



FALL 2020 | ART HISTORY



**DEPARTMENT OF ART**

*College of Fine Arts  
University of New Mexico*





# DEPARTMENT OF ART COLLEGE OF FINE ARTS FALL 2020

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:

- Susanne Anderson-Riedel**, Chair
- Meggan Gould**, Associate Chair
- Szu-Han Ho**, Graduate Director
- Kat Heatherington**, Graduate Coordinator
- Jessamyn Lovell**, Undergraduate Director
- TBD**, Department Administrator
- Danette Petersen**, Accountant II
- Jasmine Torres**, Administrative Coordinator
- Jenifer Andrews**, Administrative Assistant III

## Art Studio Lab Managers:

- Adam Padilla**, Arita Porcelain Tech
- Jonathan Fitz**, Ceramics
- Ruben Olguin**, 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

## Gallery Managers:

- Lara Goldmann**, John Sommers Gallery
- Angie Rizzo**, Masley Gallery
- Amy "Cat" Hulshoff**, CFA Downtown Gallery

## Abbreviations

ANNEX – Art Annex	CRN – Call Number	FDMA – Film & Digital Media Arts	Sec – Section
ANTH – Anthropology	CRP – Community & Regional Planning	LA – Landscape Architecture	SMLC– Science & Mathematics Learning Center
ARCH - Architecture	CTLB – Collaborative Teaching & Learning Center	M – Monday	SUST – Sustainability Studies
ARR, arr – Arranged	CTRART – Center for the Arts	MA – Cinematic Arts	T – Tuesday
ART – Art Building	DSH – Dane Smith Hall	MASLEY – Masley Hall	THEA - Theater
ARTE – Art Education	F – Friday	MATTOX – Mattox Sculpture Center	UHON – Honors College
ARTH – Art History	FA – Fine Arts	MUS - Music	W – Wednesday
ARTS – Art Studio	HART – Robert Hartung Hall	PEARL – George Pearl Hall	
BIOL - Biology		R – Thursday	
BW LAB – Black & White Photo Lab		S – Saturday	

Revised: 7/1/2020 \*All information in this course booklet including instructors, courses, and course fees are subject to change.

art.unm.edu

find us on

## ART STUDIO

### ARITA PORCELAIN VESSELS PROGRAM

The Arita Porcelain Vessels Program introduces UNM students to traditional creative processes from Arita, Japan that have evolved over the past 400 years. Students practice 'art as a way, not a thing' resulting in layers of creative practice within each porcelain form. This handmade 'true porcelain' is the most durable ceramic, with glaze colors becoming brilliant and translucent after the firing. Students create functional works reflecting a unique aesthetic from this time and place, with the connection to a living art.



### ART & ECOLOGY

Art & Ecology is an interdisciplinary, research-based program engaging contemporary art practices. Graduate & undergraduate students develop land and cultural literacy with a conceptual foundation and a wide range of production skills, including sculpture, performance, analog & digital media, & social practice. Advanced coursework includes the **Land Arts of the American West Program**, a semester-long travel & place-based arts pedagogy. Students in Art & Ecology have the opportunity to work on various collaborative & interdisciplinary projects with departments across UNM & on comprehensive thesis projects integrating community, ecological, and aesthetic research.

### CERAMICS

Ceramics at the University of New Mexico supports the development of diverse personal visions, ranging from utilitarian pottery, vessels, objects, sculpture and installations, to site-specific works and community-based, art-as-social initiatives. Special emphasis is provided in the time-honored traditions of Pueblo Pottery.



### EXPERIMENTAL ART + TECHNOLOGY

Experimental Art & Technology at UNM is an interdisciplinary experimental program within the Department of Art. The program fosters an atmosphere of radical creativity & thoughtful engagement with emergent & established technologies. Students are expected to make work that comments on, engages with, & expands our notions of what technology based art can be through courses that explore high tech immersive environments alongside consumer electronic hacking & simple analog circuit building. Labs are equipped with industry standard software as well as free open source analogous software options. Studio production is coupled with critical inquiry into the relationship between art, technology, politics, society and culture.



### FOUNDATIONS

Foundations interdisciplinary curriculum is structured around thematic units, introducing students to the conceptual issues that all artists must consider. In each of these units, studio assignments and readings are designed to expand students' understanding of fundamental ideas by exploring new and unexpected approaches. These themes include light, frame, mark, motive, change, and time.

### GRAPHIC DESIGN CONCENTRATION

UNM Art's Graphic Design concentration provides students with an opportunity to expand upon their fine art studio practice through the integration of design thinking, visual communication, and commercial application.



### PAINTING AND DRAWING

The Painting & Drawing area's reputation is founded upon its deep commitment to personal expression, experimentation, & risk taking, while remaining rooted in the fundamental understanding that painting & drawing are unique in their history & methodology. Painting & Drawing at UNM has a long & important



history in American Art, including both faculty & alumni. During the 20th century, artists such as Raymond Jonson, Florence Miller Pierce and the artists making up the Transcendentalist Painting Group were deeply connected to UNM, & artists like Richard Diebenkorn & Agnes Martin have been associated with the school. Close connection to Native American & Hispanic fine arts traditions energizes the European traditions of into the 21st century.

### PRINTMAKING

Printmaking is the historical frame through which all artistic media are still referenced. The UNM Printmaking Area has a strong national reputation & attracts many students to both its undergrad and grad programs. Many of our former grad Printmaking students are now teaching in various universities & leading contemporary Printmaking into the next generation. The Printmaking Area has

offered over one hundred community outreach projects and has collaborated with many different groups, including public schools and non-profit organizations, both nationally and internationally. There is a large group of printmakers in the Southwest and the UNM Printmaking Area serves an important leadership role to this group.

## PHOTOGRAPHY

The University of New Mexico's photography program was one of the first MFA programs in photography in the country, awarding its first degrees in 1968. Under the direction of Clinton Adams, who served as the Dean of the College of Fine Arts from 1961-1976, the photography studio art and history of photography programs began to take shape at both the under-graduate and graduate level during the 1960s. The University Art Museum's collection of photographs grew substantially under the leadership of Van Deren Coke, who was hired to be the chair of the Art department and the first director of the museum in 1962: the museum now maintains one of the most significant collections of photographs housed at a public university in this country. Beaumont Newhall, photo historian and author of the seminal textbook *The History of Photography*, was hired in 1971, and contributed significantly to the development of the graduate program in the history of photography.



## SCULPTURE

The sculpture programs at UNM offer an exciting and diverse choice of approaches toward working three-dimensionally. Options include techniques in woodworking, metal fabrication and casting. Additive and subtractive processes in hard and soft materials as well as innovative approaches to installations and site-specific works are also included in our curriculum.

**SMALL-SCALE METAL CONSTRUCTION AND CASTING** is offered at all undergraduate levels each semester. Levels I and II are devoted primarily to fabrication/construction processes in silver, copper, and brass. Included are such techniques as soldering, forming, coloring, and various finishing processes. Level III

concentrates on lost wax casting in bronze. Lectures and demonstrations on brazing may also be offered. At the advanced level, the student essentially writes his/her own program through discussions with the instructor. Emphasis is on form generation as it relates to intimate scale.

## ART EDUCATION

The Art Education Program prepares art education professionals to meet the needs of diverse populations in schools and community-based centers in the state and nation. The undergraduate and graduate art teaching programs educate students toward becoming reflective art professionals who can encourage students and clients to create their own artwork in response to their life experiences in our visually complex society. In addition, as future teachers students learn how to teach about art in varied cultural contexts using best teaching practices.



## ART HISTORY

The art history program emphasizes the study of visual art as a means of understanding the intellectual and cultural history of humanity. The program provides a firm grounding in global art history within the context of a liberal arts education. Undergraduate work covers the broad range of art history leading towards graduate work for the M.A. and the Ph.D. degrees, organized into two major concentrations: Art History and Arts of the Americas. The curriculum in each area of concentration is nationally and internationally recognized.



**Art History Concentration** - The concentration in Art History encompasses the entire field of art historical studies and is grounded in a cultural analysis of artistic expression. A broad variety of objects are explored, ranging from the traditional fine arts to popular and innovative media. Such contextual approach and wide-ranging theoretical frameworks together with more traditional studies of style, iconography, and medium, illuminate the visual arts within the intellectual and cultural history of humanity.

**Art of the Americas Concentration** - Arts of the Americas brings together the arts of pre- and post-contact cultures of North, Central, and South America. Integral fields of specialization include Meso-American, Central and South American art, architecture and performance arts, ancient and modern Native American arts, Spanish Colonial art

and architecture, and nineteenth through twenty-first century Latin American arts. This concentration promotes the study of continuity and discontinuity in the history of art and architecture in the Americas.

**\*\*\*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 64958	Fry	MWF	1:00 -1:50	Remote Scheduled*
Sec 002	CRN 64959	Kane	MWF	10:00 -10:50	Remote Arranged**
Sec 003	CRN 64960	Reiss	TR	5:30-6:45 pm	Remote Arranged**
Sec 004	CRN 64961*	Meredith	ONLINE		ONLINE***

(Formally ARTH 101) **\*This class will meet remotely/online during the set class time.** **\*\*This class will meet remotely/online at an arranged time determined by the instructor.** 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 002	CRN 64017	Norwood	MW	5:30-6:45pm	TBD + Remote Scheduled*
---------	-----------	---------	----	-------------	-------------------------

(Formally ARTH 201) **\*This class will meet remotely/online during the set class time + face-to-face on Mondays.** 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 66628	Mulhearn	TR	9:30-10:45	Remote Scheduled*
---------	-----------	----------	----	------------	-------------------

(Formally ARTH 202) **\*This class will meet remotely/online during the set class time.** 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 2130****Modern Art**

Sec 001	CRN 64019	Lumpkin	MW	11:00-12:15	Remote Scheduled*
---------	-----------	---------	----	-------------	-------------------

(Formally ARTH 250) **\*This class will meet remotely/online during the set class time.** This course is an overview of Modern Art in a global context, considering Africa, Asia, Europe, Latin America, and Indigenous modernisms. By considering debates on modernism in their specific geopolitical contexts and around the world, the course will explore artists, art movements, debates, and theoretical positions of the modern era. Thus, challenging any one hegemonic account of modernism, and rejecting its center/periphery model, this course will instead engage with experiences of modernity from multiple perspectives. Students will engage in discussions on transcultural interchanges, nationalism, and postcolonial perspectives towards an understanding of global modernisms in art history.

**ARTH 321****Medieval Art: Metal & Manuscripts**

Sec 001	CRN 69338	Andrews	MW	2:00-3:15	Remote Scheduled*
---------	-----------	---------	----	-----------	-------------------

**\*This class will meet remotely/online during the set class time.** Survey of the visual cultures (architecture, luxury objects, book illumination and illustration) of the Medieval World, including northern and Mediterranean Europe and the Islamic World, from 500 to 1000 CE.

**ARTH 323****World Architecture I: History of the Built Environment from Prehistory to 1800 CE**

Sec 001	CRN 40723	Yang	TR	3:30-4:45	Remote Scheduled*
---------	-----------	------	----	-----------	-------------------

**\*This class will meet remotely/online during the set class time.** Offered with ARTH 567.001, XL with ARCH 2120/523. Lecture survey of the architectural and urban traditions of world cultures from prehistory to the Enlightenment.

**ARTH 402****Native American Art I**

Sec 001	CRN 39279	Fry	MW	11:00-12:15	Remote Scheduled*
---------	-----------	-----	----	-------------	-------------------

Offered with ARTH 502.001, XL with ANTH 401/501. **\*This class will meet remotely/online during the set class time.** 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 conflict.

**ARTH 411****Pre-Columbian Art: Mesoamerica**

Sec 001 CRN 61989 Jackson TR 9:30-10:45 TBD + Remote Scheduled\*

Offered with ARTH 511.001, XL with ANTH 420/570. **\*This class will meet remotely/online during the set class time + face-to-face on alternating days as determined by instructor.** This course is an introduction to the major artistic traditions of ancient Mesoamerica and the issues that surround their discovery and interpretation. Students will learn to recognize specific artworks produced by Aztec, Maya, Olmec and others. No pre-requisites required.

**ARTH 416****Southwestern Native Ceramics**

Sec 001 CRN 69339 Fry MW 9:30-10:45 Remote Scheduled\*

Offered with ARTH 516.001. **\*This class will meet remotely/online during the set class time.** This course examines Native Southwestern ceramics from the archaeological past to the present. Regional developments, changes in ceramics made for internal use and for outside sale, as well as issues of the contemporary market are investigated.

**ARTH 420****History of Prints I**

Sec 001 CRN 69341 Anderson-Riedel MW 12:30-1:45 Remote Scheduled\*

Offered with ARTH 520.001. **\*This class will meet remotely/online during the set class time.** The course studies the history of European prints from its inception in the early 15th century to its technical perfection and market success in the 18th century. Printmaking will be discussed in the context of the emerging print culture, of social and political developments, as well as aesthetic debates. We examine original works of art in print collections at the University Art Museum and the UNM Center for Southwest Research and Special Collections.

**ARTH 425****19th-Century Photography**

Sec 001 CRN 69343 Mulhearn TR 12:30-1:45 Remote Scheduled\*

Offered with ARTH 525.001. **\*This class will meet remotely/online during the set class time.** 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: Contemporary Theories of Design**

Sec 001 CRN 60260 Lumpkin MW 2:00-3:15 Remote Scheduled\*

Offered with ARTH 529.001. **\*This class will meet remotely/online during the set class time.** This course provides an in-depth introduction to the theoretical concepts of today's most prominent designers of domestic furnishings, and reveals the ways each of the individual concepts derive from the history of aesthetic ideas related to the products of industrial labor.

**ARTH 429****Topics: Arts of New Spain in the Hapsburg Period (1521-1700)**

Sec 002 CRN 65814 Hernández-Durán TR 11:00-12:15 Remote Scheduled\*

Offered with ARTH 529.002. **\*This class will meet remotely/online during the set class time.** This course is an introduction to the visual arts of the Spanish territories in the Americas with a focus on the Viceroyalty of New Spain from 1521 through 1700. This course will begin in the Caribbean following Columbus' arrival in 1492 and continue with the so-called Conquest of Mexico in 1521 through 1700, a period of approximately 179 years marked by the reign of the Austrian Hapsburgs in Spain and its ultra-Atlantic territories. The course is organized along 4 major themes: Early Missionary Culture and Colonial Indigeneity, Foundation of the Viceroyalty and Viceregal Society, Transpacific Trade and Transculturation, and Painters and Painting in 17th-century Mexico City. Discussions will include the Hapsburg monarchy and its politics; the formation of the Council of the Indies and the establishment of the viceregal system in 1535; urban planning and architectural construction in Mexico City and the first generation of painters in the imperial capital; the incorporation of the Philippines into the political sphere of New Spain; and painters working in Mexico City in the 17th century, and the issues and practices surrounding painting. Although there are no pre-requisites, it is preferable that a student have had at least one prior art history class before enrolling in this course.

**ARTH 429****Topics: Arts of West and Central African Empires (1500-1897)**

Sec 003 CRN 65816 Hernández-Durán TR 2:00-3:15 Remote Scheduled\*

Offered with ARTH 529.003. **\*This class will meet remotely/online during the set class time.** This course will survey the arts produced in the courtly contexts of the empires that dominated regions of West and Central Africa. We will begin with a discussion that addresses, both, the problems with the historiography of African art history and the challenges in the study of so-called African arts. The course will begin in 1500, during the height of Portuguese trade with African coastal kingdoms, and run through 1898, as indigenous imperial governments fell in the face of European colonialism. We will begin in West Africa and look at various kingdoms, including, Benin, the Yoruba, Dahomey, and the Asante. We will move to Central Africa and study the Kongo and the Kuba. We will discuss architecture, sculpture, ritual accoutrements, metalwork, clothing, body art, and other visual forms, as dictated by each imperial case, in relation to performance, politics, social norms, memory, and religious belief. We will also consider exchanges between various African cultural groups and the influence of European contact. We will talk about language, music, dance, and song, as required to understand the form, meaning, and function of various art forms. Although there are no pre-requisites, it is preferable that a student have had at least one prior art history class before enrolling in this course.

**ARTH 429** Topics: Art History: Critical Frameworks for Contemporary Native Art Theory  
 Sec 004 CRN 65818 Ernest MW 11:00-12:15 Remote Scheduled\*  
 Offered with ARTH 529.004. **\*This class will meet remotely/online during the set class time.** This lecture course focuses on a survey of theories and issues 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, race, sexuality and gender.

**ARTH 500** Seminar: Philosophy and Methods of Art History  
 Sec 001 CRN 70209 Jackson R 12:30-3:15 TBD + Remote Scheduled\*  
**\*This class will meet remotely/online during the set class time + face-to-face on alternating days as determined by instructor.** 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 502** Native American Art I  
 Sec 001 CRN 10174 Please see description of ARTH 402.001.

**ARTH 511** Pre-Columbian Art: Mesoamerica  
 Sec 001 CRN 61990 Please see description of ARTH 411.001.

**ARTH 516** Southwestern Native Ceramics  
 Sec 001 CRN 69340 Please see description of ARTH 416.001.

**ARTH 520** History of Prints I  
 Sec 001 CRN 69342 Please see description of ARTH 420.001.

**ARTH 525** 19th-Century Photography  
 Sec 001 CRN 69344 Please see description of ARTH 425.001.

**ARTH 529** Topics: Contemporary Theories of Design  
 Sec 001 CRN 61988 Please see description of ARTH 429.001.

**ARTH 529** Topics: Arts of New Spain in the Hapsburg Period (1521-1700)  
 Sec 002 CRN 65815 Please see description of ARTH 429.002.

**ARTH 529** Topics: Arts of West and Central African Empires (1500-1897)  
 Sec 003 CRN 65817 Please see description of ARTH 429.003.

**ARTH 529** Topics: Art History: Critical Frameworks for Contemporary Native Art Theory  
 Sec 004 CRN 65819 Please see description of ARTH 429.004.

**ARTH 567** World Architecture I: History of the Built Environment From Prehistory to 1400 CE  
 Sec 001 CRN 40724 Please see description of ARTH 323.001.

**ARTH 582** Seminar: Patronizing Women: Taste & Collecting in the 19th and 20th Centuries  
 Sec 001 CRN 65827 Buick T 11:00-1:45 Remote Arranged\*  
**\*This class will meet remotely/online at an arranged time determined by the instructor.** This seminar will begin by exploring the history of the idea of "taste" as a "feminine faculty." A legacy of the Scottish Enlightenment, "taste" connoted (in the words of Lori Merish in Sentimental Materialism) "a particular, expressly feminine, political faculty, associated with female bodily weakness (and, indirectly, with the 'natural' emotions of motherhood): not an expression of direct force or enactment of political will ('power over' an object), it connotes an act of will that turns against itself, sublimating 'power over' or direct use of an object into the imperative to 'care for' or preserve it." As a class, we will focus on four American women whose "taste" and collecting (care for and preservation of art objects) helped to shape and to define the aesthetics of European and U.S. modernism from the nineteenth century to the present: Louisine Havemeyer, Mabel Dodge Luhan, Gertrude Stein, and Peggy Guggenheim. Dividing our examination of them into roughly four-week segments, we will read the autobiographies of each woman, examine museum publications that feature their collections, and analyze scholarly articles and books written about them. Given the normalization of "taste" as "feminine," we will investigate how these women used this construct as an agent for risk, change, and power. Restriction: Permission of Instructor.

**ARTH 582** Seminar: Remixing the Archive: Indigenous Counter-Discourse and Works of Visual Sovereignty  
 Sec 002 CRN 65828 Ernest M 2:00-4:45 Remote Scheduled\*  
**\*This class will meet remotely/online during the set class time.** This course focuses on affect, rhythms and aesthetic trends of Indigenous multimedia art of the United States and Canada. The seminar tracks how film and photography—historically used by non-Native people as a tool of colonialism—are being reclaimed by the visual and sonic scholarship of contemporary Native artists.

**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 Cornejo	.037 Hernández-Durán	.049 Lumpkin	

### **ART EDUCATION Instructors for Fall 2020 semester:**

Baca, Joseph, Adjunct Lecturer II  
Beck, Juliette, Adjunct Lecturer II  
Makemson, Dr. Justin, Assistant Professor  
Medina-Gay, Gina, Adjunct Lecturer II

Pauly, Dr. Nancy, Associate Professor  
Savignac, Patty, Adjunct Lecturer II  
Yu, Dr. GERALYN, Assistant Professor

### **ART HISTORY Instructors for Fall 2020 semester:**

Anderson-Riedel, Dr. Susanne, Associate Professor  
Andrews, Dr. Justine, Associate Professor  
Buick, Dr. Kirsten, Professor  
Ernest, Dr. Marcella, Visiting Assistant Professor  
Fry, Aaron, Lecturer II  
Hernández-Durán, Dr. Ray, Professor  
Jackson, Dr. Margaret, Associate Professor

Kane, Ellie, Teaching Assistant  
Lumpkin, Dr. Olivia "Libby", Professor  
Meredith, Dr. Ruth, Adjunct Lecturer III  
Mulhearn, Dr. Kevin, Assistant Professor  
Norwood, Beth, Teaching Assistant  
Reiss, Breanna, Teaching Assistant  
\*Yang, Dr. Yang, Visiting Assistant Professor

### **ART STUDIO Instructors for Fall 2020 semester:**

Abbott, John, Assistant Professor  
Alvarez, Chelsea, Teaching Assistant  
Anderson, Scott, Associate Professor  
Babcock, Ellen, Associate Professor  
Banerjee, Subhankar, Professor  
Bass, Aaron, Adjunct Lecturer III  
Bollinger, Chantal, Teaching Assistant  
Brandt, Ed, Professor of Practice  
Breazeale, Rosalba, Teaching Assistant  
Byrne, Phillip, Teaching Assistant  
Carlson, Laura, Adjunct Lecturer III  
Collett, Daniel, Adjunct Lecturer III  
Cottle, Kery, Teaching Assistant  
Creightney, Karsten, Assistant Professor  
Cruz, Clarence, Assistant Professor  
Currei, Amanda, Visiting Assistant Professor  
Cyman, Kathrynne, Professor of Practice  
Dillon, Race, Teaching Assistant  
Eble, Alyssa, Teaching Assistant  
Elia, Esther, Teaching Assistant  
Estabrook, Valery, Adjunct Lecturer III  
Estrada-Hernandez, Juana, Teaching Assistant  
Exposito, Bart, Associate Professor  
Fan, Ranran, Teaching Assistant  
Fitz, Jonathan, Adjunct Lecturer III  
Fletcher, Welly, Assistant Professor  
Gould, Erin, Adjunct Lecturer II

Gould, Meggan, Associate Professor  
Greiner, Blayne, Teaching Assistant  
Hart-Mann, Jenn, Assistant Professor  
Harvey, Julianne, Adjunct Lecturer II  
Henel, Ryan, Research Lecturer III  
Hermanson, Calliandra, Teaching Assistant  
Ho, Szu-Han, Associate Professor  
Hojnacki, Daniel, Teaching Assistant  
Jacobson, Nicholas, Teaching Assistant  
King, Britney, Teaching Assistant  
LeGette, Amie, Teaching Assistant  
Leighton, Hannah, Teaching Assistant  
Lovell, Jessamyn, Senior Lecturer III  
Manning, Patrick, Associate Professor  
McKnight, Mark, Assistant Professor  
McLaughlin, Dylan, Teaching Assistant  
Metzger, Courtney, Teaching Assistant  
Miller, Ashley, Teaching Assistant  
Miller, Jenny, Teaching Assistant  
Mills, Kris, Adjunct Lecturer III  
Montgomery, Lee, Associate Professor  
Moreno, Carmen, Teaching Assistant  
Nez, Felicia, Teaching Assistant  
Nighbert, Justin, Adjunct Lecturer III  
Olguin, Ruben, Adjunct Lecturer III  
Polli, Andrea, Professor  
Ramirez, Marina, Teaching Assistant

Ramos-Woodard, Andre, Teaching Assistant  
Roberts, Shelby, Teaching Assistant  
Rowland, Alekzander, Teaching Assistant  
Segura, Michael, Teaching Assistant  
Shimano, Yoshiko, Professor  
Slick, Tanner, Teaching Assistant  
Stine, Raychael, Associate Professor  
Stone, Jim, Professor  
Taylor, Rachel, Teaching Assistant  
Tsiongas, Mary, Professor  
Tso, Jared, Teaching Assistant  
Vite, Sarah, Teaching Assistant  
Wilson, Randall, Associate Professor  
Zhang, Baochi, Associate Professor

*\*Instructors from other UNM departments*

#### **On Sabbatical Fall 2020:**


Cornejo, Dr. Kency, Assistant Professor  
Harris, Catherine, Associate Professor  
Voelker Bobrowski, Gina, Associate Professor





UNM Alumna Viola Arduini, "Beauty Needs Protection [A Flock of One Hundred Birds Flew East]", 2018  
 Grass, steel cables, heat lamp and one hundred paraffin-wax molds of duck hearts.  
[www.violaarduini.com](http://www.violaarduini.com)

See [art.unm.edu](http://art.unm.edu) for the most up-to-date course descriptions  
 and [finearts.unm.edu](http://finearts.unm.edu) for College of Fine Arts information

find us on  
 Instagram 

**Images Front Cover:**

*Bottom Left Image:* UNM Graduate Student Amie LeGette, "Paper Platform I", 2019  
 8" x 8", watercolor and gouache on collages and assembled paper  
[www.amielegette.com](http://www.amielegette.com)

*Bottom Center Image:* UNM Alumnus Roger Boulay, "Fracture", 2011  
 60" x 40", archival inkjet print  
[www.rogerboulay.com](http://www.rogerboulay.com)

*Bottom Right Image:* UNM Instructor & Ceramics Lab Manager Jonathan Fitz, "Untitled", 2017  
 14" x 14" x 4", ceramics, wood  
[www.jonathanfitzstudio.com](http://www.jonathanfitzstudio.com)



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