

AMON
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MUSEUM OF
AMERICAN
ART

Fresh Voices

Art Discovery Guide

ADULTS



See art through the eyes of Carter Community Artists.

Sarah Ayala

is an artist rooted in community who aims to make art more accessible to the public. Sarah's work draws inspiration from world religions and philosophies as well as her Latinx culture. She specializes in detailed processes like mandala patterns, pinstriping, and hand lettering.

Raul Rodriguez

is an artist, curator, and publisher. His work documents Latino communities, investigating subcultures like skateboarding, boxing, and lucha libre, as well as social justice topics inherently linked to the Hispanic community.

Lingchia Tsai

is an artist, painter, and horticulturalist with a broad interest in arts and crafts, including Taiwanese indigenous textiles, Native American art, ceramics, and weaving. Her work focuses on landscape and abstract paintings, exploring the symbolism of natural elements and the psychological expression of mark making.

Blake Weld

is an interdisciplinary artist whose work blends sculpture, installation, and performance art. Blake uses everyday objects to create nonsensical kinetic sculptures that embrace the human qualities of both sincere intent and hilarious failure, with many of these machines inevitably self-destructing.

Do artists view art differently? Find out when you read the diverse perspectives on some of the most renowned works in our collection from local artists in the North Texas community. Each artist is a member of the Carter Community Artists initiative, dedicated to supporting local artists and creating opportunities for our community to connect with American art.

To learn more about Carter Community Artists, visit cartermuseum.org/communityartists

Sarah Ayala
2019-20



O'Keeffe's *Ranchos Church* speaks to my oftentimes ambiguous connection with nature and spirituality.

I'm pulled to the organic architectural curves and forms and their flow upward in union with the pristine sky.

Spanish colonialism created this mission, but the artist abstractly portrays the spiritual connection American Indians had with the landscape itself. To depict the region of native peoples with such grace as O'Keeffe did is an ode to indigenous communities. Having mestizo heritage myself (Spanish and native ancestry), I relate to this harmony of cultures. I'm drawn to Catholic icons as a cultural comfort but have an unbreakable connection to nature and nonreligious spirituality. I feel this represented in *Ranchos Church*.

Georgia
O'Keeffe
(1887-1986)
Ranchos Church,
New Mexico
1930-31
Oil on canvas



Raul
Rodriguez
2019-20



When I came across this piece by Dawoud Bey, I was immediately taken by his ability to capture a beautiful photograph in such a unique way while maintaining historical reference behind the work.

Dawoud Bey
(b. 1953)
Night Coming
Tenderly, Black:
Untitled #4
(*Leaves and Porch*)
2017
Gelatin silver print

As a photographer, I believe it's important to note the time and place when making an image. In a way, we are visual historians, and every person, place, or moment is a reference to a time that will later be remembered or forgotten. As a Latino artist who makes work tied to my own community, I will always remember the time we are living in today.



**Ammi
Phillips**
(1788–1865)
*Girl in
Red Dress
with Cat*
ca. 1814
Oil on canvas



Girl in Red Dress with Cat always invites me to look closer with its directness. Seemingly unsophisticated, yet so captivating, the entire setting of this portrait is distilled into simplified shapes, three primary colors, plus black and white.

The abstract background with only the curtain and the chair remind me of a domestic scene—this theatrical arrangement leads me to pay attention to the girl's spotlighted face.

Her enigmatic, heavily lined eyes are not looking back. But there is a pair of eyes watching. The black cat locks its penny-colored eyes on us as if protecting its owner. In contrast to the rest of the scene, the intricate lace collar makes me wonder if it was handmade by the girl herself. Phillips preserves the image of the girl and the cat with a stylization that is open to the audience's imagination.

Lingchia
Tsai
2019–20





Blake
Weld
2019–20

What energizes me about *Lunar Landscape* and Louise Nevelson's work is her process of collecting found objects, painting them a single color, and then assembling to make an artwork.

Within this process there is a sense of discovery from both collecting and arranging the pieces that emphasizes form over anything else.

It becomes a humbling act to see the beauty in the discarded. I value artists who challenge the way art is made and the types of materials that are used—something that I consider in my own practice. When I create, I manipulate objects to give them a new purpose, even if it's nonsensical at times.

Printing generously supported in part by Curry Printing Inc.



Louise Nevelson
(1899–1988)
Lunar Landscape
1959–60
Painted wood

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