



## ASPH 3306: Photography in Taos Photography as History, Photography as Art JTERM 2018, Professor Debora Hunter

This course addresses the medium of photography as creative expression, historical record and fine art. Students learn basic camera operation (exposure, focal length, depth of field), software manipulation and photographic design principles (framing strategies, lighting). Through the study of the rich history of photography in the Southwest students locate their own creative response to the perennial quest to understand man's relationship to the natural and social world.

Course historical and art historical material is divided into four topics: land, Native American culture, Hispanos culture, and Anglo culture. These are explored and linked through field trips, readings, primary historical source material, history of photography, and photographs made by the students.

The key moments in photographic history of the area are: the U.S. Geological and Geographical Surveys of the American West, 1860-1879; early ethnographic photographic studies of Native Americans, 1875-1905; the Modernists, 1930-1960; and contemporary artist/photographers. Many of these photographs, considered primary historical sources, are available for viewing and analysis in area art and history museums. Secondary sources for research are historic interpretation and analysis, and art criticism and theory, which are available in the Fort Burgwin Library and online websites.

Students will complete two projects: Research (fulfilling History II, IL, OC) and Portfolio (fulfilling CA II). Working alone or in groups, students will research a topic that has historical and artistic importance. The final project is a carefully organized, narrated and visually engaging PowerPoint presentation of text, image and speech that offers a fresh, insightful and in-depth analysis of closely focused aspect of the topic. Informed by these historical precedents, students will produce a portfolio of their own photographic response to the Southwest.

	<b>AM 9:00-12:00 approx</b>	<b>PM 1:00-4:00 approx</b>
<b>Mon 1.9</b>	Map orientation of Taos. Camera settings: file format, ISO, focusing, exposure modes. Framing lecture. Handout on research project.	Field trip. Ranchos Church, Talpa Cemetery. acequia, maybe Gorge Bridge. Sunset 5:05.
<b>Tue 1.10</b>	Class requirements for portfolio and research. More exposure modes, over and under exposure, Depth of Field, Shutter Speed, focal length.	Lottery for topics! Library tutorial with Julia Stewart. Maybe Frontier Photographers movie or taking photos on campus.
<b>Wed 1.11</b>	Lighting lecture. Basic software image adjusting. Loose ends.	Field trip to Taos Pueblo (closes at 4:30), Maybe trip to Harwood Museum, Taos Plaza or Jack Leustig Gallery in Arroyo Seco (closes at 5pm). Sunset at 5:07. Students should expect to spend time editing photographs after dinner.
<b>Thu 1.12</b>	While students work on research (not editing) in library, teacher will meet individually with students to edit their photographs.	Critique of 20 images.
<b>Fri 1.13</b>	9am Skype with Anne Peterson of DeGoyler Special Collections. Other activity to be announced.	Field trip to Chimayo or trip to Harwood Museum. Sunset 5:09
<b>Mon 1.16</b>	Symposium on Survey Photographers.	Symposium on Ethnographic Photographers.
<b>Tue 1.17</b>	Field trip to Santa Fe	Field trip to Santa Fe. Students should expect to edit photographs after dinner. Sunset 5:14.
<b>Wed 1.18</b>	Symposium on Modernist.Submissions for assessment of IL and OC and short quiz.	Final critique of portfolio. 20 to 30 images with written statement. Class may run late.
<b>Thu 1.19</b>	Depart Fort	

# Context for Historical and Fine Art Photography in the Southwest

SUBJECT	PHOTOGRAPHERS			
	<b>Survey Photography 1860-1879</b>	<b>Ethnographic 1875-1905</b>	<b>Modernists 1930-1960</b>	<b>Contemporary</b>
The Land landscape, land use, railroad, environmental	Timothy O'Sullivan William Henry Jackson Alexander Gardner Andrew J. Russell		Ansel Adams Paul Strand (limited) Laura Gilpin Elliot Porter	Richard Misrach Mark Klett and Ryon Wolfe Jamie Stillings Trevor Paglen (surveillance) Debora Hunter
Native American architecture, customs, portraits		Timothy O'Sullivan William Henry Jackson Alexander Gardner Andrew J. Russell <b>Edward Curtis</b> <b>Adams Clark Vroman</b> <b>John Hillers</b>	Ansel Adams Laura Gilpin Taos Pueblo by Mary Austin/Adams	Miguel Gandert Skeet McAuley Matika Wilbur Zig Jackson Wendy Red Star Will Wilson Andrea Robbins, Ma Becher
Hispanic architecture, customs, portraits			Mostly architecture by Ansel Adams Elliot Porter	Alex Harris
Anglo architecture, customs, portraits				Tony O'Brien (religious) Lisa Law (hippy) Debora Hunter

## I. The Land in the Southwest

What are the social uses of land and how are they reflected in landscape photography? The US Geological Surveys fostered the development of the intercontinental railroads. Modernists depicted a mythic American West, while contemporary photographers often address environmental concerns.

### Fieldtrips

1. Ghost Ranch, trails and Museum of Paleontology and Museum of Anthropology
2. Rio Grande Gorge Bridge
3. Earthships

### Primary Source Material

1. Photographs of Timothy O'Sullivan, William Henry Jackson are available for viewing at Andrew Smith Gallery, Santa Fe

### Readings

1. *Taos, A Topical History*, Formative Epochs: The Origins and Evolution of the Taos Landscape, by Paul W. Bauer, p.19-30
2. *Taos, A Topical History*, Archaeology and the Pre-European History of the Taos Valley, By Jeffrey L. Boyer, p 31-43
3. *A Great Aridness: Climate Change and the Future of the American West*, William DeBuys, Oxford University Press, 2011 Introduction: The Tracks at Cedar Spring, p. 3-16
4. *Perpetual Mirage, Second View: A Search for the West that exists only in Photographs*,

### Photographic Artists

1. Timothy O'Sullivan, early
2. William Henry Jackson, early
3. Andrew J. Russell, early
4. Ansel Adams, modernist
5. Elliot Porter, modernist
6. Laura Gilpin, modernist
7. Paul Strand, modernist
8. Richard Misrach, contemporary
9. Mark Klett and Byron Wolfe, contemporary
10. Jamie Stillings, contemporary

## II. Native American Culture in the Southwest

Early photographs of pueblo architecture, activities and portraits produced an ethnographic record. How does their record reflect the makers own values? The Modernists emphasized formal and aesthetic value in their subject matter. Contemporary artists address cultural identity,

### Fieldtrips

1. Taos Pueblo, January 6, Buffalo and Deer Dance
2. Bandelier National Monument

### Primary Source Material

1. *Taos Pueblo*, 1930, rare book by Ansel Adams and Mary Hunter Austin, available for view at the Harwood Museum. The DeGoyler also owns one of this very rare book.

### Readings

1. *Taos, A Topical History*, Defiant Taos, Robert Torrez, p 115-122
2. *Taos, A Topical History*, 1847: Revolt or Resistance, Alberto Vidaurre, 123-136

3. *Taos, A Topical History*, A Mutiny in Taos, 1855, by John B. Ramsay, 153-164.
4. *Taos, A Topical History*, Taos Pueblos, Past and Recent by John J. Bodine, 177-188
5. Sandweiss, *Surviving an Unfamiliar Land*, 1840-1880, p 41-76
6. Sandweiss, *Mementoes of the Race: Photography and the American Indian*, p 208-273.

#### Photographic Artists

1. Timothy O'Sullivan, early
2. Edward Curtis, early
3. Adam Clark Vroman, early
4. John Hillars, early
5. Ansel Adams, modernist
6. Laura Gilpin, modernist
7. Skeet McAuley, contemporary Anglo
8. Matika Wilbur, contemporary Native American
9. Zig Jackson, contemporary Native American
10. Wendy Red Star, contemporary Native American
11. Will Wilson, contemporary Native American
12. Andrea Robbins and Ma Becher, contemporary German

### III. Hispanos Culture in the Southwest

There is scarce photographic record of early Hispanos presence. However, many Modernists found beauty in the surfaces and forms in Hispanos architecture. Why is it difficult to find many examples of fine art photography made about or by Hispanos photographers?

#### Fieldtrips

1. Martinez Hacienda, Taos
2. San Francisco de Assis Church in Ranchos de Taos
3. Acequia
4. Talpa Cemetery
5. Chimayo

#### Primary Source Material

1. UNM Taos, Southwest Research Center, many examples of photographs, church and municipal records

#### Readings

1. *Taos, A Topical History*, "Sin agua, no hay vida": Acequia Culture", By John Nichols, p. 201-211.
2. *Taos, A Topical History*, Sacred Places, Michael Miller, p 127-243.
3. *A Sense of Place, A Sense of Time*, J.B. Jackson, The Mobile Home on the Range, p. 52-67.

#### Photographic Artists

1. The Modernists: Ansel Adams, Eliot Porter, Paul Strand, Laura Gilpin
2. Miguel Gandert, contemporary
3. Alex Harris, contemporary
4. Skeet McAuley

### IV. Anglo Culture in the Southwest

The photographic history of the Southwest is almost entirely made by Anglos. How does this archive reflect Anglo values? Can we identify the cooperation and conflict of Native, Hispanos and Anglo cultures within contemporary Taos and if so, how does it visually manifest itself?

### Fieldtrips

1. Kit Carson House, (frontiersman 1829-1868)
2. Taos Art Community (1915-1933) Fechin House, Blumenschein House, Harwood Museum of Art
3. New Buffalo Center, 1960s-1970s
4. El Monte Sagrado Hotel and Spa

### Primary Source Material

Photo-eye Gallery and Verve Gallery, Santa Fe to view contemporary fine art photography

### Readings

*The Last Conquistador*, film. (Yes, I am putting this under Anglo Culture).

### Photographic Artists

1. Paul Strand, historical
2. Edward Weston, historical
3. Lee Friedlander, contemporary
4. Tony O'Brien, contemporary
5. Lisa Law, now historical
6. Jonathan Blaustein, contemporary
7. Debora Hunter, contemporary
8. Jamie Stillings, contemporary

## More on Readings

The first three books, all considered classics, address the dual role of photography as document and art in the West. These books will be on reserve at the library so can only be used when the library is open.

1. *Crossing the Frontier: Photographs of the Developing West, 1849 to the Present*, by Richard Rodriguez and Sandra Phillips, SFMOMA, Chronicle Books, 1996.
2. *Perpetual Mirage: Photographic Narratives of the Desert West*, various authors, Whitney Museum, Abrams, 1996.
3. *Print the Legend: Photography and the American West* (The Lamar Series in Western History) by Martha A. Sandweiss, Yale Western Americana, 2002.
4. *Taos, A Topical History*, edited by Corina Santistevan and Julia Moore, Museum of New Mexico Press, 2013.
5. *Photography in New Mexico: from the daguerreotype to the present*, Van Deren Coke ; foreword by Beaumont Newhall. 1979.

## More on Fieldtrip to find Primary Sources

1. UNM Taos, Southwest Research Center  
<http://taos.unm.edu/swrc>  
Bustling with academic and amateur researchers, this humble hole-in-the wall center off the town's square holds records, books, photographs and historical documents, all under

the loving auspices of Nita Murphy. It's a great place to be inspired by primary sources, easily available to students.

"Through Exceptional partnerships, the Southwest Research Center has compiled over 12,500 publications. The materials focus on art, history, ethnology, and archeology of the southwest. The SWRC has an extensive Native American collection, legal documents pertaining to water rights and land grants, the D.H. Lawrence Collection, and American fur trade documents. The SWRC also contains genealogy records such as census records since 1823 and baptismal, marriage, and burial records for Taos County since 1701. Information on historical figures in New Mexico, historical maps of New Mexico, private collections, thousands of books including first editions and original issues of "The Laughing Horse" are also contained in the SWRC."

2. New Mexico History Museum, <http://www.nmhistorymuseum.org>
3. Palace of the Governors Photo Archives  
<http://www.palaceofthegovernors.org/photoarchives.html>
4. New Mexico Museum of Art  
<http://nmartmuseum.org/>
5. Andrew Smith Gallery, Santa Fe
6. Verve Gallery, Santa Fe
7. Photo-eye Gallery, Santa Fe

### Photography Books at Fort Burgwin Library

The Fort's library has an excellent collection of over 200 books related to photography in the Southwest. ~~A 7-page bibliography, referencing the four topics of the course will be provided to students. Students will be required to incorporate research from several of these books into their final PowerPoint Presentation.~~ You can use the computer in the library to do a subject search for photography and find titles that interest you. You can also browse the shelves for the call numbers TR655 through TR688, also F797, but many photo books will be catalogued under different call numbers.

### Digital Collections Available for Use in Research:

1. DeGoyler Digital Collection, <http://digitalcollections.smu.edu/all/cul/dgl/>  
The DeGoyler extensive collection: U.S. West: Photographs holds many magnificent photographs by O'Sullivan and William Henry Jackson that are digitally represented online. Additionally, they hold a copy of *Taos Pueblo*, a book by Ansel Adams and Mary Hunter Austin, 1930. This rare book of ten actual silver gelatin photographs was produced in an edition of 100. We will use SMU's digital collection to preview these images and then visit the Harwood Museum to see another real copy of *Taos Pueblo*. Students will be encouraged to visit DeGoyler Special Collection when they return to campus.
2. Harwood Museum of Art <http://collections.harwoodmuseum.org/view/objects/asimages/3493>
3. New Mexico Digital Collection, a vast archive of UNM and UN Museum Photographic Collection  
<http://econtent.unm.edu/cdm/landingpage/collection/acpa>



## Evaluation

Research 40%, Portfolio 50%. Engagement 10%. Details in other documents.

### How to Do Well in this Class:

Observe, observe, observe everything! You are required to carry your camera at all times (seriously, this is engagement!). Use your camera in many situations besides the field trips. Keep your equipment (camera, and laptop) in good working order. Arrive at class on time and meet all deadlines. Follow instructions for submissions carefully. When on driving on field trips, look out the window rather than concentrating on what is inside the van. Participate in classroom discussion and critiques. Arrive on time to class. Do not miss class. Stay healthy. Dress in layers so you will always be comfortable. Stay alert in class.

You should expect to spend anywhere from 2 to 10 hours shooting each assignment and 1 to 2 hour editing and preparing to submit the assignment. Students who do well in this class always devote a good deal of time to actually photographing. Most often they shoot the assignment once, then edit and decide that they need to make more photographs and may even cycle through the photograph/edit process a third time. It might be possible to complete each assignment in about 15 minutes. Doing just the minimum and making no technical mistakes will generally earn a C. Do not miss class, absences can really pull down your grade. Plan to do extra credit. Turn in your assignments on time. Also, there is a good deal of attention to details in this class, such as labeling and sizing which must be done correctly. The way to do well in this class is to work diligently and intelligently on each assignment. Never wait to the last minute. Most of the best students visit me during my office hours for help with their editing. ALWAYS get your assignments turned in on time. If you are having difficulties in this class, see me while they are happening. Do not wait until the end of the semester. Final grades will not be changed so that student may keep a scholarship, graduate, or participate in rush activities.

### Additional Notes:

Professor Debora Hunter

~~You are welcome to stop by my faculty casita anytime between 8am and 10pm.~~ Feel free to contact me anytime before 9PM. I will always welcome your questions and comments.

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My website: [www.deborahhunter.com](http://www.deborahhunter.com) Absolutely visit my website and look carefully at my Taos work.

### Academic Honesty and Misconduct:

It is possible to plagiarize a visual image or a photograph just as it is words and text. Students should only submit work that is their own, meaning that the photograph is their own concept, framing, shooting and editing. Also students should not allow others to make available to others their own work. Students plagiarizing or aiding in plagiarizing will be taken to Honor Council and/or receive a grade of failure for either the assignment and/or the class. Please give me no case to suspect plagiarism by shooting in very similar situations, light and framing to other students. If you think there is the possibility of me suspecting plagiarism, please see me before you submit your images.

You are bound by the Honor Code and the SMU Student Code of Conduct.

For complete details, see: [http://www.smu.edu/studentlife/PCL\\_01\\_ToC.asp](http://www.smu.edu/studentlife/PCL_01_ToC.asp)

### Disability Accommodations:

Students needing academic accommodations for a disability must first contact Disability Accommodations & Success Strategies (DASS) at 214-768-1470 or [www.smu.edu/alec/dass.asp](http://www.smu.edu/alec/dass.asp) to verify the disability and to establish eligibility for accommodations. They should then schedule an appointment with the professor to make appropriate arrangements. (See University Policy No. 2.4; an attachment describes the DASS procedures and relocated office.)

Then you must schedule an appointment with the professor to make appropriate arrangements. (See University Policy No. 2.4.)

### Religious Observance:

Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

### Excused Absences for University Extracurricular Activities:

Students participating in an officially sanctioned, scheduled University extracurricular activity should be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)



## STUDENT LEARNING OUTCOMES AND ASSESSMENT

Red indicates the SLO I have chosen. Blue indicates how the SLO will be demonstrated and assessed.

### **Humanities and Fine Arts Student Learning Outcomes Option A (Depth):**

- A1. Students will analyze and construct clear and well-supported interpretations of creative or innovative works within a particular discipline.  
Almost all of classroom discussion and critiques involve teasing apart form and content. Identifying how formal design elements within 2-dimensional photographs work hand-in-hand with subject matter to create social, historical, philosophical and artistic meaning. The readings and the teacher's comments will introduce students to a useful vocabulary and methodology for analyzing images. Method of assessment: students' verbal participation in discussion and critiques and documentation with final PowerPoint Presentation.

*Pick one that best fits the context of the course*

- A2a. Students will analyze the role and value of creative works to the individual or cultural contexts in which they are created and adopted.  
A2b. Students will demonstrate the ways in which creative works reflect values and modes of thought in individual or cultural contexts.  
A2c. Students will apply the creative process to develop original works in a particular discipline.  
Half of the class is devoted to the making of photographs. Method of assessment: daily photographic work and documentation with final PowerPoint Presentation,

### **History, Social and Behavioral Sciences Student Learning Outcomes Option A (Depth):**

*Pick one that best fits the context of the course*

- A1a. Using extensive primary and/or secondary sources students will explain, in their own prose, how and why historical changes occur in a particular time and society.  
A1b. Using primary and secondary historical sources, students will situate disciplinary/professional subject matter within its changing historical contexts. The class is structured so that students will trace a particular line of inquiry over a long period of time. This will alert them to the enduring and complex nature of inquiry as well as to the traditions employing photographic vision. Additionally, they will gain knowledge of the how changing technology transforms analysis and meaning. For example, the Survey photographers used glass plate collodion to describe vast and wild landscape, the Modernists created fine details of textural surfaces using silver gelatin and a contemporary artist might appropriate through digital capture online images of the Grand Canyon. Method of assessment: final PowerPoint Presentation in which primary and secondary historical sources will be included.

- 1a. observations. Method of assessment: short quiz,

## **Information Literacy**

### **Information Literacy Student Learning Outcomes:**

1. Students will select and use the appropriate research methods and search tools for needed information.  
For the final PowerPoint Presentation students will research specific photographers whose work is related to their own. They will use books, online digital image database, periodicals, newspapers, online websites, and primary source material. See assignment: Oral Presentation with Annotated Bibliography in syllabus. Method of assessment: annotated bibliography.
2. Students will evaluate sources for quality of information for a given information need.  
Students will evaluate the professional authority of the writers they choose to cite in their research. They will do this by researching the credentials of the writers. Additionally, online images vary greatly in resolution and tonal quality. Students will learn how to find high quality downloadable images online. See assignment: Oral Presentation with Annotated Bibliography in syllabus. Method of assessment: annotated bibliography.

## **Oral Communication**

### **Oral Communication Student Learning Outcomes:**

1. Students will select, organize and use appropriate evidence or information to suit a specific or targeted audience.  
Students will present 20-30minute PowerPoint Presentation of text and images to their class and guests. Method of assessment: final PowerPoint Presentation,
2. Students will use appropriate vocal and visual cues to deliver a presentation to a specific or targeted audience.  
Presentation will include individual "slides" in which a single images is displayed, two images are displayed side-by side, and another where multiple thumbnails appear. Each slide format demands a particular analysis of compare and contrast. Method of assessment: final PowerPoint Presentation as pdf. or video clip.