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2026

course descriptions

UNM 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 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.

Administration:

Chair: Associate Professor, Lee Montgomery

Associate Chair: Professor, Ray Hernández-Durán

Department Administrator: Amy Hawkins

Administrative Coordinator: Meg Elcock

Marketing Rep: Jacklyn Le

Graduate Director: Assistant Professor, Amanda Curreri

Graduate Advisor: Carla Nielsen

Lab Managers:

Art Annex & Mattox Studio Lab Manager:

Ceramics Lab Manager: Jonathan Fitz

EAT & Art & Ecology Manager: Adriana Valls

Photography Lab Manager: B Tadeo

Printmaking Lab Manager: Adam Berman

Sculpture Lab Manager: Eddie Donato

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

Masley Art Education

Building #68

Gallery Managers:

sommersGallery@unm.edu

masleygallery@unm.edu

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
CARC—UNM Center for Advanced Research Computing
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

Art Education Courses

*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.

ARTE 2214: Art in Elementary and Special Classrooms

(3 credits) Formerly ARTE 214) Understanding the art process as it relates to the growth and development of children. Experiences, methods and curriculum for art education in the elementary school.
Course Fee: $175.50

ARTE 305/505: Introduction to Art Education
(3 credits) This is an entry-level course for licensure-track art education students and non-major students interested in exploring materials and methods, pedagogical theories, instructional practices, and professional opportunities within the visual arts.
Course Fee: $210.00

ARTE 320: Secondary Art Education
(3 credits) Philosophical, psychological, theoretical, and practical concepts about teaching art in elementary school, including observation and teaching in field-lab. Screening course requiring a minimum grade of "B-" for admission into the Art Education program. Prerequisite: 3 credit hours in ARTH and 12 credit hours in ARTS.
Course Fee: $205.00

ARTE 325/525 : Studio Methods, Materials, and Modifications
(3 credits) This course examines university-level studio artistic processes and determines how those processes can be reworked and implemented in a developmentally appropriate approach for early childhood to adult learning situations.
Course Fee: $180.00

ARTE 330/530: Growth Development in Art Education
(3 credits) Creativity, Growth, Development, and the Exceptional Art Student examines pedagogical frameworks and developmental theories from educational psychology, learning sciences, creativity studies, and social theory within the context of visual art education. The course concentrates on developing a practical, actionable understanding of growth, development, and creativity; prepares students with philosophies and pedagogies in differentiated instruction; and introduces viable modifications and accommodations for exceptional learners in visual art education. In addition to on-campus coursework, students participate in group site visits to locations where visual art is taught through differentiated approaches, and research/generate a series of three case studies of learners at different points in their development.
Course Fee: $

ARTE 450/550.001: Topics: Art Education Social & Emotional Art

(3 credits) This class emphasizes the role of social and emotional teaching and learning concepts in Prek-12th grade art learning contexts.

Course Fee: $150.00

ARTE 450/550.002: Topics: Art Education Digital Arts

(3 credits) This class explores integrating educational technology and digital artmaking to support meaningful art instruction, assessment, and creation in PreK-12th-grade art classrooms.

Course Fee: $150.00

ARTE 460: Student Teaching: Art PreK-Grade 5

(4-6 credits) (Formerly 400) Courses on a wide variety of topics about art education are offered according to interest and need. Different sections indicate different topics.
Course Fee: $155.00

ARTE 470.001: Student Teaching Art Grades 6-12

(5-6 credits) (Formerly ARTE 461). Starting Fall in the schools, directed and supervised student teaching in art at a secondary school and participation in a seminar concerning art teaching theory and practice. Minimum grade of "B-" required. A maximum of 15 hours of student teaching combined (all levels) is allowed. Prerequisite: 310 and 320.
Course Fee: $185.00

ARTE 470.002: Student Teaching Art Grades 6-12

(5-6 credits) (Formerly ARTE 461). Starting Fall in the schools, directed and supervised student teaching in art at a secondary school and participation in a seminar concerning art teaching theory and practice. Minimum grade of "B-" required. A maximum of 15 hours of student teaching combined (all levels) is allowed. Prerequisite: 310 and 320.

Course Fee: $185.00

ARTE 480.001: Art Education Internship
(3 credits) Art Education Internship is a situated learning experience in which students work in a professional art educator role at a school, museum, gallery, studio space, park, hospital, hospice, or community organization.
Course Fee: $150.00

ARTE 480.002 : Art Education Internship
(3 credits) Art Education Internship is a situated learning experience in which students work in a professional art educator role at a school, museum, gallery, studio space, park, hospital, hospice, or community organization.
Course Fee: $150.00

ARTE 500: Philosophical Foundations in Art Education

(3 credits) An introduction to major historical beliefs, values, philosophies and practices that inform contemporary art and art education programs and practices.

Course Fee: $145.00

ARTE 581: Research Preparation & Proposal
(3 credits) Students design and conduct independent research while participating in a cohort with other student-researchers in the formative stages of their art education capstone research and conferencing with faculty advisors.
Course Fee: $150.00

ARTE 582: Research Communities Development and Defense
(3 credits) Students design and conduct independent research while participating in a cohort with other student-researchers in the later stages of their art education capstone research and conferencing with faculty advisor .
Course Fee: $150.00

Art Education Instructor section numbers for Problems in Art Education (ARTE 391/591), Advance Field Experiences (ARTE 595), Direct Readings in Art Education (ARTE 598), Masters Thesis (ARTE 599): The section numbers and course fees vary for Horwat and Yu.

Art History Courses

*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 $120.00 fee unless stated otherwise.

ARTH 1120: Introduction to Art

(3 credits) (Formerly ARTH 101) This course is geared toward non-majors to build visual literacy skills and introduce the discipline of art history. Through lectures examining works of art and visual culture from diverse global contexts, this course will investigate several themes and questions: What is art and who gets to define it? How and why does art or visual culture exist? How does art function in specific cultural and historical contexts? How do we understand what art means? What tools do we need to understand and analyze the diverse visual materials in our lives and around the world? How do art historians contextualize and discuss art and visual culture in temporal and social terms? Students should understand that this class is not about validating subjective likes or dislikes, or even differentiating between "good" versus "bad" art, but instead is designed to teach the basic tools and practices for analyzing the visual images that permeate our lives. Through both course lectures and first-hand engagements with works of art and visual culture, students will learn how to evaluate evidence and visual information, situate works of art in cultural and historic contexts, and apply basic art historical methods of visual analysis. The lectures and assignments in this class will enable students to look at, write about, and discuss works of art in a critical and thoughtful manner beyond personal preferences. This course meets the requirements for the fine arts credit under the NMHED general education guidelines.

ARTH 2110: History of Art I

(3 credits) (Formerly ARTH 201) This survey course explores the art and architecture of ancient pre-historic cultures through the end of the fourteenth century. Focused on art from diverse global contexts, this course will provide insights into the artworks of global 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. Through both course lectures and first-hand engagements with works of art and visual culture, students will learn how to evaluate evidence and visual information, situate works of art in cultural and historic contexts, and apply basic art historical methods of visual analysis. This course meets the requirements for the fine arts credit under the NMHED general education guidelines.

ARTH 2120: History of Art II

(3 credits) (Formerly ARTH 202) This survey course will explore the architecture, sculpture, ceramics, paintings, drawings, and glass objects from the fourteenth century to the modern era. Focused on art from diverse global contexts, this course will provide insights into the artworks of global 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. Through both course lectures and first-hand engagements with works of art and visual culture, students will learn how to evaluate evidence and visual information, situate works of art in cultural and historic contexts, and apply basic art historical methods of visual analysis. This course meets the requirements for the fine arts credit under the NMHED general education guidelines

ARTH 2130: Modern Art

(3 credits) (Formally ARTH 250) This course introduces students to the history of modern art from the late eighteenth century to the present through close study of artworks and visual media produced across diverse historical and geographic settings. Organized chronologically and attentive to transnational exchanges and local conditions, it examines how social, political, cultural, and technological transformations reshaped artistic practice, visual experience, and the institutions, markets, and publics through which art was produced, circulated, and received. Throughout the semester, students will consider how artists responded to historical change, how artistic media acquired new cultural functions, and how artworks contributed to broader understandings of the societies in which they were made. Structured around focused case studies, the course moves between major developments in modern art and close examination of individual works. Particular attention is devoted to the emergence of new media, shifting relations between art and mass culture, and the circulation of artistic forms, ideas, and institutions across regions and cultures. Artworks are studied in relation to other cultural forms, including print culture, photography, film, architecture, popular entertainment, and digital technologies.

Through close analysis of images and primary sources, students will examine how narratives of artistic experimentation and aesthetic value have been constructed, challenged, and revised. Attentive to the language used to describe, interpret, and evaluate artworks, they will consider how critical, historical, and institutional vocabularies shape our understanding of art. Through writing, discussion, and research, students will develop skills in visual analysis, historical interpretation, critical argumentation, and presentation while learning to connect artworks' formal and material properties to their historical contexts and meanings.

ARTH 315: Modern Native Art

(3 credits) This course focuses on a survey of theories, concepts and methods that have shaped the analysis of contemporary Native art. Through a lens of Indigenous visual culture, the course examines how we "read" images as a visual language and what influences our ways of seeing and hearing indigeneity, including aesthetics, ideology, and materials. This is a general education course that will provide a thematic introduction to contemporary (1960 to present) history, people, and movements of Native North American Art – Specifically the United States and Canada.

ARTH 350/550: Ibero-American Colonial Art and Architecture

(3 credits) This course is an introduction to the history of the arts and architecture of the American territories under Spanish Imperial rule from 1492 through the nineteenth-century. We will be considering art production in the Viceroyalties of New Spain and Peru with some examples drawn from the Caribbean and the Philippines. To set the stage, the introductory lectures will briefly focus on events in the Americas, Iberia and Western Europe, West and Central Africa, and Asia, specifically, the Philippines and Japan, ca. 1400–1550, that is, shortly before and during the first few decades of Iberian colonization and the establishment of Spanish viceregal rule. In the classes that follow, we will then shift our attention to early urban developments and the transcultural processes that occurred, as a result of contact between Iberian explorers/invaders/settlers and the various Indigenous ethnic-cultural groups inhabiting the Western Hemisphere, including the introduction of enslaved Africans from the east and the influx of Asian goods and people from the west. The course is divided into general thematic sections that will draw from a range of geographic locations. A central objective of this class is to understand the role of art objects in the Spanish viceregal context, i.e. why they were produced, how they were displayed or engaged, and what they convey about the processes of domination, negotiation, adaptation, and resistance that unfolded throughout the 300+ years of Spanish rule in the Americas. Undergraduate course requirements include weekly readings, class discussion, four quizzes, and two papers; graduate requirements include weekly readings, class discussion, four quizzes, one substantial research paper, and in-class presentation of research.

ARTH 389: Renaissances: Artistic Reflections of the Roman Empire

(3 credits) Renaissance means rebirth and specifically refers most often to the rebirth of Roman or “Classical” ideas and art. Western Europe and the Byzantine Empire experienced many periods of renaissance. This course will examine the nature of this term and the how and why it is applied to art from various time periods and regions. We will explore the Carolingian Renaissance, the Komnenian Renaissance, the Macedonian Renaissance, the 12th century Renaissance, the Palaiologan Renaissance, as well as the Italian and Northern Renaissances. Focusing on the Middle Ages and Early Modern periods of Europe and the Mediterranean, the course will include lecture, discussion, and multiple writing assignments

ARTH 389: Queer Indigenous Expressions

(3 credits) This class will disrupt the norms of Native studies and art history as a foundation to explore the intersections of queer and trans Indigenous art, literature, and theory. Through critical reading, deep listening and looking, we will examine art and expressions of those who are Indigenous and occupy gender-diverse and sexually diverse roles within community. Along the way, we will question what queer indigeneity does: the sort of possibilities, affective spaces, intimacies, and modes of ethics it elicits.

ARTH: 389: Figurines and Miniaturization in Pre-Columbian Art

(3 credits) Miniature depictions of people and things have always been compelling to people in the Americas and throughout the world. The study of objects of different scales encourages us to ask questions about the relationship of the original to the miniature object, the way a viewer interacts with the object, and how it exists in space. In the Pre-Columbian world, figurines and miniatures were created in a range of media to depict humans, gods, and architecture, to tell stories, to invoke spirit power and/or evoke psychological effects on the viewer. In this class, we will explore theories of figuration, miniaturization, and fragmentation, along with specific cultural traditions from Mesoamerica, Central and South America, to place Ancient American figures, models and miniatures within larger cultural and art historical frameworks.

ARTH 402/502: Native American Art I

(3 credits) This course is the first half of a two-semester survey of historic and “traditional” Native American/First Nations art of North America. In this semester, we will examine a wide range of arts and architecture from the Eastern Woodlands, Great Lakes, Arctic and Sub-arctic, Northwest Coast, and California, from the archaeological past to the present. (The second semester, Native American Art II, deals with the Great Plains and Prairie, Plateau, Great Basin, and Southwest regions.) Certain themes will run throughout the course: discussions of indigenous epistemologies and aesthetic systems, the meanings and functions of art in Native societies, the limits of extant art historical and other scholarly approaches to Native visual cultures, and the myriad issues arising from intercultural contact and colonial conflict.

(Students do not have to take Native American Art History I and II in order, and may take only one of the two courses since they are not cumulative and have different cultural and geographic subject matter. Likewise, please note that this course does not deal extensively with “contemporary” works of art, which are the focus of Art History 415/515, “Modern and Contemporary Native American Art”, as well as other topics courses on contemporary Native arts.)

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ARTH 411/511: Pre-Columbian Art: Mesoamerica

(3 credits) Offered with ARTH 511, ANTH 420 and 570. The art of Mexico and Central America prior to the 16th century.

ARTH 427/527: Contemporary Photography

(3 credits) This course surveys photography since the 1970s. Examining technology, technique, and practice, students will study the contours of contemporary art photography, the current status of photojournalism, and the ways that photographic technologies continue to shape social exchanges and cultural dialogues. Students will also acquire the critical and technical vocabulary needed to describe, analyze, and formulate arguments about specific photographs and the ways in which they are relevant to the social-historical contexts from which they have emerged.

ARTH 429/529.001: Topics: European Art, 1750-1830

(3 credits) This course explores artistic developments in Europe from 1750 to 1830, a period marked by profound scientific advancement, cultural transformation, and political upheaval. While focusing on Paris as a central hub of artistic production, the course also examines key developments in Italy, Germany, England, and Spain to highlight the emergence of a diverse and interconnected European art world. Through the study of major historical events, including the French Revolutions, the rise of nation-states, and early abolitionist and women's rights movements, students will consider how artists shaped and responded to shifting social cultural, and political landscapes. The course also investigates the role of artistic institutions and public reception, including museums, public exhibitions, and art criticism, to understand the evolving role of art in modern society.

ARTH 429/529.002: Topics: Art History Museums & Collections

(3 credits) Offered with MSST 429/529. This co-taught seminar combines eight weeks of on-campus learning at UNM with a five-day study trip to Los Angeles in January 2027, where students will explore major museums and collections firsthand. Organized around case studies, the course invites students to step behind the scenes of museums to examine how art is displayed, interpreted, and experienced by diverse audiences.

Students will engage with issues such as the history and evolving role of museums, exhibition design as a form of storytelling and teaching, curatorial decision-making, accessibility, and audience engagement. Through discussions, readings, site visits, and project-based research, the seminar develops critical skills for analyzing exhibitions and understanding how museums shape cultural narratives.

ARTH 429/529.003 Topics: Art History

In a 2008 interview, the Chilean artist Alfredo Jaar was asked, "Can art still change the world or change people?" Jaar responded by affirming: "I believe that it can. I believe that art creates models. Art does not concretely and immediately change the world. But it can indeed create models of thought and life, and these models can be shared with an audience." Taking this proposition as a point of departure, this upper division course examines how artists and other cultural producers have mobilized diverse media, including print culture, craft, textiles, knitting, architecture, painting, sculpture, performance, and photography, to imagine new forms of social, cultural, and political life in Latin America from the nineteenth century to the present.

Rather than following a strictly chronological narrative, the course explores the politics of knowledge formation, labor, gender, and the relationship between public and private life through diverse artistic and cultural practices. We will consider how artists and cultural producers have engaged questions of environmental justice, racial inequality, civil conflict, human rights abuses, migration, and human survival while situating these concerns within Latin America's rich intellectual, aesthetic, and political traditions. Drawing on primary and secondary sources, students will examine, interrogate, and interpret the ways artistic practices function not only as responses to social realities but also as forms of worldmaking that imagine and test alternative social and political possibilities. Particular attention will be given to the formal, material, and conceptual strategies through which artists have articulated alternative visions of collective life, as well as to the geographic contexts, local traditions, and transnational exchanges that have shaped their work and reception.

ARTH 429/529.005: Topics: Chicano and Latinx Art

ARTH 500: Philosophy & Methods

(3 credits) A seminar for graduate students in art history stressing the history of the discipline and the methodology of research.

Open to graduate students in art history. Restriction for others: permission of instructor.

ARTH 582: Art History Seminar Victorian Nude

(3 credits) 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, 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" as infants born intersexed were known), to the most problematic (for our eyes) 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 in human zoos, world's fairs, medical spectacles of public dissection and operations, etc. Theories about the criminal classes, the morally and intellectually and racially inferior, as well as those bodies that blurred the boundaries of clear gendered separation (intersex and homosexuals) reconfirmed the supposed superiority of an empire in decline (England) and an empire ascending (the United States). The might of empires was (and is) brought to bear on the study and control of those classes. Thus, the nude functioned to confirm something not at all certain and not at all true—that the body is the producer of gendered, raced, and classed identity.

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 Mouffe's claim that 'no center of subjectivity precedes the subjects identifications,' and Judith Butler's assertion that identity is a 'strategic provisionality,' then one might begin to think of the body as a product, not a producer, of identity."

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

Art Studio Courses

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ARTS 1143: Introduction to Art and Ecology
What is Art & Ecology? Why does Art & Ecology matter for our time? Students will explore these and other related questions through readings, discussions, and projects. In science, ecology refers to the study of relations among living beings (humans included), and with the surrounding environments. In this course, we will consider a more expansive view of ecology—one in which different modes of inquiries, including the aesthetic, scientific, cultural, social, economic and the political are brought together to help us better understand the complexities of our precarious time. This course is designed to introduce Art & Ecology as a research-based interdisciplinary creative practice to students coming from diverse academic disciplines, including but not limited to art, science, humanities, planning, and public policy.
Course Fee: $150.00

ARTS 1220: Art Practices I
(3 credits) (Formerly ARTS 125) This course introduces the exploration of processes, ideas, and diverse media of visual arts. It addresses the thematic concepts that are central to the nature of art making today, with emphasis given to issues of LIGHT, FRAME, and MARK while developing an understanding of the elements and principles of design.
Course Fee: $165.00

ARTS 1230: Art Practices II
(3 credits) (Formerly ARTS 126) This course introduces the exploration of processes, ideas, and diverse media of visual arts. It addresses the thematic concepts that are central to the nature of art making today, with emphasis given to issues of MOTIVE and CHANGE while developing concepts, techniques, and processes involved in working in the third dimension. Prerequisite: 1220.
Course Fee: $97.50

ARTS 1310: Introduction to Ceramics
(3 credits) (Formerly ARTS 168) This course introduces the technical processes and conceptual concerns of working with ceramic material. Various methods of forming functional and expressive works out of clay are explored. Methods used include hand building and throwing, basic clay bodies, slip and glaze, and atmospheric firing.
Course Fee: $225.00

ARTS 1410: Introduction to Photography
(3 credits) (Formerly ARTS 187) This course introduces the making of photographic images from a broad viewpoint to consider both as an art practice and as a cultural practice. The course covers technical information on camera use and functionality, composition and visual design, digital workflow and editing, professional functions of manipulating and enhancing images, and printing correctly and effectively. The historical aspects of photography are also covered. Foundation course designed to prepare students for ARTS 2420.
Course Fee: $277.50

ARTS 1510: Introduction to Electronic Art
(3 credits) (Formerly ARTS 130) This course will be an introduction to the computer as a medium and fine art tool. The course will explore the history, theory, and contemporary art issues associated with electronic art practice, as well as introduce students to the basic tools and associated technologies. This studio course will introduce simple electronics, software and ideas for working with sound, video, and the Internet to create artwork.
Course Fee: $193.00

ARTS 1610: Drawing I
(3 credits) (Formerly ARTS 106) This course introduces the basic principles, materials, and skills of observational drawing. Emphasis is placed on rendering a 3-D subject on a 2-D surface with visual accuracy. Other topics include historical and contemporary references as well as an investigation of linear perspective, line, value, shape, space & composition.
Course Fee: $150.00

ARTS 1630: Painting I
(3 credits) (Formerly ARTS 207) Course introduces the tradition of painting as a medium for artistic expression. Students will investigate materials, tools, techniques, history and concepts of painting. Emphasis is placed on developing descriptive and perceptual skills, color theory, and composition. Prerequisite: 1610.
Course Fee: $150.00

ARTS 1710: Introduction to Printmaking
(3 credits) (Formerly ARTS 274) Course provides direct experience of exploring basic printmaking processes, including relief, intaglio, and monoprint processes, as well as the investigation of materials/media, tools, techniques, history, and concepts of printmaking. Emphasis is given to solving problems through thematic development while producing a portfolio of prints. Prerequisite: 1610.
Course Fee: $200.00

ARTS 1810: Jewelry & Small Scale Metal Construction I
(3 credits) (Formerly ARTS 157) Course introduces the basic techniques, materials, and tools traditionally used in the creation of jewelry and/or small scale sculptural objects.
Course Fee: $210.00

ARTS 1840: Sculpture I
(3 credits) (Formerly ARTS 213) Course introduces the student to a variety of medium and techniques used in the production of sculpture; along with the historic, conceptual, and esthetic foundations of the sculptural process.
Course Fee: $277.50

ARTS 2410: Black & White Photography
(3 credits) (Formerly ARTS 287) Course introduces the fundamental techniques of black and white photography, which includes camera functions and use, exposure techniques, film processing, traditional darkroom printing, and presentation of work.
Course Fee: $277.50

ARTS 2610: Drawing II

(3 credits) (Formerly ARTS 205) This course introduces color and colored media as an element of composition while emphasizing descriptive and perceptual drawing skills and conceptual approaches to contemporary drawing. Prerequisite: 1610.

Course Fee: $150.00

ARTS 2630: Painting II

(3 credits) (Formerly ARTS 208) This course focuses on the expressive and conceptual aspects of painting, building on the observational, compositional, technical, and critical skills gained previously. Students will investigate a variety of approaches to subject matter, materials, and creative processes through in-class projects, related out-of-class assignments, library research or museum/gallery attendance, written responses, and critiques. Prerequisite: 1630.

Course Fee: $150.00

ARTS 305: Drawing III

(3 credits) Continued exploration of drawing concepts and techniques presented in prerequisite. Emphasis on expressive drawing, working from imagination as well as from observation. Prerequisite: 2610.
Course Fee: $150.00

ARTS 308: Painting III

(3 credits) Extension of the concepts presented in prerequisite, emphasizing experimentation with materials and techniques. Individual in-depth projects are assigned to encourage independent thinking with regard to contemporary painting issues. Prerequisite: 2630.

Course Fee: $150.00

ARTS 311/411/511: Sculpture II: Weaving Material Studies

(3 credits) Part of the Material Studies series, this course offers the student extended study in WEAVING processes and techniques. This class encourages development of personal direction with an emphasis on expanding sculptural possibilities. Prerequisite: 1840.

Course Fee: $267.50

ARTS 314/414/529.020: Sculpture II: Wood Material Studies
(3 credits) Part of the Material Studies series, this course offers the student extended study in WOOD processes and techniques. This class encourages development of personal direction with an emphasis on expanding sculptural possibilities. Prerequisite: 1840.
Course Fee: $277.50

ARTS 319/419/519: Sculpture II: Mold-making Material Studies
(3 credits) Part of the Material Studies series, this course offers students extended study in MOLD-MAKING and casting processes and techniques. It encourages the development of personal direction with an emphasis on expanding sculptural possibilities. Prerequisite: 1840.
Course Fee: $277.50

ARTS 333: Digital Fabrication
(3 credits) Course serves as an introduction to using the 3D printer as a tool for creating artwork. Students gain technical understanding of fused filament fabrication 3D printers with focus on creating artwork and troubleshooting design issues.
Prerequisite:1510.
Course Fee: $220.00

ARTS 336/436/536: Relief Printmaking

(3 credits) Introduction to techniques, history, aesthetics and creative aspects of relief printmaking including woodcut, linoleum cut, collagraph, and combination of other printmaking mediums. Prerequisite: 1710.

Course Fee: $220.00

ARTS 337/437/537: Intaglio Printmaking I

(3 credits) Exploration of intaglio processes. Includes lecture, demonstration, studio practice, and critique. Emphasis on technical considerations and the development of a personal aesthetic. Prerequisite: 1710.

Course Fee: $230.00

ARTS 338/438/538: Lithography Printmaking II

(3 credits) Offered with ARTS 438 and 538. Fundamental techniques of drawing and painting on and from lithographic stones and metal plates, primarily in black and white. Includes lectures, demonstrations, critiques, and practical experience. Prerequisite: 1710.
Course Fee: $235.00

ARTS 339/439/539: Serigraphy I

(3 credits) Offered with ARTS 439 and 539. Introduction to techniques, history, aesthetics and creative aspects of screen printing including rubylith film, mylar drawing, posterization, CMYK, and combination of other printmaking mediums. Prerequisite: 1710.

Course Fee: $270.00

ARTS 357/457/557: Small Scale Casting

(3 credits) Introduction to the fundamentals of the lost wax casting process. Sculptural forms are developed in wax and then transformed into metal through casting. Techniques and approaches of soldering, surface treatment, chemical colorizing (patination) and jewelry making will be explored. Prerequisite: 1810 or instructor approval.

Course Fee: $248.00

ARTS 370/470/570: Arita Porcelain Vessels

(3 credits) Traditional processes and practices from Arita, Japan of creating porcelain vessels on the potter's wheel. Including: philosophy, history, materials, tools, carving and painting, glazing and kiln firing.

Course Fee: $220.00

ARTS 387: Intermediate Photography

3 credits) Students will begin to develop their own work based on individual interests and contemporary issues, in-class critiques, and readings. Prerequisite:2420 and ARTH 2245 or ARTH 425 or ARTH 426 or ARTH 427.

Course Fee: $277.50

ARTS 388/588: Photographic Lighting
3 credits) Students work toward a complete understanding of the qualities of light, both natural and artificial, on photographs. Through lectures, demonstrations, workshops, and assignments, students will learn how to accurately expose, edit, and print photographs for a comprehensive range of lighting situations. The course will cover natural light, studio lighting, on-camera flashes, strobes, and experimental lighting. Students will receive intensive studio practice, develop complete projects incorporating new lighting techniques, and will leave the class with an introductory level knowledge of the lighting processes used on commercial photography shoots
Course Fee: $277.50

ARTS 417: Advanced Painting & Drawing Studio
(3 credits) Focuses on issues important to the theory and practice of contemporary painting and drawing. Class time will include open studio hours, seminar style discussions, and group critiques. Prerequisite: two semesters of 305, 308, or special permission from instructor.
Course Fee: $150.00

ARTS 429.001: Topics: EAT Experimental Typography

(3 credits) Experimental Typography explores typography as an expanded visual and material practice in which text and script function as both language and image. Using a combination of digital and analog tools, students experiment across 2D and 3D processes such as drawing, collage, motion, and fabrication to rethink how letterforms can be shaped, constructed, and transformed. The course emphasizes process, iteration, and risk taking while encouraging students to move beyond conventional readability and develop a personal typographic language. Projects engage multiple scales from individual letters to larger systems and environments, focusing on the relationship between form, material, and meaning.

Course Fee: $

ARTS 429.003/529.010: Topics: Introduction to Pueblo Pottery

(3 credits) This class will focus on raw materials, gathering, pigments, and clays from different gathering sites that are accessible to the public. It will include processing the materials to understand the outcome and possibilities for their uses. Field trips will be part of this class as well as museum and artist visits.

Course Fee: $230.00

ARTS 429/529.004: Topics: Ceramics Materials & Aesthetics

(3 credits) Ceramics Materials and Aesthetics is an open-enrollment, inquiry-learning based course, which explores the inseparable relationship of material and processes, to artistic concept and creative expression. Instruction will provide an overview of concepts, history, techniques, health and safety, and studio practices. All genres will be supported: pottery forms, made- for- daily- use, vessels, objects, sculpture, installation, performance, site works, murals mosaics, community projects, etc. Students will propose a self-directed body of work, mix and formulate the 3 basic types of clay bodies (earthenware, stoneware, and porcelain) slips and glazes, fire bisque and glaze, oxidation and reduction, saggar and raku in the Cone 4, Cone 1, Cone 6, and Cone 10 temperature ranges. Texture boards, mold making, slip -casting, saggar decals, and lusters firings might also be covered Group critiques, Visiting artist fieldtrips TBA.

Course Fee: $235.00

ARTS 429/529.005: T: Murals, Creating with Community

(3 credits) This course is both a hands-on mural class and a seminar-type class where we will learn about the history of murals and discuss the complexities of public art. In this class we learn the different techniques of large-scale painting. We will breakdown the various hurdles and logistics of public mural projects. We will discuss the complicated role of public art, the political aspects, the communal aspect, and the dark side of murals as a tool of gentrification. Learn about neighborhood engagement and how to collaborate with the community you are creating within. All of this plus the completion of a new mural here on campus.

Course Fee: $

ARTS 429.008/529.009: Topics: Ceramics Sculpture & Wheel

(3 credits) This course is designed to provide a lively introduction to the history, concepts, material considerations, techniques and processes involved in the creation of large scale, monumental clay work and a progressive range of wheel - thrown and combined - process clay forms, made for daily use (cups, pouring vessels, lidded forms, baking dishes, bowls, plates, platters etc.). Students will mix their own clay bodies, sigillatas, slips, vitreous engobes, and glazes, share shop responsibilities, and fire their own kilns in the Cone 4, Cone 1 Cone 6, and Cone 10 temperature ranges. Self-selected projects will explore ideas or sculpture, place, the figure, the body, utility, vessel, architectural works, general presentation, and indoor and outdoor installations. Particular attention will be given to the relationship of material, processes and presentation to content. The development of an expansive and focused creative work will be encouraged. Lectures, demos projects, readings, exercises, individual and group critiques will expand the capacity to collaborate, and to develop critical awareness in a supportive studio community. Visiting artists, field trips TBA.. ARTS 1310 or experience preferred. Instructor permission required.

Course Fee: $235.00

ARTS 429.009: Topics: EAT Digital Media Practice I

(3 credits) Digital Media Practice I introduces students to the foundational technical skills needed to navigate the complex demands of contemporary digital media art. Through hands-on projects students will develop core competencies in physical computing, real-time video, game engines, and digital fabrication. The course emphasizes practical workflows, technical literacy, and creative problem-solving as a basis for future work in digital and interdisciplinary art practices.

Course Fee: $200.00

ARTS 432/532: Special Project in Electronic Art I

(3 credits) In this class we will work with electronic circuits and coding to develop digital image making tools, and other aesthetically engaged machines. Likely technologies used include: Arduino, Raspberry Pi, Teensy Microcontrollers, and various salvaged monitors, cameras, and devices from thrift stores and other second hand sales.

Course Fee: $437.50

ARTS 440/540: Art & Ecology: Grant & Proposal

(3 credits) Offered with ALBS 470. The Grant and Proposal writing course focuses on the skills necessary for researching, designing and writing effective grant applications and proposals for a variety of art-based solicitations. Students will shape their ideas for small and large-scale projects into proposals in various formats following the requirements of real-world calls for entry including microfinancing/crowdfunding sites. Students will be expected to prepare one or more proposals to submit to a granting or producing organization.

Credit-hour statement: This is a three credit-hour course delivered in an asynchronous online modality over 8 weeks during the Fall semester. Please plan for a minimum of 18 hours per week to learn course materials and complete assignments.

Course Fee: $170.00

ARTS 446/546: The Politics of Performance

(3 credits) In this course, we will explore the politics of performance: how the presence of bodies in space and time implicates an audience of aesthetic experience; how performance points to communities to come; how performance can destabilize singularity and collectivity. We will explore how artists explore, embody, and perform notions of race, gender, sexuality, class, ability, and other social structures through their work. We will discuss a broad range of artworks and texts—ranging from twentieth century avant-garde theatre, dance, music, and visual art to contemporary performance. Together we will work to build a collective body of knowledge and experience of performance works, and we will discuss how they resonate politically. Students will develop their own performance pieces through group workshops, critiques, and presentations.
Course Fee: $172.50

ARTS 451/551: RAVEL Research
(3credits) RAVEL is an artist residency course for students at The University of New Mexico to study Art & Ecology through immersive bioregional field-based programming. Between August – November students camp at field sites in Northern New Mexico investigating ecological restoration and agroecology through interdisciplinary research, art making, guest speakers, readings, and workshops. Returning to UNM in November, students pivot to independent studio, weekly seminars, and critiques. At the end of the semester students collaboratively organize a public exhibition of their art.

Students sign up for either 12 credits undergraduate or 9 credits graduate corequisite courses.

Students must attend an informational meeting and get instructor permission to register for RAVEL. Enrollment is limited. Need-based scholarships are available. Please reach out to RAVEL Co-Director, Jeanette Hart-Mann for more information. hartmann@unm.edu

This course is only offered in the Fall Semester.
Course Fee: $445.00

ARTS 452/522: RAVEL: Field Lab
(3credits) Please see description above.
Course Fee: $445.00

ARTS 453/553: RAVEL: Creative Production
(3credits) Please see description above.
Course Fee: $445.00

ARTS 454/554: RAVEL: Exhibit
(3credits) Please see description above.
Course Fee: $445.00

ARTS 469/569: Pueblo Pottery
(3 credits) A cross-cultural class designed to expose students to the Puebloan pottery tradition. The course combines a hands-on approach to pottery making with an analytical investigation of material culture and ethnoaesthetics.
Course Fee: $230.00

ARTS 487: Advanced Photography
(3 credits) Emphasis on photo-based media, but open to advanced students in all areas of studio art. Will encourage cross-media critique and help students prepare for the professional world upon graduation. Open only to undergraduates enrolled in the pre-professional curricula of the College of Fine Arts. Students in Art Education curricula may enroll with permission of the department chairperson. Restriction: permission of instructor.
Course Fee: $277.50

ARTS 498: Art Studio Capstone
(3 credits) Art Studio Capstone will focus on preparing B.F.A. seniors on topics pertaining to professional practices and critical discourse for visual artists. Students will learn to present their work verbally and visually in a professional manner.
Course Fee: $160.00

ARTS 502: Interdisciplinary Seminar

(3 credits) 502 is a critique seminar and an interdisciplinary introduction to the MFA program in Art. It also serves as an

orientation and training in the use of the many resources, labs, tools, and equipment available to you as part of

the program.

Course Fee: $140.00

ARTS 513: Graduate Sculpture
(3 credits) Graduate Sculpture with faculty Stephanie J. Woods will center around Shared Spaces. Share Spaces is a research-driven course that will provide a space for shared learning and experimentation. The class entails work time, shared research, and critiques. The course's primary focus is to create a space where we can bounce ideas and theories off each other.

“TERANGA” is a Wolof word heard frequently in Senegal; this word translates to “HOSPITALITY.” Yet, Teranga is a value and a way of life; it is the act of sharing stories, acquired skills, opportunities, recipes, etc. The word “TERANGA” is not rooted in withholding or competition but in the collective understanding that through sharing, we can better understand others, ourselves, and the communities we inhabit.
Course Fee: $

ARTS 587: Graduate Photo Seminar
(3 credits) Concentration on student's individual art production in any area of studio art, with special attention given to developing critical acuity toward photo-based media. *Restriction: permission of instructor.

Course Fee: $277.50

.001 Abbott	.018 Creightney	.036 Bryson	.073 Polli	.095 Curreri
.003 Anderson	.019 Cruz	.038 Hart-Mann	.080 Shimano	
.008 Babcock	.020 Woods	.040 Ho	.081 Stone	
.010 Banerjee	.021 Cyman	.050 Lovell	.082 Stine	
.016 Voelker-Bobrowski	.028 Exposito	.059 Manning	.084 Tsiongas	
	.029 Fletcher	.061 Abbaspour	.087 Copeland	
	.033 Gould	.064 Montgomery	.093 Wilson	

Art Education Instructors

Chung, Ji Yoon, Adjunct Lecturer
Estrada, Angel, Teaching Assistant
Horwat, Jeff, Assistant Professor
Korte, Michelle, Adjunct Lecturer
Yu, Geralyn, Associate Professor

Art History Instructors

Anderson-Riedel, Dr. Susanne, Associate Professor
Andrews, Dr. Justine, Associate Professor
Buick, Dr. Kirsten, Professor
Ernest, Dr. Marcella, Assistant Professor
Espinoza-Leon, Mariela, Teaching Assistant
Fry, Aaron, Lecturer II
Hernández-Durán, Dr. Ray, Professor
Hulsoff, Amy (Cat), Teaching Assistant
Jackson, Dr. Margaret, Associate Professor
Mays, Andrea, Adjunct Lecturer
Norwood, Beth, Teaching Assistant

Art Studio Instructors

Arita Porcelain

Cyman, Kathryne, Professor of Practice

Art & Ecology

Banerjee. Subhankar, Professor
Bordeleau, Rachel, Adjunct Lecturer
Bryson, Kaitlin, Research Lecturer III
Ellis, Luca, Teaching Assistant
Engel, Taylor, Adjunct Lecturer
Hart-Mann, Jenn, Associate Professor
Henel, Ryan, Research Lecturer
Ho, Szu-Han, Professor
Von Raven, billy , Adjunct Lecturer

Art Practices

Dewhurst, Nancy, Adjunct Lecturer
Gould, Erin, Adjunct Lecturer
Lilla, Dylan, Teaching Assistant
Lovell, Jessamyn, Assistant Professor
McLaughlin, Rachel, Teaching Assistant
Von Raven, billy , Adjunct Lecturer

Bio Art and Design

Polli, Andrea, Professor
Piling, Amy, Adjunct

Ceramics

Early, Max, Adjunct Lecturer
Fitz, Jonathan, Adjunct Lecturer
Groves, Bianka, Adjunct Lecturer
Harvey, Julianne, Adjunct Lecturer
Rawson, Elizabeth Teaching Assistant
Voelker Bobrowski, Gina, Associate Professor
West, James, Teaching Assistant

Experimental Art & Technology

Bennet-Davidson, Sarah, Teaching Assistant
Chung, Ji Yoon, Adjunct Lecturer
Collins, John-Mark, Adjunct Lecturer
Copeland, Stewart, Assistant Professor
Montgomery, Lee, Associate Professor
Pijoan, Adrian, Adjunct Lecturer
Vala, Rambod, Assistant Professor
Vaagen, Adam, Teaching Assistant

Painting & Drawing

Abbott, John, Associate Professor
Anderson, Scott, Professor
Becker, Saskia, Teaching Assistant
Brenner, Zachary, Teaching Assistant
Brody, Hanna, Teaching Assistant
Curreri, Amanda, Assistant Professor
Estrada, Angel, Teaching Assistant
Garcia, Eric, Assistant Professor
Singer, Ryan, Teaching Assistant
Steffan, Lila, Teaching Assistant
Stine, Raychael, Associate Professor
Vigil, Domiana, Teaching Assistant

Printmaking

Bass, Aaron, Adjunct Lecturer
Creighney, Karsten, Associate Professor
Lewis, Janessa, Teaching Assistant
Marazita, Anna, Teaching Assistant
Shimano, Yoshiko, Professor

Photography

Abbaspour, Sara, Assistant Professor
Bueche, Kenton, Adjunct Lecturer
Belger, Zachary, Teaching Assistant
Cardillo, Benjamin , Teac hing Assistant
Dichter, Chloe, Adjunct Lecturer
Emond, Madison, Teaching Assistant
Gould, Meggan, Professor
Krichels, Hayley, Teaching Assistant
Manning, Patrick, Associate Professor
Ressel, Emma, Adjunct Lecturer
Rotty, Anna, Adjunct Lecturer
Stone, Jim, Distinguished Professor

Sculpture

Biscan-White, Luc, Teaching Assistant
Dewhurst, Nancy, Adjunct Lecturer
Kablack, Justine, Teaching Assistant
Fletcher, Welly, Associate Professor
Woods, Stephanie, Assistant Professor
Savignac, Patty, Adjunct Lecturer

Small-Scale Metals

Mills, Kris, Adjunct Lecturer
Taylor, Hannah, Adjunct Lecturer

*Instructors from other UNM departments

On Fall 2026 Sabbatical:

Szu-Han Ho, Welly Fletcher, Patrick Manning, Raycahel Stine

Department of Art

College of Fine Arts

University of New Mexico

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