the tenets of Minimalist sculpture, and on younger artists who presently are formulating new perceptual codes by reaching back to traditions associated with antiquity and the Modern period. Sculptors discussed include Allan McCollum, Charles Ray, Katharina Fritsch, Franz West, Ugo Rondinone, Gary Hume, Jim Isemann, Tom Sachs, Urs Fischer, Josiah McElheny, Zhan Wang, Nathan Mabry, Rebecca Warren, Lisa Lapinski, Don Brown, Jeff Ono, Venske & Spanle, J. B. Blunk, Frances Upritchard, and others. Readings for the class include statements by artists and essays by art theorists of various historical periods that illuminate the changes in sculptural practices taking place today. Students are expected to demonstrate mastery of the readings participate in classroom discussions and produce either a paper on a contemporary sculpture topic or create a sculpture project with an accompanying written description of intentions. Students should come into the class with a solid foundation in Modern art history. Familiarity with late 20th-century and 21st-century art is recommended. Attendance is required.

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 491  Late 20th Century to 21st Century Art, (1990-Present)
Sec 001  CRN 61997  Lumpkin  MW  2:00-3:15  CTRA RT 1020
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 496  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 52848
Please see description of ARTH 416.001.

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

ARTH 526  20th-Century Photography
Sec 001  CRN 52849
Please see description of ARTH 426.001.

ARTH 529  Topics: Experimental Art in Latin America
Sec 001  CRN 47866
Please see description of ARTH 429.001.

ARTH 529  Topics: Contemporary Theories of Sculpture
Sec 002  CRN 47861
Please see description of ARTH 429.002.

ARTH 567  World Architecture II
Sec 001  CRN 00000
Please see description of ARTH 324.002.

ARTH 583  Seminar: Decolonial Aesthetics
Sec 001  CRN 47876
Please see description of ARTH 429.003.

ARTH 591  Late 20th Century to 21st Century Art, (1990-Present)
Sec 001  CRN 65813
Please see description of ARTH 491.001.

Art History Instructor section numbers for Undergraduate Tutorial (ARTH 496), Art History Capstone (ARTH 498), Honors Thesis (ARTH 499), Problems in Art History (ARTH 551), Masters Thesis (ARTH 599), Dissertation (ARTH 699):

.006 Anderson-Riedel  .017 Buick  .029 Fry  .039 Jackson  .063 Mulhearn
.007 Andrews  .022 Comejo  .037 Hemández-Durán  .049 Lumpkin
**ARTHISTORY Instructors for Spring 2020 semester:**

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Role</th>
</tr>
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<tbody>
<tr>
<td>Anderson-Riedel, Susanne</td>
<td>Associate Professor</td>
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<tr>
<td>*Cayer, Aaron</td>
<td>Assistant Professor</td>
</tr>
<tr>
<td>Comejo, Kency</td>
<td>Assistant Professor</td>
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<tr>
<td>Fry, Aaron</td>
<td>Lecturer II</td>
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<tr>
<td>Golobish, Laura</td>
<td>Teaching Assistant</td>
</tr>
<tr>
<td>Jackson, Margaret</td>
<td>Associate Professor</td>
</tr>
<tr>
<td>Kane</td>
<td>Teaching Assistant</td>
</tr>
<tr>
<td>Lumpkin, Olivia “Libby”</td>
<td>Professor</td>
</tr>
<tr>
<td>Meredith</td>
<td>Adjunct Lecturer III</td>
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<tr>
<td>Mulhearn</td>
<td>Assistant Professor</td>
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<tr>
<td>Norwood</td>
<td>Teaching Assistant</td>
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<tr>
<td>Quijada</td>
<td>Teaching Assistant</td>
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</tbody>
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*Instructors from other UNM departments

**On Sabbatical Spring 2020:**

- Andrews, Justine, Associate Professor, Art History
- Buick, Kirsten, Professor, Art History
- Hernández-Durán, Ray, Professor, Art History
UNM Graduate Student Hannah Knight Leighton, “Soft Cube”, 2019
3 x 3 x 3', Yarn on monks cloth.
www.hannahknightleighton.com

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

Images Front Cover:

Art Installation - Thesis Show, Mixed Media
www.petersonyazzie.com

Bottom Center Image: UNM Alumna Emma Levitt Royer, “Blue Jeans”, 2014
42 x 19.5", Knit textile
www.emmajanelevitt.com

Bottom Right Image: UNM Alumnus Taylor Hedum, “Surface Treatment”, 2018
Projection: 2' x 2'. Sculpture: 1' x 1' x 1'. Reflective film, LED spotlight, mixed media.
www.taylorhedum.com

For more information on featured UNM Art Department MFA Alumni, go to: art.unm.edu/graduate-alumni