Fall
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.

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.

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.

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.

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.
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.

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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.

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.
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.

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.

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.

LAND ARTS OF THE AMERICAN WEST PROGRAM
Land Arts of the American West (landarts.unm.edu) offers field-based Art & Ecology courses in both Fall and Spring Semesters. LAAW inspires and supports environmentally and socially engaged art practices through bioregional travel, collective learning, interdisciplinary research, community collaboration, and creative forms of publication and exhibition.

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.

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.
# 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 $52.50 fee.

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<tr>
<th>Course Code</th>
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<th>Days</th>
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<tbody>
<tr>
<td>ARTH 1120</td>
<td>Introduction to Art</td>
<td>Sec 001 CRN 64958</td>
<td>Fry</td>
<td>3</td>
<td>MWF</td>
<td>1:00-1:50</td>
<td>PAIS 1100</td>
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<tr>
<td></td>
<td></td>
<td>Sec 002 CRN 70227</td>
<td>Norwood</td>
<td></td>
<td>MWF</td>
<td>10:00-10:50</td>
<td>CTRART 2018</td>
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<td>Sec 003 CRN 73744</td>
<td>Reiss</td>
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(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.

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<tr>
<td>ARTH 2110</td>
<td>History of Art I</td>
<td>Sec 001 CRN 72538</td>
<td>Andrews</td>
<td>3</td>
<td>Online</td>
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(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.

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<tr>
<td>ARTH 2120</td>
<td>History of Art II</td>
<td>Sec 001 CRN 66628</td>
<td>Kane</td>
<td>3</td>
<td>TR</td>
<td>5:00-6:15</td>
<td>CTRART 2018</td>
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</table>

(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.

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<tr>
<td>ARTH 402</td>
<td>Native American II</td>
<td>Sec 001 CRN 39279</td>
<td>Fry</td>
<td>3</td>
<td>MWF</td>
<td>11:00-11:50</td>
<td>CTRART 1020</td>
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(3 credits) Offered with ARTH 502, ANTH 401 and 501. Archaeological and historic art forms of the Arctic Northwest coast and the eastern woodlands of North America.

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<tr>
<td>ARTH 411</td>
<td>Pre-Columbian Art: Mesoamerica</td>
<td>Sec 001 CRN 61989</td>
<td>Jackson</td>
<td>3</td>
<td>TR</td>
<td>9:30-10:45</td>
<td>CTRART 1020</td>
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(3 credits) Offered with ARTH 511, ANTH 420 and 570. The art of Mexico and Central America prior to the 16th century.

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<tr>
<td>ARTH 415</td>
<td>Modern and Contemporary Native Art</td>
<td>Sec 001 CRN 89552</td>
<td>Ernest</td>
<td>3</td>
<td>MWF</td>
<td>9:00-9:50</td>
<td>CTRART 1019</td>
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(3 credits) Offered with ARTH 515. This course focuses on a survey of theories and issues that have shaped the analysis of contemporary Native art. Through a lens of Native American art history, 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 gender. We will build upon ways to consider contemporary Native art throughout the semester by watching films, looking at art, writing critical reflections, and hosting community guests. In general, this course provides a thematic introduction to contemporary (1960 to present) history, people, and movements of Native North American Art – Specifically the United States and Canada. Thus, while a broad geographical frame of reference is addressed and specific historic eras identified, the course content is generated from conceptual themes of American Indian imagery, materials, and ideas, rather than from the more descriptive and abstract categories such as Southwest painting or Plains beadwork. A concern with the social production of art in specific episodic contexts serves as a means of critically examining the circulation and appreciation of American Indian arts and material culture as fine art, political critique, and Indigenous modes of representation.

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<tr>
<td>ARTH 427</td>
<td>Contemporary Photography</td>
<td>Sec 001 CRN 72246</td>
<td>Mulhearn</td>
<td>3</td>
<td>MWF</td>
<td>9:00-9:50</td>
<td>CTRART 2020</td>
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(3 credits) Offered with ARTH 527. An in-depth study of recent photographic visual culture, from approximately 1980 to the present. Emphasis on how images are deployed and understood as efforts to explore artistic, cultural, political, social, and theoretical issues.
ARTh 429  LGBTQ History and Visual Culture
Sec 001 CRN 60260  Hernandez  TR  3:30-4:45  CTRART 1020
(3 credits) Offered with ARTH 529.001. This course is a survey of major developments and key figures associated with LGBTQ history in the United States through the study of the visual and material archive. The course will focus on identifying a queer historical presence, examining the emergence of queer communities and a queer consciousness, and looking at the rise of social and political movements in line with other civil rights movements of the mid to late 20th century. Concentrating on the LGBTQ presence in cultural discourse, the class will start with the colonial period in the 18th century through the 19th and 20th centuries up to the present. We will be examining a broad range of documentary forms and visual arts, as well as, music, theater, dance, and literature, and popular entertainment, such as, movies, tv, comic books, etc. Undergraduate course requirements will include: weekly reading assignments, class discussion, 3 papers, and 2 in-class presentations. Graduate requirements will include: weekly reading assignments, class discussion, a substantive research paper on a selected topic, and 1 in-class presentation.

ARTh 429  Sec 002 CRN 65814  Lumpkin  MWF  2:00-2:50  CTRART 1019
(3 credits) Offered with ARTH 529.002. Need description.

ARTh 429  Topics: European Art, 1750-1830
Sec 005 CRN 73448  Anderson-Riedel  TR  12:30-1:45  CTRART 1020
(3 credits) Offered with ARTH 529.003. This course examines the artistic developments in Europe from 1750 to about 1830. The period witnessed a staggering increase and revision of knowledge in the sciences while also experiencing dramatic cultural and political changes, all of which resulted in major shifts in the artistic, social, and public life of the era. Artists emerged as leaders in the social and political spheres and used their art to guide public opinion and political discourse. Historical events such as the French Revolutions of 1789 and 1830, the abolitionist movement in England and France, the emergence of nation states, all had a decisive impact on European artistic production and philosophical discourse, and will provide the political framework for our investigation of the arts. New forms of artistic reception as seen in the creation of museums, public art exhibitions, and art criticism will help us understand changes in artistic practice and reveal their relevance for our discussion of the arts today.

ARTh 455  Arts of New Spain during the Hapsburg Period (1521–1700)
Sec 001 CRN 72248  Hernandez  TR  11:00-12:15  CTRART 1019
(3 credits) Offered with ARTH 555. This course focuses on the art and architecture of New Spain from 1521 through 1700.

ARTh 491  Late 20th to 21st Century Art, 1990 to the Present
Sec 001 CRN 69560  Lumpkin  MWF  11:00-11:50  CTRART 1019
(3 credits) Offered with ARTH 591. Painting and sculpture, 1940 to the present.

ARTh 500  Seminar: Philosophy and Methods of Art History
Sec 001 CRN 67614  Jackson  TR  12:30-1:15  CTRART 1018
(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 502  Native American Art II
Sec 001 CRN 10174  Fry  MWF  11:00-11:50  CTRART 1020
(3 credits) Offered with ARTH 402, ANTH 401 and 501. Please see description of ARTH 402.

ARTh 511  Pre-Columbian Art: Mesoamerica
Sec 001 CRN 61990  Jackson  TR  9:30-10:45  CTRART 1020
(3 credits) Offered with ARTH 411, ANTH 420 and 570. Please see description of ARTH 411.

ARTh 515  Modern and Contemporary Native Art
Sec 001 CRN 69553  Ernest  MWF  9:00-9:50  CTRART 1019
(3 credits) Offered with ARTH 415. Please see description of ARTH 415.

ARTh 527  Contemporary Photography
Sec 001 CRN 72247  Mulhearn  MWF  9:00-9:50  CTRART 1020
(3 credits) Offered with ARTH 427. Please see description of ARTH 427.

ARTh 529  LGBTQ History and Visual Culture
Sec 001 CRN 61988  Hernandez  TR  3:30-4:45  CTRART 1020
(3 credits) Offered with ARTH 429.001. Please see description of ARTH 429.001.
ARTS 387  Intermediate Photography
Sec 001 CRN 69566  Gould  TR  2:00-4:45  ART 104/ 141
Sec 002 CRN 39935  Stone  MW  9:00-11:45  ART 104/ 141
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: $210.00

ARTS 411  Material Studies: Weaving
Sec 001 CRN 73773  Savignac  MW  5:00 – 7:45  MASLEY 211
(3 credits) Offered with ARTS 311 and 511. Please see description for ARTS 311.
Course Fee: $200.00

ARTS 413  Advanced Sculpture
Sec 001 CRN 72270  Fletcher  MW  9:00-11:45  ART 123/ 127
(3 credits) Offered with ARTS 513. In a hyper-virtual world, what can we learn from the physical? How can the material impact of sculpture carve an opportunity for an embodied, intersectional, even poetic experience of otherness? Curator Johanna Burton argues in her essay, "Not-Not-Not (or, Pretty Air)", the presence of sculpture "...implies a groundedness in the world, sometimes compelling a kind of discursive exchange between you and it (and sometimes refusing even to dignify your queries)." This course will provide a forum for experimentation and research into the impacts of materiality. Through a dynamic combination of independent studio work, shared readings, group athletic engagements, image presentations, visiting artists, field trips and critical conversations, we will focus on shaping and articulating the unique character of your practice in relation to its material impact.
Course Fee: $200.00

ARTS 415  Material Studies: Metal
Sec 001 CRN 72265  Fletcher  F  10:00-3:45  ART 123/ 127
(3 credits) Offered with ARTS 315 and 515. Please see description of ARTS 315.
Course Fee: $200.00

ARTS 417  Advanced Painting & Drawing Studio
Sec 001 CRN 69588  Exposito  TR  11:00-1:45  ART 249
(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: $82.50

ARTS 419  Material Studies: Moldmaking
Sec 001 CRN 72268  Woods  MW  11:00-1:45  ART 123/ 127
(3 credits) Offered with ARTS 319, 519, 429.009, and 529.009. Please see description of ARTS 319.
Course Fee: $200.00

ARTS 429  Topics: Artist Using Data
Sec 001 CRN 71167  Montgomery  MW  Online  Online
(3 credits) Offered with ARTS 529.00. Need description.
Course Fee: $152.50

ARTS 429  Topics: Introduction to Pueblo Pottery
Sec 003 CRN 46822  Cruz  M  9:00-2:45  MASLEY 110
(3 credits) Offered with ARTS 429 and 529. 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: $162.50

ARTS 429  Topics: Physical Computing
Sec 004 CRN 73607  Copeland  MW  9:00-11:45  ART 327
(3 credits) Offered with ARTS 529.004. Physical computing bridges the divide between our material and digital worlds. This course teaches the fundamental skills necessary to design environmentally responsive systems and explores human-computer interaction in an art and design context. Students will learn how to convert analog input to computer-readable data using microcontrollers and sensors, as well as how to control electro-mechanical devices to create motion, light, and sound. This course is essential for students interested in kinetic sculpture, tangible interfaces, computer music, or interactive installations. No programming experience is necessary. Prerequisite: 1510 or special exemption by instructor.
Course Fee: $190.00
### Fall 2022

#### Art Education Instructors
- Beck, Juliette, Adjunct Lecturer
- Horwat, Jeff, Adjunct Lecturer
- Makemson, Dr. Justin, Assistant Professor
- Medina-Gay, Gina, Adjunct Lecturer
- Sanche-St. Andre, Michelle, Adjunct Lecturer
- Yu, Dr. Gerlyn, Assistant Professor
- Sanchez-St. Andre, Michelle, Adjunct Lecturer
- Yu, Dr. Geralyn, Assistant Professor
- Anderson-Riedel, Dr. Susanne, Associate Professor
- Andrews, Dr. Justine, Associate Professor
- Buick, Dr. Kirsten, Professor
- Cornejo, Kency, Associate Professor
- Fry, Aaron, Lecturer II
- Ernest, Dr. Marcella, Post Doctorate
- Hernández-Durán, Dr. Ray, Professor
- Jackson, Dr. Margaret, Associate Professor
- Anderson-Riedel, Dr. Susanne, Associate Professor
- Andrews, Dr. Justine, Associate Professor
- Buick, Dr. Kirsten, Professor
- Cornejo, Kency, Associate Professor
- Fry, Aaron, Lecturer II
- Ernest, Dr. Marcella, Post Doctorate
- Hernández-Durán, Dr. Ray, Professor
- Jackson, Dr. Margaret, Associate Professor

#### Art History Instructors
- Kane, Ellie, Teaching Assistant
- Lumpkin, Dr. Olivia "Libby", Professor
- Mulhearn, Dr. Kevin, Assistant Professor
- Norwood, Beth, Teaching Assistant
- Reiss, Breanna, Teaching Assistant
- Kane, Ellie, Teaching Assistant
- Lumpkin, Dr. Olivia "Libby", Professor
- Mulhearn, Dr. Kevin, Assistant Professor
- Norwood, Beth, Teaching Assistant
- Reiss, Breanna, Teaching Assistant

#### Art Studio Instructors
- Arita Porcelain
  - Cyman, Kathryne, Professor of Practice
- Art & Ecology
  - Edreva, Eleanor, Teaching Assistant
- Art Practices
  - Bordeleau, Rachel, Teaching Assistant
  - Fan, Rannan, Adjunct Lecturer
  - Hermanson, Callandra, Adjunct Lecturer
  - Lovell, Jesse, Senior Lecturer
  - Morris, Annamarie, Teaching Assistant
  - Woods, Stephanie, Assistant Professor
- Bio Art and Design
  - Polli, Andrea, Professor
- Ceramics
  - Cruz, Clarence, Assistant Professor
  - Fitz, Jonathan, Adjunct Lecturer
  - Forest, Daniel, Teaching Assistant
  - Harvey, Julianne, Adjunct Lecturer
  - Voelker Bobrowski, Gina, Associate Professor
- Experimental Art & Technology
  - Ansell Coy, Graham, Teaching Assistant
  - Copeland, Stewart, Assistant Professor
- Hudson, Gabriel, Teaching Assistant
- Montgomery, Lee, Associate Professor
- Trujillo, Andrew, Teaching Assistant
- Tsiongas, Mary, Professor
- Graphic Design
  - Wannam, Martin, Adjunct Lecturer
- Painting & Drawing
  - Abbott, John, Assistant Professor
  - Anderson, Scott, Associate Professor
  - Cook, Rebecca, Teaching Assistant
  - Curren, Amanda, Assistant Professor
  - Eble, Alyssa, Teaching Assistant
  - Elia, Esther, Teaching Assistant
  - Exposito, Bart, Associate Professor
  - Lopez, Carla, Teaching Assistant
  - Masters, Liz, Teaching Assistant
  - Sawyer, Heather, Teaching Assistant
  - Scholtz, Lara, Teaching Assistant
  - Schuld Christopher, Teaching Assistant
  - Sine, Rayochael, Associate Professor
  - Swenson, Andrew, Teaching Assistant
  - Vite, Sara, Teaching Assistant
- Photography
  - Barfield, Johannes, Adjunct Lecturer
  - Breazeale, Rosalba, Teaching Assistant
  - Bermante Claudia, Teaching Assistant
  - Gould, Meggan, Associate Professor
  - Manning, Patrick, Associate Professor
  - McKnight, Mark, Assistant Professor
  - Mendez-Subieta, Sofia, Teaching Assistant
  - Reynolds, Francis, Teaching Assistant
  - Rotty, Anna, Teaching Assistant
  - Stone, Jim, Distinguished Professor
  - Thunder, Corn Wagon, Teaching Assistant
  - Valdes, Nicholas, Teaching Assistant
- Sculpture
  - Fletcher, Welly, Assistant Professor
  - Wilson, Randall, Associate Professor
  - Woods, Stephanie, Assistant Professor
  - Savignac, Patty, Adjunct Lecturer
  - Tafoya, Marlene, Teaching Assistant
- Small-Scale Metals
  - Mills, Kris, Adjunct Lecturer
  - Nighbert, Justin, Adjunct Lecturer
- Printmaking
  - Bass, Aaron, Adjunct Lecturer
  - Creightney, Karsten, Assistant Professor
  - Hanken, Chloe, Teaching Assistant
  - Shimano, Yoshiko, Professor

*Instructors from other UNM departments

**On Fall 2022 Sabbatical:** Babcock, Ellen, Associate Professor