

# Spring

# C 2023 URSE

# Offer -

# I N G S

Department of Art  
College of Fine Arts  
University of New Mexico



Art  
History





### 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](mailto: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](mailto: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 Petersen

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

505-277-4112

#### 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](http://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 50050	Fry	MWF	1:00-1:50	PAIS 1100
Sec 002 CRN 50051	Norwood	MWF	10:00-10:50	CTRART 2018
Sec 003 CRN 50053	Reiss	Online		Online

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

**ARTH 2110**                    History of Art I

Sec 001 CRN 52846	Kane	MWF	9:00-9:50	CTRART 1020
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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. Focused on art from diverse global contexts, this course will provide insights into the artworks of global cultures in order to provide alternate views of art and history. Emphasis will be placed on the relationship of artworks to political, social, spiritual, intellectual, and cultural movements that affect and are affected by their creation and development. Through both course lectures and first-hand engagements with works of art and visual culture, students will learn how to evaluate evidence and visual information, situate works of art in cultural and historic contexts, and apply basic art historical methods of visual analysis. This course meets the requirements for the fine arts credit under the NMHED general education guidelines.

**ARTH 2120**                    History of Art II

Sec 001 CRN 50062	Espinoza-Leon	MWF	11:00-11:50	CTRART 2018
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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 fourteenth century to the modern era. Focused on art from diverse global contexts, this course will provide insights into the artworks of global cultures in order to provide alternate views of art and history. Emphasis will be placed on the relationship of artworks to political, social, spiritual, intellectual, and cultural movements that affect and are affected by their creation and development. Through both course lectures and first-hand engagements with works of art and visual culture, students will learn how to evaluate evidence and visual information, situate works of art in cultural and historic contexts, and apply basic art historical methods of visual analysis. This course meets the requirements for the fine arts credit under the NMHED general education guidelines.

**ARTH 2130**                    Modern Art

Sec 001 CRN 58527	Lumpkin	MWF	2:00-2:50	CTRART 2018
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(3 credits) (Formerly ARTH 250) This course is an overview of Modern Art in a global context, considering Africa, Asia, Europe, Latin America, and Indigenous modernisms. By considering debates on modernism in their specific geopolitical contexts and around the world, the course will explore artists, art movements, debates, and theoretical positions of the modern era. Thus, challenging any one hegemonic account of modernism, and rejecting its center/periphery model, this course will instead engage with experiences of modernity from multiple perspectives. Students will engage in discussions on transcultural interchanges, nationalism, and postcolonial perspectives towards an understanding of global modernisms in art history.

**ARTH 310**                      **Global Photographies**

Sec 001 CRN 47867              Mulhearn                      TR              12:30-1:45                      CTRART 2018

(3 credits) (Formally 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 322**                      **Medieval Art 1000-1400CE: Reliquaries and Cathedrals**

Sec 001 CRN 58986              Andrews                      TR              12:30-1:45                      CTRART 1020

(3 credits) Survey of the visual cultures (architecture, luxury objects, book illumination and illustration) of the Medieval World, including northern and Mediterranean Europe and the Islamic World, from 1000 to 1200 CE.

**ARTH 351**                      **Artistic Traditions of the South West**

Sec 001 CRN 58528              Fry                              MWF              10:00-10:50                      CTRART 1020

(3 credits) This course is an introduction to the diverse artistic traditions of the Southwest, with heavy emphasis on the art history of New Mexico. Starting with the art and architecture of ancestral Pueblo peoples, we will examine the visual cultures of Indo-Hispano/Spanish Colonial, Euro-American, and several Native communities, from the archaeological past to the present. By examining textiles, ceramics, architecture, painting, photography, and other art forms, students will learn how the unique cultural and historical contexts of New Mexico shape artistic production, and learn critical thinking skills and art historical methodologies that enable us to understand the cause and effect relationships between works of art and the socio-historic circumstances of their production. Works of art and visual culture are always communicative and political, especially when they claim not to be, so a central theme of this class is investigating the roles that arts fulfill both within specific communities as well as the ways that art and visual culture has been impacted by intercultural contact and colonial conflict. By the end of the course, students will be able to talk about the wide variety of arts of the Southwest in a critical, analytical manner, and will demonstrate an understanding of the relationships between visuality and socio-historic contexts.

**ARTH 406**                      **Native American Art II**

Sec 001 CRN 33943              Fry                              TR              11:00-12:15                      CTRART 1019

(3 credits) Offered with ARTH 506.001, ANTH 403 and 503. This course is the second half of a two-semester survey of historic and "traditional" Native American/First Nations art of North America. In this semester, we will examine a wide range of arts and architecture from the Plains, Plateau, Great Basin, and Southwest regions, from the archaeological past to the present. (The first semester, Native American Art I, deals with the Eastern Woodlands, Great Lakes, Prairie, Arctic and Sub-arctic, Northwest Coast, and California.) Certain themes will run throughout the course: discussions of indigenous epistemologies and aesthetic systems, the meanings and functions of art in Native societies, the limits of extant art historical and other scholarly approaches to Native visual cultures, and the myriad issues arising from intercultural contact and colonial conflict.

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

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

Sec 001 CRN 40418              Jackson                      TR              2:00-3:15                      CTRART 1019

(3 credits) Offered with ARTH 512.001 and 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              12:30-1:45                      CTRART 1019

(3 credits) Offered with ARTH 513.001 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 421**                      **History of Prints II**

Sec 001 CRN 33944              Anderson-Riedel                      TR      12:30-1:45                      CTRART 1020

(3 credits) Offered with ARTH 521.001. 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              Mulhearn                      TR      9:30-10:45                      CTRART 1020

(3 credits) Offered with ARTH 525.001. 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: Late 20th Century Art, 1960-1990**

Sec 002 CRN 47859              Lumpkin                      MWF      12:00-12:50                      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                      MWF      11:00-11:50                      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 456**                      **Arts of New Spain during the Bourbon Period (1700–1821)**

Sec 001 CRN 58529              Hernández-Durán                      TR      2:00-3:15                      CTRART 1020

(3 credits) Offered with ARTH 556.001. This course examines the arts and architecture produced in New Spain during the period of Bourbon rule, ca. 1700–1821. Following the War of Succession that took place in Spain after the last Hapsburg king died without heirs (ca. 1700–1713), the French Bourbon dynasty entered the Spanish political scene, initiating a new era that represented a significant shift from the previous two centuries of Austrian Hapsburg rule. During the eighteenth century into the first decade of the nineteenth-, the American territories experienced numerous changes due to new cultural influences and the effects of the so-called Bourbon Reforms. In this class, we will be looking at the larger political, cultural, and social changes that unfolded during the late colonial period and how they were registered in the visual arts. The artforms we will examine will include, portrait painting, convent arts, pinturas de casta, history and landscape painting, printmaking, civic architecture, Churrigueresco and Neoclassical esthetics, academic art, and political art related to the independence movement. Course requirements: for undergrads, midterm, final, and two papers; for grads, midterm, final, and one substantial research paper.

**ARTH 506**                      **Native American Art II**

Sec 001 CRN 33950              Please see description of ARTH 406.001. Offered with ARTH 406.001, ANTH 403 and 503.



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 Comejo

.029 Fry

.037 Hernández-Durán

.039 Jackson

.049 Lumpkin

.063 Mulhearn

.082 Ernest

## Spring 2023

## Art Education Instructors

Baca Joseph, Adjunct Lecturer  
Horwat, Jeff, Adjunct Lecturer  
Makemson, Dr. Justin, Assistant Professor

Yu, Dr. GERALYN, Assistant Professor  
**TBT Hire**

## Spring 2023

## Art History Instructors

Anderson-Riedel, Dr. Susanne, Associate Professor  
Andrews, Dr. Justine, Associate Professor  
Buick, Dr. Kirsten, Professor  
Comejo, Kency, Associate Professor  
Ernest, Dr. Marcella, Assistant Professor  
Espinoza-Leon, Mariela, Teaching Assistant  
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

## Spring 2023

## Art Studio Instructors

### Arita Porcelain

Cyman, Kathrynne, Professor of Practice

### Art & Ecology

Hart-Mann, Jenn, Assistant Professor  
Henel, Ryan, Research Lecturer III  
Ho, Szu-Han, Associate Professor  
Richmond-Havel, Aaron, Teaching Assistant  
Therault, Adelaide, Teaching Assistant  
Von Raven, Billy, Teaching Assistant

### Art Practices

Babcock, Ellen, Associate Professor  
Bordeleau, Rachel, Teaching Assistant  
Faulstich, Karina, Teaching Assistant  
Morris, Annamarie, Teaching Assistant

### Bio Art and Design

Polli, Andrea, Professor  
Piling, Amy, Adjunct

### Ceramics

Cruz, Clarence, Assistant Professor  
Fitz, Jonathan, Adjunct Lecturer  
**Forest, Daniel, Teaching Assistant**  
Voelker Bobrowski, Gina, Associate Professor

### Confluence (MFA Concentration)

Padberg, Carol, Professor of Practice  
Mattingly, Mary, Professor of Practice

### Experimental Art & Technology

**Ansell Coy, Graham, Teaching Assistant**  
Copeland, Stewart, Assistant Professor  
Hudson, Gabriel, Teaching Assistant  
Trujillo, Andrew, Teaching Assistant  
Tsiongas, Mary, Professor

### Graphic Design

### Painting & Drawing

Abbott, John, Assistant Professor  
Anderson, Scott, Associate Professor  
Cook, Rebecca, Teaching Assistant  
Curreri, Amanda, Assistant Professor  
Eble, Alyssa, Teaching Assistant  
Exposito, Bart, Associate Professor  
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

Bueche, Kenton, Teaching Assistant  
Ditcher, Chloe, Teaching Assistant  
Hermano Claudia, Teaching Assistant

Gleitsman, Zoe, Teaching Assistant  
Gould, Meggan, Associate Professor  
Manning, Patrick, Associate Professor  
Mendez-Subieta, Sofia, Teaching Assistant  
Moody, Tiranee, Teaching Assistant  
Reynolds, Francis, Teaching Assistant  
Ressel, Emma, Teaching Assistant  
Rotty, Anna, Teaching Assistant  
Stone, Jim, Distinguished Professor  
Tadeo, Brianna, Teaching Assistant  
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

\*Instructors from other UNM departments

### **On Spring 2023 Sabbatical:**

Robert Lee Montgomery, Jessamyn Lovell



find us on  
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