

spr/ng

Art History

2024



course offerings



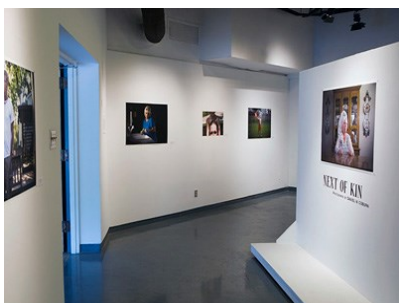
Masley Art Gallery

<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

Email: artslab@unm.edu



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: Carla Nielsen

Lab Managers:

Art Annex & Mattox Studio Lab Manager: Richard Barnes

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:

sommersGallery@unm.edu

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

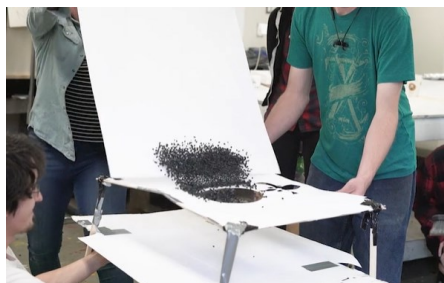
ART & ECOLOGY

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.



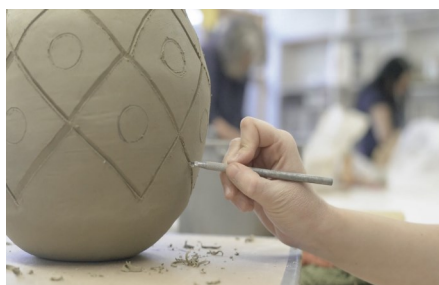
ART PRACTICES

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

SCULPTURE

The sculpture programs at UNM offer an exciting and diverse choice of approaches toward working three-dimensionally. Options include techniques in woodworking, metal fabrication and casting. Additive and subtractive processes in hard and soft materials as well as innovative approaches to installations and site-specific works are also included in our curriculum.



ARITA PORCELAIN VESSELS PROGRAM

The Arita Porcelain Vessels Program introduces UNM students to traditional creative processes from Arita, Japan that have evolved over the past 400 years. Students practice 'art as a way, not a thing' resulting in layers of creative practice within each porcelain form. This handmade 'true porcelain' is the most durable ceramic, with glaze colors becoming brilliant and translucent after the firing. Students create functional works reflecting a unique aesthetic from this time and place, with the connection to a living art.



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.



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.

GRAPHIC DESIGN CONCENTRATION

UNM Art's Graphic Design concentration provides students with an opportunity to expand upon their fine art studio practice through the integration of design thinking, visual communication, and commercial application.



ART HISTORY

The art history program emphasizes the study of visual art as a means of understanding the intellectual and cultural history of humanity. The program provides a firm grounding in global art history within the context of a liberal arts education. Undergraduate work covers the broad range of art history leading towards graduate work for the M.A. and the Ph.D. degrees, organized into two major concentrations: Art History and Arts of the Americas. The curriculum in each area of concentration is nationally and internationally recognized.

Art History - 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 - Arts of the Americas brings together the arts of pre- and post-contact cultures of North, Central, and South America. Integral fields of specialization include Meso-American, Central and South American art, architecture and performance arts, ancient and modern Native American arts, Spanish Colonial art and architecture, and nineteenth through twenty-first century Latin American arts. This concentration promotes the study of continuity and discontinuity in the history of art and architecture in the Americas.

ART EDUCATION

The Art Education Program prepares art education professionals to meet the needs of diverse populations in schools and community-based centers in the state and nation. The undergraduate and graduate art teaching programs educate students toward becoming reflective art professionals who can encourage students and clients to create their own artwork in response to their life experiences in our visually complex society. In addition, as future teachers students learn how to teach about art in varied cultural contexts using best teaching practices.



Art History Courses

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

All Art History courses have a \$52.50 fee.

ARTH 1120	<u>Introduction to Art</u>			
Sec 001 CRN 50050	Norwood	MW	6:00-7:15	CTRART 2018
Sec 002 CRN 50051	Fry	MWF	1:00-1:50	PAIS 1100
Sec 003 CRN 50053	Reiss	Online	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	<u>History of Art I</u>			
Sec 001 CRN 52846	Andrews	MWF	11:00-11:50	CTRART 2018

(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	<u>History of Art II</u>			
Sec 001 CRN 50062	Lumpkin	TR	9:30-10:45	CTRART 2018

(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 321	<u>Medieval Art 400-1100 CE</u>			
Sec 001 CRN 60482	Andrews	MW	2:00-3:15	CTRART 1020

(3 credits) This course will explore the superior craftsmanship and expressive creativity of the art and architecture from Western Europe between 400 and 1050 CE.

ARTH 340**Baroque Art and Architecture: Western Europe and the Spanish Americas**

Sec 001 CRN 60484

Hernandez-Duran

TR

3:30-4:45

CTRART 1020

(3 credits) This course introduces the student to the expansive late 16th–18th century cultural developments grouped under the broad label, Baroque. We will be covering the arts and architecture produced during this long period throughout various geographic regions, beginning in western Europe in Italy, France, the Netherlands, and Spain, and in the Americas, primarily in the Viceroyalties of New Spain and Peru. Media to be examined include architecture, painting, sculpture, prints, drawing, and decorative arts. We will examine the relationship of art production to politics, science, economics, gender, race, history, religion, and colonialism. As the case may require, we may also look at music, literature, fashion, and theater for context. The course is divided into two parts: the first part consists of a general survey of Baroque arts and artists and will include discussion of the Protestant Reformation and Catholic Counter-Reformation, which set the stage for the development of baroque expressions, and the emergence of opera, as a dominant structuring esthetic, especially in southern Europe; the second part will present more focused discussions of specific themes in art, such as narrative, light, space, motion, time, naturalism, theatricality, and allegory. Both undergraduate and graduate students will be evaluated on the following things: class discussion, a midterm exam, two research papers, and a final exam. Each exam is worth 20% of the final grade and each paper is worth 30% of the final grade. There are three required texts along with additional readings to be accessed online via CANVAS.

ARTH 389**Introduction to Art of Ancient Americas**

Sec 001 CRN 60486

Jackson

TR

2:00-3:15

CTRART 1020

(3 credits) [Need Description.](#)**ARTH 389****Modern and Contemporary Native**

Sec 001 CRN 60490

Ernest

TR

3:30-4:45

CTRART 1018

(3 credits) This course focuses on a survey of theories, concepts and methods that have shaped the analysis of contemporary Native art. Through a lens of Indigenous visual culture, 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 materials. This is a general education course that will provide a thematic introduction to contemporary (1960 to present) history, people, and movements of Native North American Art – Specifically the United States and Canada.

ARTH 406**Native American Art II**

Sec 001 CRN 33943

Fry

TR

9:30-10:45

CTRART 1020

(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 of South America**

Sec 001 CRN 40418

Jackson

TR

9:30-10:45

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 416**Southwest Native American Ceramics**

Sec 001 CRN 60494

Fry

TR

11:00-12:15

CTRART 1019

(3 credits) Offered with ARTH 516.001. This course is a survey of the history of Native American ceramics in the southwest, with a heavy emphasis on the Pueblo world, from the archaeological past to the present. Beyond introducing the numerous forms of southwestern Native ceramics, this class will be issue oriented, focusing on many social, cultural, historical, and political issues surrounding the production and uses of ceramics. Among the themes that will be addressed are the following: how art historical methodologies can be applied to Native arts; how the formal qualities of ceramics are shaped and changed by socio-historic contexts and processes; how ceramics have been used to create contexts in which socio-cultural actions and interactions occur; how ceramics articulate culturally and historically specific ideologies of both artists and users; and how external patronage and market forces impact Native artists and their work. By the end of this course, students will have gained a familiarity with the wide range of ceramics produced by Native peoples of the southwest, and will be able to utilize a range of critical ideas and methods in addressing ceramic art forms.

ARTH 421**History of Prints II**

Sec 001 CRN 33944

Anderson-Riedel

TR

12:30-1:45

CTRART 1019

(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 427**Contemporary Photography**

Sec 001 CRN 60498

Mulhearn

TR

11:00-12:15

CTRART 1020

(3 credits) Offered with ARTH 527.001. This course surveys photography since the 1970s. Examining technology, technique, and practice, students will study the contours of contemporary art photography, the current status of photojournalism, and the ways that photographic technologies continue to shape social exchanges and cultural dialogues. 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 social-historical contexts from which they have emerged.

ARTH 429**Topics: Experimental Art and Politics in Latin America, Post-1968**

Sec 001 CRN 47859

Comejo

TR

2:00-3:15

CTRART 1018

(3 credits) Offered with ARTH 429.001. This class will focus on experimental art from 1968 to the present in Latin America, and will center on art practices such as conceptualism, mail art, public installations and interventions, performance art, video art and digital practices. The year 1968 marked a wave of protests and demands for social justice around the world. In Latin America 1968 witnessed student manifestations and massacres, a rise in guerilla resistance, feminist movements, and Marxist approaches to religion that shaped the social-political climate across the region. Simultaneously, artists increasingly departed from traditional art mediums and challenged definitions of art and art spaces. Such strategies included a focus on the idea, the body, the public, space, and technology- all for the purpose of socio-political critique and marked a shift in Latin American art history. We will discuss how these practices emerged in Latin America over the last decades amid a time of military dictatorships, widespread of torture and disappearances, US military intervention, forced migrations, incarcerations, and the rise of neoliberalism. We will both examine these artistic strategies in their contexts and investigate the impact of the resulting images in Latin American visual culture.

ARTH 429**Topics: Contemporary Theories of Sculpture**

Sec 002 CRN 47860

Lumpkin

TR

11:00-12:15

CTRART 1018

(3 credits) Offered with ARTH 429. This course addresses the theoretical aspects of contemporary artworks formed in three dimensions, with particular reference to ideas regarding aesthetic status. The focus is on the anti-phenomenological sculptural styles that emerged the 1980s and 1990s to counter the tenets of Minimalist sculpture, and on younger artists who presently are formulating new perceptual codes by reaching back to traditions associated with antiquity and the Modern period. Sculptors discussed include Allan McCollum, Charles Ray, Katharina Fritsch, Franz West, Ugo Rondinone, Gary Hume, Jim Isermann, Tom Sachs, Urs Fischer, Josiah McElheny, Zhan Wang, Nathan Mabry, Rebecca Warren, Lisa Lapinski, Don Brown, Jeff Ono, Venske & Spanle, J. B. Blunk, Frances Upritchard, and others. Readings for the class include statements by artists and essays by art theorists of various historical periods that illuminate the changes in sculptural practices taking place today. Students are expected to demonstrate mastery of the readings, participate in classroom discussions, and produce either a paper on a contemporary sculpture topic or create a sculpture project with an accompanying written description of intentions. Students should come into the class with a solid foundation in Modern art history. Familiarity with late 20th-century and 21st-century art is recommended.

ARTH 429**Topics: Native Art and Feminism**

Sec 003 CRN 60518

Ernest

TR

12:30-1:45

CTRART 1018

(3 credits) Offered with ARTH 429. This seminar builds upon an interdisciplinary approach of Native feminism to critique settler colonial logics that have reshaped gender relations in tribal communities. We will reflect on ethics and responsibilities of gendered and sexed land-based epistemologies, cultural practices, art and materials, love, sexual sovereignty, kinship, governance histories and politics of care. The course will combine feminism, oral history, and sound studies with a turn toward Native art theory.

ARTH 457**Topics in the Arts of Africa and the African Diaspora: West and Central African Kingdoms, 1500-1897**

Sec 001 CRN 60501

Hernandez-Duran

TR

2:00-3:15

CTRART 1019

(3 credits) Offered with ARTH 557 and AFST495. This course will survey the arts produced in the courtly contexts of several of the major kingdoms that dominated regions of West and Central Africa. We will begin with a discussion that addresses, both, the problems with the historiography of African art history and the challenges in the study of so-called African arts. Chronologically, the course will begin in 1500, during the height of Portuguese trade with African coastal kingdoms, and run through 1898, as indigenous imperial governments fell in the face of European colonialism. We will begin in West Africa and look at various kingdoms, including, Benin, the Yoruba, Dahomey, and the Asante. We will then move to Central Africa and study the Kongo and the Kuba. We will be discussing architecture, sculpture, ritual accoutrements, metalwork, clothing, body art, and other visual forms, as dictated by each case, in relation to performance, politics, social norms, memory, and religious belief. We will also consider exchanges between various African cultural groups and the influence of European contact. In class, we will talk about language, music, dance, and song, as required to understand the form, meaning, and function of various art forms. The final grade will be determined by several exercises, which will include the following. For undergraduates, there will be two essay-based take-home exams and one research paper. Graduate students will be required to submit the same work as the undergraduates with the addition of a guest lecture in class on an assigned topic. For undergrads, the two take-home exams are each worth 30% of the final grade and the research paper is worth 40%. For the grads, each take-home exam will be worth 20% of the final grade, the paper will be worth 40%, and the guest lecture will be worth 20%. Although there are no pre-requisites, it is preferable that a student have had at least one prior art history class before enrolling in this course. There is one required textbook with additional readings to be accessed online via CANVAS.

ARTH 485**Museum Studies Seminar: Photography in the UNM Art Museum**

Sec 001 CRN 60503

Mulhearn

TR

9:30-10:45

CTRART 1018

(3 credits) Offered with ARTH 585.001. Examining the development of the photography collection at the UNM Art Museum, the course allows students to work closely with that collection, understand its role as a tool for teaching and research, and consider its future.

In addition to examining works of art in the museum collection, students will study collecting practices at various institutions interested in photography and discuss the history of collecting and the market for photography. Assignments include crafting proposals for an exhibition and an acquisition at the UNMAM.

ARTH 491**Late 20th-21st Century Art, 1960-1990**

Sec 001 60516

Lumpkin

TR

3:30-4:45

CTRART 1019

(3 credits) Offered with ARTH 591. 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. Need prerequisites of ARTH 2130.

ARTH 506**Native American Art History II**

Sec 001 CRN 33950

Please see description of ARTH 406.001. Offered with ARTH 406.001, 403, 503.

ARTH 512**Pre-Columbian Art of South America**

Sec 001 CRN 40420

Please see description of ARTH 412.001. Offered with ANTH 420 and ANTH 570.

ARTH 516**Southwest Native American Ceramics**

Sec 001 CRN 60505

Please see description of ARTH 416.001.

ARTH 521**History of Prints II**

Sec 001 CRN 33951

Please see description of ARTH 421.001. Offered with ARTH 421.001.

ARTH 527 **Contemporary Photography**
Sec 001 CRN 60512 Please see description of ARTH 427.001. Offered with ARTH 427.001.

ARTH 529 **Topics: Experimental Art and Politics in Latin America, Post-1968**
Sec 001 CRN 47861 Please see description of ARTH 429.001. Offered with ARTH 429.001

ARTH 529 **Topics: Contemporary Theories of Sculpture**
Sec 002 CRN 55650 Please see description of ARTH 429.002. Offered with ARTH 429.002

ARTH 529 **Topics: Native Art and Feminism**
Sec 003 CRN 60519 Please see description of ARTH 425.003. Offered with ARTH 429.003

ARTH 557 **Topics in the Arts of Africa and the African Diaspora: West and Central African Kingdoms, 1500–1897**
Sec 001 CRN 60513 Please see description of ARTH 457.001. Offered with ARTH 457.001 and AFST495.

ARTH 582 **Seminar: The Body In Contemporary Black Art**
Sec 001 CRN 58542 Buick W 1:00-3:45 CTRART 1018

In this seminar we will consider the celebration and the consequences of the body in contemporary art. Understanding that the body is a product of identity and not a producer, we will trouble the materialization of the body in contemporary art. Ideally, the title of the course should read "The [Body] in Contemporary [Black] Art" with the understanding that the brackets represent the instabilities of both the body/embodiment and of race/racialization. How do contemporary artists grapple with these issues? How do we measure success? Students are encouraged to explore their own interests related to the body/embodiment as a product of identificatory systems that render the illusion of fixity, immutability, impermeability, and containment. [BY PERMISSION OF INSTRUCTOR ONLY]

ARTH 585 **Museum Studies Seminar: Photography in the UNM Art Museum**
Sec 00 CRN 60514 Please see description of ARTH 485.001 Offered with ARTH 485.001.

ARTH 591 **Late 20th-21st Century Art, 1960-1990**
Sec 001 CRN 60517 Please see description of ARTH 491.001. Offered with ARTH 491.001.

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

Art Education Instructors

Horwat, Jeff, Assistant Professor
Korte, Michelle, Adjunct Lecturer
Lemons, Michelle, Adjunct Lecturer

Smith, Jessica, Teaching Assistant
Yu, Dr. Geralyn, Assistant Professor
Zollinger, Rachel, Adjunct Lecturer

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
Fry, Aaron, Lecturer II
Hernández-Durán, Dr. Ray, Professor
Jackson, Dr. Margaret, Associate Professor

Lumpkin, Dr. Olivia "Libby", Professor
Mulhearn, Dr. Kevin, Assistant Professor
Norwood, Beth, Teaching Assistant
Reiss, Breanna, Teaching Assistant

Art Studio Instructors

Arta Porcelain

Cyman, Kathryne, Professor of Practice

Art & Ecology

Banerjee, Subhankar, Professor
Bryson, Kaitlin, Research Lecturer III
Hart-Mann, Jenn, Associate Professor
Ho, Szu-Han, Associate Professor
Root, Fen, Teaching Assistant

Art Practices

Babcock, Ellen, Associate Professor
Lanham, Jessica, Teaching Assistant
Lovell, Jessamyn, Principle Lecturer
Taylor, Hannah, Teaching Assistant

Bio Art and Design

Polli, Andrea, Professor
Piling, Amy, Adjunct

Ceramics

Cruz, Clarence, Associate Professor
Fitz, Jonathan, Adjunct Lecturer
Forest, Daniel, Teaching Assistant
Oppong Asamoah, Kwakye, Teaching Assistant
Voelker Bobrowski, Gina, Associate Professor
Radfar, Eden, Adjunct Lecturer

Confluence (MFA Concentration)

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

Experimental Art & Technology

Copeland, Stewart, Assistant Professor
Engel, Taylor, Teaching Assistant
Hudson, Gabriel, Teaching Assistant

Montgomery, Lee, Associate Professor
Olmo, Nat, Teaching Assistant
Pijoan, Adrian, Adjunct Lecturer
Tsiongas, Mary, Professor

Graphic Design

Metz, Jessica, Adjunct Lecturer
Travis, Zachary, Adjunct Lecturer

Painting & Drawing

Abbott, John, Assistant Professor
Anderson, Scott, Associate Professor
Cook, Rebecca, Teaching Assistant
Curreri, Amanda, Assistant Professor
Eble, Alyssa, Adjunct Lecturer
Exposito, Bart, Associate Professor
Hartshorn, Jonathan, Adjunct Lecturer
Hudson, Sean, Adjunct Lecturer
Lopez, Carla, Teaching Assistant
Miovic, Sara, Teaching Assistant
Nickels, Abbygail, Teaching Assistant
Ramirez, Saul, Teaching Assistant
Scholtz, Lana, Teaching Assistant
Stine, Raychael, Associate Professor

Printmaking

Bass, Aaron, Adjunct Lecturer
Creightney, Karsten, Assistant Professor
Sarette, Kristin, Teaching Assistant
Schultze, Michael, Teaching Assistant
Shimano, Yoshiko, Professor

Photography

Abbaspour, Sara, Assistant Professor
Bueche, Kenton, Teaching Assistant
Ditcher, Chloe, Teaching Assistant

Hermano, Claudia, Teaching Assistant
Gleitsman, Zoe, Teaching Assistant
Gould, Meggan, Professor
Manning, Patrick, Associate Professor
Moody, Tiranee, Teaching Assistant
Reynolds, Frank, Teaching Assistant
Ressel, Emma, Teaching Assistant
Rotty, Anna, Teaching Assistant
Roberts, Shelby, Adjunct Lecturer
Simone, Frances, Adjunct Lecturer
Stone, Jim, Distinguished Professor
Tadeo, Brianna, Teaching Assistant
Valdes, Nicholas, Teaching Assistant
Xu, Ruiqi, Teaching Assistant

Sculpture

Dewhurst, Nancy, Teaching Assistant
Fletcher, Welly, Assistant Professor
Wilson, Randall, Associate Professor
Woods, Stephanie, Assistant Professor
Savignac, Patty, Adjunct Lecturer
Therault, Adelaide, Teaching Assistant

Small-Scale Metals

Mills, Kris, Adjunct Lecturer

*Instructors from other UNM departments

On Spring 2024 Sabbatical:

Justin Makemson



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Project :Utopian Allegations, 2021 Izzy Levario

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and finearts.unm.edu for College of Fine Arts information