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A Past Rediscovered

Highlights from the Palace of the Governors

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Highlights from the Palace of the Governors

The Palace of the Governors, located at the end of El Camino Real, the Royal Road that extends from Mexico City to Santa Fe, is home to a wide range of objects of historical value that tell the stories not only of the past but of living communities.

The Palace of the Governors has been continually inhabited for 400 years. The site has witnessed a wide variety of human activity, from the installation in Santa Fe of Spanish Governor of northern New Spain Pedro de Peralta to the Pueblo Revolt in 1680. The site has also embraced the region's short-lived identity as part of Mexico (1821-46) and later served as the home and workplace of the territorial governors until the early 20th century, ultimately ushering in the birth of the Museum of New Mexico in 1909 and statehood shortly after that. The complex contains the Palace, the Photo Archives, the Fray Angélico Chávez History Library, the Palace Press, and the History Museum itself.

"The selection of objects explored, pictured, and explained in this exhibition reveal the depth, richness, challenges, and bright hope for the future of this land of ours, the storied Land of Enchantment," says Daniel Kosharek, Photo Curator, Palace of the Governors.

This visual journey through time begins with one of the Palace's largest and most important objects, the "Segesser II" hide painting which depicts the 1720 defeat of Spanish troops and their allies in present-day Nebraska. The stories continue to be told through objects such as letters from Billy the Kid, rare firearms, images of Ansel Adams capturing iconic landscapes, images of lowriders, and Gustave Baumann's prints, woodblocks, and tools.

Although specializing in photographs depicting the histories and cultures of the people of New Mexico, the Palace of the Governors Photo Archives collection is not merely a regional archive. Some of the photographs in this collection are nationally and globally significant. The earliest photographs include portraits from 1843. Works by notable

photographers such as Eadweard Muybridge, John K. Hillers, Laura Gilpin, Charles Lummis, Miguel Gandert, and many others are presented within their historical context.

Never before have the Palace of the Governor's vast collections been celebrated in a comprehensive exhibition accompanied by an overarching catalog. According to curator Alicia Romero, curators of the collections had the monumental task of choosing a select number of objects out of a million photographs and over 16,000 three dimensional objects to represent both our collecting history as well as the history of New Mexico and the region."

The treasure trove of original objects housed by the Palace and now shared with the Albuquerque Museum creates a unique opportunity to revisit the history of New Mexico, the Americas, and the Palace itself.

1. Juan Correa

San Lorenzo

Saint Lawrence

late 17th or early 18th century

Mexico

oil on canvas

New Mexico History Museum/Palace of the Governors, 2005.027.006

Juan Correa (1646-1716) was a Mexican painter and an *hijo natural* of Juan de Correa, a Spanish doctor and Pascuala Santoyo, a free black woman. Race and ethnicity in the colonial period were not static categories. Correa, like many others, could move from one socio-ethnic class to another depending on wealth, occupation, and social standing. The magnificent scope and quality of Correa's work was and continues to be celebrated throughout Mexico regardless of his mixed-race status.

Correa's painting is a representation of the legendary martyrdom of St. Lawrence. As deacon in Rome, Lawrence was responsible for the material goods of the Church and the distribution of alms to the poor. He gave all of the money he had on hand to the poor, widows, and orphans of Rome, selling even the sacred vessels of the altar to increase the sum. Upon hearing of this, the prefect of Rome deduced that the Christians

must have considerable wealth and demanded that Lawrence turn over these treasures. Lawrence replied by presenting a group of disabled and poor people and said, "These are the treasure of the Church." The prefect was so angry he told Lawrence that he would die a painful death. True to his word, he had a great gridiron prepared with coals beneath it and had Lawrence's body placed on it.

SECTION I - The Palace

The Palace of the Governors has stood on the north side of the Santa Fe Plaza since the first decades of the 17th century, in the vicinity of the remains of the Ancestral Pueblo settlement known as Ogapoge, which translates from the Tewa language as "down at the Olivella shell-bead water." Ogapoge descendants later formed the Pueblos of Nambé, Pojoaque, San Ildefonso, Ohkay Owingeh, Santa Clara, and Tesuque.

The Palace of the Governors is a byproduct of Spain's violent conquest and legacy in the Americas. It was originally constructed to house the first Spanish royal governor of New Mexico, Don Pedro de Peralta. The Palace was occupied by Spanish, Mexican, and Territorial U.S. governors over three centuries. It was occupied by Pueblo Indians from 1680 - 1693 during the Pueblo Revolt. Over time the architecture of the building has changed dramatically based on its occupants. When the final residing governor moved out of the building in 1909, the legislature voted to turn the Palace of the Governors over to the School of American Archaeology and the newly created Museum of New Mexico, which still maintains control of the building.

Some of the earliest objects housed in the collections of the Palace of the Governors tell the stories of languages and cultures as they were perceived through the perspective of European conquest. Maps and even depictions of battles between the French and Spanish and their Native allies offer clues to how these objects tell the history of 17th-century New Mexico through European perspectives.

2. William Gates

Pérez Codex

1909

book

New Mexico History Museum/Palace of the Governors, 497.4 G259

William E. Gates (1863-1940) was a lawyer and printing company executive. In the late 18th century, he purchased a codex on the Mayan language. He devoted the rest of his life to researching Mayan hieroglyphs eventually producing the Pérez Codex which is a Maya-Tzental codex of drawings. The publication is part of the Fray Angélico Chávez History Library's John G. Bourne Collection that specializes in Indigenous Mexican languages and culture.

3. Giovanni Ramusio

Delle Navigationi et Viaggi, terzo volume

ca. 1560

New Mexico History Museum/Palace of the Governors, 973.16 R Ms vol.3

Giovanni Battista Ramusio was an Italian geographer who undertook a massive publishing program of international travel writing in the 16th century. He captured voyages and correspondence from such explorers as Marco Polo and Leo Africanus. The third volume covers the Americas.

4. Unidentified Artist

Homenaje á Cristóbal Colón: Antigüedades mexicanas / publicadas por la Junta colombina de México en el cuarto centenario del descubrimiento de América

1892

page from book

New Mexico History Museum/Palace of the Governors, 972 MexH

Published in Mexico, *Homenaje á Cristóbal Colón* celebrates the fourth century since the discovery of the Americas by Christopher Columbus. It contains several reproduction codices of native Mexican languages including Codice Colombino, Codice Porfirio Diaz, Codice Baranda, Codice Dehesa, Relieves de Chiapas, and Lienzo de Tlaxcalla.

5. Nicolas Sanson

Le Nouveau Mexique et la Floride tirées de diverses cartes et relations / par N. Sanson d'Abbeville; Somer sculp.

Paris

1656

New Mexico History Museum/Palace of the Governors, 7.0.1656

Maps of the northern provinces of Spain were still vague in the first half of the 17th century. While Florida and "Spanish" Louisiana were fairly accurately displayed, California was still considered an island by some; in New Mexico, most towns were correctly situated, but the Rio Grande flows erroneously into the Pacific.

6. Segesser II

Villasur Battle Tapestry on Bison Hide

ca. 1720-1729

bison hide

New Mexico History Museum/Palace of the Governors, 11005.45

Throughout the Spanish Colonial period, officials at the Palace of the Governors routinely dispatched troops to patrol and explore beyond colonial boundaries. Hearing of encroachment by the French, New Mexico Governor Antonio Valverde y Cosío dispatched Spanish troops and Pueblo auxiliaries to verify the rumors. Led by New Mexico Lieutenant Governor and Commander-in-chief Pedro de Villasur, the military expedition was also charged with locating a suitable site on the remote eastern plains for a Spanish military post, requested by the Spanish Viceroy in Mexico City.

The 1720 Villasur expedition headed north from Santa Fe to Taos, turned east, then northeast into present-day Kansas. They followed a Pawnee route to the Platte River, moving north into eastern Nebraska. Sensing a potentially hostile situation, the expedition retreated and camped at the confluence of the Loup and Platte Rivers.

The Segesser II painting is said to depict the August 13, 1720 skirmish at the expedition camp. The Pawnee and their Oto allies - illustrated throughout by their painted and unclothed bodies and shaven heads

or close-cropped hair - ambushed the Villasur party. The painting also includes 37 French soldiers, identified by their European-style clothing - conical hats, coats, breeches, cuffs, and leggings - firing long arms at the Spanish military expedition.

Composed of 43 royal troops, three Spanish civilians, 60 Pueblo auxiliaries, and several other Native American allies, the Villasur expedition was caught off guard. The attack was a major catastrophe for New Mexico and casualties were significant. The center of the painting portrays French soldiers with Pawnee and Oto supporters surrounding the camp. At the right of the painting, Villasur expedition members who were guarding the animals are shown running to assist their fellow Spanish combatants.

The accuracy of this account is challenged by other oral and written accounts of the battle which do not mention French soldiers in the area of the encounter. Several Villasur survivors reported a volley of musket fire, but in the confusion of the battle, they did not know who was attacking them. It is possible that French traders took part in the ambush. Governor Valverde y Cosío, perhaps in an effort to defend the actions of Villasur, reported "two hundred Frenchmen had fired, supported by a countless number of Pawnee allies."

The hides found their way back to the Southwest - and eventually to the Palace - more than 200 years after Philipp von Segesser, a Jesuit priest, sent them to his family in Switzerland in 1758. It is believed that he acquired them in Sonora, Mexico, between 1732 and 1758, from the Anzas, a family that was prominent in military and civil affairs in both New Mexico and the Sonoran village where Father Segesser's mission was located. The Palace of the Governors eventually purchased the hide paintings designated Segesser I and Segesser II.

7. Thomas J. Curran

Prince Dining Room, Palace of the Governors Interior

1893

albumen print

New Mexico History Museum/Palace of the Governors, 46775

8. Thomas J. Curran

View of Hallway, Palace of the Governors Interior

1893

albumen print

New Mexico History Museum/Palace of the Governors, 46776

Thomas J. Curran took some of the earliest photographs of the Palace of the Governors. Though the Palace had been in existence for almost three centuries before it was photographed, these images give a sense of the architectural aesthetic of the building from an interior perspective and show the wide range of objects housed in the Palace even before it became the site of several collections.

SECTION II Conquest and Devotion - The Spanish Colonial Era 1700s-1821

Exploration and colonization of the Western Hemisphere beginning in the late 15th and early 16th centuries produced abrupt and violent social and cultural changes that resulted in what we currently call the Americas. In what is now the U.S. Southwest and Latin America, early Spanish exploration and missionary efforts served to claim lands for the Crown and souls for the Church. This was achieved with Indigenous and African slave labor.

Political and economic changes notwithstanding, perhaps one of the most outwardly noticeable shifts occurred in cultural practice and production. In the Spanish dominated Americas, a prominent example of those changes was the dissemination of the Catholic faith. Colonial subjects, servants, and slaves were confronted with images of the faith and the assertion of sweeping institutional power both outside and within the walls of the most monumental cathedrals and the most humble of chapels.

The examples from the New Mexico History Museum and the Palace of the Governors demonstrate the spiritual and cultural complexity of the Spanish colonial period in the Americas. Trained artisans, mostly

Indigenous and mestizo people in Mexico, Peru, and Bolivia, produced their masterpieces during the 18th century. Many of their works strictly referenced Biblical figures and events, while others included subtle references to the local landscape and its people. Still, others went further in the depiction of local apparitions of Jesus Christ and the Virgin Mary that were and continue to be revered in those villages and towns.

9. Spanish Colonial Broadsword

ca. 1750-1850

iron

New Mexico History Museum/Palace of the Governors, 10059.45

10. Unidentified Artist

En Defensa del Sacramento/La Santísima Trinidad

The Defense of the Sacrament/Holy Trinity

18th century

Alto Peru (Bolivia)

oil on canvas

New Mexico History Museum/Palace of the Governors, 2005.27.71

Alto Peru was the upper region in the Viceroyalty of Peru. Following the Bolivian War of Independence, the region became an independent country and was renamed Bolivia in honor of Simón Bolívar.

Throughout the history of art, there have been different ways of depicting the idea of the Trinity. It was a challenge for artists to visually represent the complex idea of three persons in one. The importance of using images to teach religious ideas surged with the Spanish Conquest because there was a large indigenous population that Spain wanted to convert to Christianity. One version of Trinity imagery portrayed three identical men. This practice began in medieval European art. It regained popularity in the Spanish colonies, but in the 18th century, it was condemned by Pope Benedict XIV. In New Mexico, however, it remained a popular form.

11. Bernardino Polo of Mexico (attributed)

Nuestra Señora de los Gozos

Our Lady of Joys

ca. 1700

Mexico

oil on canvas

New Mexico History Museum/Palace of the Governors, 2002.001.001

This unique composition depicts the Seven Litanies of the Virgin Mary. The Virgin's blue mantle is covered with monograms-IHS, representing the first three letters in the Greek spelling of Jesus' name, and MR topped with a crown, meaning *Maria Regina* (Mary the Queen). Her clothing, decorated with gold leaf, suggests rich brocades often found in lavish textiles. The seven lilies protruding from her chest symbolize her virginity and purity. Below her is the phrase, "*Hizo en mi maravillas el todo poderoso*" (In me, the all-powerful created wonders). The Marian litanies written in red script from the Song of Solomon are sung by the seven angels that surround Mary. These poetic phrases are presented to honor her.

12. José de Castillo

Sor Juana Magdalena, Monja Coronada

Funerary Portrait of Sor Juana Magdalena

1769

Mexico

oil on canvas

New Mexico History Museum/Palace of the Governors, 2005.27.13

Portraits of *monjas coronadas* - crowned nuns - were painted to celebrate and commemorate the life of an exemplary woman who spent most of her life in the religious orders. These portraits typically show a recently deceased nun with a crown of flowers atop her habit and a spray of roses or a candle alongside a crucifix in her clasped hands. Often, a *monja coronada* is painted with iconography suggesting her particular spiritual devotion in the Catholic faith.

13. Unidentified Artist

Ángel Arcabucero

Archangel with Musket

18th century

Peru

oil on canvas

New Mexico History Museum/Palace of the Governors, 2005.27.28

The Ángel Arcabucero, or Arquebusier Angel, is a common subject matter among colonial Peruvian paintings from the Cuzco School, which was the first and only Indigenous guild until 1800. Instead of holding a sword, as is typical in representations of archangels, angels in this genre hold a musket, or *arquebus* - a long barrel gun typical in 15th-century Spain. Inclusion of local flora and fauna, in addition to feathers in his hat signify Inca royalty and are an attempt to reconcile rifts between Catholicism and Indigenous spiritual beliefs.

14. Unidentified Artist

La Asunción de la Virgen María

The Assumption of the Virgin Mary

18th century

Mexico

oil on canvas

New Mexico History Museum/Palace of the Governors, 2005.27.22

The assumption of Mary refers to the belief, that as the mother of Jesus Christ, Mary's body was not subjected to the usual process of physical decay. Instead, she was "assumed" into heaven and reunited there with her soul.

15. Unidentified Artist
Nuestra Señora de Cocharcas
Our Lady of Cocharcas

18th Century

Cuzco, Peru

oil on canvas

New Mexico History Museum/Palace of the Governors, 2005.27.69

Nuestra Señora de Cocharcas is a regional devotion to the Virgin Mary in the Peruvian highlands east of Cuzco. Her feast day is celebrated on September 8th each year.

16. Unidentified Artist
Nuestra Señora del Rosario de Pomata
Our Lady of Pomata

18th century

Peru

oil on canvas

New Mexico History Museum/Palace of the Governors, 2005.27.53

Nuestra Señora del Rosario de Pomata is a regional devotion to the Virgin Mary in the Peruvian highlands of Pomata on the southeastern coast of Lake Titicaca. Her feast day is celebrated on the first Sunday of October each year. Colonial Latin American apparitions of the Virgin Mary often reflected the population to whom she appeared. Inclusion of finite details in her skin-tone, garments, and crown were also nods from the largely Native and mestizo artisans who subtly inserted elements and iconography from local Indigenous forms of spirituality into these paintings intended to spread the Catholic faith throughout the colonies.

17. Unidentified Artist
Nuestro Señor de los Temblores
Christ of the Earthquakes

18th century

Peru

oil on canvas

New Mexico History Museum/Palace of the Governors, 2005.27.68

Nuestro Señor de los Temblores - also referred to as *Tayacha Temblores* in Quechua - is a regional devotion to the crucifixion of Jesus Christ that became popular following a massive earthquake in Cuzco, Peru in 1650. A statue of the crucified Christ survived the disaster and is said to have caused the subsequent earthquakes and aftershocks to cease when it was taken outside in procession. The actual statue of the Christ of the Earthquakes is taken out on procession each Holy Monday of Holy Week, and his feast is celebrated on the last Sunday of October. This statue painting features Our Lady of Sorrows and St. John the Evangelist.

18. Unidentified Artist
Nuestro Señor de Esquipulas
Our Lord of Esquipulas

painted wood

New Mexico History Museum/Palace of the Governors, 2007.32.85

In 1603, local parishioners of *Nuestro Señor de Esquipulas* in the town of Esquipulas, Guatemala began to experience miracles explained by both their devotion to the representation of Christ and the local clay that was said to have healing qualities. The Santuario de Chimayó in northern New Mexico was named for Our Lord of Esquipulas in the early 19th century perhaps for the same miraculous elements experienced at the original site in Guatemala. Figures of *Nuestro Señor de Esquipulas* are recognizable in the crucifix itself, which is often green or has other details to symbolize the Tree of Life.

19. Unidentified Artist

San Cristóbal

Saint Christopher

18th century

Alto Peru (Bolivia)

oil on canvas

New Mexico History Museum/Palace of the Governors, 2005.27.55

According to a 13th-century legend, Saint Christopher was a pagan named Reprobus (“the reject”) who wanted to serve the most powerful king. In his quest, he determines that Christ is the one he will serve. A hermit teaches him about Christ and baptizes him as Christophoros, “Christ bearer,” and says he should serve the Lord by carrying people across an otherwise uncrossable river.

One day Christopher takes a small child on his shoulders, who grows heavier and heavier as they cross the stream. The child explains, “thou hast not only borne all the world upon thee, but thou hast borne him that created and made all the world, upon thy shoulders.” He is the Christ Child. He tells Christopher to plant his staff in the ground today and it will bear leaf and fruit tomorrow. The miraculous staff later enables Christopher to convert thousands in Lycia.

This rendering of St. Christopher is common in that it shows the staff already in leaf, an orb in the child’s hand, and fish in the river. The artist also depicts the hermit on the bank of the river.

20. Unidentified Artist

La Visión de San Ignacio de Loyola

The Vision of Saint Ignatius of Loyola

18th century

Alto Peru (Bolivia)

oil on canvas

New Mexico History Museum/Palace of the Governors, 2016.61.2

Saint Ignatius of Loyola was a Spanish Basque Catholic priest and theologian, who founded the religious order called the Society of Jesus (Jesuits) and became the order’s first Superior General in Paris in 1541.

The Jesuit order served the Pope as missionaries, and they were bound by a vow of special obedience to the sovereign pontiff. Ignatius is remembered as a talented spiritual director. He recorded his method in a treatise called the *Spiritual Exercises*, a simple set of meditations, prayers, and other mental exercises, first published in 1548. Ignatius was beatified in 1609 and then canonized, receiving the title of Saint in 1622.

SECTION III Mexico 1821-1846

The Palace of the Governor's collection of Nuevomexicano santos are a testament to rapid social and political change from the late 18th through the early 20th century and even to the present day. In less than 70 years, Nuevomexicanos experienced three different regimes—Spanish Colonial, the Mexican Republic, and finally the United States. Many santeros who created objects for religious contemplation and commemoration lived through this ever-changing reality. Not only did their work promote Nuevomexicano Catholicism, santeros helped to sustain this belief system in the wake of efforts by both the American Catholic and Protestant Churches to regulate or delegitimize centuries-old Nuevomexicano religious practices. Many contemporary santeros continue to sustain these artistic practices today with religious imagery taking on both religious and cultural significance.

21. José Aragón

Nuestra Señora de Guadalupe

Our Lady of Guadalupe

ca. 1820 - 1835

painted wood

New Mexico History Museum/Palace of the Governors, 2007.32.174

Clockwise from center top: God the Father and the Holy Spirit; cherub; Our Lady of Mt. Carmel; Our Lady of the Immaculate Conception; Christ in the Tomb; Our Lady of Sorrows; Saint Joseph; Archangel Gabriel.

José Aragón was known for his many retablos and *reredos* (altar screens) as well as bultos and hide paintings throughout his nearly 15 year career

during the period of the Mexican Republic in New Mexico. Born in Santa Fe around 1781, Aragón's work is often mistaken for that of his younger brother, José Rafael Aragón, who was also regarded as a distinguished santero in his own right. Unlike many santeros of his generation, José Aragón frequently signed many of his works, often with the title "don" preceding his name, which indicated his education and social standing in the post-Spanish colonial period.

22. José Rafael Aragón
Nuestra Señora de la Purísima Concepción
Our Lady of the Immaculate Conception

ca. 1820-1862

carved and painted wood

New Mexico History Museum/Palace of the Governors, 2007.32.23a,b

Rafael Aragón was one of the most prolific and popular santeros in 19th-century New Mexico. Santeros are makers of images of saints, known in New Mexico as *santos*. He was born in Santa Fe sometime between 1783 and 1796 and is the younger brother of fellow santero José Aragón.

23. José Manuel Benavides
San Antonio de Padua

ca. 1830 - 1860

carved and painted wood

New Mexico History Museum/Palace of the Governors, 2007.32.42

José Manuel Benavides, formerly known as the Santo Niño Santero, produced a wide body of work. He was a contemporary of santeros José Aragón and José Rafael Aragón and is thought to have worked alongside the Aragón brothers in a *taller* (guild or workshop) in Santa Fe. Benavides also worked in the Chimayó and Quemado (Córdova) areas producing retablos and bultos in addition to nichos and chests.

24. José Rafael Aragón
Nuestra Señora de Guadalupe
Our Lady of Guadalupe

ca. 1820-1862

carved and painted wood

New Mexico History Museum/Palace of the Governors, 2007.32.8

25. Molleno

Cristo Crucificado

Christ Crucified with St. John and the Virgin Mary

ca. 1800-1830

painted wood

New Mexico History Museum/Palace of the Governors, 2007.032.141

Very little information exists concerning the true identity of the santero known as Molleno. *Cristo Crucificado* is an example of one of Molleno's bultos, which he made along with altar screens at San Francisco de Asís Church in Ranchos de Taos and at the Santuario de Nuestro Señor de Esquipulas in Chimayó.

26. Pedro Antonio Fresquís

San José

Saint Joseph

early 19th century

painted wood

New Mexico History Museum/Palace of the Governors, 11525.45

Pedro Antonio Fresquís is thought to be one of the earliest santeros born in New Mexico. Although many details of his life are still being researched, scholars agree that Fresquís actively painted from the late 18th century through 1827. Formerly known as the Truchas Master and the Calligraphic Santero, Fresquís produced works in Santa Cruz de la Cañada, Nambé Pueblo, Truchas, and Santa Fe.

27. José Benito Ortega
San Miguel Arcángel
Saint Michael the Archangel

late 19th century

carved and painted wood

New Mexico History Museum/Palace of the Governors, 2007.032.061

José Benito Ortega widely produced bultos for both moradas and private homes throughout northern New Mexico and southern Colorado for close to 30 years. Ortega was born in La Cueva, Mora County in 1858 and remained working in the area until about 1907. Ortega was one of last santeros of his generation working in the late 19th century, just before New Mexico reached statehood in 1912, upon which the santos were popularized among migrants from the midwest and east coast who came to New Mexico.

28. Juan Miguel Herrera
Bulto, Nuestro Padre Jesús Nazareno
Our Father Jesus the Nazarene

Middle Morada, Taos

late 19th century

carved and painted wood

New Mexico History Museum/Palace of the Governors, 2007.32.34a,b

Juan Miguel Herrera (1835-1905) was a recognized santero of figures created for the *Fraternidad Piadosa de Nuestro Padre Jesús Nazareno*. Otherwise known as the Penitente Brotherhood, this organization of Catholic lay people prepare throughout the year for the Lenten season, particularly for the passion of Christ and Easter. Herrera created bultos of the crucified Christ, called *Cristos*, often used in *moradas*, the private chapter houses of members of the Fraternidad where prayer and singing take place. Herrera was born in Arroyo Hondo, near Taos, during the political turmoil between Mexico and the United States, and like other santeros of his generation, witnessed the transition of New Mexico from Mexico to the United States. His work has appeared in Truchas and the Taos area.

29. William Henry Jackson

The Cathedral

Mexico City

1898

gelatin silver

New Mexico History Museum/Palace of the Governors, 153753

The works of Spanish Colonial art in this exhibition primarily originated from the large capital cities of Mexico City and Lima. While these photographs were captured later, they offer a sense of the colonial architecture of New Spain. William Henry Jackson was an American painter, geological survey photographer, and explorer. He published several albums of documentary images of Mexico and Colorado. In 1883 he was commissioned by the Mexican Central Railway to document the inaugural excursion between Juarez and Mexico City. The artist returned in 1884 to photograph the completion of the railway line and to climb and photograph Mount Popocatepetl.

30. Phillip E. Harroun

Church in Santa Cruz, New Mexico

1897

digital reproduction

New Mexico History Museum/Palace of the Governors, 13926

The settlement of Santa Cruz de la Canada was founded in 1695; it was the second villa established by the Spanish in New Mexico with Santa Fe being the first. The church was constructed beginning in 1733 and for many years was the largest church in New Mexico. It is considered to be one of the most significant churches in the United States and houses Spanish colonial art created by famous santeros including José Rafael Aragón.

31. Paul Wilson

Church in Cebolla, New Mexico

1947

digital reproduction

New Mexico History Museum/Palace of the Governors, 86701

32. José Alvarez
Instituciones de derecho

1851

New Mexico History Museum/Palace of the Governors,
972.026 A473 1842

Instituciones de derecho is a compilation of Spanish laws printed in New Mexico by Padre Antonio José Martínez in Taos. Padre Martínez, in addition to his ecclesiastical work, ran one of the first printing presses west of the Mississippi River. He printed local church documents as well as secular materials.

33. *Leyes del territorial de Nuevo Mejico*
Laws of the Territory of New Mexico

1846

book

New Mexico History Museum/Palace of the Governors, 978.9 N532I 1846

The laws that governed New Mexico residents beginning in 1846 make up this bilingual edition of the Kearney Code, named for General Stephen W. Kearney, the commander of the United States army that occupied New Mexico. The laws were enacted upon the arrival of United States troops in the New Mexico territories in the early years of the Mexican-American War (1846-1848). The Code was actually prepared by two attorneys in the forces, Colonel Alexander W. Doniphan and Private Willard P. Hall.

34. United States War Department
Map of the Territory of New Mexico

1846 - 47

ink on paper

New Mexico History Museum/Palace of the Governors, 78.9 1846-47

The Map of the Territory of New Mexico, published by the War Department in 1846-47, shows the areas of New Mexico as outlined in the Kearney Code. The map was produced soon after General Stephen Kearney and his forces occupied New Mexico during the Mexican-American War. In addition to topographic features, note how carefully the map indicates the presence of or lack of water.

SECTION IV: Photography and Modernization at Home and Abroad 1848-1900

The Palace of the Governors Photo Archives holds one of the oldest, largest, and most important photographic collections in the western United States.

The collection reflects the documentary and collecting efforts of the Museum of New Mexico and its staff, starting in 1909. Early museum photographers like Jesse Nusbaum and T. Harmon Parkhurst hauled large format cameras to villages and Pueblos, down the streets of Santa Fe and to Latin America, taking portraits and photographing major events and everyday scenes. The Historical Society of New Mexico, another important early contributor, began keeping photographs during the 19th century.

As photographs were created, curated, and donated over the course of the 20th century, they received different levels of care and attention. The hiring of curator and photographic historian Richard Rudisill and photo archivist Arthur Olivas in the early 1970s reinvigorated the collections at a moment when photography was gaining attention, not for what individual photographs might show, but as a critical field of study for both art and history.

Although specializing in photographs depicting the histories and cultures of New Mexico and the Southwest, the Palace of the Governors Photo Archives collection has significant material from around the world and is more than a specifically regional archive. Photo Archives holdings address important trends in historical photographic processes; in documentary, vernacular, and commercial photography; in bodies of work by regional photographers; in ethnographic, anthropological, and archaeological photography; and in the histories of artistic expression and visual culture.

35. Hill and Adamson

John Thomson Gordon, Sheriff of Midlothian

ca. 1843

calotype

New Mexico History Museum/Palace of the Governors, 118045

36. Hill and Adamson

Unidentified Man

ca. 1843

calotype

New Mexico History Museum/Palace of the Governors, 151162

The official announcement of the birth of photography happened on August 19, 1839, with the unveiling of the daguerreotype, invented by Frenchman Louis-Jacques M. N. P. E. M. Daguerre. In exchange for a lifetime annuity, Daguerre “sold” his process to the French Academy of Sciences to provide a “service to humanity and a force for social change.” However, as a slap at his competitor, Englishman William Henry Fox Talbot, Daguerre patented the process in England.

Talbot developed a technique called the calotype or talbotype. A sheet of paper coated with silver chloride is exposed to light in a camera; those areas hit by light become dark in tone, resulting in a negative image. Talbot’s innovation of the process lay in the discovery of a chemical (gallic acid) that could be used to “develop” the image on the paper. The result was much shorter exposure times in the camera, down from one hour to one minute.

The partnership between David Octavius Hill and Robert Adamson was formed in Edinburgh in July 1843, just four years after the invention of photography was announced. In the four years that followed they produced a remarkable body of work that included portraits, landscapes, and social documentary. Their work had an enduring influence on photography worldwide and stands as one of the earliest and most important contributions to the artform.

37. Nadar (Gaspard-Félix Tournachon)

Louis Figuier

ca. 1865

woodburytype

New Mexico History Museum/Palace of the Governors, 176822

The well-known photographer Gaspard-Félix Tournachon, more commonly known by his nickname "Nadar," was an eclectic figure with a variety of interests that connected him to a wide circle of French actors, musicians, artists, and politicians. He began as a caricaturist and writer for various newspapers around Paris, later expanding his practice to portrait photography. He photographed below ground in his basement studio in Paris as well as above ground during his adventures in hot air balloons, including the largest balloon ever built: *Le Géant*.

Louis Figuier was a writer and scientist specializing in chemistry, physics, and pharmacology. Figuier created *The Marvels of Science*, published between 1867 and 1891 which provided detailed discussions of the history of inventions including a chapter dedicated to hot-air balloons that Nadar would have undoubtedly been familiar with. While Figuier's work is highly regarded today, his ideas were aligned with the science of the time which distinguished separate races and deemed some of these races inferior to others.

Daguerreotypes

Admired for their precision and tonal detail, Daguerreotypes have a soft and faithful gradation of light and shade unsurpassed in any other process under development at the time. The Daguerreotype process, which required a copper plate to be polished to a mirror finish and coated with light-sensitive chemicals, was laborious and toxic but quickly spread to every portrait studio where the short exposure time of three minutes in sunlight yielded an image as had never been seen before. One disadvantage of the Daguerreotype, however, was that it allowed only a single unique copy.

Middle-class society's obsession with self-portrayal caused an explosion of Daguerreotype studios, and the competition created an environment

of industrious invention to reduce exposure time and to find other means of improving the process. In 1850 there were 59 daguerreotypists working in New York with a population of 500,000, this coming just ten years after its invention in Europe. To put that in perspective, those numbers are equivalent to having 59 portrait studios in a city the size of today's Albuquerque.

Following on the heels of the daguerreotype were two other cased image processes - the ambrotype and the tintype. The ambrotype is a negative image made with iodized collodion on a glass plate which yielded a positive image when viewed against a black background. The tintype or ferrotype is a direct positive made with emulsion on an iron plate.

38. Unidentified Artist

Unidentified Woman in Wedding Dress

1845-1860

Daguerreotype

New Mexico History Museum/Palace of the Governors, 187728

39. Unidentified Artist

Unidentified Woman and Two Children

ca. 1850-1860

Daguerreotype

New Mexico History Museum/Palace of the Governors, 65802

40. Unidentified Artist

Two Young Girls in Print Dresses

ca. 1850

Daguerreotype

New Mexico History Museum/Palace of the Governors, 65814

41. Unidentified Artist

William Workman

ca. 1855

Daguerreotype

New Mexico History Museum/Palace of the Governors, 13492

42. Unidentified Artist

Unidentified Union Army Officer, with Kepi on Table

ca. 1860 -1865

tintype (hand tinted)

New Mexico History Museum/Palace of the Governors, HP.2011.35.1

43. Unidentified Artist

Group of Five Men from Santa Fe Fire Department

ca. 1861-1880

ambrotype

New Mexico History Museum/Palace of the Governors, 145773

44. Unidentified Artist

Two Unidentified Men

ca. 1860-1870

Daguerreotype

New Mexico History Museum/Palace of the Governors, 187749

45. Unidentified Artist

Adolph Bandelier, Swiss-American Anthropologist, Historian, and Archaeologist

ca. 1860

Daguerreotype

New Mexico History Museum/Palace of the Governors, 111388

46. Unidentified Artist

Group on Veranda

ca. 1855-1860

ambrotype

New Mexico History Museum/Palace of the Governors, 187736

47. Robert Shlaer

Mountain Men in Palace of the Governors Courtyard

1987

Daguerreotype

New Mexico History Museum/Palace of the Governors, 142731

48. Robert Shlaer

Photographer Beaumont Newhall at Home

Santa Fe, New Mexico

1988

Daguerreotype

New Mexico History Museum/Palace of the Governors, 145047

In 1853-54 Solomon Nunes Carvalho was hired by Col. John Charles Frémont, a Civil War general, to document a journey from Kansas City west across the Rockies. Carvalho produced 300 Daguerreotypes during the journey. Frémont himself had attempted to create his own Daguerreotypes on his previous four expeditions and for his fifth and final one, he hired a professional- Carvalho. The mission proved treacherous and the men had to give up in the Little Salt Lake Valley of Utah, finding refuge with a local Mormon settlement. The Daguerreotypes were taken to New York, copied, and given to artists to make engravings intended to illustrate Frémont's report of the expedition which was never written. The daguerreotypes and their copies were then sent into storage, which caught fire in 1881 destroying all but one of Carvalho's images. Through extensive research on Frémont's reports and surviving etchings, Robert Shlaer retraced Frémont's path and recreated the Carvalho images.

Cartes de Visite

Cartes de Visite are small albumen prints mounted on cards 2-1/2 by 4 inches. These photographs were wildly popular around the world during the 19th century. For the first time, relatives and friends could exchange portraits. Their small size made them relatively inexpensive, and they became so widespread that by 1863 Dr. Oliver Wendell Holmes wrote, "Card portraits, as everybody knows, have become the social currency, the 'green-backs' of civilization."

The standard format was patented by a Parisian photographer, Andre Adolphe Disderi, in 1854. Through the use of a sliding plate holder and a camera with four lenses, eight negatives could be taken by Disderi's method on a single 8 by 10 inch glass plate. That allowed eight prints to be made every time the negative was printed. The American Civil War gave the format enormous momentum as soldiers and their families posed for cartes before they were separated by war.

The vast majority of cartes de visite are portraits of individuals or couples posed in the studio but a wide range of other subjects are included such as landscape and civil war images. The wide range of ethnographic images and depictions of exoticized lands and peoples reflect some of the ideologies of continued westward expansion. Often early photographers who made these small images were trying to capture the world around them and capitalize on the popularity of the cartes. As historical objects cartes de visite are important as markers of social status, as reminders of the pseudo-sciences that shaped how race was thought about, and as a visual record of historical events.

50. Unidentified Artist

Miss White

ca. 1848

albumen print

New Mexico History Museum/Palace of the Governors, 65032

Mrs. Ann White, whose husband was an early Santa Fe Trail merchant and trader, was captured by a band of Jicarilla Apache and Utes in northeastern New Mexico following a raid on their camp near a well-

known landmark called Point of Rocks. A military rescue mission out of Taos led by Colonel Kit Carson found the body of Miss White who was killed during the rescue attempt. This photograph is a vintage albumen print copy of an earlier Daguerreotype probably made in Independence, Missouri.

51. Unidentified Artist

Colonel Kit Carson

ca. 1860

albumen print

New Mexico History Museum/Palace of the Governors, 7151

Colonel Kit Carson was a U.S. Army officer, frontiersman, and Indian agent hired by the U.S. government to interact with Native Americans. Considered a hero by many at the time, he participated in numerous violent and unjust acts towards Native peoples. In the most famous of these, known as the Long Walk, Carson marched thousands of Navajo and Apache peoples from their Indigenous homelands, through deadly conditions, to the Bosque Redondo Indian Reservation at Ft. Sumner. Many Native Americans died due to starvation, illness, and lack of food and water.

52. Unidentified Artist

New Mexico Territory Businessmen (Dick Wootton, Ceran St. Vrain, José Maria Valdez left to right)

ca. 1865

albumen print

New Mexico History Museum/Palace of the Governors, HP.2015.11

These three Taos area businessmen were part of a close circle that included other prominent Taos figures Charles Bent and Kit Carson. Ceran St. Vrain arrived in Taos as a trapper and trader in the 1820s, later forming a partnership with Charles Bent who was killed in the 1847 Taos Revolt uprising. St. Vrain also operated numerous grist mills in northern New Mexico and invested in sawmills, banking projects, railroad speculation, dabbled in politics and owned a share of the capital's newspaper the *Santa Fe Gazette*.

“Uncle” Dick Wooton was a frontiersman who settled in Taos for a time, engaging in a variety of pioneering activities and like St. Vrain, happened to be away from Taos during the uprising that killed Bent.

José Maria Valdez, born in La Joya (now Velarde), NM in 1809, married Maria Manuela Jaramillo in Taos in 1834. His wife’s sister, Maria Josefa Jaramillo was the third wife of Kit Carson and another sister, Maria Ygnacia Jaramillo, was the wife of Gov. Charles Bent. Between 1847 and 1861, Valdez served as a prefect in the 1847 Taos Revolt, in the territorial legislature, as a petitioner for the Mora land grant, as a member of “St. Vrain’s battalion” during the Indian Wars, and as a Captain and later a Lt. Colonel in the New Mexico Volunteers.

53. Napoleon Sarony ***Spiegelberg Brothers***

ca. 1865

albumen print

New Mexico History Museum/Palace of the Governors, 11025

Napoleon Sarony operated a portrait studio in New York City where he was known for his genius in orchestrating the “performance” of the portrait sitting. He catered to the most renowned figures of the Gilded-Age including such notables as Oscar Wilde, Henry Wadsworth, and Samuel F.B. Morse. In this group portrait, he documents the Spiegelberg brothers who operated the first Jewish mercantile in Santa Fe, founded in 1848, which included a grocery and dry goods store located across from the Governor’s Palace. As their operation expanded, they served as sutlers to the American military and as Indian traders as well as major stockholders in the Second National Bank of Santa Fe investing in operations across the Southwest that included mining operations, insurance and real estate ventures.

54. Dana B. Chase ***Cowboys Having Dinner***

1880

albumen print

New Mexico History Museum/Palace of the Governors, 56990

55. Dana B. Chase
Cowboys at Chuckwagon

1880

albumen print

New Mexico History Museum/Palace of the Governors, 56991

Not much is known about the life of Dana B. Chase, a pioneer photographer in New Mexico. Born in Maine in 1848, he operated studios in Trinidad and other Colorado locations from 1873 well into the 1880s. In 1884 he took over the Santa Fe plaza studio of William Henry Brown using the services of two "operators" W.L. Fetter and E.B. Headley. He sold his Santa Fe gallery to photographer Thomas J. Curran in 1892.

56. Timothy H. O'Sullivan
and **Alexander Gardner**
Officers 93rd New York Volunteer Infantry

Germantown, Virginia

September 10, 1863

albumen print

New Mexico History Museum/Palace of the Governors, 185353

Timothy O'Sullivan and Alexander Gardner are legendary photographers of American history. They are well-known for capturing the brutality of the Civil War. This particular photograph is somewhat unusual in that it was taken by O'Sullivan and printed by Gardner. At the time the Civil War broke out, O'Sullivan was apprenticing in Mathew Brady's Daguerreotype studio in New York City. He worked for Brady photographing war scenes and later for Gardner who had also worked under Brady. Both men quit their employment with Brady after not receiving proper credit for their work and continued photographing the war and later scenes and peoples of the American West.

57. William Henry Jackson
Hayden Geological Survey in Camp

Red Buttes, Wyoming

1870

albumen print

New Mexico History Museum/Palace of the Governors, 22904

58. J.R. Riddle

Santa Fe from Fort Marcy

1886

albumen print

New Mexico History Museum/Palace of the Governors, 38214

Riddle's photograph of Santa Fe captures a time when Fort Marcy would have been in disuse. The fort was constructed under the orders of General Stephen W. Kearney during the Mexican American War (1846-1848) when the U.S. took the city of Santa Fe along with the entire New Mexican territory. The fort was built on a flat-topped hill overlooking the city 650 yards northeast of the plaza; today the site is home to Fort Marcy Park though nothing of the original structure remains.

59. J.R. Riddle

General View of Albuquerque

1886

albumen print

New Mexico History Museum/Palace of the Governors, 10143

J.R. Riddle's photograph of Albuquerque is stark in that it depicts a time before sprawling development reshaped the city. The expansive view is such that the Huning Castle and the spires of San Felipe Neri can be seen in the far distance. J.R. Riddle, originally from Pennsylvania, got his start in photography capturing images of the Pennsylvania oil fields. He also photographed the aftermath of the Great Railroad Strike of 1877 which took place along the railroads from Maryland to Missouri leaving a wake of destruction. Riddle later moved to Colorado and traveled through New Mexico leaving behind various photos of the area.

60. William Henry Jackson
Old Faithful in Eruption

1872

albumen print

New Mexico History Museum/Palace of the Governors, 53161

61. William Henry Jackson
Grand Canyon of Yellowstone

1872

albumen print

New Mexico History Museum/Palace of the Governors, 53168

In 1870, U.S. Geologist Ferdinand V. Hayden asked W.H. Jackson to serve as the photographer on his expedition survey of the Wyoming Territory and subsequent survey of the Yellowstone area. Hayden's report included Jackson's large-format photographs as well as paintings by Thomas Moran. Hayden lobbied for the passage of the Yellowstone National Park Act, which was passed by President Grant on March 1, 1872, making Yellowstone the first National Park in the country. While Jackson's photos may or may not have been a deciding factor in the passage of the legislation, they provided undeniable evidence that the Yellowstone area was a natural wonder.

62. Timothy O'Sullivan
Canyon of the Colorado River

ca. 1871

albumen print

New Mexico History Museum/Palace of the Governors, 143871

After the Civil War, Timothy O'Sullivan's photographic focus shifted from documenting camps and battlefields to producing images of the western landscape. Participating in several U.S. Geologic survey expeditions mapping and charting the continent for the War Department, O'Sullivan turned to the western landscape. These images are viewed as powerful and majestic, but they also mark a moment in time when the lands of the West were viewed as opportunities for conquest and expansion and alternatively as sites needing protection as was the case for national parks.

63. Carleton E. Watkins

Yosemite Falls

California

ca. 1872

albumen print

New Mexico History Museum/Palace of the Governors, 185225

Carleton E. Watkins was one of many prominent photographers during increased exploration and settlement of the West. He moved from New York to California in 1849 where he learned the art of photography. Watkins established his reputation in 1861 with a series of views of Yosemite Valley. These photographs likely influenced the bill signed on June 30, 1864 by President Lincoln which declared the valley protected parkland reserved for public use. Though it was not named an official national park until October 1, 1890, the Yosemite Grant signed by Lincoln was the predecessor for the national park system.

64. Isaiah West Taber

Pyramids at San Juan Teotihuacan, Mexico

ca. 1885

albumen print

New Mexico History Museum/Palace of the Governors, 89942

Isaiah West Taber worked as a photographer, Daguerreotypist, and ambrotypist and was well known in California for his portraits and western views, which were often unaccredited works by other photographers. In 1880 Taber traveled to the Hawaiian Islands where he photographed Hawaiian King Kalākaua who later visited Taber in San Francisco. By the 1890s, Taber's business was thriving, but in 1906, a fire caused by the San Francisco earthquake destroyed his entire studio, gallery, and negative collection which marked the end of his photographic career.

65. Abel Briquet

Road to the Calvary of Ayotla, Mexico

ca. 1885

albumen print

New Mexico History Museum/Palace of the Governors, 136501

In 1876, Abel Briquet, a French photographer, received a commission to record the construction of the Mexican National Railway (Ferrocarril Nacional Mexicano - FNM) line being built between Veracruz and Mexico City. He attracted the attention of President Porfirio Díaz and secured a number of commissions. He also published a series of photography books: *Vistas Mexicanas*, *Tipos Mexicanos*, and *Antiguedades Mexicanos*. His photos appeared in several books including the famous *Mexico, Its Social Evolution* coordinated by the renowned historian Justo Sierra.

66. Eadweard Muybridge

Animal Locomotion (Plate 392)

ca. 1872 - 1885

albumen print

New Mexico History Museum/Palace of the Governors, 188654

67. Eadweard Muybridge

Animal Locomotion (Plate 7642)

ca. 1872 - 1885

albumen print

New Mexico History Museum/Palace of the Governors, 188657

Eadweard Muybridge, originally Edward James Muggeridge, was born in Surrey, England in 1830. Muybridge underwent a variety of name changes throughout his life including using the pseudonym "Helios" (Greek god of the sun). Muybridge arrived in New York in 1850 and five years later moved to San Francisco working as a publisher's agent and bookseller. In 1860 Muybridge was in a stagecoach crash in central Texas and suffered a severe head injury that he spent three months recovering from. It has been speculated that this injury could explain the emotional and eccentric behavior as well as the creativity Muybridge expressed later in life. He traveled back to England to continue recovering and

learned the wet-plate collodion process between 1861 and 1866. Upon returning to the United States, Muybridge traveled throughout the West documenting landscapes and Native American peoples. In 1872 Muybridge was contacted by the former California Governor Leland Stanford to help settle a bet about whether all four feet of a horse came off the ground at the same time while trotting. Muybridge developed a system of multiple cameras with trip wire shutter releases to capture multiple frames and with this technology, proved that it is indeed true. This technique would be expanded by Muybridge to include human subjects in action, setting the stage for the development of motion pictures.

68. Unidentified Artist

Adolph Bandelier

1892

albumen print

New Mexico History Museum/Palace of the Governors, 7052

Adolph Bandelier was a Swiss-born archeologist who worked primarily studying indigenous cultures in the Southwest as well as Mexico and South America. While his work recorded and became a tool for learning more about the Indigenous peoples he studied, he also ascribed to some of the flawed scientific approaches to race. His early interest in archeology was heavily influenced by the work of Lewis Henry Morgan who wrote about the social structures of Native Americans. Morgan's theories incorporated racialized science of the era and argued that all societies progress over time. According to Morgan, European societies were the most advanced compared to all non-Western societies around the globe including Native Americans whom he viewed as less culturally evolved. Bandelier dedicated most of his life to studying the peoples of the Americas. In 1890 he wrote a fictionalized Pueblo ethnography, *The Delight Makers*.

69. Alexander Gardner

General William T. Sherman and other military personnel and Indian Peace Commissioners negotiating with Cheyenne and Arapahoe leaders

June 1868

albumen print

New Mexico History Museum/Palace of the Governors, 58659

As increasing numbers of white settlers, military troops, and land prospectors moved west through Indigenous Peoples' lands, hostilities grew with sometimes violent outcomes. During this time, the U.S. government began seeking ways to segregate Native Americans onto reservations primarily as a means to secure overland transportation routes, particularly for the railroad. A bill passed by Congress in 1867 created a seven-man commission that would meet with chiefs of various Indian tribes with the goal of concentrating Native American populations into designated reservations. These peace treaty negotiations, which were more like ultimatums, sought to convince Native Americans to transition from their traditional way of life to pastoral and agricultural pursuits. Should the tribes disagree, the bill authorized the secretary of war to enroll 4,000 civilian volunteers to remove Indians onto reservations by force. While the commission purportedly sought to protect the well-being of Native Americans, peace hinged on their agreement to assimilate into white culture. Most chiefs, in the end, signed the treaties, but violent skirmishes continued as the terms of the treaties were repeatedly violated.

70. Alexander Gardner

Inscription Rock

New Mexico

ca. 1867

albumen print

New Mexico History Museum/Palace of the Governors, 143654

Inscription Rock is part of El Morro National Monument in Cibola County, New Mexico. It was referred to by early Spanish explorers as *El Morro*, "The Headland," by local Zuni inhabitants as *A'ts'ina*, "Place of writings on the rock," and by early Anglo-Americans as "Inscription Rock." There is a large prehistoric pueblo that sits atop the sandstone cliff with a pool of

water at the base. It is located on the old Zuni-Acoma Trail, a former trade route, and has historically been an important stopping place for travelers thanks to the supply of fresh water. Many individuals since the 17th century, have left signatures, names, dates, and stories of their travels. El Morro was declared a National Monument by President Theodore Roosevelt on December 8, 1906.

71. John K. Hillers

Canyon de Chelly

1879

albumen print

New Mexico History Museum/Palace of the Governors, 122772

72. John K. Hillers

Hopi Village of Walpi

1879

albumen print

New Mexico History Museum/Palace of the Governors, 16034

73. John K. Hillers

South Town

Pueblo of Taos

1879

albumen print

New Mexico History Museum/Palace of the Governors, 154197

74. John K. Hillers

Pueblo of San Felipe

New Mexico

1879

albumen print

New Mexico History Museum/Palace of the Governors, 16094

75. John K. Hillers

Sandia Pueblo

New Mexico

1879

albumen print

New Mexico History Museum/Palace of the Governors, 3371

One of the most important collections of historical photographs of Native Americans and the American landscape in the Palace of the Governors Photo Archive is John K. Hillers' work. Hillers immigrated to the U.S. from Germany in 1852. He was a policeman and later served as a soldier in the American Civil War. After the war, Hillers found work as a teamster, driving a pack of draft animals in Salt Lake City where he met John Wesley Powell. Powell hired Hillers as the boatman for his expedition down the Colorado River in 1871 and later hired him as the chief expedition photographer on his trip down the Grand Canyon the next year. In 1879 Powell became the first director of The Bureau of Ethnology (later the Bureau of American Ethnology) and hired Hillers as the first staff photographer. Hillers continued to be a photographer throughout the rest of his life but shifted his focus from geography and geology to archaeology and ethnology.

76. Ben Wittick

Ruins of Cliff Dwellings

Canyon de Chelly

ca. 1870

albumen print

New Mexico History Museum/Palace of the Governors, 6170

77. Ben Wittick

View of Jemez Pueblo

1870 -1880

albumen print

New Mexico History Museum/Palace of the Governors, 16362

George Ben Wittick arrived in the Southwest in 1878 to work as a photographer documenting the advancement of the Atlantic and

Pacific Railroad. After his tour with the railroad, he operated studios in Albuquerque (Wittick & Russell), Santa Fe, and Gallup. His greatest success, however, came when he moved his studio to Fort Wingate, New Mexico. Wittick traveled extensively throughout the Southwest capturing images of landscapes, ruins, and Native American peoples. He is sometimes credited as the creator of the only surviving photograph of Billy the Kid.

Ben Wittick Studio

During Ben Wittick's time in the Southwest, he created numerous portraits of Native American peoples. He carried a large collection of props with him including rifles, pistols, blankets, and pottery, some of which are in the collection at the Photo Archives at the Palace of the Governors. Most of his portraits were taken outside in the sunlight against carefully constructed backdrops. Because he had achieved a considerable rapport with his Native American subjects, he gained access to ceremonies such as Hopi Snake Dances which had never before been photographed. There is some confusion over images attributed to or copyrighted by Wittick that may have been taken by his one-time partner A. Frank Randall and vice versa. It is unclear how they actually worked together but it is believed they traded negatives resulting in similar backgrounds and settings. Wittick died of rattlesnake bite at Fort Wingate in 1903.

In 1990 the Wittick collection of images gained even greater significance upon the donation of Wittick's studio props from his great-granddaughter, Dr. Mildred L. Wittick. Ben Wittick used the props when photographing Native Americans. Possession of these items helps to contextualize his photographs. Several of these props can be seen in Wittick's images and are shown together for the first time in this exhibition. From these collections, we see that Wittick used the same props in multiple portraits of different subjects.

78. Peshlakai Atsidi, Bae-ie-schlu-ch-aichin (Slim, maker of silver)
Silver Necklace

silver

New Mexico History Museum/Palace of the Governors, 10892.45

79. Ben Wittick

Peshlakai Atsidi, Bae-ie-schlu-ch-aichin (Slim, maker of silver), Navajo

ca. 1885

reproduction from digital file

New Mexico History Museum/Palace of the Governors, 16333

Ben Wittick used the necklace made by Peshlakai in several photographs of Native Americans. These photographs show clearly that one cannot assume an object was made, used, or even owned by the subject in a photograph. The same can be said for other famous photographers of Native North American Indians, including Edward Curtis and Henry Jackson. They too used Native American material culture as props in images of different subjects of various tribal affiliations at different historic moments. Wittick's prop necklace is worn in his portrait of a White Mountain Apache scout and in the portrait of another White Mountain Apache. Peshlakai, the Navajo maker of the necklace, is seen wearing it in yet another image.

80. Ben Wittick

Bonito, White Mountain Apache

ca. 1880

reproduction from digital file

New Mexico History Museum/Palace of the Governors, 15898

81. Ben Wittick

Seargent Jim, White Mountain Apache

ca. 1880

reproduction from digital file

New Mexico History Museum/Palace of the Governors, 15914

82. *Jicarilla Apache Moccasins*

ca. 1880

leather

Ben Wittick photo prop

New Mexico History Museum/Palace of the Governors, 1990.414.012a-b

Wittick's prop collection includes an extraordinary pair of beaded Jicarilla high-top moccasins. They can be seen worn by Nal-te, Chief of San Carlos Apaches (Arizona). The Apache burden basket and water jug, or *tus* also appear in various photographs by Wittick.

83. Ben Wittick

Nal-te, "The San Carlos Dude," White Mountain Apache

ca. 1880

reproduction from digital file

New Mexico History Museum/Palace of the Governors, 15907

84. *Knife and Scabbard*

Ben Wittick photo prop

New Mexico History Museum/Palace of the Governors, 2016.010.004

85. *Chiricahua Apache Saddlebag*

ca. 1880

leather

Ben Wittick photo prop

New Mexico History Museum/Palace of the Governors, 1990.414.006

86. *Mescalero Apache Moccasins*

ca. 1880

leather, beads

Ben Wittick photo prop

New Mexico History Museum/Palace of the Governors, 1990.414.013a-b

87. *Jicarilla Apache Moccasins*

ca. 1880

leather, mineral pigments

Ben Wittick Photo prop

New Mexico History Museum/Palace of the Governors, 1990.414.005a-b

Wittick's photography props that have not yet been located in his photographs include a Mescalero Apache beaded awl case with Spanish chain link, a pair of Mescalero Apache moccasins, a pair of Jicarilla Apache moccasins, and an Apache saddlebag. Like many other photographers of Native Americans, Ben Wittick used these artifacts as props to make his subjects appear more authentic or glamorous, which in turn could sell more photographs and attract more tourists to the Southwest.

88. *Revolver*

ca. 1880

Ben Wittick photo prop

New Mexico History Museum/Palace of the Governors, 4298.45

89. Ben Wittick

Apache Scout Holding a Revolver

ca. 1880

reproduction from a digital file

New Mexico History Museum/Palace of the Governors, 15883

90. Ben Wittick

Tzal-ditza and Noeh, White Mountain Apache

ca. 1880

reproduction from a digital file

New Mexico History Museum/Palace of the Governors, 15908

91. Apache Burden Basket

ca. 1880

natural fiber

New Mexico History Museum/Palace of the Governors, 1990.414.008

92. Apache Basket

ca. 1880

flora, pine pitch

Ben Wittick photo prop

New Mexico History Museum/Palace of the Governors, 1990.414.007

93. Mescalero Apache beaded Awl Case

awl case with Spanish chain link

Ben Wittick photo Prop

New Mexico History Museum/Palace of the Governors, 1990.414.010a-b

Native American Portraits

From the mid-1860s to 1935, photographers created a visual record of Native Americans across the country. The earliest photographs depicting Pueblos and tribes of the Southwest (1860s-1880) reflect the U.S. government's systematic attempt to record Indigenous peoples whose very existence was threatened with annihilation. In this era of western expansion, government explorations and private initiatives set out to preserve material and scientific information, in many ways their efforts demonstrate a perpetuation of the theory of the "vanishing Indian."

While institutions such as the Bureau of Ethnology, formed in 1871, sought to catalog ethnographic, archeological, and linguistic information about these communities, often the same images created for this purpose were sold commercially. Commercial photography and narrative photo-essays created by amateur and professional photographers (1880-1900) promoted economic development and tourism. Portraits of

individuals became a micro-economy for these photographers, whose work often exploited an area's potential for new industry and tourism through images of romantic and exotic beauty.

The photographers of the Pictorial Movement (1900-1935), emphasized grand notions of character in their subjects—strength, courage, wisdom, and beauty. Tourist publications set forth among railroad companies and the Fred Harvey Company, along with Edward Curtis' *The North American Indian*, celebrated and perpetuated several myths including the idea that the Southwest was the catalyst for developing a new, true American art. It was this idea that attracted so many artists from the period to New Mexico.

94. Joel Emmons Whitney

copied by **Antonio Zeno Shindler**

Pa-ha-uza, tan-ka, Sioux

1868

albumen print

New Mexico History Museum/Palace of the Governors, 56184

Whitney was the most prominent photographer working in Minnesota during the time of the Sioux Revolt of 1862. He had been taking portraits of Sioux individuals before the revolt began, but they received little attention from Minnesota locals. After the revolt, Whitney saw an opportunity to make money by publishing portraits of prominent figures of the uprising, both those that fought against white settlers and those that helped them. Pa-ha-uza tan-ka was photographed during his incarceration prior to being hung in Mankato. Whitney included captions in his portraits to describe the deeds of the individuals depicted, either the reasons for their imprisonment as seen with the image of Pa-ha-uza tan-ka, or alternatively titles such as "the good Indian" under an image of John Other Day who had helped helped 62 white settlers escape the battle. This tactic undoubtedly sold more photographs and reinforced a categorization of Native Americans as "good Indians" or "bad Indians."

95. Joel Emmons Whitney or Benjamin Franklin Upton

copied by **Antonio Zeno Shindler**

Wa-kan-o-than-than, Medicine Bottle, Minnesota

1863

albumen print

New Mexico History Museum/Palace of the Governors, 56185

The Sioux Revolt of 1862, also known as the Minnesota Revolt or the Sioux Massacre, began in southwest Minnesota on August 18 and ended six weeks later at the Battle of Wood Lake resulting in more casualties than those of the Battle of Little Bighorn and the massacre at Wounded Knee combined. Over 300 Sioux were executed or imprisoned, and the revolt initiated the beginning of a three-year war fought between the Sioux and the U.S. Army. Wa-kan-o-than-than was one of these individuals pictured awaiting execution. Another portrait of Wa-kan-o-than-than, taken by Joel Emmons Whitney in the same setting was later reproduced and sold by his partner Charles A. Zimmerman as a stereoscope, but issued over a decade later and stripped of any biographical or contextual information and simply labeled "Sioux Indian."

96. J. Warner or J.W. Powell

copied by **Antonio Zeno Shindler**

Stephen Pharaoh, also known as Stephen Talkhorse, Montank (Montauk)

1867

albumen print

New Mexico History Museum/Palace of the Governors, 56178

Stephen Pharaoh was a well-known individual living on the eastern end of Long Island. He was famous for his walking each day from Montauk to East Hampton to Sag Harbor and back, a round trip of approximately 48 miles. Pharaoh would carry hand-carved scrub brushes to sell to housewives as well as deliver letters and packages between locations. He was hired by P.T. Barnum and featured as the "World's Greatest Walker." He passed away during one of his daily walks at the age of 58. Today parts of the Paumanok Path align with Pharaoh's route and his alternative name, Stephen Talkhouse, is the namesake for a music venue in Amagansett.

97. William Henry Jackson
copied by **Antonio Zeno Shindler**
Two Pawnee Scouts

1868

albumen print

New Mexico History Museum/Palace of the Governors, 56176

Pawnee Scouts were recruited by the U.S. Army towards the end of the 19th century to aid in conflicts between colonists and other Native American tribes. Because of historical rivalries with the Sioux and Cheyenne, some Pawnee men were willing to serve in the army for pay. Hundreds of Pawnee scouts were enlisted to defend the Union Pacific Railroad against Sioux and Cheyenne raiders as the track was constructed through the Great Plains. Despite the Pawnee's service to the U.S. government, they were still eventually forced to leave their homeland along the Loup and Platte rivers in Nebraska and moved to a reservation in Oklahoma.

98. Antonio Zeno Shindler
Wah-tian-kah, Osage

1865

albumen print

New Mexico History Museum/Palace of the Governors, 56166

Wah-tian-kah was one of the last and most famous prophets of the Osage people. His predictions were interpreted as having foretold Osages' eventual oil wealth, the coming of peyote, the automobile, and the airplane. This photograph was taken while Wah-tian-kah was present at the Fort Smith Council held at Fort Smith, Arkansas. The intention of the council was to develop new treaties for all tribes that had signed treaties with the recently defeated Confederate States government. The tribes were informed that by having signed these treaties, they engaged in war against the United States. The terms of the old treaties were forfeited and new treaties with the new government were required.

99. Antonio Zeno Shindler
Two Choctaw Girls, Kansas

1868

albumen print

New Mexico History Museum/Palace of the Governors, 56168

100. Antonio Zeno Shindler
Keo-kuk, Fox

1868

albumen print

New Mexico History Museum/Palace of the Governors, 56181

101. copied by Antonio Zeno Shindler
Keo-kuk Jr. (Watchful Fox) also known as Rev. Moses Keo-kuk
1847

albumen print

New Mexico History Museum/Palace of the Governors, 56172

Moses Keo-kuk was the chief of the Sac and Fox tribe in what is present-day Iowa. His father, Keo-kuk, was recognized by the U.S. government as the leader of the Sac and Fox and Moses Keo-kuk took up this role upon his father's death in 1848. He cooperated with the United States and signed several treaties including one in which the Sac and Fox surrendered their lands west of the Mississippi River. Moses Keo-kuk converted to Christianity around 1877 and encouraged others to assimilate to Euroamerican religious beliefs and lifestyles.

102. Unidentified Artist
Charles Keokuk

1868

albumen print

New Mexico History Museum/Palace of the Governors, 56173

Charles Keokuk's portrait was taken on the same day as his father's (100.), when the two were visiting Washington D.C. as part of an unofficial

Sac and Fox delegation. Charles Keokuk, only 14 when the image was made, likely may have been encouraged by his father to assimilate to the dominant culture, which explains his Western style suit despite Moses Keokuk's traditional dress.

103. Jeremiah Gurney & Sons

Bird Chief, Arapahoes

1871

albumen print

New Mexico History Museum/Palace of the Governors, 58644

This photograph of Bird Chief was taken at the same time as the following photo of Little Robe in New York City in 1871. A group photo also exists showing Bird Chief seated next to Little Robe along with Little Raven, Chief of the Arapahoes, and Buffalo Goad, Chief of the Wichita, along with three Indian interpreters and Mahlon Tubbs, Superintendent of Indian Affairs. The four chiefs were present on the East Coast as part of a delegation to Washington D.C. These delegations sought to redress grievances with government officials over the treaties that were made in years prior. 1871 marked the year that Congress ended formal treaty making with Native Americans because these treaties required the U.S. government to recognize Indian nations as independent nations.

104. Jeremiah Gurney & Son

Little Robe, Cheyenne

1871

albumen print

New Mexico History Museum/Palace of the Governors, 58646

105. Charles Milton Bell

Little Robe, Cheyenne

1871

albumen print

New Mexico History Museum/Palace of the Governors, 58636

Little Robe, from the Southern Cheyenne tribe, became famous in 1852 during a battle against the Pawnees in Kansas and became chief in 1863. In 1867, he participated in the council at Fort Larned, Kansas, and with Chief Black Kettle, attempted to persuade others to sign the Medicine Lodge Treaty. Little Robe accompanied Black Kettle to Fort Cobb in order to engage in peace talks. Their camp along the Washita River was attacked by the 7th Cavalry Regiment led by George Armstrong Custer, and Black Kettle and his wife were killed. Despite Little Robe's direct experience with the brutal injustices experienced by Native Americans at the Sand Creek Massacre and the Battle of Washita River, he maintained his stance that battles against encroaching white settlement were hopeless and he took up the role of principal chief of the peace faction. In 1871 and 1873, he participated in two delegations to Washington, D.C., where he met President Grant. He remained neutral in the Red River War of 1873-1875 and while he sought peace with whites, he refused to send children from his tribe to boarding schools.

106. William Henry Jackson

Betsy, Omaha

1871

albumen print

New Mexico History Museum/Palace of the Governors, 58662

107. Unidentified Artist

Two Unidentified Native American Men

ca. 1870-1880

tintype

New Mexico History Museum/Palace of the Governors, 77737

108. Unidentified Artist

Palous Man, Columbia River Basin

ca. 1870-1880

tintype

New Mexico History Museum/Palace of the Governors, 77738

109. Alexander Gardner

Red Cloud, Dakotas

1871

albumen print

New Mexico History Museum/Palace of the Governors, 58651

Red Cloud was one of the most famous and important leaders of the Oglala Lakota. He fiercely resisted white encroachment into the Northern Plains and repeatedly refused to attend talks with the Peace Commission led by General William T. Sherman, which sought to remove Native Americans from their homelands and force them onto reservations. Red Cloud was very clear that peace would not be achieved as long as white intrusion continued within the Lakota's last remaining hunting grounds along the Powder River and three forts along the Powder River remained occupied by the U.S. government. Red Cloud reportedly refused to talk to the commission until he saw soldiers leaving the forts. Once they were finally abandoned, Red Cloud signed a peace treaty at Fort Laramie marking the end of Red Cloud's War and promising that the land west of the Missouri River was exclusively Sioux territory. The terms of the treaty were promptly violated upon discovery of gold in the Black Hills. Red Cloud along with Spotted Tail and Lone Horn traveled to Washington to request that the government honor the existing treaties and not allow miners onto their land. The government responded by offering \$25,000 for Lakota land and resettlement into Indian Territory which the delegates refused to agree to. This sparked the Lakota War of 1876-1877, led by Crazy Horse and Sitting Bull, which Red Cloud did not take part in. The war resulted in various bands of Lakota surrendering to the U.S. and moving onto reservations. Red Cloud continued to fight for the rights of his people even while transitioning to life on reservations and assimilating to Euroamerican culture.

110. William Henry Jackson

Taos Pueblo Diorama

New Mexico History Museum/Palace of the Governors, NMHM
Collections

Taos Pueblo, the northernmost Pueblo Indian settlement in New Mexico is nestled in the Sangre de Cristo mountains. A small stream, the Rio Pueblo flows through the middle of its main compound. The Pueblo's most prominent architectural feature is a multi-storied residential complex made of reddish-brown adobe. It is estimated that the pueblo was built between 1000 and 1450 CE. It was designated a National Historic Landmark in 1960 and a UNESCO Heritage Site in 1992.

Dioramas, three-dimensional replica models made to scale, were popular in Europe and the United States in the 19th century. In the mid 1870s William Henry Jackson took time out from his photographic work to create dioramas for the U.S. Geological Survey to be exhibited at the 1876 Centennial Exposition in Philadelphia.

SECTION V: From the Territorial Period to World War II

A territorial possession of the United States since 1848, New Mexico was one of the last of the former Mexican territories to become a state in 1912. In those 64 years, New Mexico experienced rapid social, economic, political, and cultural transformation. As the railroad made its way through most of the state by 1881, New Mexico experienced an even greater influx of people from the Midwest and East Coast, some of whom also recently emigrated from Europe. Some of these people were wealthy financiers who immersed themselves in local and territorial politics, some of them also suffered from pulmonary illnesses that only dry desert air could cure, some of them were searching for adventure, and some of them were searching for a better way of life.

New Mexico's long territorial period, while an opportunity for many, signified strife and struggle for others. The territory underwent Americanization and assimilation efforts, including the forced movement

of Native American children into boarding schools and the immediate seizure of lands granted by Spanish and Mexican authorities. People moved from their rural agricultural and ranching communities to larger towns such as Albuquerque and Santa Fe for work in budding industries and institutions.

The Great Depression tested New Mexico's resilience. Already one of the nation's poorest states in the 1920s, New Mexico's rural economy, suffered from the drought, poor soil conditions, and failed crops that plagued the Southwest. The choking dust also chased migrants west across New Mexico toward the possible refuge of California. Route 66 was the most popular byway for those in cars or on foot seeking to start over. With the election of Franklin D. Roosevelt in 1932 and the commencement of federal programs like the Works Progress Administration, aid came to New Mexico. The Federal Arts Program spread out across the state, paying artists and writers to collect tales, make art, and capture the culture of our diverse state.

New Mexico entered World War II in 1941 sending significant numbers of National Guard members and the Navajo Code Talkers to battle against fascism. Back at home, one of New Mexico's darkest moments in U.S. history unfolded as New Mexico became a site for two Japanese internment camps used to imprison Japanese immigrants, some of whom were citizens. Military bases grew around the state and national laboratories opened in Albuquerque and Los Alamos where the atomic bomb was built. Between 1940 and 1950, the state's population rose over 27% and the scientific and military industries had found new homes.

The Long Territorial Period

In Section IV, themes of modernization from the perspective of the history of photography and the approaches to depicting Indigenous peoples introduced some of the important stories of the Territorial era. Section V also begins with the territorial period but turns to the objects and artifacts of everyday life and some primary source documents to create a multi-layered understanding of the period. Territorial maps and laws, Billy the Kid letters, and newspaper clippings announcing statehood are paired

with period clothing and other examples of popular culture - each object contributes to the broader story spanning the years of 1848 - 1912.

111. Hernando G. Villa

Santa Fe Railway Travel Poster - Southwestern Dude Ranches

ca. 1879

poster

New Mexico History Museum/Palace of the Governors, graphics collection

Colorful travel posters advertising southwestern adventures for train travelers were widely circulated. Hernando Villa illustrated many railroad advertisements. After the railroad reached New Mexico in 1879, tourism and the railroad were inextricably tied. The Fred Harvey Company and others enticed travelers to visit New Mexico and the western United States by creating the romantic notion of an Old West adventure.

112. Frederic Mizen (painter)

Fred Harvey Luncheon Menu

pamphlet

New Mexico History Museum/Palace of the Governors, AC560p

Entrepreneur Fred Harvey set out to provide lunchrooms, restaurants, and hotels primarily for train travelers. His name became synonymous with quality accommodations. A key element of his success was clever advertising which attracted tourists from around the world. The Harvey House chain offered tours to cultural, geological, and archeological attractions, further opening the Southwest to visitors. Harvey had close connections with the Santa Fe Railway, contracting to provide dining services along the line; this mutually beneficial association allowed Harvey to use the railroad for free shipment of supplies while providing railway passengers with quality rest stops.

In New Mexico, Harvey Houses were located in Albuquerque, Belen, Carlsbad, Clovis, Deming, Gallup, Lamy, Las Vegas, Raton, Rincon, San Marcial, Santa Fe (the La Fonda Hotel), and Vaughan.

113. Agnes Morley Cleaveland

No Life for a Lady

1941 (published)

book

New Mexico History Museum/Palace of the Governors, 92 C623

114. Unidentified Artist

Francis Schlatter

1895

albumen print

New Mexico History Museum/Palace of the Governors, 51264

Born on a New Mexico cattle ranch in 1874, Agnes Morley Cleaveland lived in what many thought of as the "Wild West." Cleaveland spent much of her adult life in California but was always drawn back to her ranch in the Datil Mountains where she became a well-known writer. She devotes a chapter of her book *No Life for a Lady* to the healer Francis Schlatter who spent some time at her ranch. Morley Cleaveland also wrote an entire biography of Schlatter titled *The Life of the Harp in the Hand of the Harper*.

Schlatter emigrated to the U.S. from France in 1884. He arrived in Denver in 1892 where he reportedly heard a voice that he would refer to as "the Father" telling him to sell his business as a cobbler and devote his life to healing the sick. Schlatter began a 3,000-mile walking pilgrimage through the American West. By 1895 he was known throughout the Rio Grande villages south of Albuquerque as a Christ-like healer. He became famous for treating the hundreds of people who would flock to Albuquerque's Old Town to be healed, always refusing payment for his services. Schlatter disappeared in 1895 leaving behind a note saying that his mission had ended. His bones and possessions were found two years later on a mountainside in the Sierra Madre, though many men would later claim to be the mysterious healer.

115. Penny Farthing Bicycle

ca. 1870

wood, metal, leather, rubber

New Mexico History Museum/Palace of the Governors, 2016.70.1

The penny-farthing bicycle was the first machine labeled a bicycle. The large front wheel allowed for high speeds and good shock absorption. They were popular for a brief time in the 1870s and 1880s before modern bicycles emerged as safer alternatives that could provide equivalent speed thanks to chain-driven gear trains. The term penny farthing came from the British penny and farthing coins, one being much larger than the other.

116. Santa Fe Plaza

ca.1890

digital file

New Mexico History Museum/Palace of the Governors, 184072

117. Dress

late 19th century

cotton

New Mexico History Museum/Palace of the Governors, 2013.001.005

This dark brown cotton calico dress is the style worn in the West during the late 19th century. The brown color could have been dyed with the madder plant which is commonly referred to as 'turkey red'.

118. Dress

ca.1860

cotton

New Mexico History Museum/Palace of the Governors, 2013.001.004

This cotton calico mustard colored dress displays a complex geometric design and fine lace cutwork around the collar.

119. Women's Walking Dress

1890

silk, mother of pearl

New Mexico History Museum/Palace of the Governors, 2011.34.12a-b

The women's two-piece walking dress includes a plum silk satin jacket with mother of pearl buttons accompanied with a plum silk satin skirt with a detachable train.

120. Child's Coat

ca. 1895-1904

New Mexico History Museum/Palace of the Governors, 03149.45a

This child's coat is made of dark brown velvet with black satin trim on the edges, sleeves and pockets. It includes a Bertha-style collar, satin covered buttons and a lining of blue quilted wool.

121. Dress (Skirt and Bodice)

1880

New Mexico History Museum/Palace of the Governors, 09300.45.a-b

The bodice of the dress is high necked and firmly boned, the fabric is brocade satin, and has panels of forest grosgrain. Brussels bobbin lace is applied in the front and is bordered in green velvet.

Firearms and the West

The Palace of the Governors has over two hundred and fifty firearms in its collections. These unusual and rarely exhibited firearms tend to be specific to a particular time and event. Handguns are just that: individually carried firearms to be used with one hand. In the American West, they were used for personal protection, hunting, and even as a fashion statement. Firearms were also used in war, used to advance

western expansion, and were crucial components of the tales of violence of outlaws in the West.

122. U.S. Navy Revolver, Savage, 2nd Model

firearm

New Mexico History Museum/Palace of the Governors, 2017.45

123. H. Aston Model Martial Pistol

1842

firearm

New Mexico History Museum/Palace of the Governors, 2004.40.1

124. H. Aston Martial Pistol

1842

firearm

New Mexico History Museum/Palace of the Governors, 2004.40.2

125. Derringer Pistol, .40 Caliber

ca. 1850

firearm

New Mexico History Museum/Palace of the Governors, 2254.45

126. Cane Gun

firearm

New Mexico History Museum/Palace of the Governors, 4264.45

127. Revolver, Tranter

firearm

New Mexico History Museum/Palace of the Governors, 2002.29.35

128. Lafauchoux - Lepage Revolver

firearm

New Mexico History Museum/Palace of the Governors 2027.45

129. M1 Carbine 30 Caliber

ca. 1960-1969

firearm

New Mexico History Museum/Palace of the Governors, 2011.36.1a

130. William Bonney (Billy the Kid)

Letter from William Bonney to Lew Wallace

ca. 1879

letter

New Mexico History Museum/Palace of the Governors, AC481

In 1879 William Bonney, a.k.a. Billy the Kid, wrote a letter to Governor Lew Wallace asking him to pardon three murders Bonney had been accused of during his involvement in the Lincoln County War. Bonney offered Wallace information on the murder of Huston Chapman, which he had witnessed. In exchange for this information, Wallace offered Bonney protection and clemency if he would testify in front of a grand jury, but Bonney had to agree to be arrested and captured. After testifying about Chapman's murder in court, Bonney was still denied freedom. Suspecting that Wallace had tricked him with no intention of granting him amnesty, Bonney escaped from the Lincoln County Jail.

131. William Bonney (Billy the Kid)

Letter from William Bonney to Lew Wallace

March 29, 1881

letter

New Mexico History Museum/Palace of the Governors, AC481

William Bonney, a.k.a. Billy the Kid was captured again in 1880 by Sheriff Pat Garrett and wrote from his jail cell to Governor Lew Wallace requesting a visit from him. Wallace refused to intervene and Bonney again escaped from jail only to meet his demise at the hands of Sheriff Pat Garrett in Fort Sumner, New Mexico, July 14, 1881.

Turn of the Century and Statehood

The development of new photographic processes and the rapid industrial and technological developments of the turn of the century would forever alter New Mexico and the world. Despite these major changes, artists and photographers continued to capture the places and peoples of the West. Subjects, like the natural landscape, national parks, churches, Pueblo lands and peoples, and scenery from Latin America continued to shape the visual record of the period. Within a few decades of the turn of the century, New Mexico would finally be admitted to the Union.

132. United States Government *New Mexico Constitutional Collection*

1889-1912

document

New Mexico History Museum/Palace of the Governors, AC160

This official Presidential proclamation granted New Mexico statehood on January 6, 1912. Despite the fact that the 1848 Treaty of Guadalupe Hidalgo stated that residents of the territories "shall be incorporated into the Union of the United States and be admitted at the proper time (to be judged of by the Congress of the United States)," New Mexico remained a United States Territory for 64 years. Eastern prejudices against a rural state filled with Spanish-speaking Catholics doomed entry into the Union several times. Plans to admit New Mexico and Arizona as one large state called Montezuma were also abandoned. Finally, after meeting the minimum population requirements and actually having Congressmen tour the region, New Mexico became a state in 1912.

133. Single Action Frontier Scout 22 Colt Revolver 1912 New Mexico Golden Anniversary 1962 Medal

1962

firearm

New Mexico History Museum/Palace of the Governors, 4413.45

This Single Action Frontier Scout 22 Colt Revolver and 1912 New Mexico

Golden Anniversary 1962 medal with commemorative presentation case mark 50 years of statehood.

134. Taos Valley News

January 6, 1912

newspaper

New Mexico History Museum/Palace of the Governors, Newspapers, Taos

135. Edward Sheriff Curtis

Hopi Land

1906

gelatin silver

New Mexico History Museum/Palace of the Governors, 143873

136. Edward Sheriff Curtis

A Navajo Yei-Be-Chai Gathering

ca.1900-1910

platinum print

New Mexico History Museum/Palace of the Governors, 164962

137. Harmon T. Parkhurst

Canyon Road at Acequia Madre, Santa Fe

ca. 1920

gelatin silver

New Mexico History Museum/Palace of the Governors, 11047

Early museum photographers like Jesse Nusbaum and T. Harmon Parkhurst documented major archaeological excavations and restoration projects as far away as Guatemala and as near as the Palace of the Governors, where they worked, but also took large-format cameras to villages and Pueblos, taking portraits and photographing everyday scenes. Together, these photographs show New Mexico as it transitioned from a U.S. territory into statehood, as World War I gave way to the 1920s and then the Great Depression.

138. Laura Gilpin

The Ghost Rock

Garden of the Gods, Colorado

1919

albumen pinhole print

New Mexico History Museum/Palace of the Governors, 173453

139. Laura Gilpin

Sunlight and Shadow on the Balustrade of the North Stairway, Temple of Kukulcan

Yucatan, Mexico

1932

gelatin silver

New Mexico History Museum/Palace of the Governors, 188633

140. Laura Gilpin

Church of San Antonia, Nave from Sanctuary

Cordova, New Mexico

1937

gelatin silver

New Mexico History Museum/Palace of the Governors, 185397

Laura Gilpin grew up in Colorado and spent much of her time exploring the natural landscape. She received a Kodak Brownie Camera for her twelfth birthday which initiated her love for photography. Gilpin started her own business raising turkeys at her family ranch in order to raise money to fund trips to the East Coast where she studied photography. Gilpin moved back to Colorado in 1918 after becoming seriously ill from influenza and her mother hired Elizabeth Warham Forster "Betsy" to care for her. The two became friends and lifelong partners. Gilpin had a deep interest in the landscape and the communities of the Southwest.

141. Jesse Nusbaum

Balcony House

Mesa Verde, Colorado

ca.1907

gelatin silver hand-colored

New Mexico History Museum/Palace of the Governors, 6318

142. Jesse Nusbaum

Quima and Charles Lummis

Quirigua, Guatemala

ca. 1910

gelatin silver hand-colored

New Mexico History Museum/Palace of the Governors, 61336

143. Jesse Nusbaum

Stela H, Copan, Honduras

ca. 1910

gelatin silver hand-colored

New Mexico History Museum/Palace of the Governors, 60206

Jesse Nusbaum was born in Greeley, Colorado, where he took up photography in high school. He taught at Las Vegas Normal School before coming to Santa Fe in 1909 as the first employee of the Museum of New Mexico. He photographed widely in New Mexico with frequent trips to Guatemala. He directed the remodel of Palace of the Governors from 1909-1914 before being appointed superintendent of Mesa Verde in 1921 and director of the Laboratory of Anthropology in Santa Fe. The important New Mexico archive of Jesse Nusbaum chronicles early 20th-century Santa Fe and includes some surprising hand colored enlargements of his extensive archaeological work, both in Central America and the Southwest.

The Magic Lantern

The magic lantern is an early type of image projector. Pictures painted, printed, or produced photographically on transparent plates (usually made of glass) are projected using one or more lenses, and a light source. The magic lantern was developed in the 17th century and was commonly used for entertainment purposes but it was also used for educational purposes during the 19th century. In the early 20th century the slides were commonly used to promote tourism.

Edward Henry Kemp and his wife Josephine Agnes Sparrow were commercial photographers known for their travel photographs that were sometimes used to make lantern slides. The Kemps created images for *Sunset* magazine, published by Southern Pacific from 1898-1914. They owned a studio in San Francisco that made, sold, and traded lantern slides, and other goods.

144. Edward H. Kemp

Palace of the Governors

ca. 1925

Santa Fe, New Mexico

lantern slide

New Mexico History Museum/Palace of the Governors, LS.0453

145. Edward H. Kemp

Oldest House, Walpi Pueblo

Arizona

1920-1930

lantern slide

New Mexico History Museum/Palace of the Governors, LS.1492

146. Unidentified Artist

Hermit Trail, Grand Canyon

Arizona

1920-1930

lantern slide

New Mexico History Museum/Palace of the Governors, LS.1486

147. Edward H. Kemp

Antelope Run

Canyon de Chelly, Arizona

1920-1930

lantern slide

New Mexico History Museum/Palace of the Governors, LS.1445

148. Edward H. Kemp

San Gabriel Ranch

Alcalde, New Mexico

1920 - 1930

lantern slide

New Mexico History Museum/Palace of the Governors, LS.0072

149. Edward H. Kemp

Isleta Indians Meeting the Train

New Mexico

1920-1930

lantern slide

New Mexico History Museum/Palace of the Governors, LS.0226

150. Edward H. Kemp

Jack and Lois Lambert at Hidden Lake

Canjilon Camp, New Mexico

1920-1930

lantern slide

New Mexico History Museum/Palace of the Governors, LS.1415

151. Edward Kemp

Mule Trail in Front of Palace of the Governors

1920 - 1930

lantern slide

New Mexico History Museum/Palace of the Governors, LS.1627

The Roaring Twenties

The 1920s were, by and large, a revitalizing time for New Mexico which saw an influx of tourists looking to explore the West. Access to the state became easier with the increase in personal automobiles and the construction of Route 66 in 1926. Cities like Albuquerque updated and built roads to suit more automobiles and the paving of dirt and gravel allowed for more residential growth. While prohibition laws were not welcomed in New Mexico and the economic impact was felt as saloons, cantinas, breweries, and wineries closed down, the opening of speakeasies offered lucrative opportunities for operators and live entertainers which often fueled a lively and raucous scene.

152. *Child's 3 Piece Sailor's Suit*

ca. 1920

wool

New Mexico History Museum/Palace of the Governors, 11807.45a-c

153. *Flapper Dress and Scarf*

ca. 1920

chiffon-silk, glass beads

New Mexico History Museum/Palace of the Governors, 2010.023.001

This dress belonged to Jesusita Acosta Perrault (1880-1962), who was an educator and was active in New Mexico politics, serving as Secretary of State from 1929-1930. Beyond her role in politics, Acosta Perrault authored books on New Mexico and became involved with the preservation of traditional Nuevomexicano art and culture.

154. *Flapper Dress*

ca. 1920

chiffon-silk, metallic beads, glass beads

New Mexico History Museum/Palace of the Governors, 2006.040.001

155. Unidentified Artist

Fay Wray, Paramount Pictures Actress with 1929 New Mexico License Plate

ca. 1929

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2012.20.2

156. Eugene Robert Richee

Mary Brian, Paramount Pictures Actress with 1929 New Mexico License Plate

ca.1929

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2012.20.3

The Palace Press

Books and newspapers reveal much about the times in which they were printed. At the Palace Press, what is printed becomes history. The press' publications turn reading into a memorable experience through both the words printed and the use of quality materials and fine typography. Since 1969 the museum has encouraged an active approach to the telling and making of history. That year the museum was offered the contents of the Estancia News-Herald print shop, including the press used in 1908 to print Jack Thorp's *Songs of the Cowboys*, the world's first publication of cowboy ballads.

But that was not the first press to take up residence in the Palace of the Governors. New Mexico's first printing press arrived at the Palace via the Santa Fe Trail in 1834 when New Mexico was still part of Mexico. Though now lost to history, that legendary printing press, under the direction of Padre Antonio José Martínez, brought New Mexico into a new era.

One of The Palace's permanent exhibits is the re-created studio of Gustave Baumann, New Mexico's great 20th-century artist-printer. The re-created studio includes Baumann's press, watermarked papers, hand

tools, and the pigments he used to make the inks for his masterful color-saturated woodcut scenes of New Mexico and the Southwest. Palace Press is the longest-running operation of its kind in the state and is today a center for contemporary book art activities.

157. Kelsey Star Printing Press

Johnson Press

New Mexico History Museum/Palace of the Governors

Taos artist and writer Walter Willard “Spud” Johnson used this printing press to print his literary journal, *The Laughing Horse*, and a weekly newspaper called *The Horse Fly*. Johnson started at the University of California at Berkeley where he and two friends launched *Laughing Horse*, a campus journal featuring literary giants of the 1920s and 30s. In 1923, after the journal was censored for printing a D.H. Lawrence review that was deemed obscene, Johnson took over sole editorship, moved to Taos, and continued publishing for more than a decade.

When he acquired his own treadle-operated press in 1927, he printed *Laughing Horse*, as well as a series of pamphlets, and a small newspaper called *The Horse Fly*. A major literary force, Spud Johnson worked for *The New Yorker* and published a volume of his own poetry.

158. Hand-set Printing Type - *The Declaration of Independence*

printing type block

New Mexico History Museum/Palace of the Governors

The Declaration of Independence has been called our nation’s birth certificate—with good reason. Before the night of July 4, 1776, the words “United States of America” had never before been seen together. Those words were set in type and published for the world to see. The original copy of the document at Independence Hall in Philadelphia inspired the Palace Press to create its own replica of the document.

159. *The Declaration of Independence*

letterpress broadside on handmade paper

New Mexico History Museum/Palace of the Governors

160. Gustave Baumann's Tools

20th century

New Mexico History Museum/Palace of the Governors, HDSC4523,
2007.25.45, 2010.47.29, 2010.47.30, 2012.8.26

Gustave Baumann came to Santa Fe in 1918 to exhibit his works. Shortly after, he decided to make New Mexico his home. The Palace Press has 90 percent or more of Gustave Baumann's actual tools and materials including his press, his hand tools, rollers, pigment grinder, and the pigments he used to make his own ink. Initially, he used Japanese papers but he later switched to a cream laid paper manufactured by the J W Zanders paper company in Germany. Baumann's smaller woodcuts, including most of his works done in New Mexico, were printed on the same hand press, a Reliance Midget, which he purchased from Chicago in 1917.

161. Gustave Baumann

Ennui in Valhalla

1930

holiday card

New Mexico Museum of Art/Palace of the Governors, AC523

Compare the composition of this Baumann print with the painting by Russell Cheney on display here in the Albuquerque Museum's exhibition *Comon Ground: Art in New Mexico*. Why the two works are so similar is a mystery. The figure with glasses represents the poet Witter Bynner, a neighbor of Baumann's.

162. Gustave Baumann

Rain in the Mountains

ca.1925

tempera study on brown paper

New Mexico Museum of Art/Palace of the Governors, 2010.47.30

Gustave Baumann's printmaking process began with a sketch which he described as a guide rather than a closely followed layout. These sketches were then hand colored and included visual cues indicating

how light and design would be executed. Using the Japanese technique of carving a separate block for each color, Baumann produced a large body of work that featured complex, detailed compositions. Once the sketch was done and transferred to the blocks, the painstaking process of carving the blocks began.

Baumann's original study for the color woodblock print *Rain in the Mountains* is reversed (mirror image) from the corresponding print. Deeply incised pencil lines delineate areas of solid color and reveal that Baumann transferred this image directly onto the face of a woodblock prior to carving.

163. Gustave Baumann

5 Woodblocks used for *Rain in the Mountains*

1925 - 36

New Mexico Museum of Art/Palace of the Governors, AC523

Baumann used boxwood (linden wood), which is softer and allows for more detail in the carving process. The type of wood used significantly impacts the final image. The harder the wood and the finer the grain, the easier it is for the artist to carve more intricate and detailed compositions. The softer the wood, the more the grain is visible and its character and texture become a part of the finished print. There are many techniques for printing in color, but the most widely employed is the key-block method advanced by Japanese printmakers dating back to the 17th century and used by Baumann. A separate block is cut for each color to be printed. Each block must line up exactly during the printing process in order to achieve a coherent image on the paper. In this registration system, it is also necessary for the blocks to be the same size, for the image to be uniformly transferred to each block, and for the edges of the different colors to slightly overlap so as not to leave any gaps in the image.

164. Gustave Baumann

Rain in the Mountains Progressive Prints

1925 - 36

New Mexico Museum of Art/Palace of the Governors, AC523

Over his career, Baumann experimented with various inks but he primarily used German ground pigments which he ground finer before he mixed them with an oil base and later he changed to a varnish base. According to Baumann, "a knowledge of color needs to be acquired since colors don't all behave the same way when ground or mixed. Some are impalpable, while others have a tooth, as we say, and although they don't bite each other, they don't always mix." Baumann's approach to the color block print often involved experimenting with color changes within the edition. He was even known to add or omit blocks with little regard to making prints that looked exactly alike from edition to edition.

165. Gustave Baumann

Rain in the Mountains

edition 105/125

1936

wood block print

New Mexico Museum of Art/Palace of the Governors, 2010.47

In *Rain in the Mountains*, Baumann brings together landscape and adobe architecture. He utilizes a bold palette including intense golds, bright oranges, and majestic blues and purples. The sky, the built structures, and the natural scenery verge on the abstract. The splotches of color would make little sense on their own, but together they construct a convincing composition. According to Baumann, "I use no shading of color like the Japanese, but print all color perfectly flat."

The monsoon season in New Mexico often brings badly needed rain to the state as well as dramatic cloud patterns, Baumann referred to it as "walking rain" and captured its drama in this print.

The War Front at Home and Abroad

The official entry into World War II in 1941 brought radical changes to a still struggling nation. New Mexico National Guard members were among the first to engage in combat with Japanese forces in the Philippines. Their surrender after several months of fighting led to the brutal Bataan Death March. Also bravely serving in the Pacific theater were four hundred Diné using the Navajo language as an unbreakable code. Overall, 2,612 New Mexicans were killed or injured in the war. Back at home, one of New Mexico's darkest moments in U.S. history unfolded as New Mexico housed Japanese internment camps in Santa Fe and Lordsburg for United States citizens.

166. Dimitri Baltermants

Romanian POWs from the Battle of Stalingrad

November-December 1942

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2008.30.6

Dimitri Baltermants graduated from Moscow State University with the intention of becoming a math teacher, but discovered photography and decided to pursue a career in photojournalism. During World War II, Baltermants covered major battles (including Stalingrad) for the Russian daily broadsheet newspaper, *Izvestia* and for the Red Army newspaper *Na Razgrom Vraga*. He photographed in Ukraine, Poland, and Germany, reaching Berlin in 1945 and was wounded twice while working. His images, like those of his fellow photographers, were censored by Soviet authorities who sought to boost morale through positive images of service. Thus, many of his most famous images were only published after the war in the 1960s.

167. New Mexico Magazine Photo Album #4

1940

New Mexico History Museum/Palace of the Governors, HP.2007.20

In August 1940, talk of war emerged around Camp Luna near Las Vegas, New Mexico, where 1,800 men of New Mexico's 200th Coast Artillery

Regiment were gathered to train on home soil before heading to the Philippines. Representing all counties, cultures and classes in New Mexico, the soldiers of the 200th Regiment received a high rating from the Army and were one of the first units sent overseas. Hours after the strikes at Pearl Harbor, Imperial Japan invaded the Philippines, pushing American and Filipino defenders to the tip of the Bataan Peninsula. On April 9, 1942, American and Filipino forces surrendered. Japan drove 15,000 starving U.S. and Filipino prisoners on the 80-mile Bataan Death March. Only about 900 of the New Mexicans lived to see Allied victory in 1945; a third of the survivors died from injuries and disease within a year.

Works Progress Administration (WPA)

The prosperity of the 1920s ended with the economic disaster known as the Great Depression. Franklin D. Roosevelt's "New Deal" promoted economic recovery with the focus of putting Americans back to work through Federal jobs programs for the unemployed.

New Mexico was one of the poorest states in the Union in the 1920s which made the Depression even more devastating. Various programs were intended to provide relief to those who were in dire need of help but ultimately the programs were designed to revitalize the economy and promote cultural production in the state. Specific programs were aimed at reviving arts and crafts production. The Works Progress Administration (WPA), later renamed the Work Projects Administration, was the largest and longest lasting of the Roosevelt New Deal programs. Perhaps the best known New Deal projects in New Mexico were the various arts and crafts projects. In New Mexico, regional and cultural artistic activity including Hispana/o art was supported and received national attention.

The Federal Writers' Project (FWP) sought to record and preserve traditional native, be it Native American or Hispano, cultural production. The Federal Writers Project is best-known for its American Guide Series, intended to produce comprehensive guidebooks for every state.

168. Juan A. Sánchez
Immaculate Conception

1939

carved and painted wood

New Mexico History Museum/Palace of the Governors, 10749.45

169. Juan A. Sánchez
San Felipe de Jesús

ca. 1937-1939

carved and painted wood

New Mexico History Museum/Palace of the Governors, 10747.45

Juan Amadeo Sánchez, born in Rio Pueblo in Rio Arriba County, New Mexico, was hired as a “copyist” and instructed by the Federal Arts Project (FAP) to replicate colonial New Mexican religious art including the retablo and bulto in *A Past Rediscovered*. Sánchez, however, did not consider himself to be a santero (religious painter), since his “reproductions” were meant for national and statewide travelling art exhibitions rather than for religious purposes. For this reason, Juan Sánchez took special care in documenting his own work. He often included the phrase “copied for the WPA” next to his signature so that the secular nature of his religious “reproductions” would not be misinterpreted.

Juan Sánchez’s work did not receive great acclaim during the 1930s, given his status as a “copyist.” His partial paralysis due to childhood rheumatism, unfortunately, led many WPA officials to stereotype his WPA contributions in terms of “handicap rehabilitation” rather than as the work of a talented artist.

170. WPA Music Project Unit No. 3
Spanish-American Singing Games of New Mexico

book

New Mexico History Museum/Palace of the Governors, 782.42 W956s

171. WPA Writers' Project in the State of New Mexico

New Mexico: Facts, Events, Places, Tours

book

New Mexico History Museum/Palace of the Governors, 917.89 F293n

172. New Mexico Writers Project

WPA Writers' Project

ca. 1937

document

New Mexico History Museum/Palace of the Governors, AC228

173. Writer's Program of the WPA in the State of New Mexico

New Mexico: A Guide to the Colorful State

book

New Mexico History Museum/Palace of the Governors, 917.89W956n

174. Eliseo Rodríguez

Set of Four Chairs

1938

pine

New Mexico History Museum/Palace of the Governors, 2010.86.1

Eliseo Rodríguez was initially hired by the Works Progress Administration as a painter to portray New Mexican landscapes, culture, and history. He worked for the WPA between 1936-1939. Eliseo and his wife Paula became well-known in the 1970s for their straw appliqué work.

175. Puyé Room, Palace of the Governors, Santa Fe

ca. 1915-1920

digital reproduction

New Mexico History Museum/Palace of the Governors, 46780

Japanese Internment

On February 19, 1942, President Franklin Delano Roosevelt signed Executive Order 9066, which authorized the federal government to incarcerate people it considered a threat in internment camps. Those specifically targeted were mostly Japanese immigrants and citizens mostly living on the West Coast. One of the largest of these camps was built in Santa Fe. Between 1942 and 1946, the Department of Justice ran camps that held around 7,000 people.

Despite the dehumanizing environment, the prisoners were able to operate their own vegetable gardens and even produced a newspaper, the *Santa Fe Jiho*. The letters and other intimate objects of Shodo Kawamura, Benjamin Tanaka, and Kunitaro Takeuchi are a visual record of the xenophobia that led to the imprisonment of Japanese immigrants and citizens. They also tell stories of resilience and creativity in the face of adversity.

176. Benjamin Tanaka ***Internment Camp Scrapbook***

ca. 1945

scrapbook

New Mexico History Museum/Palace of the Governors, AC620S

The scrapbook from a Japanese Internment Camp prisoner contains pastel, watercolor and pencil landscapes, botanical studies and portraits, as well as pen and ink calligraphy in Japanese characters with occasional notations in English lettering. One leaf contains the legend "Doctors and all other office workers, Clinic and Hospital. Santa Fe, N.M., September 19, 1945." Another is marked "Hospital Santa Fe, New Mexico September 18, 1945."

177. Shodo Kawamura ***Envelope from Shodo Kawamura to [probably] Tokuichi Niimi***

1944

New Mexico History Museum/Palace of the Governors, AC548p

178. Shodo Kawamura

Letter from Shodo Kawamura to [probably] Tokuichi Niimi

1944

New Mexico History Museum/Palace of the Governors, AC548p

The letter and envelope from Shodo Kawamura who was interned at the Santa Fe Detention Center were addressed to Tokuichi Niimi, Gila River War Relocation Center, Arizona, 1944. In addition to the Japanese internment camp in Santa Fe, there was an additional camp in Lordsburg, New Mexico, both were open until 1946.

179. Kunitaro Takeuchi

Cigar Box with Rock Collection

ca.1942-1945

New Mexico History Museum/Palace of the Governors, 2017.004.002a-c

180. Kunitaro Takeuchi

Turtle Sculpture

ca. 1943-1945

wood

New Mexico History Museum/Palace of the Governors, 2017.004.019

181. Kunitaro Takeuchi

Brooch

carved and painted wood

New Mexico History Museum/Palace of the Governors, 2017.004.020

Kunitaro Takeuchi (1887-1972) was a Japanese native who migrated to Hawai'i in his early twenties. In May 1942, the U.S. government forced the Takeuchi family out of Hawai'i as "Group 3" of Nisei and Issei (first and second generation Americans) identified for holding at Japanese American internment camps during WWII. Kunitaro Takeuchi, then in his mid-fifties lived at the Santa Fe internment camp for the duration of U.S. involvement in the war. There, he collected these rocks from the camp area; he received many as gifts from others at the camp as well. Takeuchi, like many others, engaged in woodworking, carpentry, and other manual

arts both out of necessity and as a way to cope with an impossible and degrading situation.

Celebrity and Spectacle

The intersections of photography and celebrity have become so common that representations of famous figures largely shape how celebrities are known in the public sphere. Before the invention of photography, the likenesses of the rich, famous, and illustrious could be found in various art forms. With the advent of photographic portraits which could be reproduced and widely disseminated, the demand for images of celebrity and spectacle expanded.

Early in photography's history, those with means and stature went to photography studios to have their portraits taken. The resulting images were formal, posed, and not necessarily widely distributed. As camera shutter speeds increased and technology advanced, photographers began to experiment with new ways of picturing public figures.

182. Bill Lippincott

Ansel Adams at Rainbow Lodge

ca. 1944

gelatin silver

New Mexico History Museum/Palace of the Governors, 6986

183. Bill Lippincott

Ansel Adams

1944

gelatin silver

New Mexico History Museum/Palace of the Governors, 6984

Ansel Adams is one of the best known photographers of the American landscape. He began playing the piano at the age of 12 and continued for the next decade intending to pursue music professionally, but chose

instead to become a photographer. The technical discipline required of musical training was transferred to his photography practice. Adams had a lifelong love of nature growing up exploring Yosemite valley where he spent substantial time each year up until his death. He joined the Sierra Club in 1919 which proved vital to his early success as a photographer as the club was the first to publish his images in their 1922 Bulletin. In 1927, Adams met Albert M. Bender, a wealthy patron of the arts whose encouragement and financial support allowed Adams to focus fully on developing his photography practice. He perfected darkroom printing and wrote ten volumes of technical manuals on photography which remain the most influential books on the subject. Bill Lippincott's photographs capture Adams at work, recording the figure that would become an art celebrity in his own right.

184. Unidentified Artist

Men's Group Dressed in Women's Clothing

Tucumcari, New Mexico

1925-1932

gelatin silver

New Mexico History Museum/Palace of the Governors, 185375

185. Will Connell

Andrew Dasburg

1932

gelatin silver

New Mexico History Museum/Palace of the Governors, 59740

Andrew Dasburg was born in Paris and later emigrated to New York City with his mother. He trained at the Art Students League of New York and traveled to Paris in 1909 where he joined the modernist circle of artists and met Henri Matisse, Gertrude Stein, and Leo Stein. Dasburg returned to New York where his work was shown at Alfred Stieglitz's 291 gallery. He was invited to Taos by Mabel Dodge Luhan in 1918 and he visited yearly before finally settling in Taos in 1933 where he continued to develop his style and became one of the Taos Moderns.

186. Will Connell

Dorothy Brett

1932

gelatin silver

New Mexico History Museum/Palace of the Governors, 59750

Dorothy Brett was raised in England in a wealthy household. She attended the Slade School of Art and during her time there, met novelist D.H. Lawrence who would later invite her to visit Taos in 1924. Brett along with Lawrence and his wife, Frieda, initially stayed with Mabel Dodge Luhan until tensions grew between them. Luhan generously offered a 160 acre parcel of her ranch which was accepted by the trio and is today the D.H. Lawrence Ranch north of Taos. Brett lived in the smaller cabin and saw to much of the maintenance of the property. She remained there for a time after the Lawrences left New Mexico and later moved closer to Taos where she lived until her death.

187. Will Connell

Witter Bynner

1932

gelatin silver

New Mexico History Museum/Palace of the Governors, 59746

Witter Bynner was a cultural savant of his time working as a poet, writer, translator, and scholar. He was a long-time resident of Santa Fe with his partner, Robert Hunt where they hosted a variety of prominent cultural figures of the era including D.H. Lawrence, Willa Cather, Aldous Huxley, Clara Bow, Errol Flynn, Rita Hayworth, Ansel Adams, Georgia O'Keeffe, Martha Graham, Igor Stravinsky and many more. His translation of the *Tao Te Ching (The Way of Life According to Lao Tzu)* is still found in bookstores today. He was well known for his intelligence, generosity, and advocacy for Native American and Hispanic cultures.

188. Will Connell

Mary Austin

1932

gelatin silver

New Mexico History Museum/Palace of the Governors, 16754

Mary Austin was a novelist, poet, critic, and playwright, as well as a feminist and advocate for the rights of Native American and Hispanic cultures. She spent much of her life in California including some years at the art colony located at Carmel-by-the-Sea. Austin visited Santa Fe in 1918 and helped create the Santa Fe Little Theatre (today operating as The Santa Fe Playhouse), directing the group's first production in 1919. Austin remained in New Mexico and established the Spanish Colonial Arts Society with artist Frank Applegate in 1925. She later co-authored a book *Taos Pueblo* with Ansel Adams. Only 108 copies of the book were made and it included actual photographs by Adams rather than reproductions.

189. Arthur Fellig (Weegee)

Mrs. Henrietta Torres and Daughter Ada Watch Son Die in Tenement Fire

New York

1939

gelatin silver

New Mexico History Museum/Palace of the Governors, 185369

190. Arthur Fellig (Weegee)

"The Critic"

New York

1943

gelatin silver

New Mexico History Museum/Palace of the Governors, 185368

Arthur Fellig, better known as Weegee, was a freelance street photographer in New York City, famous for capturing dramatic scenes around the city in a manner that most would consider ethically dubious. A variety of stories exist surrounding *The Critic*, but all agree that the image was staged by Weegee and his assistant Louie Liotta. Liotta was

instructed to bring an inebriated woman to the Metropolitan Opera House for its Diamond Jubilee Celebration where Weegee was waiting. The circumstances of how the woman came to be inebriated and how she arrived at the scene are unclear, but the desired effect was achieved when Mrs. George Washington Kavanaugh and Lady Decies arrived in diamonds and furs and Liotta situated the unnamed woman into the shot. The image appeared in *Life* magazine and remained popular even after it was revealed to have been a fabrication. It has become perhaps Weegee's most famous image.

191. *Armature of Zozobra*

ca.1935

wood, string

New Mexico History Museum/Palace of the Governors, 11476.4

192.

Zozobra Video

The burning of Zozobra is an annual tradition in the city of Santa Fe that marks the beginning of the Fiestas de Santa Fe, celebrated since 1712. Zozobra, literally "anxiety" in Spanish, was conceived by Gustave Baumann and was inspired by the worldwide tradition of the burning of Judas. Celebrations across Mexico involve a cartonería (papier-mâché) sculpture of Judas that is burned during Holy Week to rid the community of evil. Baumann collaborated with fellow Santa Fe artist Will Shuster to create the first Zozobra figure in 1924. Every year individuals write their troubles on slips of paper that they place in designated "Gloom Deposit Boxes" spread around town. The slips of paper are stuffed into the 50 foot high Zozobra, sometimes called "Old Man Gloom," and the whole structure is burned.

Section VI: Post World War II - Present

While digital photography, smartphones, and other technologies have changed how pictures are taken in the 21st century, the selection of Post World War II - present photographs in this exhibition feature artists who are taking on a variety of historical and contemporary subjects yet still largely applying non-digital approaches to image making. Photographic processes including gelatin silver, pinhole, and photogravure are featured in this decade by decade examination of photography engaging with the present and the past.

193. Anacleto (Tito) G. Apodaca

Hispanic Family

New Mexico

1949

gelatin silver

New Mexico History Museum/Palace of the Governors, 142320

194. Anacleto (Tito) G. Apodaca

Unidentified Hispanic Woman

New Mexico

1949

gelatin silver

New Mexico History Museum/Palace of the Governors, 142322

195. Peter Mygatt

Demolition of Governor's Mansion, Santa Fe

1952

gelatin silver

New Mexico History Museum/Palace of the Governors, 56414

The New Mexico Governor's Residence is currently located at 1 Mansion Drive in Santa Fe, New Mexico and has served as the Governor's official residence since 1954. It is the third home to serve this function. Prior to 1954, the Governor's Residence was located in downtown Santa Fe, adjacent to the New Mexico State Capitol. It featured neoclassical architecture and was meant to resemble the White House but was

painted a light tan color. This home had expansive gardens and a fish pond. By 1950, however, the mansion was in severe disrepair and the state legislature authorized funds for a new residence that same year. The original Governor's residence, dating back to the period of Spanish colonization, was the Palace of the Governors.

196. Wyatt Davis
Shiprock in Navajo Country

1950

gelatin silver

New Mexico History Museum/Palace of the Governors, 57199

197. Herbert Lotz
Soldier Sleeping During the Day

Vietnam

1968

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2008.25.41

198. Herbert Lotz
Young Woman Selling Pineapple

Vung Tau, Vietnam

1968

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2008.25

Herbert Lotz was a young gay man who was drafted during the Vietnam War when he was in his third year at the Art Institute of Chicago. During his tour of duty, Lotz took hundreds of photos. Instead of the disturbing imagery often associated with war photography, Lotz's works capture intimate portraits.

The black-and-white photographs show soldiers resting, smoking cigarettes, posed against trucks, enjoying a Bob Hope USO show, and laughing under the filtered light of wooden army barracks. Also included are several portraits of Vietnamese women cooking, singing, and entertaining.

In Santa Fe, Lotz felt at home, a feeling he had been lacking for years. In the 1990s, with the aid of a veterans' PTSD group in Albuquerque, he began to reconsider the film and contact sheets that had been gathering dust in his collection and eventually shared his images and letters.

199. William Clift

Swing (from the portfolio *New Mexico*)

New Mexico

1973

gelatin silver print

New Mexico History Museum/Palace of the Governors, HP.2009.97.1

200. Douglas Magnus

Hippie Dining Table

1969

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2011.28.53

Douglas Magnus moved from Los Angeles to Santa Fe in the late 1960s. He'd just finished his stint in the army and made his way to New Mexico in his 58' VW. He was immediately attracted to the culture and energy of New Mexico in the 60s and started taking photographs. According to Magnus, "It was such a golden age for Santa Fe back then. The highway from ABQ was two lanes; there was still so much of the old culture, and the beautiful people weren't here yet. It was wild and fun and so foreign to me having grown up in L.A."

201. Irwin B. Klein

***Paul Flemming and Other Members of the Hog Farm at El Rito
Campground***

1967-1971

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2013.26.8

Beginning in the late 1950s and into the mid-1970s, Taos was home to numerous communes which welcomed people from around the country

attempting to live off the land as much as possible in small collectives. Irwin B. Klein visited the area in the mid-1960s documenting the counterculture which sought to transform the relationships individuals had with each other and the land.

202. Douglas Magnus

Sad Girl

1969

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2011.29.10

203. Irwin B. Klein

Wedding Feast at Arroyo Hondo

ca. 1967-1971

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2013.26.6

204. Chris Riggs

Taos Parody

Ranchos de Taos, New Mexico

1977

gelatin silver

New Mexico History Museum/Palace of the Governors, 149607

San Francisco de Asis Mission Church is a historic and architecturally significant church on the main plaza of Ranchos de Taos, New Mexico. Built between 1772 and 1816, it is one of the finest examples of a Spanish Colonial New Mexico mission church and was designated a National Historic Landmark in 1970. It is a popular subject for photographers, painters, and tourists. Chris Riggs pokes fun at the church's status as a prominent destination for the well-known photographers of the area.

205. Barbara Van Cleve
Christmas Eve, Ranchos de Taos Church

1981

cibachrome print

New Mexico History Museum/Palace of the Governors, HP.2014.31

Barbara Van Cleve is an American photographer best known for her depictions of western ranch life. She grew up on a ranch near Big Timber Montana and later moved to Santa Fe in the early 1980s. Presently, she lives and works both in Santa Fe during winters and back in her hometown in Big Timber, Montana during summers, photographing and helping with the family ranch.

206. Walter W. Nelson
Desert Mystique

1982

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2015.67.2

207. Miguel Gandert
Tommy and Michelle

Albuquerque, New Mexico

1982

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2009.96.46

208. Miguel Gandert
Lucy "Diego Delgado"

Juarez, Mexico

1991

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2010.34.38

Miguel Gandert is a prominent photojournalist who grew up in the northern New Mexico town of Española. He self-identifies as Indo-Hispano and centers much of his work around documenting culture

in New Mexico. His series: *Nuevo Mexico Profundo: Rituals of an Indo-Hispano Homeland* features images taken along the Rio Grande from northern New Mexico to the Mexican border. Gandert is currently a Distinguished Professor of Communication and Journalism at the University of New Mexico.

209. Ray Belcher

"Silverado" Set

1985

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2012.28

Having earned a National Endowment for the Arts grant to travel and take photographs of the Southwest, Ray Belcher came to Santa Fe from California in the mid-1970s. Belcher uses a black and white silver gelatin printing process to capture images of the skies and landscapes of Galisteo and more recently, Santa Fe. He seeks out landscapes without human activity and enjoys the "pure access" it gives him to look at the world and see it with his imagination.

210. Edward Ranney

Pueblo Bonito

Chaco Canyon, New Mexico

1982

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2018.20.1

Edward Ranney approaches image making with a deep reverence for the spaces he photographs. His work focuses on the architecture of pre-Columbian societies which he captures with an awareness of the architectural form as it relates to the surrounding landscape and the natural light. He seeks to do this in a way that transcends a factual understanding of the scene and instead conveys the experience of the place itself.

211. Anne Noggle***Richard Rudisill***

1986

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2000.18

Since the earliest days of photography, people have wished for lasting images of themselves or their loved ones. Through the mysterious process invoked by the camera, people came to feel that a sort of immortality of memory was allowed, even if the photograph was made too late and had to show only the dead. Part of this trust of yielding oneself to the camera for all time seems to reflect that people felt photographs were reliable - that in spite of the artifice of painted backdrops, props headrests, and conventionalized styles, somehow the pictures told the truth. It is notable, however, that even when people left themselves vulnerable to the objectivity of the lens, they were conscious of its presence. They posed before it as before the tolerant eye of a friend or they stared back into it as if to influence the likeness that was to remain. Richard Rudisill was the first curator of the Photo Archives, serving in that capacity for almost 26 years. During that time he built the archive from a small regional collection into a world-class archive representing the history of photography.

212. Sam Adams***No Pastime for Old Men (rodeo series)***

ca.1997-2000

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2012.29.30

213. Sam Adams***No Pastime for Old Men***

ca.1997-2000

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2012.29.44

Sam Adams, a retired literary agent for motion pictures and television, has been taking photographs since he was nine years old and spent five

years documenting the rodeo circuit at the turn of the 21st century. The fleeting action of a bucking bronco tearing across the arena is only a small part of what goes on at the rodeo. Adams captures life behind the scenes in his *No Pastime for Old Men* series. His photograph of a tough young cowboy taking a quiet moment in the midst of the gladiator-like atmosphere of competition captures a different side of the rodeo.

214. Janet Russek

Buddha

2001

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2013.9.1

Janet Russek often photographs still-lives utilizing a large format camera to create poetic and delicate images. Her early still-lives evolved into a twenty-year project exploring the cycle of birth and death. These photographs, utilizing only natural light include images of ripe fruits, vegetables and roots, maturing and decaying plants, abstracted images of pregnant women, portraits of dolls, and objects that allude to Russek's own personal memories. Together they comprise a deep exploration of the cycles of growth and decay as they relate to womanhood and the experience of human vulnerability.

215. Willis Lee

Copan: A Classical Mayan Set in Stone, Plate XI

1997

photogravure

New Mexico History Museum/Palace of the Governors, HP.2017.35

Willis Lee is known for his large scale photographs and copperplate photogravure. The photogravure process gives the images a sense of softness and demonstrates the attention Lee puts into crafting each image. His images seek to capture beauty itself expressed through form and light. Made with patience and care, the photographs represent a different process of image making than those created as part of the visual bombardment we experience through advertising, the web, television, films, and social media.

216. Douglas Kent Hall

Barber in Palomas, Chihuahua (from The Border Series)

1985

New Mexico History Museum/Palace of the Governors, HP.2017.37

Douglas Kent Hall was a photographer as well as writer of fiction, poetry, nonfiction, essays, and screenplays. Through his photographic work, he sought to capture the spirit of a place through portraits of people. His book, *The Border: Life on the Line* explores the dynamic of life in the borderlands through images of the inhabitants along the 2,000 mile stretch of border between the U.S. and Mexico. He wrote: "the border is a psychological warp, like a geologic formation of mind and matter somehow gone wrong. The elements that exist in layers, a complex panoply of greed, love, hate, pain. They are like strata that have formed after centuries of filtering down, accumulation, heat, and pressure. No matter how many of them we peel away we are still left with the puzzling fact that we can't exactly explain this strange and beautiful region that functions as a corridor between the richest nation on earth and one of the poorest...and the people are, as they always have been in these parts, the single factor that has made the difference, that has made the border what it is."

217. Robert Stivers

Hands (In Lap)

2001

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2015.28

Robert Stivers' work has been described as "darkly romantic images infused with a certain mystery that have made him one of our foremost contemporary photographers." He works with gelatin silver and platinum prints to create his unique images.

In 1993 Stivers decided to move away from printing clear photographs and began his signature process of using a sharply focused negative that is then manipulated in the darkroom to create intriguing, out-of-focus, blurry images. His technique results in the intentional loss of clarity and allows him to create images with sensual, dream-like qualities. *Hands* is

an intimate portrait of a woman, shot from the shoulders down with her hands resting on her lap. The subtle butterflies affixed to the woman's dress create a tension between innocence and sensuality.

218. Kent Bowser

Bisti Badlands

New Mexico

ca. 2008

gelatin silver

New Mexico History Museum/Palace of the Governors, HP2018.34.2

Largely unknown, the Bisti Badlands is a scenic expanse of unusual eroded rocks covering 4,000 acres. The site is hidden away in the high desert of the San Juan Basin that covers the northwest corner of New Mexico. The badlands are administered by the BLM (Bureau of Land Management) and are free to enter. Since the late 1970's Kent Bowser has been photographing Southwest landscapes and ruins. Bowser moved to Santa Fe in 1989 from Ohio and in 1992 he began photographing the Bisti Badlands which he says is the most captivating place he has worked in.

219. Jennifer Schlesinger

Earth Map I (quadtych of water)

2004

toned gelatin silver print

New Mexico History Museum/Palace of the Governors, HP.2014.62

One of the staples of desert life is the presence—or scarcity—of water. Its importance can be seen across eastern New Mexico, where the Pecos River strives to quench a fragile, 926-mile riparian environment. In this exhibit, photographer Jennifer Schlesinger creates not only a visual but an emotional sense of the river, with a goal of highlighting issues of ecology and our relationship to place.

220. Donald Woodman

The Rodeo and The West #35

1985-1990

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2011.20.58

221. Donald Woodman

Where the Buffalo Roam

1985-1990

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2011.20.73

Donald Woodman's photographic career has spanned nearly five decades. He has collaborated with and assisted artists including Minor White, Ezra Stoller, Agnes Martin, Dan Margulis, and his own wife, Judy Chicago. *The Rodeo and The West* was as an exploration of the myth of the romanticized American West that surrounds this highly commercialized sport. The images, mostly blurred and shot from unusual angles, show the immediacy of Woodman's presence in the scene; they are unsentimental, unromanticized, and unglamorous and aim to pin down the authentic nature of the contrived event.

Lowriders, Hoppers, and Hotrods

In northern New Mexico, lowriding makes a statement not only about individual car owners, but about culture and soul. In this holy land of sacred earth and tongue-searing chile, the lowrider craft embeds itself in family and place. Networks of extended families across generations have passed on an obsession for building signature rides. New Mexico claims many other types of customized cars—hot rods, bombs, classic cars, and Euros. All require a village of craftspeople skilled in mechanics, painting, hydraulics, and upholstery. Over the past half-century, the lowrider has become a symbol as evocative of the region's identity as the high-desert landscape and the local Spanish dialect.

The term “lowrider” refers to either a car whose suspension has been lowered to within inches of the ground or the person who drives it. In Spanish, it’s *bajito y suavecito*, low and slow. Lowriders carry with them a weighty personal significance. Although they aim to impress with glitter and glam and to show off their artistry and technical prowess, lowriders also express in their cars passion, pain, faith, sorrow—and humor. Each vehicle embodies a story, sometimes memorializing through a painted mural a lost loved one or telling a story of struggle and redemption. They radiate a promise to never forget extended family, personal identity, and home.

222. Corey Ringo
Mariachis and Bombas

2015

digital print

New Mexico History Museum/Palace of the Governors, HP.2016.15

223. Kevin Bubriski
San Gabriel Park
Albuquerque, New Mexico

1983

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2016.03

224. Kevin Bubriski
El Rito Fiesta Parade

1981

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2016.03

In *Look into My Eyes: Nuevomexicanos por Vida, '81-'83*, Kevin Bubriski documents intimate scenes in Albuquerque and northern New Mexico. His depictions focus on everyday people. As the foreword notes, “In the early 1980s, a photographer seldom looked at Nuevomexicanos, a group that was, and continues to be, marginalized.”

Bubriski writes that his fascination with his subjects spurred him to attend

"every fiesta, parade, celebration, and religious observance I heard about and had the gas money to get to."

225. Hunter Barnes

Patrick

2003

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2015.57.2

226. Hunter Barnes

Jeff

2003

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2015.57.1

Hunter Barnes spent a year embedded within various communities around the U.S. documenting the individuals within them for a series titled *Outside of Life*. He photographed motorcycle clubs in New York, the Bloods in East St. Louis, inmates at California's highest security prison, and Lowrider car clubs in New Mexico. Barnes says of this experience and the individuals: "True characters in life who live what they know on their own terms. I was accepted into the worlds of these individuals with time spent with them through trust and understanding." The series gives an intimate glimpse into lives rarely seen.

227. Dottie Lopez

Three Wheel

2014

digital print

New Mexico History Museum/Palace of the Governors, HP.2016.07

228. Jack Parson

56 Chevrolet Pickup, Owned by Joseph Martinez of Chimayó

1998

cibachrome print

New Mexico History Museum/Palace of the Governors, HP.2007.11.61

229. Jack Parson

72 Buick Riviera, Owned by Adam Garcia of Las Vegas, New Mexico

1998

cibachrome print

New Mexico History Museum/Palace of the Governors, HP.2007.11.58

Jack Parson grew up in New York City and received his B.A. and M.A. in English literature at the University of Colorado and later a diploma in filmmaking from the London International Film School. He found his way to Taos to work on writing a script and stayed longer than planned, writing and photographing for three years. Parsons continued to make work in New Mexico often collaborating with authors and other artists to document facets of New Mexican life and Hispanic culture. In the late 1990s, he collaborated with author, Carmella Padilla, documenting lowriders for her book: *Low'n Slow: Lowriding in New Mexico*.

230. Bob Eckert

Arthur "Lowlow" Medina

cibachrome print

New Mexico History Museum/Palace of the Governors, HP.2015.73

Arturo Angelo Medina comes from a long line of Chimayó residents whose religious passion often finds an outlet in artistic expression, in his case, as lowrider art. In the 1980s Arturo changed his name to LowLow and was among the pioneers of the lowrider mural style that came to characterize lowrider art in northern New Mexico. His art reflects influences from traditional New Mexican and Spanish Colonial art. He is known for decorating his classic lowriders with murals that depict local landscapes and iconic scenes, as well as female figures.

His works have been featured in *National Geographic* and *New Mexico*

Magazine, in a Discovery Channel documentary, in *The New York Times*, and in a music video for the Red Hot Chile Peppers. Increasingly, LowLow sees his art as a means of recruiting young people to his evangelical mission, and he now focuses almost exclusively on religious themes in his lowrider art and in the paintings he also sells at a roadside gallery in Chimayó.

231. Norman Mauskopf

Española, New Mexico

2001

digital print

New Mexico History Museum/Palace of the Governors, HP.2017.32

Norman Mauskopf has worked as a documentary photographer for over 35 years. He has published several books on various subjects including professional rodeo cowboys, African-American musical and spiritual traditions in Mississippi, the world of thoroughbred horse racing, the legal brothels of Mustang, Nevada, and a photographic exploration of Latino culture in northern New Mexico titled *Descendants*. He is a resident of Santa Fe and continues to offer workshops around town.

232. Alexander Eisemann Harris

Las Vegas, New Mexico, Looking East from Myles Sweeney's 1960

Chevrolet Impala

1987

digital print

New Mexico History Museum/Palace of the Governors

233. Alexander Eisemann Harris

Hong Kong Lounge, Las Vegas, New Mexico; Looking North From

Richard Lucero's 1972 Buick Centurion

1987

digital print

New Mexico History Museum/Palace of the Governors, HP2017.17

234. Jim Arndt

Fred Rael in "Boulevard Legend," 1964 Chevrolet

Española, New Mexico

2003

cibachrome print

New Mexico History Museum/Palace of the Governors, HP.2015.59

Legendary lowrider Fred Rael has been called by Lowrider magazine "a time-tested and true veteran of Lowrider culture." Rael bought his first lowrider in 1979 at the age of 15, at the same time he began collecting lowrider paraphernalia that is displayed throughout his own home. Rael was one of the driving forces behind creating Española's own Lowrider Museum Coalition, formally organized in August of 2017, with the goal of creating a place that promotes lowriders as vital elements of northern New Mexico culture.

Poetics of Light: Pinhole Photography

Pinhole photography has captivated image-makers from schoolchildren to professionals since the emergence of photography almost two centuries ago. While point-and-shoot cameras, fine lenses, and image-editing apps turn everyone into a would-be photographer, pinhole photography is experiencing a low-tech resurgence among enthusiasts.

Through their efforts, pinhole photographers challenge the assumptions of high-tech commercial and digital photography. The process invites a slower, contemplative approach to the art of photography. The broad spectrum of photographs presented in this exhibition highlights the artists' attempts to capture the world in another way. Their viewpoints are sometimes whimsical, distorted, or unsettling.

235. Eric Renner and Nancy Spencer

White Hand

2001-2011

digital print

New Mexico History Museum/Palace of the Governors, HP.2012.15.908

Eric Renner was at the forefront of the pinhole revival in the 1960s and is considered the most influential and knowledgeable practitioner of pinhole technique and is an authority on its history. Along with Nancy Spencer, they founded the New Mexico-based nonprofit Pinhole Resource Inc., publisher of *Pinhole Journal* from 1985 to 2006. In 2012, the New Mexico History Museum's Palace of the Governors Photo Archives received the entire Pinhole Resource Collection of more than 6,000 pinhole images, seventy cameras, and many rare books, making this the largest collection of pinhole photography in the world.

236. Larry Bullis

Daffodil #2

1987

cibachrome print

New Mexico History Museum/Palace of the Governors, HP.2012.15.838

Larry Bullis' *Daffodil #2* was exhibited alongside nearly 225 photographs and 40 cameras in *Poetics of Light: Pinhole Photography* at the New Mexico History Museum in 2015. Bullis' photograph demonstrates how a light-tight box pierced by a hole and holding a piece of old-school film can reveal alternate versions of reality. The exhibition was co-curated by Eric Renner and Nancy Spencer.

237. Bethany de Forest

Rosetvliders (Garden)

2010

cibachrome print

New Mexico History Museum/Palace of the Governors, HP.2012.15.1389

Bethany de Forest derives her inspiration from a variety of sources: found objects, materials that appeal to her, and landscapes seen during her

travels. The settings and ideas that she explores are often transformed into almost realistic yet mysterious scenes. Her images have a faraway feeling and always hold an element of suspense. She creates these surreal worlds by constructing dioramas which she photographs with a camouflaged pinhole camera inserted into the scene.

238. Scott McMahon

Orphan

2009

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2012.15.1348

239. Scott McMahon

Perennial Fool

2009

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2012.15.1347

The human body and portraiture have always fascinated artists and photographers. In some ways, the pinhole camera deprives photographers of the power to manipulate the resulting image. Pinhole photography is a slower process in which the artist sets the camera by placing light-sensitive material inside, choosing the site and the object to be recorded, determining the size and the shape of the pinhole, and deciding how long to expose the film. They become poets of light, placing their trust in intuition, reading the light and, in the process, recording human form and the mystery of who we are.

According to Scott McMahon, "I often use myself as the subject in my work I try to keep the identity somewhat anonymous so that I am a character playing a role. It's often hard for me to communicate to someone else how I want to represent the figure in an image. Something gets lost in translating my visual idea to directing someone to act out a scenario, or pose a certain way. I find the figure fascinating in that it is a temporary shell; the photograph preserves the state or condition the body is in at the time."

240. Heather Oelklaus
Palace of the Governors
2015

gelatin silver, composite image

New Mexico History Museum/Palace of the Governors, HP.2016.36

Heather Oelklaus created a massive pinhole camera in the back of her 14-foot 1977 Chevy box truck. When she visited the Palace of Governors exhibit, *Poetics of Light: Pinhole Photography*, she met Curator Daniel Kosharek and Palace Press Curator Tom Leech. When they found out about her truck, they invited her to shoot the Palace of the Governors. With nine volunteers, Oelklaus placed 84 pieces of black-and-white darkroom paper on the truck's walls, using tiny magnets. The paper was exposed for 60 minutes, then the sheets were taken into a darkroom to develop. "As the prints were coming out of the darkroom, many of the participants enjoyed putting the large-scale puzzle together so we could see the fruit of our labor," Oelklaus said. The large composite image, presented in Albuquerque Museum's exhibit, *A Past Rediscovered*, is a grand celebration of pinhole artistry.

241. David Plakke
Untitled

1990

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2012.15.660

242. David Plakke
Untitled

1990

gelatin silver

New Mexico History Museum/Palace of the Governors, HP.2012.15.653

David Plakke's intimate works often address issues of sexuality, human relationships, and the body. According to Plakke, "I wondered if I could do pinhole images, but I was always afraid of doing them because I was such a control oriented person. But then I did my first shot of my friend who was going through a very difficult divorce, who was trying to be

more of a person than her husband. In my very first shot, I had her wrists tied. She came off looking like half man, half woman- I couldn't even read the negative. I thought I really couldn't understand this at all. And I made the print and I thought oh my God, pinhole photography captured so much more than I was able to see with my naked eye."

243. Nilufar

Unnamed Refugee, Western Sahara Refugee Camps

2004

cibachrome print

New Mexico History Museum/Palace of the Governors, HP.2012.15.1310

244. Nilufar

Fatimelou, Western Sahara Refugee Camps

2004

cibachrome print

New Mexico History Museum/Palace of the Governors, HP.2012.15.1311

Nilufar's love of photography has led her to travel extensively, building permanent and temporary cameras obscura around the world. With Eric Renner's 1 1/2" Leonardo pinhole camera she uses long exposure times to capture people in small communities. She traveled to Southern Algeria to create an art project working in the refugee camps of the Western Sahara. Over three days, the women of the 27th of February camp sewed a special tent that would serve as a camera obscura for the local school children. According to Nilufar, "these communities extraordinarily survive in the conditions of the desert welcoming artists such as myself with our quirky projects with kindness. Many people from all over the world visit these camps on a regular basis and I realized these communities have a sophistication and worldliness I was so pleased to see. It gave me hope about the plight of these refugees who we pray will leave these conditions and return to their home in the near future."

245. Bill Wittliff

Ranchos de Taos Church

2000

pinhole print

New Mexico History Museum/Palace of the Governors, HP.2012.15.1367

The famous Rancho de Taos church has attracted many artists who have visited New Mexico. In Bill Wittliff's pinhole photograph, the commonly depicted church looks very different. The main structure of the building glows with light while the buttresses on either side are dark. A halo of light over the church bleeds into the black at the top edges of the photograph creating yet another juxtaposition of dark and light. Based in Austin, Texas, Wittliff has had a distinguished career as a photographer, film producer, director, publisher and screenwriter of the Emmy award-winning television series *Lonesome Dove*.

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