

B i o g r a p h y

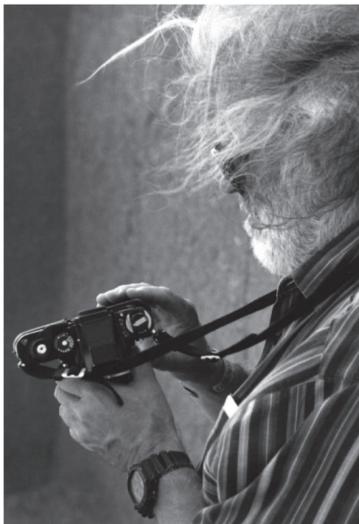
Douglas Kent Hall received the 2005 New Mexico Governor's Award for Excellence in the Arts

Douglas Kent Hall and his ever-present Leica camera have been showcasing the essence of New Mexico – both its natural and cultural landscapes – for more than 30 years.

Hall is a writer, poet and filmmaker in addition to being a photographer. As a photographer, he has focused on New Mexico's unique mix of people and places, with subjects ranging from ancient ruins to portraits of people in urban Albuquerque, from New Mexico's churches to bodybuilders and rodeo cowboys.



Born in Utah



Hall's images are in the collections of scores of museums and corporate offices, both in New Mexico and across the nation, including the Millicent Rogers Museum in Taos, the Albuquerque Museum, Museum of Fine Arts in Santa Fe, the Brooklyn Museum in New York and the Western Americana Collection at Princeton University.

The curator of the Princeton Collection, Alfred L. Bush, says of Hall's artist contributions,

"It is understandable, then, that the most stereotyped of the West's inhabitants – the cowboys, the Indians, the Spanish – should emerge in Hall's photographs so newly seen."

Hall's books include:

The Education of a Bodybuilder

(with Arnold Schwarzenegger)

Simon and Schuster, 1979

Working Cowboys, Holt, Rinehart and

Winston, 1984

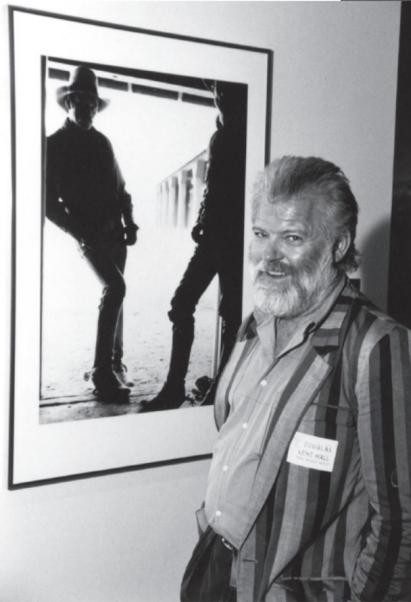
New Mexico: Voices in An Ancient Landscape,

Henry Holt, 1995

and Prison Tattoos, St. Martin's Press, 1997.

Author John Nichols, who is a past recipient of the Governor's Award for Excellence in the Arts, says Hall

"has merged with the New Mexico landscape and culture, helping wonderfully to define it with his gutsy passion and his consummate skill as an artist."

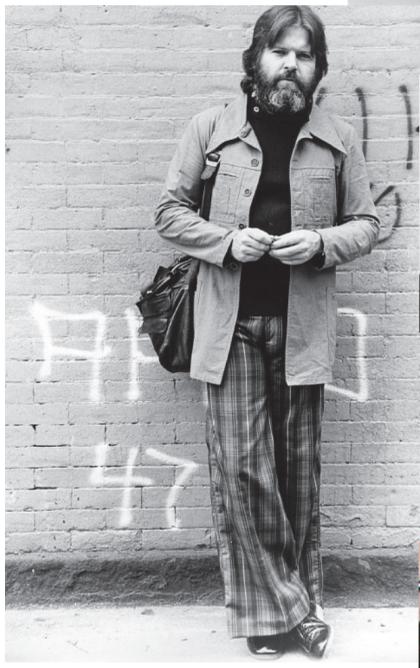


Articles – July 1991 Esquire article

Unlike the majority of the photographic explorers, who are constantly clicking away at the American West, Douglas Kent Hall's camera is firmly rooted in the region's very center. He was born on the dinosaur-laden stratigraphics of eastern Utah bordering the Ute Reservation. He grew up with cowboys and Indians, even though his education, continuing into graduate school at the Iowa Writers Workshop, persistently polished him, the cowboy remained.



It is understandable, then, that the most stereotyped of the West's inhabitants - the cowboys, the Indians, the Spanish - should emerge in Hall's photographs as so newly seen. The cowboy appears with gentleness, the Matachines with a ferocious splendor, the Indians with a specificity that engages us anew. Hall's Western icons – the indelible view of the cowboy boots at Mesquite, Texas; the aged Pueblo priest at Picuris; the masked Matachine with death head palma - stay in our memories with the persistence of the geological formations of his birthplace.



Touring in Europe, Mexico, South America, Brazil, and Japan, with long residences in London and New York City, established him as a photographer whose work is part of important collections, both public and private. But travel also confirmed his place as a Westerner.



Years ago, Hall settled into a frontier as different, as difficult, and as proudly resistant as even the nineteenth century seldom offered: a village whose roots reach back to the sixteenth century on New Mexico's Rio Grande. His Matachines photographs, as exotic as Morocco, and probably historically linked; attest not only to the village's vigorous cultural survival, but to Hall's own skills as an observer, and even more impressively, an observer with a camera.

