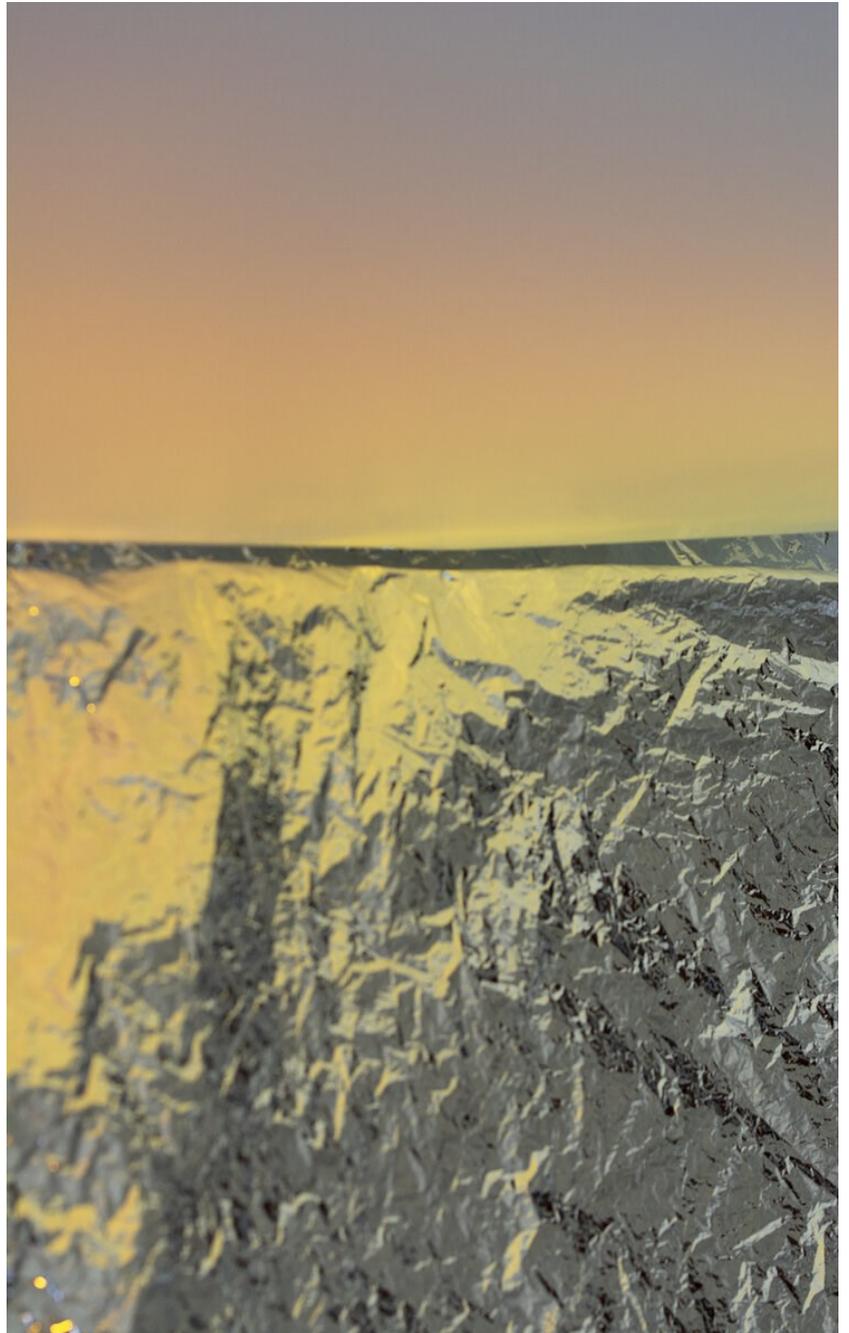


Fall
2022
Art
History

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.

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, Scott Anderson

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: Adriana Valls

Photography Lab Manager: Andrew Schroeder

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

Gallery Managers:

Anna Rotty, John Sommers Gallery
sommersGallery@unm.edu

Marley Hidalgo, 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

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.



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 64958	Fry	MWF	1:00-1:50	PAIS 1100
Sec 002 CRN 70227	Norwood	MWF	10:00-10:50	CTRART 2018
Sec 003 CRN 73744	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 72538	Andrews	Online		Online
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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 and non Western civilizations, this course will also provide insights into the works of other major cultures in order to provide alter-nate 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 001 CRN 66628	Kane	TR	5:00-6:15	DSH 125
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(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 and non 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 402 Native American Art II

Sec 001 CRN 39279	Fry	MWF	11:00-11:50	CTRART 1020
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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.

ARTH 411 Pre-Columbian Art: Mesoamerica

Sec 001 CRN 61989	Jackson	TR	9:30-10:45	CTRART 1020
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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.

ARTH 415 **Modern and Contemporary Native Art**

Sec 001 CRN 69552 Ernest MWF 9:00-9:50 CTRART 1019

(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.

ARTH 427 **Contemporary Photography**

Sec 001 CRN 72246 Mulhearn MWF 9:00-9:50 CTRART 1020

(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 **Topics: Contemporary Theories of Design**

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 R 12:30-3:15 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.

ARTH 529 **Topics: Contemporary Theories of Design**
Sec 002 CRN 65815 Lumpkin MWF 2:00-2:50 CTRART 1019
(3 credits) Offered with ARTH 429.002. Please see description of ARTH 429.002.

ARTH 529 **Topics: European Art, 1750-1830**
Sec 006 CRN 73449 Anderson-Riedel TR 12:30-1:45 CTRART 1020
(3 credits) Offered with ARTH 429.005. Please see description of ARTH 429.005.

ARTH 555 **Arts of New Spain during the Hapsburg Period (1521–1700)**
Sec 001 CRN 72249 Hernandez TR 11:00-12:15 CTRART 1019
(3 credits) Offered with ARTH 455. Please see description of ARTH 455.

ARTH 582 **Seminar: The Victorian Nude: Rep Women, Men, Intersex ...1830-1910**

Sec 001 CRN 72250 Buick W 1:00-3:45 CTRART 1018

(3 credits) The human body is a symbol of society. The aestheticization of that body in the form of the nude exists in dialogue with other and othered bodies in our culture. Art historian, Marcia Pointon, makes two important points about the nude in Western art: first, that it has no place of its own, neither in the genre system (history painting, portraits, landscape, etc.) nor in the systems of museum classification. Second, the notion that the nude encapsulates art is manifest in several ways: since the Renaissance it has been the measure of professional attainment; the nude functions not as a category with clear parameters but as a form of rhetoric; and the figure of the woman, and the nude in particular, functions as a sign of male creativity. With these ideas in mind (but not necessarily gospel), the purpose of this seminar is to examine the function and context of the nude primarily in Victorian England and America and its implications for embodiment through various layers of society: artistic, medical and scientific, and ultimately, social and cultural.

ARTH 582 **Seminar: Visual Sovereignty and the Archive**

Sec 002 CRN 72251 Ernest M 1:00-3:45 CTRART 1018

(3 credits) This seminar focuses on affect, rhythms, and aesthetic trends of Native American art of the United States and Canada to consider how film and photography—historically used by non-Native people as a tool of colonialism—are being reclaimed by Native artists. Our focus will be on the visual as an arena in which cultural meaning is constituted and power relations played out. Within this general framework, we will open photographic and film archives to new forms of analysis and examine visual culture and soundscapes from specific times in American history: portrait photography and ethnographic filmmaking at the turn of the twentieth century, Hollywood's frontier representations of Indianness in motion pictures, social guidance classroom films from the 1950s, and digital video surveillance cameras in the twenty-first century. All of these carry legacies of intense racial coding, ones which Native scholars and artists have critiqued with counter discourse and works of "visual sovereignty." The readings are representative of recent scholarship in the field, and focus on studies of Native American art history, critical Indigenous studies, photography, film, and remix culture.

ARTH 591 **Late 20th to 21st Century Art, 1990 to the Present**

Sec 001 CRN 69561 Lumpkin MWF 11:00-11:50 CTRART 1019

(3 credits) Offered with ARTH 491. Please see description of ARTH 491.

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

Fall 2022

Art Education Instructors

Beck, Juliette, Adjunct Lecturer
Horwat, Jeff, Adjunct Lecturer
Makemson, Dr. Justin, Assistant Professor

Medina-Gay, Gina, Adjunct Lecturer
Sanchez-St. Andre, Michelle, Adjunct Lecturer
Yu, Dr. GERALYN, Assistant Professor

Fall 2022

Art History Instructors

Anderson-Riedel, Dr. Susanne, Associate Professor
Andrews, Dr. Justine, Associate Professor
Buick, Dr. Kirsten, Professor
Comejo, Dr. Kency, Associate Professor
Ernest, Dr. Marcella, 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
Mulhearn, Dr. Kevin, Assistant Professor
Norwood, Beth, Teaching Assistant
Reiss, Breanna, Teaching Assistant

Fall 2022

Art Studio Instructors

Arta Porcelain

Cyman, Kathryn, Professor of Practice

Art & Ecology

Edreva, Eleanora, Teaching Assistant
Hamis, Catherine, Associate Professor
Hart-Mann, Jenn, Assistant Professor
Henel, Ryan, Research Lecturer III
Ho, Szu-Han, Associate Professor
Metz, Jessica, Teaching Assistant

Art Practices

Bordeleau, Rachel, Teaching Assistant
Gould, Erin, Adjunct Lecturer
Hermanson, Calliandra, Adjunct Lecturer
Lovell, Jessamyn, Senior Lecturer
Morris, Annamaria, Teaching Assistant
Woods, Stephanie, Assistant Professor

Bio Art and Design

Polli, Andrea, Professor

Ceramics

Bollinger, Chantel, Adjunct Lecturer
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

*Instructors from other UNM departments

On Fall 2022 Sabbatical: Babcock, Ellen, Associate Professor

Copeland, Stewart, Assistant Professor
Hudson, Gabriel, Teaching Assistant
John Mark, Adjunct Lecturer
Montgomery, Lee, Associate Professor
Trujillo, Andrew, Teaching Assistant
Tsiogas, Mary, Professor

Graphic Design

Wannam, Martin, Adjunct Lecturer

Painting & Drawing

Abbott, John, Assistant Professor
Anderson, Scott, Associate Professor
Bielski, Annie, Adjunct Lecturer
Cook, Rebecca, Teaching Assistant
Ciotte, Kery, Adjunct Lecturer
Curren, Amanda, Assistant Professor
Eble, Alyssa, Teaching Assistant
Elia, Esther, Teaching Assistant
Exposito, Bart, Associate Professor
Hartshorn, Jonathan, Adjunct Lecturer
Lopez, Carla, Teaching Assistant
Scholtz, Lana, Teaching Assistant
Schuldt Christopher, Teaching Assistant
Stine, Raychael, Associate Professor
Swenson, Andrew, Teaching Assistant

Printmaking

Bass, Aaron, Adjunct Lecturer
Creightney, Karsten, Assistant Professor
Hanken, Chloe, Teaching Assistant
Shimano, Yoshiko, Professor

Photography

Breazeale, Rosalba, Teaching Assistant
Hermano Claudia, Teaching Assistant
Hojnacki, Daniel, Adjunct Lecturer
Gould, Meggan, Associate Professor
Manning, Patrick, Associate Professor
Reynolds, Francis, Teaching Assistant
Rotty, Anna, Teaching Assistant
Simone, Frances, Adjunct Lecturer
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
Savignac, Patty, Adjunct Lecturer
Tafoya, Marlene, Teaching Assistant

Small-Scale Metals

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



find us on
Instagram
unm_art



Front image: "Terra", by Anna Rotty
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