

Ancestral Pueblo Architecture: Image Credits

Winnowing Grain, Taos, New Mexico, 1929 (printed 1981)

Ansel Adams (American, 1902 - 1984)

gelatin silver print, 20 x 16 in. (50.8 x 40.6 cm)

Gift of the Museum of New Mexico Foundation, 1982

1982.13.15

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Ansel Easton Adams was an early environmentalist best known for his rich black and white photographs of the American West. He was one of the founders of the Zone System, which helped to determine proper exposure and adjust the contrast of the final print, allowing the clarity and depth characterizing his photographs. His use of large format cameras provided high image resolution, ensuring the sharp images he sought. Adams grew up considering a career as a pianist, until his interest in photography and love of nature supplanted that earlier passion. His photographs of the West became the foremost record of what many of the National Parks were like before tourism; he skillfully promoted the newly emerging environmental movement through his work. Adams always insisted that, as far as his photographs were concerned, "beauty comes first."

A Street in Pueblo of Acoma, circa 1915

H. Arthur Lombard (American, late 19th - early 20th Century)

ink on paper, 12 x 16 1/2 in. (30.5 x 41.9 cm) (image)

Museum acquisition, before 1964

772.23D

"Mudheads," Zuni Pueblo, New Mexico, 1879 - 1880

John K. Hillers (American, 1843 - 1925)

albumen print, 9 7/8 x 12 7/8 in. (25.1 x 32.7 cm)

Courtesy Palace of the Governors Photo Archives (NMHM/DCA)

#37941

John K. Hillers was German-born, arriving in America in 1852. He served as a New York policeman and Union Army soldier, before joining Major John Wesley Powell in 1871 on his second journey down the Colorado River. Originally hired as a boatman, he became increasingly interested in the work of the team's photographer, first acting as his assistant, and by the next year, becoming the expedition photographer. In the summer of 1879, he accompanied a team of Smithsonian Institution scientists on a trip to Zuni and other Southwestern pueblos, the first specifically anthropological expedition in America. Hillers spent almost twenty years exploring

the Indian Territories, California, the Southwest, and the Southeast, eventually producing an important record of Native Americans and their way of life.

Church - Ranchos de Taos, 1919 (subsequent edition 1948)

Gustave Baumann (American, born Germany, 1881 - 1971)

color woodcut, 11 x 12 in. (27.9 x 30.5 cm)

Museum purchase with funds raised by the School of American Research, 1952

1158.23G

Gustave Baumann moved to the United States at age 10 with his family, and by age 17 was working for an engraving house while studying at the Chicago Art Institute. Returning to Germany for further studies, he learned the art of woodblock printing. Baumann developed his printmaking technique following the traditional European method of color relief printing using oil-based inks and printing his blocks on a large press in the Brown County, Indiana artist colony. In 1918, he headed to the Southwest and settled in Santa Fe, becoming a central member of the artist community. In 1931, he began carving his “little people”—marionettes that he toured around the state for many years.

Pueblo Bonito, 1937

John S. Candelario (American, 1916 - 1993)

unique platinum print, 20 x 16 in. (50.8 x 40.6 cm)

Museum purchase, 1997

1997.70.9

Untitled (study for Past History), n.d.

Gustave Baumann (American, born Germany, 1881 - 1971)

opaque watercolor 9 x 10 5/8 in. (22.9 x 27 cm)

Gift of Mrs. Jane H. Baumann, 1978

3936.23P

Ruins - Chetro Ketl, Chaco Canyon, 1982

Paul Logsdon (American, born 1931)

cibachrome II 15 1/8 x 19 in. (38.4 x 48.3 cm)

Gift of Paul Logsdon from the New Mexico Photographic Survey Project,

Museum of Fine Arts, 1981-1984, funded by a grant from the National Endowment for the Arts with individual support from Sunwest Bank of Santa Fe, 1985

1985.120.1

F117A Stealth Fighter, Pueblo Bonito, Chaco Culture National Historical Park, New Mexico, 1990

Patrick Nagatani (American, born 1945)

cibachrome print, 20 x 24 in. (50.8 x 61 cm)

Gift of anonymous donor, 1997

1997.61.39

Patrick Nagatani was raised and educated in Los Angeles where he achieved artistic recognition for his highly original photographic images. He pioneered the Contemporary Constructive Movement in the late 1970s, and is acclaimed for his thought-provoking photographs dealing with various facets of the human condition. Nagatani, working in series, creates tableaux—elaborate fictional narratives—made up of two and three-dimensional imagery which he then photographs. He has explored the effects of the nuclear industry on New Mexico, and Japanese-American internment camps from World War II.

Christmas Eve, Taos Pueblo, 1936

Gene Kloss (American, 1903 - 1996)

aquatint and drypoint 10 3/4 x 13 3/4 in. (27.3 x 34.9 cm)

On long term loan to the New Mexico Museum of Art from the Fine Arts Program,
Public Buildings Service, U.S. General Services Administration

26A.23G

Taos Pueblo - Moonlight, 1914

E. Irving Couse (American, 1866 - 1936)

Oil on canvas, 60 x 60 in. (152.4 x 152.4 cm)

Gift of Kibbey W. Couse, 1930

352.23P

Eanger Irving Couse was born in Saginaw, Michigan, where as a child he became interested in the local Chippewa and Ojibwa cultures of the region. He knew from childhood that he wanted to be an artist, beginning his formal training at the Chicago Art Institute, and later travelling to Paris to study at the Julian Academy. Couse and his wife Virginia first came to Taos in 1902, after learning from his fellow American students of the beauty of the New Mexico landscape and the undisturbed Pueblo people who lived there. He immediately took to Taos, though he maintained a studio in New York during the winter months until 1928, when Taos became his permanent home. Couse created images that were highly influential in changing the public's perception of the West, due, in part, to the inclusion of his paintings in the annual calendar of the Santa Fe Railway Company.