The University of New Mexico

Academic Program Review - Self Study

DEPARTMENT of ART: Studio – History – Education

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Criterion 1. Introductory Section & Background Information
The section should provide a brief introduction to the Self-Study Report, which includes the following elements:

1A: Summary An Executive Summary that provides a one to two-page summary/abstract of the information contained within the Self-Study Report.

The Department of Art is composed of three branches, comprising traditional and avant-garde studio practices, global art history, and art education. The department fosters an environment where creativity and intellectual discourse can flourish, and where the integration of disciplines and association with other units across the university thrives to expand our knowledge, understanding, and creativity. The Department of Art has been pivotal in contributing to the University’s mission by engaging students, faculty, and staff in the comprehensive study and practice of art and visual culture. We are dedicated to teach students to think critically, to be engaged, and to be passionate about art and its complex role in our histories and contemporary lives. Creative and intellectual energy generated by crossing boundaries benefits our students and prepares them for an ever-changing global culture.

Our diverse faculty are committed to teaching, advising students, and exploring innovative venues in research and creative work. Despite little resources, faculty continue to work with national and international arts and scholarly organizations, publish with prestigious presses, and exhibit in galleries worldwide.

The Department of Art faces challenges in undergraduate student enrollment as undergraduate SCH has decreased over the past five years. The decline of enrollment is part of a university-wide trend in decreased undergraduate population, and it reflects a nationwide dilemma for university programs in the arts. The department responds to these challenges with innovative changes in curriculum as well as scheduling, by offering diverse courses and collaborating with other units around campus.

Our graduate programs are strong and graduate enrollment remains steady. Graduate students are attracted to our unique and nationally recognized fields of study. The Photography area is ranked
fifth in the nation, and second among public schools (https://www.usnews.com/best-graduate-schools/top-fine-arts-schools/photography-rankings). The Art and Ecology area offers extended field work as well as international collaborations and interdisciplinary research opportunities. The Art History area leads the field in the study of the Arts in the Americas and is well connected to scholarly and artistic institutes across the country. Overall, the department ranks forty-seventh in the nation, higher than any of our peer institutions in the region. While we lack sufficient financial support for our graduate students, we continue to attract students from across the nation who seek their terminal degree from UNM.

The Department of Art occupies multiple buildings, most of which are in dire need of renovation and updates. As teaching and artistic practices continue to change, the department requires more collaborative spaces, common areas, and rooms that allow for shared resources. Meanwhile, the department’s extension over multiple buildings challenges integration of areas and interdisciplinary practice among artistic fields. As the College of Fine Arts is on track to develop a new interdisciplinary building that would include some areas from our department, we partake in the shaping of the new facility while pondering the strains that might result by tearing the areas even further apart.

The budget for the Department of Art has decreased dramatically over the past decade by over $300,000. The tremendous loss forced the department to delay faculty hires, cut course offerings as well as making it almost impossible to address the low salaries for faculty. On the upside, we are supported by the College of Fine Arts Development office that is a strong advocate for our students, faculty, and programs.

The arts are an integral part of New Mexico’s culture, and the understanding, interpretation, and analysis of our visual language is vital to all of us and our future. The Department of Art is a creative, rigorous, and innovative unit of the university that is called upon whenever we look for our cultural identities and future dreams. As such, the department is an integral part of the university’s mission of higher education, and despite the difficult fiscal environment, it continues to challenge and inspire our students.
**1B: History** *A brief description of the history of each degree/certificate program offered by the unit.*

The Department of Art was founded at the University of New Mexico in 1929 and offered a BA in Art. Early graduates, such as Oliver LaGrone, became successful artists for the Federal Art Program (WPA). LaGrone was a sculptor, who was also the first African-American to earn a BA in Art (and Sociology) at UNM in 1930. The program grew and replaced the UNM Library when it moved from its original building to the Zimmerman Library in 1938. The Department of Art occupied the beautiful building now known as the Art Annex. The graduate program in Art Studio saw its first degree recipient in 1951, at that time the degree was an MA (Master of Arts), and was renamed in 1964 to an MFA (Master of Fine Arts). Since that time a number of notable artists have received their MFA degrees from UNM or taught in the MFA program, including Agnes Martin, Richard Diebenkorn, Elaine de Kooning, Raymond Jonson, Jaune Quick-to-See-Smith, J.J. Brody, Clinton Adams, Joyce Neimanas and Patrick Nagatany.

The Department of Art is unique as it offers two terminal degrees: the Master of Fine Arts (MFA) in Art Studio and the Doctor of Philosophy (Ph.D.) in Art History. It is an uncommon combination to find two advanced degrees within the same department. The graduate program in Art History began at UNM in 1949 with the appointment of architectural historian Bainbridge Bunting (1913-1981). The first Ph.D. in Art History was awarded to J. J. Brody in 1970. Dr. Brody continued to contribute to UNM as a faculty member and developed the prominence of studies in Native American Art, and mentored his students such as Joyce Szabo, who also taught at UNM until 2017.

**ART EDUCATION**

The Art Education Program at UNM has recently found a home within the Department of Art. In AY 2015-2016, the Art Education Program left the College of Education where it was positioned within the Division of Educational Specialties since 1991. Prior to that it was the Department of Art Education within the College of Education and was founded as such in 1947 by Dr. Alexander Masley, for whom the main facility of Art Education, Masley Hall, has been named.
The faculty of Art Education have brought their interests to the program, such as children’s filmmaking, developed by Dr. J. Don McIntosh, developing an Art Therapy Emphasis (1976 - program discontinued in 2001) and introducing an Arita Porcelain Emphasis by the former chair Dr. James Srubeck in 1979. Today the program focuses on the theory and practice of elementary and secondary school teaching, serving the many schools in New Mexico with highly qualified art educators. We offer a Bachelor of Arts (BA), and Master of Arts (MA) in Art Education, in addition to a Licensure component to the degrees. Since joining the College of Fine Arts, the Art Education Program has had two faculty retire (2015 and 2018) and two recent hires (2017 and 2019). Art Education has always had a close relationship with the other disciplines in our department, including significant course requirements for their students in Art Studio and Art History. With the addition of Art Education, the Department decided to change its name from the Department of Art and Art History to the Department of Art: Studio-History-Education to honor all programs and students within our unit.

1C: Organizational Structure A brief description of the organizational structure and governance of the unit, including a diagram of the organizational structure.

The Department of Art overhauled its organizational structure in 2018. The Department is overseen by a Chair who is advised by the Executive Committee. This committee is composed of the Department Chair, the Associate Chair, the Chairs of the Standing Committees, Graduate and Undergraduate Director, a Lab Manager representative and the Department Administrator. The committee meets regularly and any faculty member or staff can present issues or attend the meeting.
The Department has five Standing Committees, whose compositions and roles are defined in our Constitution (Appendix A) and are as follows:

1. **Department Area and Scholarship Committee (DASC)**
   Area Representatives are determined by their Area (usually rotating each year). Area Representatives gain consensus among their Area Faculty regarding the day-to-day running of their degree program (ARTS, ARTE, ARTH) or Lab Facilities and Curriculum. Area Representatives oversee the Lab Managers, TAs and Adjuncts of the area; they determine the use of course fees (with consensus of the area faculty), collect technology requests to submit to the Department Chair and Administrator, and select students for scholarships specific to their area (with consensus of the area faculty). Finally, area reps approve area faculty’s request for leave and course release for submission to the Department Chair.

2. **Strategic Planning and Development Committee (Chair = voted; members = volunteer)**
Members serve a two-year term. The committee addresses issues of the Department’s financial development, PR for development, and connects with the CFA Development officer. The committee also addresses long-term planning or structure of the department.

3. **Curriculum (Chair = voted; members = volunteer)**
   Members serve a two-year term. The committee addresses issues of both undergraduate and graduate curriculum. The committee develops course plans/tracks; oversees degree plans; reviews schedules and catalog changes; committee members approve and submit Curriculum Forms generated by the faculty. The committee connects with the CFA Advisement Office, the CFA Curriculum Committee, and the Associate Dean.

4. **Recruitment (Chair = voted; members = volunteer)**
   Members serve a two-year term. The committee addresses issues of both undergraduate and graduate recruitment. The committee coordinates high school visits and high school teacher workshops; the committee coordinates the Department’s representation at UNM recruitment days and events. The committee organizes PR materials and connects with the CFA Advisement Office, CFA PR, and Department of Art PR.

5. **Personnel Committee (members = voted, composed of 3 Professors, 2 Associate Professors)**
   Members serve a two-year term. The Personnel Committee reviews faculty dossiers for mid-probationary and tenure and promotion candidates. The committee also performs peer reviews of teaching for post-tenure faculty (rotating so that each faculty is reviewed once every three years) according to the UNM Faculty Handbook B 4.9.1. If none of the five members of the Personnel Committee are from the candidate’s area of study, then one tenured-faculty member from that area will be added to participate only in the review of this tenured candidate.

The Department’s administration is composed of the Chair, Associate Chair, and the Directors of Graduate and Undergraduate Studies. The position of Undergraduate Studies Director was newly created in fall 2018 to help students translate their interests into coursework that is meaningful to
them, and more generally, to provide help and advice on careers in the arts. The UG Director also coordinates program assessments and transfer credit requests.

1D: Accreditation Information regarding specialized/external program accreditation(s) associated with the unit, including a summary of findings from the last review, if applicable. If not applicable, indicate that the unit does not have any specialized/external program accreditation(s).

The Department of Art is not governed by an external program accreditation.

1E: Previous APR A brief description of the previous Academic Program Review Process for the unit. The description should:
- note when the last review was conducted;
- provide a summary of the findings from the Review Team Report;
- indicate how the Unit Response Report and Initial Action Plan addressed the findings; and
- provide a summary of actions taken in response to the previous APR.

The last Academic Program Review for the Department of Art and Art History was conducted in September 2010. The last Academic Program Review for Art Education (while it was part of the College of Education) was in 2011.

Review Team Findings

1. Department of Art and Art History, 2010

The 2010 Review Team praised the excellence in the faculty of the Department of Art and Art History. They noted the exceptional nature of having both Art Studio and Art History terminal degrees available within one department. The dedication of our Department’s faculty to teaching and mentoring students was noted as unusual in a research university.

The two main needs as seen by the reviewers were the financial difficulties of the university and department, which have led to a high anxiety among the faculty and the graduate students. The reviewers stressed that an increase in course teaching load would be a mistake and that assistantships for graduate students must be retained. Secondly, they noted many areas of the facilities, including Art History classrooms and the graduate studio buildings—Art Annex and Mattox Sculpture Center—needed updating.
In addition to more diversity in faculty hiring, there is a need for a new Painting and Drawing line, or possibly a Visiting Artist program. Additionally, in order to secure the ability to teach a comprehensive Art History program, the hire of a Classicist is needed.

Finally, the report mentioned several times that more collaboration between areas and their resources were needed. They stressed the divisions were out of date.

“…[the] University must step up with financial support in several areas. Graduate student funds are badly needed to maintain the high quality of students and to enable the department to compete effectively in attracting future students. The latter is now in question […] Faculty need better salaries, along with more adequate funds for conference travel and field and library research. Classrooms and studios need better facilities. Eventually a new building will be necessary to accommodate both studio and art history needs. A new position in Classical Art is needed to complete the comprehensive art history program already in place.”[p.13]

2. Art Education Program, 2011

The 2011 review team noted the depth of course offerings and the program’s strength in serving “the state in establishing careers for artists and art educators.” The reviewers applauded the program’s “strong community service-oriented approach” and its “focus on preparing art educators to teach children in economically impoverished areas that are rich in ethnic diversity.” The “quality of the studio and gallery facilities” was highlighted and particularly the role and impact of Masley Gallery was recognized. The facility not only allows faculty and students to show their work and engage with local community (on- and off-campus units), but also provides professional opportunities for student exhibitions and student management of the gallery.

The reviewers observed a very low level of graduate student funding, which they felt could also be responsible for the low out-of-state graduate student enrollment in the program. The team suggested extended use of studio and gallery facilities, which could help with support for MA students. Additionally, the review team suggested the development of emphases or certificates in Community Art Education/Museum Art Education and in Media Literacy/6-12 Digital Media.
Licensure. Finally it was suggested to explore the development of BFA and MFA Art degrees with licensure in collaboration with the College of Fine Arts.

**Unit Response**

1. **Department of Art and Art History**
   
   The Department’s immediate response was to recognize the size and complexity of our unit suggesting an increase of the review team to at least six members. We have since added Art Education to our Department; however, financial constraints have allowed us to create only a four-person team for the 2019 review. Nevertheless, this allows for one reviewer per program as well as one internal reviewer from the university.

   The immediate response agreed with many of the suggestions of the review team. It mentioned that the large Art History lecture hall recently had its technology upgraded. The Studio faculty were coming together on a retreat to create a new introductory seminar for studio graduate students. The response agreed with the need for new hires and financial aid for students. The response countered, however, the characterization of Arita Porcelain as exclusively technique-based and emphasized instead that Arita, as all Art Studio areas, required students to engage in the complexity of issues, context and meaning the courses explore. Technical concerns are not outweighing philosophical and aesthetic considerations.

2. **Art Education Program**

   The Program responded to the report by identifying the following priorities to move forward: hiring a Lecturer position and expanding studio hours for use on weekends to increase graduate student support and freeing up faculty-taught courses; updating digital equipment and exploring a new 6-12 Digital Media Licensure; re-defining the MA degree options to allow students more flexibility in taking coursework outside the program in Community Art Education/Museum Art Education. Collaboration with the College of Fine Arts to develop BFA/MFA degrees in Visual Art K-12 Licensure was not feasible at the time.
Actions since

1. Department of Art and Art History/Department of Art

Since the last review, our department has seen enormous change. We have a new development officer, Kristine Purrington, in the College of Fine Arts who has helped secure new sources of funding for faculty research and travel. Unfortunately, however, at the university level of grants, our faculty continue to face challenges regarding their work being accepted as research. We have made small equity adjustments to salaries for those most grievously affected by compaction. We have been able to do this through “cannibalizing” a faculty line and drawing funds from retirements.

With the help of our development officer, we have new funding streams for graduate students. A new endowment is dedicated to funding Art History students in the area of Native American North American Art. We secured new Graduate Excellence assistantships that have been funded through the Office of Graduate Studies. We have the Mary Anne Evans Fellowship to fund MFA students’ projects. We also have our first undergraduate senior prize—Covington-Rhode Senior Prize.

Facilities in our department will always be a challenge. We have four buildings and most of them are old and in need of repair. However, within the last three years we have become more visible to the university at large. We fought to keep the Art Annex from being taken from our department and used for another program. We put up banners on the Art Annex and Masley Hall to give them better visibility and connection to the department. The Art Annex has internet service and better lights and HVAC. A new printing press was installed in the Art Annex for graduate student use. The Mattox Sculpture Center also has had an HVAC upgrade and we recently applied and were awarded a Faculty Senate/Legislative grant for safety upgrades (exterior lighting, fencing etc.) at Mattox. Masley Hall has new accessible bathrooms, a new kiln in its Ceramics area, and a refresh of many of its spaces with new furniture and signage. The Art Building has new lighting in the John Sommers Gallery and lobby, a new interdisciplinary classroom for Art and Ecology, sewing machines in the Sculpture area, and the front office was
recently refreshed with some new paint and furniture. We also have sought to keep a rotating
exhibition of student work throughout the building.

Adding faculty lines continues to be a huge challenge. However, we have been able to build a
new Visiting Artist program through funding from the Frederick Hammersley Foundation.
Beginning in 2017, the Frederick Hammersley Visiting Artist has spent time at UNM doing
studio visits and reviews, offering workshops, and giving a public lecture. We have been able to
continue to hire faculty to fill positions opened by retirements and resignations. For fall 2019 we
made a significant effort to seek out diverse candidates and our new cohort of faculty add greatly
to the department in expertise and diversity.

2. Art Education Program

Art Education left the College of Education to join our Department in 2015. Since then, two
senior faculty retired and were replaced by assistant professors. The previously suggested
collaboration between Art Education and the Art Department is standing on solid ground, and
Art Education students take courses in Art Studio and Art History to pursue their degrees. The
Art Education Program has profited also from the close ties between the Art Department and the
UNM Art Museum and the units are exploring future collaboration.

**1F: Vision & Mission** Provide a brief overview of the vision and mission of the unit and how
each degree/certificate offered addresses this vision and mission. Describe the relationship of
the unit’s vision and mission to UNM’s vision and mission. In other words, to assist the
university in better showcasing your unit, please explain the importance of its contribution to the
wellbeing of the university, including the impact of the unit’s degree/certificate program(s) on
relevant disciplines/fields, locally, regionally, nationally, and/or internationally?

The Department of Art at UNM is a community of Studio Artists, Art Historians, and Art
Educators who create, apply, and disseminate new knowledge and creative work. The
Department recognizes the advantages that are gained through the integration of these disciplines
and through broader association with other disciplines and research units across the university.
Creative and intellectual energy generated by crossing boundaries benefits our graduate and
undergraduate students and prepares them for an ever-changing global culture.
Our programs have a long history of excellence. According to *US News and World Report*, our Photography Program is ranked fifth in the nation. Printmaking is highly ranked and strengthened by our connection to Tamarind Institute, an internationally recognized lithography studio at UNM. We have a national reputation for excellence in the study of the History of Ancient through Contemporary Arts of the Americas. Unique programs have also been created in our department, such as the area of Art and Ecology and Land Arts. We also offer the only licensure program in Art Education in the state of New Mexico. Our department encompasses this diversity of approaches and areas of creative research because we believe in the importance of crossing boundaries and exploration of cross-disciplinary study.

Each degree we offer in Art Studio (BA, BFA, MFA), Art History (BA, MA, PhD) and Art Education (BA, MA, Licensure.) helps students build a foundation in essential skills for any future they choose after college. 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.

Graduates from our programs have become working artists, teachers, doctors, lawyers, and business entrepreneurs. Through the study of art making, art scholarship, and art education at UNM they were fortified by classroom experience with critiques which emphasize clarity of personal artistic expression, research papers which emphasize critical reading and interpretation, and visual acuity which allows us to see critical details that are often missed by the general public. A degree in art at UNM is a challenging path, but one that is greatly rewarding on many levels.

Our graduates and faculty contribute to the vast cultural economy of the state. Graduates have become curators in the many museums throughout New Mexico, educators in public and private schools in New Mexico, and their art work is shown in local galleries started and managed by UNM Art Department alumni. Our world-class faculty and exceptional alumni are deeply integrated into the history and the future of New Mexico’s cultural landscape.
By providing an environment where creativity, experimentation, and intellectual discourse can flourish, the Department of Art demonstrates a strong commitment to building the habits, knowledge, and skills of the creative mind. Students from any degree program throughout the university can benefit from study in the Department of Art, and we believe this study leads all of us to a better understanding of the world and a more satisfying life in it.

The Department of Art 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.

**Criterion 2. Teaching & Learning: Curriculum**
The unit should demonstrate the relevance and impact of the curriculum associated with each degree/certificate program. (Differentiate for each undergraduate and graduate degree and certificate program offered by the unit.)

2A: Curricula  Provide a detailed description of the curricula for each degree/certificate program within the unit.

- Include a description of the general education component required, including any contributions from the unit to general education, and program-specific components for both the undergraduate and graduate programs.
- Discuss the unit’s contributions to and/or collaboration with other internal units within UNM, such as common courses, courses that fulfill pre-requisites of other programs, courses that are electives in other programs, cross-listed courses, etc.

The Department of Art at UNM serves the diverse needs of students seeking academic and professional degrees in art studio, art history and art education. Before discussing the degree programs, we want to present the different roles and characteristics of the areas within our Department.

**Department Areas and Special Programs**

**Art Studio:**
The Art Studio area is the largest branch within our department, offering courses and expertise in traditional studio arts, such as Painting and Drawing, Sculpture, Printmaking, Photography, Ceramics, and Foundations, as well as in new contemporary artistic practices, including Experimental Art and Technology and Art and Ecology. Art Studio also offers courses in special programs, specifically Land Arts, Arita Porcelain, and Graphic Design.

The area of **Painting and Drawing** is founded upon the deep commitment to personal expression, experimentation, and risk taking, while remaining rooted in the unique fundamentals of history and methodology. Early in the 20th century, Professor Raymond Jonson was drawn to New Mexico from Chicago and was instrumental in forming the Transcendentalist Painting Group, an innovative group of non-objective painters that include such luminaries as Florence Pierce and Agnes Pelton. During the 20th century, artists such as Richard Diebenkorn and Agnes Martin have been associated with the university. Close connection to Native American and Hispanic fine arts traditions energized these European traditions of painting—this energy continues into the 21st century, and New Mexico is home to many contemporary artists.

Beginning in 2017, the Department of Art initiated the **Frederick Hammersley Visiting Artist** program that invites prominent contemporary painters from around the world to live and work in Albuquerque. The mission of the visiting artist program is to honor the legacy of Frederick Hammersley and expand awareness of his life and work through the establishment of links to some of the most visible painters working today. Visiting artists are provided a beautiful studio to work in close proximity to Department of Art graduate students. In addition to conducting studio visits with MFA candidates, the visiting artists have several points of contact with UNM students and the local community, including a public lecture, workshops, and an open studio event. The program launched with Los Angeles-based painter Allison Miller, followed by Gina Beavers and Xylor Jane.

The **Sculpture** program offers 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 the area. Sculpture courses introduce
students to varieties of topics that range from functional sculpture and design to political and public engagement to the purely aesthetic. Advanced sculpture focuses on thesis and the development of individual projects.

Printmaking is the historical frame through which all artistic media are still referenced. The Printmaking area has a strong national reputation and attracts many students to both its undergraduate and graduate programs. Many of our former graduate Printmaking students are now teaching in various universities and leading contemporary Printmaking for the next generation. The Printmaking area offers classes in Intaglio, Lithography, Monotype, Relief printing, Serigraphy, and Digital printmaking. Besides traditional Printmaking, students are also challenging the printmaking medium, innovatively and through interdisciplinary concerns about its role in the larger context of contemporary art. Additionally, Tamarind Institute’s Collaborative Lithography course is unique to UNM where Tamarind printing trainees print lithography editions for the UNM students during the course. The Printmaking area is committed to outreach projects and has collaborated with many different groups, including public schools, community organizations, and N.P.O’s, both nationally and internationally. There is a large group of printmakers in the Southwest and the Printmaking Area serves an important leadership role.

Our Photography program is ranked 5th in the country (see https://www.usnews.com/best-graduate-schools/top-fine-arts-schools/photography-rankings). The program is a fluid investigation into visual literacy focusing on the creative possibilities of lens-based imaging. Beginning with the introductory course, students create work that combines concept and technique with an awareness of contemporary art theory. Emphasis is placed on the student’s personal growth through aesthetic and intellectual development. This rigorous education in contemporary artistic and cultural practices, accompanied by classes in photographic history, enables students to develop a critical understanding of how photographic practices form and reflect our world. The Photography area welcomes an interdisciplinary approach to the medium and the possibilities of a content-driven incorporation of video, film, sound, performance, and installation. The program encourages incorporation of parallel academic pursuits such as literature, politics, psychology, and philosophy. Studio practice is reinforced by extensive library
holdings and one of the largest collections of fine-arts photographs in any university art museum. The Photography faculty are a diverse and accomplished group encompassing a wide range of artistic practice; students have the opportunity to work closely with them. Facilities include digital classrooms, computer labs, and state-of-the-art digital output as well as darkrooms for film processing and both silver-based and non-silver printing. Advanced students have access to lighting equipment, medium format and view cameras, and DSLRs.

The **Ceramics** program supports the development of diverse personal visions, ranging from utilitarian pottery, objects, sculpture, and installations, to site-specific works, community-engaged projects, and cross-disciplinary and interdisciplinary practice. Special, field-based courses provide first-hand experience of time–honored, *Pueblo Pottery* traditions. Additionally, the unique and special program of *Arita Porcelain* was added to the department in 2010, focusing on the traditional porcelain methods developed in Arita, Japan. Once a trade secret, this art form has become a creative practice at UNM since 1980, and aided by its integration to the Department of Art, its existing parallels to local Pueblo pottery traditions have been strengthened.

The **Experimental Art and Technology** area fosters an atmosphere of radical creativity and thoughtful engagement with emergent and established technologies. Experimental Art and Technology is an interdisciplinary, experimental program within the Department of Art. Students are expected to make work that comments on, engages with, and expands our notions of what technology-based art can be through courses that explore high tech immersive environments alongside consumer electronic hacking and simple analog circuit building. Studio production is coupled with critical inquiry into the relationship between art, technology, politics, society and culture.

**Art and Ecology** is one of our fastest growing programs. Art and Ecology is an interdisciplinary, research-based academic program engaging contemporary art practices. Graduate and undergraduate students develop land and cultural literacy with a conceptual foundation and a wide range of production skills, including sculpture, social practice, and digital media. Advanced coursework includes the Land Arts of the American West program, a semester-long travel and
place-based arts pedagogy initiated in 1999. Students in Art and Ecology have the opportunity to work on various collaborative and interdisciplinary projects with departments across UNM and on comprehensive thesis projects integrating community and ecological research. Art and Ecology courses encourage students to investigate, question, and expand upon inter-relationships between cultural and natural systems. The courses place emphasis on methods and tools from many disciplines—including the fine and performing arts, design, the sciences, and activism—to foster collaborative and field-based research and art-making. We view art as an agent of analysis, critique, and radical change. The Art and Ecology area is less bound to traditional media and more to stimulating ideas and new forms of public engagement and aesthetic experience.

The Art and Ecology area is supported by a special program in Land Arts of the American West (LAAW). The program centers around a six-week field investigation to inspire and support environmentally and socially engaged art practices through field-based bioregional teaching, collective learning, interdisciplinary research, community collaboration, and creative forms of publication and exhibition. Land Arts of the American West is a semester long, full-time, studio art program committed to mentoring undergraduate and graduate students into the field of Art and Ecology as professional, creative practitioners. The program's pedagogy is unique, employing a combination of the following: student-centered research and practice, intensely experiential and embodied bioregional field-based explorations, collective daily living/workshopping/projects, and opportunities to publicly present finished works. LAAW supports learning opportunities for students from all backgrounds and across creative disciplines.

The Art Department has recently introduced a new Graphic Design concentration. It provides students with an opportunity to expand upon their fine art studio practice through the integration of design thinking, visual communication, and commercial application. The principles upon which good design is based are the building blocks of every well-conceived creative endeavor. This concentration examines how the elements, theories, and history of graphic design are used to develop a visual vocabulary that can be applied to various commercial practices as well as forms of conceptual visual communication. Students explore ways in which successful design conveys meaning, engages viewers, and persuades public perception.
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. The Art History program is reinforced by extensive library holdings and a large collection of prints and photographs in the UNM Art Museum.

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.

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 Mesoamerican, 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:

In 2015, Art Education joined the Department of Art. The Art Education program offers four programs of studies in art education—four options that support a wide range of student goals and interests: the BA/MA in Art Education leads to New Mexico Visual Art Pre K-12 Licensure options and opens up the possibility for graduates without a prior teaching license to teach in a public school setting; the Post-Baccalaureate in Art Education option provides preparation for students with an art-related undergraduate degree to apply for a New Mexico Visual Art Pre K-
12 License, and the MA in Art Education without Licensure option helps practicing licensed teachers to advance from a New Mexico Public Education Department (NMPED) Level 2 Teaching License to a NMPED Level 3 Teaching License. Every UNM Art Education program of studies can be used to prepare students to teach art in a private school, museum, or community organization, and our graduate-level programs prepare students to research and advocate within the field of art education and can be used as a prerequisite in continuing on to a doctorate degree in art education.

DEGREES AND REQUIREMENTS

The department offers a total of four undergraduate degrees and four graduate degrees in addition to two licensure programs in Art Education and two Graduate Minors. Successful progress through the undergraduate and graduate programs requires a firm commitment to work intensively at the highest levels of creative and intellectual capacity.

ART STUDIO

Bachelor of Fine Arts (120 hours min)

The BFA in Arts Studio is a pre-professional degree for fine artists. It gives a student extended exposure to studio practice and critique as well as the opportunity to exhibit their work in the Senior Capstone. The Department of Art offers seven different areas of study: painting and drawing, photography, ceramics, sculpture, printmaking, experimental art and technology, and art and ecology.

The foundation of the BFA curriculum is the completion of Arts Practices I and Arts Practices II and Drawing I, and at the end of their study, the Senior Capstone course. Students must select four courses from several of the introductory level courses including:
- ARTS 1510 (130) Introduction to Electronic Art
- ARTS 141 Introduction to Art and Ecology
- ARTS 1810 (157) Small Scale Metal Construction
- ARTS 1310 (168) Introduction to Ceramics
- ARTS 1410 (187) Introduction to Photography
- ARTS 1630 (207) Painting I
- ARTS 1840 (213) Sculpture I
- ARTS 1710 (274) Introduction to Printmaking

Students have 12 hours of upper level (400-level) electives in Art Studio and 15 hours of courses of free Art Studio electives. The Art History requirement is 15 hours of courses, 6 in the introductory level, 6 at the upper level, and 3 hours elective. There is also a requirement of one course from Fine Arts outside the major.

These requirements are in addition to the standard core requirements of the 6 areas of general education: writing and speaking; physical and natural sciences; social and behavioral sciences; humanities; and foreign languages.

**Bachelor of Art, Art Studio (120 hours min)**

The BA in Arts Studio is a degree for the student seeking a broader exposure to art making, who is not necessarily interested in becoming a professional exhibiting artist, but who is invested in art as an expression of human thoughts, interests, attitudes, emotions and ideas, and wants to cultivate the creative mind. The Department of Art offers seven different areas of study: painting and drawing, photography, ceramics, sculpture, printmaking, experimental art and technology, and art and ecology.

The foundation of the BA curriculum is the completion of Arts Practices I and Arts Practices II and Drawing I.

Students must select three courses from several of the introductory level courses including:
- ARTS 1510 (130) Introduction to Electronic Art
- ARTS 141 Introduction to Art and Ecology
- ARTS 1810 (157) Small Scale Metal Construction
- ARTS 1310 (168) Introduction to Ceramics
- ARTS 1410 (187) Introduction to Photography
- ARTS 1630 (207) Painting I
- ARTS 1840 (213) Sculpture I
- ARTS 1710 (274) Introduction to Printmaking

Students have 12 hours intermediate or advanced (300-400 level) electives in Art Studio. Students have great latitude in choice of 23 credit hours of electives in ANY field and an additional 12 credit hours in electives outside of the Department of Art (ARTH/ARTS/ARTE). The Art History requirement is 15 hours, 6 hours in the introductory level, 6 hours at the intermediate or upper level (300 or 400), and one at the upper level (400). There is also a requirement of 6 hours from Fine Arts outside the major.

These requirements are in addition to the standard core requirements of the 6 areas of general education: writing and speaking; physical and natural sciences; social and behavioral sciences; humanities; and foreign languages.

**Master of Fine Arts**

The MFA is a terminal degree in studio art. Its primary emphasis is on the creative aspects of an individual’s work. The program requires three years of intensive study and research beyond the bachelor’s degree (48 hours coursework and 12 hours dissertation). Although the formal requirements for the degree are in some respects comparable to doctoral degrees in other fields, the scope and objectives of the MFA are uniquely different. As such, the MFA degree represents strong creative attainment in studio art, an assured grasp of an area of concentration, a sound knowledge of critical and historical artistic thought, and demonstrated expertise in conceiving and executing a significant body of creative work. The program requires a concentration on the creative aspects of the studio work culminating in a dissertation, which entails planning, installing, and documenting a solo exhibition of the student’s own creative work, producing a catalog, and giving an oral public presentation.

**ART HISTORY**

*Bachelor of Art, Art History (120 hours min)*
The Art History BA 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 both western and non-western art history within the context of a liberal arts education.

The foundation courses for the major are the History of Art I and II survey courses, plus the Modern Art course, and at the end of their study, the Art History Capstone. The Art History Capstone requires the student to work closely with a faculty member of their choice in refining one of their research papers from a previous seminar.

Students must take a selection of courses that encourage a broad exposure to time periods and regions. Students need to select:

Three courses from:
- ARTH 323/World Architecture I: History of the Built Environment from Pre-History to 1800 CE OR
- ARTH 324/World Architecture II: History of the Built Environment from 1800 CE to the Present
- ARTH 321/Early Medieval Art, 500-1000 CE
- ARTH 322/High Medieval Art, 1000-1200 CE
- ARTH 340/Baroque Art
- ARTH 431/Byzantine Art and Architecture

Select one course
- ARTH 351/Artistic Traditions of the Southwest
- ARTH 402/Native American Art I
- ARTH 406/Native American Art II
- ARTH 411/Pre-Columbian Art: Mesoamerica
- ARTH 412/Pre-Columbian Art: South America
- ARTH 415/Modern and Contemporary Native American Art
- ARTH 432/Islamic Art & Architecture
Select at least one course from:
- ARTH 415/Modern and Contemporary Native American Art
- ARTH 420/History of Graphic Arts I
- ARTH 421/History of Graphic Arts II
- ARTH 422/Contemporary Architecture
- ARTH 427/Contemporary Photography
- ARTH 491/Late 20th Century to 21st Century Art
- ARTH 494/Art of Latin America, 1945-Present

Select five more Art History courses at the 400-level

The Art Studio requirement is 9 hours and students select from:
- ARTS 1610 (106) Drawing I
- ARTS 1220 (125) Arts Practices I – or
- ARTS 1230 (126) Arts Practices II
- ARTS elective

Students have great latitude in choice of 20 credit hours of electives in ANY field and an additional 12 credit hours in electives outside of the Department of Art (ARTH/ARTS/ARTE). Further, there is also a requirement of 6 hours from Fine Arts outside the major.

These requirements are in addition to the standard core requirements of the 6 areas of general education: writing & speaking; physical & natural sciences; social & behavioral sciences; humanities; and foreign languages.

**Graduate Degrees in Art History**
The Art History graduate program is a rigorous program looking to prepare students for professional work in the field of research, curating, and other related professions. Students take a variety of courses depending on their specialized field of study (see below), have foreign language requirements. MA and PhD students in their second and third semesters are required to
successfully participate in the Art History Graduate Symposium, an oral presentation of a research work in progress given to faculty and peers.

**Master of Arts**
The Art History MA program is organized into two major areas of concentration, each of which integrates several fields of specialization—a general concentration in Art History and a more focused concentration in Art of the Americas. For both concentrations, students have to master the general history of art in addition to their chosen concentration. Both concentrations require students to take at least 24 hours of coursework, including ARTH 500 Philosophy and Methods of Art History. Students in the MA Program with concentration in Art History complete two graduate art history courses in Pre-Modern emphasis, two graduate art history courses in Early Modern emphasis, and three graduate art history courses in Modern and Contemporary emphasis, in addition to 6 hours of Master Thesis. Students in the MA Program with concentration in Arts of the Americas choose a first and second emphasis from the following offerings: Native American Art History, Art and Architecture of the Ancient Americas, Ibero-American Colonial Art History, Modern US and Canadian Art History, and Modern Latin-American Art. Students complete three graduate art history courses each in their primary and secondary emphases, one graduate art history course in another (third) emphasis and six MA thesis house.

MA students have a Foreign Language Requirement which stipulates that students demonstrate competency in one foreign language, either by taking coursework through the 200-level college course, department examinations, an academic minor, or native fluency in the language. The MA Thesis may be an extension of a seminar paper and it must demonstrate the student’s ability to conduct rigorous research, indicate familiarity with bibliographical and reference materials, and show a capacity for the synthesis and critical evaluation of the material under consideration. The final examination for the MA in Art History is the defense of the thesis.

**Doctor of Philosophy, PhD**
The PhD in Art History is the highest terminal research degree in this field. The program seeks to prepare scholars for research, writing, and engagement in professional practice. Students at this level choose to work with a team of art historians in the pursuit of an original piece of research, culminating in a dissertation. Students generally choose the greatest strength of resources at UNM for their sub-fields, including Arts of the Americas and Modern and Contemporary Art. Students are also encouraged to take courses in other graduate units of the university and engage with national and international scholars in their chosen field of study.

Students are required a minimum of 48 hours of course work beyond the bachelor’s degree, exclusive of dissertation hours. PhD Foreign Language Requirements stipulates PhD students demonstrate competency in two foreign languages. The demonstrative evidence follows the same form as for MA students. To advance to candidacy, PhD students complete a Doctoral Comprehensive exam, a written examination that is administered by the student’s Committee on Studies and tests the student’s comprehensive knowledge of the field of specialization. Finally, the doctoral thesis demonstrates the student’s ability to undertake original research and to write a scholarly argument of book length. In order to receive the PhD degree, the student successfully defends his/her dissertation topic. Generally, the defense will consist of a formal presentation of the work described in the dissertation followed by questions from the student’s committee and the audience.

ART EDUCATION

Bachelor of Art (120-123 hours min)

Upon completion of the BA in Art Education, the student is qualified to apply for New Mexico licensure to teach visual arts, grades K-12. The degree also prepares students who have an interest in arts education broadly and can prepare them for further graduate study in teacher education, community arts programs, or museums.

To be admitted into the teacher preparation program in Art Education, a student is required to meet the screening criteria and procedures of the College of Education and the Art Education program. Screening is done concurrently with the ARTE 310 and/or ARTE 320 courses.
The Art Education coursework includes 35-38 hours:
- EDUC 438/Teaching Reading and Writing in the Content Field
- ARTE 310 + Field Lab/Teaching Art in the Elementary School with Field Lab
- ARTE 320 + Field Lab/Teaching Art in the Secondary School with the Field Lab
- ARTE 410/Curriculum Development in Art Education
- ARTE 465/Art and the Exceptional Child OR ARTE 466/Art With At-Risk Students
- ARTE 472/Art Criticism and Aesthetics Teacher
- ARTE 400/Elementary School Student Teaching in Art
- ARTE 461/Secondary School Student Teaching in Art

Including 6 hrs. from any of the following:
- ARTE 431/Studio Art in the School: Bookmaking
- ARTE 432/Studio Art in the School: Digital Arts
- ARTE 433/Studio Art in the School: Printmaking
- ARTE 434/Studio Art in the School: Printmaking Advanced Secondary Level
- ARTE 435/Studio Art in the School: Drawing, Painting, Collage
- ARTE 436/Studio Art in the School: Textile Arts
- ARTE 437/Studio Art in the School: Clay

ARTH 2110 (201) and 2120 (202) (History of Art I and II) and ARTH 351 Artistic Traditions of the Southwest are required.

The Teaching Area requires 36 hours of coursework. Students are required to take the following five courses:
- ARTS 1610 (106) Drawing I
- ARTS 1220 (125) Arts Practices I
- ARTS 1230 (126) Arts Practices II
- ARTS 2610 (205) Drawing II
- ARTE 432 Technology in Art Education (Studio Art in Schools: Digital Arts)

Students select one course in Non-Western Art History
- ARTH 402/Native American Art I
- ARTH 406/Native American Art II
- ARTH 411/Pre-Columbian Art: Mesoamerica
- ARTH 412/Pre-Columbian Art: South America
- ARTH 415/Modern and Contemporary Native American Art
- ARTH 432/Islamic Art and Architecture

Students select 9 hours of Art Studio courses in their focus area, of which 3 hours have to be taken at the 300 level or higher. Additional 9 hours of Art Studio electives are required, of which 6 hours have to be taken at the 300-level or higher.

These requirements are in addition to the standard core requirements of the 6 areas of general education: writing and speaking; physical and natural sciences; social and behavioral sciences; humanities; and foreign languages. Art Education dictates specific choices in these areas.

**Master of Arts**
The graduate program offers course work and experiences leading to a Master of Arts degree in Art Education with or without the Pre K – 12 Art Teaching Licensure. The MA program is oriented toward the development of a professional who understands the core profession of art education as a humanistic discipline and a developing emphasis in a particular area of personal interest related to art education. Emphasis in this graduate program is given to the humanistic aspects of art and education and to a blending of creative work, research, and art pedagogy.

The MA in Art Education without licensure requires 33 credits composed of the following:
- ARTE 500 History/Phil Art Ed
- ARTE 585 Research in Art Ed
- ARTE 590 Current Trends in Art Ed
One additional research course outside of art education
One course in socio-cultural studies
Nine hours in a supporting area developed by the student and advisor
Nine hours elective coursework
MA graduate students in Art Education have to pass a master’s exam and successfully put together a Graduating Student Exhibit.

**BA and MA with Licensure Coursework:**

Students may study toward licensure through the BAED-Art Education and the Master of Art in Art Education degree. (As noted above, students with an undergraduate degree and 36 credits in the teaching area of art studio and art history may complete the licensure coursework and apply for the Visual Arts License.)

**BAED-Art Education:**

129 credit hour degree including 57 general education credits, including UNM core, 3 credits free electives, 33 licensure credits, 36 teaching area credits in art studio (ARTS) and art history (ARTH).

**Master of Arts, Art Education:**

Students in the MA with Art Teaching Licensure program are required a total of 51 credits. This includes 33 hours in Art Education Graduate courses (see above) in addition to Professional Education Licensure hours which include Licensure coursework is as follows (courses marked * include practicum or field experience credits)

- ARTE 310*: Teaching Art in the Elementary School
- ARTE 320*: Teaching Art in the Secondary School
- ARTE 572/472 Aesthetics and Criticism for Teachers
- ARTE 510/410 Curriculum Development in Art
- ARTE 566*: Art with At-Risk Students or *ARTE 565/465 Art and the Exceptional Child
- ARTE 530*: Studio Art in the School
- ARTE 400*: Elementary Student Teaching in Art
- ARTE 461*: Student Teaching in Senior High School
- EDPY 503/303: Human Development
- EDUC 438*: Teaching Reading and Writing in the Content Area

Students complete the licensure requirements of the BAED-Art Education and MA in Art Education with an understanding of principles and practices of teaching art, as these principles and practices relate to NM State Competencies, National Art Education Professional Standards, and the COE Conceptual Framework.

To enter the COE, students must pass the New Mexico Teaching Assessment's Basic Skills test with a score of 240 or better. To continue toward teacher licensure, students must earn a grade of B or better in ARTE 310: Teaching Art in the Elementary School and ARTE 320: Teaching Art in the Secondary School. Upon completing the licensure coursework and passing two more state required tests (NMTA: New Mexico Teaching Assessment's Teacher Competency at either the elementary or secondary level and Visual Arts Content tests), graduating students are prepared to apply for the NMPED's Pre K-12 Visual Arts License.

MA students taking licensure coursework take 15 of the credits required for licensure at the graduate level. These 15 credits apply to the teaching license coursework and the MA degree. In addition to these credits, MA students taking licensure coursework must complete the nine credits of MA core courses (listed below) and nine credits of electives.

**Graduate Minors**

**Graduate Minor in Museum Studies**
The Graduate Minor in Museum Studies is an interdisciplinary program emphasizing mentoring and collaborative opportunities through a combination of structured work experiences, academic instruction, supervised internships and short-term professional workshops and training courses. Additional emphasis is placed on collection care, management, and preservation. The Graduate Minor in Museum Studies requires 15 credits composed of the following:

6 hours of the following core courses:
- MUS 507 Museum Practices
- MUS 585, Seminar in Museum Methods

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3 hours of Museum Studies Topics (MUS 529)
6 hours of internship (MUS 586)

**Graduate Minor in Arts Management**
The Graduate Minor in Arts Leadership and Business requires a total of 15 credits composed of 4 required courses and one elective.

12 hours of the required courses include:
- ALB 450 Seminar in Professional Arts Management
- ALB 365 Social Media for Arts Marketing
- ALB 370 Grant Writing for Arts Organizations
- ALB 495 Arts Management Internship

Students choose one of the following courses:
- ALB 370 Problems: Arts Leadership and Business
- ALB 470 Advanced Topics in Arts Leadership and Business

**Contribution to UNM General Education Requirements for Undergraduates:**
Currently UNM requires undergraduate students to complete 3 of 31 hours of core or general education requirements in the area of Arts and Design. The three foundational Art History courses: ARTH 1120 (Introduction to Art); ARTH 2110 (History of Art I); ARTH 2120 (History of Art II), are among the possible selection of courses. In addition, any 3-credit hour studio course offered by our department will also fulfill this requirement.

UNM also requires a separate *U.S. & Global Diversity and Inclusion* requirement of 3 credit hours from completion of an approved course. Courses in our department approved for this credit are:
- ARTE 477 Sexual Identity and Social Justice in Art Education
- ARTH 453 (AFST 453) African American Art
- ARTH 492 American Landscape
ARTH 310, Global Photographies, is currently under review to be included in the US & Global Diversity and Inclusion requirement.

**COLLABORATION WITH OTHER UNITS AT UNM**

Our faculty is committed to engage on all levels with units and departments across campus. Faculty members from the Art Department serve on executive committees, lead interdisciplinary study centers, engage in collaborative teaching; cross-list their courses with as well as serve on administrative and student committees in an array of disciplines and departments. In addition, our graduate students regularly take courses outside of the department and seek the expertise from specialists in their larger field of study.

Highlighted below are selected institutes and departments with which the Department of Art has particular strong connections; a full list of regularly cross-listed courses with units throughout UNM can be found in the Appendix H and demonstrates how deeply embedded the Art Department is within the university in large.

*Latin American and Iberian Institute (LAII)*

The Department of Art has a long history of collaboration with the Latin American and Iberian Institute. Several current faculty members have or are serving on the executive committee including Ray Hernández-Durán, Margaret Jackson, and Kency Cornejo. They have also served the Institute in other capacities, including reviewers of scholarships and dissertations, as well as being affiliated faculty to the Institute.

*Institute for Medieval Studies (IMS)*

The Department of Art has faculty affiliated with the Institute for Medieval Studies at UNM. Starting in 2020, our faculty member Justine M. Andrews, who is currently a member of the IMS Steering Committee, will become Director of the Institute. A number of Art History courses contribute to the Medieval Studies Minor.
Tamarind Institute
The Department of Art has a long history of collaboration with the Tamarind Institute. Faculty from Art History and Printmaking are an integral part of the Tamarind Printer Training Program (PTP) by offering courses and engaging in collaborative teaching with the Tamarind Education Director. Furthermore, the Department of Art in cooperation with the Tamarind Institute offers an option of pursuing an MFA degree upon completion of the Tamarind PTP where credit hours taken at Tamarind can be directly applied to our MFA program.

School of Architecture
The Department of Art and the School of Architecture split a faculty position in the areas of Art & Ecology and the Landscape Architecture. The Department also has affiliated faculty with the School of Architecture and regularly cross-lists its pertinent courses.

Museum Studies
The Department of Art faculty are affiliated with the Museum Studies program. Art History and Art Studio courses and seminars are regularly cross-listed and our faculty serve on student committees.

American Studies; Chicana and Chicano Studies
The Department of Art has faculty affiliated with American Studies. Faculty also support American Studies and Chicana and Chicano Studies by serving on student committees and cross-listing specialized courses.

European Studies
A large number of Art History courses contribute to the European Studies Major and Minor.

Africana Studies
Art History courses contribute to the Africana Studies Major and Minor.

Southwest Hispanic Research Institute; Feminist Research Institute, Institute for the Study of “Race” and Social Justice
Faculty from the Department of Art are affiliated to the three Institutes and serve on their administrative committees. Ray Hernández-Durán also holds the position of Faculty Research Associate at the Southwest Hispanic Research Institute.

College of Education
Associate Professor Dr. Nancy Pauly is co-founder of Teacher Education Collaborative in Language Diversity and Arts Integration (TECLA), an initiative that engages collaboratively student teachers majoring in Art, at the College of Fine Arts, and student teachers in Elementary Education, at the College of Education. Mentored by faculty from both colleges, student teachers bring the arts into the teaching of all school subjects, blending artistic creativity and cultural sensitivity into mathematical thinking, scientific inquiry, social studies, literacy and other core subjects in classrooms.

School of Engineering
Engineering and the Art Department have collaborated for many years in areas connecting computing and the arts. Currently, one of our faculty has a dual appointment in the Department of Art and the School of Engineering.

Honors College
Our faculty has a long-standing relationship with the Honors College. Recently, one faculty member held the title of Distinguished Honors Fellow teaching at the Honors College, while other faculty have served regularly on student committees.

Outreach and Collaboration Beyond UNM
Many areas in the Department have established strong relationships with partners outside of the university. For example, Art and Ecology has established ties with the following: ASU Desert Initiative, Rubin Center for Visual Arts, Arid: A Journal of Desert Art, Design, and Ecology, Geneva HEAD University of Art and Design, Epicenter, Albuquerque Metropolitan Arroyo Flood Control Agency, and the Sevilleta Long Term Ecological Research Site, Valle de Oro Wildlife Refuge, the Center for Land Use Interpretation, Sim parch, El Centro Artístico y Cultural, SeedBroadcast, Fodder Project Collaborative Research Farm, Field Studies at Australia
National University, Visual March to Prespes at University of Western Macedonia, and LandMarks at Mira Costa College.

The **Art History** area contributes and collaborates regularly with museums, cultural centers, local groups and organizations, including Albuquerque Museum, the Spanish Colonial Arts Society, the Albuquerque International Association, OASIS, Art Street/Healthcare for the Homeless, Common Bond/Under 21 (at risk queer youth), Way OUT West Film Festival and VCA Animal Hospitals/Fabulous Felines Shelter. Faculty’s responsibilities include lecturing, supervising, organizing, fundraising, and consulting.

The **Printmaking** area organizes innumerable local, national, and international outreach programs. Printmaking students and faculty collaborate with Art Street, Albuquerque Healthcare for Homeless, Crossroads for Women, Amistad Crisis Shelter, Manzano Del Sol Village/Good Samaritan Society, as well as with international universities, schools and organizations in Japan, Ghana, India, and Northern Ireland.

**Art Education** has a strong outreach program. In addition to numerous practica and student teaching experiences in the K-12 schools, students engage in art in museums, preschools, community centers, after school programs, hospitals, and other sites with people of all ages, cultures, and abilities. Faculty members conduct research in many community locations. Associate Professor Dr. Nancy Pauly is co-founder of Teacher Education Collaborative in Language Diversity and Arts Integration (TECLA), an initiative that engages collaboratively student teachers majoring in Art, at the College of Fine Arts, and student teachers in Elementary Education, at the College of Education. Mentored by faculty from both colleges, student teachers bring the arts into the teaching of all school subjects, blending artistic creativity and cultural sensitivity into mathematical thinking, scientific inquiry, social studies, literacy and other core subjects in classrooms. Another community outreach is spearheaded by Justin Makemson, Assistant Professor in Art Education who founded the first annual **Young Artists Exhibition** in 2018. The annual show brings together artwork by students from public, private, and charter schools from Albuquerque, Rio Rancho, Santa Fe, and Los Alamos. This highly-competitive juried exhibition offers opportunities for students in grades 6-12 to show work in a professional
venue with a large and diverse audience. With arts programs in public schools across the nation struggling to stay afloat in the face of dwindling funds, it means a lot when a state university can step in to lend a hand through their time, space, and infrastructure.

Professor Andrea Polli, Director of STEAM NM, oversees a rapidly growing program whose mission is to raise capacity for STEAM education throughout the state of New Mexico, providing opportunities for students and community members with a focus on higher education. Over the past five years, STEAM NM has expanded from 5 to 20 full-time VISTAs. STEAM NM builds supportive relationships among faculty, staff, and students across UNM, CNM and local communities.

**2B: Mode of Delivery** Discuss the unit’s mode(s) of delivery for teaching courses.

Courses in the Department of Art encompass a number of different teaching pedagogies:

**Studio courses** (including both Art Studio and Art Education: Studio in the Schools courses)

Studio courses are held with longer hours (2 hour 45 minute session; 2 times a week). These courses are taught with demonstration and then active engagement of the students in the practice and creation of projects. The courses also include periods of oral critique. Some courses use online tools to encourage discussion of topics and readings.

**Lecture courses** (Art History, Art Education)

Larger enrollment courses are often taught in lecture halls or large classrooms. Students are assigned readings and writing assignments and instructors lecture and encourage discussion of slides and readings.

**Active Engagement Learning** – One faculty member has begun to use UNM’s Learning Studio Classrooms and transformed the History of Art I, using active engagement pedagogy. The course is based around a set of writing projects that introduce the students to a variety of careers that incorporate art history (archeologist; historical guide; professor, curator). The students are responsible for the readings and quizzes outside of class time. In class short lectures are coupled with time for group work, including activities geared to build the skills needed for the larger
projects (critical reading, writing, understanding iconography and style etc.). This teaching format has been partially adapted for other art history courses taught by a variety of instructors.

**Upper-division courses** (Art History, Art Education)
These courses are usually taught in a classroom holding up to 30 students. The courses are based around readings and writing assignments, instructor-guided class discussions, and some lecturing. Students also practice public speaking and hold formal presentations of their individual research projects. Often students visit collections, exhibitions, and other venues important to the content of the class discussions.

**Seminars**
Seminars are smaller courses focusing on specialized topics. Students learn through reading and discussion as well as by conducting advanced research. In a seminar, the instructor’s primary role is to guide discussions and to help students advance their research. Seminars are offered for graduate students, but classes can be combined with upper-division undergraduate students as well. This option is particularly important for fields that do not have enough graduate students to run a specialized seminar.

**Field Work** (Art Studio; Art Education, Art and Ecology, Pueblo Pottery)
Several classes in the Department are engaged with clients, in the public schools, or working in the outdoors. They are working and applying their knowledge of making and teaching art in practical settings.

**Online** (Art Studio, Art Education, Art History)
Most of our faculty use online resources (UNM Learn or other interfaces) to enhance their courses. We also offer fully online courses.

- ARTH 1120 (101) Introduction to Art
- ARTH 2110 (201) History of Art I
- ARTH 2120 (202) History of Art II (we are currently developing this online course)
- ARTH 2245 (210) History of Photography
- ARTH 407/ 507 Museum Practices

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ARTS 2523 Video Art I
ARTS 330 Intermediate Electronic Art
ARTS 389/429/529 Topics: Experiencing the Arts – Visual Information

Criterion 3. Teaching & Learning: Assessment

The unit should demonstrate that it assesses student learning and uses assessment to make program improvements. In this section, the unit should reference and provide evidence of the program’s assessment plan(s) and annual program assessment records/reports. (Differentiate for each undergraduate and graduate degree/certificate program and concentration offered by the unit.)

3A: Assessment Plans Provide current Assessment Plan for each degree and certificate program in the unit.

Assessment Plans for degrees in Art Studio, Art History and Art Education are available in Appendix B.
The Department of Art has a three-year rotating programmatic assessment plan. We concluded our three-year assessment cycle in Spring 2019. The curriculum committee will now analyze the results of the past cycle and present to the department for further discussions of program improvements this academic year.

3B: Assessment Reports Provide current Assessment Report for each degree and certificate program in the unit.

Current Assessment Reports for Art Studio, Art History, and Art Education are available in Appendix B.

The Department’s Curriculum Committee continues to refine the assessment tools each year. Each cycle of assessment allows us to recognize new ways to improve the measurement tools and make the process more straightforward and informative. For example, we have found that many of our initial assessment criteria were not providing data that was helpful to assess our own performance. Thus, the Department’s Curriculum Committee developed common rubrics for all faculty to use based on the level and subject. This allowed for a simpler and
comparative data set to provide us with useful information regarding how we are meeting goals and objectives.

Overall, the programmatic assessment has been successful. These are some of our preliminary results and initiatives resulting from the assessment process:

- The MFA Art Studio assessment plan has become the template for other MFA programs within the college.
- The BFA and BA in Art Studio assessment has initiated the reorganization of the two undergraduate programs. Using the assessment as a guide, Art Studio created a capstone class for BFA students where SLOs include writing an artist statement, gaining exposure to practicing artists, and creating a public exhibition.
- The BA in Art History has been revised to include a capstone course where students revise and edit a previously written paper. It is designed to prepare for future professional engagement, including applying to graduate school.
- The MA and Ph.D. programs in Art History have a focus not only on writing a thesis or dissertation, but also on the professional side of the discipline which is particularly important for graduate degrees. For example, students need to learn how to write and give conference papers and submit abstracts to conferences, etc. These skills do not fit into the official content of any thesis, dissertation or exam, but they remain vitally necessary. To measure the success of the program, we are also considering adding data to the assessment that reaches beyond the time spent in the program at UNM. For example, we are interested in collecting data, showing the publication records of our recent graduate alumni. The idea behind this is not only to see how well the program has prepared our students for the professional field, but would allow us to connect back with our alumni and continue a rapport and possibly scholarly exchange with our young colleagues.

3C: Primary Constituents Describe the unit’s primary constituents and stakeholders. Include and explanation of how the student learning outcomes for each degree/certificate are communicated to students, constituents, and other stakeholders.

The Department of Art’s primary constituents and stakeholders are the students, faculty, and administrators. Student Learning Outcomes are clearly stated in each course syllabus. Our
Assessment plans and reports are filed in the UNM Digital Repository (UNM Office of Assessment) and available there online.

Beyond the UNM community of students, faculty, and staff, we also serve the larger community through exhibitions in galleries, participation, sponsoring, and co-sponsoring of lectures and lecture series including the Gale Memorial Lecture Series, the Frederick Hammersley Visiting Artist Program, the Medieval Institute Spring Lecture Series, the Meeting of the Minds, and many more. For a more complete list of the Department’s co-sponsorship, see 5C.

**Criterion 4. Students (Undergraduate & Graduate)**
The unit should have appropriate structures in place to recruit and retain undergraduate and graduate students. (If applicable, differentiate for each degree and certificate program offered by the unit). Include specific measures and activities aimed at increasing equity and inclusion.

**4A: Recruitment** Discuss the unit’s proactive recruitment activities for both undergraduate and graduate programs.

**Recruitment of Undergraduates:**
The Department has a Recruitment Committee that oversees faculty participation in a number of on-campus recruitment events throughout the year. Our faculty also make presentations to art programs in Albuquerque public high schools. We offer tours throughout the school year to high school classes as well as to prospective students and their families. We continually update our flyers, posters, and other print information, which are mailed to local and regional high schools around the state. In addition, faculty distribute the promotional materials at national and international art and art education conferences.

Every year, our department hosts an *Undergraduate Open House and Juried Exhibition* for current students. We also invite prospective students from local high schools to attend. It is an evening of celebration where representatives from each area of the department man tables for students to ask questions and learn more about each area. Labs are open for demonstrations and tours and live music, food, and raffle drawings are available for all participants. The *Undergraduate Juried Exhibition* invites a juror from the local art community. Last year, Viviette Hunt, Director of the Richard Levy Gallery, acted as juror and awarded prizes. Another
successful event is put together by the Art Education faculty. They host a Young Artists Exhibition, which brought a number of middle and high school students from across the state to participate and win prizes for their art work. The Dean of the College of Fine Arts offers scholarship money to winning Seniors at the Albuquerque Public School Art Exhibition, who choose to enroll in UNM’s Art Department. We hope to get this kind of scholarship support for our next Young Artists Exhibition.

Recruitment of Graduate Students: The ability to recruit the best graduates who apply to our programs remains difficult due to the continuous sparsity of financial support for our students. We lose applicants to other programs who offer well-funded fellowships and thus the applicants’ financial concerns take priority over the distinction of the UNM faculty members and programs. While there have been new funding streams established since our last Academic Program Review, it remains a difficult area for the department. At times we have been able to secure scholarships from the Office of Graduate Studies for incoming students to visit the campus (Graduate Recruiting Funding). These funded visits are helpful in recruitment as prospective students are impressed by the extensive and well-maintained shops at the Art Building and Mattox.

Another strategy for recruitment of art studio graduate students has been the offer of studio spaces. Each incoming graduate student is assigned a private studio space for three years, located in the Mattox Sculpture Center or the Art Annex. Photography students are also issued a darkroom upon request.

As previously noted, successful graduate recruitment is closely tied to financial support. The main financial incentive that we can offer to graduate students to join our programs is Graduate Assistantships. Currently, we are able to fund nearly all of our MFA students with assistantships; however, that is not the case for graduate Art History students. The assistantships carry a stipend ranging from $3,259/semesters for MA Graduate Assistants ($651/month), to $3,585/semester for MFA Graduate Assistants ($717/month), and peak at $3,866/semester for Teaching Assistants ($773/month). The assistantships also pay for health insurance, a tuition remission for six Student Credit Hours (SCH) and every additional SCH is billed with in-state tuition rate.
**4B: Admissions** Discuss the unit’s admissions criteria and decision-making processes (including transfer articulation(s)) for both undergraduate and graduate programs. Evaluate the impact of these processes on enrollment.

The Department of Art follows the admission criteria of the College of Fine Arts. To declare a major in our Department a student must meet the following requirements:

- Completion of 26 hours of earned credit.
- A grade point average of at least 2.50 in all hours attempted or, a grade point of at least 2.50 in the last 30 hours attempted.
- Competency in English writing as demonstrated by achieving a score of 26 or higher on the English section of the ACT examination, or 660 SAT Verbal, or completion of ENGL 101, 110, 112, or 113 with a grade of C or better, or receiving credit through Advanced Placement Exam or International Baccalaureate program.
- Competency in Mathematics as demonstrated by achieving a score of 22 or higher on the Math section of the ACT examination, or 540 SAT Math, or completion of MATH 120 or MATH 101 and 102 with grade of C or better, placement into college level Math by Compass exam, or receiving credit through Advanced Placement Exam or International Baccalaureate program.

**ADMISSION TO OUR UNDERGRADUATE DEGREE PROGRAMS:**

**Art Studio Majors (BFA, BA):**

- Completion of ARTS 125: Art Practices I and ARTS 126: Art Practices II with grades of C or better.

Currently we are in the process of adding a portfolio review for students interested in entering the BFA program. While these changes have not been finalized, the current draft outlines the main rational for an additional review of student work and the steps students will need to take before entering the BFA program:

*After completing the Foundations courses and 4 other introductory-level courses in the art studio curriculum, undergraduates interested in entering our BFA program will be required to*
apply with a portfolio of work samples and a written artist statement (including a declaration of areas of interest for future study). Studio faculty will admit students into the BFA track using the introductory outcome assessment criteria as a guide, and will use the work samples and the written statement to provide students with advisement as how best to move through the studio curriculum. Students who are not admitted will remain on the BA track.

The increased selectivity for our BFA track will improve the quality of our student work by introducing a new level of rigor and improving the reputation of our undergraduate studio program overall. Our recruiting outreach to prospective students has proven that they often seek out programs that are more competitive. It is our belief that the portfolio review process will ultimately attract more students to our programs and increase enrollment by offering both selective and open enrollment tracks within the Art Studio area.

Art Education Majors (BA):
• Completion of ARTE 310: Teaching Art in the Elementary School and ARTE 320: Teaching Art in Secondary School with grades B- or better.
• Passing the National Evaluation Series exam with a score of 220 or better.

For undergraduate majors, occasionally the Math requirement will delay a student’s declaration of major. But most students are able to meet the requirements without hardship. For Art Education, passing the National Evaluation Series exams also causes problems for a small number of students. But they are able to take the exams multiple times to achieve the required score.

ADMISSION TO OUR GRADUATE DEGREE PROGRAMS

Art Studio Majors (MFA)
For the MFA, 42 hours of studio courses and 18 hours of art history must have been completed as an undergraduate. Students apply to one of the 7 areas of study. Each area assesses those applicants for admission; however, once in the program a student may create artwork in any media. Any deficiencies in required preparation must be removed during the first year of course work toward the degree.
Art History Majors (MA and PhD)

Applicants for admission to the MA program in Art History should preferably have an undergraduate major in art history with a minimum of 24 semester hours as well as advanced courses in history, literature, and philosophy. Any deficiencies in this required preparation must be removed during the first year of coursework for the degree. Graduate credit will not be given for courses taken to remove a deficiency, but graduate study courses may be taken concurrently. Candidates for the MA degree will be required to demonstrate a general knowledge of the history of art.

In making application for admission to the doctoral program, the potential candidate is urged to state aims clearly and to specify the field of art history to be investigated. A candidate will not be accepted unless these aims can be realized. Fieldwork and travel will inevitably be necessary in support of research at the doctoral level.

Applicants for admission to the Ph.D. program should have an MA in art history, or exceptional circumstances as approved by the admitting faculty, in such cognate disciplines as history, anthropology, archeology, or American Studies. Admission to the Ph.D. program without an M.A. in Art History is very rare. Those admitted to the Ph.D. program without the MA in art history may be required to take additional graduate courses beyond the minimum Ph.D. requirement of 48 hours of coursework. Any deficiencies in the required preparation must be removed during the first year of coursework for the degree. Applications for the graduate programs in Art History are reviewed by all Art History faculty and chosen based on merit and the ability of resources at UNM to serve that student’s intended field of study.

Art Education Majors (MA)

For the MA in Art Education, applicants should have an undergraduate degree, including a minimum of 24 credit hours in studio art, design, art history, art education, art therapy, and/or related concentration in the visual arts. Applications to the MA program in Art Education are reviewed each semester by the Art Education faculty. Students are assessed on their background
in Art Studio and Education. They must submit examples of their artwork, as well as a statement regarding what they wish to accomplish through their graduate study. The program is oriented toward the development of a professional who understands the core profession of art education and wishes to develop emphasis in a particular area of personal interest within art education.

4C: Data Provide available data and an analysis of the unit’s 1) enrollment, 2) retention, and 3) graduation (i.e. time to degree, graduation rates, etc.) trends. Include an explanation of the action steps or initiatives the unit has taken to address any significant challenges or issues highlighted in these trends. When possible, data should be obtained from a UNM source such as MyReports, IDI (the Provost’s Dashboard), or OIA. The APR office will assist with identifying appropriate data sources

Enrollment:
Across the university, enrollment has dropped over the past few years according to the Fall 2018 Official Enrollment Report published by the Office of Institutional Analytics (http://oia.unm.edu/facts-and-figures/oer-fall-2018.pdf). Undergraduate enrollment by headcount is down 14.47% at UNM over the last five fall semesters; graduate enrollment by headcount is down 8.11% across campus over the same period (Fall 2014 to Fall 2018).

Data retrieved from UNM Office of the Provost
The decline in enrollment roughly mirrors the economic development of the State of New Mexico over the past 10 years: since the Great Recession of 2008-09 we experienced a continuously weak economy and we only saw a gradual economic recovery over the past three to four years. As discussed in multiple studies, college enrollment surges with a recession and decreases with greater opportunities on the job market (see National Student Clearinghouse Research Center, National Postsecondary Enrollment Trends before, during and after the Great Recession, http://pas.indiana.edu/pdf/National%20Postsecondary%20Enrollment%20Trends.pdf). For UNM that resulted in unusually high enrollment numbers between 2007-2013, and a loss of student enrollment and SCH since then, particularly since 2016. In addition, New Mexico suffered a significant loss of population since 2011, draining further the pool of possible in-state undergraduates for the university (see UNM Bureau of Business & Economic Research (BBER), New Mexico’s Economy, Current Situation and Outlook, November 2017, https://bber.unm.edu/media/presentations/NewMexicosEconomyCurrentSituationAndOutlook.pdf).

Nationwide, enrollment in art departments has dropped dramatically according to a 2016 study published in Artnet (https://news.artnet.com/art-world/mfa-programs-enrollment-dropping-707645). Our department is not immune to these developments and we too have experienced a drop of enrollment in most of our undergraduate and graduate programs. While the Art Department has the largest enrollment throughout the College of Fine Arts, graduate student enrollment over a five-year period decreased by 30% in Art History and graduate student enrollment in Art Education went down by 22%, according to the data published by the Office of Institutional Analytics. The MFA program in Art Studio opposes this university- and nationwide trend, and instead, successfully increased the headcount of graduate students by 19% over the same time period (see table below: Graduate Student Enrollment, AY 2013-2014 to AY 2019-2020). Indeed, we currently experience again an increase in graduate student enrollment: In Fall semester 2018 we had a total of 119 graduate students enrolled, and this year we will have 110 graduate students enrolled in our programs: 51 graduate students in Art Studio, 28 graduate students in Art History and 31 graduate students in Art Education. Two years do not signal the reversal of a trend; however, our increase in scholarship funding might explain the recent success in recruiting and retention of graduate students.
Despite the success in enrolling graduate students in our programs, we do have to reckon with the fact that applications to the graduate programs have decreased, particularly in the MA Art History program (see chart below). We had open faculty lines and new faculty hires in the art history area which might have inflicted the graduate program, yet overall the numbers also reflect the general trend in student enrollment since the Great Recession and New Mexico’s demographic development.

![Graduate Student Enrollment Chart](chart_url)

Data retrieved from UNM Department of Art, Graduate Office

Undergraduate enrollment is concerning. We experienced a constant decrease of undergraduate majors in the department with a total of a 27% decline in majors (see table below: Changes in Undergraduate Majors, AY 2013-2014 to AY 2018-2019). Accordingly, class enrollment decreased. We experienced a steady loss of SCH within Art Education, where SCH dropped from 579 in Fall Semester 2015 to 360 SCH in Fall Semester 2018. Art History experienced a
loss of SCH in the same time period, decreasing from 2,633 SCH in Fall Semester 2015 to 1,880 in Fall Semester 2018. Art Studio saw a smaller decrease of SCH from 3,929 SCH in Fall Semester 2015 to 3,623 SCH in Fall Semester 2018. (See tables below and Appendix C: Student Credit Hours, Undergraduate and Graduate Course Enrollment, Fall 2015 to Spring 2019)

There has been much discussion within the Art Department about the concerning loss of undergraduate majors and SCH (see tables below and Appendix C). National trends in education and the strong emphasis on STEM are clearly part of our decrease in student numbers and enrollment. Yet, also internal developments within the department might have had a damaging effect on enrollment:

- In Spring 2016, Art Education left the College of Education to join the Department of Art in the College of Fine Arts. The separation of Art Education from the College of Education might have impacted ARTE enrollment negatively.
- The enrollment of Art History classes dropped significantly in undergraduate courses. In Fall 2015, Art History registered 2,452 SCH in undergraduate classes (1000-400); in Spring Semester 2019, enrollment had decreased to 1,398 SCH. Art History undergraduate course enrollment was affected by a curriculum change for the BA and BFA Art Studio programs in Spring 2012, which eliminated some art history requirements for art studio majors. Meanwhile, the curriculum has been readjusted and we expect enrollment to rise again.

Data retrieved from CFA Advisement: No data available for Art Education prior to Spring Semester 2016 when the area joined the Department of Art.
We also addressed the loss of SCH by fine-tuning our class schedule. The Curriculum Committee started to review the Department’s class schedule every semester to minimize time conflicts of courses that could prohibit students to advance towards their degrees. We also try to optimize the class schedule by spreading out classes more evenly throughout the week. Finally, faculty submit three-year teaching plans to help structure the curriculum and make sure that all courses required for the degrees are offered in regular rotation.
The racial and ethnic diversity of our graduate student body, according to data retrieved from the Art Department Graduate Office breaks down as follows:

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2016</th>
<th>2017</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>White</td>
<td>67%</td>
<td>66%</td>
<td>62%</td>
<td>52.5%</td>
</tr>
<tr>
<td>Hispanic</td>
<td>16%</td>
<td>13%</td>
<td>18%</td>
<td>21%</td>
</tr>
<tr>
<td>American Indian</td>
<td>3%</td>
<td>6%</td>
<td>3%</td>
<td>4%</td>
</tr>
<tr>
<td>Black</td>
<td>0%</td>
<td>1%</td>
<td>2%</td>
<td>3%</td>
</tr>
<tr>
<td>Asian</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>3%</td>
</tr>
<tr>
<td>Non-Resident Aliens</td>
<td>8%</td>
<td>7%</td>
<td>6%</td>
<td>6%</td>
</tr>
<tr>
<td>Two or more races</td>
<td>4%</td>
<td>4%</td>
<td>4%</td>
<td>7%</td>
</tr>
<tr>
<td>Race/Ethnicity Unknown</td>
<td>2%</td>
<td>4%</td>
<td>2</td>
<td>4%</td>
</tr>
<tr>
<td>Female Students</td>
<td>73%</td>
<td>77%</td>
<td>71%</td>
<td>68%</td>
</tr>
<tr>
<td>Male Students</td>
<td>27%</td>
<td>23%</td>
<td>27%</td>
<td>32%</td>
</tr>
</tbody>
</table>

Department of Art Graduate Students by Ethnicity, Race and Gender

The majority of students in our graduate program identifies as white, ranging from 67% in 2015 to 52% in 2018. The Department recognizes the ethnic inequalities in the make-up of our student body and identifies strategies to reach out to underrepresented students in the Department’s Strategic Plan. Such measures include recruiting students through Native American institutions in the State of New Mexico; develop relationships with Working Classroom, Penasco Theater, arts organizations and mentors who work with young people throughout New Mexico; encourage development of course offerings that appeal to students from diverse backgrounds; and develop
travel opportunities to connect students with non-white cultures. As course offerings are linked
directly to faculty, our loss of a faculty line in Chicano/a Art History and the recent collapse of
our search to fill the position in Native American Art History impact negatively on course
offerings and recruitment in areas of art history that might be of particular interest to students of
color and diverse ethnic backgrounds. Faculty is working hard, however, to fill gaps by offering
courses in a wide variety of artistically and culturally diverse areas as well as by collaborating
with other units in the university to bridge course offerings in underrepresented fields.

The Department of Art’s graduate program is dominated by women. Consistently within the last
four years, about 70% of our graduate students are female. The arts are traditionally dominated
by women which is reflected in our graduate population. And while numbers don’t correlate
exactly, also the majority of our faculty are women (54% or 24 professors; see Criterion 5.A).

Retention
The Department has taken measures encouraged by the university to reduce credit hours per
degree to 120 SCH. The Department has also increased our recruitment efforts through the work
of our Recruitment Committee. Faculty have attended a number of recruitment events on and off
campus, including visits to strong art programs in the public and private high schools in
Albuquerque. We have revised our website and our posters and other mailing materials.
Additionally, we have increased our presence on social media in the past few years with our own
channels on Twitter, Facebook, Snap Chat and Instagram. As of Fall 2019, the department’s
social media channels will be consolidated under the College of Fine Arts media channels.
Importantly, we support our students financially as much as possible. Just last year, we gave out
a total of $94,500 in student fellowships and awards. (For a list of scholarships and awards, see
Criterion 4E.)

Unfortunately, we lack clear sets of data to analyze our retention rate. The Provost Dashboard
has no information regarding our art history students and only inconsistent data available in
regards to art studio and art education. The CFA Office of Advisement was also not able to help
us with this data request and it seems that more institutional support is needed to complete such
data collection.
**Time to Degree**

Data on the Time to Degree in our program remains incomplete. The Office of Institutional Analytics (OIA) records an average of 5.02 years for students to earn their degree from the College of Fine Arts in 2017-2018. Students graduating with a BA in Art Studio took an average time of 5.09 years to earn their degree and students with a BFA in Art Studio averaged 5.64 years; earning a BA in Art Education usually took longer according to OIA: students averaged 6.33 years to earn their degree. The extended period to complete a BA in Art Education is the result of additional requirements for the licensure program in Education, adding 33 SCH to the BA in degree. The time to degree for a BA in Art History is not recorded.

**Graduation**

Despite a loss of SCH, we continue to graduate our students in consistent numbers. Within the past 5 years, we had 353 graduating students. In the undergraduate program, 271 students graduated: 162 students received a BFA, 79 students received BA in Art Studio, 18 students were awarded a BA in Art History, and 12 students graduated with a BA in Art Education. In the graduate program, 82 students received their degrees: 49 students completed the MFA degree, 24 students received a MA in Art Education, 5 students graduated with a MA in Art History, and 4 students were awarded a PhD in Art History.

In compiling graduation data, the department chose not to use the IDI (Provost’s Dashboard) because it feels that this repository vastly undercounts the number of graduates for each year. Instead, the department used graduation records from the College of Fine Arts to compile a more complete picture of graduating students.

**4D: Advisement Practices** Discuss the unit’s advisement process for students, including an explanation of how the unit has attempted to improve or address issues regarding its advising practices.

The majority of advisement for our students has been managed by the excellent staff of the College of Fine Arts Advisement Office. However, since there is not a dedicated advisor in that office that has a background in any of the branches of our Department (Studio, History or Education), often our students have questions regarding career and courses that could not be
answered by that office. The Department chair appointed our first Undergraduate Director in Fall 2018. This faculty member is not responsible for mapping out degree plans and assessing credit hours. The UG Director in the Department provides students more generally with ideas and information regarding careers in the arts, and shows how to translate their interests into coursework that is meaningful to them. The UG Director also is a person within the department who can help encourage students to go to the CFA Advisement office in a timely manner. Additionally, the UG Director manages the transfer credit requests of students.

For graduate students, we rely on the Graduate Director, a faculty member appointed for a three-year term, and the Graduate Coordinator, Kat Heatherington, who address questions, issues, or conflicts regarding the graduate process and assistantships. In addition, graduate students rely heavily on the guidance of their grad committee advisor and members of their committee.

4E: Student Support Services Discuss any student support services that are maintained by the unit and evaluate the relevance and impact of these services on students’ academic success.

The Department of Art offers student support through its accessibility to the Undergraduate Director, Graduate Director, Graduate Coordinator, and the chair of the department. Student groups such as the Graduate Art Association (GAA) and the Art History Association (AHA), as well as affiliated clubs such as the Arita Club and the Print Club are supported by the department.

An important and annual endeavor for our graduate students is the publication of a scholarly journal, Hemisphere, dedicated to the visual cultures of the Americas. It provides a forum for graduate students nationwide to present scholarship and studio practice. The publication and the associated conference are sponsored by the department and give students professional experience in publishing and conference organization while also connecting our graduate students to their national and international peers.

In addition, the Department of Art awards outstanding undergraduate seniors with the Covington-Rhode Senior Prize in Art. The prize recognizes outstanding achievement of our undergraduate art students during their senior year, to promote professionalism and excellence in
the visual arts, and to motivate and encourage all art students to achieve their fullest potential throughout their years in the program. As a competitive award, the competition is open to graduating seniors (undergraduates) earning a degree in Art and gives them experience exhibiting their artwork and participating in a professional evaluation. The recipient(s) is recognized at the College of Fine Arts spring convocation.

The Department of Art awards a number of scholarships/awards to both undergraduate and graduate students. While the department scholarship awards are not large, ranging from $250 to $2,500, they are important in recognizing our students’ work and success. This past year a total of $79,000 has been awarded to students.

Available undergraduate scholarships/awards are:

- Ada Wester Fine Art Endowed Scholarship (AY 2019-20: $250-$1,500)
- Arnold W. Brown Endowed Scholarship (AY 2019-20: $1,500)
- Barbara Harper Endowed Memorial Scholarship (AY 2019-20: $1000-$1250)
- Charles and Dorothy Mattox Prize (AY 2019-20: $500)
- Cheryl Conniff-Carroll Memorial Scholarship (not awarded AY 2019-20)
- Clyde A and Elizabeth R. Hill Endowed Scholarship (AY 2019-20: $500-$1000)
- David and Sylvia Gale Memorial Scholarship Endowment (not awarded AY 2019-20)
- Jane Sorenson Redd Art Studio Scholarship (AY 2019-20: $1,000)
- John L. Knight Memorial Scholarship (AY 2019-20: $750)
- Lynnie Wienecke Scholarship (AY 2019-20: $500-$1,250)
- Nathaniel Moore Memorial Scholarship (AY 2019-20: $1,500)
- Richard C. Sandoval Endowed Memorial Scholarship (AY 2019-20: $500)

Available graduate scholarships/awards are:

- Barbara Harper Endowed Memorial Scholarship (AY 2019-20: $1,00-$1,250)
- Betty Sabo Scholarship Endowment for Studio Arts (AY 2019-20: $1,000)
- Dolores Coppel Bogard Award in Art History (AY 2019-20: $500)
- Douglas R. George Endowed Memorial Scholarship (AY 2019-20: $1,000)
• Harry Nadler Memorial Fellowship Award (not awarded AY 2019-20)
• Henry Luce Foundation American Art Dissertation Research Award (AY 2019-20: $2,000)
• Hilmer G. Olson Memorial Scholarship (AY 2019-20: $500)
• Jim Whitlow Art Education and Music Education Scholarship Endowment (AY 2019-20: $500)
• Leah Menezes Art Education Scholarship (AY 2019-20: $1,000)
• Lucile Lattanner Reid Brock Art Endowed Scholarship (AY 2019-20: $250-$500)
• Lynnie Wienecke Scholarship (AY 2019-20: $500-$1,250)
• Phyllis Muth Scholarship for Fine Arts (AY 2019-20: $250-$1,500)
• Ralph W. Douglass Endowed Scholarship (AY 2019-20: $500-$1,000)
• Van Deren Coke/Beaumont Newhall Fellowship Award in Photography (AY 2019-20: $500)
• Wortham W. Akin Memorial Scholarship (AY 2019-20: $500)
• J.J.Brody Endowment (AY 2019-20: $1,500)
• David L. Craven Endowed Memorial Scholarship (AY 2019-20: $1,000)
• Bainbridge Bunting Fellowship (AY 2019-20: $1000)
• Howard Rodee Endowed Memorial Scholarship (not awarded AY 2019-20)
• MaryAnn Evans Scholarship (not awarded AY 2019-20)
• Barbara Van Cleve (AY 2019-20: $1,000)

A unique funding source for students is available through the Land Arts of the American West program (LAAW). This special program is housed within Art and Ecology and is funded in part by grants from Lannan Foundation and Andrew W. Mellon Foundation. Lannan Foundation supports the LAAW annual field program and the Lannan Endowed Chair. Grants from Andrew W. Mellon Foundation fund the Land Arts Mobile Research Center (LAMRC) and the Center for Environmental Arts and Humanities (CEAH). Since 2018, we are offering a series of grants and scholarships to Indigenous undergraduates at UNM and undergraduate, graduate, and post-graduate alumni of LAAW. Funds support: Indigenous undergraduate scholarships ($6,000), international travel for research projects for LAAW alumni who are current students of Art and Ecology ($5,000), and post-MFA research available to all alumni of the LAAW program (15,000). This past year, Professor Subhankar Banjerjee had secured a grant from the Andrew W.
Mellon Foundation and was able to subsidize Art and Ecology students with another $9,000 each.

The College of Fine Arts Development Office is instrumental in securing gifts for our department. In 2018-2019, a total of $4,448,252 was raised for the Department of Art, of which $4,204,000 are a bequest pledge and $65,185 are gifts for future endowed funds. That leaves the department with $175,050 to directly invest into our programs and students.

4F: Graduate Success Discuss the success of graduates of the program by addressing the following questions:
- How does the unit measure the success of graduates (i.e. employment, community engagement, graduate studies, etc.)?
- What are the results of these measures?

Our students have been successful in establishing their careers after graduation. Former students have entered prestigious graduate and professional programs; within just the past four years, students went on to attend graduate programs at the University of North Carolina, Duke University, University of Texas, Austin, Washington State University among others. Our students received competitive funding, such as national awards and internships, including from the Andrew Mellon Foundation, the Henry Luce Foundation, the Historians of Eighteenth Century Art & Architecture, and the Georgia O’Keeffe Museum. Former Photography students were awarded a Guggenheim Fellowship in 2017, 2018, and 2019. Art Studio graduates have had numerous exhibitions, won awards, as well as artist residencies. Graduate students in both art studio and art history have found employment as faculty at institutions including:
  - California State University, Channel Islands
  - University of Colorado, Colorado Springs
  - Florida State University
  - MiraCosta College, California
  - Kent State University
  - Southern Illinois University
  - North Seattle College
  - Dawson College
University of Texas San Antonio
UNM Taos
NMSU Carlsbad
CNM

Our graduate students are working as curators (e.g., at the NM Museum of Art, Albuquerque Museum, Museum am Rothenbaum, Hamburg, Germany), project managers and coordinators (e.g., at the Getty Foundation, the Scuola Internazionale di Grafica Venezia, Italy, and MEOW WOLF, Santa Fe), magazine editors as well as running professional artist studios. They are represented by highly competitive galleries, such as Richard Levy. Our Art Education graduates have found employment in New Mexico schools as well as Arizona and Texas. They teach for public, charter, independent schools, and community art centers as well as museums, where they have also won awards, such as the Outstanding Educator of the Year Award.

Faculty’s involvement in professional organizations and their support of students within those organizations directly help our students jump-start their careers. In such manner, faculty introduce students to the professional dialogue, they meet diverse professionals in the field, and present their research and creative work in nationally recognized venues. Professor Jim Stone is an excellent example of how faculty’s professional involvement and the involvement of students within professional organizations (and the field) is successful. His work with the Society for Photographic Education (SPE) is perpetuated by his students; two graduate alumni recently brought a regional conference to UNM, one alumnus now serves on its national board, others are past and current chairs of the SPE Southwest chapter. Prof. Stone’s involvement with SPE has greatly aided our Photo MFA alumni’s quest for academic positions, more than half of whom are currently teaching at the university level at institutions including:

- Arizona State University
- University of Arizona
- Clark College, Vancouver
- Columbia College, Chicago
- Capital University of Economics and Business, Beijing, China
- Florida State University
• Hobart and William Smith Colleges, Geneva, NY
• University of Iowa
• Southern Illinois University
• Jackson State University, Jackson, MS
• Mills College
• MiraCosta College, Oceanside, CA
• Milwaukee Institute of Art and Design
• Montana State University
• University of New Mexico, Honors College
• New Mexico State University
• Purdue University
• University of South Carolina
• Spelman College, Atlanta, CA
• Texas A&M University
• Washington State University
• University of Wisconsin Milwaukee
• University of Wisconsin La Crosse
• University of Wisconsin Eau Claire
• Winona State University, Winona, MN

The data on our graduates’ success is to some extent anecdotal and based on students communicating their careers to their former advisors. In addition, we recently collaborated with the UNM Alumni Association to track our students’ paths. In Spring 2019, we celebrated our 90th anniversary and reached out to our alumni for this occasion. This event allowed us to increase data of alumni employment and reconnect to many of our former students. Nevertheless, as a department, we don’t have means to systematically track our alumni. Faculty and students tend to stay in touch, particularly our graduate students, and thus the department has a good sense of how successful our students are moving forward in their careers. For the future, we are considering adding measure to collect data of alumni publications/exhibitions in our graduate program assessment. This will further help to stay connected with our former graduate students.
and can help the department and university to demonstrate the programs’ successes in training professional artists, educators, and historians.

**Criterion 5. Faculty**
The faculty (i.e., continuing, temporary, and affiliated) should have appropriate qualifications and credentials and be suitable to cover the curricular requirements of each degree/certificate program.

**5A: Composition** After completing the Faculty Credentials Template (Appendix D), discuss the composition of the faculty and their credentials (i.e. proportion of senior versus junior faculty, proportion of women and underrepresented faculty, etc.). Provide a link to the faculty vitae.

The Art Department is composed of 41 full-time faculty, not counting adjuncts and teaching assistants. All tenured and tenure-track faculty across rank hold the terminal degree for their field, PhD, MFA, or MA with the exception of one faculty member. Subhankar Banarjee, Lannan Foundation Endowed Chair, Professor of Art and Ecology, holds two Masters degrees—one in Computer Science and one in Physics. His extensive and internationally recognized work as artist, activist, and scholar makes Professor Banarjee a strong and qualified leader of the Art and Ecology area.

The ratio between senior and junior faculty is roughly 3:1, with 25 faculty holding the ranks of Full Professor (9) or Associate Professor (16) and 9 faculty being tenure-track Assistant Professors. The ratio changes to about 2:1 if the 3 Lecturers and 2 Professors of Practice are added to the junior ranks.

Female faculty outnumber their male colleagues with 24 women to 17 men teaching in our department. Women are strongly represented throughout all ranks, with the rank of Tenured Associate Professor holding the highest overall number of women in rank. 6 women are Tenured Full Professors, 10 women are Tenured Associate Professors, 4 women are Tenure-Track Assistant Professors, 2 women are lecturers, and one woman holds the appointment of Professor of Practice, and 2 women are visiting assistant professors.
Underrepresented faculty make up about 1/3 of our teaching faculty with 11 colleagues identifying as African Indian (2), African American (2), Asian (4), or Hispanic/Latino (3). Underrepresented faculty are evenly represented across all ranks with 4 Tenured Full Professors, 3 Tenured Associate Professors, 3 Tenure-Track Assistant Professors, and one Lecturer.

See Appendix D: Faculty Credentials and Abbreviated Resumés of Full-Time Faculty.

5B: Course-Load Explain the process that determines and assigns faculty course-load (i.e., how many courses do faculty teach per semester, how does the unit determine faculty assignment to lower division vs. upper division courses, etc.). Describe the faculty-to-student and faculty-to-course ratio, and any impacts this has on unit success.

The Department of Art’s teaching load for full-time faculty is 2/2, which is a manageable load for faculty to maintain their research or creative agenda during a regular teaching semester. Lecturers’ course-load is 2/3. Lecturers participate in research and creative work (10% of their time) as well as in service to the department, university, and community. As needed, the Department will hire temporary part-time, adjunct faculty on a semester-basis, in order to offer the full array of the catalogue-listed classes.

Each area meets to assign courses to be taught, based on faculty assignment, availability, and expertise. The area manages its own basic scheduling, balancing core required classes with elective coursework at the undergraduate and graduate levels. The Curriculum Committee reviews course schedules and will alert the area should required classes have conflicting meeting times. To plan ahead, the Chair requests a 2-year teaching plan from each faculty member during the annual review process; this plan should include a combination of upper and lower division courses.

Faculty-to-student ratio varies across the areas. Introductory, lower-division courses in Art History and Art Studio usually cap at 100 students. Instructors will be supported by a Graduate Assistant if enrollment is above 50 students, or by two Graduate Assistants if enrollment is over 100 students (ARTH 1120, Introduction to Art caps at 120). Upper-division courses in Art History and Art Education usually enroll between 10 to 40 students. Advanced graduate-level seminars have a minimum enrollment of 4 students. Art Studio introductory courses such as
Drawing I (ARTS 1610), Introduction to Photography (ARTS 1410), and Art Practices (ARTS 1220, ARTS 1230) have a faculty-to-student ratio of 1:20. Both Foundations courses have a graduate assistant for enrollments above 20. All other Art Studio courses usually enroll up to 10 students.

Recent trends in low enrollment across the university have negatively impacted the diverse offerings from faculty. The Department of Art has instituted a policy for managing faculty course-load when a course is under-enrolled. Classes are subject to cancellation if enrollment is below the following minimums: 5 students in lower-division courses (1000, 2000, and 300); 4 students in upper-division and graduate-level courses (400, 500). Any course with enrollment under 3 students will be cancelled. If a course is cancelled due to low enrollment, full-time faculty at any rank will be reassigned to a course with higher enrollment, such as an introductory level course. Alternatively, the faculty member will be required to teach an uncompensated overload course in one of the subsequent semesters.

Faculty are eligible to apply for a teaching-load reduction of one course per semester. Some administrative roles in the department come with a standard one-course reduction, such as Chair, Associate Chair, and Graduate Director. For any request of a teaching-load reduction, the department has a detailed policy on procedure and priorities for eligibility. First priority will be given to tenure-track faculty between years 3 and 5 who are preparing their research/creative work for promotion in year 6. Second priority will be given to faculty who have not received a teaching load reduction or sabbatical within the past 3 years. The reasons for a teaching-load reduction mirror Faculty Handbook Policy C110 and range from:

- exceptional curriculum development
- exceptional scholarship, research, or creative work
- research and creative work in preparation for promotion to tenure
- load reduction in compensation for a teaching overload in an alternate semester, which will be arranged with the chair or Dean only under special circumstances.

5C: Professional Development Describe the professional development activities for faculty within the unit, including how these activities are used to sustain research-related agendas,
quality teaching, and students’ academic/professional development at the undergraduate and graduate level.

Faculty have access to professional development activities made available by the university, including career and professional development courses, grant/fellowship application workshops, course design and pedagogy workshops offered by the Center for Teaching Excellence, and Tenure and Promotion Workshops offered by the Office of Faculty Development. The College of Fine Arts Office of Research supports faculty needs through grants such as the Career Development Grant and Research and Creative Works Grant. Faculty searching for outside grant opportunities are assisted by CFA’s Faculty Research Support team, composed of the Associate Dean of Research, Faculty Research Support Officer, and the Senior Director of Development. Faculty are also eligible for Research Allocation Grants (RAC) and Teaching Allocation Grants (TAG) provided by the Office of Research.

Additionally, guest lecture series such as the Institute for Medieval Studies Spring Lecture Series, the Center for the Southwest Research Lecture Series, the International Studies Lecture Series, the UNM Art Museum’s Distinguished Lecture Series or Meeting of the Minds are co-sponsored by the department.

Art Department faculty have received support from the above-mentioned resources, including funding from the Faculty Senate Research Allocation Grant (six grants within the past six years) and Teaching Allocation Grant, as well as awards of two Teaching Fellowships by the Center of Teaching Excellence. Art Department Faculty have also actively participated in the university-wide lecture series and workshops.

The Department of Art supports and extends such activities by:

- assisting faculty financially with $500-$1,000 stipend per semester to be used for travel and research. This financial support is made possible by two endowed accounts, the Ed and Loretta Black Endowment for Art History and the Jack and Marilyn Carlson Endowment for Art Studio.

- organizing the endowed Sylvia and David Gale Memorial Lecture Series. Each year, one faculty member applies for and organizes the main lecture series to bring prominent scholars
and artists to UNM. Recently, Dr. Kency Cornejo organized the series around the topic of “Decolonizing Methodologies in Art” (2017-18) which welcomed artists and scholars Emory Douglas, Marcarena Gómez-Barris, Sandi Hilal, and Alessandro Petti among others to the UNM community. This year, the Gale Memorial Lecture Series will be organized by Dr. Ray Hernández-Durán and will focus on “U.S. Latinx Art: Tradition, Reflection, Production, Critique.” Scholars and artists such as Evelyn Ramos, Curator of Latino Art from the Smithsonian American Art Museum, Rocio Aranda-Alvarado, Program Director of the Ford Foundation, and photographer Frank Blazquez will come to UNM and engage with faculty, students, and the larger community.

- additionally, the Art Department’s areas invite artists and scholars to present their work and engage with faculty and students in workshops, studios, and classrooms. Under the auspices of the Sylvia and David Gale Memorial Lecture Series, fiber artist Sonya Clark, multidisciplinary artist Rashaad Newsome, and Israeli art historian Ruth Iskin have recently visited UNM. Such sponsored lectures and workshops help faculty and student connect with the national and international communities and provide opportunities for future engagement and collaboration.

- co-sponsoring the Institute for Medieval Studies Spring Lecture Series. The IMS Spring Lecture Series has been hosted since 1987 and is an annual celebration of world-class scholarship and research on the UNM campus. Attracting such luminaries as Christopher de Hamel, Michelle P. Brown, Annemarie Weyl Carr, and Paul Freedman, these lectures are an amazing opportunity for faculty, students, and members of the public to interact with leaders in the many fields of medieval research and to see presentations of their current work first-hand.

- co-sponsoring the Distinguished Lecture Series at the University Art Museum.

- supporting guest lectures of scholars and artists visiting UNM, including dance historian Judith Bennahum, curator Candice Hopkins, artist Raven Chacon, art historian Geoffrey Batchen, architectural theorist Alberto Perez-Gomez, artists Robert Pruitt and Toyin Odutola, print historian Anna Arnar, artist Matthew Rana, poet and curator Marjorie Agosin, Silvia Gruner, and artist Silvia Gruner.

• co-sponsoring the 46th Annual National Association for Chicana and Chicano Studies Conference.

• co-sponsoring the Art and Ecology conference, Decolonizing Nature, at the National Hispanic Cultural Center, Albuquerque.

• co-sponsoring the WAC International Encounters conference, Prespes, Greece.

**Criterion 6. Research, Scholarship, & Service**

The unit should have structures in place to promote active engagement in research, scholarly, and creative works among the faculty and students (if applicable, differentiate for each undergraduate and graduate degree and certificate program).

**6A: Scholarly & Creative Works** Describe the scholarly/creative works and accomplishments of the faculty. Explain how these support the quality of the unit; what are particular areas of strength?

Since the department’s last Academic Program Review in 2010, faculty members have published 23 books, 99 book chapters and articles, and they had 102 solo exhibitions and 97 publications featuring their creative work. This does not include books, articles or exhibitions in progress, of which there are many.

Books and catalogues have been published by prestigious and international presses, including:

- Ashgate
- Bloomsbury Publishing
- Blurb Publishing, San Francisco and London
- Brepols
- Brill Publishers, Leiden
- Carnegie Museum of Art
- Duke University Press
- Focal Press, Taylor & Francis Group
- Harvard University Press
- Kehrer Verlag, Heidelberg, Germany
- Lexington Books
- MIT Press
- Museum of New Mexico Press
- Oxford University Press
- Pearson
- Peking University Press
- Penn State University Press
- Photo Space Publisher, Korea
- Prentice Hall
- Prestel Publishing
- Routledge
- Smithsonian Institute
- TNF Inc. Publishing Division, Korea
- Université Paris Sorbonne
- University of Cincinnati
- University of Indiana Press
- University of Miami
- University of Nebraska Press
- University of New Mexico Press
- University of Pittsburgh Press
- University of Regina Press
- University of Virginia Press
- University Press of Mississippi
- University Press of Colorado

Faculty published in major scholarly, artistic, and international journals, including:
AI & Society
ARID
Art and Documentation/Sztuka i Dokumentacja
Art in Print
AZTLAN: A Journal of Chicano Studies
Bulletin of the Detroit Institute of Arts
Diffusion Magazine
Ethnohistory
FABRIK Contemporary Art Issue
FUSE Magazine Decolonial Aesthetics
History of Photography
Innovations in Early Childhood: NAREA Publications
International Review of African American Art
Journal of Anthropological Research
Journal of Art for Life
Journal of Commonwealth and Postcolonial studies
Journal of Cultural Research in Art Education
Latin American Antiquity

Galleries of Faculty solo exhibitions include:

516 Arts
Alfonso Ortiz Center for Intercultural Studies
Art Palace, Houston TX
AXLE Contemporary, Santa Fe, NM
Barry Whistler Gallery, Dallas, TX
Berea College, Kentucky
Cafritz Foundation Arts Center, Montgomery College, Takoma Park, MD
CCA Spector-Ripps Project Space, Santa Fe
Center for Contemporary Art, Santa Fe
Central Features Contemporary Art, Albuquerque
CES Gallery, Los Angeles
Charlotte Jackson Fine Art, Santa Fe
China Lishui International Photographic Cultural Festival, Lishui, China
Clay Center, Charleston, WV
College of Southern Nevada

Learning Landscapes Journal
Medieval Encounters
New Mexico Historical Review
Nineteenth Century Studies
Oxford Bibliographies in Art History
Oxford Handbook of the Aztecs
Panorama
Photography and Culture
Revista de História da Arte e Arqueologia
Sculpture Magazine
Social Text
Studies in Art Education
Studiolo
Teaching Artist Online Journal
Technosphere Magazine
The Global Condition: Online Magazine
The Journal of Political Ecology
THE Magazine
The Painted Monkey: Official Journal of the California Art Education Association
Third Text
World Policy Journal

Colorado Photographic Arts Center Denver
Da Wang Culture Highland, Shenzhen, China
David B. Smith Gallery, Denver CO
Denny Dimin Gallery, New York
Esqueleto Gallery, Oakland
Eugene Binder Gallery, Marfa TX
Fine Arts Gallery, Spokane Falls Community College, WA
Five Car Garage, Los Angeles
Flint Institute of Arts, Flint, Michigan
Fotoforum Santa Fe
Funen Printmaking Workshop, Odense, Denmark
Galerie Richard, Paris
Galerie Xipas, Paris
Gallery 19, Chicago
Gallery Frank Schleag & CIE, Essen, Germany
Griffin Museum of Photography, MA
Gun Gallery, Cuidad Juárez MX
Harwood Museum of Art, Taos
Inpost Artspace, Albuquerque
Jerome Liebling Gallery, Hampshire College, Amherst
Maine Museum of Photographic Arts, Portland ME
Make Hang Gallery, San Francisco
McColl Center, Charlotte, NC
Middle Tennessee State University
National Hispanic Cultural Center
Nerman Museum of Contemporary Art, Overland Parks, KS
New Mexico Museum of Art
Northern Arizona University Art Museum, Ohio State University Mansfield
Richard Levy Gallery, Albuquerque
San Francisco Camerawork
SCA Contemporary Art, Albuquerque
Stanlee and Gerald Rubin Center for the Visual Arts, El Paso, TX
Susanne Vielmetter Los Angeles Projects
Tai Modern, Santa Fe
Tennessee Technological University
Thomas Solomon Gallery, Los Angeles
Tony Hungerford Memorial Art Gallery, La Plata, MD
UCLA|Sci Center, Los Angeles
University of New Mexico Art Museum
University of South Carolina
West Virginia University
Wrights Indian Trading, Albuquerque, NM

Faculty in the department are expected to maintain an active research, publication, and exhibition record. Faculty maintain an active speaking engagement and present their work at other universities, major conferences, and colloquiums.

6B: Research Expenditures
If applicable, include a summary of the unit’s research related expenditures, including international, national, local, and private grants/funding. How is faculty-generated revenue utilized to support the goals of the unit?

The grants faculty have garnered do not generally produce overhead funding. The small amounts that are generated are used to support faculty research, travel, publication and exhibition expenses.

The following is a list of selected faculty fellowships, grants, and awards since the last APR:

UNM Grants and Awards
Creative and Scholarly Research Grant, College of Fine Arts, UNM (20 awards)
Career Development Grant, College of Fine Arts, UNM (4 awards)
Professional Development Grant, College of Fine Arts, UNM (4 awards)
Seed Grant, College of Fine Arts, UNM (2 awards)
Teaching Allocation Grant, UNM (2 awards)
Research Allocation Grant, UNM (5 awards)
Center for Regional Studies Grant, UNM (2 awards)
UNM Office of the Vice President of Research, Equipment Funding Grant
UNM Office of the Vice President of Research, Investment Grant
Feminist Research Institute, Susan Geiger Award for Faculty Research Grant, UNM
Latin American & Iberian Institute Course Development Grant, UNM (3 awards)
Latin American & Iberian Institute Interdisciplinary Project Development Award
Teaching Fellow, Center for Teaching Excellence, UNM (2 awards)
UNM New Teacher of the Year Award (3 awards)
International Collaborative Art Program, UNM
International Social Practice Program, UNM

National Grants
Summer Scholar, National Endowment for the Humanities (NEH), Summer Institute
National Endowment for the Arts (NEA) Grant
National Endowment for the Arts (NEA), Art Works Grant
National Science Foundation Award, Division of Chemistry: Sustainable Energy Pathways through Education and Technology
Andrew W. Mellon Foundation Award
McCune Foundation Grant (2 awards)
Andrew W. Mellon Foundation ($500,000)
Lannan Foundation ($150,000)
Fulbright Specialist Residency, AUT University, Auckland NZ
Creative Capital | The Andy Warhol Foundation Arts Writers Grant
Fulcrum Fund Grant, The Andy Warhol Foundation
Pollock Krasner Foundation Award
Baum Award for Emerging American Photographers
Indian Land Tenure Foundation Grant
AmeriCorps/Vista Building Capacity for STEAM Education in New Mexico
National Academies Keck Futures Initiative (NAKFI)
Women to Watch 2015, National Museum of Women in the Arts, Washington DC
Frederick Hammersley Foundation

Grants and Awards from National and International Universities
Solmsen Fellow, Institute for Research in the Humanities, University of Wisconsin, Madison
Dumbarton Oaks / Harvard Summer Stipend Fellowship
Visiting Fellow, Clare Hall College, University of Cambridge
HAI Scholarship, University of Heidelberg, Germany
Social Practice Art Research Center (SPARC), University of California, Santa Cruz
Atelier Norde and Oslo National Academy of Arts, Oslo, Norway

Grants and Awards from Public Programs, Arts Organizations, and Private Foundations
City of Albuquerque Public Art program grant (3 awards)
PNM Power Up Grant (2 awards)
New Mexico Arts Council Grant (6 awards)
New Mexico Council of Photography Grant
Women in Technology Award, New Mexico Technology Council
Water Rights Residency, Santa Fe Art Institute
Innovation Award, Climate Change Leadership Institute and Green Chamber of Commerce, Santa Fe NM
Albuquerque Meeting Heroes Award for ISEA2012: Machine Wilderness, Albuquerque NM
Bravos Award for ISEA2012: Machine Wilderness, Albuquerque NM
New Mexico Art Educator Advocacy for Art Education Award
Artslink Residencies Award, CECArtslink
Honored Educator Award, Society for Photographic Education
Hillman Photography Initiative Award at Carnegie Museum of Art, Pittsburgh PA
Frontier Fellowship Epicenter, Green River, UT
Outstanding Public Art Project, Public Art Network Year in Review, Americans for the Arts
Public Art Award: The City of Pittsburgh Bicentennial Celebration, Pittsburgh PA
Mayor’s Annual Public Art Award, Pittsburgh, PA
TCAB Travel Grant
Creative Work Fund Grant, Haas Foundation
Science in Vivo Experimental Site Grant, The Science Festival Alliance, The Simons Foundation
Compton Foundation Grant
Artist Residency, UCOVER Foundation, Claremont, WY
Artist Residency, Mc Coll Center, Charlotte NC
Signal Culture Residency Program, Owego NY
30 Most Admired Educators, DesignIntelligence

6C: Research Involvement
Give an overview of the unit’s involvement with any research labs, organizations, institutes, or other such centers for scholarly/creative endeavors (i.e. formal partnerships with Sandia Labs, CHTM, community organizations, local media, etc.).

The areas within our department have established strong relationships with partners outside of the university. For example, Art and Ecology has established ties with the following: ASU Desert Initiative, Rubin Center for Visual Arts, Arid: A Journal of Desert Art, Design, and Ecology, Geneva HEAD University of Art and Design, Epicenter, Albuquerque Metropolitan Arroyo Flood Control Agency, and the Sevilleta Long Term Ecological Research Site, Valle de Oro Wildlife Refuge, the Center for Land Use Interpretation, Simparch, El Centro Artístico y Cultural, SeedBroadcast, Fodder Project Collaborative Research Farm, Field Studies at Australia National University, Visual March to Prespes at University of Western Macedonia, and LandMarks at Mira Costa College. In addition, Associate Professor Szu-Han Ho collaborates with the TLC network supporting trans women recently released from immigration detention at Cibola Detention Center, as well as with the New Mexico Immigrant
Law Center through PALS (Program for Access to Legal Service), a pro-bono legal team providing services for detained migrants in Cibola Detention Center.

**Art History** faculty collaborate regularly with museums, cultural centers, local groups and organizations, including the Albuquerque Museum, the Spanish Colonial Arts Society, the Albuquerque International Association, OASIS, Art Street/Healthcare for the Homeless, Common Bond/Under 21 (at risk queer youth), Way OUT West Film Festival and VCA Animal Hospitals/Fabulous Felines Shelter. Faculty’s responsibilities include lecturing, supervising, organizing, fundraising, and consulting.

The **Printmaking** area organizes innumerable local, national, and international outreach programs. Printmaking students and faculty collaborate with Art Street, Albuquerque Healthcare for Homeless, Crossroads for Women, Amistad Crisis Shelter, Manzano Del Sol Village/Good Samaritan Society, as well as with international universities, schools and organizations in Japan, Ghana, India, and Northern Ireland.

**Art Education** has a strong outreach program. Faculty have developed collaborative projects with Albuquerque Public Schools (as in the TECLA program, see Criterion 2: Collaboration with other Units at UNM). Justin Makemson, Assistant Professor in Art Education, founded the first annual *Young Artists Exhibition* in 2018. The annual show brings together artwork by students from public, private, and charter schools from Albuquerque, Rio Rancho, Santa Fe, and Los Alamos. This highly-competitive juried exhibition offers opportunities for students in grades 6-12 to show work in a professional venue with a large and diverse audience. With arts programs in public schools across the nation struggling to stay afloat in the face of dwindling funds, it means a lot when a state university can step in to lend a hand through their time, space, and infrastructure. Furthermore, partnerships with community and museum art education programs are being developed, including the Albuquerque Museum, the Hispanic Cultural Center, OffCenter, Smash Bus, VSA North Fourth, Warehouse 508, WeelImagination, and Santa Fe’s International Folk Art Market.
Associate Professor Ellen Babcock (Foundations/Sculpture) directs the Friends of the Orphan Signs (FOS), an arts organization that places collaboratively produced artwork on empty road signs. She works together with teams of artists and UNM students in Albuquerque to engage local high school students and members of community centers such as New Life Homes and Casa Barelas to create numerous highly visible public artworks. FOS has worked in tandem with the UNM Art Museum, the City of Albuquerque Public Art Program, the New Mexico Arts Council, the Harwood Art Center, and the national For Freedoms project, with support from the National Endowment for the Arts, the McCune Foundation, the H.B. and Lucille Horn Foundation, and many other private and public foundations. Professor Babcock also serves on the board of directors of the Academic Advisory Council for Signage Research and Education.

Professor Andrea Polli is Director of STEAM NM, overseeing a rapidly growing program whose mission is to raise capacity for STEAM education throughout the state of New Mexico, providing opportunities for students and community members with a focus on higher education. Over the past five years, STEAM NM has expanded from 5 to 20 full-time VISTAs. STEAM NM builds supportive relationships among faculty, staff, and students across UNM, CNM and local communities.

6D: Student Opportunities Describe the opportunities for undergraduate and graduate students to be involved in research/creative works through curricular and extracurricular activities.

GRADUATE ASSISTANTSHIPS
An important opportunity for our MA, MFA, and PhD students is to collaborate with faculty as a Graduate Assistant, Research Assistant, and Teaching Assistant. As many graduate students hope to teach at the University level after graduation, these assistantships help provide research and teaching experience to prepare students for these positions.

Art History
Graduate, Teaching, and Research Assistantships (GA/TA/RA) are available every semester. Students can receive up to five semesters of assistantship awards. A Graduate Assistant is a
student who assists the instructor of record. A Teaching Assistant has full responsibility for the class, is the instructor of record, and may or may not be assigned a Graduate Assistant. Teaching Assistantships are generally reserved for Ph.D. students. Research Assistants assist in a particular area or are assigned to a specific professor.

The appointment of Graduate, Teaching, and Research Assistantships is based on the following criteria:

- Academic performance
- Adequate progress towards degree
- Faculty evaluations of past teaching
- Knowledge of subject area
- Area needs

Each graduate assistant will be evaluated at the end of the assistantship contract (assistantships are awarded on a semester basis). This evaluation is part of the criteria for future selection of teaching and graduate assistants.

**Art Studio**

Graduate, Teaching, and Research Assistantships (GA/TA/RA) are offered through a competitive, application-based process to all MFA students. A Graduate Assistant is a student who assists the instructor of record. A Teaching Assistant has full responsibility for the class, is the instructor of record, and may or may not be assigned a Graduate Assistant. Research Assistants assist in a particular area or are assigned to a specific professor.

The appointment of Graduate, Teaching, and Research Assistantships is based on the following criteria:

- Academic performance
- Adequate progress toward degree
- Faculty evaluations of past teaching
- Knowledge of subject area
- Area needs
Graduate Assistants are evaluated at mid-terms and at the end of the assistantship contract. This evaluation is part of the criteria for future selection of teaching and graduate assistants.

Students have various other opportunities to engage with faculty research and creative work beyond the classroom. For example, Associate Professor Babcock, director of *Friends of the Orphan Signs* (FOS) involved students in two recent projects: the *Sundowner Sign* project and the *For Freedoms (Donutmart)* project. Associate Professor Ho involved student collaboration with national and international arts initiatives, such as the For Freedoms project organized by artist Hank Willis Thomas, with the Vizcaya Contemporary Arts Program Lab in Miami Florida, and the Autonomous University of Cuidad Juarez in Cd. Juárez, Mexico. Professor Ray Hernandez-Duran involved students in a curatorial project with Art Street.

A unique opportunity and experience for students to engage with faculty research is the Arita, Japan field trip that was organized most recently and for the fourth time in 2016. Professor of Practice Kathryn Cyman traveled to Arita, Japan, with a group of twenty-three UNM students to meet and work alongside Sensei Manji Inoue, ‘Living National Treasure’ and holder of ‘Important Intangible Cultural Property’ in Japan. Students visited Sensei’s studio, the Kyushu Ceramics Museum, the Arita Porcelain College, the Shinto Arita Shrine, and various local potters’ studios. The trip also included an excursion to the southern islands of Kyushu, Japan, where students visited Sasebo, sister city of Albuquerque, and the museum and castle of Hirado. Students experienced local culture by staying in traditional accommodations and participating in a traditional banquet. The field trip not only taught techniques and tools of Arita Porcelain in-depth, but engaged students in an inter-cultural dialogue that is unique and possibly life-changing.

6E: **Community Service** Describe faculty members’ service to the UNM community and beyond (local, national, global). Examples include community engagement practices, volunteering on committees, professional organization membership/leadership, etc.

Faculty members regularly serve on university-wide and college-wide committees, including: Faculty Senate and its sub-committees (Research Allocations Committee, Faculty Ethics & Advisory Committee, Curricula Committee, Library Committee), they serve on the Mellon
Advisory Board, the CFA Personnel Committee, CFA Research Committee, etc. Faculty share their expertise with university-wide committees including the UNM Race and Social Justice Interdisciplinary Insights Working Group, the Regents Committee for Historic Preservation, the Parish Business Libraries Mural Committee, Arts Unexpected, and many more. Faculty participate actively in peer reviews for journal articles, books, portfolio reviews, and grants. They are engaged with national and international universities, conducting external reviews for tenure and promotion, offering student mentorship (e.g., in collaboration with Vanderbilt University and the University of Heidelberg, Germany) or act as council member (e.g., for NYU Hemispheric Institute of Performance and Politics).

Our faculty are deeply committed to research and scholarly exchange. Faculty are actively engaged in many scholarly and professional organizations, including:

- College Art Association,
- American Studies Association
- American Culture Association
- American Art/Smithsonian American Art Museum (Dr. Kirsten Buick currently serves as a board member)
- American Society for Hispanic Art Historical Studies
- Association for Latin American Art (Dr. Margaret Jackson served on ALAA’s board as President, Vice President, and Secretary Treasurer from 2005-14)
- Association of Historians of American Art
- Association of Critical Race Art History
- Association of Eighteenth-Century Studies
- Historians of Eighteenth Century Art
- Association of Print Scholars
- Ars Graphica
- Nineteenth-Century Studies Association
- European Association of American Studies (Dr. Kirsten Buick serves as a board member of WiN-The EAAS Women’s Network Journal)
- Leonardo Society for Art, Science and Technology
• Society for Photographic Education (Prof. Jim Stone served on the board of directors and he received the Society’s highest honor, the SPE Honored Educator Award in 2016)
• Performance Philosophy Network
• Performance Studies International
• American Society for Acoustic Ecology
• International Society for Electronic Arts
• National Art Education Association
• New Mexico Art Education Association
• National Association for Chicana and Chicano Studies
• Rocky Mountain Council for Latin American Studies
• Society for American Archaeology
• Arquetopia International Artist Residencies (Puebla, MX; Oaxca, MX, Cusco, Peru)
• Art Association of Australia and New Zealand
• Verband Deutscher Kunsthistoriker
• L’association d’art des universités du Canada

Faculty serve on museum boards, serve as directors, jurors, and curators for local, national, and international institutions and organizations, including: the Artist Advisory Board of the Institute of Contemporary Art Los Angeles, Santa Monica Museum of Art, the Festival Internacional de la Imagen, Pachuca, Mexico, 516 ARTS Advisory Board, Friends of the Orphan Signs, the Metro Youth Art Exhibit, and New Grounds Print Workshop & Gallery.

Local organizations are supported by our faculty and include: the Albuquerque International Association, OASIS Institute, Arts & Cultural District Committee, Albuquerque, Spanish Colonial Arts Society, Albuquerque Museum and Teacher Education Collaborative in Language Diversity and Arts Integration (TECLA), and STEAM NM. Faculty also participate in the Mentor 2.0/Big Brothers Big Sisters of Central New Mexico as well as Empty Bowls, an international project to fight hunger at the community level.
Criterion 7. Peer Comparisons

The degree/certificate program(s) within the unit should be of sufficient quality compared to relevant peers. (If applicable, differentiate for each undergraduate and graduate degree and certificate program offered by the unit.)

7A: Analysis Choose 3 peer departments from the Peer Comparison Template (Appendix G) to contrast with the unit. After completing the Template for these departments, provide an analysis of the comparison. The unit may choose to select an alternative peer institution designated by a relevant regional, national, and/or professional agency.

The Department of Art has chosen the following peer institutions from the UNM list of peer institutions:

- University of Arizona
- University of Colorado, Boulder
- University of Nebraska, Lincoln

It is not common to have Art Studio and Art History areas combined in one department, and even less so, to find Art Education added as a third branch to the unit. Therefore, we chose the University of Arizona (UA) for comparison as their School of Art includes Art Studio, Art History and Art Education. While the university enrollment is double the size of UNM, the undergraduate enrollment in the School of Art is comparable to our department. However, UA’s graduate program is smaller than ours despite offering an additional terminal degree, the PhD in Art & Visual Culture Education and a Museums Studies Certificate. Art Education is a division within the School of Art that offers various tracks in the undergraduate and graduate degree program, Art & Visual Culture Education, Community & Museums, and Teaching. These are integral parts of the comprehensive art programs offered by the School of Art. The AU website stresses the School’s collaboration with the local museum and other art organizations, particularly the Center for Creative Photography.

The University of Colorado (CU), Boulder was selected as comparative peer institution for its similarities in their Art and Art History department. While CU Boulder focuses on Art History and Art Studio, without offering degrees in Art Education, the department emphasizes an interdisciplinary education. Also, CU Boulder offers a PhD in Arts of the Americas, which is one of our two emphases in the UNM art history program. However, for the PhD, CU Boulder
targets specifically individuals working in museums and keeping the program intentionally small. Our PhD program in contrast is open to all scholarly interests and future employment pathways, and we have been successful in training scholars who are now teaching at universities and curating in museums around the country.

The University of Colorado, Boulder has a small graduate program (only 30 students in art and art history combined), yet the undergraduate program is large. Nevertheless, their Department of Art and Art History is also experiencing a slow decline in undergraduate students following the national trend of downward enrollments in Arts and Humanities majors. Interesting are the department’s innovative programs: for example, the Department of Art and Art History offers a Bachelor’s-Accelerated Master’s program (BAM), where students receive their Bachelor’s and Master’s degrees together within five years. The Department also offers a dual degree program—the MA/MBA for art history students and the MFA/MBA for art studio students. It is a three-year program, training students across disciplines in the Department of Art and Art History and the Leeds School of Business. Such collaborative and interdisciplinary training can result in lucrative opportunities for graduates.

The University of Nebraska, Lincoln, is of similar size as UNM. The School of Art at the University of Nebraska has three branches, Art Studio, Art History, and Graphic Design (SAAHD). Once again, Art Education is not located within the School. SAAHD offers a terminal degree in Art Studio and Design, but not in Art History. The strength of the department lies in the Ceramics Program. It introduces students to forming and firing technologies, offers classes on glaze and clay body chemistry, and emphasizes artistic exploration reaching from pottery to installation art. Additionally, SAAHD is the only accredited institution in Nebraska for Graphic Design, teaching students skills in design and aesthetic values to writing design briefs, and professionally presenting work. While this focus is in line with the concept of an art school, the integration of a graphic design program within a larger art studio practice prepares students for careers after college. In comparison to the programs offered in the Department of Art at UNM, our Ceramics program is more diverse and is grounded culturally within the New Mexico community, not at least due to the leadership of Assistant Professor Cruz. Ceramics in our department has great potential, and
with improvements in studio spaces will be a strong competitor to ceramics programs nationwide. Also, the UNM Department of Art has been developing a new concentration in Graphic Design this past year. These classes filled immediately. The Graphic Design concentration has a strong potential to grow within our department.

We would like to addend this comparison with a brief discussion of Florida State University’s Department of Art History. The department has thirteen full-time faculty teaching art history and offers four art history degrees: BA, MA, MA in Museum and Cultural Studies, as well as a PhD. Fields of study include Medieval, Byzantine, Islamic, Renaissance, Baroque, Modern and Contemporary Art. The largest field in the department is the “Visual Cultures of the Americas” served by seven faculty. This field had been specifically modeled after our program and named after our graduate publication “Hemisphere, Visual Cultures of the Americas.” There are only a few art history programs in the US to offer a concentration in Arts of the Americas, of which the UNM art history program is one of the oldest and continues to be exemplary.

Overall, the peer institutions we are comparing our programs to are in states with much stronger economies than ours. Also, tuition costs at UA and CU Boulder are higher than at UNM. Nevertheless, the UNM Department of Art not only holds up among its peers, but excels in graduate education in general, leading within the field of Arts in the Americas in Art History, and leads in Photography, being ranked continuously #5 nationwide (#2 among public schools). Despite the small size of the state with barely 2.5 million people and the often-lamented brain-drain of UNM and New Mexico in general, the Department of Art successfully competes with the interdisciplinary focus of liberal arts and university programs as well as the more specialized arts training that is offered in art schools.

**Criterion 8. Resources & Planning**
The unit should demonstrate effective use of resources and institutional support to carry out its mission and achieve its goals.

**8A: Budget** Provide an analysis of the unit’s budget, including support received from the institution and external funding sources.
Include a discussion of how alternative avenues (i.e., summer bridge programs, course fees, differential tuition, etc.) have been explored to generate additional revenue to maintain the quality of the unit’s degree/certificate program(s) and courses.

The Department of Art is funded by three main sources:
1. The operating and salary budget from Instruction & General funds allocated by the University during the annual budget process. These monies are essentially from the State of New Mexico;
2. Course fees generated by all art education, art history, and studio art courses; and
3. Endowed funding.

Operating and Salary Budget
Over the past ten years, the Department’s operating and salary budget was reduced permanently by a total of $309,876. In addition, the Department had to absorb $252,031 in one-time cuts that were based on percentages of our total budget or on faculty vacancies. In detail: FY 2008-2009 saw a permanent budget cut of $27,302; in FY 2009-2010 the Department had to absorb a one-time cut of $12,058; in FY 2010-11 permanent budget cuts of $100,544 and a one-time cut of $2,725. In 2013-2014 the Department had a budget pull-back of $28,564. More permanent budget cuts in FY 2014-15, 2015-2016, FY 2016-2017, FY 2017-2018, FY 2018-2019, and FY 2019-2020 reduced the Department’s budget by $182,030 with one-time pullbacks from January 2016 to September 2019 amounted to another $208,684. (see Appendix J: Budget Cuts, 2008-2019)

The Department of Art is left with an operating budget (Instruction & General 595082) of $3,851,778 which covers everything from faculty, staff, and TA/GA salaries and tuition waivers to office supplies, computer software and supplies, copier supplies, copying and printing services, dues/memberships and conference fees, postage and other mail services, faculty and staff recruitment, moving expenses, phones, building and ground repairs and maintenance, etc.

The most significant portion of the Department’s budget is made up of the salary lines for faculty, staff, and graduate students. For FY 2019-20, the salary budget is broken down as follows:
- Faculty, including adjuncts: $2,778,277
- Staff: $534,948
- TA/GA/RA: $445,253 plus tuition waivers totaling $206,862

### Course, Department and Tech Fees

The Department relies heavily on the fees collected through course enrollments. The course fees are used to operate our labs, the tech fees are utilized to purchase computers and equipment, and the department fees pay for building maintenance and improvements, to support graduate students research and travel, and to sponsor lecture series and publications such as the student-run journal *Hemisphere*.

The department has tried to compensate the enormous losses over the past decade with initiatives such as delaying faculty searches (e.g. Chicana/o Art Historian), cutting phone lines in faculty offices, cutting the number of summer course offerings, and moving all faculty travel expenses to endowed accounts. However, the department was unable to address adjustments for demoralizingly low salaries. Also, our faculty is frequently earning less than the new hires coming into the department. We tried to address these inequalities but because of lack of funding equity raises are small and far between.

### 8B: Staff

*Discuss the unit staff and their responsibilities (including titles and FTE). Include an overall analysis of the adequacy and effectiveness of the staff composition in supporting the mission and vision of the unit.*

### ADMINISTRATIVE STAFF

**NANCY TREVISO, Department Administrator (1.0 FTE)**

As department administrator, Nancy Treviso manages the daily administrative operations of the Department of Art. She oversees and manages the fiscal activity of the department, which includes the development and management of all operating budgets and financial planning as well as all internal and external business activities. She provides direct supervision to the staff, which includes hiring, training, and personnel planning and oversees faculty recruitment and the promotion and tenure process for faculty. She participates with the Chair and senior
departmental faculty in strategic and operational decision making as a member of the department’s leadership team.

**DANETTE PETERSEN, Accountant (1.0 FTE)**
Danette Petersen manages the department’s accounting office. She processes all payments and reimbursements as well as administering our contracts and grants. She monitors and reviews all accounting for accuracy and completeness and reviews budgets and expenditures to ensure compliance with state and federal entities and private organizations. She prepares reports as requested by the department administrator, department chair, and/or dean of the College of Fine Arts.

**JASMINE TORRES, Administrative Coordinator (1.0 FTE)**
As Administrative Coordinator, Jasmine Torres performs a wide variety of administrative, secretarial, and program support activities on behalf of the department administrator and the department chair. She assists the department administrator with faculty searches and coordinates the hiring of temporary, part-time faculty. Jasmine serves as the building coordinator for the Art Building and Masley. She composes and prepares written documentation and correspondence for the office, such as the minutes to the Executive Committee meetings and other departmental meetings.

**KAT HEATHERINGTON, Graduate Programs Coordinator (.9 FTE)**
Kat Heatherington coordinates the various daily activities associated with the graduate academic programs in the department, which includes the Art Education graduate program, the Art History graduate programs, both Masters and Ph.D., and the Studio Art graduate program. Kat acts as liaison to the various academic programs within the University and graduate student support services. She provides administrative advisement on a range of academic program compliance and related issues including degree completion requirements and policies to students, faculty, and departmental staff.

**JENIFER ANDREWS, Administrative Assistant (1.0 FTE)**
Jenifer Andrews serves as a primary point of direct administrative contact and liaison with other offices, individuals, and external institutions and agencies on a wide range of complex operational and administrative issues. She composes and prepares written documentation and correspondence for the department, such as the course offerings booklet and donor correspondence. She screens and evaluates incoming and outgoing correspondence. Jen coordinates and oversees the day-to-day management of supplies, equipment, and facilities for the department, as appropriate, to include maintenance, inventory management, logistics, security, and related activities.

**ART LAB MANAGERS**

**DANIEL COLLETT, Sculpture (1.0 FTE)**

**JONATHAN FITZ, Ceramics (1.0 FTE)**

**ARIANE JAROCKI, Small-Scale Metals and At Large (1.0 FTE)**

**NOAH MCLAURINE, Photography (1.0 FTE)**

**JUSTIN NIGHBERT, Art Annex and Mattox (1.0 FTE)**

**BROOKE STEIGER, Printmaking (1.0 FTE)**

**KYLE WEBB, Experimental Art and Technology (1.0 FTE)**

Our seven Art Lab Managers for the department oversee the daily operations, management, and staffing of their respective labs and areas, such as ceramics, experimental art and technology, photography, printmaking, and sculpture. They ensure the smooth and efficient functioning of the labs and the safe use and maintenance of equipment and facilities. Each lab manager works closely with the area’s faculty to assess classroom and instructional technology needs and develops solutions to support teaching goals of the laboratory. The lab managers establish and maintain policies regarding safe use of the facilities and provide technical guidance to students and faculty on use of equipment, materials, and supplies. The Art Lab Managers develop and conduct orientations for students and faculty on the proper use of equipment, materials, supplies, and safety and security issues. They monitor and administer the specific area's revenues and expenses, purchasing supplies and equipment for classes. They also respond to inquiries and research and resolve problems related to transactions.
handled by the unit and serve as liaison with other departments and programs in the resolution of day-to-day administrative and operational issues.

Since the last Academic Program Review in 2010, the Department of Art has made great strides in adding important staff positions to the department, such as the Small-Scale Metals art lab manager, as well as raising grade levels and pay for all its staff. Currently staffing levels are appropriate as well as staff grades with the exception of Jenifer Andrews. In July 2019, the department requested HR to review her position and reassign her to a higher grade level. We are awaiting their decision.

**8C: Advisory Board** If the unit has an advisory board, describe the membership, their charge, and discuss how the board’s recommendations are incorporated into decision-making.

The Department of Art has an Executive Committee. The Executive Committee serves as an advisory board to the Chair. Members serve a one-year term. The Executive Committee is composed of the Department Chair, the Associate Chair, the Director of Graduate Studies, the Director of Undergraduate Studies, the Department Administrator, Lab Manager representative (ex officio), Chair of the Strategic Planning and Development Committee, Chair of the Curriculum Committee, Chair of the Recruitment Committee, and Chair of the Personnel Committee. Additionally, in order to maintain a balance between representation of junior rank and senior rank faculty, as well as Art History, Art Studio, and Art Education, the Department Chair may appoint two additional members to the Executive Committee.

The chairperson of the Executive Committee is the Department Chair. In the chairperson’s absence, the Associate Chair of the department will act instead. The Executive Committee meets regularly and Executive Committee meetings may be called by any Committee member in consultation with the Department Chair. Four voting members must be present for a quorum. The Department Chair may appoint ad hoc non-voting members of the Committee and form subcommittees within and outside of its membership to study matters of importance to the Department.
**Criterion 9. Facilities**
The unit facilities should be adequately utilized to support student learning, as well as scholarly/research activities.

**9A: Current Space** Provide an updated listing from UNM’s current space management system of the spaces assigned to your unit (e.g., offices, conference rooms, classrooms, laboratories, computing facilities, research space, etc.). Discuss the unit’s ability to meet academic requirements with current facilities.
- Explain if the unit has any spaces that are not documented in UNM’s space management system.
- Explain the unit’s unmet facility needs.
- If applicable, describe the facility issues that were raised or noted in the last APR. What were the results, if any?

The Department of Art is housed in five buildings on the UNM Campus. Two of our buildings (the Art Building and Masley Hall) are primarily for teaching courses, and office spaces. We have some office space and primary use of the shared classrooms and lecture hall in the Center for the Arts Building. Our other two buildings, the Art Annex and the Mattox Sculpture Center are for MFA student studios and shops (wood, metal, print, and photo).

*Center for the Arts:* Offices on the second and third floor accommodate faculty in the Department of Art. The large lecture hall on the second floor is a university shared space. It has an adequate projector and speaker system, which has been updated several times since the issues were raised in the last APR. On the first floor, we have use of three classrooms, primarily for Art History classes, although Studio seminars also can be scheduled there. These classrooms were recently updated with movable tables and new seating. Unfortunately, the tables make the space somewhat awkward and have reduced the number of seats, thus reducing the capacity for some of our classes. This has caused some complications in scheduling Art History classes.

*The Art Building:* This is our main departmental building and includes our administrative offices on the second floor across from one of our department galleries, the John Sommers Gallery. The second floor also includes many faculty offices, painting studio classrooms, classrooms for Foundations courses, TA offices, and a woodshop for the Painting Area. The third floor of the Art Building also has studio classrooms for painting and drawing, computer
labs for Experimental Art and Technology, and faculty offices. We recently renovated the former Bainbridge Bunting Visual Resource Library (closed in 2015) into a flexible classroom and lab space for the Art and Ecology area. The space also encompasses offices for both Endowed Professors Subhankar Bannerjee and Andrea Polli. The lower floor of the building includes the Sculpture lab/studio. Several of the machines in this area were replaced with a grant secured by Professor Randall Wilson. The metal shop and wood shop spaces are used for undergraduate teaching. We recently converted a small room for the use of sewing machines to begin classes in textiles. Small-scale Metalwork has its own space with ventilation above each workstation for students. Photography is also accommodated on this level and has computer labs, seminar rooms, and common area. Printmaking, also on the first floor, has a space for digital printing, for screen printing, as well as large printing press rooms—both lithography and etching—and space for many lithography stones. Arita Porcelain is a distinct program within our department that takes up one room. There is some tension and awkwardness with accessing the kiln yard from that room, since students must walk through the glaze mixing room. We rely on clear communication between instructors and students to prevent disruption to classes. Ceramics has a large space within room 152; however, the faculty member in Ceramics would like more space for large-scale projects. There is not enough space for this, as the ceramics area at this time primarily accommodates beginning students.

*Masley Hall:* The Art Education area is the primary occupant and user of Masley Hall. They have three faculty offices, and shared office space for temporary, part-time instructors. There are studio spaces and classrooms as well. When Art Education came into the Department of Art we scheduled some Art and Ecology classes in Masley Hall, until the Bainbridge Bunting space renovation was complete. Masley Hall also includes the second Department gallery, the Masley Gallery. In addition, Masley has a ceramics studio. In this ceramics space, Professor Clarence Cruz offers his Pueblo Pottery courses. We also teach one section of Introduction to Ceramics in this space. With our newest lab manager Jon Fitz, who joined the Department in 2017, the outdoor kiln yard and ceramics area in Masley has been improved and made more efficient.
The Art Annex and the Mattox Sculpture Center: These are two of our Department’s greatest assets for recruitment of MFA students and reflects excellence of that degree program. The Annex has been part of our Department since 1938. Originally it served as the Department’s sole building and was later turned into students’ studios. It primarily houses students working in photo, painting and printmaking. We acquired and moved a printing press into the Annex for graduate student use. The Mattox houses the wood and metal shops for graduate student use. There have been security concerns, given the location of Mattox, just off of the main campus and in proximity to Central Avenue. However, we recently secured funding through a grant sponsored by the Faculty Senate to address those issues. Annex and Mattox have improved HVAC and internet service since the last APR reported on those issues. Some faculty members have studio spaces in these buildings as well (primarily Mattox). There are not enough studios for all faculty. Traditionally 3-D faculty have had studio spaces in Mattox.

Continuous needs include better spaces for collaboration between faculty and students, common areas for idea sharing and informal mentoring or tutoring, and spaces that make sharing resources more feasible. In addition, we are pressed for faculty office space, and studio faculty do not have equitable studio space.

Overall, the Department of Art has crowded facilities as well as challenges in the condition of the space we inhabit. Our buildings are old buildings that have not been updated. The Art Building was built in 1978 and much of its infrastructure is old. There have been a series of complaints from faculty and students about toxic smells, poor studio ventilation, mold, and noisy fans that make it difficult to work and communicate in the classrooms and studios. Teaching practices have changed over the past 40 years and our main classroom spaces in the Art Building and Center for the Arts have not been designed for interdisciplinary and collaborative work. Lecture rooms are too small for both art history and art studio courses. Also, there are ongoing concerns about the building security. With the exception of Mattox Sculpture Center, there are very little security measures in place. We have hired Building Monitors (students) to oversee access to the Art Building during evening hours at the main, ground floor entrance. Some building doors, however, such as the Art Building’s third floor entrance is often unlocked after hours and weekends. We have requested swipe cards for more
secure access to the buildings and met with UNM Campus Security. In conclusion, the condition of the Art Building lowers morale and diminishes our recruitment chances for majors, graduate students, faculty, and staff.

9B: Future Space Needs Discuss any future space management planning efforts related to the teaching, scholarly, and research activities of the unit. Include an explanation of any proposals that will require new or renovated facilities and how they align with UNM’s strategic planning initiatives.

- Explain the potential funding strategies and timelines for these facility goals.

In the last two years, multiple space surveys and interviews have been conducted with department faculty regarding facility needs, as well as dreams. The College of Fine Arts is in the process of securing $30 million in bond funding from the state legislature designated for a new building. The bond will provide funding for a new interdisciplinary art building and some funds for updating current buildings. The very early concept for the new building, for which there is a 5-year projected timeline, is that it will bring some areas of our department into the new structure, while others will remain in the Art Building. Masley will remain, but may accommodate other areas of the department. Areas in consideration for the new building are primarily technology-based art production including Photo, Experimental Art and Technology, and a new Graphic Arts focus. It may also include Painting and Drawing. The updates to the current Art Building would allow for the Ceramics area to expand and for more studio spaces. These ideas are all preliminary and we are aware of how dramatically things can change, particularly in the first years of planning. However, critical to our department is the notion of collaboration and facilitating interdisciplinarity, which we hope to do in close proximity to one another. Located in different areas of UNM main campus creates challenges for an interdisciplinary unit and thus it might be worthwhile considering to bring the Department of Art together under one roof where spaces can be better shared among areas as well as with other units, such as performing/lecture halls, computer labs, etc.

Conclusion. Strategic Planning

Discuss the unit’s strategic planning efforts going forward to improve, strengthen, and/or sustain the quality of its degree programs (if applicable, differentiate between undergraduate and graduate). Address all criterion, including but not limited to: student learning outcomes,
The Department of Art provides an environment where creativity, experimentation, and intellectual discourse flourish among its community of Studio Arts, Art Historians and Art Educators. The Department recognizes the advantages that are gained through the integration of these disciplines and through broader association with other disciplines and research units across the university. Creative and intellectual energy generated by crossing boundaries benefits our graduate and undergraduate students and prepares them for an ever-changing global culture.

The Faculty demonstrate continuous excellence in research and creative work, as indicated by the strong record of national and international awards, exhibitions, publications, and conference participation. The Department of Art has received national and international attention for innovative programs as well as its long-standing programs of value. The Department’s strength also lies in its ability to provide space for new programs and research foci, to build outreach community programs in all areas, and to raise funds supporting graduate and undergraduate students, including creating new funding in form of student awards. Despite the difficult economic situation and general focus on STEM careers, the Department has a large graduate program.

The Department faces challenges shared by many of our peer institutions, particularly the downward trajectory in undergraduate majors and overall undergraduate enrollment. Aggressive funding cuts from the University have left little to no financial support for faculty research and student recruitment. The strategic plan of our department outlines five goals to ensure our department’s health and future growth:

1. To provide an education for undergraduate students in the arts that fosters critical thinking skills, technical proficiency, creative solutions, art historical knowledge, interdisciplinary dialogue.

   To achieve and maintain this goal, the Department strives to maintain teaching excellence through professional development opportunities and support for faculty research; the Department strives to enrich students’ experiences, including supporting field trips to urban
centers and visits by prominent professional artists, art educators and art historians. The Department aims to identify student opportunities in the community and to support student research through travel grants and awards for outstanding student work.

The Department is also investigating different degree programs to offer options for our best students, such as the Bachelor’s Accelerated Master’s program (BAM), modeled after the CU Boulder program. Such a program would allow art history students to complete their Bachelor’s and Master’s degree within five years.

2. To provide an education for graduate students in the arts that fosters professional experiences, creative growth, and an interconnection among students, ideas, and outside resources.

The Department will support excellence in making, teaching, and writing and will provide diverse experiences to prepare for various post-graduate professions. To achieve and maintain this goal, the Department will develop funding streams for graduate students to teach, manage galleries, provide expertise, engage in community work, and support travel and mentorship connections for graduate students outside of the university. The Department will continue to strive bringing professional artists, curators, and scholars to campus in order to curate shows, give lectures, visit studios, and mentor graduate students, and in tandem, develop short master classes in technique for artists, educators, and art historians.

The Department is investigating offering alternate degree programs for our master-level students, such as the collaborative program MA/MBA and MFA/MBA to allow students to connect their art studies with a business degree. This would be particularly interesting for students who are interested in gallery work or any other business- related artistic practice or criticism. We are also thinking about the possibility to develop a MA/MFA program which would make our graduates highly desirable on the job market for teaching in junior colleges and community colleges.
3. To support faculty in maintaining research and displaying/distributing their research.

The Department will continue to develop funding streams for faculty research and foster a strong collaboration with the UNM Art Museum and other local museum and galleries to support faculty shows.

4. To continue and support diversity in the student and faculty body.

5. To develop stronger interdisciplinary collaboration within the Department and outreach to the community.

The Department is striving towards greater connectivity between artistic areas. The Department will continue to develop interdisciplinary positions and collaborations, encourage areas’ efforts to share rather than duplicate resources and will develop greater fluidity between areas for graduate students to use labs and equipment. The Department of Art advocates for a new art building that houses all its programs, labs, classrooms, lecture halls, as well as galleries and performance spaces. These public spaces will help the Department and the University to bridge between the campus and the larger Albuquerque community.
The University of New Mexico

Constitution of the Department of Art

Article I. The Department Faculty

Section 1. Definition

The Department faculty shall consist of all faculty members of the Department of Art. All permanent full-time faculty members and part-time tenure-track faculty members holding the rank of lecturer or higher shall be entitled to vote; such members shall constitute the Department Voting Faculty. In the election of the Department Associate Chair/Chair only, all permanent full-time and part-time staff will also be allowed to vote. Part-time and temporary faculty, teaching associates, teaching assistants, and graduate assistants may attend meetings of the Faculty but are not entitled to vote.

Section 2. Rights and Responsibilities

The Department Faculty shall have the right and responsibility to present, review and take action in regard to matters pertaining to the Department.

Any member of the Faculty shall have the right and responsibility to present for consideration by the Voting Faculty matters pertinent to the functions of the Department.

Section 3. Organization

The Chairperson of the Department or, in his/her absence, the Associate Chairperson of the Department shall be the presiding officer of the Department Faculty.

Section 4. Meetings

The Faculty shall meet at least once each semester at a time and place determined by the presiding officer. Special meetings may be called by the Chairperson or whenever a request is made by a majority (4 (four) voting members of the Department Executive Committee or whenever a request in writing is made by 25% of the members of the Department Voting Faculty).

Section 5. Quorum
Those members of the Department Voting Faculty present at a meeting, but no fewer than 50%, shall constitute a quorum. Except as stipulated in Article IV of the Constitution, decisions will be rendered by a simple majority of the Voting Faculty present and voting.

SECTION 6. AGENDA

The Agenda of the Department Faculty meetings shall be set by the Chairperson of the Department upon the basis of reports of appropriate committees. The Administrative Assistants of the Department shall keep minutes of all Faculty meetings. The minutes are to be available to all members of the Department Faculty.

SECTION 7. PROCEDURE

The Department Faculty shall conduct business according to Robert’s Rules of Order, except as modified by Faculty vote.

ARTICLE II. STANDING COMMITTEES

SECTION 1. DEPARTMENT OF ART EXECUTIVE COMMITTEE

Subsection 1. Duties
The Executive Committee shall function as a permanent executive council representing the overall interests of the Department, advising the Chairperson on all matters of importance to the welfare of the Department, and making reports and recommendations to the Department Faculty and Chairperson.

Subsection 2. Membership – meets regularly
*ANY faculty member or staff of the Department of Art is welcome to present issues or attend Executive Committee meetings.*

The Department Chairperson, the Associate Chairperson, the Director of Graduate Studies, the Director of Undergraduate Studies, the Department Administrator (ex officio), Lab Manager representative (ex officio), Chair of the Strategic Planning and Development Committee, Chair of the Curriculum Committee, Chair of the Recruitment Committee, Chair of the Personnel Committee.

In addition, and in order to maintain a balance between representation of junior rank and senior rank faculty, as well as Art History, Art Studio, and Art Education, the Department Chairperson may appoint two (2) additional members to the Executive Committee.

Subsection 3. Chairperson of the Executive Committee
The chairperson of the Executive Committee is the Department Chairperson. In the chairperson’s absence, the Associate Chairperson of the department will act instead.

Subsection 4. Meetings

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Executive Committee meetings may be called by any Committee member in consultation with
the Department Chairperson. Four (4) voting members must be present for a quorum. In the
case of tied votes by voting members, the Department Chairperson shall exceptionally cast the
deciding vote.

Subsection 5. Vacancies
The Department Chairperson shall have the power to fill vacancies in the Executive
Committee caused by resignation or other reasons.

Subsection 6. Ad hoc Members and Subcommittees
The Department Chairperson may appoint ad hoc non-voting members of the Committee and
form subcommittees within and outside of its membership to study matters of importance to
the Department.

SECTION 2. DEPARTMENT AREA AND SCHOLARSHIP COMMITTEE (DASC)

Subsection 1. Duties
The Department Area and Scholarship Committee will address issues related to the regular
administration of the department. Members of this committee (often called Area Reps) will
distribute relevant information from the committee meeting to their Area faculty, and report
on their Area’s responses to the committee. The Committee members/Area Reps gain
consensus among their Area faculty regarding the day-to-day running of their degree program
(ARTS, ARTE, ARTH) or lab facilities. Committee members will oversee Lab Managers in
their Area; oversee use of course fees (with consensus of other area faculty); oversee TAs and
Adjunct Faculty in Area; collect technology requests and submit to the Department
Chairperson and Administrator; approve Area faculty’s requests for leave/course release for
submission to the Department Chairperson; select students for scholarships specific to their
area.

Subsection 2. Membership
The Department Area and Scholarship Committee will consist of the area representatives of
the department, as determined by the Area (usually rotating each year) or appointed by the
Department Chair, and the Department Chairperson, the Associate Chairperson, the Director
of Graduate Studies, Graduate Advisor (ex officio), the Director of Undergraduate Studies,
and the Department Administrator (ex officio).

Subsection 3. Chair of the Committee
The Chair of the Department will serve as Chair of the DASC.

Subsection 4. Meetings
Meetings may be called by the Department Chair, or any four (4) area representatives.

Subsection 5. Vacancies
The Department Chair will appoint new members to fill vacancies on the DASC caused by
resignation or other reasons.
Subsection 6. Ad Hoc Members and Subcommittees
The Department Chair, in consultation with the DASC, may appoint ad hoc members of the Committee and form subcommittees within and outside of its membership to study matters of importance to administration, operational budgets, curriculum or scholarships.

SECTION 3. STRATEGIC PLANNING AND DEVELOPMENT COMMITTEE (SPDC)

Subsection 1. Duties
The Strategic Planning and Development Committee shall address issues of financial development, PR for development, and liaise with the College of Fine Arts Development Officer. The committee will also address long term planning or structure of the department.

Subsection 2. Membership
Membership is open to all voting faculty of the Department of Art. The Chairperson of the SPDC is encouraged to recruit and build a committee of interested faculty.

Subsection 3. Chairperson of the Committee
The Chairperson of the Strategic Planning and Development Committee will be elected by the Department of Art faculty. Candidates can be nominated or self-nominated. The Committee Chairperson shall normally serve a 2-year term. The Committee Chairperson shall attend and report at the Executive Committee meetings.

Subsection 4. Meetings
Meetings of the committee should take place regularly during the semesters on a monthly or as-needed basis.

Subsection 5. Vacancies
Should membership on the committee not reach a number that the Committee Chair feels is effective, the Department Chair in consultation with the Committee Chair may appoint faculty.

Subsection 6. Ad Hoc Members and Subcommittees
The Department Chair, in consultation with the SPDC, may appoint ad hoc members of the Committee and form subcommittees within and outside of its membership to study matters of importance to administration, operational budgets, curriculum, or scholarships.

SECTION 4. CURRICULUM COMMITTEE

Subsection 1. Duties
The Curriculum Committee shall address issues of both undergraduate and graduate curriculum. Develop course plans/tracks; oversee degree plans; review schedules and catalog, approve and submit curriculum forms generated by faculty; liaise with the College of Fine Arts Advisement Office and CFA Curriculum Committee and Associate Dean.
Subsection 2. Membership
Membership is open to all voting faculty of the Department of Art. The Chairperson of the Curriculum Committee is encouraged to recruit and build a committee of interested faculty.

Subsection 3. Chairperson of the Committee
The Chairperson of the Curriculum Committee will be elected by the Department of Art faculty. Candidates can be nominated or self-nominated. The Committee Chairperson shall normally serve a 2-year term. The Committee Chairperson will attend and report at the Executive Committee Meetings.

Subsection 4. Meetings
Meetings of the committee should take place regularly during the semesters on a monthly or as-needed basis.

Subsection 5. Vacancies
Should membership on the committee not reach a number that the Committee Chair feels is effective, the Department Chair in consultation with the Committee Chair may appoint faculty.

Subsection 6. Ad Hoc Members and Subcommittees
The Department Chair, in consultation with the Curriculum Committee Chair, may appoint ad hoc members of the Committee and form subcommittees within and outside of its membership to study matters of importance to administration, operational budgets, curriculum or scholarships.

SECTION 5. RECRUITMENT COMMITTEE

Subsection 1. Duties
The Recruitment Committee shall address issues of both undergraduate and graduate recruitment. Coordinate high school visits; coordinate high school teacher workshops; coordinate representation at UNM recruitment days/events; tours; materials; liaise with CFA advisement, CFA PR, and Department of Art PR.

Subsection 2. Membership
Membership is open to all voting faculty of the Department of Art. The Chairperson of the Recruitment Committee is encouraged to recruit and build a committee of interested faculty.

Subsection 3. Chairperson of the Committee
The Chairperson of the Recruitment Committee will be elected by the Department of Art faculty. Candidates can be nominated or self-nominated. The Committee Chairperson shall normally serve a 2-year term. The Committee Chairperson will attend and report at the Executive Committee Meetings.

Subsection 4. Meetings
Meetings of the committee should take place regularly during the semesters on a monthly or as-needed basis.
Subsection 5. Vacancies
Should membership on the committee not reach a number that the Committee Chair feels is effective, the Department Chair in consultation with the Committee Chair may appoint faculty.

Subsection 6. Ad Hoc Members and Subcommittees
The Department Chair, in consultation with the Recruitment Committee Chair, may appoint ad hoc members of the Committee and form subcommittees within and outside of its membership to study matters of importance to administration, operational budgets, curriculum or scholarships.

SECTION 6. PERSONNEL COMMITTEE

Subsection 1. Duties
The Personnel Committee shall review faculty dossiers for Mid-Probationary, tenure and promotion candidates. The Personnel Committee will also perform peer reviews of teaching for post-tenure faculty (rotating so that each faculty is reviewed once every three (3) years) as per UNM Faculty Handbook B4.9.3.

Subsection 2. Membership
Three (3) full professors and two (2) associate professors shall be elected by preferential ballot in the spring semester before the member’s term. Members shall usually serve a 2-year term. If 0 of 5 members of the Personnel Committee are from the candidate’s area of study, then one tenured-faculty member from that area will be added, to participate only in the review of that candidate.

Subsection 3. Chairperson of the Committee
The Chairperson of the Personnel Committee is selected by the members of the committee each year. The Chairperson of the Personnel Committee is invited to report to the Executive Committee as needed.

Subsection 4. Meetings
Meetings are scheduled by the Chairperson of the Personnel Committee and will generally relate to the schedule of promotion and review for the College and University.

Subsection 5. Vacancies
The Department Chair will appoint new members to fill vacancies on the Personnel Committee caused by resignation or other reasons.

SECTION 7. THE FORMATION NEW COMMITTEES AND DISSOLUTION OF CURRENT COMMITTEES

Subsection 1. Formation of New Committees
Proposals for new standing committees for the Department of Art may be presented and discussed in the Executive Committee meeting and brought to a vote of the Department Faculty.

Subsection 2. Dissolution of Current Committees
Should the Department of Art faculty feel that any one of the standing committees is not serving the needs of the department, the proposal will be discussed in the Executive Committee meeting and brought to a vote of the Department Faculty.

ARTICLE III. ADMINISTRATION

SECTION 1. CHAIRPERSON OF THE DEPARTMENT

The Chairperson of the Department shall be the principal officer of the Department. The Chairperson shall assume those duties and responsibilities of the office as designated in the University of New Mexico Faculty Constitution and the Faculty Handbook.

The Department Chairperson will be voted in as Associate Chair for one (1) year and continue as Chair for three (3) years. Elections for Associate Chair/Chair will be held in the spring semester of the Chairperson’s 2nd year.

SECTION 2. ASSOCIATE CHAIRPERSON

The Department Chairperson shall appoint the Associate Chairperson and designate his/her duties and responsibilities for the first two years of the Department Chairperson’s term. In the Department Chairperson’s 3rd year, the Associate Chairperson shall be that person elected as Associate Chair/Chair the previous year.

SECTION 3. DIRECTOR OF GRADUATE STUDIES

The Department Chairperson shall appoint the Director of Graduate Studies and designate his/her duties and responsibilities.

SECTION 4. DIRECTOR OF UNDERGRADUATE STUDIES

The Department Chairperson shall appoint the Director of Undergraduate Studies and designate his/her duties and responsibilities.

SECTION 5. FACULTY ADMINISTRATIVE APPOINTMENTS

The Department Chairperson shall make other faculty administrative appointments as needed.

ARTICLE IV. DEPARTMENT OF ART CONSTITUTION

SECTION 1. APPROVAL
The Constitution shall be effective when approved by a two-thirds (2/3) majority of the Department Voting Faculty.

SECTION 2. AMENDMENTS

This Constitution may be amended by a two-thirds (2/3) majority of the Department Voting Faculty, after a thirty-day (30) waiting period before final action may be taken.

SECTION 3. BY-LAWS

This constitution may be supplemented as deemed necessary by constitutional By-Laws as adopted by a majority of the Department Voting Faculty.

Amended January 1994
Amended November 1995
Amended December 1998
Amended September 2001
Amended March 2005
Amended May 2006
Amended May 2011
**Amended December 2018**
Appendix B: Assessments
Art History - Programmatic Assessment Cycle for PhD / MA / BA

Fall 2016/Spring 2017, Fall 2017/Spring 2018, Fall 2018/Spring 2019

PhD Art History

Broad Program Learning Goals for this Degree/Certificate Program

A. Graduates will demonstrate a broad understanding of art history as a field of study.
B. Graduates will demonstrate in-depth knowledge of their area of specialization.
C. Graduates will demonstrate at least a reading knowledge of two foreign languages.

PhD Art History

List of Student Learning Outcomes (SLOs) for this Degree/Certificate Program

A1. Students will write research papers and give presentations to demonstrate their understanding of art history, including the philosophy and methods of the field.

A2. During the course of graduate work at UNM, at specified times, each student will successfully present two formal twenty-minute papers at the Art History Graduate Symposium, normally held each Fall and Spring semester. Each presentation will treat a research work in progress, will have a concisely argued thesis supported by visual images, and will be delivered to an audience comprised of the faculty and peers. In advance of presentation, students will produce a written abstract of the symposium paper that presents the basis of the argument and the major bibliographic sources for the work.

B1. Students will demonstrate in-depth knowledge of their area of specialization through the papers and presentations they have written and made for the courses in their area.

B2. Students will write a dissertation: an in-depth research-based, book-length manuscript that presents new information or a new approach to material, effectively written and framed in a
clear methodological approach. The dissertation must make a significant contribution to the field of specialization in particular and to art history in general.

B3. Students will demonstrate in-depth knowledge of their area of specialization by passing their written comprehensive examinations.

B4. Students will be able to defend the arguments and information that they have presented in their dissertation by the oral defense of that dissertation. In the oral defense, students will present a concise version of the arguments upon which the dissertation is built. And, the candidate will address questions posed by the Committee on Studies related to the form and content of the dissertation.

C1. Students will demonstrate their reading knowledge of two foreign languages through the completion of four classes of such language with at least a B average, through passing a standardized reading exam, or through a translation exam administered by the department.

Ph.D. Assessment Cycle

Year 1: [2019-20]

A1. 500 Methods course (collect grade from research paper in fall or spring [course offered once per year]) < Request data from faculty

• Criteria for success: at least 70% students score a B or better

A2. Fall and Spring Symposia Reviews (collect data from review forms; 3=Fine, 2=Marginal, 1=Unsatisfactory)

• Criteria for success: at least 60% students make satisfactory presentations and provide satisfactory written abstract and bibliography

< **create a checkbox for completion of abstract & bibliography on evaluation form**>

Year 2: [2020-21]

B1. 500-level Art History course(s) (collect grade — from a single research paper, exam or project)

• Criteria of Success: at least 70% of students pass with B or better.
B3. Comprehensive exam (collect data from form; 1=pass, 0=fail)
• Criteria for success: at least 70% of students should pass. Note: Relatively few students take comps in any given semester or academic year. Therefore, this information should be compiled every 3 years, based on 3 years’ worth of data.

Year 3: [2021-22]
B2. Dissertation (collect data from thesis evaluation forms -- 1=pass, 0=fail)
• Criteria for success: at least 70% of students should pass. Note: Relatively few students submit dissertations in any given academic year. Therefore, this information should be compiled every 3 years, based on 3 years’ worth of data.
B4. Oral defense (collect data from defense evaluation forms -- 1=pass, 0=fail)
• Criteria for success: at least 70% of students should pass. Note: Relatively few students defend dissertations in any given academic year. Therefore, this information should be compiled every 3 years, based on 3 years’ worth of data.
C1. Language qualification (from OGS Certification of Language form; yes=1/no=0)
• Criteria for success: at least 70% of students should pass. Note: Relatively few students complete this requirement in any given semester or academic year. Therefore, this information should be compiled every 3 years, based on 3 years’ worth of data.

MA Art History

Broad Program Learning Goals for this Degree/Certificate Program

A. Graduates will demonstrate a broad understanding of art history as a field of study, which will include demonstrating an ability to think critically, to conduct research and formulate concise arguments.

B. Graduates will demonstrate in-depth knowledge of their area of specialization.

C. Graduates will demonstrate at least a reading knowledge of one foreign language.
List of Student Learning Outcomes (SLOs) for this Degree/Certificate Program

A1. Students will write research papers and give presentations to demonstrate their understanding of the philosophy and methods within the field of art history.

A2. During the course of graduate work at UNM, at a specified time, each student will successfully present one formal twenty-minute paper at the Art History Graduate Symposium, normally held each Fall and Spring semester. The presentation will treat a research work in progress, will have a concisely argued thesis supported by visual images, and will be delivered to an audience comprised of the faculty and peers. In advance of presentation, students will produce a written abstract of the symposium paper that presents the basis of the argument and the major bibliographic sources for the work.

B1. Students will demonstrate in-depth knowledge of their area of specialization through the papers and presentations they have written and made for courses in their area of study.

B2. Students will write an in-depth, research-based thesis paper that presents new information or a new approach to material; this paper will include clear thesis statement, an effectively framed methodological approach, well-formulated arguments and a thorough bibliography.

B3. Students will defend their thesis in an oral examination and answer questions by the Committee on Studies related to the form and content of the thesis paper.

C1. Students will demonstrate their reading knowledge of two foreign languages through the completion of two years of such language with a B average, through passing a standardized reading exam, or through a translation exam administered by the department.

MA Art History Assessment Cycle:

Year 1: [2019-20]
A1. 500 Methods course (collect grade from research paper in fall or spring [course offered once per year])
• Criteria for success: at least 70% students score a B or better

A2. Fall and Spring Symposia Reviews (collect data from review forms; 3=Fine, 2=Marginal, 1=Unsatisfactory)
• Criteria for success: 60% students make satisfactory presentations and provide satisfactory written abstract and bibliography
  **create a checkbox for completion of abstract & bibliography on evaluation form**

Year 2: [2020-21]
B2. Thesis (collect data from thesis evaluation forms -- 1=pass, 0=fail)
• Criteria for success: greater than 70% of students should pass. **Note:** Relatively few students submit thesis in any given semester or academic year. Therefore, this information should be compiled every 3 years, based on 3 years’ worth of data.
B3. Defense (collect data from defense evaluation forms -- 1=pass, 0=fail)
• Criteria for success: greater than 70% of students should pass. **Note:** Relatively few students defend thesis in any given semester or academic year. Therefore, this information should be compiled every 3 years, based on 3 years’ worth of data.
C1. Thesis language qualification (from OGS Certification of Language form; yes=1 /no=0)
• Criteria for success: greater than 70% of students should pass. **Note:** Relatively few students complete this requirement in any given semester or academic year. Therefore, this information should be compiled every 3 years, based on 3 years’ worth of data.

Year 3: [2021-22]
B1. 500-level Art History course *(not Methods course)* (collect grade from a single research paper, exam or project)
• Criteria of Success: more than 70% of students pass with B or better.

**BA Art History**
**Broad Program Learning Goals for this Degree Program**
A. Graduates will demonstrate and articulate a general understanding of the history of art, including knowledge of the basic mediums and techniques of art, and an understanding of some of the many reasons that art is created and what roles it plays in societies. (ie. subject matter of art history)
B. Graduates will demonstrate a basic understanding of some of the many ways that art historians study art. (ie. methodology of art history)
C. Graduates will write about the history of art and will be able to use art historical terminology.

**BA Art History**

**List of Student Learning Outcomes (SLOs) for this Degree Program**

A1. Students will write papers, take exams and engage in discussions that underscore an understanding of art and the contexts in which it has been made in various eras and locations.
A2. Through papers, exams and discussions, students will employ the art historical terminology in analyses of specific works of art.
A3. In 400-level classes, students will be able to write papers that effectively present arguments on issues within the history of the art of the period or culture under examination.
A4. Through papers, exams and class discussions, students will demonstrate an understanding of some of the many reasons that art is created and used, recognizing the varying roles that art can play in different cultures and at different times in its history.
B1. Through written papers and bibliographic assignments, students will demonstrate an understanding of conducting research and employing methodology in the arguments they present.
C1. By the completion of their degree, students will be able to write a formal paper, with a thesis statement and complete sentences, that presents a clear and well-supported argument about a particular issue in the history of art. This will be submitted as a Capstone Essay.

**BA Art History Assessment Cycle**

**Year 1: [2019-20]**

A1. 100 & 200-level course (collect grade from final exam in fall & spring semester for 101, 201, 202, 250)
   • Criteria for success: 70% students score a C or better
A2. 200-level course (collect grade from paper/writing assignment in fall & spring semester for ARTH 201, 202, 250)
   • Criteria for success: 70% students score a C or better
Year 2: [2020-21]
A4. 300- and 400-level courses (collect grade from final exam, fall & spring semester)
  • Criteria for success: 70% students score a C or better
B1. 300- and 400-level courses (collect grade from paper/writing assignment, fall & spring)
  • Criteria for success: 70% students score a C or better

Year 3: [2021-22]
A3. 400-level courses (collect grade from paper/writing assignment, fall & spring)
  • Criteria for success: 70% students score a C or better
C1. Capstone Essay. BA requirement for graduation (every BA student is required to submit
one research paper from an upper-division class to the undergrad advisor prior to graduation.
At least one member of AH faculty will be required to approve the paper, recommending any
needed changes beforehand. Students will be allowed to enroll after prerequisites are met.)
  ****
  • Criteria for success: 70% students score a C or better

Art Studio - Programmatic Assessment Cycle for MFA / BFA / BA

Fall 2019/Spring 2020, Fall 2020/Spring 2021, Fall 2021/Spring 2022

MFA Art Studio

Broad Program Learning Goals for this Degree/Certificate Program
A. Students will demonstrate a fundamental understanding of the history and field of the
visual arts and how their own visual artwork fits within this context.
B. Students will develop a process by which they produce artworks within thematically
connected bodies of work that communicate their artistic ideas using a public exhibition of
their artwork.
C. Students will learn to successfully inform a wider public of the process fundamental to the
creation of the works of art included in their final exhibition and place the work within the
context of the history and field of the visual arts.
MFA Art Studio

List of Student Learning Outcomes (SLOs) for this Degree/Certificate Program

A1. Students will write a Qualifying Paper that demonstrates their ability to critically examine their work and situate it within the context of contemporary art.

B1. Through First Year Graduate Reviews students will present and discuss the art they have created since their entry into the program.

B2. Students will present clearly written, concise artists' statements discussing the work presented in each First Year Graduate Review.

B3. Through the Qualifying Exam, which includes a written Qualifying paper, students will present and discuss their work to date to be evaluated by the Committee on Studies.

B4. Students will present a thematically connected body of work to be organized and installed in a Public Thesis Exhibition, which will be evaluated by the Committee on Studies.

C1. Students will produce a professional-quality final exhibition catalogue that presents their work in visual and written form to the Committee on Studies and to the wider public.

C2. Students will present a formal talk, presentation or event in conjunction with their final exhibition that will present background information and influences on their work.

MFA Art Studio Assessment Cycle

Year 1: [2019-20]

B1. First Year Review-Spring (collect data from evaluation form; progress 1=unacceptable, 5=excellent)

Criteria for success: 90% of students will pass (3 or better) first attempt

B2. First Year Review-Spring (collect data from evaluation form; written statement 1=unacceptable, 5=excellent)

Criteria for success: 90% of students will pass (3 or better) first attempt

B3. Qualifying Exam (collect data from evaluation form; verbal statement 1=unacceptable, 5=excellent)

Criteria for success: 90% of students will score 3 or better on committee average first attempt

Year 2: [2020-21]
C1. Thesis catalog (collect data from MFA Final eval form; Part II, ?? 5=excellent, 1=unacceptable)
   Criteria for success: 80% of students will score 3 or better on first attempt
C2. Thesis talk (collect data from MFA Final eval form; Part III, 1d. Lecture as a whole; 5=excellent, 1=unacceptable)
   Criteria for success: 80% of students will score 3 or better on first attempt

Year 3: [2021-22]
A1. Qualifying paper
   Criteria for success: 90% of students will score 4 or better on their first attempt
B4. Thesis Exhibition (collect data from eval form; exhibition 1=unacceptable, 5=excellent)
   Criteria for success: 90% of students will score 3 or better on committee average first attempt

BFA Art Studio
Broad Program Learning Goals for this Degree/Certificate Program

A. Students will demonstrate a fundamental understanding of the history of the visual arts.
B. Students will master specific techniques and artistic mediums in order to create thematically connected bodies of work, which communicate their ideas and are presented publicly.
C. Students will present a contextualization of their work, inclusive of concept and process.

BFA Art Studio
List of Student Learning Outcomes (SLOs) for this Degree/Certificate Program

A1. Students will write papers, take exams and engage in discussions that underscore an understanding of art and the contexts in which it has been made in various eras and locations.
B1. Within individual lower-level classes, students will master specific techniques and artistic mediums to create artworks.

B2. Within upper-level classes, students will create work that focuses on specific themes.

B3. Students will produce a thematically connected body of work, which will be displayed publicly in venues to be organized with the department.

C1. Within the context of studio classes, students will discuss and analyze their own work and the work of other students.

C2. Students will write a clear, concise artist’s statement discussing the work in their final portfolio or public exhibition.

**BFA Art Studio Assessment Cycle**

**Year 1: [2019-20]**

A1. 200-level AH course (201, 202, 250; final paper)
   
   Criteria for success: 75% students score a B or better

B1. 100/200-level ARTS (each area chooses 1 assignment in 1 upper-level course)

**Year 2: [2020-21]**

B2. 300/400-level ARTS (each area chooses 1 assignment in 1 upper-level course)

**Year 3: [2021-22]**

B3. BFA Capstone (exhibition grade)
   
   Criteria for success: 85% 5/6 or higher

C1. 125 and 126 Foundations (Outcomes 6 & 7 critique assessment)
   
   Criteria for success: 85% 4/6 or higher

C2. BFA Capstone (written statement grade)
Criteria for success: 85% 5/6 or higher

• • • • • • •

BA Art Studio

Broad Program Learning Goals for this Degree/Certificate Program

A. Students will demonstrate a fundamental understanding of the history of the visual arts.

B. Students will master specific techniques and artistic mediums to create artworks that communicate their ideas.

C. Students will present a contextualization of their work, inclusive of concept and process.

BA Art Studio

List of Student Learning Outcomes (SLOs) for this Degree/Certificate Program

A1. Students will write papers, take exams and engage in discussions that underscore an understanding of art and the contexts in which it has been made in various eras and locations.

B1. Through studio classes, students will practice specific techniques using artistic mediums to create artworks.

B2. Within upper-level classes, students will create work that focuses on specific themes.

C1. Students will write a clear, concise artist’s statement discussing the work in their final portfolio or public exhibition.

BA Art Studio Assessment Cycle

Year 1: [2019-20]
A1. 200-level AH course (201, 202, 250; final paper)
Criteria for success: 70% students score a C or better

B1. 125 Foundations (outcomes columns 1 & 2; assignment 1 & 2: LIGHT)
Criteria for success: 80% students score a 4/6 or better

Year 2: [2020-21]
B2. 300/400-level ARTS (each area chooses 1 assignment in 1 upper-level course)

Year 3: [2021-22]
C1. BA Portfolio Submission (required prior to graduation)

UNM Academic Programs Assessment Report Templates

Record for Assessment of Student Learning Outcomes
Part I: Cover Page

<table>
<thead>
<tr>
<th>Title of Degree or Certificate Program</th>
<th>Degree Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor of Arts, Art History</td>
<td>Bachelor’s</td>
</tr>
</tbody>
</table>

Name of Academic Department (if relevant): Department of Art

Name of College/School/Branch: College of Fine Arts

Academic Year/Assessment Period: Fall 2017 / Spring 2018

Submitted By (include email address): Justine Andrews - jandrews@unm.edu

Date Submitted to College/School/Branch for Review: December 1

Date Reviewed by College Assessment and Review Committee (CARC) or the equivalent:

State whether ALL of the program’s student learning outcomes (SLOs) are
targeted/assessed/measured within one year, two years, OR three years: Second year of three-year cycle
If the program’s SLO’s are targeted/assessed/measured within two years or three years, please state whether this assessment record focuses on SLOs from the first year, second year, or third year:
Second year of three-year cycle

Describe the actions and/or improvements that were implemented during the previous reporting period (provide relevant evidence):

We are currently developing degree and course level-specific rubrics to better assess the learning outcomes for our department. Our department Curriculum Committee is spearheading this process. We plan to have it in place for all courses Fall 2019.
Part II: Assessment Report

**Program Goal #1:** A. Graduates will demonstrate and articulate a general understanding of the history of art, including knowledge of the basic mediums and techniques of art, and an understanding of some of the many reasons that art is created and what roles it plays in societies. (ie. subject matter of art history).

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>UNM Student Learning Goals (Knowledge, Skills, and/or Responsibility)</th>
<th>Assessment Measures incl. Measure Type (Direct or Indirect)*</th>
<th>Performance Benchmark</th>
<th>Data Results*</th>
<th>Data Analysis*</th>
<th>Recommendations for Improvement/Changes*</th>
</tr>
</thead>
<tbody>
<tr>
<td>A4. Through papers, exams and class discussions, students will demonstrate an understanding of some of the many reasons that art is created and used, recognizing the varying roles that art can play in different cultures and at different times in its history.</td>
<td>Knowledge, Skills, Responsibility</td>
<td>Data from common evaluation rubric for 300/400-level AH courses. <strong>Direct measure</strong></td>
<td>&gt; 75% of students successfully discuss functions of art.</td>
<td>None collected</td>
<td>None collected</td>
<td>1) 300/400 level course assessment rubric in process – will implement starting Fall 2019</td>
</tr>
</tbody>
</table>

Based on the data results and analysis provided for the student learning outcome(s) listed in the table above, for EACH student learning outcome, please state if the outcome was met, partially met, or not met. Briefly explain why:

None collected this year, because a common rubric is being developed.
**Program Goal #2:** B. Graduates will demonstrate a basic understanding of some of the many ways that art historians study art. (ie. methodology of art history)

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>UNM Student Learning Goals (Knowledge, Skills, and/or Responsibility)</th>
<th>Assessment Measures incl. Measure Type (Direct or Indirect)*</th>
<th>Performance Benchmark</th>
<th>Data Results*</th>
<th>Data Analysis*</th>
<th>Recommendations for Improvement/Changes*</th>
</tr>
</thead>
<tbody>
<tr>
<td>B1. Students will demonstrate an understanding of the historiography of art history.</td>
<td>Knowledge, Skills, Responsibility</td>
<td>Data from common evaluation rubric for 300/400-level AH courses. Direct</td>
<td>&gt; 75% of students successfully include an appropriate bibliography.</td>
<td>None collected</td>
<td>None collected</td>
<td>1) 300/400 level course assessment rubric in process – will implement starting Fall 2019</td>
</tr>
</tbody>
</table>

Based on the data results and analysis provided for the student learning outcome(s) listed in the table above, for EACH student learning outcome, please state if the outcome was met, partially met, or not met. Briefly explain why:

None collected this year, because a common rubric is being developed.
Part I: Cover Page
UNM Academic Programs Assessment Report Template
Record for Assessment of Student Learning Outcomes
The University of New Mexico

<table>
<thead>
<tr>
<th>Title of Degree or Certificate Program</th>
<th>Degree Level</th>
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</thead>
<tbody>
<tr>
<td>Bachelor of Fine Arts, Art Studio</td>
<td>Bachelor’s</td>
</tr>
</tbody>
</table>

Name of Academic Department (if relevant): Department of Art

Name of College/School/Branch: College of Fine Arts

Academic Year/Assessment Period: Fall 2017 / Spring 2018

Submitted By (include email address): Justine Andrews -jandrews@unm.edu

Date Submitted to College/School/Branch for Review: December 1

Date Reviewed by College Assessment and Review Committee (CARC) or the equivalent:
State whether ALL of the program’s student learning outcomes (SLOs) are targeted/assessed/measured within one year, two years, OR three years: T Three-year cycle
Second year of three-year cycle

If the program’s SLO’s are targeted/assessed/measured within two years or three years, please state whether this assessment record focuses on SLOs from the first year, second year, or third year:
Last year of three-year cycle

Describe the actions and/or improvements that were implemented during the previous reporting period (provide relevant evidence):
Part II: Assessment Report

**Program Goal #1:** B. Students will master specific techniques and artistic mediums.

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>UNM Student Learning Goals (Knowledge, Skills, and/or Responsibility)</th>
<th>Assessment Measures incl. Measure Type (Direct or Indirect)*</th>
<th>Performance Benchmark</th>
<th>Data Results*</th>
<th>Data Analysis*</th>
<th>Recommendations for Improvement/Changes*</th>
</tr>
</thead>
<tbody>
<tr>
<td>B1. Students will demonstrate mastery in specific techniques and artistic mediums.</td>
<td>Knowledge, Skills</td>
<td>Direct</td>
<td>In process</td>
<td>None collected</td>
<td>None collected</td>
<td>1) 300/400 level course assessment rubric in process – will implement starting Fall 2019</td>
</tr>
</tbody>
</table>

Based on the data results and analysis provided for the student learning outcome(s) listed in the table above, for EACH student learning outcome, please state if the outcome was met, partially met, or not met. Briefly explain why:
Title of Degree or Certificate Program | Degree Level
--------------------------------------|----------------------
Master of Arts, Art History | Master’s

Name of Academic Department (if relevant): Department of Art

Name of College/School/Branch: College of Fine Arts

Academic Year/Assessment Period: Fall 2017 / Spring 2018

Submitted By (include email address): Justine Andrews - jandrews@unm.edu

Date Submitted to College/School/Branch for Review: December 1

Date Reviewed by College Assessment and Review Committee (CARC) or the equivalent:

State whether ALL of the program’s student learning outcomes (SLOs) are targeted/assessed/measured within one year, two years, OR three years: Second year of three-year cycle

If the program’s SLO’s are targeted/assessed/measured within two years or three years, please state whether this assessment record focuses on SLOs from the first year, second year, or third year:
Second year of three-year cycle

Describe the actions and/or improvements that were implemented during the previous reporting period (provide relevant evidence):

We have revised our process to use data from the past three years. This gives us a more significant picture of the outcomes, since only a few students each year are completing the specific assessments.
# Part II: Assessment Report

**Program Goal #1:** B. Graduates will demonstrate in-depth knowledge of their area of specialization.

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>UNM Student Learning Goals (Knowledge, Skills, and/or Responsibility)</th>
<th>Assessment Measures incl. Measure Type (Direct or Indirect)*</th>
<th>Performance Benchmark</th>
<th>Data Results*</th>
<th>Data Analysis*</th>
<th>Recommendations for Improvement/Changes*</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>B2.</strong> Students will write an in-depth, research-based thesis paper that presents new information or a new approach to material; this paper will include clear thesis statement, an effectively framed methodological approach, well-formulated arguments and a thorough bibliography.</td>
<td>Knowledge, Skills, Responsibility</td>
<td>Thesis (collect data from thesis evaluation forms for three-year period) 1=pass, 0=fail Direct</td>
<td>70% of students should pass</td>
<td>34/34 passed</td>
<td>100% passed</td>
<td>none</td>
</tr>
<tr>
<td><strong>B3.</strong> Students will defend their thesis in an oral examination and answer questions by the Committee on Studies related to the form and content of the thesis paper.</td>
<td>Knowledge, Skills, Responsibility</td>
<td>Defense (collect data from defense evaluation forms), 1=pass, 0=fail Direct</td>
<td>70% students should pass</td>
<td>34/34 passed</td>
<td>100% passed</td>
<td>none</td>
</tr>
</tbody>
</table>
Based on the data results and analysis provided for the student learning outcome(s) listed in the table above, for EACH student learning outcome, please state if the outcome was met, partially met, or not met. Briefly explain why:

Because work on the MA thesis and defense is closely supervised by the student’s advisor, it is often the case that students easily reach the goals and outcomes for this program. We are currently working on revising our assessments to better reflect data and knowledge we find useful.
**Program Goal #2:** C. Graduates will demonstrate at least a reading knowledge of one foreign language.

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>UNM Student Learning Goals (Knowledge, Skills, and/or Responsibility)</th>
<th>Assessment Measures incl. Measure Type (Direct or Indirect)*</th>
<th>Performance Benchmark</th>
<th>Data Results*</th>
<th>Data Analysis*</th>
<th>Recommendations for Improvement/Changes*</th>
</tr>
</thead>
<tbody>
<tr>
<td>C1. Students will demonstrate their reading knowledge of two foreign languages through the completion of two years of such language with a B average, through passing a standardized reading exam, or through a translation exam administered by the department.</td>
<td>Knowledge, Skills, Responsibility</td>
<td>Thesis language qualification (from OGS Certification of Language form), yes=1 /no=0 Direct</td>
<td>70% of students should pass</td>
<td>No students recorded this qualification this year.</td>
<td>No students recorded this qualification this year.</td>
<td></td>
</tr>
</tbody>
</table>

Based on the data results and analysis provided for the student learning outcome(s) listed in the table above, for EACH student learning outcome, please state if the outcome was met, partially met, or not met. Briefly explain why:

Because MA students complete their language qualification early in their program, we did not have any students complete this assessment in the last recording period. We are currently working on revising our assessments to better reflect data and knowledge we find useful.
Name of Academic Department (if relevant): Department of Art

Name of College/School/Branch: College of Fine Arts

Academic Year/Assessment Period: Fall 2017 / Spring 2018

Submitted By (include email address): Justine Andrews - jandrews@unm.edu

Date Submitted to College/School/Branch for Review: December 1

Date Reviewed by College Assessment and Review Committee (CARC) or the equivalent:

State whether ALL of the program’s student learning outcomes (SLOs) are targeted/assessed/measured within one year, two years, OR three years: Second year of three-year cycle

If the program’s SLO’s are targeted/assessed/measured within two years or three years, please state whether this assessment record focuses on SLOs from the first year, second year, or third year:
Second year of three-year cycle

Describe the actions and/or improvements that were implemented during the previous reporting period (provide relevant evidence):
We feel this program has clear assessment data and process at this time.
**Part II: Assessment Report**

**Program Goal #1:** C. Students will learn to successfully inform a wider public of the process fundamental to the creation of the works of art included in their final exhibition and place the work within the context of the history and field of the visual arts.

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>UNM Student Learning Goals (Knowledge, Skills, and/or Responsibility)</th>
<th>Assessment Measures incl. Measure Type (Direct or Indirect)*</th>
<th>Performance Benchmark</th>
<th>Data Results*</th>
<th>Data Analysis*</th>
<th>Recommendations for Improvement/Changes*</th>
</tr>
</thead>
<tbody>
<tr>
<td>C1. Students will produce a professional-quality final exhibition catalogue that presents their work in visual and written form to the Committee on Studies and to the wider public.</td>
<td>Knowledge, Skills, Responsibility</td>
<td>Graduate Final Exhibition Catalog</td>
<td>Collect data from evaluation forms (collect data from form; Part II, 5=excellent, 1=unacceptable) Direct</td>
<td>75% of students will score &gt; 4/5</td>
<td>10/10 pass</td>
<td>100% students scored &gt; 4/5</td>
</tr>
<tr>
<td>C2. Students will present a formal talk, presentation or event in conjunction with their final exhibition that will present background information and influences on their work</td>
<td>Knowledge, Skills, Responsibility</td>
<td>Graduate Final Exhibition Talk</td>
<td>Collect data from evaluation forms (collect data from form; Part III, 5=excellent, 1=unacceptable) Direct</td>
<td>75% students will score &gt; 4/5</td>
<td>10/10 pass</td>
<td>100% students scored &gt; 4/5</td>
</tr>
</tbody>
</table>
Based on the data results and analysis provided for the student learning outcome(s) listed in the table above, for EACH student learning outcome, please state if the outcome was met, partially met, or not met. Briefly explain why: Because work on the MFA catalog (C1) and exhibition lecture (C2) is closely supervised by the student’s advisor, it is often the case that students easily reach the goals and outcomes for this program.
Name of Academic Department (if relevant): Department of Art

Name of College/School/Branch: College of Fine Arts

Academic Year/Assessment Period: Fall 2017 / Spring 2018

Submitted By (include email address): Justine Andrews - jandrews@unm.edu

Date Submitted to College/School/Branch for Review: December 1

Date Reviewed by College Assessment and Review Committee (CARC) or the equivalent:

State whether ALL of the program’s student learning outcomes (SLOs) are targeted/assessed/measured within one year, two years, OR three years: Second year of three-year cycle

If the program’s SLO’s are targeted/assessed/measured within two years or three years, please state whether this assessment record focuses on SLOs from the first year, second year, or third year: Second year of three-year cycle

Describe the actions and/or improvements that were implemented during the previous reporting period (provide relevant evidence):

We have revised our process to use data from the past three years. This gives us a more significant picture of the outcomes, since only a few students each year are completing the specific assessments.
## Part II: Assessment Report

**Program Goal #1:** B. Graduates will demonstrate in-depth knowledge of their area of specialization.

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>UNM Student Learning Goals (Knowledge, Skills, and/or Responsibility)</th>
<th>Assessment Measures incl. Measure Type (Direct or Indirect)*</th>
<th>Performance Benchmark</th>
<th>Data Results*</th>
<th>Data Analysis*</th>
<th>Recommendations for Improvement/Changes*</th>
</tr>
</thead>
<tbody>
<tr>
<td>B1. Students will demonstrate in-depth knowledge of their area of specialization through the papers and presentations they have written and made for the courses in their area.</td>
<td>Knowledge, Skills, Responsibility</td>
<td><strong>500 Methods course</strong> Collect grade from research paper, exam, or project from previous 3 years (fall or spring), 1 = pass, 0 = fail</td>
<td>70% students pass</td>
<td>No data</td>
<td>No data</td>
<td>1) Need to create new measure that does not use a grade.</td>
</tr>
<tr>
<td>B3. Students will demonstrate in-depth knowledge of their area of specialization by passing their written comprehensive examinations</td>
<td>Knowledge, Skills, Responsibility</td>
<td>Comprehensive exam (collect data from forms from previous three years; 1=pass, 0=fail)</td>
<td>70% students pass</td>
<td>No data</td>
<td>No data</td>
<td></td>
</tr>
</tbody>
</table>

Based on the data results and analysis provided for the student learning outcome(s) listed in the table above, for EACH student learning outcome, please state if the outcome was met, partially met, or not met. Briefly explain why:

B1. We have only just changed our process; therefore, the past two years were not recorded. Unfortunately, the course from last Fall was taught by a visiting faculty member and we have not been able to get the appropriate data from that course.

B3. We did not have any students complete their comprehensive exam in this period of record.
A. **College, Department and Date**
   
   College: College of Fine Arts  
   Department: Department of Art  
   Date: November 11, 2018

B. **Academic Program of Study**
   
   BA/MA Art Education Program (w/ New Mexico preK-12 Visual Art Teaching License)

C. **Contact Person(s) for the Assessment Plan**
   
   Justin Makemson, PhD  
   Assistant Professor of Art Education and ARTE Student Teaching Coordinator  
   Email: jmakemson@unm.edu

D. **Broad Program Goals & Measurable Student Learning Outcomes (SLOs)**
   
   1. **Broad Program Learning Goal(s) for this Degree/Certificate Program**
      
      A. To prepare the University of New Mexico’s community of artist-educators through comprehensive instruction in visual art (specifically the content areas of studio art, design, aesthetics, criticism, visual culture, and art history) in tandem with the operational understanding of contemporary pedagogical theories and practices required to design a student-centered, socially-minded, culturally-relevant, and developmentally-appropriate art curriculum.

      B. To prepare the University of New Mexico’s community of artist-educators through effective mentorship, participation, and reflection on progressive situated teaching experiences required to hone instructional practices, create nurturing and inclusive learning environments, and teach for learning in a way that meets the specific needs and interests of a diverse student population.

      C. To prepare the University of New Mexico’s community of artist-educators through introduction of research skills and the reflexive teaching practices required to generate, integrate, and engage in research that informs professional participation, instructional practices, leadership, personal dispositions, and the consequences of action and inaction with regard to the equitable treatment of all learners and the relevancy of visual art to describe and improve the human condition.

   2. **List of Student Learning Outcomes (SLOs) for this Degree/Certificate Program**
      
      **SLO 1 (Domain 1: Preparation and Planning): Students will be able to plan/prepare to teach preK-12 visual art curriculum with the following criteria:**

      - The student’s planning and preparation establish a clear, logical, and thoughtful rationale for developing the lesson
The student’s planning and preparation take into account all aspects of diversity in the classroom which could impact the teaching and learning of the class as a whole and/or the individuals in the class.

The student’s planning and preparation consider how the teacher will support equity in access, participation and the learning of all students.

The student’s planning and preparation consider how the teacher will access and use technology for the purposes of teaching and learning.

The student’s planning and preparation construct a coherent set of procedures which aligns to appropriate content, standards, goals, and objectives.

The student’s planning the preparation incorporate various methods of assessing student understanding and learning throughout the lesson.

**SLO 2 (Domain 2: Creating an Environment for Learning):** Students will be able to ‘create an environment for learning’ through participation in a progressive series of situated art education practicums, specifically through the student’s demonstration of the following teaching practices:

- The practicum student’s teaching practices create an environment of respect and rapport
- The practicum student’s teaching practices account for the organization of classroom materials and physical space
- The practicum student’s teaching practices establish a culture for learning
- The practicum student’s teaching practices manage both classroom procedures and student behavior

**SLO 3 (Domain 3: Teaching for Learning):** Students will be able to ‘teach for learning’ through participation in a progressive series of situated art education practicums, specifically through the student’s demonstration of the following teaching behaviors:

- The practicum student communicates with students in a manner that is appropriate to their culture and level of development
- The practicum student uses questioning and discussion techniques to support classroom discourse
- The practicum student engages students in learning throughout the class period
- The practicum student demonstrates assessment strategies within classroom instruction
- The practicum student demonstrates flexibility and responsiveness within the classroom

**SLO 4 (Domain 4: Professionalism):** Students will be able to reflexively self-determine personal dispositions, professional positions, community participation, and sociocultural sensitivities as related to teaching visual art in a preK-12 classroom; moreover, students will generate, integrate, and engage in research that informs individual instructional practice and/or contributes to the broader field of art education, specifically research that supports the development of a professional development plan with the following qualities:

- The student’s professional development plan addresses community, school, and student context
- The student’s professional development plan establishes a rationale and focus for professional learning and action research opportunities
- The student’s professional development plan uses multiple forms of evidence to evaluate instructional practices
- The student’s professional development plan demonstrates collaboration between the student, cooperating teachers, university supervisors, program instructors, and/or the broader art education community
• The student’s professional development plan critically examines the student’s personal and professional identity
• The student’s professional development plan stands as an example of academic writing

E. Assessment of Student Learning Plan

1. Student Learning Outcomes Matrix

<table>
<thead>
<tr>
<th>University of New Mexico Student Learning Goals</th>
<th>Knowledge</th>
<th>Skills</th>
<th>Responsibility</th>
<th>Program SLO is conceptually different from university goals.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program SLOs</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>SLO 1 (Domain 1: Preparation and Planning)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>SLO 2 (Domain 2: Creating an Environment for Learning)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>SLO 3 (Domain 3: Teaching for Learning)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>SLO 4 (Domain 4: Professionalism)</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

2. How will learning outcomes be assessed?

<table>
<thead>
<tr>
<th>Assessing Student Learning Goals</th>
<th>Assessment Measures</th>
<th>Direct or Indirect</th>
<th>Criteria for Success</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program SLOs</td>
<td>Assessment Measures</td>
<td>Direct or Indirect</td>
<td>Criteria for Success</td>
</tr>
</tbody>
</table>
| SLO 1: Preparation and Planning | Evaluation of student lesson plans competed by students enrolled in ARTE310 Elementary Art Education, ARTE410/510 Curriculum Development in Art Education, ARTE400 Elementary Student Teaching, and ARTE461 Secondary Student Teaching (lesson plan evaluation and scoring rubric attached) | Direct | Student scores an average of ‘2=EMERGING’ or greater for the following lesson plan evaluation criteria:  
• Contextual and Foundational Rationale  
• Diversity  
• Lesson Set Up and Preparation  
• Knowledge and Use of Technology  
• Lesson Procedures  
• Assessment |
| SLO’s 2: Creating an Environment for Learning | Evaluation of Cooperating Teacher and University Supervisor Structured Observations:  
• One observation for students enrolled in | Direct | Student scores an average of ‘2=EFFECTIVE’ or greater for the following structured observation measures: |
| SLO 3: Teaching for Learning | ARTE310 Elementary Art Education and ARTE320 Secondary Art Education  
  • Four observations for students enrolled in ARTE400 Elementary Student Teaching and ARTE461 Secondary Student Teaching  
  (structured observation form and scoring rubric attached) |  
  • Creating an environment of respect and rapport  
  • Organizing physical space  
  • Establishing a culture for learning  
  • Managing classroom procedures  
  • Managing student behavior |  
  Evaluation of Cooperating Teacher and University Supervisor Structured Observations:  
  • One observation for students enrolled in ARTE310 Elementary Art Education and ARTE320 Secondary Art Education  
  • Four observations for students enrolled in ARTE400 Elementary Student Teaching and ARTE461 Secondary Student Teaching  
  (structured observation form and scoring rubric attached) | Direct | Student scores an average of ‘2=EFFECTIVE’ or greater for the following structured observation measures:  
  • Communicating with students in a manner that is appropriate to their culture and level of development  
  • Using questioning and discussion techniques to support classroom discourse  
  • Engaging students in learning  
  • Assessment in instruction  
  • Demonstrating flexibility and responsiveness |  
  SLO 4: Professionalism | Evaluation of Student Professional Development Plans completed at conclusion of ARTE400 Elementary Student Teaching and ARTE461 Secondary Student Teaching  
  (PDP description and scoring rubric attached) | Direct | Student scores an average of ‘3=EFFECTIVE’ or greater for the following professional development plan measures:  
  • Community, School, and Student Context  
  • Rationale and Focus for Professional Learning  
  • Use of Evidence to Evaluate Practice  
  • Collaboration  
  • Personal and Professional Identity |
The sample population for plan outlined above consists mainly of three groups of students: Recently-admitted students enrolled in curriculum development, mid-program students enrolled in the elementary and/or secondary methods courses, and students participating in the program's capstone experience of student teaching. Considering the schedule for these data collections points and historical progression of students through UNM’s BA and MA Art Education with Licensure Program, this plan would create a statistical snapshot of approximately 60% or less of the program’s total student population for every year of data collected on individual sets of student learning outcomes. This representation increases significantly (closer to 80% or more of the program’s total student population) with the adoption of the three-year data collection and reporting cycle as outlined below.

3. **When will learning outcomes be assessed? When and in what forum will the results of the assessment be discussed?**
## Program SLOs

<table>
<thead>
<tr>
<th>SLO’s 2 and 3 (data collection and reporting) SLO’s 1 and 4 (data collection)</th>
<th>Schedule for Assessment Report</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 1: Fall 2018</td>
<td></td>
</tr>
<tr>
<td>SLO 1 (data collection and reporting) SLO’s 2, 3, and 4 (data collection)</td>
<td>Year 2: Fall 2019</td>
</tr>
<tr>
<td>SLO 4 (data collection and reporting) SLO’s 1, 2, and 3 (data collection)</td>
<td>Year 3: Fall 2020</td>
</tr>
<tr>
<td>SLO’s 2 and 3 (data collection and reporting) SLO’s 1 and 4 (data collection)</td>
<td>Year 4: Fall 2021</td>
</tr>
<tr>
<td>SLO 1 (data collection and reporting) SLO’s 2, 3, and 4 (data collection)</td>
<td>Year 5: Fall 2022</td>
</tr>
<tr>
<td>SLO 4 (data collection and reporting) SLO’s 1, 2, and 3 (data collection)</td>
<td>Year 6: Fall 2023</td>
</tr>
<tr>
<td>SLO’s 2 and 3 (data collection and reporting) SLO’s 1 and 4 (data collection)</td>
<td>Year 7: Fall 2024</td>
</tr>
<tr>
<td>SLO 1 (data collection and reporting) SLO’s 2, 3, and 4 (data collection)</td>
<td>Year 8: Fall 2025</td>
</tr>
<tr>
<td>SLO 4 (data collection and reporting) SLO’s 1, 2, and 3 (data collection)</td>
<td>Year 9: Fall 2026 (repeating thereafter)</td>
</tr>
</tbody>
</table>

4. What is the unit’s process to analyze/interpret assessment data and use results to improve student learning?

Instructors for ARTE310 Elementary Art Education, ARTE320 Secondary Art Education, ARTE410/510 Curriculum Development in Art Education, ART400/461 Elementary and Secondary Student Teaching will be responsible for the collection and interpretation of data from the individual key measures connected to those courses. This data will then be compiled into a report by the Art Education Program Assessment Coordinator and submitted to the College of Fine Arts Assessment Committee by the end of the year’s reporting cycle. Data collected and interpreted (but not reported for that cycle) will be archived in the COE’s TK20 system. The annual program assessment report will then be discussed at the next program meeting, required action plans developed, and necessary programmatic changes implemented in partnership between full-time professors.
Name of Academic Department: Department of Art

Name of College/School/Branch: College of Fine Arts

Academic Year/Assessment Period: Fall 2017- Spring 2018

Submitted By: Justin Makemson, PhD
Assistant Professor of Art Education and ARTE Student Teaching Coordinator
jmakemson@unm.edu

Date Submitted to College/School/Branch for Review: November 14, 2018

Date Reviewed by College Assessment and Review Committee (CARC) or the equivalent: December 2018

State whether ALL of the program’s student learning outcomes (SLOs) are targeted/assessed/measured within one year, two years, OR three years:

The Art Education program’s four SLO’s for licensure-track students are targeted/assessed/measured in a three-year repeating report cycle (see table below)
If the program’s SLO’s are targeted/assessed/measured within two years or three years, please state whether this assessment record focuses on SLOs from the first year, second year, or third year:

<table>
<thead>
<tr>
<th>REPORTING SCHEDULE</th>
<th>DATA COLLECTION</th>
<th>DATA REPORT</th>
</tr>
</thead>
<tbody>
<tr>
<td>YEAR ONE</td>
<td>DATA COLLECTED ON SLO 1, SLO 2, SLO3, AND SLO 4</td>
<td>DATA REPORTED FOR SLO 2 AND SLO 3</td>
</tr>
<tr>
<td>YEAR TWO</td>
<td>DATA COLLECTED ON SLO 1, SLO 2, SLO3, AND SLO 4</td>
<td>DATA REPORTED FOR SLO 1</td>
</tr>
<tr>
<td>YEAR THREE</td>
<td>DATA COLLECTED ON SLO 1, SLO 2, SLO3, AND SLO 4</td>
<td>DATA REPORTED FOR SLO 4</td>
</tr>
</tbody>
</table>

This report is for YEAR ONE of the reporting cycle and concentrates on Program Goal #2 (SLO’s 2 and 3).

Describe the actions and/or improvements that were implemented during the previous reporting period:

Based on our analysis of the 2016-2017 program assessment report, UNM’s Art Education Program (licensure-track) implemented the following changes:

- Significant revision of program assessment plan to include unit-wide measures, scoring rubrics, and assessment schedules
- Curriculum changes including the creation of ARTE305/505 Introduction to Art Education; expansion of content and name change for ARTE432/532: Studio Arts in the Schools: Digital Art to ARTE432/532 Technology in Art Education; and offering ARTE465/565: Art with the Exceptional Child instead of ART466/566: Art with At-Risk Students
- Extension of ARTE400/461 Student Teaching in Art Education practicum from 16 weeks on site to 18 weeks on site
- Change in structured observation forms and scoring rubrics (to create better alignment with NMTeach evaluation system) for teaching practicums connected to ARTE310 Elementary Art Education, ARTE320 Secondary Art Education, and ARTE400/461 Student Teaching in Art Education
- Introduction and implementation of unit-wide Professional Development Plan in ARTE400/461 Student Teaching in Art Education
- Discussion and adoption of essential program-wide lesson plan elements
- Program-wide commitment to include classroom modification (materials and methods); historical, contemporary, and cultural context for creative practices; and curriculum design components in the Studio Art in the Schools courses

Part II: Assessment Report

Program Goal #1: To prepare the University of New Mexico’s community of artist-educators through comprehensive instruction in visual art (specifically the content areas of studio art, design, aesthetics, criticism, visual culture, and art history) in tandem with the operational
understanding of contemporary pedagogical theories and practices required to design a student-centered, socially-minded, culturally-relevant, and developmentally-appropriate art curriculum.

Program Goal #2: To prepare the University of New Mexico’s community of artist-educators through effective mentorship, participation, and reflection on progressive situated teaching experiences required to hone instructional practices, create nurturing and inclusive learning environments, and teach for learning in a way that meets the specific needs and interests of a diverse student population.

Program Goal #3: To prepare the University of New Mexico’s community of artist-educators through introduction of research skills and the reflexive teaching practices required to generate, integrate, and engage in research that informs professional participation, instructional practices, leadership, personal dispositions, and the consequences of action and inaction with regard to the equitable treatment of all learners and the relevancy of visual art to describe and improve the human condition.

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<tr>
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<th>UNM Student Learning Goals</th>
<th>Assessment Measures incl. Measure Type (Direct or Indirect)</th>
<th>Performance Benchmark</th>
<th>Data Results</th>
<th>Data Analysis</th>
<th>Recommendations for Improvement/Changes</th>
</tr>
</thead>
</table>
| SLO 2 (Domain 2: Creating an Environment for Learning): Students will be able to 'create an environment for learning' through participation in a progressive series of situated art education practicums, specifically through the student's demonstration of the following teaching practices: | Knowledge, Skills, and Responsibility | Evaluation of Cooperating Teacher and University Supervisor Structured Observations: One observation for students enrolled in ARTE310 Elementary Art Education and ARTE320 Secondary Art Education Four observations for students enrolled in ARTE400 Elementary Student Teaching and ARTE461 Secondary Student Teaching DIRECT | Student scores an average of '2=EFFECTIVE' or greater for the following structured observation measures: Creating an environment of respect and rapport Organizing physical space Establishing a culture for learning | Of the 25 students assessed in year one of data collection under the revised program assessment plan, 88% of students scored a '2=EFFECTIVE' or better for the structured observation measures connected to Domain 2: Creating an Environment for Learning. | Because this was the first year collecting data connected to specifically to the measures of Domain 2: Creating an Environment for Learning, the data set is not as descriptive and informative as it will be in 2021 (the next reporting cycle for the three years of Domain 2 data collected between 2018 and 2021). My analysis indicates growth between the intermediate co-teaching practicum and | Until we have more a robust data set to measure our program’s strengths and potential areas for growth, my initial interpretation is that the steps we have recently taken, (including the creation of the Introduction to Art Education course and presentation of community service and intern openings) to create more and varied opportunities for students to participate in situated learning experiences (site-
account for the organization of classroom materials and physical space.

The practicum student’s teaching practices establish a culture for learning.

The practicum student’s teaching practices manage both classroom procedures and student behavior.

| SLO 3 (Domain 3: Teaching for Learning): Students will be able to ‘teach for learning’ through participation in a progressive series of situated art education practicums, specifically Knowledge, Skills, and Responsibility | Knowledge, Skills, and Responsibility | Evaluation of Cooperating Teacher and University Supervisor Structured Observations: One observation for students enrolled in | Student scores an average of ‘2=EFFECTIVE’ or greater for the following structured observation measures: | Of the 25 students assessed in year one of data collection under the revised program assessment plan, 84% of students | Because this was the first year collecting data connected to specifically to the measures of Domain 3: Teaching for Learning, the data indicated that… | Until we have more a significant data set to measure our program’s strengths and potential areas for growth, my initial interpretation is that the steps we have taken are working.

Managing classroom procedures

Managing student behavior

and the more comprehensive ARTE400/461 student teaching practicum (the 12% of students scoring below the target benchmark were all practicum students in ARTE320 Secondary Art Education). This finding is not unexpected. The 2017-2018 data set does not include practicum students from ARTE310 as the new program assessment plan was not in place prior to the start of the Fall 2017 Semester (Practicum students in ARTE310, ARTE320, and ARTE400/461 are all using the same measures as of the Fall 2018 semester). Based observations and teaching practicums) will better prepare students to create an environment for learning.
through the student’s demonstration of the following teaching behaviors:

- The practicum student communicates with students in a manner that is appropriate to their culture and level of development.
- The practicum student uses questioning and discussion techniques to support classroom discourse.
- The practicum student engages students in learning throughout the class period.
- The practicum student demonstrates assessment strategies within classroom instruction.
- The practicum student demonstrates flexibility and responsiveness within the classroom.

<table>
<thead>
<tr>
<th>ARTE310 Elementary Art Education and ARTE320 Secondary Art Education</th>
<th>Communicating with students in a manner that is appropriate to their culture and level of development</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIRECT</td>
<td>Using questioning and discussion techniques to support classroom discourse</td>
</tr>
<tr>
<td></td>
<td>Engaging students in learning</td>
</tr>
<tr>
<td></td>
<td>Assessment in instruction</td>
</tr>
<tr>
<td></td>
<td>Demonstrating flexibility and responsiveness</td>
</tr>
</tbody>
</table>

| | scored a ‘2=EFFECTIVE’ or better for the structured observation measures connected to Domain 3: Teaching for Learning. |
| | as not as descriptive and informative as it will be in 2021 (the next reporting cycle for the three years of Domain 3 data collected between 2018 and 2021). My analysis indicates growth between the intermediate co-teaching practicum and the more comprehensive ARTE400/461 student teaching practicum (the 16% of students scoring below the target benchmark were all practicum students in ARTE320 Secondary Art Education). This finding is not unexpected. However, the 6% difference between the scores of Domain 2 and Domain 3 suggests that teacher-student interactions, clarity of instruction, and questioning strategies are a potential area of improvement. |

|have recently taken (including the creation of the Introduction to Art Education course and presentation of community service and intern openings) to create more and varied opportunities for students to participate in situated learning experiences (site-based observations and teaching practicums) will better prepare students to teach for learning.
The outcomes for SLO 2 and SLO 3 were decisively met for this cycle of data collection and report. Because of the recent and significant overhaul of the Art Education’s Program assessment plan, the current data set is too small to develop significant inferences based on an analysis of the structured observation scores for Domains 2 and 3. This will not be an issue by the next reporting cycle.

Based on the data results and analysis provided for the student learning outcome(s) listed in the table above, for EACH student learning outcome, please state if the outcome was met, partially met, or not met. Briefly explain why:

<table>
<thead>
<tr>
<th>Student Learning Outcome</th>
<th>Status</th>
<th>Brief Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>SLO 2</td>
<td>Met</td>
<td></td>
</tr>
<tr>
<td>SLO 3</td>
<td>Met</td>
<td></td>
</tr>
<tr>
<td>SLO 4</td>
<td>Partially Met</td>
<td></td>
</tr>
<tr>
<td>SLO 5</td>
<td>Not Met</td>
<td></td>
</tr>
</tbody>
</table>

growth within the program. The 2017-2018 data set does not include practicum students from ARTE310 as the new program assessment plan was not in place prior to the start of the Fall 2017 Semester (Practicum students in ARTE310, ARTE320, and ARTE400/461 are all using the same measures as of the Fall 2018 semester).
Art Education Program
2017-2018 Assessment Plan
The University of New Mexico

A. **College, Department and Date**
   College: College of Fine Arts
   Department: Department of Art
   Date: February 2, 2018

B. **Academic Program of Study**
   MA Art Education Program (w/o NM K-12 Visual Art Licensure)

C. **Contact Person(s) for the Assessment Plan**
   Justin Makemson, PhD
   Assistant Professor of Art Education
   Email: jmakemson.edu

D. **Broad Program Goals & Measurable Student Learning Outcomes (SLOs)**
   1. **Broad Program Learning Goal(s) for this Degree/Certificate Program**
      D. Prepare artist-educators to demonstrate the conceptual frameworks; technical and practical expertise; critical and creative practices; responsiveness to historical, political, and sociocultural developments impacting art education; technological possibilities and proficiencies; and foundational understanding in the domains of art education, studio art, design and aesthetics, visual culture, and art history required to effective teach in and through the visual arts.

      E. Prepare artist-educators to design coherent long-term and short-term curriculum in the visual arts that defines and measures student learning outcomes; corresponds to state and national standards; considers the preparation of instructional materials and spaces; outlines specific instructional procedures and organizational strategies; and demonstrates a meaningful understanding of lesson content, supporting resources, and the specific needs and interests of a diverse student population.

      F. Prepare artist-educators to generate, integrate, and engage in research that informs individual instructional practice and contributes to the broader field of art education; to create reflexive practitioners capable of self-determining personal dispositions, professional positions, community participation, and sociocultural sensitivities, and as well as the consequences of action in regard to the equitable treatment of all learners and the relevancy of visual arts to describe and improve the human condition.

   2. **List of Student Learning Outcomes (SLOs) for this Degree/Certificate Program**
      A.1. Artist-educators will be able to hone instructional practices through a series of field observations and situated teaching practicums.
      A.2. Artist-educators will be able to plan and prepare lessons that are creatively engaging, developmentally appropriate, and account for individual student needs and interests.
      A.3. Artist-educators will be able to implement multiple modes of instruction (and when appropriate technologies), monitor student comprehension, and redirect instruction and re-teach as required.
      A.4. Artist-educators will be able to establish classroom expectations and procedures, organize materials and physical spaces, and manage student behavior throughout the lesson.
      A.5. Artist-educators will be able to communicate clearly and accurately; artist-educators will be able to use critique, questioning and discussion approaches that promote higher-level student inquiry.
A.6. Artist-educators will be able to teach in manner that effectively negotiates instructional, procedural, and physical transitions.
A.7. Artist-educators will be able to create a learning environment that treats all students (and teaching colleagues) with kindness, fairness, patience, dignity, and respect; learning environment is safe, positive, collaborative, and reflects a mutual respect and rapport between teacher and student.
A.8. Artist-educators will be able to use systematic feedback in the form of structured observations and summative assessments from cooperating teachers, university supervisors, and various course instructors (in addition to video-based self-assessment) to reflect upon and revisit curriculum and instruction decisions.

B.1. Artist-educators will be able to design a coherent and progressive series of lesson plans within the context of a broader art education curriculum.
B.2. Artist-educators will be able to develop lessons in both long-term and short-term formats.
B.3. Artist-educators will be able to define and measure learning outcomes.
B.4. Artist-educators will be able to correlate learning outcomes to state and national standards.
B.5. Artist-educators will be able to describe preparation required for instructional materials and spaces.
B.6. Artist-educators will be able to outline specific instructional procedures and organizational strategies.
B.7. Artist-educators will be able to demonstrate a meaningful understanding of lesson content, supporting resources, and the specific needs and interests of a diverse student population.

C.1. Artist-educators will be able to generate, integrate, and engage in research that informs individual instructional practice and contributes to the broader field of art education.
C.2. Artist-educators will be able to reflexively self-determine personal dispositions, professional positions, community participation, and sociocultural sensitivities.
C.3. Artist-educators will be able to situate their own personal dispositions, professional positions, community participation, and sociocultural sensitivities within the broader traditions of art education.
C.4. Artist-educators will be able to justify the consequences of action in regard to the equitable treatment of all learners and the relevancy of visual arts to describe and improve the human condition.
### E. Assessment of Student Learning Plan

#### 2. Student Learning Outcomes Matrix

<table>
<thead>
<tr>
<th>University of New Mexico Student Learning Goals</th>
<th>Knowledge</th>
<th>Skills</th>
<th>Responsibility</th>
<th>Program SLO is conceptually different from university goals.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Program SLOs</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A.1. Artist-educators will be able to hone instructional practices through a series of field observations and situated teaching practicums.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>A.2. Artist-educators will be able to plan and prepare lessons that are creatively engaging, developmentally appropriate, and account for individual student needs and interests.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>A.3. Artist-educators will be able to implement multiple modes of instruction (and when appropriate technologies), monitor student comprehension, and redirect instruction and re-teach as required.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>A.4. Artist-educators will be able to establish classroom expectations and procedures, organize materials and physical spaces, and manage student behavior throughout the lesson.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>A.5. Artist-educators will be able to communicate clearly and accurately; artist-educators will be able to use critique, questioning and discussion approaches that promote higher-level student inquiry.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>A.6. Artist-educators will be able to teach in manner that effectively negotiates instructional, procedural, and physical transitions.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>A.7. Artist-educators will be able to create a learning environment that treats all students (and teaching colleagues) with kindness, fairness, patience, dignity, and respect; learning environment is safe, positive, collaborative, and reflects a mutual respect and rapport between teacher and student.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>A.8. Artist-educators will be able to use systematic feedback in the form of structured observations and summative assessments from cooperating teachers, university supervisors, and various course instructors (in addition to video-based self-assessment) to reflect upon and revisit curriculum and instruction decisions.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>B.1. Artist-educators will be able to design a coherent and progressive series of lesson plans within the context of a broader art education curriculum.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>
B.2. Artist-educators will be able to develop lessons in both long-term and short-term formats.

X  X  X

B.3. Artist-educators will be able to define and measure learning outcomes.

X  X  X

B.4. Artist-educators will be able to correlate learning outcomes to state and national standards.

X  X  X

B.5. Artist-educators will be able to describe preparation required for instructional materials and spaces.

X  X  X

B.6. Artist-educators will be able to outline specific instructional procedures and organizational strategies.

X  X  X

B.7. Artist-educators will be able to demonstrate a meaningful understanding of lesson content, supporting resources, and the specific needs and interests of a diverse student population.

X  X  X

C.1. Artist-educators will be able to generate, integrate, and engage in research that informs individual instructional practice and contributes to the broader field of art education.

X  X  X

C.2. Artist-educators will be able to reflexively self-determine personal dispositions, professional positions, community participation, and sociocultural sensitivities.

X  X  X

C.3. Artist-educators will be able to situate their own personal dispositions, professional positions, community participation, and sociocultural sensitivities within the broader traditions of art education.

X  X  X

C.4. Artist-educators will be able to justify the consequences of action in regard to the equitable treatment of all learners and the relevancy of visual arts to describe and improve the human condition.

X  X  X

2. How will learning outcomes be assessed?

<table>
<thead>
<tr>
<th>Program SLOs</th>
<th>Assessment Measures</th>
<th>Direct or Indirect</th>
<th>Criteria for Success</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.1. Artist-educators will be able to hone instructional practices through a series of field observations and situated teaching practicums.</td>
<td>Evaluation of Cooperating Teacher and University Supervisor Structured Observations (two observations for each student enrolled in ARTE 310 Elementary Art Education, ARTE 320 Secondary Art Education, and four observations for each student enrolled in ARTE 400/461 Elementary and Secondary</td>
<td>Direct</td>
<td>Student scores an average of two (effective) or greater for the categories of creating an environment of respect and rapport, establishing a culture of learning, managing classroom procedures, managing student behavior, communicates clearly and accurately, uses</td>
</tr>
<tr>
<td>A.4. Artist-educators will be able to establish classroom expectations and procedures, organize materials and physical spaces, and manage student behavior throughout the lesson.</td>
<td>Student Teaching—scoring rubric attached)</td>
<td>questioning and discussion techniques, and engaging student learning.</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>A.5. Artist-educators will be able to communicate clearly and accurately; artist-educators will be able to use critique, questioning and discussion approaches that promote higher-level student inquiry.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A.6. Artist-educators will be able to teach in manner that effectively negotiates instructional, procedural, and physical transitions.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A.7. Artist-educators will be able to create a learning environment that treats all students (and teaching colleagues) with kindness, fairness, patience, dignity, and respect; learning environment is safe, positive, collaborative, and reflects a mutual respect and rapport between teacher and student.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A.8. Artist-educators will be able to use systematic feedback in the form of structured observations and summative assessments from cooperating teachers, university supervisors, and various course instructors (in addition to video-based self-assessment) to reflect upon and revisit curriculum and instruction decisions.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B.1. Artist-educators will be able to design a coherent and progressive series of lesson plans within the context of a broader art education curriculum.</td>
<td>Evaluation of Student Lesson Plans (competed for each student during ARTE310 Elementary Art Education, ARTE320 Secondary Art Education, and ARTE 400/461 Elementary and Secondary Student Teaching—scoring rubric attached)</td>
<td>Direct</td>
<td></td>
</tr>
<tr>
<td>B.2. Artist-educators will be able to develop lessons in both long-term and short-term formats.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B.3. Artist-educators will be able to define and measure learning outcomes.</td>
<td></td>
<td></td>
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<tr>
<td>B.4. Artist-educators will be able to correlate learning outcomes to state and national standards.</td>
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<tr>
<td>B.5. Artist-educators will be able to describe preparation required for instructional materials and spaces.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B.6. Artist-educators will be able to outline specific instructional procedures and organizational strategies.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B.7. Artist-educators will be able to demonstrate a meaningful understanding of lesson content,</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

appropriate technologies), monitor student comprehension, and redirect instruction and re-teach as required.
supporting resources, and the specific needs and interests of a diverse student population.

C.1. Artist-educators will be able to generate, integrate, and engage in research that informs individual instructional practice and contributes to the broader field of art education.

C.2. Artist-educators will be able to reflexively self-determine personal dispositions, professional positions, community participation, and sociocultural sensitivities.

C.3. Artist-educators will be able to situate their own personal dispositions, professional positions, community participation, and sociocultural sensitivities within the broader traditions of art education.

C.4. Artist-educators will be able to justify the consequences of action in regard to the equitable treatment of all learners and the relevancy of visual arts to describe and improve the human condition.

| C.1 | 1) Evaluation of Student Disposition Forms (completed upon entry to program, entry to ARTE 400/461 Elementary and Secondary Student Teaching, and conclusion of ARTE 400/461 Elementary and Secondary Student Teaching—scoring rubric attached) |
| C.2 | 1) Direct |
| C.3 | 2) Direct |
| C.4 | 1) Student scores an average of two (emerging) or greater for the categories of learner and learning, content knowledge, instructional practice, and professionalism. |
| C.3.1 | 2) Student scores an average of two (emerging) or greater for the categories of ongoing professional learning, use of evidence to evaluate practice, collaboration, adapts practice to meet the needs of all learners, impact of personal identity, ethical practice, and communication. |

The sample population for plan outlined above consists mainly of three groups of students: Students recently admitted to the program, students enrolled in the elementary and/or secondary methods courses, and students participating in the program’s capstone experience of student teaching. Considering the schedule for these data collections points and historical progression of students through UNM’s BA and MA Art Education with Licensure Program, this plan would create a statistical snapshot of approximately 60% or less of the program’s total student population for every year of data collected on individual sets of student learning outcomes. This representation increases significantly (closer to 80% or more of the program’s total student population) with the adoption of the three-year data collection and reporting cycle as outlined below.

3. When will learning outcomes be assessed? When and in what forum will the results of the assessment be discussed?
<table>
<thead>
<tr>
<th>Program SLOs</th>
<th>Schedule for Assessment Report</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.1-A.8 (data collection and reporting)</td>
<td>Year 1: Fall 2018</td>
</tr>
<tr>
<td>B.1-B.7 (data collection and reporting)</td>
<td>Year 2: Fall 2019</td>
</tr>
<tr>
<td>C.1-C.4 (data collection and reporting)</td>
<td>Year 3: Fall 2020</td>
</tr>
<tr>
<td>A.1-A.8 (data collection and reporting)</td>
<td>Year 4: Fall 2021</td>
</tr>
<tr>
<td>B.1-B.7 (data collection and reporting)</td>
<td>Year 5: Fall 2022</td>
</tr>
<tr>
<td>C.1-C.4 (data collection and reporting)</td>
<td>Year 6: Fall 2023</td>
</tr>
<tr>
<td>A.1-A.8 (data collection and reporting)</td>
<td>Year 7: Fall 2024</td>
</tr>
<tr>
<td>B.1-B.7 (data collection and reporting)</td>
<td>Year 8: Fall 2025</td>
</tr>
<tr>
<td>C.1-C.4 (data collection and reporting)</td>
<td>Year 9: Fall 2026</td>
</tr>
<tr>
<td></td>
<td>(repeating thereafter)</td>
</tr>
</tbody>
</table>

4. **What is the unit’s process to analyze/interpret assessment data and use results to improve student learning?**

Instructors for ARTE310 Elementary Art Education, ARTE320 Secondary Art Education, ART460/461 Elementary and Secondary Student Teaching will be responsible for the collection and interpretation of data from the individual key measures connected to those courses. The Art Education Area Representative will be responsible for the collection and interpretation of data from incoming students (initial student dispositions). This data will then be compiled into a report by the Art Education Program Assessment Coordinator and submitted to the College of Fine Arts Assessment Committee by the end of the year’s reporting cycle. Data collected and interpreted (but not reported for that cycle) will be archived in the COE’s TK20 system. The annual program assessment report will then be discussed at the next program meeting, required action plans developed, and necessary programmatic changes implemented in partnership between full-time professors.
A. **College, Department and Date**
   - College: College of Fine Arts
   - Department: Department of Art
   - Date: December 11, 2017

B. **Academic Program of Study**
   - MA Art Education Program (w/o NM K-12 Visual Art Licensure)

C. **Contact Person(s) for the Assessment Plan**
   - Dr. Justin Makemson
   - Assistant Professor of Art Education
   - Program Assessment Coordinator
   - Email: jmakemson@unm.edu

D. **Broad Program Goals & Measurable Student Learning Outcomes (SLOs)**
   1. **Broad Program Learning Goal(s) for this Degree/Certificate Program**
      G. Prepare art professionals who understand the importance of educating people in the visual arts in relation to diverse peoples’ histories, cultures, and aesthetic approaches.
      H. Prepare art professionals with the 21st century technical and conceptual skills needed to work in and through the visual arts.
      I. Prepare art professionals who understand and can engage people in rich discussions about the role the arts have played to describe the human condition and its relevancy in their lives.
      J. Prepare art professionals to conduct visual and scholarly research to advance the field of art education.
      K. Prepare art professionals who can demonstrate the ability to prepare, facilitate, and assess learning to meet the needs of diverse learners.
      L. Prepare art professionals as reflective practitioners who can assess their dispositions, professional attitudes and actions regarding the equitable treatment and growth of all people.
   2. **List of Student Learning Outcomes (SLOs) for this Degree/Certificate Program**
      A.1. Students synthesize and apply their knowledge of diverse peoples’ histories, cultures, and aesthetic approaches through visual arts curriculum planning and instruction.
      B.1. Students develop the knowledge and expertise necessary to provide their future students with 21st Century skills and conceptual learning experiences that promote creative problem solving, critical thinking, and perseverance using teaching strategies that stress learning in and through the visual arts.
      C.1. Students are capable of engaging their students in rich discussions about the value of the visual arts to describe the human condition, facilitating students to interpret art in terms of its relevancy to their lives, assisting students to pursue their own artistic processes, and inspiring students’ creative expression through making art.
D.1. Develop the skill sets necessary to become competent academic researchers and write as well as conduct visual research as practicing artists.

E.1. Students align curriculum, instruction, and assessment to meet the needs of diverse learners.

F.1. Students engage in self-reflection about their ability to demonstrate: teaching for diversity, reflective practices, professional development, ethical behaviors, professionalism, advocacy for the equitable treatment and respect for all learners’ learning, artistic growth, and overall well-being.

E. Assessment of Student Learning Plan

1. Student Learning Outcomes Matrix

<table>
<thead>
<tr>
<th>University of New Mexico Student Learning Goals</th>
<th>Program SLOs</th>
<th>Knowledge</th>
<th>Skills</th>
<th>Responsibility</th>
<th>Program SLO is conceptually different from university goals.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program SLOs</td>
<td>A.1. Students synthesize and apply their knowledge of diverse peoples’ histories, cultures, and aesthetic approaches through visual arts curriculum planning and instruction.</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>B.1. Students develop the knowledge and expertise necessary to provide their future students with 21st Century skills and conceptual learning experiences that promote creative problem solving, critical thinking, and perseverance using teaching strategies that stress learning in and through the visual arts.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td></td>
<td>C.1. Students are capable of engaging their students in rich discussions about the value of the visual arts to describe the human condition, facilitating students to interpret art in terms of its relevancy to their lives, assisting students to pursue their own artistic processes, and inspiring students’ creative expression through making art.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td></td>
<td>D.1. Develop the skill sets necessary to become competent academic researchers and write as well as conduct visual research as practicing artists.</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>E.1. Students align curriculum, instruction, and assessment to meet the needs of diverse learners.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F.1. Students engage in self-reflection about their ability to demonstrate: teaching for diversity, reflective practices, professional development, ethical</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>
behaviors, professionalism, advocacy for the equitable treatment and respect for all learners’ learning, artistic growth, and overall well-being.

2. How will learning outcomes be assessed?

<table>
<thead>
<tr>
<th>Program SLOs*</th>
<th>Assessment Measures</th>
<th>Direct or Indirect</th>
<th>Criteria for Success</th>
</tr>
</thead>
</table>
| A.1. Students synthesize and apply their knowledge of diverse peoples’ histories, cultures, and aesthetic approaches through visual arts curriculum planning and instruction. | Transition Point 1: Early Program  
- ARTES00- History and Philosophy of Art Education- Student must earn a grade of B or better on their semester research paper; grade is based on numerous criteria outlined in project rubric. | Presently defined as a combination of direct and indirect (will be parsed out for the 2017-2018 plan) | **Presently defined as part of the ‘assessment measures’ column (will be parsed out for the 2017-2018 plan)** |
| B.1. Students develop the knowledge and expertise necessary to provide their future students with 21st Century skills and conceptual learning experiences that promote creative problem solving, critical thinking, and perseverance using teaching strategies that stress learning in and through the visual arts. | Transition Point 2: Mid-Program  
- ARTES585- Research Applications in Art Education- Student must earn a grade of B or better on their literature review and final research projects; grade is based on numerous criteria outlined in project rubric.  
- ARTES590- Current Trends and Issues in Art Education- Student must earn a grade of B or better on their annotated bibliography; grade is based on numerous criteria outlined in project rubric. | | |
| C.1. Students are capable of engaging their students in rich discussions about the value of the visual arts to describe the human condition, facilitating students to interpret art in terms of its relevancy to their lives, assisting students to pursue their own artistic processes, and inspiring students’ creative expression through making art. | Transition Point 3: Late Program  
- Comprehensive Examination- Student must pass their comprehensive examination; passing criteria is outlined in the Art Education Program Handbook. | | |
| D.1. Develop the skill sets necessary to become competent academic researchers and write as well as conduct visual research as practicing artists. | | | |
| E.1. Students align curriculum, instruction, and assessment to meet the needs of diverse learners. | | | |

*In the present version of the Art Education Program Assessment Plan(s), individual SLO’s and key assessment measures do not directly correspond to one another. Instead, the program’s various key measures have been combined into three significant ‘transition points’ (Reporting findings/interpretations from the transition points in the requested matrix form is a challenge; therefore my...
objectives for this 2016-2017 report: 1) To translate the existing plan into the provided template; 2) To explain how the art education program has approached data collection and interpretation for the last five years; and 3) To project how these findings can/will inform the proposed update and complete overhaul of the assessment plan for the 2017-2018 reporting cycle.

The sample population in the present plan consists mainly of three groups of students: Students enrolled in the first course in the MA Art Education Program of Studies (ARTE500), students enrolled in two intermediate courses (ARTE585 and ARTE590), and students participating in the program’s capstone comprehensive examination. Considering the scheduling of these key assessments in relationship to the MA Art Education Program of Studies, the plan creates a statistical snapshot of approximately 75%-85% of the student population every report cycle. This representation could change with the adoption of new key measures in the 2017-2018 assessment plan.

3. When will learning outcomes be assessed? When and in what forum will the results of the assessment be discussed?**
4. What is the unit’s process to analyze/interpret assessment data and use results to improve student learning?

In the present plan, individual instructors for ARTE500, ARTE585, and ARTE590 are responsible for the collection and interpretation of data from key measures. This data is then compiled into a report by that year’s acting area representative (through reorganization in the College of Fine Arts Assessment Committee the 2016-2017 report and future reports will be compiled by the newly-appointed program assessment coordinator). Historically findings and interpretations from assessment reports have been discussed and appropriate changes have been implemented in a partnership between the program’s two full-time professors Dr. Nancy Pauly and Dr. Laurel Lampela. Considering the proposed changes to the assessment plan (alongside the addition of a third faculty line), the process for analyzing and interpreting findings from the assessment plan will need to be revisited in the 2017-2018 plan.
2016-2017 Report of Findings and Interpretations from Key Measures

Transition Point #1 Report:
No data was reported specifically for the first transition point from the Spring 2017 sections of ARTE500; further interpretation is not possible without data collection.

Transition Points #2 and #3 Report:
Instructor Quinn reported the following findings and interpretations from the Spring 2016 sections of ARTE585:

<table>
<thead>
<tr>
<th>DEGREE</th>
<th>COURSES</th>
<th>ASSESSMENT</th>
<th>EXPECTATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MA in Art Education</td>
<td>ARTE 585</td>
<td>Literature Review</td>
</tr>
<tr>
<td>Fall 2016</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Final Research Project</td>
<td>Exceeds</td>
</tr>
<tr>
<td></td>
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</tr>
</tbody>
</table>

Dr. Lampela reported the following findings and interpretations from the Fall 2016 sections of ART590... and the Fall 2016/Spring 2017 Comprehensive Examination:

<table>
<thead>
<tr>
<th>DEGREE</th>
<th>COURSES</th>
<th>ASSESSMENT</th>
<th>EXPECTATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MA in Art Education</td>
<td>ARTE 590</td>
<td>Annotated Bibliography</td>
</tr>
<tr>
<td>Fall 2016</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall 2016</td>
<td>Comprehensive Exam</td>
<td></td>
<td>Pass w/Dist</td>
</tr>
<tr>
<td></td>
<td>Take Home Exam</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Curriculum Project</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Spring 2017</td>
<td>Comprehensive Exam</td>
<td></td>
<td>Pass w/Dist</td>
</tr>
<tr>
<td></td>
<td>Take Home Exam</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Curriculum Project</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Studio Project</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

Conclusion:
The Art Education Program has committed to an update and overhaul of the present assessment plan for the 2017-2018 reporting period; this revision work will help to make data collection and analysis better aligned with the program assessment expectations outlined by the University of New Mexico, College of Fine Arts, and the Department of Art. The revised plan will keep the spirit of the existing program goals and student learning outcomes yet condense them into a series of three trackable threads; because the MA Art Education without licensure does not require the same certification/accreditation considerations as other licensure programs (e.g. The BA and MA Art Education with licensure’s key measures can connect to specific student learning outcomes and coordinate with the College of Education’s required documentation for compliance with NMTeach, InTASC, and CAEP) our program will have to thoroughly review, define, and expand on SLO’s and key measures that reflect the community-based and research-minded threads of a non-licensure program of studies. Regardless, these shifts should make data management and reporting systems more efficient and increase the likelihood that the findings and interpretations from the program’s assessment report might be used to support program changes and new initiatives. I am currently drafting the revised plan to be presented/discussed at the Art Education Program’s January meeting and then submitted to the College of Fine Arts Assessment Committee shortly thereafter.
Art Education Program  
2016-2017 Assessment Plan  
The University of New Mexico

A. **College, Department and Date**  
   College: College of Fine Arts  
   Department: Department of Art  
   Date: December 11, 2017

B. **Academic Program of Study**  
   BA/MA Art Education Program (w/ NM K-12 Visual Art Licensure)

C. **Contact Person(s) for the Assessment Plan**  
   Dr. Justin Makemson  
   Assistant Professor of Art Education  
   Program Assessment Coordinator  
   Email: jmakemson@unm.edu

D. **Broad Program Goals & Measurable Student Learning Outcomes (SLOs)**  
   1. **Broad Program Learning Goal(s) for this Degree/Certificate Program**  
      M. Prepare art professionals who understand the importance of educating people in the visual arts in relation to diverse peoples' histories, cultures, and aesthetic approaches.  
      N. Prepare art professionals with the 21st century technical and conceptual skills needed to work in and through the visual arts.  
      O. Prepare art professionals who understand and can engage people in rich discussions about the role the arts have played to describe the human condition and its relevancy in their lives.  
      P. Prepare art professionals to conduct visual and scholarly research to advance the field of art education.  
      Q. Prepare art professionals who can demonstrate the ability to prepare, facilitate, and assess learning to meet the needs of diverse learners.  
      R. Prepare art professionals as reflective practitioners who can assess their dispositions, professional attitudes and actions regarding the equitable treatment and growth of all people.

   2. **List of Student Learning Outcomes (SLOs) for this Degree/Certificate Program**  
      A.1. Students synthesize and apply their knowledge of diverse peoples' histories, cultures, and aesthetic approaches through visual arts curriculum planning and instruction.  
      B.1. Students develop the knowledge and expertise necessary to provide their future students with 21st Century skills and conceptual learning experiences that promote creative problem solving, critical thinking, and perseverance using teaching strategies that stress learning in and through the visual arts.  
      C.1. Students are capable of engaging their students in rich discussions about the value of the visual arts to describe the human condition, facilitating students to interpret art in terms of its relevancy to their lives, assisting students to pursue their own artistic processes, and inspiring students' creative expression through making art.
D.1. Develop the skill sets necessary to become competent academic researchers and write as well as conduct visual research as practicing artists.

E.1. Students align curriculum, instruction, and assessment to meet the needs of diverse learners.

F.1. Students engage in self-reflection about their ability to demonstrate: teaching for diversity, reflective practices, professional development, ethical behaviors, professionalism, advocacy for the equitable treatment and respect for all learners’ learning, artistic growth, and overall well-being.

E. **Assessment of Student Learning Plan**

1. **Student Learning Outcomes Matrix**

<table>
<thead>
<tr>
<th>University of New Mexico Student Learning Goals</th>
<th>Program SLOs</th>
<th>Knowledge</th>
<th>Skills</th>
<th>Responsibility</th>
<th>Program SLO is conceptually different from university goals.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A.1. Students synthesize and apply their knowledge of diverse peoples’ histories, cultures, and aesthetic approaches through visual arts curriculum planning and instruction.</td>
<td>X</td>
<td>X</td>
<td></td>
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<tr>
<td></td>
<td>B.1. Students develop the knowledge and expertise necessary to provide their future students with 21st Century skills and conceptual learning experiences that promote creative problem solving, critical thinking, and perseverance using teaching strategies that stress learning in and through the visual arts.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td></td>
<td>C.1. Students are capable of engaging their students in rich discussions about the value of the visual arts to describe the human condition, facilitating students to interpret art in terms of its relevancy to their lives, assisting students to pursue their own artistic processes, and inspiring students’ creative expression through making art.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td></td>
<td>D.1. Develop the skill sets necessary to become competent academic researchers and write as well as conduct visual research as practicing artists.</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>E.1. Students align curriculum, instruction, and assessment to meet the needs of diverse learners.</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F.1. Students engage in self-reflection about their ability to demonstrate: teaching for diversity, reflective practices, professional development, ethical</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>
behaviors, professionalism, advocacy for the equitable treatment and respect for all learners’ learning, artistic growth, and overall well-being.

2. How will learning outcomes be assessed?

<table>
<thead>
<tr>
<th>Assessing Student Learning Goals</th>
<th>Program SLOs*</th>
<th>Assessment Measures</th>
<th>Direct or Indirect</th>
<th>Criteria for Success</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.1. Students synthesize and apply their knowledge of diverse peoples’ histories, cultures, and aesthetic approaches through visual arts curriculum planning and instruction.</td>
<td><strong>Transition Point 1: Faculty Decision Point 1: Admission to COE (PIP 1)</strong></td>
<td>- New Mexico Teacher Assessment minimum score (240)</td>
<td>Direct</td>
<td>Presently defined as a combination of direct and indirect (will be parsed out for the 2017-2018 plan)</td>
</tr>
<tr>
<td>B.1. Students develop the knowledge and expertise necessary to provide their future students with 21st Century skills and conceptual learning experiences that promote creative problem solving, critical thinking, and perseverance using teaching strategies that stress learning in and through the visual arts.</td>
<td><strong>Transition Point 2: Faculty Decision Point #2: Practicum and Student Teaching Eligibility Decision Form (PIP 2)</strong></td>
<td>- GPA minimum 2.5</td>
<td>Indirect</td>
<td></td>
</tr>
<tr>
<td>C.1. Students are capable of engaging their students in rich discussions about the value of the visual arts to describe the human condition, facilitating students to interpret art in terms of its relevancy to their lives, assisting students to pursue their own artistic processes, and inspiring students’ creative expression through making art.</td>
<td><strong>Transition Point 3: Student Teaching Field Assessment (PIP 3)</strong></td>
<td>- Autobiographical Statement</td>
<td>Direct</td>
<td>Presently defined as part of the ‘assessment measures’ column (will be parsed out for the 2017-2018 plan)</td>
</tr>
<tr>
<td>D.1. Develop the skill sets necessary to become competent academic researchers and write as well as conduct visual research as practicing artists.</td>
<td></td>
<td>- ARTE 310-Elementary Practicum- A student must earn a grade of B or better that is based on numerous types of evidence including the lesson plan rubric grade and the presentation rubric.</td>
<td>Indirect</td>
<td></td>
</tr>
<tr>
<td>E.1. Students align curriculum, instruction, and assessment to meet the needs of diverse learners.</td>
<td></td>
<td>- ARTE 320-Secondary Practicum- A student must earn a grade of B or better that is based on numerous types of evidence including the lesson plan rubric grade.</td>
<td>Direct</td>
<td></td>
</tr>
</tbody>
</table>

*In the present version of the Art Education Program Assessment Plan(s), individual SLO’s and key assessment measures do not directly correspond to one another. Instead, the program’s various key measures have been combined into three significant ‘transition points’ (Reporting findings/interpretations from the transition points in the requested matrix form is a challenge; therefore my
Objectives for this 2016-2017 report: 1) To translate the existing plan into the provided template; 2) To explain how the art education program has approached data collection and interpretation for the last five years; and 3) To project how these findings can/will inform the proposed update and complete overhaul of the assessment plan for the 2017-2018 reporting cycle.

- UNM supervisor and cooperating teacher
- Disposition Self-Assessments done twice by student teachers

The sample population in the present plan consists mainly of three groups of students: Students recently admitted to the program, students enrolled in the elementary and secondary methods courses, and students participating in the program’s capstone experience of student teaching. Considering the schedule of these courses in relationship to the program of studies, the plan creates a statistical snapshot of approximately 65%-75% of the student population every report cycle. This representation could change with the adoption of new key measures in the 2017-2018 assessment plan.

3. When will learning outcomes be assessed? When and in what forum will the results of the assessment be discussed?**
<table>
<thead>
<tr>
<th>Program SLOs</th>
<th>Year/Semester Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>**In the present plan, the program collects and interprets data related</td>
<td>The Art Education Program has recorded assessment data for the</td>
</tr>
<tr>
<td>to every SLO for every report cycle; in the updated plan (to go into</td>
<td>reporting cycles of the last five years (2012-2017).</td>
</tr>
<tr>
<td>effect for the 2017-2018 report cycle) the program will revisit the</td>
<td></td>
</tr>
<tr>
<td>appropriateness of this schedule.</td>
<td></td>
</tr>
</tbody>
</table>

4. **What is the unit’s process to analyze/interpret assessment data and use results to improve student learning?**

In the present plan, individual instructors for ARTE310, ARTE320, ART460, and ARTE461 are responsible for the collection and interpretation of data from key measures. This data is then compiled into a report by that year’s acting area representative (through reorganization in the College of Fine Arts Assessment Committee the 2016-2017 report and future reports will be compiled by the newly-appointed program assessment coordinator). Historically findings and interpretations from assessment reports have been discussed and appropriate changes have been implemented in a partnership between the program’s two full-time professors Dr. Nancy Pauly and Dr. Laurel Lampela. Considering the proposed changes to the assessment plan (alongside the addition of a third faculty line), the process for analyzing and interpreting findings from the assessment plan will need to be revisited in the 2017-2018 plan.
2016-2017 Report of Findings and Interpretations from Key Measures

**Transition Point #1 Report:** No data was reported specifically for the first transition point; for the students enrolled in ARTE460/461, nine out of ten student teacher candidates met these benchmarks. Further interpretation is not possible without greater data collection.

**Transition Point #2 Report:** Dr. Pauly reported the following findings and interpretations from the Fall 2016 sections of ARTE310:

### ARTE 310 Fall 2016 POWERPOINT ASSESSMENTS

<table>
<thead>
<tr>
<th>Student</th>
<th>Categories (Listed Below)</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 LC</td>
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<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
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<td>2 CE</td>
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<td>2</td>
<td>2</td>
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<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>2.2</td>
</tr>
<tr>
<td>3 HBJ</td>
<td></td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3.0</td>
</tr>
<tr>
<td>4 CK</td>
<td></td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>3</td>
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<td>3</td>
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<td>3</td>
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<tr>
<td>5 LK</td>
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<td>3</td>
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<tr>
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</tr>
</tbody>
</table>

**Category Average:** 2.56 2.4 2.89 2.2 1.67 2.56 2.89 2.67 2.89 2.33

3= Exceeds expectations 2= Meets expectations 1= Needs improvement 0= No evidence

Results: Three students exceeded expectations (3.0) while six students met expectations on must items. More students were successful with items 3 (diversity), 7 (representation of people and ideas), and 9 (script). The lowest category was 5 (Artists’ names and voices). This category refers to adding a photograph, quote, or the context about the artist creating the art.

Interpretation: Since diverse representation and the non-stereotypical representation of artists is strongly emphasized in the course, I was happy to see that most students added significant evidence of those characteristics to their PowerPoint presentations. In order to receive credit for # 5 students must have added a quote from the artist that elementary students could understand or could examine to unpack the meanings. Since these quotes are sometimes difficult to find for some artists, it is understandable that fewer students were successful on this item.

### LEARNING PLAN ASSESSMENTS

<table>
<thead>
<tr>
<th>Student</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 LC</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
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<td>3</td>
<td>2</td>
<td>3</td>
<td>2.8</td>
</tr>
</tbody>
</table>

Page | 156
Results: Three students exceeded expectations and six met expectations on their learning plans. Most students were successful with each category. I believe these results are enhanced because the students submitted a draft of their learning plans and were given feedback about how to improve their plans at mid-semester.

Data from ARTE320 was not submitted for review; the adjunct instructor for the Spring 2017 section has since left the institution and did not respond to requests for data collection. I will be teaching this course in Spring 2018 and will collect data according to the revised program assessment plan.

Transition Point #3 Report: Dr. Makemson requested data from the COE’s TK20 system for the Fall 2016 sections of ARTE460/461:

Cooperating Teacher’s Midterm Evaluations

<table>
<thead>
<tr>
<th>Competency I. Learning Plan Content and Preparation</th>
<th>Competency II. Lesson Introduction, Discussion of Visuals, and Demonstration</th>
<th>Competency III. Idea Development, Distribution of Materials, and Art Making</th>
<th>Competency IV. Classroom Management to Create a Respectful Classroom</th>
<th>Competency V. Closure, Clean-Up, and Assessment</th>
<th>Competency VI. Rapport, Professionalism, and Reflection</th>
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<tbody>
<tr>
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5= Outstanding  4=Capable  3= Emerging  2= Needs Improvement  1= Not acceptable

Cooperating Teacher’s Final Evaluations

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<th>Competency V. Closure, Clean-Up, and Assessment</th>
<th>Competency VI. Rapport, Professionalism, and Reflection</th>
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<th>Content and Preparation</th>
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University Supervisor’s Midterm Evaluations

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University Supervisor’s Final Evaluations
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### Average Competency Scores

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<th>Average Midterm Competency Score (from University Supervisor)</th>
<th>Average Final Competency Score (from Cooperating Teacher)</th>
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### Disposition Scores (From Cooperating Teachers; No Dispositions from Student Teachers Reported)

<table>
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<th>ST values diversity and strives to create classroom communities that promote positive student involvement and learning. Through the use of reflective written and artistic practices, ST seeks opportunities to grow artistically and to improve her/his art teaching practices by engaging in reflective practices. ST demonstrates knowledge of and ability to follow ethical codes of behavior in art education. ST honors honesty, integrity, and respect for all learners. ST is committed to advocating for and providing equitable treatment to all learners. ST creates artistically rich environments that promote care and respect in regard to artistic engagement and development.</th>
<th>Total Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>ST values diversity and strives to create classroom communities that promote positive student involvement and learning. Through the use of reflective written and artistic practices, ST seeks opportunities to grow artistically and to improve her/his art teaching practices by engaging in reflective practices. ST demonstrates knowledge of and ability to follow ethical codes of behavior in art education. ST honors honesty, integrity, and respect for all learners. ST is committed to advocating for and providing equitable treatment to all learners. ST creates artistically rich environments that promote care and respect in regard to artistic engagement and development.</td>
<td>Total Average</td>
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</table>
Interpretations: In review of the TK20 data from Fall 2016, midterm and final evaluations from cooperating teachers suggest that our student teacher candidates are most successful in competencies 1, 3, and 6 with potential for growth in competencies 4 and 5. Comparison between the cooperating teachers’ midterm and final evaluations suggest improvement within competency 4 over the course of the practicum, with a slight decline in scores for competency 1 from the beginning to the end of the practicum. Midterm and final evaluations from university supervisors suggest that our student teacher candidates are most successful in competencies 1 and 6 with potential for growth in competencies 4 and 5. Comparison between the university supervisors’ midterm and final evaluations suggest improvement within competencies 4 and 5 with a slight decline in scores for competencies 1 and 2. Disposition scores suggest that most candidates are operating in the ‘meets expectations’ to ‘exceeds expectations’ for all categories of evaluation. Interpretation of the ARTE460/461 data is difficult give the large number of gaps in the record (especially from midterm to final evaluation points); whether these gaps are the consequence of non-reporting or whether they signify student teacher candidates failing to complete the student teaching practicum cannot be determined given the reporter’s unfamiliarity with the program at the time. Based on the data available, student teacher candidates would benefit from more field experiences, practicums, or other forms of situated teaching experiences prior to the start of student teaching; these lower-stakes intermediate teaching experiences would help students hone classroom management skills and gain a better ‘real classroom’ sense of self-awareness and pacing in terms of instruction (including the ability to review, present, close, and preview information within a series of progressive lessons). Data also suggests that while student teacher candidates (following the completion of coursework in the UNM Art Education Program) are initially prepared to design and prepare long-term and short-term lesson plans, however the curriculum design demands of a professional teaching schedule (continuous day-after-day and hour-after-hour planning) is still something candidates struggle to manage. Curriculum design, resiliency in teaching, and professional involvement/expectations were threads for the Fall 2017 student teaching seminar; hopefully we will see improvement in these areas for the 2017-2018 reporting period. The program continues to discuss how to provide

<table>
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<tr>
<th>self-concept through artistic practices.</th>
<th>ST analyzes, assesses, and revises teaching practices related to student learning, research and theory, and collegial and supervisory feedback.</th>
<th>professional development opportunities, through participation in professional organizations, and by reading professional publications.</th>
<th>trustworthiness, personal integrity among students and colleagues.</th>
<th>growth for all learners.</th>
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3= Exceeds Expectations    2= Meets Expectations    1= Does Not Meet Expectations
pre-service teachers with more substantial and significant experience in the field before the capstone student teaching experience: Dr. Pauly has connected a practicum experience at La Mesa Elementary for ARTE310 and there have been field experiences periodically connected to courses in community art education and the art education of the exceptional child; I have specifically proposed the creation of a preliminary 'introduction to art education’ course (including a multi-site school, museum, and community art organization practicum with specific guided observation and reflection points), and I will be expanding the responsibilities associated with the ARTE320 Secondary Art Education intermediate practicum experience for Spring 2018.

Conclusion:
The Art Education Program has committed to an update and overhaul of the present assessment plan for the 2017-2018 reporting period; this revision work will help to make data collection and analysis better aligned with the program assessment expectations outlined by the University of New Mexico, College of Fine Arts, and the Department of Art. The revised plan will keep the spirit of the existing program goals and student learning outcomes yet condense them into a series of three trackable threads; likewise, key assessment measures will connect to specific student learning outcomes and coordinate with the College of Education’s required documentation for compliance with NMTeach, InTASC, and CAEP (I anticipate that the key assessments in the revised assessment plan will consist of the lesson plan observations, observation evaluations, and student disposition evaluations). These shifts should make data management and reporting systems more efficient and increase the likelihood that the findings and interpretations from the program’s assessment report might be used to support program changes and new initiatives. I am currently drafting the revised plan to be presented/discussed at the Art Education Program’s January meeting and then submitted to the College of Fine Arts Assessment Committee shortly thereafter.
Appendix C: Student Credit Hours  
Fall 2015-Spring 2019  
Undergraduate (1000-400) and Graduate Course (500) Enrollment

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# Appendix D: Faculty Credentials Template and Abbreviated Faculty Resumés

(For Use in Criterion 5)

**Directions:** Please complete the following table by: 1) listing the full name of each faculty member associated with the designated department/academic program(s); 2) identifying the faculty appointment of each faculty member, including affiliated faculty (i.e., LT, TTI, TTAP, AD, etc.); 3) listing the name of the institution(s) and degree(s) earned by each faculty member; 4) designating the program level(s) at which each faculty member teaches one or more course (i.e., “X”); and 5) indicating the credential(s) earned by each faculty member that qualifies him/her to teach courses at one or more program levels (i.e., TDD, TDDR, TBO or Other).

### Name of Department/Academic Program(s): Department of Art

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<th>Full First and Last Name</th>
<th>Faculty Appointment</th>
<th>Institution(s) Attended, Degrees Earned, and/or active Certificate(s)/Licensure(s)</th>
<th>Program Level(s) (Please leave blank or provide “N/A” for each level(s) the faculty does not teach at least one course.)</th>
<th>Faculty Credentials</th>
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<td>(e.g., University of New Mexico—BS in Biology; University of Joe Dane—MS in Anthropology; John Doe University—PhD in Psychology; CPA License—2016-2018)</td>
<td><strong>Only Terminal Degree is Necessary</strong></td>
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- Other (Explain)
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<td>38. Tsiongas, Mary</td>
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<td>California College of Arts and Crafts-MFA in Studio Art</td>
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<td>39. Wilson, Randall</td>
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<td>40. Yu, Geralyn</td>
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<td>University of Illinois, Champaign-Urbana-PhD in Curriculum and Instruction</td>
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<td>42. Baca, Joseph</td>
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<td>44. Carey, Beau</td>
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<td>54. Webb, Alice</td>
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- Probationary/Tenure Track - Instructor (TTI) or Asst. Prof. (TTAP)
- Tenured - Assoc. Prof. (TAP), Prof. (TP), or Dist. Prof. (TDP)
- Prof. of Practice (PP)

**Temporary**
- Adjunct (AD)
- Term Teacher (TMT)
- Visitor (VR)
- Research Faculty (RF)

**Institution(s) Attended, Degrees Earned, and/or active Certificate(s)/Licensure(s)**
- (e.g., University of New Mexico—BS in Biology; University of Joe Dane—MS in Anthropology; John Doe University—PhD in Psychology; CPA License—2016-2018)

**Faculty Credentials**
- Faculty completed a terminal degree in the discipline/field (TDD);
- Faculty completed a terminal degree in the discipline/field and have a record of research/scholarship in the discipline/field (TDDR);
- Faculty completed a terminal degree outside of the discipline/field but earned 18+ graduate credit hours in the discipline/field (TDO); OR
- Other (Explain)

**Only Terminal Degree is Necessary**
Abbreviated Faculty Resumes, 2011 to present

John Phillip Abbott
Assistant Professor of Painting & Drawing
Western New Mexico University, BFA, University of Wisconsin, MA
MFA, 2007, University of Wisconsin

I. Solo Exhibitions
2020
New Day, Galerie Xippas, Paris, France (Forthcoming)
2019
The Zen Paintings, Gleichapel, Paris, France
2018
Desert Flower, COUNTY Gallery, Palm Beach, FL
2016
On Any Sunday, Pierogi Gallery, Brooklyn, NY
Turquoise Sunset, Devening Projects, Chicago, IL
2015
Gold Paintings, Calendar Calendar, Albuquerque, NM
2014
I Shall Be Free No. 10, Galerie Sébastien Bertrand, Geneva, Switzerland
2013
The Happiness Project, Inpost Artspace, Albuquerque, NM
2012
Timeline of the Far Future, Pier 1218, Madison, WI

II. Group Exhibitions
2018
Power Ts, Pierogi Gallery, New York, NY
21st Century Cyphers, 516 Arts, Albuquerque, NM curated by Claude Smith
2017
Far x Wide, Brooklyn, NY curated by Jes Cannon
Small Paintings, COUNTY Gallery, Palm Beach, FL
2016
Group Show, COUNTY Gallery, Palm Beach, FL
2015
Off the Grid, Pierogi Gallery, Brooklyn, NY
(I’d like to suggest) Linger On, Chicago, IL curated by Anna Kunz
Ducks, Minotaur Projects, Los Angeles, CA
PRTY PPL, Circuit 12, Dallas, TX curated by Josh Reames
The Two States of W.W., Tiger Strikes Asteroid, Brooklyn, NY
2014
Pierogi XX: Twentieth Anniversary Exhibition, Pierogi Gallery, Brooklyn, NY
Ducks, Greenpoint Terminal Gallery, Brooklyn, NY curated by Ryan Travis Christian
Diamonds and Doughnuts, Geoffrey Young Gallery, Great Barrington, MA
This One’s Optimistic: Pincushion, New Britain Museum of American Art, New Britain, CT
Curated by Cary Smith
I’m Jealous of Your Failures, UIS Galleries, University of Illinois-Springfield, Springfield, IL
Fiction (with only daylight between us), University of Dayton, Dayton, OH
Spring Benefit Auction, Novella Gallery, New York City, NY
Artist of the Month, Pierogi Gallery, Brooklyn, NY
2013
The Oracle, The Wand, Berlin, Germany
Cypher, The Sphinx, New York City, NY
Eight Ball, Geoffrey Young Gallery, Great Barrington, MA
Sleight of Hand, Brian Morris Gallery, New York, NY curated by Noah Post
Goddess, Geoffrey Young Gallery, Great Barrington, MA
Reason & Romance, 6b gallery, Elingen, Belgium curated by Alain Biltereyst
Radio Chopshop / Pier 1218, Madison, WI curated by Derrick Buisch, with catalog
2012
You Were Here, Curating Contemporary, www.curatingcontemporary.com
My Idea of Fun, group show curated by Michael Rea, EBERSMOORE, Chicago, IL
Broken Slogan, Future Tenant, Pittsburgh, PA
2011
Gimme Baby Robots, Print Zero Gallery, Seattle, WA
Sometimes the things you put things on are more important than the things themselves, Pier
1218, Madison, WI
Le Salon Du Dessin Contemporain/ Drawing Now, Paris, France
The Book Project, The Paper Crane, Chicago, IL

III. Publications
The Population, online, PAINTING=TIMEMACHINE or Tour Guide of Future Signs-The work of John Phillip Abbott by Derrick Buisch, http://thepopulation.wordpress.com/2013/05/24/painting-timemachine%E2%80%A8or%E2%80%A8tour-guide-of-future-signs-the-work-of-john-abbott/
Studio Break, Podcast interview, studiobreak.com, 2012
Pittsburgh City Paper, “Sharp and Engaging Broken Slogan” May 2, 2012

II. Public Lectures
2017 Artist talk and panel discussion, UNM David and Sylvia Gale Memorial Lecture Series
2012 Meeting of the Minds, UNM Art Museum
Scott Anderson
Associate Professor, Painting and Drawing
Skowhegan School of Painting and Sculpture, Alumnus, 2015
University of Illinois at Urbana-Champaign, MFA, 2003
Kansas State University, BFA, 1997

Selected Solo Exhibitions
2018 “Streaming by Lamp and by Fire,” Denny Dimin Gallery, New York, NY
2017 “Lovers and Thinkers,” Galerie Richard, Paris, France
2016 “Supper Club,” Nerman Museum of Contemporary Art, Overland Park, KS
2015 “Wiseguys,” CES Gallery, Los Angeles, CA

Selected Group Exhibitions
2019 “Artifact,” Nevven Gallery, Gothenburg, Sweden
2018 “Gocha,” Galerie Richard, Paris, France
2017 “Painting in Due Time,” Thomas Erben Gallery, New York, NY
2016 “Phantom Limb,” Shulamit Nazarian Gallery, Los Angeles, CA
2015 “Kansas,” Philspace, Santa Fe, NM
2014 “Ducks,” Greenpoint Terminal Gallery, Brooklyn, NY
2013 “The 10th Circle,” Vasts Space Projects, Henderson, NV
2011 “Streams of Consciousness,” Salina Art Center, Salina, KS

Public Lectures
2013 Columbus State University, Columbus, GA, January, 2013
2012 University of Northern Iowa, Cedar Falls, IA, February, 2012
2011 Indiana University, Bloomington, IN, January, 2011

Publications
2018 “Streaming by Lamp and by Fire,” exhibition catalog, Denny Dimin Gallery, New York, NY
2016 “On the Nose,” exhibition catalog, Denny Dimin Gallery, New York, NY
2013 “The 10th Circle,” exhibition catalog, Vasts Space Projects, Henderson, NV

Selected Articles and Reviews
2018 Christina Nafziger, “Love and Devotion, Over and Over Again,” feature article, ArtMaze Magazine, Autumn issue, 2018
2016 David Pagel, “Phantom Limb’ at Shulamit Nazarian Delivers a Swift Kick in One of the Best Group Shows of the Year,” Los Angeles Times, September 1, 2016
Grant Johnson, “Scott Anderson at CES Gallery,” Artforum critics pick, May 2016
MFA Committees, Chaired
Hannah Leighton, May 2021 candidate
Khutso Paynter, May 2020 candidate
Robbie Sugg, May 2020 candidate
Haileyrose Thoma, May 2020 candidate
Brian Willet, May 2019
Natalie Smith, May 2014
Kb Jones, May 2014

MFA Committees, Member
Robbin Bates, May 2020 candidate
Mick Burson, May 2019
Molly Zimmer, May 2018
Ed Brandt, May 2017
Earl McBride, May 2017
Sean Hudson, May 2017
Adrian Pijoan, May 2016
Lindsey Schmitt, May 2016
James Meara, May 2016
Chad Waples, May 2015
Rachel McCulley, May 2015
Tamara Wilson, May 2014
Rachel Cox, May 2013
Jamie Kovach, May 2013
Frol Boundin, May 2013
Bonnie Stipe, May 2012
Mike Paré, May 2012
Leslie Ayers, May 2012
Ana Medina, May 2012
Ivan Boyd, May 2012
Luanne Redeye, May 2011

Undergraduate Honors Committees, Chaired
Kathleen Falk, May 2019
Lisa Samudio, May 2019
Elizabeth Moquin, December 2016
Carrie Tafoya, May 2015
Michael Houle-von Behren, May 2015
Brandon Straus, May 2015
Harold Specter, December 2015
Michelle Kay, May 2013
Santino Gonzalez, May 2012
Katie Carillo, May 2012
Linley Green, May 2011
Brent Jeffery Thomas, May 2011
Amber Harper-Slaboszewicz, May 2011

Undergraduate Honors Committees, Member
Sara Kelso, May 2019
Shaelin Jornigan, May 2017
Brooke Denton, December 2016
Destiny Trujillo, December 2016
Mikayla Griego, December 2016
Yoo Jung Hong, December 2015
Jocelyn Richards, May 2015
Joseph Millard, May 2015
Huy Phan, May 2015
Jodie Herrera, May 2013
Emma Defani, December 2012
Sally Woolford, May 2012
Matthew Thorson, May 2012
Magali Rutschman, May 2012
Lyric Hammond, May 2011
Gabriel Perez, May 2011
Julia Lambright, May 2011
Valency Genis, May 2011
George Evans, May 2011
Susanne Anderson-Riedel
Associate Professor, Art History
Chair, Department of Art: Studio, History, Education

2002, Ph.D., University of California, Los Angeles, 2002 (major: Modern European Art and History of Prints, minor: Japanese Art History)
1993, MA, Universität Freiburg, Germany (Art History and German Philology)
1989, Zwischenprüfung, Universität Marburg (Art History and German Philology)

I. Publications
- “Between Studio and Academy: Shifting Training Practices for Engravers in Late Eighteenth- and Early Nineteenth-Century France,” article submitted for publication

II. Selected Public Lectures
- “Heimat in der Ästhetik des 18. Jahrhunderts. Kulturpatriotismus im Werk von Ferdinand Kobell (1740-1799),” guest lecture, German graduate seminar, Dr. Susanne Baakmann, UNM, November 5, 2019
- “The Louvre Museum – Art and Politics of a Civic Institution”, Center for International Studies, Albuquerque International Association, September 9, 2018
- “Art and Enlightenment,” OASIS, Albuquerque, April 10, 2017
- “Art and the Grand Tour in 18th century Europe,” OASIS, Albuquerque, October 26, 2016

III. Conference Papers

IV. Selected Awards & Honors
• Travel Grant, Department of Art: Fund travel to ASECS 50th Annual Conference,
• Denver, CO; session chair, 2019
• Travel Grant, Department of Art: Fund research at the Staatliche Graphiksammlung, Munich, Germany, 2018
• Creative and Scholarly Research Grant, CFA: Fund research at Getty Institute, CA, “Teaching practices in eighteenth and nineteenth century France”, 2016
• Career Development Grant, College of Fine Arts: fund travel to RSA conference, Berlin, 2014-15
• Career Development Grant, College of Fine Arts: fund travel to ASECS, 2013-14
• HAI Scholarship, University of Heidelberg, Germany: fund research at Heidelberg University, Germany, Summer 2013

V. Graduate Student Committee Work
A. Ph.D. Committees Directed: Laura Golobish, Regina Emmer
B. MA Committees Directed: Kelsey Martin (currently: UNC, Chapel Hill for Ph.D. in Art History) Megan Schultz (currently: assistant to Judy Chicago), Vida Mazulis
C. MA Committees Served On: Josie Lopez, (Ph.D from UC Berkley, currently: curator, ABQ Museum), Monique Belitz, Christian Olsson, Sherry Sorensen-Clem (currently: Collection Manager, Georgia O’Keeffe Museum)
D. Art Studio Graduate Committees Served On: Babak Shahsiah, Printmaking, Sarah Vosmus, Printmaking, Ed Brandt, Painting, Earl McBride, Painting, Arturo Araujo, Printmaking (currently teaching at U of SF)
E. Honors Theses Committees Directed: Amy Padilla, (currently at UT Austin), Catherine Bidal, (MA from TCU)
F. Honors Theses Committees Served On: Kathryn Sears, Art History; Danielle Tobin, Printmaking, Morgan Matthew, Studio Art; Jamie Tillotson, Art and Ecology, Zoe Patterson, Sculpture, Jenness May, Art and Ecology
Justine M. Andrews  
Associate Professor, Art History  
Southern Methodist University, Dallas, TX M.A., Art History, July 1995.  
University of California, Los Angeles, CA Ph.D., Art History, March 2002.  

I. Publications (since 2010)  


II. Public Lectures and Conference Papers (since 2010)  

“Lusignan Cyprus: Images and Architecture between France and the Latin East,” Southern France and the Latin East: Crusades, Networks and Exchange, Stanford University, CA April 19-20, 2018  


III. Exhibitions curated

IV. Awards & Honors (selected)
Online Best Practices Certificate, UNM Online Advisory Board, 2018

Teaching Fellow, UNM, 2016-2017

College of Fine Arts, UNM, Professional Development Grant, to present a paper at Medieval Association of the Pacific Annual Conference, Reno, NV, March 2015.

College of Fine Arts, UNM, Professional Development Grant, to present a paper at Conference on Art and Archeology of Lusignan Cyprus, Nicosia Cyprus December 2014.
Solmsen Fellow, Institute for Research in the Humanities, University of Wisconsin-Madison, 2013-2014


College of Fine Arts, UNM, Professional Development Grant, to present a paper at CAA Annual Conference, Chicago, February 2010.

V. Graduate Student Committee Work

A. Ph.D. Committees Served On
Lillian Makeda, PhD Art History
Abigail Robertson, PhD English, graduated Summer 2018
Brett Beatty, Ph.D. Art History, graduated Spring 2016

B. MA Committees Served On
Mariah Carillo, M.A. Art History, graduated Spring 2014
Annick Benavides, M.A. Art History, graduated Spring 2014
Jenna Kloeppe, M.A. Art History, graduated Spring 2014.
Joseph Baca, MA, Art Education, graduated Spring 2010

C. MFA Committees Served On
Holly Vader, MFA Art, graduated Spring 2017
Katelyn Bladel, MFA Art, graduated Spring 2017
Lindsey Schmitt, MFA Art, graduated Spring 2016
Julia Lambright, M.F.A. Art, graduated Spring 2015
Xuan Chen, MFA art, graduated Spring 2012
Roger Boulay, MFA art, graduated Spring 2010

D. Honors Theses Committees Directed
Stephanie Becker, Art History Honors Thesis, committee chair, Spring 2013

E. Honors Theses Committees Served On
Lindsey Gajownik, Art History Honors Thesis, committee member, Spring 2014
Ellen Babcock  
Associate Professor, Foundations  
Smith College, B.A, Portland School of Art, B.F.A.  
M.F.A, 2002, California College of the Arts

I. Solo exhibitions and large, collaborative public art projects

2019
Urns, ArtPark 21: Groundwork, open Space Visitor Center, Albuquerque. Large sculptural collaboration with Billy Joe Miller and Nina Dubois

2018-2019
Sundowner Project, lead artist. A collaborative, in progress, (scheduled for completion in August, 2019) sign artwork funded by the McCune foundation and CABQ public art at New Life Homes, Albuquerque, NM.


Highland Project, supervisor and lead artist to a 7 year project coordinating a team of artist educators developing a graphic design curriculum for a local public high school that generates multiple artworks for exhibitions in road signs along Central Ave in Albuquerque, NM. Ongoing.

2017
Holdraketa, a solo outdoor sculptural installation, Off Lomas, Albuquerque, curated by Candice Hopkins and Raven Chacon.

2016
All Hands On Parade and Exhibition. A solo exhibition and collaborative public performance at the Maine Charitable Mechanic Association Ballroom, and from Congress Street to Monument Square, Portland, ME.

C to See A solo exhibition of three large interactive sculptures. Center for Contemporary Art, Santa Fe, NM.

2015
Casa Barelas, lead artist, multi-year collaborative public art project funded by the NEA, Albuquerque, NM, completed in 2015

2013
Tradewinds Sign Rally, Director and lead artist of a choreographed public performance serving as the culminating event of High Desert Test Sites 2013, curated by Dave Hickey and Libby Lumpkin, Albuquerque, NM.

2012
Reviver, lead artist, collaborative public art installation with Highland High students, Albuquerque, NM

Tradewinds Revival, producer, curator, lead artist of a collaborative public event, ISEA 2012, Albuquerque, NM

II. Group Exhibitions and smaller collaborative public art and curatorial projects.

2018
Migrations, co-curator and participating artist, Sanitary Tortilla Factory, Albuquerque, NM

For Freedoms at Donutmart. Lead artist of a Friends of the Orphan Signs (FOS) sign project taking place on two locations, at the UNM Art Museum and the Donutmart sign in Albuquerque as part of the national project For Freedoms. Our project was featured on the For Freedoms Instagram in November, 2018.

**2015**

*All Hands On, Phase One*, Maine College of Art Alumni Biennial, Residual Utopia, Institute of Contemporary Art, Portland, Maine.

**2014**

*All Hell*, interactive platform sculpture in *You Are the Doorway*, an exhibition curated by Billy Joe Miller with 516 Arts for the Albuquerque Railyards

*Harwood Project. Coordinator* of community engaged sign design process and artwork fabrication, Albuquerque, NM.

*Zeon Files*, curator, exhibition, George Pearl Hall.

*Trade winds reader board*, curator, interactive public art project, Albuquerque, NM, 2010-2014.

**2013**

*Keepsake*, public art project sited in a sign at 4119 Central, Albuquerque, collaboration with Billy Joe Miller.

Rock Paper Scissors, artist, 333 Montezuma Arts, Santa Fe, NM.

**2012**

*Towers*, artist, Alcove 12.6, New Mexico Museum of Art, Santa Fe, NM

*Time Pieces: Friends of the Orphan Signs*, curator, contributing artist, 516 Arts, Albuquerque, NM.

### I. Publications

**A. Books:**

*The Zeon Files, the Art and Design of Route 66 Signs*, University of New Mexico Press, 2016.

**B. Articles and essays:**

*“The Orphan Sign Project”, Viz. Inter-Arts, a Trans-Genre Anthology, Interventions edition*, edited by Roxanne Power, University of California, Santa Cruz, 2016.

*“Santa Fe Hotel Signs”,* an essay included in the introduction to *Santa Fe Historic Hotels*, by Paul Secord, Arcadia Publishing. 2013.

### II. Public Lectures and Conference Papers

**2018** *The Zeon Files*, lecture, ABQ Design Summit, American Institute of Graphic Arts TEDx ABQ Design Salon Presentation, Albuquerque, NM

*Prismacolor to Neon*, lecture, Albuquerque Historical Society, Albuquerque Museum of Art

**2017** *The Zeon Files*, Willard lecture series, UNM

Panel presentation: *Repair in Art Architecture and Design*, College Art Association, Los Angeles, CA

**2016** Visiting artist lecture and casting workshop, University of Southern Maine, Portland, Maine

*Beat Night*, Albuquerque Museum, lecture and route 66 outdoor art and murals panel discussion

*The Zeon Files*, author lecture at the Albuquerque Museum

### I. Awards & Honors

**Grants:**

Teaching Allocation Grant, Center for Teaching Excellence, UNM, 2018

UNM Center for Regional Studies Grant for *Migrations* exhibition and catalog 2018,
City of Albuquerque Public Art program grants for three separate projects, 2012, 2016 and 2017
UNM CFA Creative and Scholarly Research Grant for the Holdraketa project
McCune Foundation Grant (x2, 2012, and 2015)
PNM Power Up Grant (x2, 2014, 2016)
New Mexico Arts Council Grant (x2, 2013-2019)
NEA grant 2013

Honors:
New Mexico-Arizona Book Award, given by the New Mexico Book Co-op, for The Zeon Files, co-authored with Mark Childs, UNM Press
New Mexico State Heritage Publication Award for The Zeon Files, co-authored with Mark Childs, UNM Press
Year in Review Outstanding Public Art Award, Americans for the Arts, for Reviver, 2013.

II. Published Reviews of Artworks
2018
Art in Public Places, THE magazine, Maggie Grimason writing about Friends of the Orphan Signs Donutmart Project.

2017
Spacefaring from a Leftover Lot; Ellen Babcock takes her work to Off Lomas, by Maggie Grimason, the Weekly Alibi, April 8-15, 2017.

2016
University Showcase, KUNM radio Albuquerque, August, 2017.
Colores, New Mexico PBS, June 18, 2016.
issue 3, Santa Fe, NM. September, 2016
Tradespeople have banner Day at Portland’s First Friday Artwalk, Portland Press Herald, Portland ME, September 2, 2016
https://www.meca.edu/article/reviving-labor-day-traditions-ellen-babcock-84/
The Zeon Files authors Mark Childs and Ellen Babcock, Good Day New Mexico, KOB-TV, May 13, 2016

VII. Graduate Student Committee Work

A. Graduate Committees Directed
James Martin
Erin Gould
Eden Redfarr
Leslie Martin
Adam Wohlwend
Wayne Nez Gaussoin
Pete Yahnke Railand
Paula Castillo
Tamara Wilson
Rob Rix
Lindsey Fromm

B. Graduate Committees Served On
Ragini Bhow
Taylor Hedum
Sean Burke
Amy Traylor
Haileyrose Thoma
Martin Wannam
Kristen Geary
Ariel Wilson
Hollis Moore
Staci Page
Sarah Vosmus
Sarah Rose
Noel Chilton
Natalie Smith
K.B. Jones
Aziza Murray
Jenn Hudson
Celeste Neuhaus
Elena Lopez
Myriam Tapp
Bethany Delahunt
Niya Lee
Ivan Boyd
Tami Lynn Giordano
Sarah Rose
Mike Pare

C. Honors Theses Committees Directed
Sara Rivera
Cynthia Marris

D. Honors Theses Committees Served On
Kate Overton
Stephanie Becker
Lucia Flores
Chris Casey
Paige Diem
Emily Vosburg
Tanya Landin
Subhankar Banerjee Resumé

Current Position
Lannan Foundation Endowed Chair
Professor, Art & Ecology, Department of Art
Affiliate Faculty, Department of Geography & Environmental Studies, and
Affiliate Faculty, Sustainability Studies
The University of New Mexico

Degrees
M.S., Physics, New Mexico State University, Las Cruces, NM, USA, 1994
M.S., Computer Science, New Mexico State University, Las Cruces, NM, USA, 1994
B.E.E., Electrical Engineering, Jadavpur University, Kolkata, India, 1989

Exhibitions—Curatorial

Select Exhibitions—Solo (since 2011)

Select Exhibitions—Group (since 2011)
- *12 Shanghai Biennale*, Power Station of Art, Shanghai, China, 2018—withdrew due to censorship.
- *Seeing Glacial Time: Climate Change in the Arctic*, Tufts University Art Gallery, Boston, 2014; (brochure).
- *All Our Relations*, 18th Biennale of Sydney, Sydney, Australia, 2012; (catalogue).

Select Books—author/co-author/editor/co-editor (since 2011)

Select Essays—I Wrote (since 2016)
• Co-author with Lois Epstein “The Fight for Alaska’s Arctic Has Just Begun.” In Technosphere Magazine special ARCTIC dossier, HKW-Berlin, November 2018.
• “Resisting the War on Alaska’s Arctic with Multispecies Justice.” In Social Text journal Periscope dossier “Beyond the Extractive View”. Edited by Macarena Gómez–Barris. May 2018.

SELECT TEXTS ON MY WORK BY OTHER SCHOLARS (since 2016)
• Finis Dunaway. Arctic Refuge: Wilderness, Oil, and the Making of an Environmental Icon (under contract with the University of North Carolina Press).

SELECT INVITED KEYNOTES/LECTURES/PANELS
I have given nearly two hundred invited lectures and and/or participated in panels around the world, including keynotes: National Humanities Center conference “Beyond Despair: Theory and Practice in Environmental Humanities,” Association for the Study of Literature and Environment (ASLE) biennial conference Species, Space and the Imagination of the Global, Society for Literature, Science and the Arts (SLSA) annual conference PostNatural; and annual lectures: Rapaport Lecture in Contemporary Art at Amherst College and the Edwin Way Teale Lecture at the University of Connecticut; and lectures at Nottingham Contemporary, University of Cambridge, Princeton University, and Yale University.

AWARDS & HONORS (since 2011)
• Visiting Fellow, Clare Hall College, University of Cambridge, UK (January-July 2016)
• Cultural Freedom Award from the Lannan Foundation (2012)
• Distinguished Visiting Professor, Department of Art History and Music, Fordham University, New York (January-May 2012)
• Director’s Visitor, Institute for Advanced Study, Princeton (September-December 2011)
• Distinguished Alumnus Award from the New Mexico State University (2011)

GRANTS (since 2016): $500,000 from Andrew W. Mellon Foundation and $150,000 from Lannan Foundation.


TEACHING/MENTORING: I teach two interdisciplinary courses: “Integrative Ecology and Social Transformation” during the spring semester, and “Species, Space, and the Politics of Survival” during the fall semester. Currently serving as Chair of the thesis committees for Art & Ecology students Ragini Bhow and Nicholas Jacobsen; and on the committee of PhD student in art history Amy Hulshoff and MA student Noel Mollinedo, as well as master’s student in ceramics, Cortney Metzger.
Ed Brandt : Curriculum Vitae
2708 McEarl Ave SE, Albuquerque, NM 87106 : (505) 269-2724 : ed@ed-brandt.com : ed-brandt.com

NAME AND TITLE
Edmund D. Brandt
Professor of Practice, Graphic Design
ebrandt@unm.edu

EDUCATION
2017: Master of Fine Arts
The University of New Mexico, Albuquerque, NM
Focus in Studio Art, Painting and Drawing
1994: Bachelor of Arts
Lewis University, Romeoville, IL
Concentrations in Fine Art and Graphic Design

PROFESSIONAL EXPERIENCE
2018–Present: Professor of Practice, Graphic Design, Department of Art, The University of New Mexico, Albuquerque, NM
Courses:
• Graphic Design: Designing an Identity System
• Visual Design Exploration
• Creative Design Thinking
• Arts Leadership and Business: Internship
• Arts Leadership and Business: Business of Being an Artist

2018: Adjunct Lecturer, Creative Design Thinking, Department of Cinematic Arts, The University of New Mexico, Albuquerque, NM

2014–2017: Graduate Teaching Assistant, Painting and Drawing (Instructor of Record), Department of Art and Art History, The University of New Mexico, Albuquerque, NM


SOLO EXHIBITIONS
2017: Palimpsest, CFA Downtown Studio, The University of New Mexico, Albuquerque, NM
2014: Selected Works, Winning Coffee Co., Albuquerque, NM
**EXHIBITIONS**

2017:  *Journey: Here and Onward*, Norbertine Community of Santa Maria de la Vid Abbey, Albuquerque, NM*

2017:  *Fall Group Show*, Chiaroscuro Contemporary Art, Santa Fe, NM

2017:  *Salon des Refusés*, Masley Art Gallery, The University of New Mexico, Albuquerque, NM

2016:  *Verge: Shaping the Photograph*, John Sommers Gallery, The University of New Mexico, Albuquerque, NM

2016:  *Excavated*, Tamarind Institute, Albuquerque, NM

**EXHIBITIONS**

2016:  *ARTE Juried Exhibit*, Masley Art Gallery, The University of New Mexico, Albuquerque, NM*

2016:  *Connectivity: The 21st Annual Juried Graduate Exhibition*, Clinton Adams Gallery, UNM Art Museum, Albuquerque, NM*

2014:  *At First Sight*, SCA Contemporary Art, Albuquerque, NM

2013:  *President’s 50th Annual Art Show*, Lewis University, Romeoville, IL

2011:  *The Rail Yard Exhibit*, KiMo Theatre Art Gallery, Albuquerque, NM

* Juried Exhibitions

**PUBLIC LECTURES**

2018:  *M2: Meeting of the Minds*, Presentation and Discussion, UNM Art Museum, Albuquerque, NM

**AWARDS AND HONORS**

2016–2017:  Ralph W. Douglass Scholarship

2016–2017:  Harry Nadler Memorial Scholarship

**BIBLIOGRAPHY**


**GRADUATE COMMITTEE SERVICE**

2019:  André Ramos-Woodard, Photography
I. Kirsten Pai Buick, Ph.D.
Professor of Art History
B.A., 1985, Art History, University of Chicago
M.A., 1990, Art History, University of Michigan
Ph.D., 1999, Art History, University of Michigan

I. Publications

a. Book(s)
   Child of the Fire: Mary Edmonia Lewis and the Problem of Art History’s Black and Indian Subject
   (Durham: Duke University Press, 2010)

b. Journal Articles and Essays in Edited Volumes


Mississippi, 2014.


II. Public Lectures


March 17, 2019 – “Processing the Eternal Present: Howardena Pindell and the Art of Risk.” Invited speaker as part of the retrospective “Howardena Pindell: What Remains to Be Seen” at the Rose Museum, Brandeis University, Waltham, MA.


April 4, 2018 – “Recovering a Women’s Art History: Edmonia Lewis, Angel de Cora, and Tonita Pena.” Invited panelist for the IARC Speaker Series, School for Advanced Research. [Moderator: America Meredith; Panelists: Kirsten Pai Buick, Professor of Art History, University of New Mexico; Sascha Scott, Associate Professor of Art History, Syracuse University; Yvonne N. Tiger, Independent Scholar]. In conjunction with their 2018 lecture series “Trailblazers and Boundary Breakers: Honoring Native Women in Art.”

March 1, 2018 – “CODA: Mary Edmonia Lewis, Catholicism, and the Quest for Freedom.” Invited speaker; Allen Memorial Museum of Art, Oberlin College, Oberlin, Ohio.


III. Conference and Symposium Papers


IV. Awards & Honors
February 2019-January 2021 – Associate Membership to the School of Graduate Studies, University of Lethbridge, Alberta, Canada.
2015 - Recipient of the David C. Driskell Prize. Established by the High Museum of Art in 2005, the David C. Driskell Prize is the first national award to honor and celebrate contributions to the field of African American art and art history. Named after the renowned African American artist and art scholar, the prize recognizes a scholar or artist in the beginning or middle of his or her career whose work makes an original and important contribution to the field of African American art or art history. A cash award of $25,000 accompanies the prize.

V. Graduate Student Committee Work
A. Ph.D. Committees Directed
   a. Shana Klein
   b. Gustavo Larach
   c. Stephanie Morimoto
   d. Johanna Wild
   e. Maxine Roush Marks (Ph.D.)
   f. Debra Lavelle
   g. Margaret Archuleta
   h. Brett Beatty
   i. Lara Esther Goldmann (Ph.D., Art History)
   j. Matthew Irwin (Ph.D., American Studies, Co-Chair with Irene Vasquez)
   k. Andrea Quijada
   l. Amy Hulshoff
   m. Theresa Avila
n. Sarah Rose (MFA)
o. Rebecca Weinstock
p. Emma Stein Lewis

B. Ph.D. / M.F.A. Committees Served On
a. Julia Lambright
b. Lara Esther Goldmann (MFA, Art Studio)
c. Laura Golobish
d. Marne Elmore
e. Elaine Higgins
f. Webster Matjaka (American Studies, UNM, PhD)
g. Jennifer Hudson
h. Justin Nolan
i. Emmanuel Ortega
j. Tamara Wilson Shier
k. India Young
l. Aziza Murray
m. Emmanuel Ortega
n. Nick Simko
o. Cristina Posner
p. Juliane Aquilar
q. Kristin Calhoun
r. Abbey Hepner
s. Andrea Mays (American Studies, UNM, PhD)
t. Annette Rodriguez (American Studies, Brown University, PhD)
u. Peter Bennett (Theater and Dance, UNM, MFA)
v. Leslie Martin
w. Abbey Hepner
x. Stefan Batista
y. Eugene Ellenberg
z. Amy Johnson
aa. Yvonne Tiger (PhD Indigenous Studies, University of Lethbridge)
bb. Justice Miles (MFA Dance, UNM)
c. Andre Woodard
dd. Robbie Sugg
ee. Hazel Batrezchavez
ff. Haileyrose Thoma
gg. Erin Gould
hh. Monica Kennedy
ii. Kristen Geary
jj. Anthony James Martin
kk. Khatso Painter
ll. Teena Lee Ryan
mm. Ragini Bhow
nn. Amado Pena
oo. Mick Burson
pp. Ranran Fan
qq. Rachel Donovan
rr. Hannah Leighton
ss. Chantel Bollinger
tt. Dan Coburn
uu. Corey Dzenko
vv. Chris Galanis
ww. Jane Gordan
xx. Justin Nolan

C. MA Committees Directed
a. Gay Falk
b. Kathryn Manis
c. Serda Yalkin
d. Rebekah Bellum
e. Christian Olsson
f. Carina Perez
g. Willow Grace
h. Kelly Ann Kailer
i. Genevieve Hartsock
j. Tess McCoy
k. Isis Serna
l. Maxine Marks (MA)

D. MA Committees Served On
   a. Christian Waguespack
   b. Mandolen Dakota Sanchez
   c. Regina Emmer

E. Honors Theses Committees Directed
   a. Elizabeth Sobel (Co-Chair with Ligia Bouton)

F. Honors Theses Committees Served On
   a. Jami Porter Lara
   b. Kathryn Sears
   c. Anne Corrie Taylor
   d. Lisa Samudio
   e. Jenn Myers
   f. Stephanie Becker
**Kency Cornejo**
Assistant Professor, Modern/Contemporary Latin American Art

**I. Publications**
Cornejo, Kency. 2015. “Migrants that Matter: The Intricacies of Migration in Regina José Galindo’s Performance Art” in Regina José Galindo: Bearing Witness, Van Every/Smith Galleries, Davidson College; 30-37.

**II. Selected Public Lectures**


III. Selected Conference Papers


IV. Awards & Honors

2018 Scholarly and Creative Research Grant, College of Fine Arts, UNM

2017 Creative Capital | Andy Warhol Foundation Arts Writers Grant

2017 Scholarly and Creative Research Grant, College of Fine Arts, UNM

2017/18 Nominated and Shortlisted for Keith Haring Award for Art and Activism at Bard College

2016 Creative Research Grant, College of Fine Arts UNM

2016 Seed Grant, College of Fine Arts UNM

2016 Research Allocation Committee Grant, UNM

2015 Feminist Research Institute, Susan Geiger Award for Faculty Research Grant, UNM

2014 Latin American & Iberian Institute Course Development Grant, UNM

2014 College of Fine Arts Professional Career Development Award, UNM

V. Graduate Student Committee Work


B. Ph.D. Committees Served On: Tijen Tunali. Doctoral Degree in Contemporary Art History. Defended Fall 2014; Brett Beatty, Doctoral Degree in Arts of the Modern World. Defended Fall 2015; Michelle McGeough, Doctoral degree in Art History, Defended Fall 2017; Amy Hulshoff, PhD Student, Art History; Emily Cammack, PhD Student, American Studies Department; Gina Díaz, PhD Student, American Studies Department


D. MA Committees Served On: Serda Yalkin. MA Student, Art History. Defended Summer 2017; Norma Lira- Perez, MA Student, American Studies; Sabrina Hernandez, MA Student, Latin American Studies; Siena Dellepiana, MA Student, Latin American Studies

E. Art Studio Graduate Committees Served On: Molly Zimmerman, MFA Student, Studio Art, Defended Fall 2018; Martin Wannam, MFA Student, Studio Art; Hazel Beltran, MFA Student, Studio Art; Nicholas Brian Jacobson, MFA Student, Department of Art; Kristen Geary, MFA Student, Department of Art
Karsten Creightney
Assistant Professor, Printmaking
Antioch College, BA
Tamarind Institute of Lithography, Professional Printer Training Program
MFA, 2011, University of New Mexico

I. Solo Exhibitions

*Occupied Territory*, (Exhibit 208, Albuquerque, New Mexico, 2018)

*Paper Visions*, (516 Arts, Albuquerque, New Mexico, 2017)

*Black and White*, (Inpost Artspace, Albuquerque, New Mexico, 2014)


II. Group Exhibitions

*African American Art from the Permanent Collection*, (Indiana Tech, Fort Wayne, Indiana, 2019)

*Creating an American Identity*, (Springfield Art Museum, Springfield, Missouri, 2019)

*Prints by Southwest*, (South Broadway Cultural Center, Albuquerque, New Mexico, 2017)

*Deck the Walls*, (Exhibit 208, Albuquerque, New Mexico, 2017)

*Arts Thrive*, (Albuquerque Museum, Albuquerque, New Mexico, 2017)

*Prints from the Permanent Collection*, (Detroit Institute of Art, Detroit Michigan, 2017)

*Songs from the Extraction Zones*, (Santa Fe Art Institute, Santa Fe, New Mexico, 2017)

*Off the Record*, (Inpost Artspace, Albuquerque, New Mexico, 2016)

*Common Ground*, (Flint Institute of Arts, Flint, Michigan, 2015 & Muskegon Museum of Art, Muskegon, Michigan, 2015)


*The New Mexico Connection: Recently Acquired Work in the Bernalillo County Public Art Collection*, (African American Performing Arts Center: Expo New Mexico, Albuquerque New Mexico, 2015)

*The Bold and the Beautiful: African American Masterworks from the Collection*, (Fort Wayne Museum of Art, Fort Wayne, Indiana, 2014)
History and Hope: Celebrating the Civil Rights Movement, (Nelson-Atkins Museum of Art, Kansas City, Missouri, 2014)

Indelible Images: The Politics of the Social in Contemporary Art, (Fort Wayne Museum of Art, Fort Wayne, Indiana, 2013)

Once Upon a Time: Prints and Drawings That Tell Stories, (Detroit Institute of Art, Detroit, Michigan, 2012)

Local Exposure, (Selby Fleetwood Gallery, Santa Fe, New Mexico, 2012)

New Voices, New Visions, (Fort Wayne Museum of Art, Fort Wayne, Indiana, 2012)

Celebrating Diversity in Art, (Springfield Art Museum, Springfield, Missouri, 2011)

New View: 17th Annual Juried Graduate Exhibition, (Tamarind Institute, Albuquerque, New Mexico, 2011)

III. Publications

IV. Public Lectures and Conference Papers
Panel Discussion in Conjunction with: The New Mexico Connection: Recently Acquired Work in the Bernalillo County Public Art Collection (African American Performing Arts Center: Expo New Mexico, Albuquerque New Mexico, September 2015)

V. Awards & Honors
Clyde A. and Elizabeth R. Hill Scholarship University of New Mexico, Albuquerque New Mexico 2010

VI. Published Reviews of Artworks
Nancy Zastudil, “Studio Visit” in THE Magazine October, 2018
https://themagsantafe.com/karsten-creightney/

New Mexico PBS, “Karsten Creightney” in ¡Colores! KNME July 8, 2017
https://portal.knme.org/video/colores-july-8-2017-5i9oec/

Kathleen Roberts, “Artist Uses Multiple Mediums to Piece Together Hybrid Visions” in Albuquerque Journal January 9, 2017
https://www.abqjournal.com/937685/jigsaw-imagery.html


VII. Graduate Student Committee Work
Graduate Committees Served On: MFA committee member for Amado Peña (Painting & Drawing)
Clarence E. Cruz  
Assistant Professor, Studio Arts

**Gallup Branch/University of New Mexico**  
Gallup, New Mexico  
1994-1996  Associate Degree, Art Studio

**University of New Mexico**  
Albuquerque, New Mexico  
1997-1999  BFA, Studio Arts

**University of New Mexico**  
Albuquerque, New Mexico  
2004-2007  MFA, Studio Arts

**Solo Exhibition**

2018  Wrights Indian Trading, Albuquerque, New Mexico, Micaceous Functional Ware  
2008  Alfonso Ortiz Center for Intercultural Studies, Elements of the Earth: Potters from Ohkay Owingeh Past and Present.  
2007  John Summers Gallery, University of New Mexico

**Group Exhibition**

2019  Poeh Cultural Center, “Crossing Pathways,” Erick Fender and Clarence Cruz  
2016  Out of Many, One, NEW WORK BY STUDIO FACULTY AT THE UNIVERSITY OF NEW MEXICO, University of New Mexico  
2008-2014  Santa Fe Indian Market, Santa Fe, New Mexico  
2008-2014  Native Treasures Indian Arts Festival, Sponsored by the Museum of Indian Arts & Culture, Santa Fe, New Mexico  
2012  Porcelain & Pueblo Pottery, A Take of Two Potters Connect Continents, Pueblo Pottery Gallery, Old Town, Albuquerque, New Mexico

**Publications**

2018  PROJECT MUSE’, Inspiration from Museum collections: Exhibition as a case study in Building Relationships between museums and Indigenous Artists, American Indian Quarterly, Volume 42, Number 2, Spring 2018, pp. 246-270, Published by the University of Nebraska Press

**Public Lectures**

2019  Indian Pueblo Culture Center (IPCC), Albuquerque, New Mexico, The Art of Pueblo Pottery, Process, Function, and its Connection to Place.  
2018  Anthropology Department, University of New Mexico, Processing, hand building
techniques and the different firing techniques of Pueblo pottery
2017 Yale Peabody Museum, Yale University Department of Anthropology and Yale Archaeological Studies Program, 170 Whitney, Avenue, New Haven, CT
2009 NCECA, Jingdezhen Ceramic Institute, Chinese/American International Symposium Ceramic Art & Education, China

AWARDS & HONORS

2012 THE LIFE TIME ACHIEVEMENT ALLAN Houser LEGACY AWARD, HORNING PUEBLO Potters, SWAIA, SANTA FE INDIAN MARKET

PUBLISHED REVIEWS AND ARTWORKS

2010 505 Issue 42
2018 Albuquerque Journal, Life in New Mexico, MASTER of Clay, Clarence Cruz

Graduate Student Committee Work

A. Graduate Committees Directed
   2016, 2017, 2018, 2019
B. Graduate Committee Served On
C. Honors Theses Committee Directed
   NONE
D. Honors Theses Committee Served On
   2014, 2015
Kathryne Jane Cyman

Professor of Practice, Arita Porcelain Vessels
Director, Arita Porcelain Vessels Program

Arizona State University, BFA Ceramics 1983
MA/MFA 1996 University of New Mexico

SOLO EXHIBITIONS

2018 *use-ful*, Weyrich Gallery, ABQ
2017 *one-hundred and-one*, Weyrich Gallery, ABQ
2016 atmospheric, Weyrich Gallery, ABQ
2015 *shino and soda*, Weyrich Gallery ABQ
2014 *homage*, Weyrich Gallery, ABQ
2013 *copper red - dragon’s breath*, Weyrich Gallery, ABQ
2012 *shades of green*, Weyrich Gallery, ABQ
2011 *Interactions: art and use*, Weyrich Gallery, ABQ

GROUP EXHIBITIONS

2019 *Resilience II*, Patrician Design, ABQ
2018 *Resilience I*, Patrician design, ABQ
2017 *Interactions*, Pueblo & Porcelain, Masley Hall Gallery, UNM, ABQ
2017 *Light and Shadow*, NMPCA, Abiquiu, NM
2016 *The T House*, On Site Event Farm and Table, ABQ
2016 *Out of Many*, UNM Art Museum, ABQ
2015 *The One and the Many*, April Price Gallery, ABQ
2013 *Blue and White*, Weyrich Gallery, ABQ
2013 *Merging World*, Weyrich Gallery, ABQ
2012 *Vessels*, Andrews Pueblo Pottery Gallery, ABQ
2011 *forms of cups & bowls*, Andrews Pueblo Pottery Gallery, ABQ

AWARDS & HONORS

2016 *Invited to Arita, Japan* with Twenty-Three UNM Students as Guests of Manji Inoue - Living National Treasure of Japan, in Celebration of 400 Year Anniversary of Porcelain
2014 National Japanese Documentary, Arita Porcelain Vessels Studio, Sensei Manji Inoue - Living National Treasure of Japan, Thirty-Four Year International Association with UNM
PUBLIC LECTURES

2018 History of Creating Vessels, ALMA-Apprenticeships for Leaders in Mosaics, ABQ
2017 The Spirit in Clay, ALMA-Apprenticeships for Leaders in Mosaics, ABQ
2016 Interactions Within the Vessel, DECADE Site Project, Grounds of farm & Table, ABQ
2016 Atmospheric: A Celebration, Weyrich Gallery, ABQ
2016 A Shared Journey of International Influence, Hakone, Japan
2016 Contemporary Traditions in Porcelain Vessels, Bernalillo Public Library, Bernalillo, NM
2015 The One and the Many, April Price Gallery, ABQ
2014 China Then and Now, Maxwell Museum Colloquium, ABQ

GRADUATE STUDENT COMMITTEE WORK
GRADUATE COMMITTEES SERVED ON

Suzanne Bahr, MA Art Education
Karen Whatley, MA Art Education
Fan Yang, MFA Ceramics
Jessica Coulson, MA Art Education
Advisory
Nicole Denisson, PHD Diverse Multi-Cultural Teacher Education, Cultural Traditions in Arita Porcelain

HONORS COMMITTEES DIRECTED

Jessica Penrod, BFA Honors Thesis
Adam Padilla, BFA Honors Thesis
Amanda Miller, BFA Honors Thesis
James Creamer, BFA Honors Thesis
Christopher Casey, BFA Honors Thesis
Constance DeJong, Professor, Sculpture
Bowling Green State University, BS Education 1972
University of New Mexico MA 1976  MFA 1981

SOLO EXHIBITIONS

“Measure and Light, a Survey” Charlotte Jackson Fine Art, Santa Fe, NM  2017

“Black Magic” with Max Cole, Charlotte Jackson Fine Art, Santa Fe, NM 2015

“Constance DeJong: Sculpture and Drawings” Charlotte Jackson Fine Art, Santa Fe, NM 2011

GROUP EXHIBITIONS

New Mexico Museum of Art, Santa Fe, “Bringing Together: Recent Acquisitions” 2019

Charlotte Jackson Fine Art, Santa Fe, NM, “Celebrating 30 Years” 2019

Albuquerque Museum, New Mexico, “ American Jewelry From New Mexico” 2018

University of New Mexico Art Museum, Albuquerque, “Hindsight/Insight: Reflecting on the Collection” 2018- ongoing


University Art Museum, University of New Mexico, Albuquerque, “Out of Many, One: New Work by Studio Faculty” 2016

New Mexico Museum of Art, “Hunting and Gathering”, Santa Fe, 2015


UNM Art Museum, “ This Art is Not Mine”, Albuquerque, NM, 2015

New Mexico Museum of Art, Santa Fe, NM, “Collecting Is Curiosity/Inquiry” 2013-2014


New Mexico Museum of Art, Santa Fe, NM, “It’s About Time” 2012-2014


Fisher Landau Center for Art, Long Island City, New York, “Unforgettable” 2010-2011

LECTURES/TALKS
UNM Art Museum, a Conversation: Constance DeJong and Mary Statzer 2019
Women to Watch Panel parts 1, 2 and 3 2017 (YouTube)

Charlotte Jackson Fine Art, Santa Fe, NM, Panel discussion: “My Life in Art”, New Mexico Committee of the National Museum of Women in the Arts, Jan 26, 2016 (YouTube)
Charlotte Jackson Fine Art, Santa Fe, NM, “A conversation with Max Cole and Constance DeJong”, moderated by Laura Addison, curator of North American and European folk art, Museum of International Folk Art, Santa Fe, New Mexico 2015

Charlotte Jackson Fine Art, Santa Fe, NM, Interview by Jan Adlmann 2014 (YouTube)

PUBLISHED REVIEWS OF ARTWORKS:

Wikipedia, “Constance DeJong (visual artist)” entered 2017

Armitage, Diane, Constance DeJong: Measure and Light, 30 Years, THE Magazine, Nov 1, 2017

artdaily.org (international) 2017


Weideman, Paul, Dark Victories: Max Cole and Constance DeJong, Pasatiempo, Santa Fe New Mexican, Oct 2015

Adlmann, Jan Ernst, "Constance DeJong: Beauty, Bare" Sculpture Magazine, Sept 2012 pp 42-45


COLLECTIONS – PUBLIC

Mulvane Art Museum, Washburn University, Topeka, Kansas
Fisher-Landau Center, Long Island City, New York
The Albright-Knox Art Gallery, Buffalo, New York
Museum of Fine Arts, Santa Fe, New Mexico
Albuquerque Museum, New Mexico
Fine Arts Museum, University of New Mexico, Albuquerque
Jonson Gallery, University of New Mexico, Albuquerque
Scottsdale Museum of Contemporary Art, Arizona
Clay Center for Arts and Sciences, West Virginia
BART EXPOSITO

Associate Professor, Painting and Drawing
Masters of Fine Arts, California Institute of the Arts,
2000 Bachelor of Fine Arts, University of Texas, 1998

SOLO EXHIBITIONS
2018 *Bart Exposito*, Tai Modern, Santa Fe, New Mexico (forthcoming)
2017 *Bart Exposito & Monique van Genderen*, Tai Modern, Santa Fe, New Mexico
2016 *Bart Exposito*, David B. Smith Gallery, Denver, Colorado
2015 *Strange Alphabet*, Susanne Vielmetter Los Angeles Projects, Los Angeles, California
2014 *Bart Exposito*, Thomas Solomon Gallery, Los Angeles, California
2011 *Paper Primitives*, Thomas Solomon Gallery, Los Angeles, California

GROUP EXHIBITIONS
2018, 21st *Century Cyphers*, Curated by Claude Smith, 516 Arts, Albuquerque, New Mexico
2015 *Back to the Real*, Curated by Whitney Carter, David B. Smith Gallery, Denver, Colorado
2013 *Forty Years at the Daniel Weinberg Gallery*, Ambach & Rice Gallery, Los Angeles, California
*Amarillo Entropy*, Powerstation Gallery, Dallas, Tx
2012 *Summer Group Exhibition*, Michael H. Lord Gallery, Palm Springs
*Abstraction*, Michael H. Lord Gallery, Palm Springs
*Architectural Disposition*, Thomas Solomon Gallery, Los Angeles, California
*Vous Play*, JB Jurve Gallery, Los Angeles, California
2011 *Unfinished Paintings*, curated by Kristin Calabrese and Joshua Aster, Los Angeles Contemporary Exhibitions, Los Angeles, California

……

*Greater LA*, organized by Eleanor Cayre, Benjamin Godsill and Joel Mesler, New York City
*GOLDMINE: Contemporary Works from the Collection of Sirje and Michael Gold*, University Art Museum, California State University, Long Beach, California (catalogue)
PUBLIC LECTURES
2018 Artist Lecture/Presentation, 516 ARTS, Albuquerque, New Mexico
2012 Artist Lecture/Presentation, University of New Mexico, College of Fine Arts, Albuquerque, New Mexico

BIBLIOGRAPHY
2015 Pagel, David, Strange Alphabet, Susanne Vielmetter Gallery, Los Angeles Times, August 2015
Smith, Claude, Deciphering Exposito’s “Strange Alphabet”, New American Paintings Blog, August 2015
Ackay, Tamara, “Bart Exposito’s Geometric Paintings are Graphic Bliss”, Beautiful Decay Magazine, November 2015
Wagley, Catherine and Ed Schad on Bart Exposito and A.L. Steiner, Glasstire, July 2015
Essays by Christopher Scoates, Christopher Miles, and George Melrod. Long Beach, California, University Art Museum, College of the Arts, California State University, Long Beach (illustrated).

AWARDS
2018 Pollock Krasner Foundation Award

SERVICE ON GRADUATE COMMITTEES
Charis Illene, Chair,
MFA, 2018 Earl McBride, Chair, MFA,
2017 Ed Brandt, Chair,
MFA 2017 Sean Hudson, MFA 2017
Lindsey Schmitt, MFA
2016 Cornelia Oliver, MFA, 2015
Rachel McCaulley, MFA, 2015
Julia Lambright, MFA,
2015 Kristin Calhoun,
MFA, 2015 Natalie
Smith, MFA, 2014

SERVICE ON HONORS THESIS COMMITTEES
Caitlyn Riley, Chair, BFA, 2018
Evelyn Tickerhoof, Chair, BFA with Honors,
2017 Mikayla Griego, Chair, BFA with
Honors, 2016 Destiny Trujillo, Chair, BFA
with Honors, 2016 Destiny Trujillo, Chair,
BFA with Honors, 2016 Sophia Martinez,
Chair, BFA with Honors, 2015
Suzanne Blekenkk, Chair, BFA with Honors, 2015
Natalee Maxwell, Chair, BFA with Honors,
2015 Marcus O’Connell, Chair, BFA with
Honors, 2015 YooJung Heong, BFA with
Honors, 2015
Shanice Breuner, BFA with Honors, 2015
Jocelyn Richards, BFA with Honors, 2015
Joseph Millard, BFA with Honors, 2015
Brandon Straus, BFA with Honors, 2014
Emma Difani, BFA with Honors, 2013
Steven Hendricks, BFA with Honors, 2013
Sara Mcneil, BFA with Honors, 2013
LLEWELLYN FLETCHER
Assistant Professor of Sculpture
Dartmouth College (Hanover, NH), BFA 1999
MFA, 2010, California College of the Arts (San Francisco, CA)

SOLO | TWO-PERSON EXHIBITIONS
2018  DIAGONAL RESISTANCE //, Northern Arizona University Art Museum, Flagstaff, AZ (catalog)
2013  Shadow Masks, Esqueleto Gallery, Oakland, CA
2012  Everything Changes, Make Hang Gallery, San Francisco, CA (two-person exhibition)
2011  Space Stations, Carville Annex, San Francisco, CA

SELECT COLLABORATIVE & SPECIAL PROJECTS
2018  STANDING SOUND COSTUME: LION and Power Place, Contemporary Arts Center, Cincinnati, OH
2016  The Calmest of Us Would be Lunatics, Rochester Art Center, Rochester, MN (two collaborative works included)
2015  DEMOS, c3:initiative & St. Johns Community Center, Portland, OR (collaborative public project with video, publication, print, and event)
2014  ERNEST Introductions, c3:initiative, Portland, OR (two-person collaborative exhibition)

SELECT GROUP EXHIBITIONS
2019  Advice for Future Homecomers, People’s Liberty, Cincinnati, OH (upcoming)
Open Source 1.4, The Carnegie Galleries, Covington, KY
2018  Women to Watch Ohio – 2018: A collaboration with the Ohio Advisory Group of the National Museum of Women in the Arts, Ohio Arts Council’s Riffe Gallery, Columbus, OH (catalog)
Igniting Change, Dorothy Uber Bryan Gallery, Bowling Green, OH (catalog)
Altered States, Lexington Art League, Lexington, OH
Beyond Things, Alternate Projects, Cincinnati, OH
Companion Pieces, Anytime Dept., Cincinnati, OH
2017  Animal Magnetism, Wave Pool Gallery, Cincinnati, OH
2015  Just Passing Through, University of San Francisco Kalmanovitz-Hall Rooftop Sculpture Terrace, San Francisco, CA
Print, Print, Pass, Berkeley Central Arts Passage, Berkeley, CA
The Familiar Unfamiliar, Casa Agave, Wonder Valley, CA
Actual Scale, Kala Gallery, Berkeley, CA
MFA Selections, Gatehouse Gallery at di Rosa, Napa, CA

PUBLICATIONS (AUTHORED)
2019  Unraveling the Rational: Making Kin and Amplifying Attunement, Commissioned essay, exhibition catalog Creatures: When Species Meet, at the Contemporary Arts Center, Cincinnati, May 2019
2016  //, Publication produced with Special Collections Press, University of Cincinnati; Edition of 100, 6.5 X 5.25 inches
2015  Demos: Wapato Correctional Facility, Publication produced with Container Corps and c3:initiative, 31 pp. with special inserts, 10 x 8 inches

SELECT PUBLIC LECTURES
2019  Public Lecture, Unraveling the Rational: Making Kin and Amplifying Attunement, for opening event of Creatures: When Species Meet, Contemporary Arts Center, Cincinnati, May 2019
Visiting Artist Lecture, *DIAGONAL RESISTANCE*, Miami University

2018  Public Talk, Ohio Arts Council’s Riffe Gallery, Cincinnati OH  
Visiting Artist Lecture, *Queer Sculpture*, Stanford University

2016  Visiting Artist Lecture, University of Cincinnati  
Visiting Artist Lecture, *Beginning/Intermediate Sculpture*, City College of San Francisco

2015  Visiting Artist Lecture & Critic, *Sculpture*, San Francisco State University

2014  Public Talk, Anderson Ranch Arts Center  
Visiting Artist Lecture & Critic, Brandeis University

### SELECT AWARDS & HONORS

<table>
<thead>
<tr>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td>Artist in Residence, Headlands Center for the Arts, Sausalito, CA</td>
</tr>
<tr>
<td>2017</td>
<td>Individual Excellence Award, Ohio Arts Council, Columbus, OH</td>
</tr>
<tr>
<td>2016</td>
<td>SECA Award Nominee, San Francisco Museum of Modern Art, San Francisco, CA</td>
</tr>
<tr>
<td>2016</td>
<td>Artist in Residence, Sedona Summer Colony Program, Sedona Arts Center, Sedona, AZ</td>
</tr>
<tr>
<td>2014-15</td>
<td>Artist Residency and Public Project, c3 initiative, Portland, OR</td>
</tr>
<tr>
<td>2013</td>
<td>A1 Travel Grant Recipient, San Francisco, CA</td>
</tr>
<tr>
<td>2013</td>
<td>Artist in Residence, Anderson Ranch Arts Center, Snowmass Village, CO</td>
</tr>
</tbody>
</table>

### SELECT PRESS & PUBLICATIONS


Spitz, Enid. “*Look Inside St. John’s Unoccupied Jail; Demos: Wapato Correctional Facility makes the NoPo point of contention into art*,” *Willamette Week*. 13 November 2015.


Brook, Pete. “*An Exhibit, Film and Community Engagements to Grapple with a Mothballed Portland Jail’s Legacy*.” *Prison Photography*. September 2015.


### GRADUATE STUDENT COMMITTEE WORK

<table>
<thead>
<tr>
<th>Year</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring 2019</td>
<td>MFA Graduate Thesis Committee Advisor, University of Cincinnati</td>
</tr>
<tr>
<td>Fall 2018</td>
<td>MFA Graduate Thesis Committee Advisor, University of Cincinnati</td>
</tr>
<tr>
<td>Spring 2017</td>
<td>MFA Graduate Thesis Committee Advisor, University of Cincinnati</td>
</tr>
<tr>
<td>Fall 2017</td>
<td>Senior Thesis Seminar (Undergraduate Written Thesis Direction), University of Cincinnati</td>
</tr>
<tr>
<td>Spring 2017</td>
<td>Senior Thesis Seminar (Undergraduate Written Thesis Direction), University of Cincinnati</td>
</tr>
<tr>
<td>Fall 2016</td>
<td>Senior Thesis Seminar, University of Cincinnati</td>
</tr>
<tr>
<td>Fall 2016</td>
<td>Adjunct Assistant Professor, <em>Sculpture II</em>, University of Cincinnati</td>
</tr>
<tr>
<td>Fall 2016</td>
<td>Adjunct Assistant Professor, <em>Senior Thesis Seminar</em>, University of Cincinnati</td>
</tr>
</tbody>
</table>
Meggan Gould
Associate Professor, Photography

University of Massachusetts – Dartmouth, 2003-2005, MFA
University of North Carolina – Chapel Hill, 1994-1998, BA

I. Solo Exhibitions

2017  Bureau of Visual Instruction, McMaster Gallery, University of South Carolina
      Bureau of Visual Instruction, Pearl Conard Gallery, Ohio State University Mansfield
      Bureau of Visual Instruction, Maine Museum of Photographic Arts, Portland, ME.
2016  Traces of Vision, Tony Hungerford Memorial Art Gallery, La Plata, MD
2015  Viewfinders, Griffin Museum of Photography, Winchester, MA.
      Bureau of Visual Instruction, Gallery 343, University of Texas at Arlington, Arlington, TX.
2014  Traces of Vision, Cafritz Foundation Arts Center, Montgomery College, Takoma Park, MD
      Bureau of Visual Instruction, Jerome Liebling Gallery, Hampshire College, Amherst, MA

II. Group Exhibitions

2019  'Ich bin ganz von Glas'. Marianne Brandt und die gläserne Kunst von heute. Industriemuseum
      Chemnitz, Chemnitz, Germany.
      Underlying Structures, University Gallery, Texas A&M, Commerce, TX
2018  Photo Trouvè: The Truth About the Flat Object in Photography, Pingyao International
      Photography Exhibition, Pingyao, China,
      Betwixt and Between: Photography, Time and Place, Jamestown Arts Center, Jamestown, RI
2017  Light Tight, New Mexico Museum of Art, Santa Fe, NM (two-person)
      Tangential Photograph, Flatland Gallery, Houston, TX
2016  The Surface of Things, Houston Center for Photography, Houston, TX
2015  Picture Space, SCA Contemporary Art, Albuquerque, NM
2014  Creativity and Work, Sun Valley Center for the Arts, Sun Valley, ID
      Expecting Reality, Second Street Gallery, Charlottesville, VA
      Squared, Adams State University, Alamosa, CO
2013  Photography Untitled, Gallery 19, Chicago, IL
      Alumni exhibition, Galerie Spéos, Paris, France
      Hate Projects, PhotoLA, Los Angeles, CA
2012  About Photography, M.Žilinskas Art Gallery, National M.K.Čiurlionis Art Museum, Kaunas,
      Lithuania
      Blind Spots, SPACE Gallery, Portland, ME (two-person)
      Second Nature: Abstract Photography Then and Now, DeCordova Museum, Lincoln, MA,
      The Curve: Center Award Winners, CENTER, Santa Fe, NM

III. Publications

“Seventeen Ways of Looking at the Mona Lisa,” Bolohan, Scott (ed). Critical Read (online), May 2018
“Boundaries of Invisibility,” MacLane, Zach. Plexus, The Technology/Emotion Issue, online, 2018
IV. Public Lectures and Conference Papers

*It’s Just Paper* — 4-day workshop, Universidad Autonoma del Estado de Hidalgo and the Festival International de la Imagen, Pachuca, Mexico, April 2018
*A Failure to See*, University of South Carolina, Columbia, SC, November 2017
*The Surface of Things*, Houston Center for Photography, November 2016
*Meggan Gould: Studio Practice*, University of Houston, November 2016
*A Failure to See*, Maryland Institute College of Art, September 2016
*Traces of Vision*, College of Southern Maryland, September 2016
*Bureau of Visual Instruction*, 516 Arts, Albuquerque, NM
*A Failure to See*, Vanderbilt University, April 2016
*A Failure to See*, Arizona Western College, February 2016
*A Failure to See*, Yuma Art Symposium, Yuma, AZ, February 2016
*Those Boxes of Slides, Sitting in my Studio*, Southeastern College Art Conference, Pittsburgh, PA, Oct 2015
*A Failure to See*, University of Texas, Arlington, TX, March 2015
*The Remains of Photography*, Southeastern College Art Conference, Greensboro, NC, October 2013

V. Awards and Honors

Honored Educator, Society of Photographic Education Southwest Chapter, 2019
7th International Marianne Brandt Award, Nominee, 2019
University of New Mexico College of Fine Arts Seed Grant, Albuquerque, NM, 2018.
University of New Mexico College of Fine Arts Scholarly & Creative Research Grant, 2017, 2015, 2014
New Teacher of the Year Award, University of New Mexico, Nominee, 2016
Baum Award for Emerging American Photographers, Nominee, 2014, 2012
University of New Mexico RAC Award, Albuquerque, NM, 2014.
New Mexico Council of Photography Grant, Nominee, 2013
*Curator’s Choice Award*, 2-place, CENTER Santa Fe, 2012

VI. Published Reviews of Artworks

“Pushing the possibilities of photography at Jamestown Arts Center,” *Newport Mercury*, July 5, 2018
“These iPad Screens Reveal Something About the Human Condition,” *Wired Magazine Raw File*, July 2014
“UNE’s Final Installment of ‘Maine Women Pioneers III’ is the Strongest,” *Portland Press Herald*, June 2013
VII. Graduate Student Committee Work

A. Graduated Committees Directed

Abbey Hepner: Received MFA 2016
Fatemeh Baigmoradi: Photography. Received MFA 2017
Eugene Ellenberg: Photography. Received MFA 2017
Ariel Wilson: Photography. Received MFA 2018
Amy Johnson: Photography. Received MFA 2018
Sallie Scheufler: Photography. Received MFA 2018
Jess Peri: Photography, Received MFA 2018
Martin Wannam: Photography
Tommy Bruce: Photography

B. Graduate Committees Served On

Stephanie Brunia: Photography. Received MFA 2012
Daniel Coburn: Photography. Received MFA 2013
Bree Lamb: Photography. Received MFA 2015
Annie Williams: Photography. Received MFA 2015
Ray Ewing: Photography. Received MFA 2016
Cristine Posner: Photography. Received MFA 2016
Marcie Brewer: Photography. Received MFA 2017
Katelyn Bladel: Printmaking. Received MFA 2017
Lara Goldmann: Art & Ecology. Received MFA 2018
Nick Simko: Photography. Received MFA 2018
Kristen Roles: Photography. Received MFA 2018
Zachary Travis: Photography. Received MFA 2019
Rachel Donovan: Photography. Received MFA 2019
Chelsea Alvarez: Photography. Currently at UNM

C. Honors Theses Committees Directed

Ashley Cummings: Received BFA 2014
Sergio Ximenez: Received BFA 2015
Marisa Gomez: Received BFA 2016
Dune Alford: Received BFA 2018
Katherine Overton: Received BFA 2019
Delaney Hoffman: Currently at UNM

D. Honors Theses Committees Served On

Kailani Meyer: Received BFA 2013
Carrie Tafoya: Received BFA 2015
Larisa Wade: Received BFA 2016
Gabrielle Robledo: Received BFA 2018
Stevie Merriman: Received BFA 2018
Ariane Crummer: Received BFA 2018
Christopher Dewitt: Received BFA 2018
Catherine Page Harris  
Associate Professor, Departments of Art & Ecology and Landscape Architecture  
Harvard University, BA in Literature  
University of California at Berkeley, Master of Landscape Architecture  
Stanford University Master of Fine Arts, 2005

I. **Solo Exhibitions**  
’sharing a drink’ Rainosek Gallery, March 2018  
Santa Fe Art Institute, May 2017  
Trans-species Repast, Spector Ripps Project Space, Center for Contemporary Art,  
Santa Fe, NM, August - December 2015

II. **Group Exhibitions**  
ArtPark21, ‘condensate mesh’ proposal, Open Space Center, NM 2018  
Trans-species Repast, Out of One Many, UNM Art Museum, Albuquerque, NM 2016  
Trans-species Repast, Landmark, Center for Contemporary Art, Santa Fe, NM 2015  
Trans-species Repast, LandShape, LandShape Symposium, North Jutland, DK 2015  
Algaeic Infrastructure, Transport, Albuquerque Balloon Museum, Albuquerque, NM 2015  
Trans-species Repast, Home ECONomics, Wignall Museum, Rancho Cucamungua, CA 2014  
Algaeic Infrastructure, High Desert Test Site, Montessa Park, Albuquerque, NM, 2013  
Reflection, The Artists’ View, Santa Fe Art Institute, Santa Fe, NM 2013  
At the Same Table, The Artists’ View, Highland University Art Gallery, Las Vegas, NM 2013  
Waterline, Storefront Lab, Deep Craft, San Francisco, CA 2012  
Circumnavigation, Transformative Surfaces, UNM Art Museum Albuquerque, NM 2012  
Eden Again, ISEA Machine Wilderness, Downtown Action Team Space, Albuquerque, NM 2012  
*Dipodomys merramai*, Sevilleta National Wildlife Refuge, Socorro, NM 2011

III. **Publications**  
“Hypnagogia” in Fieldwork, Paula Horrigan and Thomas Oles, eds and authors, Routledge, 2019  
“Teaching students to think by creating” Green Fire Times, September, 2017  
Landscape Research Record No. 2, Morphogenesis in the Landscape 2014  
Media-N, trans-species habitat essay 2013  
Between Ecological Art & Design, Infrastructural Intervention, Arid Journal 2013  
*Dipodomys merriami*: Desert Rat, Arid Journal 2012  
Trans-species Habitat: ISEA Machine Wilderness Catalog essay 2012

IV. **Public Lectures and Conference Papers**  
“Posthuman Places” Art in the Anthropocene Conference, Trinity College, Dublin, Ireland 2019  
“Posthuman Places” Un/Green Conference, RIXC, Riga, Latvia 2019  
“Scoring the Landscape” The Nature of Cities Summit, Paris, France, 2019
‘condensate mesh’ ArtPark21, Open Space, ABQ, 2018, KOAT interview
www.kob.com/albuquerque-news/art-park-albuquerque/4840426/
‘sharing a drink’ Creative Mornings, Santa Fe, NM 2016
https://creativemornings.com/talks/santa-fe-art-institute/1
Trans-species Repast: Current work, SEED Talks, Marble House Project, VT, 2015
Trans-species Repast: Family Dinner, LandShape Symposium, Hanstholm, DK, 2015
Trans-species Repast: Eating the Landscape, HEAD, Geneva Switzerland. 2015

V. Awards & Honors
NEA ArtWorks Grant “Peace Center, Red Water Pond Road Community” 2019-2021
Center for Regional Studies Research Grant, photogrammetry & native plants, 2018-2019
Indian Land Tenure Foundation Grant for VR and Red Water Pond Community 2017-2018
OVPR Research Investment Grant for Red Water Pond Community 2017-2018
VR in Landscape Architecture, Teaching Allocation Grant 2016-2017
Water Rights Residency, Santa Fe Art Institute, Santa Fe, NM 2016-2017
Funded Residency, Marble House Project, Dorset, Vermont 2015
Frontier Fellow Epicenter, Green River, UT 2013

VI. Published Reviews of Artworks
The Many Challenges of Dining with Animals, Matthew Irwin, Hyperallergic 10/8/2015
Exhibition’s meals between animals and humans challenges assumption that we stand atop hierarchy of life, Jackie Jadrnak, Albuquerque Journal North, 10/2/2015

VII. Graduate Student Committee Work
A. Graduate Committees Directed
   a. MFA 5
   b. MLA 8

B. Graduate Committees Served On
   a. MS in Computational Ecology 15
   b. MFA 7
   c. MLA 21
C. Honors Theses Committees Directed: 1
Jeanette Hart-Mann  
Director Land Arts of the American West  
Assistant Professor Art & Ecology  
Education  
2010 – 2012 Vermont College of Fine Arts, Montpelier, VT. USA  
MFA in Visual Art, August 2012.  
2003 CUNY Hunter College, Graduate Studies in Sculpture  
1998 – 2002 University of New Mexico, Albuquerque, NM. USA  
BFA summa cum laude and University Honors summa cum laude

Solo Exhibitions  
2019 *Seed: Climate Change Resilience.* Albuquerque Museum, Albuquerque, NM.

Group Exhibitions  
2018 *Who Are These Indivisible Clouds. Santa Fe Art Institute, Santa Fe, NM.*  
2017 *Broken Ground: New Directions in Land Arts, Museum of Fine Arts, Florida State University, Tallahassee, FL. Catalog.*  
2016 *The Ecozoic Era: Plant|Seed|Soil, New Mexico State Capital, Santa Fe, NM.*  
2015 *Ucross: A Portrait in Place, Ucross Foundation Art Gallery, Clearmont, WY. Catalog.*  
2014 *Boundless Horizons*, Clara Hatton Gallery, CSU, Fort Collins, CO  
2014 *Watershed Bounding*, Albuquerque Open Space Visitors Center, Albuquerque, NM  
2014 *Exuberant Politics, SWAP, Public Space One, Iowa City, IA*  
2013 *Boundless Horizons*, Mira Costa College, Kruglak Gallery, Oceanside, CA  
2013 *Buena Vista - Continuing Collaborations*, Centro Artístico y Cultural, El Paso, TX  
2013 *Vast Horizons: shared raisins*, Australia National University, Acton, Australia.  
2013 *Louisiana Purchase*, Mary Moffett Gallery, LTU, Ruston, LA.  
2012 *Seed 4*, Taos Center for the Arts, Taos, NM.  
2011 *Selections from the Archive*, Center for Art + Environment, Nevada Museum of Art, Reno, NV  
2011 *Manufactured Organic*, Root Division Gallery, San Francisco, CA

Publications  
2017 Florida State University Museum of Fine Art. *Broken Ground: New Directions in Land Art.* MOFA.

2015 Conner, Cindy. “*Seed Libraries: And Other Means of Keeping Seeds in the”


Magazine.


2012

Public Lectures and Conference Papers

2019 Sowing the Sacred: Cultivation, Appreciation, and Appropriation. Indian Pueblo Cultural Center, Albuquerque, NM.

2019 E|ART|H - A Panel Discussion about EcoPedagogy and Art. UNM Art Museum, University of New Mexico, Albuquerque, NM.

2018 L.E.A.P. NeoRio, Rio Grande del Norte National Monument, Questa, NM.

2018 Da Vinci Dialogues. New Mexico Museum of Natural History, Albuquerque, NM.


National Hispanic Cultural Center, Albuquerque, NM.

2017 “Bioregional Field-Based Practice,” Integrative Ecology & Social Transformation, Art & Ecology, University of New Mexico, Albuquerque, NM.

2016 “Oppression/Pollination/Agency,” SOMA, Mexico City, MX. August 2016. Artist


2016 “Portrait in Place,” Yale School of Forestry and Environmental Studies, Yale University, New Haven, CT.

2015 “Without soil there is no color,” Ucross Foundation Gallery, Clearmont, WY.


International Seed Library Forum at University of Arizona, Tucson, AZ.


2014 “SeedBroadcast and Seed Stories,” Native Seed/SEARCH, Tucson, AZ.

2013 “SeedBroadcast,” Creating Change, Feast on the Street, Phoenix, AZ.

2013 “digest and Land Arts of the American West”, Mira Costa College, Oceanside, CA.

Graduate Student Committee Work

2019 – present MFA Thesis Chair: Jessica Zeglin

2018 – 2019 MFA Thesis Chair: Viola Arduini

2017 – 2018 MFA Thesis Chair: Kaitlin Bryson

2019 – present MFA Thesis Committee: Erin Gould

MFA Thesis Committee: Hollis Moore

MFA Thesis Committee: Molly Zimmer

2016 – 2017 MFA Thesis Committee: Kacie Smith

BFA Honors Thesis Committee: Cirrela Bryan, summa cum laude

2015 – 2016 BFA Honors Thesis Committee: Cecilia McKinnon, cum laude
Ryan Kenneth Henel  
Research Lecturer III / Field Coordinator, Land Arts of the American West  
Bachelor of Fine Arts, University of New Mexico, 2004  
Master of Fine Arts, University of New Mexico, 2014

I. Solo Exhibitions

Infrastructure: Exhibition of Land Arts Mobile Research Post-MFA Grant, George Pearl Hall, Albuquerque, NM, 2015

II. Group Exhibitions

Currents Festival, El Museo Cultural, Santa Fe, NM, 2019  
Who Are These Invisible Clouds, Santa Fe Art Institute, Santa Fe, NM, 2018  
NeoRio: Roots ~ Raices, Rio Grande Del Norte National Monument, Wild Rivers, NM, 2018  
Rock Wall, Collaborative erosion control project with Borderlands Restoration Network, Patagonia, AZ, 2017  
Tributaries: Santa Fe Art Institute Water Rights group show and performance, Santa Fe, NM, 2016  
Stories Out/In Place, Center for Fine Arts Downtown, Albuquerque, NM, 2016  
All Over the Map: The Ongoing Dialogue of Public Art, Albuquerque Museum, NM, 2015  
Boundless Horizons, Colorado State University, Ft. Collins, CO, 2014  
Watershed Bounding, Albuquerque Open Space Visitors Center, NM, 2014  
Boundless Horizons Mira Costa College, San Diego, CA, 2014  
Reasons, Excuses, Alibis & Non Sequiturs, Annual Juried Graduate Exhibition, University of New Mexico Art Museum, Albuquerque, NM, 2012  
Cabin-Specific, Press Club, Albuquerque, NM, 2011  
Land Arts of the American West Exhibit, SCA Gallery, Albuquerque, NM, 2011

III. Publications

Excerpts published in “Arts Programming for the Anthropocene: Art in Community and Environment,” Bill Gilbert and Annica Cox, Routledge Press, 2018  

IV. Public Lectures and Conference Papers

Symposium: Invisibility, Uncertainty, Art and Landscape, City Lab, Albuquerque, NM, 2015  
Symposium: HABITAT, Exploring Climate Change through the Arts, 516 Arts Albuquerque, NM, 2015

V. Awards & Honors

Finalist, NMarts Large Sculpture Purchase Initiative, 2019  
Finalist, NMarts Purchase Initiative, 2016  
Mellon Grant Land Arts Mobile Research Laboratory, Art & Infrastructure, 2014  
Student Selection Committee Member for Public Art, University of New Mexico, 2013
Finalist, Site-specific work for Spaceport America, New Mexico Arts, 2012

VI. Published Reviews of Artworks
“The life-giving waters,” Jennifer Levin, Pasa Tiempo, Santa Fe New Mexican, 2019
**Resumé (2011–present)**

**Full Name:** Ray Hernández-Durán, Ph.D.
**Job Title and Discipline:** Professor of Art History

**Institution(s) Attended, Degree(s) Earned:**
- B.A., University of Texas at Austin, 1988; B.F.A., University of Texas at Austin, 1990; Diploma, Obafemi Awolowo University, Ile-Ife, Nigeria, 1992; M.A., University of Wisconsin-Madison, 1994; Terminal Degree: Ph.D., University of Chicago, 2005

I. **Select Publications**

a. **Book(s):**

b. **Articles (journals, edited volumes):**
   1. “‘*Nombres dignos de memoria*’: Writing the History of Mexican Art in the Nineteenth Century,” invited essay with proceedings from a Getty Research Institute symposium on colonial art historiography, *Revista de História da Arte e Arqueologia* ed. Leticia Squeff (Centro de História da Arte e Arqueologia, Instituto de Filosofia e Ciências Humanas—UNICAMP, Brasil, 2019).

II. **Select Public Lectures**


III. **Select Conference Papers**


IV. Select Awards & Honors

1. Fall 2019: Gale Memorial Award, Gale Memorial Fund, Department of Art, University of New Mexico in Albuquerque

V. Graduate Student Committee Work

A. Ph.D. Committees Directed: Eleanor Kane, doctoral student, in progress; James E. Ivey, doctoral dissertation in progress; Suzanne McCleod, Art History, doctoral dissertation in progress; Elaine Higgins, doctoral dissertation in progress; Emmanuel Ortega, Art History, Ph.D. (Fall 2017)

B. Ph.D. Committees Served On: Rafael Alejandro Martinez Orozco, American Studies, doctoral dissertation in progress; Stephanie Morimoto, doctoral student, in progress; Nikki Denisson, Arts Education, Ph.D. (Fall 2017); Johanna Wild, Art History, Ph.D. (Spring 2017); Alena Johnson, Spanish/Portuguese, Ph.D. (Summer 2015)


D. MA Committees Served On: Noel Mollinedo, M.A., in progress; Sienna Dellepiane, M.A., Latin American Studies, in progress; Chloe Courtney, Art History, M.A., (Summer 2018); Rebekah Bellum, Art History, M.A. (Spring 2015); Kathryn Manis, Art History, M.A. (Fall 2014); Jeremy Spates, M.A., Historic Preservation Program, School of the Art Institute of Chicago (Summer 2014); Sara Hagerty, Art History, M.A. (Spring 2012); Kelly Hutton, Latin American Studies, M.A. (fall 2011)

D. Art Studio Graduate Committees Served On: Cortney Metzger, M.F.A., in progress; Eden Radfarr, M.F.A., in progress; Jessica Zeglin, M.F.A., in progress; Tommy Bruce, M.F.A., in progress; Viola Arduini, M.F.A. (Summer 2019); Taylor Hedum, M.F.A. (Summer 2019); Brian Willett, M.F.A. (Spring 2019); Hollis Moore, M.F.A. (Spring 2018); Charis Lillene Fleschner, M.F.A. (Spring 2018); Ariel Wilson, M.F.A. (Spring 2018); Nick Simko, M.F.A. (Spring 2018); Fiona Yang, M.F.A. (Spring 2017); Earl McBride, M.F.A. (Spring 2017); Sean Hudson, M.F.A. (Spring 2017); Brittany Sundheim, M.F.A. (Fall 2016); James Meara, M.F.A. (Spring 2016); Annike Myers, M.F.A. (Spring 2015); Cornelia Oliver, M.F.A. (Spring 2015); Chad Waples, M.F.A. (Spring 2015); Eso Robinson, M.F.A. (Spring 2014); Frol Boundin, M.F.A. (Spring 2013); Christos Galanis, M.F.A. (Spring 2013); Celeste Neuhau, M.F.A. (Spring 2013); Niya Lee, M.F.A. (Fall 2012); Ivan Boyd, M.F.A. (Fall 2012); Paula Castillo, M.F.A. (Spring 2012); Lauren Greenwald, M.F.A. (Fall 2011); Jeff Willis, M.F.A. (Fall 2011)

E. Honors Theses Committees Directed: Nicole Brouillette, B.A. (Spring 2018); Kathryn Sears, B.A. (Spring 2015); Lindsay Gajownik, B.A. (Spring 2014)

Curriculum Vitae

SZU-HAN HO
Associate Professor, Art & Ecology
Department of Art, University of New Mexico

EDUCATION

School of the Art Institute of Chicago
Chicago, IL
MFA Film, Video, New Media, 2010
Thesis: “Object Permanence Object Constancy”
MA Visual and Critical Studies, 2009
Thesis: “Envisioning the Economic Imaginary”

University of California Berkeley
Berkeley, CA
BA Architecture, 2003
High Honors

SELECTED SOLO AND TWO-PERSON EXHIBITIONS

2013 Stanlee and Gerald Rubin Center for the Visual Arts, El Paso, TX, Call & Response: Szu-Han Ho
September 26-December 20, 2013. Solo show.
Gun Gallery, Ciudad Juarez, Mexico, A medida del deseo, October 26-November 22, 2013. Solo show.

SELECTED PERFORMANCES

2019 “Dialects” (working title), Soundwave 9 Experimental Music Festival, Contemporary Jewish Museum, October 24, 2019 (upcoming).
UNC-Chapel Hill Art Department, Chapel Hill, NC. “Surplus Performance,” Future Plan and Program, September 12, 2013.

SELECTED GROUP EXHIBITIONS AND SCREENINGS

2018 San Diego City Gallery, San Diego, CA, Desde Mas Acá, November 15-December 17, 2018.
2012 MoMA Studios, New York City, NY, Common Senses: Mildred’s Lane and the Mildred Complex(ity), September 24-November 19, 2012.

SELECTED PUBLICATIONS

2017 “Shelter in Place: Resonance and Affective Weight,” The Global Condition: Online Magazine. Edited by Denise Ferreira da Silva. Published by Living Commons, February 2017

SELECTED PUBLIC LECTURES AND PRESENTATIONS

2018 ACRE Residency, Chicago, IL and Steuben, WI, August 6-12, 2018. Visiting Artist and Workshop Leader.
Julius Caesar Gallery, Chicago, IL, June 10, 2012. Invited Speaker.
AWARDS AND HONORS
2019  2019 LAII Interdisciplinary Project Development Award, PI.
       Grant from the Mexican Consulate of Albuquerque for “Migrant Songs”
2018  Art & Ecology Faculty Research Fellowship funded by Mellon Foundation, 2018-2019, PI.
       2018 Jeanne Gauna Social Justice Spirit Award, Southwest Organizing Project and NM Con Mujeres
2017  UNM Research Allocation Committee Grant 2017-2018, PI.

REVIEWS AND CITATIONS OF ARTWORK
2019  “Migrant Songs/Canciones Migratorias,” Espejos de Aztlán, March 4, 2019. Interview with Cristina Baccin
       http://www.ktep.org/post/state-arts-colectivo-fronterizas. Citation of Colectivo Fronteristas

SERVICE ON DOCTORAL, MFA, AND HONORSTHESIS COMMITTEES AT UNM
Graduate Committees Directed
    Hazel Batrezchavez, MFA, chair (anticipated graduation from University of New Mexico, Spring 2020)
    Kristen Geary, MFA, chair (anticipated graduation from University of New Mexico, Spring 2020)
    Lara Goldmann, MFA, chair (graduation from UNM, Spring 2018)
    Adrian Pijoan, MFA, chair (graduation from UNM, Spring 2016)
    Cristine Posner, MFA, chair (graduation from UNM, Spring 2016)
Graduate Committees Served On
    Gustavo Larach, PhD, member (graduation from University of New Mexico, May 2015)
    Chloe Courtney, MA, member (currently attending University of New Mexico)
    Ragini Bhow, MFA, (anticipated graduation from University of New Mexico, Spring 2020)
    Tommy Bruce, MFA, (anticipated graduation from University of New Mexico, Spring 2020)
    Martin Wannam, MFA, (anticipated graduation from University of New Mexico, Spring 2020)
    Monica Kennedy, MFA, (anticipated graduation from University of New Mexico, Spring 2020)
    Teena Lee Ryan, MFA, (anticipated graduation from University of New Mexico, Spring 2019)
    Taylor Hedum, MFA, member (anticipated graduation from UNM, Spring 2019)
    Rachel Donovan, MFA, member (anticipated graduation from UNM, Spring 2019)
    Tommy Bruce, MFA, member (anticipated graduation from UNM, Spring 2020)
    James Anthony Martin, MFA, member (anticipated graduation from UNM, Spring 2019)
    Kristen Roles, MFA, memeb (graduation from UNM, May 2018)
    Amy Johnson, MFA, member (graduation from UNM, May 2018)
    Kaitlin Bryson, MFA, member (graduation from UNM, June 2018)
    Charis Lilene Flesher, MFA, member (graduation from UNM, May 2018)
    Babak Shahsiah, MFA, member (graduation from UNM, June 2018)
    Mira Woodson, MFA, member (graduation from UNM, May 2017)
    Wayne Nez Gaussoin, MFA, member (graduation from UNM, December 2016)
    Jon Peters, MFA, member (graduation from UNM, December 2016)
    Elizabeth Shores, MFA, member (graduation from UNM, December 2015)
    Marne Elmore, MFA, member (graduation from UNM, May 2014)
    Lea Andersson, MFA, member (graduation from UNM, May 2014)
    KB Jones, MFA, member (graduation from UNM, May 2014)
    Jane Gordon, MFA, member (graduation from UNM, December 2012)
    Sarah Rose, MFA, member (graduation from UNM, May 2013)

BFA Honors Thesis Committees Directed
    Eric-Paul Riege, BFA Honors, chair (graduation from UNM, May 2017)
    Moriah Fiebigter, BFA Honors, chair (graduation from UNM, December 2015)

BFA Honors Thesis Committees Served On
    Ariane Crummer, BFA Honors, member (anticipated graduation from UNM, May 2018)
    Shaelin Jormigan, BFA Honors, member (graduation from UNM, May 2017)
    Ian Kerstetter, BFA Honors, member (graduation from UNM, May 2015)
    Jami Porter-Lara, BFA Honors, member (graduation from UNM, Dec 2013)
    Jeness May, BFA Honors, member (graduation from UNM, May 2011)
MARGARET A. JACKSON, Ph.D.
Resumé 2019

Associate Professor, Precolumbian/Ancient Americas Art History (2017-present)
Assistant Professor, Precolumbian/Ancient Americas Art History (2010-2017)
Rhode Island School of Design, Providence, RI. Bachelor of Fine Arts (Sculpture, Glass)
University of California, Los Angeles, CA. Master of Arts, Art History Art of the Ancient Americas
University of California, Los Angeles, CA. Doctorate Art History of the Ancient Americas (2000)

I. PUBLICATIONS and CURATORIAL WORK:

a. BOOKS AND BOOK CHAPTERS


The Pleiades Narrative: Moche ‘Mythic Themes’ and ‘Complex Themes’ murals at Huaca de La Luna and Huaca Cao Viejo, Perú. Book project, University of New Mexico Press, due 2020.


b. JOURNAL PUBLICATIONS


“Maya Narratives / Maya Diversity,” Curatorial Consultant. Exhibition of Maya ceramics from the Ranieri Collection, Los Angeles County Museum of Art; 2012-2013.


II. PUBLIC LECTURES

“Maya Art and Archaeology: Mexico Southern Yucatan Peninsula” Co-leader/Lecturer. Community Study Abroad Program, Latin American and Iberian Institute, 2019.


“Monumental Arts of Tikal, Guatemala”, invited speaker, AIA at the Albuquerque Museum of Art and History, October 2016.
“Animals are Good to Think: Zoomorphism in Moche Ceramic Art,” invited speaker, for Kay Pacha: Reciprocity with the Natural World in the Ancient Art of the Andes exhibition. Lowe Art Museum and University of Miami Center for Humanities, Miami Florida, February 2016.


**III. CONFERENCE PAPERS/PRESENTATIONS:**

“Place and Agency in Ancient American Murals and Monuments”. Session co-chair with Dr. Victoria Lyall (DAM), College Art Association 106th Annual Conference (Los Angeles), February 2018.


**IV. SELECTED HONORS and AWARDS:**


**V. SERVICE ON DOCTORAL and MASTERS COMMITTEES:**

**Ph.D. Committee(s)**
- Breanna Reiss, Doctoral Committee Chair.

**M.A. Committee(s)**
- Breanna Reiss, M.A. Thesis Committee Chair.
- W. Mead Cheek, M.A. Thesis Committee Chair.
- Steven Maness, M.A. Chair, Thesis Committee Member.
- Paloma Barraza, M.A. Thesis Committee Member.
- Lauri Gonzales, M.A. Thesis Committee Member.
- Mandolen Sanchez, M.A. Thesis Committee Member.
- Annick Benavides, M.A. Thesis Committee Member.
- Molly Nelson, M.A. Thesis Committee Member.
- Mike Graham, M.A. Thesis Committee Member.
Jessamyn Lovell  
Senior Lecturer and Undergraduate Director  
Rochester Institute of Technology, Bachelor of Fine Arts in Photography  
Masters of Fine Arts, 2001, California College of the Arts

I. Selected Solo Exhibitions  
*D.I.Y. P.I.,* Central Features Contemporary Art (Albuquerque, NM), 2017  
*Other Family Traditions,* Ridley Gallery at Sierra College (Rocklin, CA), 2016  
*Dear Erin Hart,* Carol Calo Gallery at Stonehill College (Easton, MA), 2016; Sorenson Center for the Arts (Babson Park, MA), 2015; CENTER (Santa Fe, NM), 2015; Central Features Gallery (ABQ, NM), 2015; Colorado Photographic Arts Center (Denver, CO), 2015; San Francisco Camerawork (SF, CA) 2014; Center for Contemporary Art (Santa Fe, NM), 2014

II. Selected Group Exhibitions  
*Mirror, Mirror* (group exhibition), Rutgers University Robeson Gallery, 2018  
*The Most (Un) Documented Mexican Artist* (performance with Guillermo Gomez Peña at Los Angeles Contemporary Exhibitions, 2018  
*Two Truths and a Lie,* Jacki Headley University Art Gallery at Chico State University, 2017  
*History / HERSTORY,* Warehouse 1-10 and David Richard Gallery, 2017  
*The P.I. Project: A Speakeasy Performance,* Central Features Contemporary Art, 2016  
*Stealth Investigations,* SCA Contemporary Gallery, 2015

III. Selected Publications  
*Mirror, Mirror* exhibition catalog, Rutgers University Robeson Gallery (New Jersey), 2018  
*History / HERSTORY* exhibition catalog, National Museum of Women in the Arts and David Richard Gallery (Santa Fe, NM), 2017  
*Watched!: Surveillance, Art, and Photography* Artist monograph, the Hasselblad Foundation, (Switzerland), 2016  
Artist Monograph, *Dear Erin Hart,* San Francisco Camerawork (San Francisco, CA), 2015  
*Autophotography* exhibition catalog, Axle Contemporary (Santa Fe, NM) 2015  
*Barclay Simpson Award Anniversary* exhibition catalog, California College of the Arts (San Francisco, CA), 2012

IV. Selected Public Lectures and Conference Papers  
Teaching Fellow presentation, UNM CTL (Albuquerque, NM) 2018  
Artist Talk, University of Colorado at Colorado Springs (Colorado Springs, CO), 2017  
Artist Talk and Guest Lecturer, San Francisco State University (San Francisco, CA) 2017  
Artist Talk and Performance, Chico State University (Chico, CA) 2017  
Public Performances and Artist Talk series, David Richard Gallery (Santa Fe, NM) 2017  
Artist Talk, State University of New York at Plattsburgh (Plattsburgh, NY), 2016  
Artist Talk, Sierra College Ridley Gallery (Rocklin, CA), 2016  
Presenter, *Photo Project Master Class* at Art Miami Basel, (Miami, FL), 2015  
Artist Talk, San Francisco State University, (San Francisco, CA), 2015  
Artist Talk, Hollister Gallery, Babson College (Wellesley, MA), 2015  
Presenter, *Art in Social Media* Panel Discussion, CCA, (Santa Fe, NM) 2015  
Artist Talk, Colorado Photographic Art Center (Denver, CO) 2015  
Panel co-chair (with Trish Stone), *Surveillance as Art Practice* Panel, College Art Association Annual
VI. Selected Awards & Honors
Recipient, University of New Mexico College of Fine Arts Research Grant (2017-2019)
Recipient, University of New Mexico Center for Teaching and Learning Fellowship (2018)
Nomination, University of New Mexico Lecturer of the Year Award (2016 and 2018)
Nominee, 2015 Photo Paris Book Award (Paris, France)

VI. Selected Published Reviews of Artworks
Interview with Jo Fidgen for BBC World News Service, Nov 7, 2018
Performance review by Matt Stromberg for Hyperallergic. “Welcome to a World Without Trump!”: Guillermo Gómez-Peña’s Latest Performance, February 14, 2018
Interview with Megan Kamerick on Women’s Focus, KUNM, When and Artist Becomes a Private Investigator, Aug 27, 2016
Best Wired Stories of 2015 by Laura Mallonee, Wired Magazine Online, Dec 29, 2015
Interview with Mandi Woodruff, Yahoo! Finance, May 24, 2015
Story and interview with Miki Meek, This American Life on National Public Radio, Episode 556: The Haunter Becomes the Haunted, May 3, 2015
Interview with Janet Shamlian on The Today Show, Identity theft victim turns crime into public art exhibit, March 20, 2015
Article by Melia Robertson on Business Insider, Turned the Tables on Stolen Identity, March 6, 2015
Article by Lisa Frieda Cossham in Sueddeutsche Magazin, Germany, March 2015
Article by Sarina Fink on Money.com (top story 2/3, 2/5, 2/6), February 2, 2015
Article by Matthew Irwin on Hyperallergic, What Happens When You Steal an Artist’s Identity, Jan 29, 2015
Booooooom.com Top 15 Posts in 2014, December 14, 2014
Interview and Television Report for News Corp Australia, Caroline Zielinski, Dec 12, 2014
Article in Daily Mail UK, November 27, 2014
Article by Sam Whiting for San Francisco Chronicle DateBook (print and online), Jessamyn Lovell builds gallery show out of her ID theft, San Francisco, CA, Oct 15, 2014
Article by Christine DiGangi for Business Insider, How One Artist Turned The Tables On Her Identity Thief, Oct 12, 2014
Article and interview by Sam Whiting for SF Gate, Identity Theft Revealed in Photo Exhibit, Sept 3, 2014
Interview and article by Amy Touchette for Photo District News PDNEU, Star Teacher: Jessamyn Lovell Blurring the Lines to Help Students Find Their Way, March 14, 2014

VII. Student Committee Work
Art Education MA: George Evans, 2017; Lindsey Fromm, 2014
MFA: Nicholas Jacobsen, (in process); Charis Lilene, 2018; Fatemeh Baigmoradi, 2017; Adrian Pijoan, 2016
Julianne Aguilar, 2016; Ray Ewing, 2016; Emma Levitt, 2015; Noel Chilton, 2015; Lindsey Fromm, 2013
BFA Honors Theses Directed: Vir Kaur Kahlsa (in process); Emily Vosburg, BFA Honors 2013
BFA Honors Theses Committees: Leila Murrietta, 2019; Alec Goldberg, 2019; Katlin Reilly, 2018; Gabriella Robledo, 2018; Evelyn Tickerhoof, 2017; Kelly Watson, 2017; Marisa Gomez, 2016; Geneva Boliek-Poling, 2016; Jeremy Carlson, 2016; Susan Bahr, 2015; Natalee Maxwell; Sergio Ximenez, 2015; Cat Bidal, 2014
Resumé

Olivia Libby Lumpkin
Professor, Art History
University of Houston,
B.A. University of Texas,
M.A.
Ph.D., 1996, University of New Mexico, Albuquerque

I. Publications

   a. Books


      Frank Gehry’s Cleveland Clinic Lou Ruvo Center for Brain Health [This project has been completed and approved by Frank Gehry. Publication has been postponed due to the publisher Cleveland Clinic’s budget considerations.]

   b. Journal Articles


II. Public Lectures


III. Conference Papers

      N/A

IV. Awards and Honors

      N/A

V. Graduate Student Committee Work

   A. Ph.D. Committees Directed

      Tijen Tunali, Ph. D. Art History, 2011-2012

   B. Ph.D. Committees Served On
Regina Emmer, Ph.D., Art History, Fall 2013-present

Carlos Rodrigo Guzman, Ph.D., Communications and Journalism, 2012-2013

C. MA Committees Directed

William Dolson, M.A., Art History, Fall 2013-Spring 2019

D. MA Committees Served On

N/A

E. Art Studio Graduate Committees Served On


F. Honors Theses Committees Directed

Sara D. McNeil, BFA Honors, 2011-2012

G. Honors Committees Served

JUSTIN B. MAKEMSON, PhD
Assistant Professor of Art Education

INDIANA UNIVERSITY- BLOOMINGTON, INDIANA: February 2014
B.S. in Graphic Design, 2008

Doctorate of Philosophy- Curriculum and Instruction: Art Education
INDIANA UNIVERSITY- BLOOMINGTON, INDIANA: May 2010
M.S. in Art Education

Masters of Science- Art Education
WILLIAM JEWELL COLLEGE- LIBERTY, MISSOURI: May 1997
B.S. in Art Education

Bachelor of Arts- Major: Fine Arts with Art Education Emphasis

I. Publications


II. Public Lectures and Conference Papers (and art exhibitions)

JURIED PRESENTATIONS AND ARTISTIC EXHIBITIONS
Makemson, J. (December 2019) “Reimagined spaces for creative exploration, visual interpretation, and art education” scheduled to chair session at the Art Association of Australia and New Zealand (AAANZ) Conference, Auckland, NZ.

Makemson, J. (December 2019) “Complex studio skills re-encountered through graphic organizers and self-teaching video shorts” proposal submitted to present at the Art Association of Australia and New Zealand (AAANZ) Conference, Auckland, NZ.

Makemson, J. (December 2019) “Encounters with public art spaces: Interpretation through virtual augmentation and local interactions” proposal submitted to present at the Art Association of Australia and New Zealand (AAANZ) Conference, Auckland, NZ.

Makemson, J. (July 2019- December 2019). “2019 National Art Education Association Member Exhibition” participated in juried exhibition at the NAEA Studio & Gallery, Alexandria, VA.

Makemson, J. (July 2019) “Symbolic comparisons in art education: The creative influence of significant artistic others on student-artist identities” scheduled to present at the International Society for Education Through Art (INSEA) Conference, Vancouver, BC.

Makemson, J. (July 2019) “Place-based technologies and augmented interpretations: Reconfiguring technologies to support students’ virtual and local interactions with public art spaces” scheduled to present at the International Society for Education Through Art (INSEA) Conference, Vancouver, BC.

Gatlin, L. & Makemson, J. (March 2019) “FlipGrid: Social learning connections in two technology in art education communities” presented as part of the Art Education Technology (AET) Pechakucha Session at the at the National Art Education Association (NAEA) Conference, Boston, MA.


Makemson, J. (March 2019) “Shifting frames of interpretation: Place-based technologies and virtual augmentation in art education” presented at the National Art Education Association (NAEA) Conference, Boston, MA.


Makemson, J. (November 2018). “Don’t panic: The artist-educator’s guide to (FREE) online portfolios” presented at the New Mexico Art Education Association (NMAEA) Conference, Albuquerque, NM.


Makemson, J. (Summer 2015). “Fifth annual TAEA member exhibition” participated in exhibition at Gallery 121, Leu Center for the Visual Arts, Belmont University, Nashville, TN.


Makemson, J. (Summer 2014). “Fourth annual TAEA member exhibition” participated in exhibition at Gallery 121, Leu Center for the Visual Arts, Belmont University, Nashville, TN.


Makemson, J. (March 2013). “An afternoon with Adelicia: A student-designed GIS art and architecture tour” presented at the National Art Education Association (NAEA) Conference, Fort Worth, TX.


Makemson, J. (March 2011). “Mapping the painter-sculptor divide: Alignments between creative, perceptual, and identity-based orientations in post-secondary art students” presented as part of the Seminar for Research in Art Education Graduate Research Session at the National Art Education Association (NAEA) Conference, Seattle, WA.


III. Awards & Honors

Tennessee Art Education Association Middle Region Art Educator of the Year (2016); Belmont University Faculty Scholarship Award Finalist (2016); TCAB Travel Grant (2016); Tennessee Art Education Association Student Chapter Sponsor of the Year (2015); Belmont Men’s Varsity Soccer Team “Player’s Choice” Faculty Award (2014); TCAB Travel Grant (2014); Belmont Women’s Varsity Volleyball Team “Player’s Choice” Faculty Award (2012); Belmont Women’s Varsity Soccer Team “Player’s Choice” Faculty Award (2012); TCAB Travel Grant (2011); Seminar for Graduate Research in Art Education Nominee (2011); Indiana University Faculty Fellowship (2008-2011); Associate Instructor of the Year Nominee (2011)

IV. Graduate Student Committee Work

A. Graduate Committees Directed: Heather Blair, Steve Heil, and Rachel Kain,
B. Graduate Committees Served On: Amy Harrison, Kevin Hillskemper, Karen Mazur, Elena Williamson, and Tatyana Williamson
Patrick Manning
Associate Professor, Photography
University of Washington, BA Archaeology, BFA Photography, Magna cum Laude
University of New Mexico, MFA, Studio Art

I. Solo Exhibitions

*Excerpts*, Fotoforum Santa Fe, Santa Fe NM, July, 2019
*I’m a Terrible Machine*, Gallery 19, Chicago, IL November 18th - January 12th, 2018-2019
*Expand/Contract*, artist, two-person exhibition, Gallery 19, Chicago, IL, September 2015
*Spectacle, Spectator, Specter*, artist, solo exhibition, UNM ART Museum Video Window, September-December 2014
*Xs and Os*, artist, two-person exhibition, Gallery 19, Chicago, IL, September 2014
*Photography Untitled*, artist, two-person exhibition, Gallery 19, Chicago, Sept. 2013

II. Group Exhibitions

*White Men Falling*, artist, three-person exhibition, Curatorial Lab, Madison, WI, April 2018
*Out of Many, One*, artist, group exhibition, University of New Mexico Art Museum, Albuquerque, NM, September-December 2016
*The Perfect Crime*, artist, group exhibition, Gallery 19, Chicago, IL, Sept.-October 2016
*Small Mistakes and Miracles*, artist, group exhibition, Gallery 19, Chicago, IL, May 2013
*Expanding the Frame*, artist, group exhibition, Chicago Photographic Center, Oct. 2013
*Geographica*, artist, group exhibition, Fototropia, Guatemala City, Guatemala, July 2013
*The Construction of*, artist, group exhibition, Gallery 19, Chicago, IL, May 2013
*Untitled*, artist, group exhibition, Las Manos Gallery, Chicago, IL, February 2013
*The Photography Show*, artist, group exhibition, Las Manos Gallery, Chicago, IL, 2012
*Friends of the Orphan Signs*, artist, group video screening, Albuquerque, NM, September 2012
*SPE Annual Members Juried Exhibition*, artist, Marion Center for Photographic Arts, Santa Fe University of Art and Design, November, 2011
*Environ*, Artist, group exhibition, Las Manos Gallery, Chicago, IL, August, 2011
*Spectrum*, Artist, group exhibition, W. Keith and Janet Kellogg Gallery, California State Polytechnic University, Pomona, CA, January-February, 2011

III. Publications

IV. Public Lectures and Conference Papers

*White Men Falling*, panel participant via skype, University of Wisconsin, Madison, 2018
*Photo 360*, 516 Arts, Albuquerque, NM, Fall 2016
*Silence: Recent Work*, Cornell University, Ithaca, NY, Spring 2015
*The Photograph as Video*, panel participant, Chicago Photography Center, 2013
*Notes to an Emerging Artist*, Keynote speaker, Southwest Regional SPE conference, 2013

V. Awards & Honors

 Monsters CFA Research Grant, 2018-2019
The Fall (Corris), CFA Research Grant, 2016-2017
Measures of Light, CFA Research Grant, 2014-2015
Grim Sleeper, CFA Research Grant, 2013-2014
Photolucida, CFA Career Development Grant, 2012-2013
Land in Water, UNM RAC Grant, 2011-2012
Delta, CFA Research Grant, 2010-2011

Stiwdio Maelor, Corris, Wales, November 2016
Digifab, Easton, MD, September 2016
Millay Colony for the Arts, Austerlitz, NY, October 2014

VI. Published Reviews of Artworks

People’s Photography Newspaper, China 8/8/2013

VII. Graduate Student Committee Work

A. Graduated Committees Directed
Zac Travis
Tena Lee Ryan
Stefan Batista
Jon Peters
Leslie Ayers
Eso Robinson
Tamara Zibners
Carolyn Marsden

B. Graduate Committees Served On
Brian Willet
Sean Burke
Nick Simko
Marcie Brewer
Justin Nolan
Jamie Kovach
Conor Peterson
Colby Sempeck
Stephanie Brunia
Paula Castillo
Freja Mitchell
Roger Boulay
Kathleen Hawkes

C. Honors Theses Committees Directed
Alec Goldberg
Natasha Robeiro
Carissa Simmons

D. Honors Theses Committees Served On
Laurisa Galvin
Delaney Hoffman
R. Lee Montgomery
Associate Professor – Experimental Art and Technology
Bard College, BA, Film
MFA, 1999, San Francisco Art Institute, New Genres

I. Solo Exhibitions

“Transformers Transformed”, solo show, Central Features Contemporary Art, Albuquerque, NM June 2016

“Spectrum”, Included in group show with “Tangled Universe” prints, Peters Projects, Santa Fe, NM, March 2016

“Air Force”, solo show, CCA Spector-Ripps Project Space Santa Fe, NM, June – August 2014

“Constellation of Philadelphia”, collaborative project with Leah Modigliani and students, Tyler School of Art, Philadelphia, PA

“Exchange”, artist/mentor/curator, group show, CalIt2 Institute at UC San Diego, Summer 2013

“Your Turn”, artist (in collaboration with students in International Social Practice class and UCSC Santa Cruz's Public Art students, Dee Hibbert Jones, and Kristaps Gulbis), one day performative intervention, Museum of Art and History, Santa Cruz, CA, May 2012

“Picnic Revolution”, artist (Neighborhood Public Radio), Santa Barbara Contemporary Art Forum, Santa Barbara, CA November, 2011

“Engagement Party”, artist (Neighborhood Public Radio), MOCA, Los Angeles, April-June, 2011

II. Group Exhibitions

“LMAO”, included in group show with installation and online performance of “Stupidity Tax”, the Open Data Institute’s “Data As Culture” program, London, UK January 2018 – May 2019

“Stealth Investigations”, 3 person show at SCA Contemporary Art, Albuquerque, NM, July 2016

“Out of Many, One”, included in faculty group show with “Transformers Transformed” video work, UNM Museum, Albuquerque, NM, June 2016


“Multi-Channel: Currents in Contemporary Video Art”, “Transformers Transformed” video installed in group show, West Texas A&M University, February 2015

“Constellations of the City”, artist/mentor, group show “Heart of the City”, 516 Arts, Spring 2014

“Sprawl”, artist, in group show “Transformative Surface”, UNM Art Museum, Fall 2012

III. Public Lectures and Conference Papers

Artist Talk, SUNY Plattsburgh, Plattsburgh, NY, November 2017

Artist Talk and Drone experiment, Tyler School of Art at Temple University, March 25, 2014

Artist Talk and Transmitter Building Workshop, University of Maryland, Honors College in Digital Cultures and Creativity, March 12th and 13th, 2012


Radio and Social Practice Workshop, University of Southern California, Graduate School of Public Art Studies, Los Angeles, CA, November, 2011

“Occupy Your Airwaves”, panel discussion, New Noise Festival, Santa Barbara, CA, November 2011, with Marko Peljan (UCSB), Daniel Perlin (NYU/ITP), and Kodwo Eshun (Otolith Group)

IV. Awards & Honors

Artslink Residencies Award, Funds to host Ildar Yakobov from Russia in the Fall Semester 2016, CECArtslink, $6050, awarded Spring 2016

“Creative Work Fund grant”, invited panelist, Haas Foundation, San Francisco, CA July 2015

Office of the Vice President of Research, Equipment Funding Request, Spring 2014 Funded to purchase equipment for 3D printing and visualization equipment for EAT area, and wireless Unmanned Autonomous Vehicles, for aesthetic drone research. $17,950

College of Fine Arts Research Grant, “Transmission Overlay”, Spring 2014

Invited Resident, Signal Culture Residency Program, Owego, NY, July 2014

International Collaborative Art Program (ICAP) funding, University of New Mexico, 2013/14 academic year

Fellow at the Social Practice Art Research Center (SPARC), University of California at Santa Cruz, (Fall 2012 – 2014)

Residency, co-invite - Atelier Norde and Oslo National Academy of Arts, Oslo, Norway, February, 2012

International Social Practices Program (ISPP) funding, University of New Mexico, Spring 2012

College of Fine Arts Research Grant, University of New Mexico, Spring 2012

V. Published Reviews of Artworks


VII. Graduate Student Committee Work

A. Graduate Committees Directed: Mitchell Marti (Spring 2012), Conor Peterson (Spring 2013), Julianne Aguilar (Spring 2016), Chelsea Alvarez (Spring 2020)

B. Graduate Committees Served On: Jeff Willis (Fall 2011), Myriam Tapp (Spring 2012), Elena Lopez (Spring 2012), Pete Yahnke - Railand (Spring 2013), Rachel Cox (Spring 2013), Molly Bradbury (Spring 2013), KB Jones (Spring 2014), Nina Dubois (Spring 2014), Adrian Pijoan (Spring 2016), Leslie Anne Thornton (Fall 2016), Jess Peri (Spring 2018), Viola Arduini (Spring 2019), Jessica Zeglin (Spring 2020)

C. Honors Theses Committees Directed

D. Honors Theses Committees Served On: Kristianna Smith, (Spring 2011), Santino Gonzalez (Spring 2012), Scott Williams (Spring 2012), Dan Gottwald (Spring 2012), Abby Boling (Spring 2013), Pegeen Scott-Cohen (2015), Sue Baer (2015)
Resumé for Kevin Mulhearn

Kevin Mulhearn
Assistant Professor, Art History

Institution(s) Attended, Degree(s) Earned:
Haverford College, B.A., History, 1997
Graduate Center, City University of NY, Ph.D., Art History, 2010

I. Publications
   a. Journal Articles and Book Chapters:


II. Public Lectures
   “Photographic Education in an International Context: South Africa's Market Photography Workshop and the University of New Mexico,” Society for Photographic Education Southwest Annual Conference (2018)

   “Orientalist Photography from the UNMAM Collection,” University of New Mexico Art Museum Collections Talk (2017)

III. Conference Papers


IV. Awards & Honors
N/A

V. Graduate Student Committee Work

A. Ph.D. Committees Directed
N/A

B. Ph.D. Committees Served On
Emma Stein, PhD in Art History (2017)
Andrea Quijada, PhD in Art History (2018-present)

C. MA Committees Directed
Mandolen Sanchez, MA in Art History (2018-present)

D. MA Committees Served On
N/A

E. Art Studio Graduate Committees Served On
Chelsea Alvarez, MFA (2018-present)
Alivia Magana, MFA (2018-2019)
Jess Peri, MFA (2016-2018)
Stefan Batista, MFA (2016-17)
Marcie Brewer, MFA (2017)

F. Honors Theses Committees Directed
N/A

G. Honors Theses Committees Served On
Katherine Overton, Honors Thesis Committee, Photography (2018-19)
Shay Gardner, Honors Thesis Committee, Photography (2018-19)
Cynthia Juarez, Honors Thesis Committee, Printmaking (2018-19)
Stevie Alexandra, Honors Thesis Committee, Photography (2018)
Christopher Dewitt, Honors Thesis Committee, Photography (2018)
Nicole Brouillette, Honors Thesis Committee, Art History (2017-18)
Dune Alford, Honors Thesis Committee, Photography (2017-18)
Art Education Resume 2011-2019

Full Name: Nancy Susan Pauly, Ph.D.
Job Title and Discipline: Associate Professor, Art Education

Education:
Ph.D. - Curriculum and Instruction, July 11, 2001, University of Wisconsin, Madison. 
PostBac-Coursework for Two Teaching Licenses in Wisconsin: Art Education (Grades K-12) and General Elementary Education (Grades 1-8), University of Wisconsin, Madison.
BFA - St. Mary's College, Notre Dame, IN, cum laude, emphasis in drawing and painting

I. Journal Publications


II. Public Lectures

2019- New Mexico Public Education Department (NMPED) Requested Presentation. Bringing Books to Life Through Arts Integration. NMPED Fine Arts Education Winter Conference. March 8, 1:30-3:00.


2018- New Mexico Public Education Department (NMPED) Requested Presentation- How can you crosswalk the new National Core Art Standards and the New Mexico Art Standards? NMPED Fine Arts Education Winter Conference. Feb. 1 10:00-12:00, Tamaya Resort, NM.

2018- New Mexico Public Education Department (NMPED) Requested Presentation- Kindergarten Curriculum Revisited. NMPED Fine Arts Education Winter Conference. Feb. 1 10:00-12:00, Tamaya Resort, NM.


III. Peer-Reviewed Conference Proceedings


Community School.


IV. Awards & Honors
Dave and Mary Colton Family Gifts for Arts Integration in Education: 44,500 Spring 2018, $40,800 in 2017 and $37,000 in 2016 - The Colton family awarded three gifts to further my work and research with the Teacher Education Collaborative in Language Diversity and Arts Integration (TECLA), a collaboration with 7 faculty members in the College of Education at La Mesa Elementary School.

Anonymous Gift Spring 2019- An anonymous donor donated $20,000 to support the TECLA program at La Mesa School, for which I am the P.I.

V. Graduate Student Committee Work 2011-2019
A. MA Chair- I have chaired 3-5 MA students’ committees every semester as listed on my Annual Reviews.
B. MA Committee Member- I have served on 5-8 MA committees every semester as listed on my Annual Reviews.
Andrea Polli – andreapolli.com

Professor, Department of Art (partial appt. Engineering)
Mesa Del Sol Endowed Chair of Digital Media
c 718-909-5607
apoll@unm.edu

EDUCATION
PhD (2011) - The University of Plymouth, Plymouth UK, Technology Communications and Electronics
Thesis: Communicating Air
MFA (1992) - The School of the Art Institute of Chicago, Chicago IL, Time Arts
BA (1989) - The Johns Hopkins University, Baltimore MD, History of Art

I. SELECTED SOLO EXHIBITIONS AND WORKS
SELECTED SOLO EXHIBITIONS
2018: Hack the Grid, The UCLA Art|Sci Center, Los Angeles, CA
2013-2014: Breathless, West Virginia University, Morgantown WV
2012: What Do You Hear?, Marsh Billings Rockefeller Pony Barn, Woodstock VT
2011-2012: Breathless, Parco Arte Vivente, Torino Italy

SELECTED SOLO PUBLIC WORKS
2018: Garrison Canal sponsored by the Pittsburgh Downtown Partnership, Pittsburgh PA
2018: Particle Falls in Winston-Salem sponsored by Clean Air Carolina, Winston-Salem NC
2017: Particle Falls in downtown Raleigh sponsored by Clean Air Carolina and others, Raleigh NC
2016-2018: Energy Flow wind powered light work on the Rachel Carson Bridge, Pittsburgh PA
2016: Particle Falls at the City Center, UNC Charlotte sponsored by Clean Air Carolina and others, Charlotte NC
2013: September-December Particle Falls sponsored by the Chemical Heritage Foundation on the facade of the Wilma Theater, Philadelphia PA
2012: Binding Sky temporary public work for New Mexico Public Art and Navajo Nation, NM
2011-ongoing: e-Oculus Public Commission for the University of Utah

II. SELECTED GROUP EXHIBITIONS
2017: The 'T' House by Biocultura at Farm & Table, The Decades Exhibition, 516 ARTS
2016: Sonic Antarctica Installation in Beyond 2°, The Museum of Contemporary Art, Santa Barbara CA
2016: Ground Truth in Grounded Visions: Artistic Research into Environmental Issues at the Department of Environmental Systems ETH, Zurich Switzerland
2015: Rapid Fire in the Independent Curators International (ICI) touring exhibition Martha Wilson at the Pratt Manhattan Gallery and Fales Library, New York NY
2015: Sonic Antarctica in From Field Recording to Data Sonification at the Labor Neunzehn, Berlin
2012: December Binding Sky documentation presented at Aqua2012 during Art Basel, Miami FL
2012: June-July Sonic Antarctica video installation in REGIONALE12, Murau, Austria
2012: June Retina Burn featured as part of Knowledges at the Mount Wilson Observatory, CA
2011: June-October Sound works in The Collective Juke Box, Le Temps de l’Ecoute (Listening Time) at the Contemporary Art Center Villa Arson, Nice France

III. SELECTED PUBLICATIONS
2016: Book Chapter: The Routledge Companion to Sounding Art, Routledge
2013: Book Chapter: Art of Immersive Soundscapes, University of Regina Press
2012: Book Chapter: Climate Change Politics: Communication and Public Engagement, Cambria Press
2011: Book Chapter: The Book of Guilty Pleasures, edited by Kim Cascone and Soda Design

IV. SELECTED PUBLIC LECTURES AND CONFERENCE PAPERS
2019
Artist’s Presentation: Artists on Light and Public Space, Montalvo Arts Center, San Jose CA
2018
Art/Science Presentation: Leonardo Art/Science Evening Rendezvous (LASER) with Nanoscientist Paul Weiss, UCLA Art|Sci Center and UCLA Electronic Digital Arts and the ART|Sci Center, Los Angeles CA
Artist’s Presentation: iEAR Presents, EMPAC Rensselaer Polytechnic, Troy NY
Panel Presentation: Coda Summit, Art, Technology and Place, Santa Fe NM
Presenter and Moderator: DaVinci Dialogues, The NM Museum of Natural History, Albuquerque NM
Panel Presentation: The Wonder Cabinet, The National Hispanic Cultural Center, Albuquerque NM
Presentation: Hack the Grid, The Milton Rhodes Center for the Arts, Winston-Salem NC
Presentation: Hack the Grid, MICA, Baltimore MD

2017
Presentation: Hack the Grid, Free Radicals AxS Symposium, Art Center College of Design, Pasadena CA
Panel Presentation: Witnessing Space, The Society for the Philosophy of Technology (SPT), Darmstadt Germany
Keynote: It’s a Question of Risk Arctic Sound and Nature, The University of Lapland, Rovaniemi Finland
Workshop: Design Thinking for The Science of Signatures, Engineering Advanced Studies Institute, Los Alamos National Laboratory NM
Presentation: Integration of Education in the Sciences, Engineering, and Medicine with the Arts and Humanities at the Undergraduate and Graduate Levels, The Second Regional Information Gathering Workshop, Arizona State University Tempe AZ

V. SELECTED AWARDS AND HONORS
2019: AmeriCorps/VISTA Building Capacity for STEAM Education in New Mexico, NM (renewed 2014-2019)
2018: Science in Vivo Experimental Site Grant, The Science Festival Alliance, The Simons Foundation 2018:
Mayor’s Annual Public Art Award, Energy Flow, Pittsburgh PA
2017: Women in Technology Award, New Mexico Technology Council
2017: The New Mexico Consortium Los Alamos Project Grant, Santa Fe NM
2017: Energy Flow Outstanding Public Art Project, Public Art Network Year in Review, Americans for the Arts
2016: Seed Grant, The Keck Futures Initiative
2016: Climate Storytelling Project Grant, The Compton Foundation
2016: Innovation Award Climate Change Leadership Institute and Green Chamber of Commerce, Santa Fe NM
2016: The Hillman Photography Initiative Award at Carnegie Museum of Art, Pittsburgh PA
2016: Public Art Award: The City of Pittsburgh Bicentennial Celebration, Pittsburgh PA
2013: ABQ Meeting Heroes Award for ISEA2012: Machine Wilderness, Albuquerque NM
2013: Bravos Award for ISEA2012: Machine Wilderness, Albuquerque NM
2012: NSF Award, Division of Chemistry: Sustainable Energy Pathways through Education and Technology
2011: Fulbright Specialist Residency, AUT University, Auckland NZ

VI. PUBLISHED REVIEWS, INTERVIEWS AND CITATIONS
Collaborations of Consequence: NAKFI’s 15 Years Igniting Innovation at the Intersections of Disciplines The National Academies of Science, Engineering and Medicine, 2018
WAMC Tonight: RPI Students Present Sensory Experience On Lake George, Lucas Willard, December 12, 2018
WTVOX Art and Technology – From Data Visualisation to Multi-Sensory Experiences, December 12, 2018
KROE UNH GLOWpod offers a look into the future of farming, November 9, 2018
The Pittsburgh 100 Alleyway art spruces up Downtown Pittsburgh, July 30, 2018
Albuquerque Journal Biocultura talk focuses on ‘Inner and Outer Space, Adrian Gomez September 7, 2018
CBS Pittsburgh Dark Alley No More: Shimmering Display Turns Downtown Passageway Into Art by David Highfield May 11, 2018
Pasatiempo Blinded by science, and art: Albuquerque Wonder Cabinet by Grace Parazzoli Apr 13, 2018
Relish Winston-Salem Journal Art and science marry by Lynn Felder Mar 22, 2018
88.5 WFDD Public Light Installation “Particle Falls” Merges Science And Art by Eddie Garcia Feb 23, 2018
WFDD Public Light Installation “Particle Falls” Merges Science And Art by Eddie Garcia Feb 23, 2018
The Albuquerque Journal A Focus on Art and Science by Megan Bennett November 17th, 2017
Pasatiempo The perfect (design) storm by Patricia Lenihan September 22, 2017
Environmental Factor Science and Art Shed Light on Air Pollution, Health by Virginia Guidry, US Department of Health and Human Services, May 2017
WUNC 91.5 New Exhibit Shows Real-Time Spikes In Air Pollution by Rebecca Martinez, April 10, 2017
News Observer Downtown Raleigh project turns air pollution into art by Paul Specht, April 14, 2017
Walter Magazine Light up: Science meets public art, April 2017
News Observer Downtown Raleigh art shows pollution in real time by Travis Long, April 14, 2017
CBS North Carolina New public art exhibit aims to highlight Raleigh pollution by Carleigh Griffeth, April 12, 2017
The New York Times Built on Steel, Pittsburgh Now Thrives on Culture (photo of Energy Flow) by Lucas Peterson, April 12, 2017
The Santa Fe Reporter Artology Project space devoted to art and science springs up on Agua Fria by Jordan Eddy, April 12, 2017

VII. GRADUATE STUDENT COMMITTEE WORK
A. GRADUATE COMMITTEES DIRECTED Liz Shores, Erin Fussell, Russell Bauer
B. GRADUATE COMMITTEES SERVED ON Aytorn Chapman, Amy Traylor, Viola Arduini, Chris Galanis, Abbey Hepner, Mitch Mitchell, Daniel Richmond, Colby Sempek
C. HONORS THESES COMMITTEES DIRECTED Cecilia McKinnon
D. HONORS THESES COMMITTEES SERVED ON Ren Adams
YOSHIKO SHIMANO
Professor, Printmaking
E-mail: yshimano@unm.edu
Website: yoshikoshimano.com

EDUCATION
Mills College Master of Fine Arts, Printmaking
Oakland, California 1991
California College of the Arts Bachelor of Fine Arts, Printmaking
Oakland, California 1987
Alliance of Independent Colleges of Art 1986
New York, New York

SELECTED ONE-PERSON EXHIBITIONS
Engraving on Land, Fine Arts Gallery/Performing Arts Center
College of the Southern Nevada, North Las Vegas, Nevada, 2018
Mistreated Islands, (Two-person exhibition) Todd Art Gallery, Department of Art,
Middle Tennessee State University, Murfreesboro, Tennessee, 2015
One Thousand Prayers, Doris Ulmann Galleries, Berea College, Berea, Kentucky, 2014
Joan Derryberry Art Gallery, Tennessee Technological University, Cookeville, Tennessee, 2014
One Thousand Prayers, Funen Printmaking Workshop, Odense, Denmark, 2013
Alcove 12.8: Small one person exhibitions featuring work being made in New Mexico,
New Mexico Museum of Art, Santa Fe, New Mexico, 2013
One Thousand Prayers, Olin Art Gallery, Washington & Jefferson College,

SELECTED GROUP EXHIBITIONS
Currency, 516 Arts, Albuquerque, New Mexico, 2018 - 2019
The Carved Line: Block Printmaking in New Mexico,
The Albuquerque Museum of Art and History, Albuquerque, New Mexico, 2017
Works by Artists in Residence and Visiting Artists, Seacourt Print Workshop
Bangor, Northern Ireland, 2014
Narrow Road to the Interior,
Scottsdale Museum of Contemporary Art, Scottsdale, Arizona, 2013
SIZE MATTERS: Big Prints from around the World, Enterprise Square Galleries,
University of Alberta, Edmonton, Canada, 2013

SELECTED PUBLICATIONS
January 19, 2019
“CURRENCY What do you value?”, Exhibition catalogue, 516 ARTS, Albuquerque, New Mexico, 2018
Reed, C. Moon, “Two Artists Visualize Universal Truths in Unique Ways.”
Las Vegas Weekly, March 29, 2018
Roberts, Kathaleen, “Block party: Exhibit celebrates printmaking in New Mexico across a range of styles”
Albuquerque Journal, January 20, 2017

Lopez, Josie “The Carved Line Block Printmaking in New Mexico”, Museum of New Mexico Press, Page 229 – 231, Santa Fe, New Mexico, 2017

“breaths,” The University of New Mexico Press, 2012
Written by Dr. Eleuterio Santiago-Di’az and 16 linoleum cut prints illustrated by Yoshiko Shimano

SELECTED PUBLIC LECTURES AND DEMONSTRATIONS
College of Southern Nevada, North Las Vegas, Nevada, Gallery Talk
2016 Department of Visual & Performing Arts, New Mexico Highlands University, Las Vegas, New Mexico, Demonstration: Wood Lithography
2015 Tokyo University of the Arts, Tokyo, Japan, Lecture
Futenma Elementary School, Okinawa, Japan, Workshop
Futenma Junior High School, Okinawa, Japan, Workshop
Lester Middle School, Okinawa, Japan, Workshop
Amelia Earhart Intermediate School, Okinawa, Japan, Workshop
Amsterdams Grafisch Atelier, Amsterdam, Netherlands, Open Studio Talk

SELECTED ACADEMIC HONORS AND GRANTS
Carlson Endowment for Faculty Enrichment in Art
The University of New Mexico, 2018
to support traveling to Silver City and attending the 3rd Annual South West Print Fiesta

College of Fine Arts Research Scholarly & Creative Work Grants
The University of New Mexico, 2015
to support International Printmaking Community Outreach project in Okinawa, Japan

College of Fine Arts Research Scholarly & Creative Work Grants
The University of New Mexico, 2014
to support artist-in-residency at Amsterdams Grafisch Atelier in Amsterdam, Netherlands

Research Allocation Committee Grant
The University of New Mexico, 2013
to support a new body of work “Mistreated Islands,” solo exhibition in Doris Ulmann Galleries at Berea College in Kentucky and research residency in Okinawa, Japan

SELECTED SERVICE ON MFA COMMITTEES
Committee: Robbie Sugg, M.F.A., 2020
Committee Chair: Babak Shahsiah, M.F.A., 2018
Committee Chair: Sarah Vosmus, M.F.A., 2016
Committee Chair: Marne Elmore, M.F.A., 2014
Committee Chair: Frol Boudin, M.F.A., 2013

SELECTED UNDERGRADUATE STUDENT HONORS THESES COMMITTEE
Committee: Cynthia Juarez, Honor’s Thesis, 2019
Committee Chair: Kelly Elizabeth Watson, Honor’s Thesis, 2017
Raychael Stine  
Associate Professor of Painting and Drawing  
University of Texas at Dallas BA 2003  
University of Illinois at Chicago MFA 2010

I. Solo Exhibitions

2019  *Vision Paintings and Monuments*, Raychael Stine and David MacDonald, Five Car Garage, Los Angeles, CA

2018  *A river is a river, not a line*, Richard Levy Gallery, Albuquerque NM

2018  *River Jammers*, DEASIL hosted by Barry Whistler Gallery, Dallas TX

2017  *How Now Snarly Yow*, Eugene Binder Gallery, Marfa, TX

2017  *Higher Love*, Art Palace, Houston, TX

2016  *Snicket*, Central Features, Albuquerque, NM

2015  *Chuparrosa*, Art Palace, Houston, TX

2013  *A little ways away from everywhere*, Art Palace, Houston, TX

2013  *Dig a Hole Forever*, Eugene Binder, Marfa, TX

II. Group Exhibitions

2019  The Oneiric Landscape, Five Car Garage, Los Angeles, CA

2018  A Day Without Postmodern Irony, Eugene Binder Gallery, Marfa, TX

2016  *Out of Many, One*, UNM Museum of Art, Albuquerque, NM

2016  *Structural Integrity*, Eugene Binder Gallery, Marfa, TX

2015  *I Amaze Myself*, Common People, Brooklyn, NY


2019  Public Lectures and Conference Papers

2016  Visiting artist, Montana State, Bozeman Montana, November 1-4th

2015  Visiting artist, Missouri State at Santa Reparada School, Florence, Italy

2013  Visiting artist, University of Houston, Houston Tx, October 29th
2013 Visiting artist, advanced studio arts, Rice University, October 31st

2020 Awards & Honors
2018 Joan Mitchell Foundations Painter and Sculptor Grant Nominee

2021 Published Reviews of Artworks


Western Exhibition. Open Studio Press.


VII. Graduate Student Committee Work

B. Graduate Committees Served On-2019, HaileyRose Thoma, Robbin Bates, Brian Willett; 2017, Earl McBride

C. Honors Theses Committees Directed- 2019, Sarah Kelso; 2017 Shaelin Jornigan, Calvin Bergstaller; 2016, Brooke Denton; 2015 Shanice Bruner;

D. Honors Theses Committees Served On-2019, Lisa Samuido, Kathleen Faulk; 2018 Kat Riley; 2015; Sophia Sanchez, Rocío Brena, Carrie Tafoya
Education:

**M.F.A. Photography,** Rhode Island School of Design, 1975  
**S.B. Architecture,** Massachusetts Institute of Technology, 1970  

**Solo and Two-Person Exhibitions:**

*Bordering the Surreal.* Fine Arts Gallery, Spokane Falls Community College, Spokane, Washington, October 24–November 22, 2013  
*China 14th International Photographic Art Exhibition,* 2011 China Lishui International Photographic Cultural Festival, Lishui, China, Nov. 5–9, 2011  

**Selected Group Exhibitions:**

20 **New Mexico Photographers.**  
• El Zaguán Exhibition Space, Historic Santa Fe Foundation, Santa Fe, New Mexico, November 2–December 3, 2018  
• Delgado House, 124 Palace Ave. Santa Fe, New Mexico, June 24–July 20, 2016  
• Edition One Gallery, 1036 Canyon Road, Santa Fe, New Mexico, September 1 – September 23, 2016  

*Longer Ways to Go: Photographs of the American Road.* Center for Creative Photography, University of Arizona, Tucson, AZ, June 8–Nov. 24, 2018  
*A Survey of Color Photography from its Prehistory to the Present Day.* Atrium Gallery, Marshall Fine Art Center, Haverford College, Haverford, Pennsylvania, February 2–April 29, 2018  

*In the Garden,* a traveling exhibition from the George Eastman Museum.  
• Crummer Museum of Art and Gardens, Jacksonville, Florida, February 8–April 22, 2018  
• Dixon Gallery and Gardens, Memphis, Tennessee, July 8–September 30, 2018  

*Longer Ways to Go: Photographs of the American Road.* Phoenix Art Museum, Phoenix, Arizona, April 15–October 15, 2017  
*Juro’s Works: Celebrating 40 Years of PhotoSpiva.* Spiva Center for the Arts, Joplin, Missouri, March 3–April 30, 2017  

*Out of Many, One: New Work by Studio Faculty.* University of New Mexico Art Museum, Albuquerque, New Mexico, September 9–December 10, 2016  
*Fraction of a Second.* 516 Arts, Albuquerque, New Mexico, June 51–August 8, 2015  
*40/40.* Blue Sky, the Oregon Center for the Photographic Arts, October 1–November 1, 2015  
*Autophotography.* Axle Contemporary, Santa Fe, New Mexico, October 4–October 23, 2013  
*Capital Crime.* BC Space, Laguna Beach, California, October 6, 2012–March 30, 2013  
*Faculty Exhibit.* Penland Gallery, Penland, North Carolina, June 11–22, 2012  
*Photographic Truths and Other Illusions.* Visual Arts Gallery, SFCC + School of Arts & Design, Santa Fe, NM, October 18–November 14, 2011  
*40th Anniversary Exhibition.* Panopticon Gallery, Boston, Massachusetts, September 8–October 31, 2011  
*Polaroid [Im]Possible–The Westlicht Collection.* Westlicht – Museum of Photography, Vienna, Austria, June 17–August 21, 2011  
*Cloudscapes: Photographs from the Collection.* The New Mexico Museum of Art, Santa Fe, January 14–May 9, 2011  

**Bibliography—Books and Monographs as Author:**

This book is used as the principal text in over 400 colleges and universities.  


Bibliography—Articles as Author:


D’Amato, Paul, We Shall. Book Review: Photo Eye blog.photoeye.com, April, 2014


Bibliography—Selected Exhibition Catalogs:

Out of Many, One, University of New Mexico Art Museum, Albuquerque, New Mexico, 2016


Bibliography—Portfolios and features in periodicals, media, and online:


DCP/Photo (Digital Camera & Photo) Hong Kong, China, No. 127 January, 2012. Pop Art Group, Ltd. Portfolio and feature article.

Bibliography—Photographs reproduced in books:


Bibliography—Lectures, Workshops, and Papers presented:


Oklahoma Arts Institute, Quartz Mountain, Oklahoma. Public Lecture, October 27, 2012.  


Awards:

Service on Graduate and Undergraduate Student Committees:

Fatemeh Baigmoradi, MFA 2017  Lauren Greenwald, MFA 2013, Chair: Professor, MiraCosta  
Stefan Batista, MFA 2017, Visiting Professor of Art, Sewanee:  College, Oceanside, California  
The University of the South  Abbey Hepner, MFA 2016: Associate Professor, Southern Illinois  
Russell Bauer, MFA 2015 (Art and Ecology)  University, Edwardsville, Illinois  
Logan Bellew, MFA 2016, Chair  Amy Johnson, MFA 2018  
Tommy Bruce, MFA (2020)  Monica Kennedy, MFA (2021), Chair  
Stephanie Brunia, MFA 2012, Chair: Adjunct faculty, University  Jamie Kovach, MFA 2013 Chair: Adjunct faculty, Central Texas  
of Iowa  College  
Frol Boundin, MFA 2013 (Printmaking)  Breanna Lamb, MFA 2015, Assistant Editor, Fraction Magazine,  
David Campbell, BFA 2015, Honors Committee  Assistant Professor, New Mexico State University.  
Daniel Coburn, MFA 2013, Chair: 2017 Guggenheim Fellow  Alivia Magaña, MFA 2019, Chair  
Ariane Crummer, BFA 2018, Honors Chair  Margaret Menache, BFA 2016, Honors Chair, Research Assistant  
Christopher DeWitt, BFA 2018, Honors Chair  Professor, UNM Community Environ. Health Program  
Eugene Ellenberg, MFA 2017  Stevie Merriman, BFA 2018, Honors Chair  
Raymond Ewing, MFA 2016, Chair: Adjunct Professor, College  Aziza Murray-Mazwi, MFA 2015, Chair  
of The Desert, Palm Desert, California  Leila Sonora Murrieta, BFA 2019, Honors Chair  
Laurisa Galvan, BFA 2012, Honors Chair  Sang Joon Park, BFA 2015, Honors Chair (DNF)  
Shay Gardner, BFA 2019, Honors Chair  Jess Peri, MFA 2018  
Event Coordinator, School of Architecture,  Colby Sempek, MFA 2012, Chair  
Rice University  Nick Simko, MFA 2018, Chair: Assistant Professor, Fort Hays State  
Marisa Gomez 2016, Honors Committee: MFA 2019 Maryland  University, Hays, Kansas  
Institute of Art  Jory Vander Galien, BFA 2012, Honors Chair
MARY TSIONGAS

Associate Dean of Research  College of Fine Arts  University of New Mexico
Professor in Experimental Art + Technology  Department of Art

Education:
California College of the Arts  1993  M.F.A.  Film, Video, Performance, With Distinction
Massachusetts College of Art  1987  B. F. A.  Ceramic Sculpture, With Distinction
Boston College  1981  B.S.  Biology and Psychology, Cum Laude

I. Solo Shows
2017  “Repurpose/Revision/Reconstruction” w/ Bruce Davis, Richard Levy Gallery, Alb, NM
2013  “The Likenesses of Light” solo show, Richard Levy Gallery, Albuquerque, NM
2013  “Alcove 12.9” New Mexico Museum of Art, Santa Fe, NM
2013  “All The Time in The World” w/ Gail Wight, Clay Center, Charleston, WV
2013  “All The Time in The World” w/ Gail Wight, McColl Center, Charlotte, NC
2012  “Vanish Series & Plenty of Time” Currents 2012, CCA, Santa Fe, NM

II. Group Shows
2019  Species in Peril Along the Rio Grande 516 Arts, Albuquerque, NM
2016  “Unstructured Merriment: 25th Anniversary Exhibition”, Richard Levy Gallery,
2016  “Out of Many, One: New Work by Studio Faculty” UNM Art Museum, ABQ, NM
2016  “Electricity Can Kill You: Currents 2016” CFAD Gallery, Albuquerque, NM
2015  “Organic Matters” Women to Watch 2015, National Museum of Women in the Arts,
      Washington, DC
2014  “ISEA” 2014, Zayed University, Dubai, UAE
2014  “Late Harvest” Nevada Museum of Art, Reno, NV
2014  “The Miami Project: Contemporary & Modern” Art Fair, Miami, FL
2013  “Houston Contemporary” Art Fair, Houston, TX
2013  “Changing Perceptions of the Western Landscape” Albuquerque Museum,
2012  “The Miami Project: Contemporary & Modern” Art Fair, Miami, FL
2012  “Thinking New Mexico: A Centennial Exhibition, NMSU Art Gallery, Las Cruces, NM
2012  “The Transformative Surface” UNM Art Museum, ISEA Partner, Albuquerque, NM
2012  “An Inquisitive Eye, Seeing Into Prints, UNM Art Museum, Albuquerque, NM
2011  “505” Richard Levy Gallery, Albuquerque, NM

III. Publications
2016  Out of Many, One: New Work by Studio Faculty UNM Art Museum
2014  ISEA 2014, Symposium Catalog for Exhibitions, Zayed University
2014  Late Harvest, Exhibition Catalog, Nevada Museum of Art

IV. Public Lectures and Conference Papers
2019  Slide Slam, 5 G Gallery, Nomad 9 MFA Low Residency, Albuquerque, NM
2019  Scientific Committee for Walking Conference University of Western Macedonia,
      Greece
2018  UCROSS Foundation, Clearmont, WY Artist Spotlight
      http://www.ucrossfoundation.org/residency-program/artistspotlight/
2016  Public Lecture, September 28, INSIGHTS: CFA Faculty Highlights, UNM Art Museum
2013  Public Lecture at the Clay Museum in Charleston, West Virginia (June 6th)
2013  Visiting Resident artist talk for teachers organization at the McColl Center for Visual Arts (March 23)
2012  “Dendrochronologist’s Dilemma” Presented by OASIS, during the ISEA 2012 conference, Albuquerque, NM
2011  Organizer/Contact  ISEA 2012 Conference in Albuquerque (UNM representative)

V. Awards & Honors
2019  “Walking Practices, Walking Art, Walking Body”, (WAC) Scientific Committee, Prespes, University of Western Macedonia, Greece
2017  U CROSS Foundation, Clearmont, WY Artist Residency
2015  Women To Watch 2015, National Museum of Women in the Arts, Washington, DC
2013  McColl Center, Charlotte, NC Residency & workshop with Charlotte Public Schools
2012  “Spread 3.0” Finalist for Funding, Site Santa Fe, Santa Fe, NM
2012  University of New Mexico, Research Allocations Committee Large RAC
2011  University of New Mexico College of Fine Arts Creative Work Grant

VI. Published Reviews of Artworks
2018  U CROSS Foundation, Artists Spotlight, Online Feature
2013  Grace Cote, Creative Loafing Charlotte, Time is on Their Side, March 8, 2013
2013  Julie Robinson, West Virginia Gazette, April 13, 2013
2012  Rob DeWalt, Pasatiempo, September 7, 2012
2011  Jon Carver, 505, THE Magazine, May

VII. Graduate Student Committee Work
MFA--CHAIR OF GRADUATE COMMITTEE
Amy Traylor  MFA Studio Arts  Chair of Committee
Rachel Donovan  MFA Studio Arts  Chair of Committee
Mira Woodson  MFA Studio Arts  Chair of Committee

MFA--MEMBER OF GRADUATE COMMITTEE
Kbutso Painter  MFA Studio Arts  Committee Member
Erin Gould  MFA Studio Arts  Committee Member
Erin Galvez  MFA Studio Arts  Committee Member
Alivia Solana Magana  MFA Studio Arts  Committee Member
Lara Goldman  MFA Studio Arts  Committee Member
Gene Ellenberg  MFA Studio Arts  Committee Member
Sallie Scheufler  MFA Studio Arts  Committee Member
Amy Johnson  MFA Studio Arts  Committee Member
Fiona Fan Yang  MFA Studio Arts  Committee Member
Ayrton Chapman  MFA Studio Arts  Committee Member

BFA--CHAIR OF HONORS COMMITTEE (2013-2019)
Amanda Romero  BFA Honors  Chair of Committee
Pegeen Scott-Cohen  BFA Honors  Chair of Committee

BFA—MEMBER OF HONORS COMMITTEES (2018)
Eric-Paul Riege  BFA Honors  Committee Member
Gina Voelker Bobrowski  
Associate Professor of Art, Studio Art

Institution(s) Attended, Degree(s) Earned:  
MFA, University of Georgia, Athens, 1985  
BFA, Louisiana State University, Baton Rouge, 1981  
University of Georgia Studies Abroad Program, Cortona Italy, 1983  
Penland School of Craft, Penland NC, concentrated study 1978-1979

I. Solo Exhibitions  
2014 Gina Voelker Bobrowski, Solo Installation, Corrales Studio Art Tour, Cottonwood Montessori, Corrales, NM

II. Selected Group Exhibitions  
Art- as- Social Practice Empty Bowls Initiative 2016 Art- as- Social Practice  
Empty Bowls facilitator for elementary school children in collaboration with UNM student in a national effort of artists and volunteers to end hunger, 2019

Creativity & Healing Art Workshop for persons living with cancer & their providers, & cancer survivors, in collaboration with University of New Mexico Cancer Treatment & Research Center (UNMHCTR) Writer’s Group

International Ceramics Competition, Workhouse Art Center, Lorton VA

A Look at Contemporary Craft in the Southwest, regional invitational, Wayne Art Center, Wayne PA, (outside of Philadelphia), curator Gail M. Brown, Curator of Contemporary Craft. To run concurrently with Craft Forms 2019, a major competitive/juried cross-disciplinary constructs exhibition. (December)

Many Hands Many Ways, Celebration of Clay 2019, New Mexico Potters and Clay Artist association, NMPCA, Santa Fe Clay, Santa Fe, NM

Ron Meyer’s Tree, National Council for Education in the Ceramic Arts (NCECA) Pittsburgh Conference Invitational show, Urban Tree Space, Pittsburgh, PA, 2018

Community Engagement and 2-person Sculptural Installation proposal awarded Harwood Art Center, awarded for 2017 April, award could not be accepted due to continued delay regarding secure Mattox studio assignment 2016- 2017

Contemporary Teapots, Racine Museum of Art, Racine, 2017

Empty Bowls facilitator for elementary school children in collaboration with UNM students in a national effort of artists and volunteers to end hunger, 2017

Empty Bowls facilitator for elementary school children in collaboration with UNM students in a national effort of artists and volunteers to end hunger, 2016

UNM Faculty Show UNM Art Museum, Albuquerque, NM
Empty Bowls facilitator for elementary school children in collaboration with UNM students in a national effort of artists and volunteers to end hunger, 2015

Meditations, San Angelo Museum of Art, Religious and secular expressions of peace in art from around the world, San Angelo Museum of Art San Angelo, TX, 2015

The One and the Many, Invitational area Ceramics and jewelry exhibition, arranged by J. Krueger, April Price Project Gallery, Hyatt Hotel, Albuquerque, NM, 2015

50 from 6: Contemporary Ceramics Art from Six Rocky Mountain States, regional invitational, Braithwaite Fine Arts Gallery, Southern Utah University, Cedar City, 2014

La Mesa, national invitational, Santa Fe Clay, NCECA, Madison ,WI, 2014

The Royal Bread Show Axle Contemporary in conjunction with Feast: Radical Hospitality, Site Santa Fe, Santa Fe, NM, 2014

Majolica, national group exhibition, Stetson University, Deland, FL, 2013

La Mesa, national invitational, NCECA conference Dallas, TX, 2013

Penland Auction, Penland School of Crafts, Penland, NC, 2013

Open Studio, Solo presentation in conjunction with the International Academy of Ceramics, 45th General Assembly Conference, Santa Fe, NM, 2012

Generosity of Spirit, group exhibition of Penland School Artists Signature Gallery Atlanta, GA, 2012

Invite /Ignite, Watershed Center for the Ceramic Arts, North Edgecombe, ME, 2012

Tea for Two, Santa Fe Clay, Santa Fe, NM, 2012

Obsessive Allegories, national invitational, Watershed Center, Newcastle ME, 2011

La Mesa, NCECA Conference Tampa Bay, FL, 2011

Figurines, Santa FE Clay Ceramics ART center, Santa Fe, NM 2011

III. Public Lectures and Conference Papers

Common Ground 2019 Gallery Talk with Clarence Cruz regarding Common Ground 2019 1st annual Ceramics Area Exhibition between for upper divisions students enrolled in Ceramics Area upper division classes, Masley Hall UNM Albuquerque
Bosque Summer Program, 2015, 2016, 2017

*Juror APS Metro Youth Art Show*, Fine Arts Gallery at Expo New Mexico, Albuquerque

**IV. Awards & Honors**

College of Fine Arts Research Award 2017-2018

Teaching Allocation Grant, OSET UNM 2012-2013

AAIC (American Academy of International Ceramics) Liaison for IAC (International Academy of Ceramics), General Assembly Santa Fe

NMPCA (New Mexico Potters and Ceramic Artists) IAC General Assembly Scholarship

Membership, American Academy of International Ceramics) (AAIC)

Membership by nomination only

**IV. Published Reviews of Artwork**

**V. Graduate Student Committee Work**

A. Graduate Committee, Chair: Niya Lee

B. Graduate Committees, Member:
   - Chantel Bollinger
   - James Martin
   - Aturo Araujo
   - Jane Gordon
   - Ester Campos
   - Fiona Yang
   - Renee McKitterick
   - Bethany Delahunt

C. Honors Thesis Committees, Chair and Solo BA and BFA Student Exit Shows Facilitated:
   - Miguel Lastra, BFA Honors Thesis
   - Jessica Dee Penrod BFA Honors Thesis
   - Arianne Jarocki, BFA Honors Thesis
   - Mathew Wolf – Cecil, BA Exit Show John Sommers Gallery
   - Mary Gonzales Fuzzies, *BFA Exit Show* John Sommers Gallery

D. Honors Theses Committee, Member: Janelle Dry
Curriculum Vitae
Randall Wilson

341 Mockingbird Ln
Corrales, New Mexico
(310) 613-7829
rgwilson@unm.edu

Associate Professor
Department of Art & Art History
College of Fine Arts
1 University of New Mexico
Albuquerque, NM 87131-0001

EDUCATION

Otis College of Art and Design
Los Angeles, CA
M.F.A. Studio Art, 1997
Emphasis in Sculpture
Thesis: Corpus

Colorado State University
Fort Collins, CO
B.F.A. Studio Art, 1978
Emphasis in Painting

UNM TEACHING HISTORY

University of New Mexico
Associate Professor
Department of Art & Art History
2012-present

SERVICE ON MFA AND HONORS THESIS COMMITTEES AT UNM


Zoe Patterson, BFA Studio Art, Honors Thesis 2015. Chair.


**STUDENT MENTORING**

Eso Robinson, MFA Studio Art 2013. Advanced Sculpture, Graduate Assistant, Fall 2013.

**ACADEMIC HONORS AND GRANTS**

Frederick Hammersley Foundation, gift of $50,000 to the university, 2014.

*DesignIntelligence*, 30 Most Admired Educators, 2013.


**CREATIVE ACTIVITY (2012 - present)**


*Formwork*, group sculpture show curator. (Red Dot Gallery, Santa Fe 2017)

*Don Stinson and Randall Wilson*, two-person show of new sculpture and paintings. (Gerald Peters Gallery, Santa Fe 2016)

*Out of Many, One*, new sculpture exhibited. (University of New Mexico Art Museum, Faculty Exhibition, Albuquerque 2016)

*Wings Exhibition*, permanent exhibit curator. (Wheels Museum, Rail Yards Market, Albuquerque, installed 2015)

*Selections*, new sculpture exhibited. (Santa Fe Community College Gallery, Santa Fe 2015-2016)

*Faculty and Friends*, two sculptures. (Red Dot Gallery, Santa Fe 2015)
Holiday Art Show, two sculptures. (Red Dot Gallery, Santa Fe 2015)

Cars, sculpture exhibition curator and artist. (Wheels Museum, Rail Yards Market, Albuquerque 2014)

Cycles of Expression, sculpture exhibition lead artist. (516 ARTS Gallery, Albuquerque 2014)

Contemporary Sculpture, two sculptures. (Zask Gallery, Los Angeles 2013)

South Bay, two sculptures. (Zask Gallery, Los Angeles 2013)

**UNM ACADEMIC SERVICE**

Faculty Search Committee ,2019

CFA Curriculum Committee, sculpture area representative, 2017-18.

DASC Committee, sculpture area representative, 2017-18.

Department Advisory Committee, member, 2014-15.

DASC Committee, sculpture area representative, 2013-14.

Studio Art Graduate Thesis Committee, Chair, 2

Studio Art Graduate Thesis Committee, Member, 2

Studio Art Undergraduate Honors Thesis Committee, Chair, 6

Studio Art Undergraduate Honors Thesis Committee, Member, 1
Geralyn (Gigi) Schroeder Yu, PhD
Assistant Professor Art Education, University of New Mexico (beginning Fall 2019)

**Ph.D. Curriculum and Instruction** from the Curriculum, Aesthetics, and Teacher Education Program at the University of Illinois at Champaign-Urbana. (2012). 
Dissertation: *Professional development through the study of children's interests: the use of collaborative inquiry and documentation protocol among early childhood teachers* 
**Doctoral Committee:** Professor Marilyn, Johnston Parsons, (Chair), University of Illinois, Professor Liora Bresler, University of Illinois, Associate Professor Susan Noffke, University of Illinois, Assistant Professor Devorah Kennedy, University of New Mexico.

**Thesis Committee:** Professor Elizabeth Garber (chair); Professor Lynn Galbraith; Professor Dwaine Greer

**B.A. Art History and Criticism,** University of Wisconsin-Milwaukee (1992) 
**Teacher Licensures:** New Mexico Level III PreK-12 Visual Art License


**Publications:**
Yu, G., (in Progress, November, 2019) Releasing the Imagination: An Aesthetic Approach Towards Teachers as Leaders Paper being presented in the session *Teacher Leadership at the Center of Re-Constructing the Culture of the School* at the 27th Reconceptualizing Early Childhood Education Conference. Las Cruces, New Mexico. October 31 - November 5, 2019

**Curriculum Design:**

**Selected Presentations:**


Yu, G. (November 2014). Language Immersion and Engagement with Unique Materials, La Cosecha Preconference,


Awards & Honors
- New Mexico Art Educator Advocacy for Art Education Award NMAEA - 2017-2018

Service and Leadership Positions:
- Co Chair: Five State Study Collaborative: Study tour to Reggio Emilia, Italy 2017-2019
- Leadership Committee, Early Childhood Initiative, Santa Fe Opera, Santa Fe, New Mexico
- Advisory Board Member, Chicago Artists Partners in Education (2005 – 2011)

Graduate Committees Served On: Suzanne Bahr (2019), University of New Mexico, Art Education; Elena Williamson (2019), University of New Mexico, Art Education Department
Baochi Zhang  
Associate Professor, Painting and Drawing

BFA 1982, Xi'an Academy of Fine Arts, Xi'an, China  
MA 1985, The Academy of Arts of China, Beijing, China  
MFA 1990, Florida State University, Tallahassee, FL

Solo Exhibition

2014 “Private Allegory”, Da Wang Culture Highland, Shenzhen, China (catalog)

Group Exhibitions

2018 “Because It's Time: Unraveling Race and Place in NM”, National Hispanic Cultural Center Art Museum, Albuquerque, NM (catalog)  
2015 Faculty Show, UNM Art Museum, Albuquerque, NM (catalog)  
2014 “3.8.2014”, Xi’an Academy of Fine Arts, Xi’an, China  
2013 Stars Museum, Beijing, China

Public Lectures and Conference Papers

2011-2019, Guest Professor, Xi’an Academy of Fine Arts, Xi’an, China

Graduate Student Committee Work

A. Graduated Committees Directed

    Amado Pena, 2019

B. Graduate Committees Served On

C. Honors Theses Committees Directed

D. Honors Theses Committees Served On

    Kathllen Falk, 2019
Appendix E: Teaching Load Reduction Policy and Procedure

Department of Art
Teaching Load Reduction Policy for Faculty
Rev. August 9, 2017

Teaching Load Reduction:

A teaching load reduction shall normally not exceed one course per semester. Certain administrative roles in the department come with a standard one-course reduction. These are: Chair, Associate Chair and Graduate Director. All faculty are eligible to apply for a course reduction within the following guidelines and policy. Faculty are expected to fully participate in the department while having a reduction in teaching load. Participation in mentoring students, committee work, and meeting administrative deadlines is expected.

Procedure:

1. Apply in writing mid-October for the following Spring and mid-March for the following Fall. These dates are in line with the submission of the course schedule for the semester of course reduction.
2. Submit application to Area Representative to be reviewed by the Area for consideration of:
   a. The impact on area curriculum and needs
   b. How courses will be covered or if they should be cancelled.
   c. Approval by Area
3. Approved applications should be forwarded, with a note from the Area addressing the above considerations, to the Advisory Committee for review. The Advisory Committee will forward the application to the Chair with their recommendations.
4. The Chair will make the final decision, based on these two recommendations. The Chair will directly notify the applicant.

Application:
Submit a document that includes the applicant’s name, title and Area as well as a description of the reasons for the teaching load reduction request. The reasons should align with the eligibility requirements listed below, but other circumstances or reasons may be considered. The application should include a statement of approval from the Area.

Eligibility Requirements:
First Priority will be given to tenure-track faculty between year 3 and 5, who are preparing their research/creative work for promotion in year 6.

Second Priority will be given to faculty who have not received a teaching load reduction or sabbatical within the past 3 years.
Course relief may be granted for the following (which mirror the *Faculty Handbook Policy C110: Teaching Assignments* [http://handbook.unm.edu/policies/section-c/employment-appointment/c110.html](http://handbook.unm.edu/policies/section-c/employment-appointment/c110.html)):

- Exceptional curriculum development
- Exceptional scholarship/research/ or creative work
- Research and creative work in preparation for promotion to tenure
- Load reduction in compensation for a teaching overload in an alternate semester (which would be arranged with the chair or Dean only under special circumstances).

**Other options for Leave:**

The University offers other types of leave and faculty are encouraged to be aware of these options under the *Faculty Handbook: Leave Policies and Faculty Absence from Assigned Duties*. [https://handbook.unm.edu/policies/section-c/leave-absence/c200.html](https://handbook.unm.edu/policies/section-c/leave-absence/c200.html) These University leave policies are administered by the College and thus have their own procedures and dates for application. Please note these announcements as they come from the Dean’s office, or contact the Dean’s office for further information.

Please note Section C200 part 10 regarding sabbaticals which offers these options to faculty with tenure:

*After any period of at least three years of full-time service at the University of New Mexico.*
- One semester at 2/3 salary for that semester.

*After any period of at least six years of full-time service (or equivalent part-time service) at the University of New Mexico without a sabbatical:*
- One semester at no reduction in annual salary.
- One full academic year at 2/3 salary.
- Semester II of one year and Semester I of the following year, at 2/3 salary for each semester of leave.

The policies governing leave for Principle Lecturer Faculty are here: [https://handbook.unm.edu/policies/section-c/leave-absence/c250.html](https://handbook.unm.edu/policies/section-c/leave-absence/c250.html)
Appendix F: Class Cancellation Policy due to Low Enrollment

DATE: October 19, 2018
TO: All Faculty, Department of Art
FROM: Justine M. Andrews, Chair
SUBJECT: Class Cancellation due to Low Enrollment

Classes are subject to cancellation if enrollment is below prescribed minimums.

Minimum enrollments of 5 students in 100, 200, and 300 level courses and 3 students in 400, or 500 level courses should be met to hold the course. This minimum applies to the total number of students in courses taught concurrently (i.e. cross-listed courses). Any course with enrollment under 3 students will be cancelled.

The Department Chair and Department Administrator will review course enrollments one month prior to the start of classes. They will bring any low enrollment courses to the attention of the faculty member or instructor at that time. Instructors may also check on the enrollment status of their upcoming classes through LoboWeb, and are encouraged to monitor the enrollment periodically prior to the start of the course. Courses assigned to part-time (adjuncts) may be cancelled at this time.

At that time several factors may be considered such as:

- Is the course a required course for students who are graduating that semester?
- Is the course a pre-requisite for other courses?
- Is the course a new course or a course offered by a new faculty member?
- Is the course limited by available equipment or space?
- Is the course cross-listed and could that raise enrollment?
- Has the course been adequately advertised to appropriate groups of students?

Our minimum enrollment thresholds are generous; therefore, if a course does not meet these minimums by 2 weeks before the course start date, it will be cancelled.

If a course is cancelled due to low enrollment:

**Full-time faculty at any rank** will be reassigned to a course with higher enrollment, such as an introductory level course. Alternatively, the faculty member will be required to teach an uncompensated overload course in one of the subsequent semesters.

**Part-time faculty** may have their contract cancelled.

All instructors are encouraged to publicize their courses with flyers or postings to the department website and social media sites.

Note: Should a specific course or faculty member not meet the minimum enrollment for three consecutive semesters, the Chair will arrange a discussion and formative assessment of the faculty member’s teaching and may recommend further coaching with the Center for Teaching Excellence if appropriate.
# Appendix G: Peer Comparison Template

(For Use in Criterion 7)

<table>
<thead>
<tr>
<th>PEER INSTITUTIONS</th>
<th>Total University Enrollment</th>
<th>Unit Undergraduate Degrees/Certificates Offered</th>
<th>Unit Undergraduate Student Enrollment</th>
<th>Unit Graduate Degrees/Certificates Offered</th>
<th>Unit Graduate Student Enrollment</th>
<th>Total # of Unit Faculty</th>
<th>Status/Ranks/Comparisons (i.e., program goals, curriculum, faculty, and students, etc.)</th>
<th>Other: Tuition</th>
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<tr>
<td>University of New Mexico</td>
<td>54,058</td>
<td>BA, 3 Certificates</td>
<td>4-BA, 89-Certificate</td>
<td>MA, 2 MS dual degrees, PhD, 18-MA, 10-MS dual degrees, 7-PhD</td>
<td>215</td>
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<td>#100 Public Schools #5 Photo #48 Fine Arts Collaboration with Center for Creative Photography</td>
<td>Resident UG: 7,556 Grad: 8,608 Non-Res UG $23,292 Grad: $24,942</td>
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<td>University of Arizona</td>
<td>24,393</td>
<td>BFA Art Studio</td>
<td>474</td>
<td>MA Art History, MA Art Education, MA/Licensure Art Ed, MFA, PhD</td>
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<td>41</td>
<td>#46 Public Schools #9 Photo #55 Fine Arts School of Art</td>
<td>Resident UG: 12,600 Grad: 11,400 Non-Res UG $36,600 Grad: $22,400</td>
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<tr>
<td>University of Nebraska-Lincoln</td>
<td>34,510</td>
<td>BA Art History, BAM Accelerated Master’s in Art History, BA Art Practices, BFA Art Practices</td>
<td>c.1000 (?)</td>
<td>MA Art History, MFA Art Practices, MA/MBA or MFA/MBA, PhD Arts in the Americas</td>
<td>30</td>
<td>27</td>
<td>#61 Public Schools #9 Ceramics #83 Fine Arts School of Art: integrative art curriculum</td>
<td>Resident UG: 7350 Grad $12,000 Non-Res UG $23,145 Grad $30,000</td>
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<td>University of Nebraska-Lincoln</td>
<td>25,820</td>
<td>BA Art Studio, BA Art History, BA Graphic Design, BFA Art Studio, BFA Graphic Design</td>
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<td>MFA Art &amp; Design, MA Art History</td>
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<td>23</td>
<td>#61 Public Schools #9 Ceramics #83 Fine Arts School of Art: integrative art curriculum</td>
<td>Resident UG: 7350 Grad $12,000 Non-Res UG $23,145 Grad $30,000</td>
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### Appendix H: List of Cross-Listed Classes

#### Art Department Courses Cross-Listed with other Departments and Institutes at UNM

**LATIN AMERICAN AND IBERIAN INSTITUTE**

- ARTH 411/511 Pre-Columbian Art: Mesoamerica
- ARTH 412/512 Pre-Columbian Art: South America
- ARTH 413/513 Pre-Columbian Art: Central America, Northern South America and the Caribbean
- ARTH 450 Ibero-American Colonial Arts and Architecture
- ARTH 429 Arts of Nineteenth-Century Mexico
- ARTH 429/529 Modern Latin American Art
- ARTH 429/529 Experimental Art and Politics in Latin America, Post-1968
- ARTH 429/529 Decoloniality, Indigeneity, and Art in Latin America
- ARTH 580 Seminar in Spanish Colonial Art
- ARTH 582 Contemporary Art of Central America and its Diaspora
- ARTH 582 Art and Decoloniality
- ARTH 582 Art and Feminisms in Latin America
- ARTS 429/529 Species, Space, and the Politics of Survival
- ARTS 444/344 Creating Change

**INSTITUTE FOR MEDIEVAL STUDIES**

- ARTH 2110 History of Art I
- ARTH 321 Medieval Art 400-1100 CE: Metalwork and Manuscripts
- ARTH 322 Medieval Art 1000-1400 CE: Reliquaries and Cathedrals
- ARTH 323 World Architecture I: History of the Built Environment from Prehistory to 1800
- ARTH 431 Byzantine Art and Architecture
- ARTH 432 Islamic Art and Architecture
- ARTH 449 Art of Spain (when subject matter is pre-1700)

**SCHOOL OF ARCHITECTURE**

- ARTH 323 World Architecture I: History of the Built Environment from Prehistory to 1800 CE
- ARTH 324 World Architecture II: History of the Built Environment from 1800 CE to the Present
- ARTS 429 Species, Space and the Politics of Survival
- ARTS 389/429/529 Bio Art and Design
- ARTS 441/541 Computational Sustainability

**TAMARIND INSTITUTE**

- ARTH 421/521 History of Prints II
- ARTS 429/529 Collaborative Lithography

**EUROPEAN STUDIES**

- ARTH 2110 History of Art I
- ARTH 2120 History of Art II
- ARTH 250 Modern Art
- ARTH 321 Early Medieval Art, 500-1000 CE
ARTH 322 High Medieval Art, 1000-1200 CE
ARTH 323 History of the Built Environment from Prehistory to 1800
ARTH 324 World Architecture II: History of the Built Environment from 1800 CE to the Present
ARTH 340 Baroque Art
ARTH 407 Museum Practices
ARTH 420 History of Prints I
ARTH 421 History of Prints II
ARTH 425 19th Century Photography
ARTH 426 20th Century Photography
ARTH 427 Contemporary Photography
ARTH 429 Topics in Art History
ARTH 431 Byzantine Art and Architecture
ARTH 449 Art of Spain
ARTH 450 Ibero-American Colonial Arts and Architecture
ARTH 464 European Art 1750-1830
ARTH 481 European Art 1830-1900
ARTH 485 Seminar in Museum Methods
ARTH 487 Contemporary Interdisciplinary Topics
ARTH 491 Late 20th-Century Art

MUSEUM STUDIES
ARTH 407/507 Museum Practices
ARTH 485/585 Seminar in Museum Methods
ARTH 486/586 Practicum: Museum Methods
ARTS 389 Co-Evolution: Art + Biology in the Museum

ARTS LEADERSHIP AND BUSINESS
ARTS 440/540 Grant and Proposal Writing

CHICANA & CHICANO STUDIES
ARTH 429/529 Latinx Art

ANTHROPOLOGY
ARTH 402 Native American Art I
ARTH 406 Native American Art II
ARTH 411 Pre-Columbian Art: Mesoamerica
ARTH 412 Pre-Columbian Art: South America
ARTH 413 Pre-Columbian Art: Central America, Northern South America, and the Caribbean

AFRICANA STUDIES
ARTH African American Art

FILM AND DIGITAL ARTS
ARTH 252 Contemporary Art and New Media
ARTS 2523 Video Art I
ARTS 2892 Sound Art
ARTS 444/544 Creating Change

**INTERDISCIPLINARY FILM AND DIGITAL MEDIA**
ARTS 389/429/539 Bio Art and Design
ARTS 441/541 Computational Sustainability

**BIOLOGY/SUSTAINABILITY STUDIES PROGRAM**
ARTS 429/529 Species, Space, and the Politics of Survival
ARTS 444/544 Creating Change
ARTS 429/529 Co-Evolution: Art + Biology in the Museum
ARTS 389/429/539 Bio Art and Design
ARTS 389/429/529 Field Work in Biodiversity and Art

**HONORS COLLEGE**
ARTS 429/529 Co-Evolution: Art + Biology in the Museum
ARTS 389/429/539 Bio Art and Design
ARTS 441/541 Computational Sustainability

**SCHOOL OF ENGINEERING**
ARTS 441/541 Computational Sustainability

**COMPUTER SCIENCE**
ARTS 441/541 Computational Sustainability
Appendix I: Department of Art Assigned Spaces
### Appendix H: Department of Art Assigned Spaces

**Art Building**

**Report Parameters:**

- Sites: A - ALBUQUERQUE
- Site Status: OPEN
- Ownership: ALL

**Building(s): 0084**

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## Center for the Arts

**Report Parameters:**
- Sites: A - ALBUQUERQUE
- Site Status: OPEN
- Ownership: ALL
- Buildings(s): 0062

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### Appendix J: Budget Cuts, FY 2008-2020

**FUNDING TAKEN FROM THE DEPARTMENT OF ART (ACCOUNT # 595082) AND RETURNED TO UPPER ADMINISTRATION**

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<th>Fiscal Year</th>
<th>Amount</th>
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<td>FY 2008-2009</td>
<td>$27,302</td>
<td>December 2008</td>
<td>Permanent budget cut by President Schmidly</td>
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<td>FY 2009-2010</td>
<td>$12,058</td>
<td>January 2009</td>
<td>One-time cut based on balances carried-forward</td>
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<td>FY 2010-2011</td>
<td>$40,582</td>
<td>July 2010</td>
<td>Permanent budget cut due to State of NM deficit</td>
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<td>$2,725</td>
<td>November 2010</td>
<td>One-time cut based on balances carried-forward</td>
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<td>$59,962</td>
<td>December 2010</td>
<td>Permanent budget cut due to State of NM deficit</td>
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<td>FY 2013-2014</td>
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<td>August 2013</td>
<td>One-time cut (pull-back) based on 1.05% of our I&amp;G allocation</td>
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<td>FY 2014-2015</td>
<td>$29,693</td>
<td>July 2014</td>
<td>Permanent budget cut (pull-back) based on 1% of our I&amp;G allocation</td>
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<td>FY 2015-2016</td>
<td>$12,115</td>
<td>July 2015</td>
<td>Permanent budget cut (pull-back) based on .38% of our I&amp;G allocation.</td>
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<td>$43,830</td>
<td>January 2016</td>
<td>One-time cut (pull-back) based on % of our I&amp;G allocation</td>
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<td>July 2016</td>
<td>Permanent budget cut (pull-back) due to State of NM deficit</td>
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<td>$36,120</td>
<td>November 2016 and January 2017</td>
<td>One-time cuts (pull-back) based on faculty vacancies</td>
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<td>September 2018</td>
<td>One-time cut (pull-back) based on faculty vacancies</td>
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<td>$12,909</td>
<td>January 2019</td>
<td>One-time cut (mid-year pull-back)</td>
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FY 2019-2020    $41,091   July 2019
Permanent budget cut (pull-back) due to UNM deficit

TOTAL    $252,031 One-time Budget Cuts
         $309,876 Permanent Budget Cuts