



Spring 2022 Art History

Department of Art

College of Fine Arts

University of New Mexico





Masley Art Gallery

<https://art.unm.edu/venues/masley-art-gallery/>

Under the direction of the Art Education faculty, We invite Art Ed students to exhibit their works to express and enhance their learning. Faculty members also show their art to share their creative research, and we invite art teachers, school-age students, and other community members to display their art for special shows.

Masley Hall Building # 68, Room 105,
University of New Mexico Main Campus
1 University of New Mexico
Albuquerque, NM 87131

Email: masleygallery@unm.edu



John Sommers Gallery

<https://art.unm.edu/venues/john-sommers-gallery/>

The John Sommers Gallery is the main exhibition space for the Department of Art's creative students and faculty. The gallery is located on the second floor of the Art Building right next to the Department of Art Administrative offices. The gallery has two rooms totaling approximately 1000 square feet and serves as the space for a rotating program showcasing student artwork.

Art Building # 84, Room 202,
University of New Mexico Main Campus
1 University of New Mexico
Albuquerque, NM 87131-00011

Hours:

Monday - Friday 8:00 am to 5:00 pm
(during school semesters,
closed for holidays)

Email: sommersgallery@unm.edu

ARTS Lab

<https://art.unm.edu/venues/#artslab>

The ARTS Lab is an award-winning interdisciplinary center for emerging media with an emphasis on immersive and interactive media. The Art, Research, Technology & Science Lab supports education, research, production and presentation for the University of New Mexico College of Fine Arts, as well as other colleges, and the greater community.

ARTS Lab, Building #126
1601 Central Ave NE
Albuquerque, New Mexico, 87106

Hours:

Call 505-277-2253



Tamarind Institute

<https://tamarind.unm.edu/>

Tamarind offers highly focused educational and research programs, as well as opportunities for artists to create lithographs in collaboration with master printers. The public is invited to visit Tamarind's beautiful gallery space, located on the 2nd floor. The gallery hosts a range of exhibitions, most of which are focused on the fine art of lithography. Tamarind lithographs are hanging throughout the 2nd floor, and visitors are encouraged to wander through the hallways.

Tamarind Institute, Building #162
2500 Central Ave
Albuquerque, NM 87106

Hours:

Tue – Sat: 10:00am-4:00pm
or by appointment

Closed Sun, Mon and UNM holidays



UNM Art Museum

<https://artmuseum.unm.edu/>

The Museum's collection includes painting, photography, prints, and sculpture with particular strengths in American prints and works by the Transcendental Painting Group. It also houses the estate collection of Raymond Jonson and Clinton Adams and is the archive for the Tamarind Lithography Workshop and the Tamarind Institute. The vast works on paper collection includes over 10,000 photographs, more than 10,000 prints, and nearly 1,500 drawings.

Center for the Arts, Building #62
University of New Mexico Main Campus
1 University of New Mexico
Albuquerque, New Mexico 87131

Hours:

Tuesday – Friday: 10:00am – 4:00pm
Saturday: 10:00am – 8:00pm
Closed on Sun, Mon & major holidays



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, Susanne Anderson-Riedel

Associate Chair: Associate Professor, Meggan Gould

Department Administrator: Ellen Peabody

Administrative Coordinator: Meg Elcock

Administrative Assistant: Jacklyn Le

Accountant: Danette Peterson

Graduate Director: Associate Professor, Szu-Han Ho

Graduate Advisor: Kat Heatherington

Lab Managers:

Art Annex & Mattox Studio Lab Manager: Justin Nighbert

Ceramics Lab Manager: Jonathan Fitz

EAT & Art & Ecology Manager: Bryon Allison

Photography Lab Manager: Rory Hamovit

Printmaking Lab Manager: Brooke Steiger

Sculpture Lab Manager: Daniel Collett

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

505-277-4112

Gallery Managers:

Lara Goldmann, John Sommers Gallery

sommersGallery@unm.edu

Jackson Larson, Masley Gallery

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

BWLAB – 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

UHON – Honors College

W – Wednesday

ART STUDIO

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.



ART PRACTICES

Art practices 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.



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, which are explored through field based research and studio engagement.



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.



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.



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.

SPECIAL PROGRAMS IN ART STUDIO

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 their own program through discussions with the instructor. Emphasis is on form generation as it relates to intimate scale.



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.



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.

LAND ARTS OF THE AMERICAN WEST PROGRAM

Is 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.



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.

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.

*If you have difficulty registering for a course due to Banner error such as not recognizing your pre-requisites or the course requires permission of instructor, please email the instructor.

All Art History courses have a \$52.50 fee.

ARTH 1120**Introduction to Art**

Sec 001 CRN 50050

Fry

MWF 1:00 -1:50

SMLC 102

Sec 002 CRN 50051

Kane

MWF 11:00-11:50

CTRART 2018

Sec 004 CRN 50053

Reiss

Online

Online

(3 credits) (Formerly ARTH 101) In this class, students will be introduced to the nature, vocabulary, media and history of the visual arts, illustrated by examples drawn from many cultures, both Western and non-Western and across many centuries. We will begin with a general overview of the subject, including basic concepts and themes that shed light on the continuity of the artistic enterprise across the span of human experience. We will study the visual elements from which art is made, including how artists use these elements and how the artists' use of visual elements affects our experience of looking at art. We will examine both two-dimensional and three-dimensional media including drawing, painting, printmaking, camera and computer arts, graphic design, sculpture, installation, crafts and architecture. Selected works will be examined in context, including the history of the time and place in which they were created, as well as their function, patronage, and the character and intent of individual artists.

ARTH 2110**History of Art I**

Sec 001 CRN 52846

Lumpkin

MW 11:00-12:15

EDUC 104

(3 credits) (Formerly ARTH 202) 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.

ARTH 2120**History of Art II**

Sec 002 CRN 50062

Norwood

TR 5:30-6:45

CTRART 1020

(3 credits) (Formerly ARTH 202) This survey course will explore the architecture, sculpture, ceramics, paintings, drawings, and glass objects from the 14th century to the modern era. While focused primarily on the art of the Western civilizations, this course will also provide insights into the works of other major cultures in order to provide alternate views of art and history. Emphasis will be placed on the relationship of artworks to political, social, spiritual, intellectual, and cultural movements that affect and are affected by their creation and development.

ARTH 310**Global Photographies**

Sec 001 CRN 47867

Mulhearn

TR 11:00-12:15

CTRART 2018

(3 credits) (Formerly ARTH 250) An examination of photography from a global perspective, this course sketches the role the medium has played as an engine of globalization. The course focuses on photography from Africa, the Middle East, Asia and Oceania.

ARTH 379**American Art 1876-1940**

Sec 001 CRN 55642

Buick

TR 3:30-4:45

CTRART 1020

(3 credits) Offered with ARTH 579. Visual culture from Reconstruction to World War II including works by Eakins, Stieglitz, Douglas and O'Keeffe. Traces the emergence of American Impressionism, early Modernism and Regionalism and explores their engagement with political, cultural and social debates.

ARTH 406**Native American Art II**

Sec 001 CRN 33943

Fry

MW 11:00-12:15

CTRART 1020

(3 credits) Offered with ARTH 506, ANTH 403 and 503. Archaeological and historic art forms of the Arctic Northwest coast and the eastern woodlands of North America.

ARTH 412**Pre-Columbian Art: South America**

Sec 001 CRN 40418

Jackson

TR 2:00-3:15

CTRART 1020

(3 credits) Offered with ARTH 512, ANTH 420 and 570. Arts of the Andean region prior to the 16th century.

ARTH 413**Pre-Columbian Art: Central America, Northern South America and the Caribbean**

Sec 001 CRN 45736

Jackson

TR 11:00-12:15

CTRART 1019

(3 credits) Offered with ARTH 513, ANTH 420 and 570. Contextualizes artistic traditions of Pre-Columbian Central America, northern South America and the Caribbean. Geographically occupying a critical juncture between major continents and famous empires, these cultures developed visual traditions uniquely divergent from their more well-known neighbors.

- ARTH 416** Southwest Native Ceramics
 Sec 001 CRN 55644 Fry MW 9:30-10:45 CTRART 1020
 (3 credits) Offered with ARTH 516. 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 421** History of Prints II
 Sec 001 CRN 33944 Anderson-Riedel TR 12:15-1:45 CTRART 1020
 (3 credits) Offered with ARTH 521. Printmaking, printing and artists' books from Goya to present. Including the graphic arts and photography, the rise of the ideas of the original print, 20th-century mixed media and the relationship between words and images.
- ARTH 425** 19th-Century Photography
 Sec 001 CRN 55646 Snow TR 9:30-10:45 CTRART 2018
 (3 credits) Offered with ARTH 525. An in-depth study of historical, critical, and theoretical issues in American and European photographic visual culture from its inception to approximately 1914.
- ARTH 429** Topics: Chicana/o and Latinx Art
 Sec 001 CRN 47858 Cornejo TR 9:30-10:45 CTRART 1020
 (3 credits) Offered with ARTH 529.001. This course offers an overview of Chicana/o and Latinx art in the United States. We will consider the unique histories of the Chinana/o, Cuban, Puerto Rican, Dominican, and Central American communities in the US through their creative expressions. Artistic mediums will range from painting and drawing, photography, political graphics, and murals to object-based work, installation, conceptual, performance art, and film. These will not just be illustrations or backdrops to histories and social movements, rather the course will analyze Chicana/o and Latinx art as theorizations, sites of knowledge production, political interventions, and acts of both resistance and celebration. Students will understand the historical context and learn the art historical vocabulary of visual literacy with which to analyze Chicana/o and Latinx art practices and engage the specific themes they present. Themes includes migration and citizenship, gender and sexuality, Indigeneity, colonization, identity and representation, and inclusion/exclusion in mainstream art narratives and institutions, among others. We will consider how artist address such themes from their own subjectivities and point to broader systems of power.
- ARTH 429** Topics: Late 20th Century Art, 1960-1990
 Sec 002 CRN 47859 Lumpkin MW 2:00-3:15 CTRART 1019
 (3 credits) Offered with ARTH 529.002. This course surveys the significant art movements and artists that emerged between 1960 and 1990. The profusion of inventive and influential styles, forms, agendas, and philosophical positions developed during these three decades tested the limits of the definition of art, and remain as fundamental currents in art produced by contemporary artists today. The course begins with a summary introduction to the artists and ideas associated with the Abstract Expressionist movement, which had attained preeminence in the late 1940s, and remained as a leading movement into the 1960s. It follows with movements that rejected the theoretical premises of Abstract Expressionism, beginning with the Neo-Dada art of Jasper Johns and Robert Rauschenberg, which first appeared in the mid-1950s. Special emphasis is placed on two extremely radical movements that appeared in the early 1960s: Pop Art, produced by artists such as Andy Warhol and Roy Lichtenstein, and Minimalism. The discussion of Minimalist includes East Coast-based artists, such as Frank Stella, Donald Judd, Carl Andre, and Dan Flavin, and the related Light and Space artists of the West Coast, with emphasis on James Turrell and Robert Irwin. The course continues with a focus on the Land Art of the 1970s, as developed by Michael Heizer, Robert Smithson, and Walter de Maria, with particular emphasis on iconic works located in the Western region of the United States, including New Mexico. The course ends with a thorough introduction to the highly theoretical styles of art generally referred to as "Postmodern Art," which emerged in the very late 1970s and early 1980s. The focus of discussions of Postmodern Art is on artists who manifest concern with the politics of representations through "deconstructivist" or "appropriationist" strategies. These artists include Richard Prince, Cindy Sherman, Sherrie Levine, Barbara Kruger, and others. All movements and artworks are presented in light of broader political and cultural developments. No prerequisites required. All readings are provided on the Learn website.
- ARTH 429** Topics: Indigenous Queer Expressions
 Sec 003 CRN 47860 Ernest MW 3:30-4:45 CTRART 1020
 (3 credits) Offered with ARTH 529.003. 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, 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 429** Topics: Re-Envisioning Medieval Art
 Sec 004 CRN 55651 Andrews T 3:30-6:15 CTRART 1019
 (3 credits) Offered with ARTH 529.004 and UHON 401. In this course we will explore the art of the Middle Ages (c. 600-c.1600) from the perspectives of the medieval viewers, modern writers, and contemporary scholars. Using primary sources, we will seek to understand the changing meanings of medieval art, and how it was envisioned and re-envisioned by different audiences. We will re-envision the Middle Ages, not as a European phenomenon, but as an era that saw great transformations in trade, religion, and politics, each of which had an impact on the production of material culture. The course will center itself around the Mediterranean Sea. We will consider art and architecture from Europe, East and Central Asia, and Africa. The course will also intersect with the Institute for Medieval Studies Helen Damico Memorial Lecture Series in April 2022, which will bring several scholars to campus for lectures on the theme "Re-envisioning the Middle Ages."
- ARTH 449** Arts of Spain
 Sec 001 CRN 55648 Hernandez TR 11:00-12:15 CTRART 1020
 (3 credits) Offered with ARTH 549. Survey of Spanish art and civilization.

ARTH 579

Sec 001 CRN 55643

American Art 1876-1940

Buick

TR

3:30-4:45

CTRART 1020

(3 credits) Offered with ARTH 379. Please see description of Art 379.001.

ARTH 583

Sec 001 CRN 47876

Seminar: Decolonial Aesthetics

Comejo

R

3:30-6:15

CTRART 1018

(3 credits) This graduate seminar explores the intersection of art and decoloniality in the Americas to analyze current art practices that go beyond the label of 'political art', and instead actively engage in the decolonization of knowledge, of being, and of ways of seeing in the world. We will question how art can engage and contribute to projects of decolonization in the Americas, and how can decolonial thinking lead to alternatives spaces of imagination, creativity, and liberation. Students will analyze key texts on the modern/colonial world system, post-colonialism, and de/coloniality as theorized and practiced by scholars, activists, and artists to understand the genealogy of anti-colonial thinking across the Americas. We will examine a variety of visual and performing arts to understand how artists delink from colonialist structures and expose current injustices brought on by over 500 years of invasion maintained through racism, classism, sexism, homophobia, and other systems of oppression. We will conclude by collectively theorizing notions of 'decolonial aesthetics,' 'decolonial visualities,' 'decolonial gestures' and how these offer ways of resistance, healing, and knowledge-making in today's political climate. Though our main focus will be on the Americas, from Turtle Island to Abya Yala, we will also consider the case of Palestine and other global sites of decolonial resistance.

.006 Anderson-Riedel

.017 Buick

.029 Fry

.039 Jackson

.063 Mulhearn

.007 Andrews

.022 Comejo

.037 Hernández-Durán

.049 Lumpkin

.082 Ernest

Spring 2022

Art Education Instructors

Horwat, Jeff, Adjunct Lecturer
Makemson, Dr. Justin, Assistant Professor
Medina-Gay, Gina, Adjunct Lecturer

Savignac, Patty, Adjunct Lecturer
Yu, Dr. GERALYN, Assistant Professor

Spring 2022

Art History Instructors

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

Kane, Ellie, Teaching Assistant
Lumpkin, Dr. Olivia "Libby", Professor
Mulhearn, Dr. Kevin, Assistant Professor
Norwood, Beth, Teaching Assistant
Reiss, Breanna, Teaching Assistant
Snow, Rachel, Adjunct Lecturer

Spring 2022

Art Studio Instructors

Arita Porcelain

Cyman, Kathryne, Professor of Practice

Art & Ecology

Canalos, Asha, Adjunct Lecturer
Edreva, Eleanora, Teaching Assistant
Faulstich, Karina, Teaching Assistant
Hart-Mann, Jenn, Assistant Professor
Henel, Ryan, Research Lecturer III
Ho, Szu-Han, Associate Professor
McLaughlin, Dylan, Adjunct Lecturer

Art Practices

Babcock, Ellen, Associate Professor
Fan, Ranran, Teaching Assistant
Lovell, Laurel, Senior Lecturer
Morris, Annamarie, Teaching Assistant
Therault, Adelaide, Teaching Assistant

Bio Art and Design

Polli, Andrea, Professor

Ceramics

Bollinger, Chantel, Teaching Assistant
Cruz, Clarence, Assistant Professor
Fitz, Jonathan, Adjunct Lecturer
Metzger, Courtney, Adjunct Lecturer
Voelker Bobrowski, Gina, Associate Professor

Experimental Art & Technology

Copeland, Stewart, Assistant Professor
King, Britney, Teaching Assistant

*Instructors from other UNM departments

On Spring 2022 Sabbatical:

Estabrook, Valery, Adjunct Lecturer
Montgomery, Lee, Associate Professor
Trujillo, Andrew, Teaching Assistant
Tsiogas, Mary, Professor

Graphic Design

Wannam, Martin, Adjunct Lecturer

Introduction to 3-D Printing

Estabrook, Valery, Adjunct Lecturer

Painting & Drawing

Abbott, John, Assistant Professor
Anderson, Scott, Associate Professor
Bates, Robbin, Adjunct Lecturer
Bielski, Annie, Adjunct Lecturer
Cottle, Kerry, Teaching Assistant
Currei, Amanda, Visiting Assistant Professor
Eble, Alyssa, Teaching Assistant
Elia, Esther, Teaching Assistant
Exposito, Bart, Associate Professor
Hartshorn, Jonathan, Adjunct Lecturer
Ramirez, Marina, Teaching Assistant
Schuldt Christopher, Teaching Assistant
Stine, Raychael, Associate Professor
Swenson, Andrew, Teaching Assistant
Vite, Sara, Teaching Assistant

Printmaking

Bass, Aaron, Adjunct Lecturer III
Creightney, Karsten, Assistant Professor
Shimano, Yoshiko, Professor

Shoenburg, Peter, Adjunct Professor

Photography

Barfield, Johannes, Adjunct Lecturer
Breazeale, Rosalba, Teaching Assistant
Dillon, Race, Teaching Assistant
Fan, Ranran, Teaching Assistant
Hermano Claudia, Teaching Assistant
Gould, Meggan, Associate Professor
Hojnacki, Daniel, Teaching Assistant
Manning, Patrick, Associate Professor
Mendez-Subieta, Sofia, Teaching Assistant
Miller, Ashley, Teaching Assistant
Miller, Jenny, Teaching Assistant
Reynolds, Francis, Teaching Assistant
Roberts, Shelby, Teaching Assistant
Rotty, Anna, Teaching Assistant
Stone, Jim, Distinguished Professor
Thunder, Com Wagon, Teaching Assistant
Valdes, Nicholas, Teaching Assistant

Sculpture

Fletcher, Welly, Assistant Professor
Wilson, Randall, Associate Professor
Woods, Stephanie, Assistant Professor

Small-Scale Metals

Mills, Kris, Adjunct Lecturer
Nighbert, Justin, Adjunct Lecturer



find us on
Instagram
unm_art



Front image: Ghost water, 2016 Hollis Moore
Page 5 -Graphic Design Concentration image:
Project :Utopian Allegations, 2021 Izzy Levario

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