ARHS 1351 Visual Cultures:  
Art and Architecture of Native American and Hispanic New Mexico  
SMU in Taos, August 2018

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Class Meetings  
Field trips, hands-on activities, and class sessions morning and afternoon on weekdays.

Course Description and Objectives  
This interdisciplinary, cultural immersion course is designed for SMU-in-Taos. It introduces students to the rich artistic heritage of the American Southwest, with an emphasis on the cultures of New Mexico. Astronomical alignments, water, earth and sky, spirits and saints—these are among the themes in the art of the region. Readings and discussions set the stage for experiential, on-site learning in archaeological sites, pueblos, churches, museums, and artisan studios. In these living classrooms, students encounter the converging streams of Southwestern cultures through first-hand experiences. Informed, critical observation and analysis are central to the course. Personal reflection and hands-on projects allow students to “own” their learning. During August term, this class will join the people of Picuris Pueblo to witness traditional ceremonies of the San Lorenzo Feast Day.

Course Credit  
Pillars/Creativity & Aesthetics Level 1; Pillars/Historical Contexts Level 1  
Breadth/Creativity & Aesthetics; Breadth/Historical Contexts  
Proficiencies and Experiences/Human Diversity

Student Learning Outcomes

Breadth/Creativity & Aesthetics  
1. Students will identify and/or employ methods, techniques, or languages of a particular art form and describe how these inform the creation, performance or analysis of that form.
2. Students will demonstrate an understanding of concepts fundamental to creativity through explanation and analysis.

Breadth/Historical Contexts  
1. Students will contextualize, in their own prose, main events, actors, and primary sources in a defined historical period.
Proficiency/Human Diversity
1. Students will be able to demonstrate an understanding of the historical, cultural, social, or political conditions of identity formation and function in human society, including the ways in which these conditions influence individual or group status, treatment, or accomplishments.

Required Readings and Supplies
Laptop computer or iPad with keyboard (Word or Pages).
Digital camera or smartphone camera and accessories necessary to transfer images.
All readings are provided as PDF’s on Canvas (purchase of books is optional).

Recommended Supplies
Modest outfit for churches field trips
Insulated lunch bag for picnic lunch days
See the list provided by SMU in Taos: http://www.smu.edu/Taos/PackingList

Grading
Pass/Fail is not allowed. Grades will be determined on the basis of a pre-program exam over readings; participation in class discussions and activities; a journal of photos and written responses to topical questions; and a final exam. Late assignments will not be accepted unless an extension is arranged in advance. Honors students will write a paper.

Pre-Program Open Book Exam over Selected Readings = 25% of Final Grade
The essay test covers readings that provide a foundation for your learning experience in Taos. These essays are in response to questions provided by the instructor. Write in your own words and cite completely anything you take from another author. Your work will be submitted to SafeAssign to check for plagiarism. Carefully proof your essays and correct grammatical and spelling errors prior to submitting the exam. Due at 11:59 pm August 4.

See readings on last the two pages of this syllabus. Additional readings are assigned in Taos to prepare you for field trips, journal questions, and group discussions. The more you read in advance, the more time you will have in Taos to devote to your experiences and journal. The pre-program exam allows us the freedom to spend most of our class time on field trips!

Participation in Discussion and Class Activities = 10% of Final Grade
Enthusiastic, cooperative, and consistent participation in all course activities including slide lectures, discussions, field trips, collaborative projects, and workshops. Discussion is a laboratory for experimentation with ideas.

Human Diversity Journal = 35% of Final Grade
This is an academic journal with thoughtful, daily reflections on readings, field trips, and questions provided by the instructor. Focus on comparing traditional Native American and Hispanic cultures, and gender roles in traditional art. It may include photographs of sites, artworks, people, landscapes, and community scenes that intrigue you. The completed journal is due at 11:59 pm August 17 (online upload or email; email no larger than 20 MB).
Final Exam = 30% of Final Grade
This is an essay exam addressing broad course themes and concepts. To prepare, review your notes, journal, and readings. Learn the title, culture, approximate date, medium, meaning, and cultural context of the works of art in Chapter 2 of Native North American Art and the major works we’ve seen on field trips. 8:00-11:00 AM on August 17.

Honors Credit
Honors students complete an additional project: a research paper, poster-session, article, substantial creative project, or documentary film.

Attendance Policy
In the high intensity environment of a summer program where each class session is vitally important, regular attendance is mandatory. Except under extraordinary circumstances, any student missing more than ½ day of class will not pass.

Course Outline - Tentative
The instructor reserves the right to modify the schedule at any time; changes will be announced in class and by email. Please understand that life in Taos is laid back and fluid. Our sense of time on the main campus in the city of Dallas is vastly different from “Taos Time”. Things don't always happen at the time or in the way they are planned or promised. We have to remain flexible so we can adapt to unexpected change.

This is a non-traditional art history course. Our class in Taos emphasizes on-site learning, individual reflection on readings and experiences, and thoughtful writing about careful seeing. Classroom lectures are deemphasized so your learning experiences connect you directly to the cultural contexts of the art and architecture we study. We will be a team.

Saturday, 8/4
11:59 PM (just before midnight) Pre-program essay exam due via email to kathyw@smu.edu

Sunday, 8/5
Travel and Arrival Day
Course introduction after dinner.

Monday, 8/6
9:00-12:00 Classroom
Art and Architecture: Introduction to Concepts, Themes, Materials and Techniques
1:00-4:00 Classroom and Library
Film: The Mystery of Chaco Canyon
Contemplation/ Writing Exercise on Migration, Settlement, and Adaptation to Environment

Tuesday, 8/7
7:30-4:00 (bring sack lunch with you)
Field Trip to Bandelier National Monument
Tour, Museum of Indian Arts and Culture in Santa Fe for Here, Now and Always
Readings:
• *Native North American Art*, Chapter 2: “The Southwest” (review of pre-program reading)
• *Anasazi and Pueblo Painting*, Chapter 4: The Florescence of Painting: AD 900-1300, pages 81-114. Chapter 6: Mural and Ritual Art to 1900, pages 139-169
• Morgan: “Regional Developments, 900 to 1140 – Chaco Canyon Anasazi”, pages 39-58

**Wednesday, 8/8**
8:00-11:30
Field Trip to Taos Pueblo
Urban Planning/Pueblo Architecture
Readings:
• “The Enshrined Pueblo: Villagescape and Cosmos in the Northern Rio Grande”, pages 448-466.
1:00-4:00 (Art Barn or Dining Hall)
1) Collaborative Installation Project: Create a site-specific mandala or astronomical marker using found materials. Document process and completed work with digital photos.
2) Design a Katsina or Animal Spirit Fetish and use natural materials and other supplies to create a 2D or 3D object representing your concept.
Reading:

**Thursday, 8/9** (take $ for lunch at Taos Cow or pack lunch to bring along)
9:30-11:30
Field trip to Millicent Rogers Museum
1:00-3:00
Rottenstone Pottery in Arroyo Seco for Hands-On Clay Workshop
Readings:
• *Converging Streams: Art of the Hispanic and Native American Southwest*, Chapter 5: “The Meaning and Role of Sacred Images in Indigenous and Hispanic Cultures of Mexico and the Southwest”.

**Friday, 8/10**
1:30-6:00
Field trip to Picuris Pueblo Feast Day of San Lorenzo, dances and pole climbing
Reading (review of chapter read for pre-program exam):
• “The Enshrined Pueblo: Villagescape and Cosmos in the Northern Rio Grande”, pages 448-466.
Saturday, 8/11 and Sunday, 8/12: No Class

Monday, 8/13
9:00-12:00
Visit to studio of santero Victor Goler in Talpa
Field Trip to San Francisco de Asís Mission Church, Rancho de Taos
Sacred Images in Hispanic Art of New Mexico
Readings:
• Reading: Gavin, Robin Farwell, *Traditional Arts of Spanish New Mexico*, (Museum of New Mexico Press, 1994).
• [https://www.youtube.com/watch?v=EclSMsD2kWE](https://www.youtube.com/watch?v=EclSMsD2kWE) Tesoros De Devoción, a brief PBS documentary on retablos and bultos
1:00-4:00 (Art Barn or Dining Hall)
Paint a Retablo inspired by the work of a traditional Hispanic artist of New Mexico.

Tuesday, 8/14
9:00-12:00
Field Trip to Santuario de Chimayó (lunch in local café or take sack lunch)
1:00-3:30
Field Trip to Centinela Traditional Arts to see weavers Irvin and Lisa Trujillo
Folk Catholicism
Reading:
• Farago, Claire and Donna Pierce, *Transforming Images: New Mexican Santos in-between Worlds*, Chapters 1 and 2.
• [https://www.youtube.com/watch?v=Hh335g8Om5Y](https://www.youtube.com/watch?v=Hh335g8Om5Y) Santuario de Chimayó, NM, a brief video showing the exterior and interior of the church in Chimayó

Wednesday, 8/15
9:30-12:00
Field Trip to La Hacienda de los Martinez
1:00-3:30
Introduction to Weaving Techniques, Hands-on Project
Reading:

Thursday, 8/16
9:00-11:00
Field Trip to the Harwood Museum of Art
Reading:
Friday, 8/17
8:00-11:00 am Final Exam
Electronic Journal due by 11:59 pm uploaded to Canvas course site

**SMU Policies**

**Academic Honesty and Misconduct**
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 be registered with Disability Accommodations & Success Strategies (DASS) to verify the disability and to establish eligibility for accommodations. Students may call 214-768-1470 or visit [http://www.smu.edu/alec/dass](http://www.smu.edu/alec/dass) to begin the process. Once registered, students should then schedule an appointment with the professor to make appropriate arrangements.

**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)

**Readings Required for Pre-program Writing Assignment**
Find PDF’s under Modules on the Canvas course site. Some are large files.


Chapter 2: “The Southwest” (The Ancient World: Anasazi, Mimbres, Hohokam; From the Late Precontact to the Colonial Era to the Modern Pueblos)

Gavin, Robin Farwell, *Traditional Arts of Spanish New Mexico*, (Museum of New Mexico Press,

Chapter 3: “Cross-Cultural Exchange in Native American and Hispanic Architecture of the Southwest”, by James E. Ivey
Chapter 5: “The Meaning and Role of Sacred Images in Indigenous and Hispanic Cultures of Mexico and the Southwest”, by William Wroth
Chapter 6: Three Southwestern Textile Traditions”, by Ann Lane Hedlund

**Videos for Field Trips and Journal**

[https://www.youtube.com/watch?v=EclSMsD2kWE](https://www.youtube.com/watch?v=EclSMsD2kWE)
Moments in Time / Tesoros De Devoción | New Mexico. PBS, 2010.
Very good information about retablos and bultos, their history and meaning.

[https://www.youtube.com/watch?v=Hh335g8Om5Y](https://www.youtube.com/watch?v=Hh335g8Om5Y)
Santuario de Chimayó, NM / ASU Hispanic Research Center
Good video showing images of interior artwork, but no voice-over info.

**Website Reference**


**Readings for Field Trips and Journal** (PDF's under Modules on Canvas)

*Readings should be completed BEFORE the class meeting on which they are listed.*

ISBN-10: 0890136041


Chapter 4: The Florescence of Painting: AD 900-1300, pages 81-114.
Chapter 6: Mural and Ritual Art to 1900, pages 139-169.


  Chapter 9: Pueblo Southwest, pages 348-409.

  Chapters TBA.

  Chapter 1: Historical Background, pages 19-33.
  Chapter 2: Fibers and Yarns, pages 35-56.
  Chapter 3: Colors, pages 57-67.

  Chapter 2 “Creating a New Mexico Style”, by Robin Farwell Gavin
  Chapter 6: "Three Southwestern Textile Traditions”, by Anne Lane Hedlund
  Chapter 9: “Early Jewelry of the Pueblos, Navajos, and Hispanics of New Mexico”, by Lane Coulter.