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 101  Introduction to Art**

- **Sec 001** CRN 10035 Fry MWF 1:00-1:50 NTHP 122
- **Sec 002** CRN 10036 Marks MWF 9:00-9:50 CTRART 2018
- **Sec 003** CRN 10037 Weinstock TR 5:30-6:45 pm CTRART 1020
- **Sec 004** CRN 44707* 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.

**ARTH 201  History of Art I**

- **Sec 001** CRN 55684 Andrews MWF 9:00-9:50 CTLB 330

This course is the first half of a survey of Art History. We will cover a vast amount of material beginning in the Ancient Near East, continuing through Egypt, Ancient Greece and Rome. The second half of the semester will explore the Art of the Middle Ages including the rise of the Byzantine and Islamic Empires. Although the course will follow a chronological framework, attention will be given to the specific themes of images of kingship/rulership; the devotional image; text and image; and architecture. Meets New Mexico Lower Division General Education Common Core Curriculum Area V: Humanities and Fine Arts.

All Art History courses have a $52.50 fee.
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<tr>
<th>Course Code</th>
<th>Title</th>
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Western Art from the Early Renaissance to Impressionism. Meets New Mexico Lower Division General Education Common Core Curriculum Area V: Humanities and Fine Arts.
ARTH 429  Seminar: How Do Societies Remember? Architecture, Ritual, and Narrative
Sec 001  CRN 56577  Bastia  S  10:00-12:30 & 2:00-4:30  PEARL 327
Offered with ARTH 529.001. ARCH 462/662 and INTS 499. What is the role of architecture in commemorating the past and shaping the future? Societies form their sense of unity through shared histories and memories of past events, common religious and cultural rituals, and a learned understanding of their place in the wider geo-political landscape. Memorial architecture and state-sponsored rebuilding and preservation projects help cement these shared cultural beliefs on the built environment by "writing" history on the land. But architecture does not thrive primarily in the hallowed halls of memory. Its main charge is to create spaces for future generations and stamp a mark of progress on the landscape. This course will examine the unique tensions between representing the past and forging the future by focusing on architecture and commemoration in post-WWII Germany. Focusing on major landmarks, students will examine different methods of representation, commemoration, and exhibition in a range of media, including the scholarly and popular press, cinema, and on-line media. A fitting companion to Professor Bokovoy's seminar on war and memory, this course will introduce architecture into the historical analysis of memory and help students recognize the connections among history, memory, and the built environment. Assignments: Undergraduate students will write short response essays to the reading and the site visits throughout the seminar and prepare a final oral presentation (15 min.). Graduate students will also complete a 12-15 pp illustrated final project. Note: No previous knowledge of architecture or architectural history is necessary. This late-starting Spring 2016 course will begin with 5 Saturday meetings in April and early May, followed up by a three-week stay at Schloss Dyck, Germany. Students enrolled in this course will also enroll in History 300: Memory and Mourning of the First World War, taught by Professor Melissa Bastia, Chair of the History Department (3 credits, no prerequisites). Course dates: Instruction at UNM: Saturday, April 9, 16, 23, 30, May 7 (10:00–12:30, 2:00-4:30 pm) These 5 mandatory class meetings, which will be directed by Professors Bokovoy and Bastia, will include seminar-type discussion of reading and writing assignments as well as visits to local museums and historical sites. Instruction in Schloss Dyck, Germany: Departure for Germany: Monday, May 16th, 2016; arrival on May 17th Departure from Germany: Sunday, June 5th, 2016. Note: These dates include instruction for both courses.

ARTH 429  Topics: Contemporary Design
Sec 002  CRN 43397  Lumpkin  M  6:00-8:45 pm  CTRART 1019
Offered with ARTH 529.002. In recent years, the field of design has attained elevated status. Universities have been developing advanced degrees in Design Studies and Design History, art museums have increasingly focused on developing exhibitions and collections of design objects, and some of the most prestigious fine art galleries have added designers to their stable. At the same time, fine artists and designers have been blurring the distinction between art and design: prominent contemporary designers have adopted styles, themes, and production techniques traditionally associated with progressive fine art practices, while fine artists have adopted themes and production techniques associated with design for practical uses and mass consumption. This class introduces students to key foundational texts that have shaped the field of design since the late 18th century, and theoretical texts by designers and by artists who address design issues in their works. The class focuses on mobile, three-dimensional objects created for interior design projects or the mass market, such as lamps, furniture, vases, vehicles and decorative objects. Some reference is made to developments in graphic design and architecture, but only when relevant to analyzing the formal aspects of objects. Included in the syllabus are designers who recently have achieved recognition for the conceptual aspects of their practices, such as Philippe Starck, Constantin and Laurene Boym (Boyym Design Studio), Maartin Baas, Hella Jongerius, Marc Newson, Job Smeets and Nynke Tynagel (Studio Job), Takujin Yoshioka, and others. Discussions also include fine artists whose works embrace aspects of design and who have been particularly influential on contemporary designers, such as Andy Warhol, Richard Artschwagger, Jeff Koons, Jessica Stockholder, Takashi Murakami, Josiah McElheny, Andrea Zittel, and others. Assigned readings include original design history and theory, critical assessments of contemporary designers, and statements by designers, which are made available to students on the University of New Mexico eReserves website. Students are expected to demonstrate mastery of theoretical texts and familiarity with relevant works of design and fine art in class discussions and on two exams, and to produce a term paper or design project. Attendance is required.

ARTH 429  Topics: Pre-Columbian Art: Primitive to Present
(The Impact of Precolumbian Art on the Public Imaginary)
Sec 003  CRN 33330  Jackson  R  1:30-4:15  CTRART 1018
Offered with ARTH 560.001. Our relationships with the past are chameleon-like. The study and interpretation Non-European and Precolumbian art is profoundly affected by various changing social attitudes, aims and agendas. Likewise, as knowledge about Precolumbian America expands and is widely disseminated, it impacts public imagination in a variety of ways. The central project of this course is to investigate the role of Precolumbian art in modern (art) history. Although far from comprehensive, in this course, students explore ancient and indigenous arts in collections, exhibitions, and popular media to recognize the occurrence of social and artistic intersections. Open to advanced undergraduates and graduates, students should have basic familiarity with pre-Columbian, Latin American or Indigenous studies.

ARTH 429  Topics: Museum Interpretation
Sec 007  CRN 47626  Otto-Diniz  T  12:00-3:15  HIBB 103
Offered with ARTH 529.007 and MSST 475/575. Course provides an overview of the history, theory and practice of Museum Interpretation. It explores the complex relationships between visitors, scholars, and objects in museum settings with focus on approaches to exhibit wall text and labels; display constructs; gallery guides; in-gallery components, interactives, audio tours, or videos; and public programs for diverse audiences. It is designed to engage students in creatively applying and synthesizing interpretive theory to develop museum materials, programs or exhibitions. Restriction: Permission of Instructor.

ARTH 429  Topics: Museum Collection Management
Sec 008  CRN 52602  Larson  WF  9:00-10:15  HIBB 104
Offered with ARTH 529.008, MSST 476/576 and ANTH 420/570. Course introduces students to underlying principals, methods, and practice of collection management in museums today. A wide range of topics – including museum policies, law, ethics; collection acquisitions, organization, storage and use; environmental controls, security, stabilization, and risk management; and museum registration and data management – serve as the focus of weekly readings, discussions, and presentations in a seminar format. The course emphasizes practical skills for museum professionals. Restriction: Permission of Instructor.

ARTH 432  Islamic Art and Architecture
Sec 001  CRN 55691  Andrews  MW  12:30-1:45  CTRART1019
Offered with ARTH 532.001. An introduction to the visual culture of the Islamic world from its foundations in the seventh century on the Arabian Peninsula to its flowering under Ottoman and Mughal rule in the seventeenth century.
Introduction to Ibero-American Colonial Arts and Architecture

Sec 001 CRN 52020 Hernández-Durán TR 3:30-4:45 CTRART 1019

Offered with ARTH 550.001. This course is an introductory survey of colonial art production in the Americas from 1496, when the first Iberian city was founded in the Western Hemisphere through the mid-nineteenth century when various viceregal territories began to declare independence from Spain. We will cover a wide range of cultural production, including urban planning, architecture, manuscripts, maps, painting, prints, sculpture, ephemera, and decorative arts, such as furniture, ceramics, and textiles. We will examine art production in relation to larger contextual variables such as patronage, politics, artistic practice, and sites of display, as well as to other expressive forms, such as literature, music, dance, and theater. Gender, race, class, sexuality, etc., may also be considered when relevant. Although the main focus of the class will be New Spain, we may look at art from other regions, such as the Caribbean, Peru, Central America, and the Philippines, for comparative purposes. Course requirements include the following: a midterm exam, a final exam, and two papers. Attendance and participation in class discussion will also be noted. There will be three required texts and a reader.

African American Art

Sec 001 CRN 52023 Buick TR 11:00-12:15 CTRART1019

Offered with ARTH 553.001 and AFST 453. The purpose of this class is threefold: to provide an overview of the careers of American artists of African descent; to contextualize their creativity within the wider framework of U.S. art and culture; and finally, to consider critically some of the problems involved in even attempting such an endeavor. What, for example, are the benefits and pitfalls of assigning race to any creative practice? How have art historians and critics, schools, museums, and galleries, treated African American artists (and here we must NOT assume that all critics and institutions are white). Why does the Harlem Renaissance remain so popular, and how does the history of performance inflect and transform our traditional histories of the visual arts? Film will also be an important element of the class, didactically, for example, to illustrate the middle passage or certain significant documentaries about movements or individual artists. We will also look at films about African Americans as well as films by them. The parameters of the class will be dictated by our text, Sharon F. Patton’s African-American Art (please note the hyphen). As a result, the bulk of the class will span from slavery to the early 1990s, a period characterized by Patton as the “evolution of a black aesthetic.” Finally, we will end the class by discussing controversial issues in the representation of African Americans, beginning with Robert Colescott and Kerry James Marshall, and concluding with the images created by the artists Kehinde Wiley and Kara Walker.

Seminar: The Anthropology of Art

Sec 001 CRN 52620 McChesney W 3:00-5:30 HIBB 104

Offered with ARTH 585.001 XL with MSST 485/585 and ARTH 485/585. This course examines the multivalent meanings of museum objects by focusing on a single or selected group of objects in the Maxwell Museum of Anthropology’s collections (i.e., new accession, special collections, items targeted for specific needs, etc.). Through the lens of “objecthood” the course explores diverse issues in museology, including registration and documentation, conservation and preservation, and interpretation. In researching identified object(s), students also address as appropriate larger concerns of collection history, context of origin, material culture and technology, social complexity, colonialism and museum collecting, representation, repatriation, and problems of definition and nomenclature. Over the course of the semester through their research students will explore diverse perspectives on interpretation towards a modest exhibition (virtual and/or actual installation). Instructor permission required. Please contact Instructor Lea McChesney at leamcc@unm.edu or the department at museum@unm.edu for permission.

Art, 1990 to the Present

Sec 001 CRN 38012 Lumpkin MW 4:00-5:15 CTRART 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, although 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 Arthur 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.

American Landscapes

Sec 001 CRN 55693 Buick TR 2:00-3:15 CTRART 1020

Offered with ARTH 592.001. The class provides an examination of how densely populated American environments were reinterpreted by Europeans upon contact in the process of designing and implementing various systems for their habitation, exploitation, and consumption. As Stephen Danie ls and Denis Cosgrove wrote in the Introduction to The Iconography of Landscape, “A landscape is a cultural image, a pictorial way of representing, structuring or symbolizing surroundings. This is not to say that landscapes are immaterial. They may be represented in a variety of materials and on many surfaces – in paint on canvas, in writing on paper, in earth, stone, water and vegetation on the ground. A landscape park is more palpable but no more real, nor less imaginary, than a landscape painting or poem. Indeed the meanings of verbal, visual and built landscapes have a complex interwoven history.” American Landscapes, therefore, considers the myriad ways in which the land is articulated – from the more obvious landscape paintings; to written representations in the form of essays, judicial documents, music, and sermons; to the manipulation of the earth itself; from disaster tourism, to the grand monuments – both natural and man-made – that are narrated in a variety of forms to ground the new inhabitants as the “real” Americans. We should also be mindful that the things we do (painting, writing, film, photography, maps, music, earthworks) to make sense of the landscape, also work to actively construct it. Furthermore, vision itself is not passive – it, too, is a highly mediated act of appropriation, disciplined by the various subject positions that even one person can assemble. While the course is roughly chronological, we will use three conceptual units – within which the chronologies unfold – to keep landscape active in our minds. That said, the conceptual units are: Landscape as Verb; Landscape as Material Culture; and Landscape as Process/Performance/Transformation. Goals: The purpose of this survey is to familiarize students with the concepts that underpin both landscape representation (in its various forms) and the study of landscape itself (an alternate form of “representation”). How, in the midst of studying its representations, do we resist re-colonizing it? Is that the proper question? Since the
Enlightenment, the purpose of landscape painting has been to prepare colonizers to settle the land and tourists to aestheticize it and thereby, acting as what Kant would deem "moral agents," own it as well (if only temporarily).

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ART HISTORY Instructors for Spring 2016 semester:

Anderson-Riedel, Susanne, Assoc Prof
Andre, Laura, Adjunct Lecturer III
Andrews, Justine, Associate Professor
Buick, Kirsten, Associate Professor
Cornejo, Kency, Assistant Professor
Fry, Aaron, Instructor
Golobish, Laura, Teaching Assistant
*Hardeman, Marsha (Adj Lecturer, AFST)
Hernández Durán, Ray, Assoc Professor
Jackson, Margaret, Assistant Professor

Larson, Dorothy (Data Mgr, Maxwell)
Lumpkin, Libby, Professor
Marks, Maxine, Teaching Assistant
*Otto-Diniz, Sara (Adj Lecturer, MSST)
*McChesney, Lea (Curator 3, Maxwell)
Meredith, Ruth, Adjunct Lecturer III
Szabo, Joyce, Regents Professor
*Tintor, Diane (Adjunct Lecturer, ARCH)
Weinstock, Rebecca, Teaching Assistant

Abbreviations

AFST – Africana Studies
ANNEX – Art Annex
ANTH - Anthropology
ARCH - Architecture & Planning
ARR, arr – Arranged
ART – Art Building
ARTE – Art Education
ARTH – Art History
ARTS – Art Studio
BFA – Bachelor of Fine Arts
Bunting – Bunting Visual Resources Library
BW LAB – Black & White Photography Lab
CERIA — Center for Environmental Research, Informatics & Arts
CRN – Call Number
CRP – Community & Regional Planning
CTLB – Collaborative Teaching and Learning Building
CTRART – Center for the Arts
F – Friday
HART – Robert Hartung Hall
IFDM – Interdisciplinary Film & Digital Media
INTS – International Studies
LA – Landscape Architecture
M – Monday
MA – Cinematic Arts
MASLEY – Masley Hall
MATTOX – Mattox Sculpture Center
Maxwell – Maxwell Museum of Anthropology
MSST – Museum Studies
NTHP – Northrup Hall
PEARL – George Pearl Hall
R – Thursday
S – Saturday
Sec – Section
SUST – Sustainability Studies
T – Tuesday
TAMD – Tamarind Institute
THEA – Theatre
TBA – to be advised
UHON – UNM Honors Program
W – Wednesday
XL – Approved Crosslist

Department of Art & Art History

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Blvd and Central Avenue)

Mary Tsiongas, Chair
Patrick Manning, Associate Chair
Kirsten Buick, Graduate Director
Kat Heatherington, Graduate Advisor
Kyle Beenhouwer, Undergraduate Advisor
Nancy Treviso, Department Administrator
Amanda Armstrong, Accountant
Ellen Peabody, Administrative Coordinator
Marjorie Crow, Administrative Assistant

Art Studio Lab Managers:
Oscar Caraveo, Ceramics Lab
Kyle Webb, Electronic Arts Lab
Noah McLaurine, Photography Lab
Brooke Steiger, Printmaking Lab
Daniel Collett, Sculpture Lab
Justin Nighbert, Mattox Sculpture Center
and Art Annex
Chris Reisz, Lab Manager, Masley Hall,
and Small Scale Metals, Art Building

"Blue" oil on canvas, Sue Bahr, BFA Honors
Exhibit, "Too Live," Masley Gallery