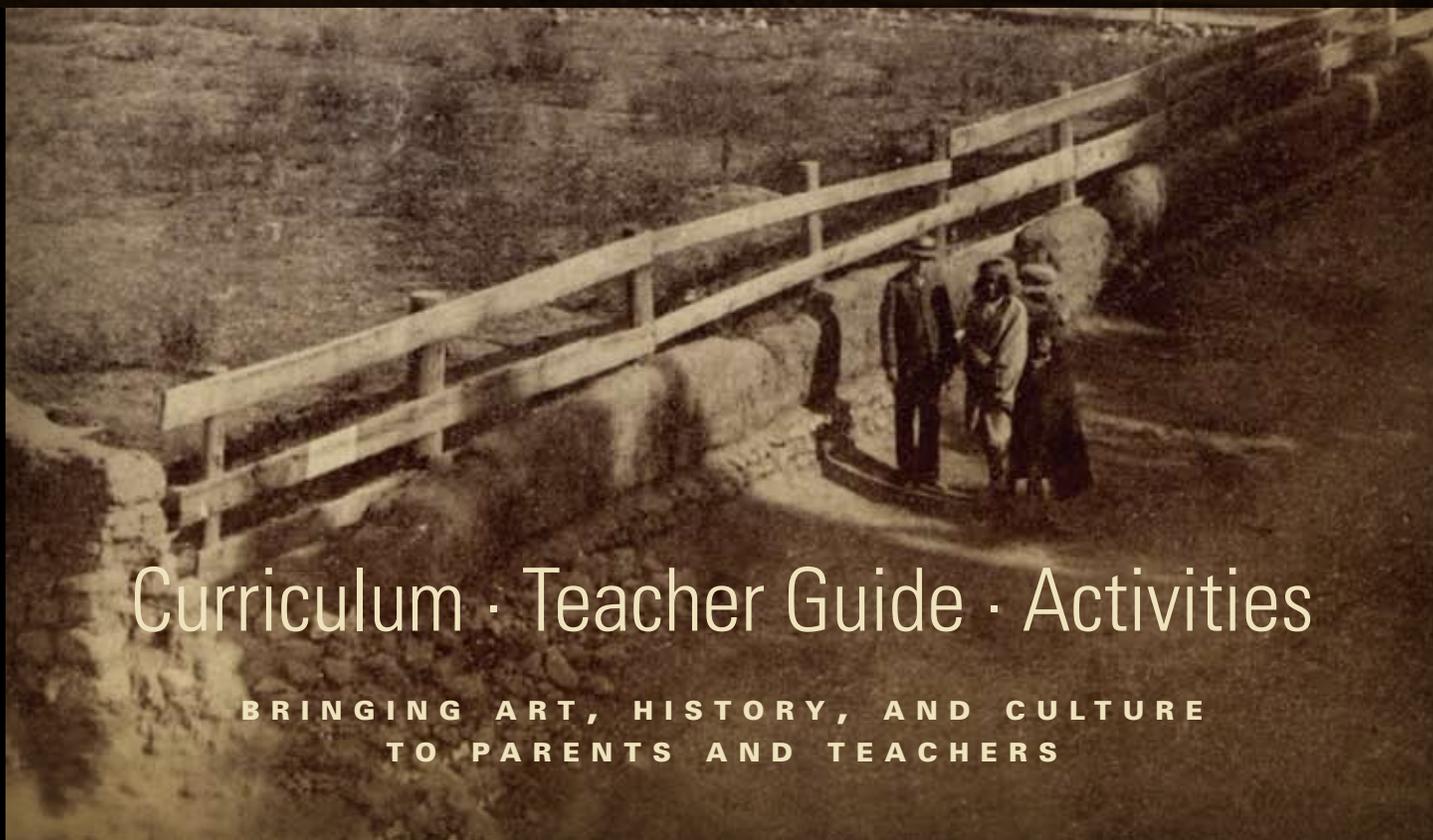


PALACE OF THE GOVERNORS / NEW MEXICO HISTORY MUSEUM



THROUGH THE LENS

CREATING SANTA FE



Curriculum · Teacher Guide · Activities

BRINGING ART, HISTORY, AND CULTURE
TO PARENTS AND TEACHERS

Created for:

**PALACE OF THE GOVERNORS /
NEW MEXICO HISTORY MUSEUM**

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Palace of the **Governors**
New Mexico History Museum

 **NEW MEXICO DEPARTMENT OF
CULTURAL AFFAIRS**

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Overview

Few people can resist the intrigues and questions posed by viewing an historic photograph. Since 1839, when the medium of photography was invented, photographs have captured moments in time.

New Mexico held a special draw for photographers because of the quality of our light, the drama of the landscape and the unique cultural mix here. Many recognized names in the history of photography came here to perfect their craft or to document their vision of Santa Fe. The exhibition *Through the Lens: Creating Santa Fe* in the Palace of the Governors features photographs that reveal one community through the lens of photographers who recorded our history, our expressions of regional identity and our sense of place. Some of the photographers were from New Mexico and others came from afar, but all found that mix of history, culture and identity—or place—that is inseparable here in New Mexico.—*Dr. Frances Levine*

Whether the subject is history or language, the environment or geography, photography is a way to take students beyond the classroom. There are many ways *Through the Lens: Creating Santa Fe* can be helpful as a teaching and learning tool. A class visit to the exhibit is the most popular. Visits and activities in the Palace of the Governors Photograph Archives will help students learn how to use primary documents in their studies. Lesson plans, slide shows, and interactive exhibits available online make these experiences more beneficial to the whole classroom. The New Mexico History Museum deeply encourages educators of all grade levels to integrate this research collection and the exhibit into their lesson plans. A year-long calendar of free lectures may also contribute to the school trip experience and teacher preparation for using this curriculum.

There are over 100 photographers in the exhibition *Through the Lens: Creating Santa Fe*, which will run through October 25, 2009. Over the past 150+ years many of the most recognized names in photography have focused their lenses in and on Santa Fe and through their creative efforts have documented a particular place and it's visual history.

Both documentary and fine art photographers have been drawn to the region's land, its peoples, the regional architecture, and the quality of light found nowhere else in the world. The exhibit showcases outstanding photographs that reveal the aesthetic excellence of the artists working in Santa Fe and throughout New Mexico.—*Excerpted from Through the Lens essay by Dr. Frances Levine and additional material by Erica García*

Background Information

History



William Henry Jackson (1843 – 1942)
The Old "Palace," Santa Fe, ca. 1881
Cabinet card
PALACE OF THE GOVERNORS/PHOTO ARCHIVES 6781

THE EARLIEST KNOWN PHOTOGRAPHERS who established businesses in Santa Fe include Siegmund Seligman, William Henry Brown, and George C. Bennett. In 1853, Seligman opened Santa Fe's first portrait studio, specializing in daguerreotypes. William Henry Brown learned photography from his father, Nicholas Brown, before father and son brought their cumbersome studio equipment from St. Louis across the Santa Fe Trail to open a studio in Santa Fe in 1866. Brown and Bennett did considerable work for the New Mexico Historical Society; the images they made established the core collections of what is now the Photo Archives at the Palace of the Governors. Likewise, William Henry Jackson presented the Historical Society with a collection of his images and was voted an honorary member. During his visits in 1877 and 1881, Jackson made a number

of drawings and took photographs documenting Santa Fe, including a number of images of the Palace of the Governors that were reproduced as stereographs, cabinet cards, and larger albumen photographs.

The earliest collections housed in the Photo Archives were acquired by the Historical Society of New Mexico in the mid-to-late 1880s. These were formative years as well for the history of photography. Photographers, anthropologists, and writers who visited New Mexico in this early period helped shape the American image of the region through their interrelated bodies of work. It has been suggested by noted architectural historian Chris Wilson that their combined efforts led to the creation of a mythical Santa Fe through focusing on a specific combination of regional customs and architectural details. The railroad, which arrived in the area in 1880, brought many new photographers to New Mexico and allowed their images a much wider distribution, publicizing New Mexico as an alternative to the European grand tours and comparing its sites to those of Egypt, the Near East, and other exotic destinations. The Southwest tours offered unique experiences to travelers, bringing them into contact with the historic town of Santa Fe and traditional Native American and Hispanic lifestyles. Photographic images, incorporated into tourism brochures and the Museum of New Mexico's own publication, *El Palacio*, disseminated the romantic image of the city and the region.—*Excerpted from Through the Lens essays by Dr. Frances Levine and Mary Anne Redding*

Background information, *continued*

Identity

THE SANTA FE MYSTIQUE is a creation that has been supported by many differing interests over the years. Roughly one million visitors from across the globe come to the “City Different” annually to experience the landscape, architecture, and cultural flavor that make Santa Fe one of the most successful tourist destinations in the United States. Tourism plays a role in defining cultural identity since it is a motivating force for emphasizing certain cultural aspects of a place. Native American and Hispanic cultural identity is, therefore, unavoidably influenced by the fact that Santa Fe is a tourist town in which local culture and history have been made into commodities for sale by the tourism industry.



Edward A. Kemp (n.d.)
Lamy Depot and Harvey Indian Detour cars waiting arrival of Train, ca. 1930
Silver gelatin print
PALACE OF THE GOVERNORS/PHOTO ARCHIVES 53651

Native American and Hispanic communities in photography

A curious aspect of early photographs taken of Native peoples of the region was the staging of scenes and the frequent use of inappropriate props. Many early photographers, including John Hillers, Ben Wittick, and, most famously, Edward S. Curtis—who borrowed costumes from the Smithsonian—posed their subjects using the same props and backdrops for sitters regardless of their authenticity or appropriateness. This practice often resulted in

an odd blending of cultures that created an overly romanticized and often false view of what traditional Native life would have looked like in the last 50 years of the 19th century.

After the U.S. occupation of the New Mexico Territory from 1846 to 1848 and especially following the Civil War, Anglo culture became predominant in the Southwest. In the late 19th and early 20th centuries, an increasing number of photographers from the eastern United States traveled to New Mexico to make images of the landscape, people, and architecture of this exotic region. Some of the more notable of these photographers were William Henry Jackson, Timothy O’Sullivan, Charles Lummis, and George Ben Wittick.

The Anglo-American infatuation with the “noble savage” caricature of the Pueblo peoples was evident in the art produced and disseminated throughout the rest of the United States. This stereotype of the mythologized American Indian thus prevailed in the minds of many Americans during this period. The portrayal of the dominant Hispanic population, however, was more complex and convoluted. The once socially influential Hispanic culture was relegated to the lowest status among the three groups of Anglo, Indian, and Hispanic people. This situation, described by Rodriguez as the “tri-ethnic trap,” placed Hispanics in the position of being “conquered, dispossessed, dependent, ghettoized, and above all, witness to the Indian’s spiritual and moral

Background information, *continued*

elevation above themselves. (*Journal of Anthropological Research*, 45, no. 1: 77-99. 1989.)

This attitude was instrumental in the evolution of “Hispanophobia” or anti-Mexicanism, which in turn supported the U.S. doctrine of Manifest Destiny and eventually legitimized the Mexican-

American War. War propaganda painted New Mexicans as an inferior race of mixed ethnicity, incapable of following democratic principles or of taking advantage of the territory’s resources. The same prejudices that had been projected on blacks and Indians were now extended to those of Mexican ancestry.

The photography produced in Santa Fe during these periods in many ways reflects the attitudes of Anglo-Americans toward the Hispanic majority in New Mexico. Since most of the photographers were Anglo-Americans (with a few notable exceptions like Carlos Vierra) from the East and their intended audience was other Anglo-Americans, a great deal can be gleaned from the nuances in the work produced.

In examining photographs for the purpose of determining what they say about cultural identity it is essential, according to photohistorian Peter E. Palmquist, to ask the following questions: “What kind of pictures did the photographer make, and why did he or she make them? How did these pictures find an audience? How did people understand them? What ideas did they convey, and what kind of response and actions did they inspire?” (Palmquist, 2000) Sylvan Barnet states, “We now no longer accept photographs, even so-called documentary ones as unmanipulated truth.

All photographs are representations in that they tell us as much about the photographer, the technology used to produce the image, and their intended uses, as they tell us about the events or things depicted. . . . we should be careful about ever assuming that from photographic evidence we can always draw valid conclusions about the lives of people, the historical meaning of events, and the possible actions that we should take.” (Barnet, 2008)

—*Excerpted from Through the Lens essays by Andrew Lovato, Lucy Lippard and Rina Swentzell*



Edward S. Curtis (1868–1952)
Tesuque Buffalo Dancers, 1925
Photogravure on Holland Van Gelder
COURTESY OF ETHERTON GALLERY, TUCSON

Background information, *continued*

Place

MOST OF THE TIME we experience place unselfconsciously. Existing in time and space as part of our everyday worlds, we pay scant attention to the tangible manifestations of place that surround us. Viewing photographs asks us to do otherwise, to focus, for a moment, our attention on what is

physically manifest in the image and to consider what the scene might mean for ourselves, our cultural identities, our relationships to others, and the places we co-inhabit.

Representation is an interactive process. Memory and imagination are both important components in developing a sense of place and photography, related as a palimpsest to both, perpetuates and disseminates the meaning of place in a particular cultural landscape.

When photographing Santa Fe they often focused either on recognizable architectural highlights or overviews showing the city from a distance.

Among the most frequently photographed buildings were: the Palace of the Governors, then the seat of the territorial government, now a museum; the Loretto Chapel, originally built as Our Lady of Light Chapel for the Sisters of

Loretto, now the Inn and Spa at Loretto; San Miguel Chapel and Nuestra Señora de Guadalupe, both of which still operate as Catholic churches; and the old Parroquia, now the Cathedral Basilica of Saint Francis of Assisi. Early photographers of Santa Fe often took panoramic images overlooking the growing city, especially from Fort Marcy, an army outpost built to protect the city.

Over the years, specific aspects of Santa Fe's transformation have been recorded by photographers who were involved with a number of restoration projects. Interestingly when the Palace of the Governors was refurbished to promote the Santa Fe plan of 1912, which defined Santa Fe style as a regional blend of Pueblo and Hispanic architecture, some of the men most closely involved with its restoration were also photographers. Dr. Edgar Lee Hewett, director of the School for Advanced Research (SAR) and the newly formed Museum of New Mexico hired 21-year old Jesse Nusbaum in 1909 to oversee photography and the architectural reconstruction of the building, which was completed in 1913.

The "City Different" (aka Fanta Se or Santa Fake) has indeed flourished, wounding many of its original inhabitants as it grew. Place, or homeland, is paramount to the land-based people who settled it; and the experience of the Indo-Hispano populations has been one of displacement, cultural dispossession, and loss of the land itself. . . paralleled by a legacy of pride and perseverance.—*Excerpted from Through the Lens essays by Lucy Lippard and Mary Anne Redding*



Jesse L. Nusbaum (1887–1975)

Cathedral Place, ca. 1910

Silver gelatin print

PALACE OF THE GOVERNORS/PHOTO ARCHIVES 11090

**GRADE SCHOOL
LEVEL**

4th and up

ESTIMATED TIME

1 hour

MATERIALS

Attached images by Charles Lummis and Kent Bowser

Chart paper and pen

Pencils and paper

EXTENSIONS

Students compose short poems that capture a mood or message explored in the images.

MODIFICATIONS

If time is an issue, assign students the individual writing exercise (“journey into the image”) as a homework assignment to share in class the following day.

ASSESSMENT

Writing samples produced

Student participation in small group and whole class discussion

Pre-visit activity

Learning to look at history with photographs

GOAL

To analyze images, draw conclusions based in visual evidence and reference historical content.

STUDENT LEARNING

Students examine images related to the exhibit *Through the Lens: Creating Santa Fe*. After drawing conclusions, students create a writing sample based on their imaginative journey into the image and their personal interpretations.

PREPARATION

Historians use primary sources such as letters, documents, and photographs to ground and inspire theories about what life was like in the past. Interrogating these sources for information involves close looking and a broader understanding of the source’s historical context. In this activity, students do the job of historians—look carefully, think creatively and ground assumptions in documentary evidence. The essay included in this curriculum packet can be used as part of your own or your students’ content preparation.

PROCEDURE

1. Discuss how historians and museum staff use primary sources, like photographs, to explore and describe the past. The exhibition at the Palace of the Governors looks at the history and importance of photography in New Mexico and explores the importance of Place and Identity in our history.
2. As a whole class, students look carefully at the images earmarked for this lesson. Record the following questions on chart paper and use them to guide the conversation. What is happening in this photograph? What are your first impressions? Describe the people, activities, and objects. Who is there and who is missing? What is the setting like? If you could go inside the photograph, what would it sound like? Smell like? Throughout the discussion, ask students to justify their answers based on what they see.
3. In small groups, students examine one image, answering the same questions they did as a whole class. They generate conclusions about the photograph and record these on paper. Conclusions should be grounded in the historical context of the photograph.
4. Individually, students “journey into the image” describing their explorations in writing. Use the following prompts to get students started: Put yourself in the image. What do you hear? What can you smell? What textures do you feel? Where are you sitting or standing? What surrounds you? Is it warm, cold, windy, wet? What are you doing? Why are you there? How do you feel?
5. After students have completed the writing exercise, they share their experience and mount their stories next to the images used to inspire them.



Charles Lummis (1859 – 1928)

Untitled, n.d.

Cyanotype

PALACE OF THE GOVERNORS/PHOTO ARCHIVES 15229



Kent Bowser (1949–)
Storm, Galisteo Basin, August 1992
Silver gelatin print
COURTESY OF THE ARTIST

GRADE LEVEL

4th and up

ESTIMATED TIME

60 minutes

MATERIALS

Attached images by G. Christian Kaadt, T. Harmon Parkhurst, and Sam Adams

Children's family photographs (3–5)

EXTENSIONS

Students can create a collage. The images should highlight exhibit themes Place, History, and Identity. Students post their presentations as an exhibition exploring the history of their family or friends. Students write a personal one-sentence response about how the images are tied to Place, History, and Identity.

MODIFICATIONS

For some students, it might be easier to develop one template of interview questions rather than ask students to create their own. Additionally, consider 5 to 6 interview questions rather than 6 to 8.

ASSESSMENT

Independent and group research
Class discussion, presentations

Post-visit activity

What's in a photograph?

GOAL

To develop a research instrument and conduct interviews.

STUDENT LEARNING

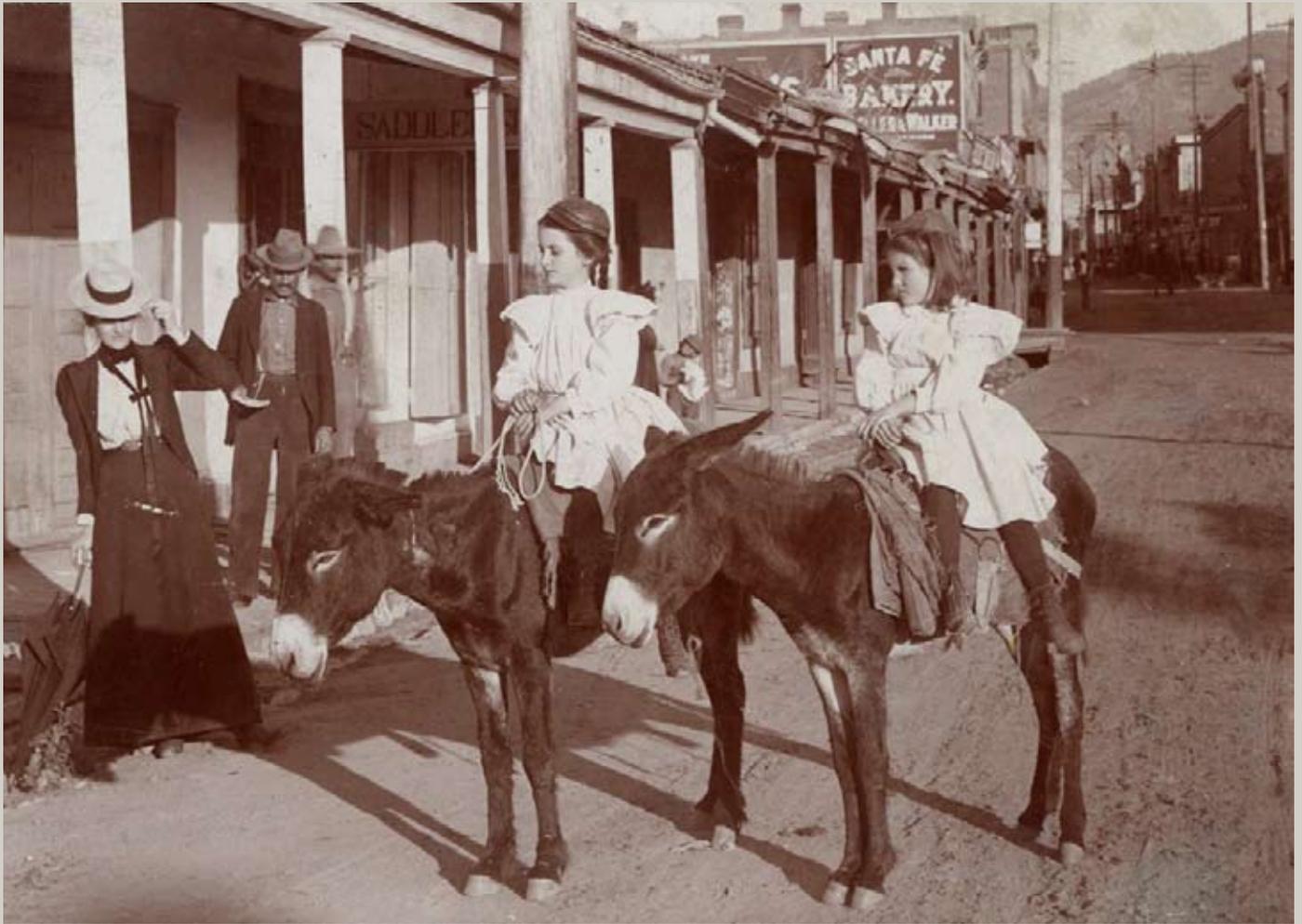
Students investigate historical photographs and their own family stories and pictures. In the process they learn to conduct, organize and present research and explore their family history.

PREPARATION

Learning the history of the state can begin with an exploration of our own regional and local and family histories. In this activity, students explore the history of their own families and communities and also *how* history is discovered and written. This activity works well if the students are somewhat familiar with the *Through the Lens: Creating Santa Fe* exhibit. The essay included in this curriculum packet can be used as part of your own or your students' content preparation.

PROCEDURE

1. Distribute images from the packet designated for this lesson. Why did someone take these images? Do any of these photographs look like familiar memories of family events? Do any students have family photographs of events or celebrations? Why do families take photographs? How might their history differ from the history shown in the images passed around in the beginning of class?
2. Consider the impact of pictures in relation to history and to their personal experience. Discuss the families represented in the class and how many generations they've been in residence in this country. What do photographs say about a family? Explain that students will be recording their family histories through pictures they brought in with them today. What can we ask about our family histories?
3. As a whole class, students brainstorm questions for an interview with a family member. List questions on chart paper. Sample questions: How long has our family been in New Mexico? What is our cultural heritage? What was so important that the family kept pictures of their event?
4. Students create a simple one-page sheet with a place for official interview information (date, time, place, name of interviewer, name of interviewee). Then, they write their interview questions and leave space for answers (maximum 4 to 6 questions). For homework, students interview a family member using their interview script and their photographs. They record answers on paper and prepare to share the information gathered with other students.
5. Review interview experiences and findings as a whole class. What were students' experiences? Were there similar ones? What was the most surprising thing students learned? Students should record any similarities or differences. How do the family histories differ? How does this affect our community? How are they the same?



Christian G. Kaadt (1868–1905)

Lower San Francisco Street, Santa Fe, New Mexico, ca. 1900

Cabinet card

PALACE OF THE GOVERNORS/PHOTO ARCHIVES 11341



T. Harmon Parkhurst (1883–1952)
Teofolo Ortega, Tesuque Pueblo, ca. 1912
Glass plate negative
PALACE OF THE GOVERNORS/PHOTO ARCHIVES 47271



Sam Adams (1927–)
Pet Parade, Fiesta, Santa Fe, 1999
Silver gelatin print
COURTESY OF THE ARTIST

GRADE LEVEL

Middle School

ESTIMATED TIME

1 hour

MATERIALS

Attached images by
Ben Wittick and
William Henry Jackson

Chart paper and pen

Pencils and paper

EXTENSIONS

Students compose short poems that capture a mood or message explored in the images.

MODIFICATIONS

If time is an issue, assign students the individual writing exercise (“journey into the image”) as a homework assignment to share in class the following day.

ASSESSMENT

Writing samples produced

Student participation in small group and whole class discussion

Pre-visit activity

Picturing history

GOAL

To analyze images, draw conclusions based in visual evidence, and reference historical content.

STUDENT LEARNING

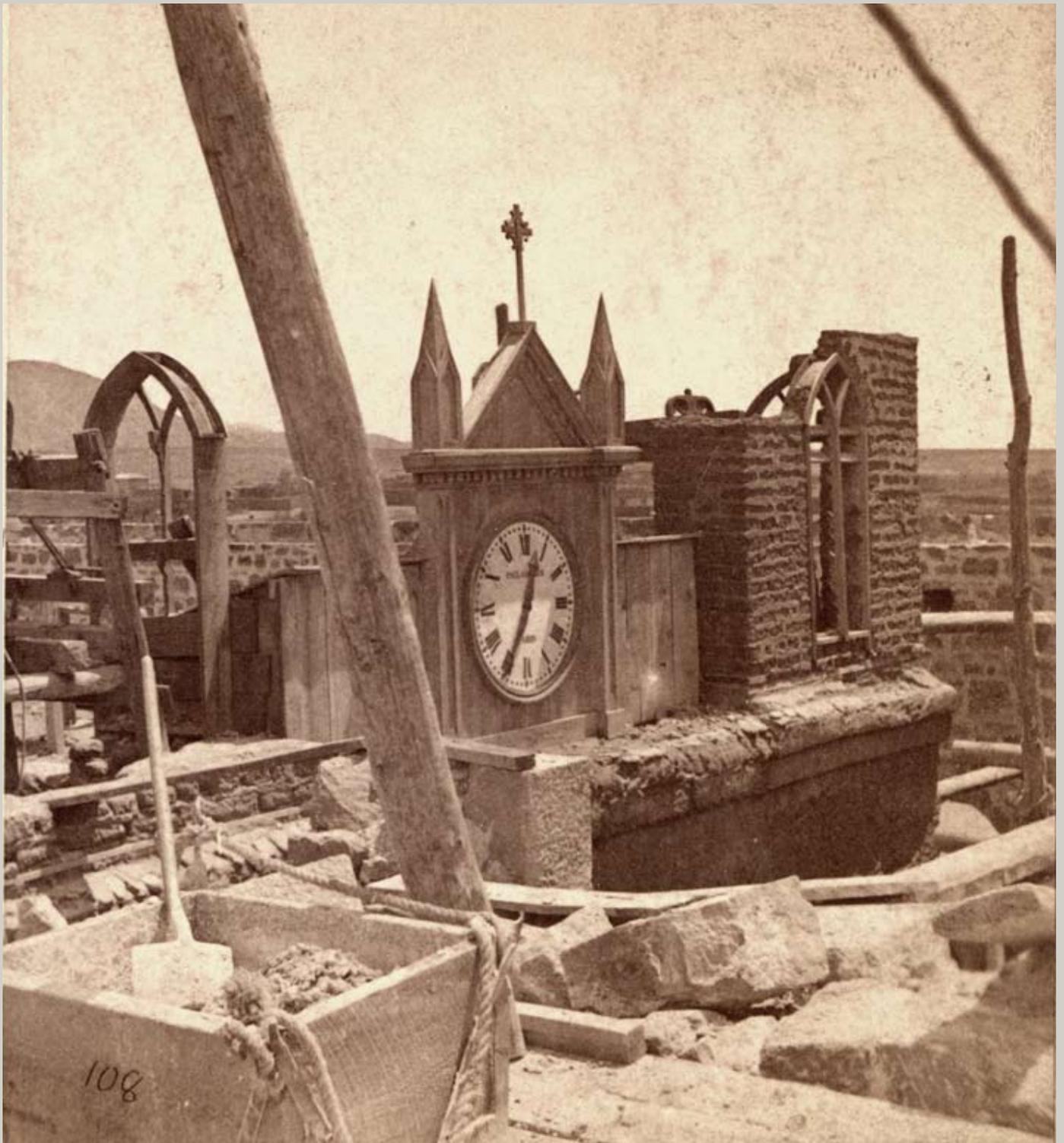
Students examine images related to the exhibit *Through the Lens: Creating Santa Fe*. After drawing conclusions, students create a writing sample based on their imaginative journey into the image and their personal interpretations.

PREPARATION

Historians use primary sources such as letters, documents, and photographs to ground and inspire theories about what life was like in the past. Interrogating these sources for information involves close looking and a broader understanding of the source’s historical context. In this activity, students do the job of historians—look carefully, think creatively and ground assumptions in evidence. The essay included in this curriculum packet can be used as part of your own or your students’ content preparation.

PROCEDURE

1. Discuss how historians and museum staff use primary sources, like photographs, to explore and describe the past. The exhibition at the Palace of the Governors looks at the history and importance of photography in New Mexico and the themes of Place, Identity and History.
2. As a whole class, students look carefully at the image “_____.” Record the following questions on chart paper and use them to guide the conversation. What is happening in this photograph? What are your first impressions? Describe the people, activities, and objects. Who is there and who is missing? What is the setting like? If you could go inside the photograph, what would it sound like? Smell like? Throughout the discussion, ask students to justify their answers based on what they see.
3. In small groups, students examine one image, answering the same questions they did as a whole class. They generate conclusions about the photograph and record these on paper. Conclusions should be grounded in the historical context of the photograph.
4. Individually, students “journey into the image” describing their explorations in writing. Use the following prompts to get students started: Put yourself in the image. What do you hear? What can you smell? What textures do you feel? Where are you sitting or standing? What surrounds you? Is it warm, cold, windy, wet? What are you doing? Why are you there? How do you feel?
5. After students have completed the writing exercise, they share their experience and mount their stories next to the images used to inspire them.



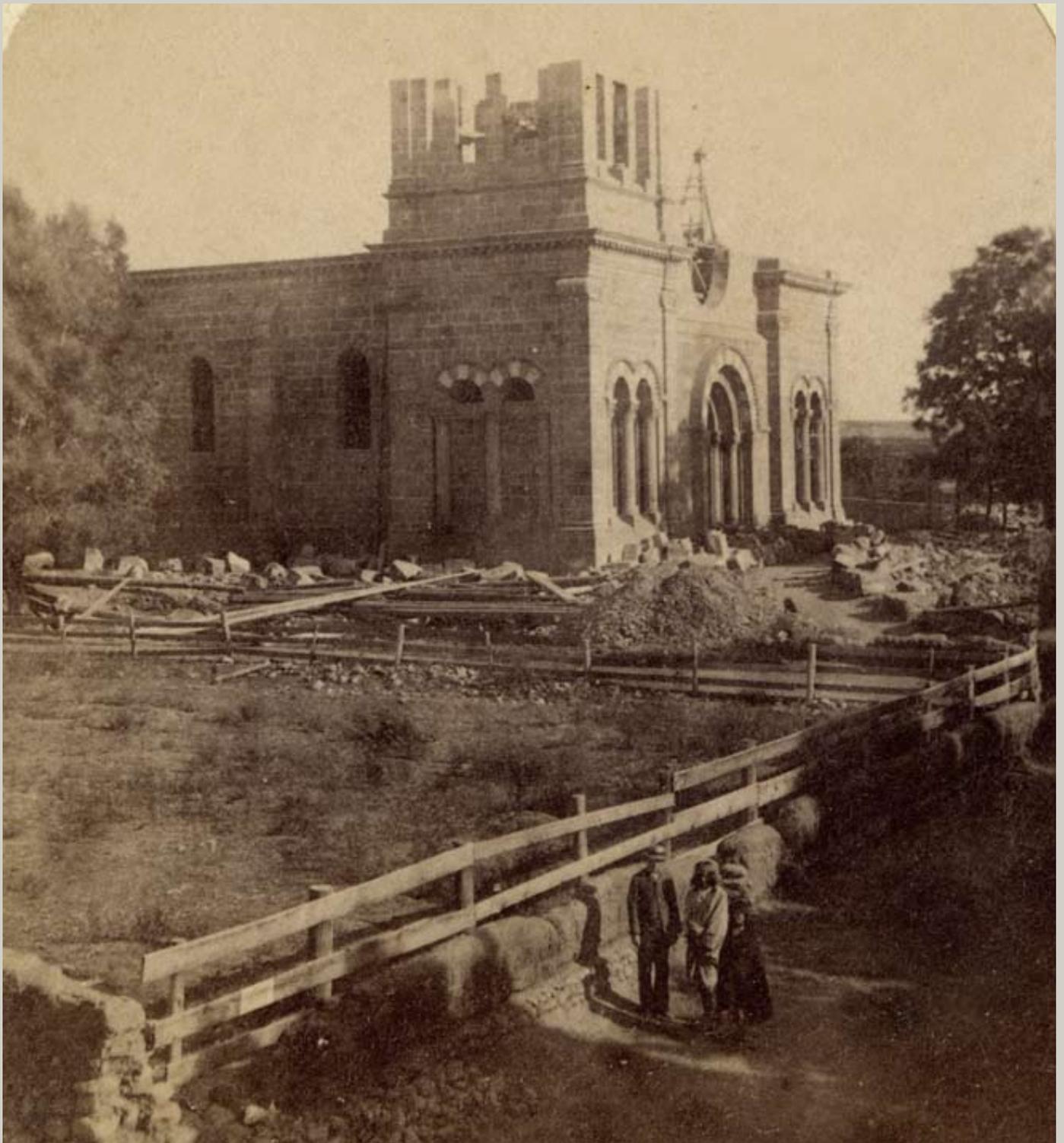
Ben Wittick (1845 – 1903)

Old Clock and Bells, Cathedral de San Francisco Being Built, Santa Fe, June 1880

Stereograph

PALACE OF THE GOVERNORS/PHOTO ARCHIVES 149374





William Henry Jackson (1843 – 1942)
Santa Fe, The Cathedral, ca. 1881
Stereograph
PALACE OF THE GOVERNORS/PHOTO ARCHIVES 147078



GRADE LEVEL

Middle school

ESTIMATED TIME

2 class periods

MATERIALS

Sunprint formulary kit
(includes all chemistry),
canvas or large paper

Container for mixing
chemicals, dark container
for chemical storage

Large pan or deep trays,
distilled water

Apron, gloves, popsicle sticks
(to stir chemicals), paint
brushes or coating rod

Objects (natural objects,
flowers, leaves, sticks, or
anything with a distinctive
shape)

EXTENSIONS

Engage class in a critique of their images. Have students talk about the process from start to finish and the success of the final image created. Emphasize the methods and steps taken to produce alternative photographic images and how they differ from traditional photography.

Post-visit activity

Creating sunprints

Original author: Museum of Photographic Arts, edited for Palace of the Governors / NMHM

GOAL

Sunprints are photographs made without cameras. Technically called cyanotypes, they are made by placing objects directly onto light-sensitive paper and then exposing the paper to light. The resulting image is unique and shows white shapes against a blue background.

STUDENT LEARNING

In this two-session lesson, students will be introduced to the process of making cyanotypes. They will mix photographic chemicals to create and make large-scale sunprints. Students will be actively involved in the process from the mixing of chemicals, to coating the paper, exposing it to light, and finally discussing the resulting images. At the end of session two, each student will show and critique the sunprints of their peers, discussing the process involved, and the resulting image made.

PREPARATION

Purchase as many formularies needed for coating of large scale print or canvas. Read the accompanying directions so that you will be familiar with the process.

Have the students collect objects or cut shapes out of paper for their sunprints. Assemble all necessary materials, referring to the directions included in the kit.

PROCEDURE

1. Prepare work area and assemble materials for mixing.
2. Mix formulary in a room with very little natural sunlight. It should be adequate to cover the window blinds.
3. Heat the required amount of distilled water (30ml) and follow directions for adding each chemical. Make sure each chemical is fully dissolved before adding another to the mixture.
4. Set the solution aside in a dark place to cool for about an hour, just above room temperature. Storing the sensitizer solution in a brown bottle in a dark, dry location will increase the vitality and shelf life of the solution. Shelf life should be in excess of one year if stored properly.
5. After the mixture has cooled, add distilled water to make 100 ml of solution. The solution can be made more diluted by adding water to make up to 200 ml.
6. Prepare area to coat the paper or canvas. Just before coating, add a solution of citric acid to the sensitizer to speed up clearing of the image. Refer to formulary instructions for exact measurements.
7. You may want to coat the paper in a darkroom under a red light, or using a 40-watt light bulb with a shade (subdued light). Coating by the rod method requires about 1.5 ml of sensitizer per 8 x 10" image.

**WHERE TO BUY
SUNPRINT KITS**

Resources for individual
sunprint kits include:

To come

Post-visit activity, *continued*

Brush coating requires approximately twice as much chemistry.

- 8.** Let the sensitized paper dry at room temperature in the dark for about one hour. There should be no difference if you prefer heat drying with a hair dryer. If possible, expose the paper within a few hours of coating.
- 9.** When the paper is dry, gather objects for outside exposure.
- 10.** You will have to determine your own exposure time by testing, though 3–5 minutes of exposure in the sun, combined with a proper chemical mixture, should be adequate for a resulting image.
- 11.** Place the objects on the paper in the sun and wait until the paper has been completely exposed.
- 12.** Your final step will consist of gently washing your print in distilled water and then hanging it to dry.

GRADE LEVEL

High school

ESTIMATED TIME

60 minutes

MATERIALS

Newspapers or magazine or photographs the students have taken

Paper, glue, writing materials

EXTENSIONS

1. Have students display their work for the school

2. Have the students read novels or non-fiction books set in the time period of the events portrayed in the photojournalism activity. Ask the students to analyze how the political, social, and philosophical influences of that time period shaped the characters, plot, and setting.

ASSESSMENT

Participation of students in the classroom and development of their mock historical newspaper spreads based on content and arrangement.

Pre-visit activity

Telling history through photography

Original author: Museum of Photographic Arts, edited for Palace of the Governors / NMHM

GOAL

A photograph can tell a story about events, people, places, and situations. Photojournalists are usually assigned by newspapers and magazines to take a variety of photographs related to an event. Their photographs are often accompanied by captions that explain the photograph.

STUDENT LEARNING

In this lesson students will choose a historical or present-day event to portray through photographs. The students will narrate this event with photographs and text to communicate its significance in history or our current daily lives.

PREPARATION

Familiarize yourself with the work of photojournalists Susan Meiselas (border issues) and Bruce Davidson (youth homelessness). Print the images listed above onto overhead transparencies.

PROCEDURE

1. Look at the works of photojournalists such as Susan Meiselas and Bruce Davidson.
2. Ask your students the following questions: What type of images do they photograph? Why do you think they photograph these particular subjects? What are they trying to say with their photographs?
3. Ask your students to choose a significant event or a series of events in 20th-century New Mexico history or present-day. Using newspapers, magazines, books, the Internet, and other visual resources, have the students select 5–8 images that tell the story of that event or series of events.
4. Have the students cut the images from the newspapers or magazines or use their own photographs and paste the images onto separate sheets of paper.
5. Ask the students to imagine they have just taken the images they have selected and their assignment is to write a short description or caption about the pictures. Have the students describe the scenes with concrete sensory details, paying particular attention to the feelings of the participants in this event.
6. Instruct the students to write reflective compositions explaining the significance of this historical or present-day event and how it has had an effect on their lives.

GRADE LEVEL

High school

ESTIMATED TIME

2 hours

MATERIALS

Attached images by Anderson Studio, T. Harmon Parkhurst, and Kent Bowser

Magazines and newspapers for collage (international newspapers if available)

Collected labels from cans, clothing, bags

Scissors, glue sticks, colored pencils, markers

Paper, various colors and textures

EXTENSION

Once the students have finished their collages, have them write about their experiences. Here are a few journal/assessment questions you could use.

ASSESSMENT

Writing and artwork produced

Student participation in small group and whole class discussion

Post-visit activity

Globalization—Cultural viewpoints of symbols

Original author: Museum of Contemporary Art San Diego / Museum of Photographic Arts edited for Palace of the Governors / New Mexico History Museum

GOAL

Investigate the importance of cultural diversity and symbolism.

STUDENT LEARNING

In this two-session lesson, the students will examine photographs that discuss cultural convergence, and create a mixed-media collage that represents this concept. The students will find and define symbols in photographs that represent different cultures. Using a reproduction of a piece of artwork from one culture, students will, through collage and mixed media, add elements and symbols of a second culture.

PREPARATION

Session One:

Gather regional examples of symbols represented in New Mexico or the area that you live.

Rather than having your students collect cultural items on their own, you can create cultural collections of designated cultures before the lesson and place them in envelopes, separated by culture. In this case, this lesson will only take one 90-minute session, rather than two 60-minute sessions.

Session Two:

Print color copies of the landscapes, portraits, and still lifes onto 8 ½ x 11" or 11 x 14" paper. These color copies will be what the students use as the background for their collages.

PROCEDURE

Session One:

1. Begin a conversation with the students to identify different **cultures** that can be found in and around their neighborhood. Next begin asking what can happen when two cultures live near each other, or are placed in a situation where they must co-exist. What are some positive outcomes of different cultures sharing a neighborhood? What are some challenges that people from different cultures face when they share a neighborhood? Do the people of these cultures always remain separate? Can they adopt traditions from a culture different than their own? Provide examples.

2. Show the students a few examples of **symbols** that represent different ideas in New Mexico culture: When we see the Zia symbol what do we think about? When we see a row of ristras what comes to mind? When we see a yellow ribbon on the back of a car, we think of the people fighting in the war. Have the students name a few symbols, both national and international, that represent a culture.

3. Explain to the students the objective of this lesson: to create a piece of artwork that shows what happens when two cultures meet, or converge.

Post-visit activity, *continued*

4. Have the students choose a culture that they would like to focus on. Explain that they will be collecting items that are representative of this culture. This can be a culture that either they belong to (their own ethnicity or language group) or have access to (via friends or family members).

5. Show the students examples of items that they might consider collecting: food packages or labels, newspapers or periodicals, stamps, children's characters, icons, and other images. These collections can be supplemented with information downloaded from the Internet: current events, celebrity images, etc. Have the students brainstorm other items that they could collect for their chosen culture.

Session Two:

1. Introduce the concept of collage — a technique of composing a work of art by pasting on a single surface various materials not normally associated with one another, for example: newspaper clippings, theater tickets, fragments of a brochure, etc.

2. Demonstrate a few collage techniques: layering, overlapping, tearing, and cutting.

3. Have students take out the variety of images they have to choose for their collages. Have the students work together to identify the cultural symbols they see in their image. What kinds of clothes, landscape, and objects have the students chosen to include in this artwork? How do these items represent this culture?

6. Instruct students to create a collage that represents how their chosen culture could affect the culture shown in the background image. Leave the collage instructions loose. This is a chance for students to be creative with altering their chosen image and changing it into their own artwork. Encourage students to take ownership of the artwork they are creating. They are allowed to distort, rip, and/or destroy parts of the original. They can layer paper on top, or cut up the image and reassemble it into a new composition. Additional images, values, and color can be drawn onto the collaged piece with colored pencils and markers. Give students about 45 minutes to create their collage.

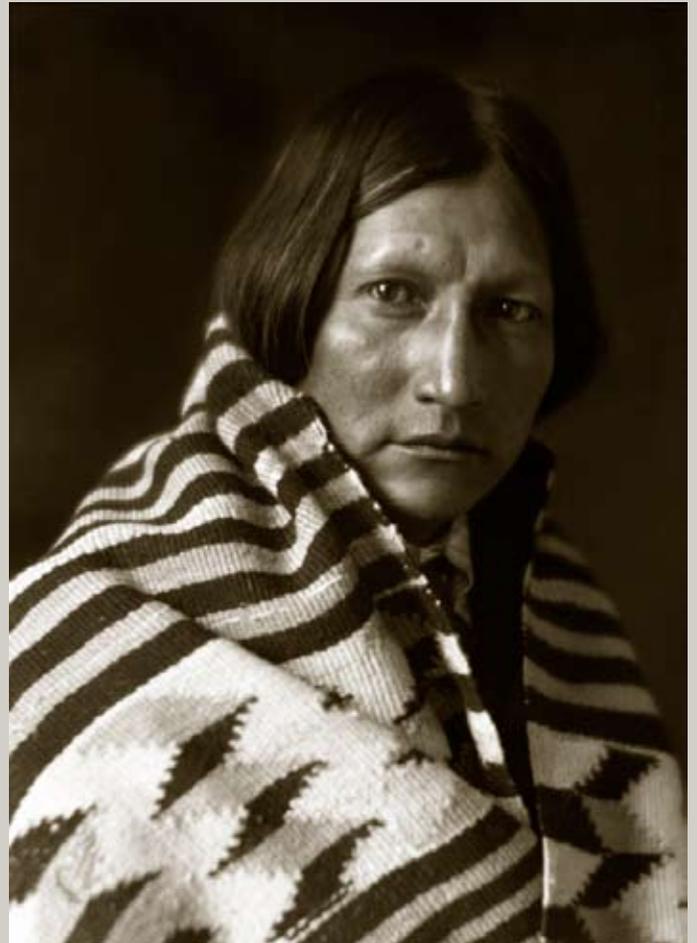


Anderson Studio (ca. 1885 – 1905)

Mrs. Cleofas Martinez Jaramillo in her Wedding Hat, 1901

Cabinet card

PALACE OF THE GOVERNORS/PHOTO ARCHIVES 9920



T. Harmon Parkurst (1883–1952)

José La Cruz Herrera, Tesuque Pueblo, n.d.

Contemporary archival digital prints from glass plate negatives

PALACE OF THE GOVERNORS/PHOTO ARCHIVES 12516, 46131



Kent Bowser (1949 –)
Storm, Galisteo Basin, August 1992
Silver gelatin print
COURTESY OF THE ARTIST

Glossary

Albumen print Albumen prints were invented in 1850 by Frenchman, Louis-Desire Blanquart-Evrard. For nearly 40 years, until roughly 1890, the albumen print was the most common type of photograph. Albumen prints were made by floating a thin sheet of paper in a bath of whisked and filtered egg white and salt. Albumen prints were almost always toned with gold chloride to enrich their color and to increase their permanence.

Cabinet card A thick, stiff piece of cardstock, approximately 4 ½ x 6 ½ " with a photograph (usually albumen) on one side. The card was frequently printed or embossed with the photographer's name, studio, or other identifying mark. Often the back of the card will also bear the photographer's imprint. Introduced in the 1860s, cabinet cards gradually replaced the smaller cartes-de-visite in popularity, which fell out of favor in the 1890s with the advent of the picture postcard and larger studio portraits.

Camera A device used to create photographs, a simple or elaborate box with a small opening through which light enters. Camera controls admit a specified amount of light (aperture control) through an opening (lens) for a certain amount of time (shutter control) to create an exposure on a light-sensitive surface, which is then processed using chemicals to create an image on film, paper, or other material.

Collage A technique of composing a work of art by pasting on a single surface various materials not normally associated with one another, for example newspaper clippings, theater tickets, fragments of a brochure, etc.

Culture The customary beliefs, social forms, and material traits of a racial, religious, or social group

Cyanotype A popular printing process for many early amateur photographers because it was simple. Objects are placed on paper that has been painted with a light-sensitive emulsion and then exposed to light. It was also called a blueprint.

Carte-de-visite A stiff piece of card measuring 2 ½ x 4 ½"—the size of a formal visiting

or calling card popular in the 1850s—with a slightly smaller albumen photograph attached to one side. Cartes-de-visite were wildly popular during the late 1850s through the 1860s and were often collected in albums.

Contact print An image made on a light-sensitive material placed in direct contact with a negative of any type. Contact prints are the same dimensions as the negative from which they are produced. Most 19th-century prints were contact prints, while most 20th-century prints are enlargements. Contemporary digital prints are a different process altogether as they don't require negatives to make a positive image.

Cyanotype Sir John Herschel invented this process in 1840. Herschel was an astronomer and inventor who first used the terms "negative" and "positive" to describe the making of a photographic print. Among the earliest permanent processes, the name cyanotype refers not to the blue tonality of the prints, but rather to the use of ferrous cyanide in the emulsion. In the 1870s it became known as a "blueprint" and is still widely used to reproduce architectural plans.

Glass plate In 1834 Sir John Herschel suggested that transparent glass could be used as a support for light-sensitive materials. After 1850, plates were used for making negatives. Commercial plates with ground edges were available in standard sizes to fit view cameras. Light-sensitive albumen, collodion, and gelatin have all been used for coating glass and used in the camera to make negatives that were developed and varnished to protect them.

Lens Made of glass or plastic, a lens is the essential means by which light rays coming from an object being photographed are directed into a camera in order to produce an image. Lenses are designed for specific purposes: wide-angle, telephoto, soft-focus, zoom, enlarging, etc. . .

Photography From the Greek, *photos* meaning light and *graphos* meaning writing, delineation or painting.

Photojournalism Usually a group of photographs in a magazine or newspaper that describe an important story or event.

Pinhole camera For a complete history of the pinhole camera and how you can make your own, or, buy one from them, visit Eric Renner and Nancy Spencer's Pinhole Resource at www.pinholeresource.com.

Printing-out paper A commercially manufactured paper that was quite popular in the 1880s and 1890s that continued to be produced until the 1920s. Coated with a silver-chloride emulsion and designed to develop a print from a negative by using light alone, rather than chemistry. The printing-out process was favored by photographers in the early American West, as field prints could be produced without a darkroom.

Sunprint or photogram Photographs made without cameras. Objects are placed directly on light-sensitive paper, exposed to light, and then developed to produce a photograph.

Stereograph A stereograph consists of two photographs, one taken as the left eye sees a view and another slightly offset, as the right eye would see the same view. These two photographs are mounted on a stiff, often colored card that is then placed into a stereoscopic viewer. The stereoscope allows the brain to superimpose the two images, imitating the three-dimensional binocular stereovision of the human eye. Typically stereo cards are from 3 ½ to 4 ½" tall and about 7" wide. Normally, the front of a stereograph identifies the photographer or publishing company and provides an image title. The back of the card was used for advertising purposes; telling more about the scene on the front, the publishing company, or the curio shop that sold it. Find examples of Ben Wittick's stereographs of Santa Fe throughout the exhibition.

Symbol Something that stands for or suggests something else by reason of relationship, association, convention, or accidental resemblance; *especially*: a visible sign of something invisible.

Timeline of historic and contemporary photography of Santa Fe, 1847–1999

ca. 1847 Unknown cameraman makes daguerreotype portrait of Padre Antonio José Martínez in Taos or Santa Fe. This is the first known photograph made in northern New Mexico.

1854 **Siegmund Seligman** opens a daguerreotype studio in Santa Fe, the first known in New Mexico.

1866 **Nicholas Brown** arrives from St. Louis, the first regional photographer for whom a body of serious images survives

1867 **Alexander Gardner** photographs in New Mexico for the Union Pacific–Eastern Division Railroad survey.

1873 **Timothy O’Sullivan** photographs in the Zuni Pueblo area and Canyon de Chelly.

1878 The railroad arrives in New Mexico, opening full-scale trade and migration from the East and Midwest. **Ben Wittick** arrives in Santa Fe.

1879–1880 **John K. Hillers**, accompanying James Stevenson’s ethnological expedition, photographs the pueblos of northern New Mexico.

1879–1915 **Matilda Coxe Stevenson** is the first ethnographer to work in the Southwest; she founded the Woman’s Anthropological Society to encourage and support women entering the field.

1880 **Emma L. Albright** moves to Santa Fe, opening the New Art Parlors photography studio.

1881 **William Henry Jackson** photographs in New Mexico. **Ben Wittick** opens a photography studio in Albuquerque.

1891 **Mrs. Eddie Ross Cobb** becomes the business mainstay and active photographer for **William Henry Cobb’s** studio in Albuquerque.

1897–1904 **Adam Clark Vroman** makes several trips to the Rio Grande pueblos and to Zuni, Acoma, and Laguna to photograph.



T. Harmon Parkhurst, *Motion-picture Cameraman with Drummer and Eagle Dancers, Tesuque Pueblo, ca. 1917*
Platinum print, Palace of the Governors / Photo Archives 4721

1899 **William Henry Jackson** photographs in and around the Acoma and Laguna pueblos.

1903–1904 **Edward S. Curtis** photographs Native Americans in New Mexico.

1904 **Karl Moon** establishes a photography studio in Albuquerque.

1906–1918 **Jesse L. Nusbaum** photographs for the Museum of New Mexico/School of American Research.

1912–1940 **T. Harmon Parkhurst** works as photographer for Los Alamos Ranch School. He photographs many Indian Pueblos and documents Santa Fe and northern New Mexico towns.

1913 *El Palacio*, the oldest museum publication in the U.S., is started by the Museum of New Mexico (MNM).

1924 **Laura Gilpin** begins photographing in New Mexico.

1925 **Edward Curtis** photographs Native Americans at Laguna, Cochiti, Santo Domingo, Picuris, Pecos, San Juan and Tesuque pueblos.

1926 **Paul Strand**, his wife **Rebecca**

Salisbury Strand, and **Ansel Adams** are guests of Taos art patron **Mabel Dodge Luhan** during their first trip to New Mexico.

1932 **Ernest Knee** moves to Santa Fe.

1935 **Dorothea Lange** photographs westward migration from Oklahoma to California for the Farm Security Administration in New Mexico.

1936 **Arthur Rothstein** photographs for the Farm Security Administration in New Mexico.

1936–1941 **John Collier, Jr.** operates a studio in Taos, using **Paul Strand’s** darkroom.

1937 **Edward Weston** becomes the first photographer to receive a Guggenheim Fellowship; he photographs in Albuquerque, Santa Fe, and Taos.

1939–1940 **Russell Lee** photographs in Pietown, Hobbs, and northern New Mexico for the Farm Security Administration.

1941 **John Collier, Jr.** photographs Spanish America for the Farm Security Administration.

1943 **Jack Delano** photographs for the Farm Security Administration in Albuquerque and along the Santa Fe Railroad route in New Mexico.

Timeline of historic and contemporary photography of Santa Fe, 1847–1999, *continued*

1946 **Laura Gilpin** moves to Santa Fe. **Eliot Porter** moves to Tesuque.

1947 **Henri Cartier-Bresson** photographs in New Mexico. **Eugene Smith** photographs in New Mexico and Santa Fe for *Life* magazine.

1955–1956 **Robert Frank** photographs in New Mexico.

1963 **Van Deren Coke** begins the creative photography program in the Department of Art at the University of New Mexico (UNM).

1964 **Anne Noggle** begins working in photography in New Mexico after her career as a WWII pilot.

1965 **Ann E. Dietz** founds the Quivira Gallery, begins to exhibit photographs in the Corrales bookstore.

1969 **Ellie Scott** founds the F-22 Gallery in Santa Fe to show photographs.

1970 **Edward Ranney** and **Danny Lyon** move to New Mexico.

1971 **Beaumont Newhall** retires as director of the George Eastman House and is appointed professor of the history of art at UNM. **Richard Rudisill's** *Mirror Image* is published by UNM Press. **Paul Caponigro** receives first Photography Fellowship from the National Endowment for the Arts. **William Clift** and **David Noble** move to New Mexico.

1972 **Van Deren Coke's** *The Painter and the Photograph: From Delacroix to Warhol* is published.

1973 **Thomas Barrow** comes from George Eastman House to become associate director of the UNM Art Museum and to teach photography. **Richard Rudisill's** *Photographers of the New Mexico Territory, 1854–1912* is published by the MNM Press. **Paul Caponigro** moves to New Mexico.

1975 **Anne Noggle** and **Margery Mann**

co-curate the exhibition, *Women of Photography: A Historical Survey* with the Museum of Fine Art and the San Francisco Museum of Fine Art.

1977 **Eleanor Caponigro** organizes the first showing of photography at Elaine Horwitch Galleries, titled *Five Santa Fe Photographers*.

1978 **David Scheinbaum** moves to New Mexico.

1979 **John Szarkowski's** exhibition *Mirrors and Windows: American Photography since 1960* opens at the Museum of Modern Art. Out of 100 photographers, 7 live in New Mexico. The Santa Fe Gallery of Photography curates an exhibition with catalog titled, *Santa Fe: Past & Present 1860–1979*.

Laura Gilpin dies at the age of 88. **Van Deren Coke's** *Photography in New Mexico: From the Daguerreotype to the Present* is published by UNM Press. **Walter Chappell** moves to New Mexico.

1980 **Steve Yates** becomes first full-time Curator of Photography at the Museum of Fine Art. **Janet Russek** moves to Santa Fe.

1981–1985 Museum of Fine Art hosts the New Mexico Photographic Survey. Project culminates with a special collection, traveling exhibition, and book.

1983 **Eliot Porter, Color as Essence** exhibition and catalog at the Museum of Fine Art. **New Mexico Council on Photography** is founded.

1984 **Andrew Smith Gallery** opens in Old Town, Albuquerque.

1985 *The Essential Landscape: The New Mexico Photographic Survey with essays by J.B. Jackson* is published by the UNM Press. *New Mexico, U.S.A.: A Photographic Essay of New Mexico* is published by The Santa Fe Center for Photography. *Artist as Subject: The Photographic Portraits of Georgia O'Keeffe* is exhibited at the Museum of Fine Art.

1986 **Martha Ann Sandweiss's** *Laura Gilpin: An Enduring Grace* is published by the Amon

Carter Museum. **Van Deren Coke** and **Diana C. Du Pont's** *Photography A Facet of Modernism* is published by Hudson Hills Press. *Poetics of Space* exhibition at the Museum of Fine Art.

1987 Exhibition *Retratos Nuevo Mexicanos: A Collection of Hispanic New Mexican Photography* is hosted by the Millicent Rogers Museum in Taos.

1989 **Anne McCauley's** *Ninetieth Century Photography Collection at University of New Mexico Art Museum* is published.

1990 **Santa Fe Photographic Workshops** opens for business.

1991 **Van Deren Coke** curates *Twenty-one Photographers from New Mexico* for Vision Gallery in San Francisco. *To Collect the Art of Women, The Jane Reese Williams Photography Collection* exhibition and catalog opens at the Museum of Fine Art.

1993 *Beaumont Newhall, Colleagues and Friends*, memorial exhibition opens at the Museum of Fine Art. **Eugenia Perry** curates exhibition *In Camera* for the Museum of Fine Art. **Beaumont Newhall** dies at 85 years old.

1994 *Far From Main Street: Three Photographers in Depression-Era New Mexico, Russell Lee, John Collier, Jr., and Jack Delano* is published by the MNM Press.

1995 *Poetics of Space: A Critical Photographic Anthology* and *Betty Hahn: Photography or Maybe Not* are published by the UNM Press.

1998 **James L. Enyeart's** *Land, Sky, and All That is Within* is published by the MNM Press. *Joel-Peter Witkin: Unpublished and UnSeen* exhibition opens at the Museum of Fine Art and expands into international tour.

1999 **Santa Fe Community College** opens its new Visual Arts Center with a photography and history of photography program. The **College of Santa Fe** opens its **Marion Center for Photographic Arts**.

Educational Standards and Benchmarks

LISTING COMING SOON

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History of Chicano Park, San Diego
<http://www.chicanoparksandiego.com>

This web site includes an extensive history of Chicano Park, as well as images and descriptions of its murals.

Keep on Crossin'
<http://www.keeponcrossin.com>
Perry Vasquez's web site that discusses his views of border crossing and immigration issues.

KQED Arts and Culture
<http://www.kqed.org/arts/people/spark/profile.isp?id=4375>
<http://www.kqed.org/arts/spark/education/lessonplans/209.pdf>
Profile on and K-12 lesson plan about Enrique Chagoya and his artwork.

SPARC (The Social and Public Art Resource Center)
<http://www.sparcmurals.org>
This web site provides images and descriptions of many of the murals throughout Los Angeles and Mexico.

San Diego Museum of Photographic Art
<http://www.mopa.org>
<http://www.carearts.org>
The mission of the Museum of Photographic Arts is to inspire, educate and engage the broadest possible audience through the presentation, collection, and preservation of photography, film and video. Through carearts.org the museum is able to provide teachers and parents engaging ways for children to interact with the photographic arts