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 keystone 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.
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  CTRART2018
Sec 003  CRN 50052  Norwood  TR  5:30-6:45 pm  CTRART1020
Sec 004  CRN 50053*  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  CTRART2018
(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  CTRART1020
(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  9:30-10:45 am  CTRART1020
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 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 351  Artistic Traditions of the South West**
Sec 001  CRN 53798  Fry   MW  9:30-10:45 am  CTRART1019
Interrelationships 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.

**ARTH 406  Native American Art II**
Sec 001  CRN 33943  Fry   MW  11:00-12:15 am  CTRART1020
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  CTRART1019
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, 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: Central America Northern South America and the Caribbean

Sec 001  CRN 45736  Jackson  TR  11:00-12:15  CTRART1019

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, this course introduces selected artistic traditions, including Nicoya, Diquis, Taírona, Quimbaya, Musca, 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 421  History of Prints II

Sec 001  CRN 33944  Anderson-Riedel  TR  12:30-1:45  CTRART1020

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 426  20th-Century Photography

Sec 001  CRN 52850  Mulhearn  MW  9:30-10:45  CTRART1020

Offered with ARTH 526.001. This course will offer an in-depth study of key historical, critical, and theoretical issues in photographic visual culture from the beginning of the 20th century to the present. In addition to various aesthetic and historical movements in photography over the course of the century, topics to be covered include: photography and commerce, stylistic and ethical approaches to photojournalism, photography and the politics of the museum, vernacular photography, photography on film, and the influence of digital technology on the medium. This is an upper division class and therefore reading and writing intensive. Students must have completed at least one previous art history class.

### ARTH 429  Topics: Experimental Art in Latin America

Sec 001  CRN 47858  Cornejo  TR  9:30-10:45  CTRART1020

Offered with ARTH 529.051. 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 guerrilla 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 429  Topics: Contemporary Theories of Sculpture

Sec 002  CRN 47859  Lumpkin  M  4:30-7:15 pm  CTRART1019

Offered with ARTH 529.002. This seminar 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 styles that emerged 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 Isermann, Tom Sachs, Uis Fischer, Josiah McElheny, Zhan Wang, Nathan Mabry, Rebecca Warren, Lisa Lapinski, Don Brown, Jeff Ono, Venksa & Spanke, 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- and 21st-century art is recommended. Attendance is required.

### ARTH 429  Topics: Decolonial Aesthetics

Sec 003  CRN 47860  Cornejo  R  3:30-6:15  CTRART1018

Offered with ARTH 583.001. This seminar explores 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 de-link 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.
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.
**ARTHISTORY Instructors for Spring 2020 semester:**

| Anderson-Riedel, Susanne, Associate Professor | Kane, Ellie, Teaching Assistant |
| *Cayer, Aaron, Assistant Professor* | Lumpkin, Olivia “Libby”, Professor |
| Cornejo, Kency, Assistant Professor | Meredith, Ruth, Adjunct Lecturer III |
| Fry, Aaron, Lecturer II | Mulhearn, Kevin, Assistant Professor |
| Golobish, Laura, Teaching Assistant | Norwood, Beth, Teaching Assistant |
| Jackson, Margaret, Associate Professor | Quijada, Andrea, Teaching Assistant |

*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