

fa//

2023



course
offerings



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



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: Carla Nielsen

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

BW LAB – 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.



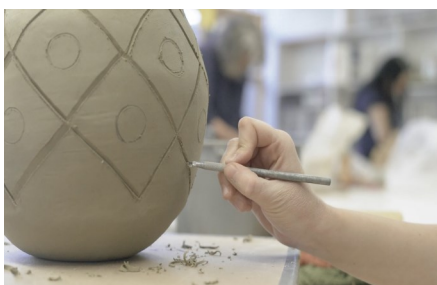
ART PRACTICES

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	Fry	MWF	9:00-9:50	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 74862	Norwood	MWF	10:00-10:50	CTRART 1019
-------------------	---------	-----	-------------	-------------

(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 alternate views of art and history. Emphasis will be placed on the relationship of artworks to political, social, spiritual, intellectual, and cultural movements that affect and are affected by their creation and development.

ARTH 2120 History of Art II

Sec 001 CRN 66628	Anderson-Riedel	TR	11:00-12:15	CTRART 2018
-------------------	-----------------	----	-------------	-------------

(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 2130 Modern Art

Sec 001 CRN 74863	Cornejo	MWF	11:00-11:50	CTRART 2018
-------------------	---------	-----	-------------	-------------

(3 credits) (Formerly ARTH 250) This course is an overview of Modern Art in a global context. Students will analyze the various movements in art as they relate to the historical settings in which the works were created and towards a global art historiography. Emphasis will be placed on the relationship of artworks to political, social, spiritual, intellectual and cultural movements as they affected and were affected by their creation and development.

ARTH 2245 History of Photography

Sec 001 CRN 74864	Mulhearn	MWF	10:00-10:50	CTRART 2018
-------------------	----------	-----	-------------	-------------

(3 credits) An introduction to the history of photography, this course will help students understand the role of the photograph in history, art, culture, and their own daily lives. The course tracks the history of photography from its beginnings in the 1830s to the recent development of digital imaging.

ARTH 350 **Topics: Ibero-American Colonial Art and Architecture**

Sec 001 CRN 74865 Hernandez-Duran TR 12:30-1:45 CTRART 1020

(3 credits) Offered with ARTH 550. This course is an introduction to the history of the arts and architecture of the American territories under Spanish Imperial rule from 1492 through the nineteenth-century. We will be considering art production in the Viceroyalties of New Spain and Peru with some examples drawn from the Caribbean and the Philippines. To set the stage, the introductory lectures will briefly focus on events in the Americas, Iberia and Western Europe, West and Central Africa, and Asia, specifically, the Philippines and Japan, ca. 1400–1550, that is, shortly before and during the first few decades of Iberian colonization and the establishment of Spanish rule. In the classes that follow, we will then shift our attention to early urban developments and the transcultural processes that occurred as a result of contact between foreign Iberian explorers/investors/settlers and the various indigenous ethnic-cultural groups inhabiting the areas, including the introduction of enslaved Africans and Asian immigrants. The course is divided into general thematic sections that will draw from a range of geographic locations. An important objective of this class is to understand why art objects were produced, how they were displayed or engaged, and what they convey about the processes of negotiation, adaptation, and resistance that unfolded throughout the 300+ years of Spanish rule in the Americas, complex cultural processes that gave birth to contemporary Latin American populations and Latinx communities in the U.S.

ARTH 389 **Topics: Art Discourse :Art Critics & Artist's Statements**

Sec 004 CRN 74872 Lumpkin MW 5:00–6:15 CTRART 1019

(3 credits) Offered with ARTH 429.00 and 529.00. This class focuses on examining two forms of art writing: art criticism and artists' statements. We examine analytically the various styles of influential art critics of the late 20th and 21st century, and the types of information provided in statements made by important contemporary artists. The course is designed to provide students of art history and art studio, as well as any student of critical non-fiction writing, with an introduction to the ways in which written assessments are used effectively to adjudicate and or illuminate contemporary art.

ARTH 402 **Native American Art II**

Sec 001 CRN 39279 Fry TR 9:30-10:45 CTRART 1019

(3 credits) Offered with ARTH 502, ANTH 401 and 501. This course is the first half of a two-semester survey of historic and "traditional" Native American/First Nations art of North America. In this semester, we will examine a wide range of arts and architecture from the Eastern Woodlands, Great Lakes, Arctic and Sub-arctic, Northwest Coast, and California, from the archaeological past to the present. (The second semester, Native American Art II, deals with the Great Plains and Prairie, Plateau, Great Basin, and Southwest regions.) Certain themes will run throughout the course: discussions of indigenous epistemologies and aesthetic systems, the meanings and functions of art in Native societies, the limits of extant art historical and other scholarly approaches to Native visual cultures, and the myriad issues arising from intercultural contact and 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 411 **Pre-Columbian Art: Mesoamerica**

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

(3 credits) Offered with ARTH 511, ANTH 420 and 570. The art of Mexico and Central America prior to the 16th century.

ARTH 426 **20th Century Photography**

Sec 001 CRN 74867 Mulhern MWF 9:00-9:50 CTRART 1020

(3 credits) Offered with ARTH 526. This course examines the photography of the twentieth century. Considering both theory and practice, students will study art photography, photojournalism, and commercial and advertising photography from this era. Students will also acquire the critical and technical vocabulary needed to describe, analyze, and formulate arguments about specific photographs and the ways in which they are relevant to the socio-historical contexts from which they have emerged.

ARTH 429 **Topics: Visual and Sonic Landscapes**

Sec 001 CRN 60260 Ernest MWF 11:00-11:50 CTRART 1020

(3 credits) Offered with ARTH 529.001. This course offers an exploration of Indigenous moving images and soundscapes as an art form that is centered in research, land justice and heritage language revitalization. Within the context of Native art history, the course examines an overview of abstraction, experimental filmmaking, and critical Indigenous studies in relation to other disciplines and the arts. Through reading, archival alterations, sound exploration, film screenings and visiting artists we will survey approaches to visual and sonic storytelling. Opportunities to make special projects is supported by a series of in class workshops that offer research methodologies and techniques to assist students in creating short films and sound pieces as alternative forms of creative scholarship. Our key concepts include settler colonialism, decolonization, land, imagination, and memory.

ARTH 429 **Topics: Community Scholarship and Heritage Preservation**

Sec 002 CRN 65814 Ernest MWF 2:00-2:50 CTRART 2018

(3 credits) Offered with ARTH 529.002. This course looks at how Native American communities are using art and specialized skills to create interpretations of history and the future in ways that are meaningful, collaborative, and centered in cultural heritage and preservation. We will survey Indigenous stewardship of land, fire, waterways and viewsheds alongside oral history projects, documentary filmmaking, community murals, tribal archives, libraries, and museums. We also look at how tribal historic preservation is using art and technology such as painting, GIS, 3D scanning and digitization, terrestrial LiDAR (Light Ranging and Detection) and close-range photogrammetry to build culturally sensitive preservation practices. The course will emphasize Indigenous methodologies of ethics and responsibilities for research, interviewing and interpretation of communities.

ARTH 429 **Topics: Art Discourse :Art Critics & Artist's Statements**

Sec 004 CRN 73448 Lumpkin MWF 5:00-6:15 CTRART 1019

(3 credits) Offered with ARTH 389.004 and 529. Please see description of ARTH 389.004.

ARTH 429 **Topics: U.S. Latinx Art**

Sec 007 CRN 74875 Hernandez TR 3:30-4:45 CTRART 1020

(3 credits) Offered with ARTH 529. 007. This course is an introduction to U.S. Latinx Art and will cover a broad survey of Latinx artists working in the U.S. We will begin by considering the historical backgrounds of each group, starting with Indigenous populations in the Americas, through the period of Spanish colonialism and U.S. intervention, into the twentieth century when the migration and establishment of most communities took place, up to the present. We will be examining the arts produced by artists from various Latinx populations in the United States. Communities to be discussed will include the Mexican American or Chicana/o/x, Puerto Rican, Cuban, Dominican, Central American, and South American in regions, such as the Southwest and West, the Northeast, and the Southeast. As we move into the twentieth century, we will expand our view to consider the formation of communities in other regions of the country. Art forms to be considered will include, architecture and urban planning, sculpture, prints, painting, photography, "popular" arts and craft arts, installation, video, and performance, including new developments in Latinx art. Of interest will be examining, both, how each community's history has shaped the art produced by artists from those communities and how living in the U.S. and being part of the U.S. American experience has inflected Latinx art in a way that allows us to also approach this body of work as U.S. or American art.

ARTH 431 **Byzantine Art & Architecture**

Sec 002 CRN 75698 Andrews TR 12:30-1:45 TBD

(3 credits) Offered with ARTH 531. This course will explore the worship and display of art and architecture from the Byzantine Empire with a specific emphasis on the cross-cultural connections among Byzantium, Medieval Europe, the Islamic world, and the Armenian Kingdom.

ARTH 492 **American Landscapes**

Sec 001 CRN 74869 Buick TR 11:00-12:15 CTRART 1020

(3 credits) Offered with ARTH 592.

The class provides an examination of how densely populated American environments were reinterpreted by Europeans upon contact in the process of designing and implementing various systems for their habitation, exploitation, and consumption. As Stephen Daniels and Denis Cosgrove wrote in the Introduction to *The Iconography of Landscape*, "A landscape is a cultural image, a pictorial way of representing, structuring or symbolizing surroundings. This is not to say that landscapes are immaterial. They may be represented in a variety of materials and on many surfaces—in paint on canvas, in writing on paper, in earth, stone, water and vegetation on the ground. A landscape park is more palpable but no more real, nor less imaginary, than a landscape painting or poem. Indeed, the meanings of verbal, visual and built landscapes have a complex interwoven history." American Landscapes, therefore, considers the myriad ways in which the land is articulated—from the more obvious landscape paintings; to written representations in the form of essays, judicial documents, music, and sermons; to the manipulation of the earth itself; from disaster tourism to the grand monuments—both natural and man-made—that are narrated in a variety of forms to ground the new inhabitants as the "real" Americans. We should also be mindful that the things we do (painting, writing, film, photography, maps, music, earthworks) to make sense of the landscape, also work to actively construct it. Furthermore, vision itself is not passive—it, too, is a highly mediated act of appropriation, disciplined by the various subject positions that even one person can assemble. While the course is roughly chronological, we will use three conceptual units—within which the chronologies unfold—to keep landscape active in our minds. That said, the conceptual units are: Landscape as Verb; Landscape as Material Culture; and Landscape as Process/Performance/Transformation.

ARTH 502 **Native American Art II**

Sec 001 CRN 10174 Fry TR 9:30-10:45 CTRART 1019

(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 526 **20th Century Photography**

Sec 001 CRN 74868 Mulhern MWF 9:00-9:50 CTRART 1020

(3 credits) Offered with ARTH 426. Please see description of ARTH 426.

ARTH 529 **Topics: Visual and Sonic Landscapes**

Sec 001 CRN 61988 Ernest MWF 11:00-11:50 CTRART 1020

(3 credits) Offered with ARTH 429.001. Please see description of ARTH 429.001.

ARTH 529 **Topics: Community Scholarship and Heritage Preservation**

Sec 002 CRN 65815 Ernest MWF 2:00-2:50 CTRART 2018

(3 credits) Offered with ARTH 429.002. Please see description of ARTH 429.002.

ARTH 529 **Topics: Art Discourse :Art Critics & Artist's Statements**

Sec 004 CRN 73448 Lumpkin MWF 5:00-6:15 CTRART 1019

(3 credits) Offered with ARTH 389.004 and 429.004. Please see description of ARTH 389.004.

ARTH 529 **Topics: U.S. Latinx Art**

Sec 007 CRN 74876 Hernandez TR 3:30-4:45 CTRART 1020

(3 credits) Offered with ARTH 429.007. Please see description of ARTH 429.007

ARTH 531 **Byzantine Art & Architecture**

Sec 002 CRN 75699 Andrews TR 12:30-1:45 TBD

(3 credits) Offered with ARTH 431. Please see description of ARTH 426.

ARTH 550 **Topics: Ibero-American Colonial Art and Architecture**

Sec 001 CRN 74866 Hernandez-Duran TR 12:30-1:45 CTRART 1020

(3 credits) Offered with ARTH 350. Please see description of ARTH 350.

ARTH 583 **Seminar: Contemporary Art of Central America and its Diaspora**

Sec 001 CRN 74879 Cornejo W 1:00-3:45 CTRART 1018

(3 credits) This seminar will engage in visual analysis and investigation of contemporary art and visual culture from Central America and its US-based diaspora. We will examine the historical and political developments of US intervention, liberation movements, civil wars and revolution, Indigenous resistance, neoliberal policies, waves of migration, and transnationalism of the last few decades and use the knowledge to visually analyze artworks. Topics include coloniality, labor and modernity; liberation theology and public art; art during war; performance art amidst state violence; new urban spaces; architecture and the aesthetics of remittances; art on migration and transnationalism; and the rise of transnational gang visual culture; among others. We will also consider the role of institutional art spaces and events such as museums and the Central American Biennial, non-institutional spaces and artist-run publications, art collectives, as well as the emerging role of the artist as curator, and how these frame the politics of art in Central America and its diaspora.

ARTH 592 **American Landscapes**

Sec 001 CRN 74871 Buick TR 11:00-12:15 CTRART 1020

(3 credits) Offered with ARTH 492. Please see description of ARTH 492.

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 2023

Art Education Instructors

Beck, Juliette, Adjunct Lecturer
Korte, Michelle, Adjunct Lecturer
Radfarr, Eden, Adjunct Lecturer

Smith, Jessica, Teaching Assistant
Yu, Dr. GERALYN, Assistant Professor

Fall 2023

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

Lumpkin, Dr. Olivia “Libby”, Professor
Martinez, Jeanette, Teaching Assistant
Mulhearn, Dr. Kevin, Assistant Professor
Norwood, Beth, Teaching Assistant
Reiss, Breanna, Teaching Assistant

Fall 2023

Art Studio Instructors

Arta Porcelain

Cyman, Kathryne, Professor of Practice

Art & Ecology

Banerjee, Subhankar, Professor

Bordeleau, Rachel, Teaching Assistant

Bryson, Kaitlin, Research Lecturer III

Hart-Mann, Jenn, Assistant Professor

Ho, Su-Han, Associate Professor

Von Raven, Billy, Teaching Assistant

Art Practices

Babcock, Ellen, Associate Professor

Lanham, Jessica, Teaching Assistant

Lovell, Jessamyn, Principle Lecturer

Gould, Erin, Adjunct Lecturer

Pi Joan, Adrian, Adjunct Lecturer

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

Confluence (MFA Concentration)

Gast, Christina, Adjunct Lecturer

Padberg, Carol, Professor of Practice

Mattingly, Mary, Professor of Practice

Experimental Art & Technology

Copeland, Stewart, Assistant Professor

Hudson, Gabriel, Teaching Assistant

Montgomery, Lee, Associate Professor

Olmo, Nat, Teaching Assistant

Pi Joan, Adrian, Adjunct Lecturer

Trujillo, Andrew, Teaching Assistant

Tsiogas, Mary, Professor

Graphic Design

Travis, Zac, Adjunct Lecturer

Painting & Drawing

Abbott, John, Assistant Professor

Anderson, Scott, Associate Professor

Cook, Rebecca, Teaching Assistant

Curren, Amanda, Assistant Professor

Exposito, Bart, Associate Professor

Hartshorn, Jonathan, Adjunct Lecturer

Hudson, Sean, Adjunct Lecturer

Lopez, Carla, Teaching Assistant

Miovic, Sara, Teaching Assistant

MoAxami, Ameen, Teaching Assistant

O'Connor, Maura, Teaching Assistant

Rinker, Rachel, Teaching Assistant

Scholltz, Lana, Teaching Assistant

Schuldt Christopher, Teaching Assistant

Stine, Raychael, Associate Professor

Printmaking

Bass, Aaron, Adjunct Lecturer

Creightney, Karsten, Assistant Professor

Hanken, Chloe, Teaching Assistant

Sarette, Kristin, Teaching Assistant

Shimano, Yoshiko, Professor

Photography

Abbaspour, Sara, Assistant Professor

Bueche, Kenton, Teaching Assistant

Ditchler, Chloe, Teaching Assistant

Hernando, Claudia, Teaching Assistant

Gletsman, 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

Roberts, Shelby, Adjunct Lecturer

Rotty, Anna, Teaching Assistant

Stone, Jim, Distinguished Professor

Tadeo, Brianna, Teaching Assistant

Valdes, Nicholas, Teaching Assistant

Sculpture

Fletcher, Welly, Assistant Professor

Wilson, Randall, Associate Professor

Savignac, Patty, Adjunct Lecturer

Therault, AJ, Teaching Assistant

Small-Scale Metals

Mills, Kris, Adjunct Lecturer

Nightbert, Justin, Adjunct Lecturer

Sabbatical Fall 2023:

Justin Makemson

Andrea Polli

Department of Art
College of Fine Arts
University of New Mexico



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