

Fresh Voices

Art Discovery Guide



See art through the eyes of the 2023 Carter Community Artists

Dr. Kathy Brown

is a North Texas-based artist whose work is rooted in cultural epistemologies and focuses on sewing, juxtaposition, witnessing, reimagining, homage, and counternarrative. Originally from Detroit, she is an assistant professor of art education at the University of North Texas in Denton, Texas. Prior to her move to Texas, Brown was a full-time, licensed pre-K–8 art teacher.

Adam Fung

is a Fort Worth-based artist whose work arises from direct, sustained experiences with the land, including sites such as the Arctic, Iceland, Antarctica, Italy, Australia, and the American West. Originally from Vancouver, Fung utilizes oil painting to explore our relationship to nature and the planet's looming climate crisis. Currently, Fung is an associate professor of art at Texas Christian University in Fort Worth, Texas.

Olivia Garcia-Hassell

is a Fort Worth-based artist and art educator. She worked as an art educator for Fort Worth ISD for eleven years, where she created artworks in a variety of media including charcoal, photography, watercolor, gouache, and graphite. Currently, Garcia-Hassell is the community engagement coordinator at Arts Fort Worth and is also self-employed as “The OG Art Teacher,” taking art commissions and teaching personalized art sessions.

Rebecca Shewmaker

is a North Texas-based artist who uses sewing and embroidery techniques to create landscape paintings from fabric and thread. Beginning with hand-dyed cotton fabric, she sews layers of stitches to create textured images. Inspired by the beauty found in nature, she has been an artist-in-residence for the Woodstock Byrdcliffe Guild in New York, Zion National Park in Utah, and Petrified Forest National Park in Arizona.

Do artists view art differently? Find out when you read the diverse perspectives from local artists on works in our collection. Each artist is a 2023 member of the Carter Community Artists initiative, dedicated to supporting artists in our North Texas community and creating more opportunities for everyone to connect with American art.

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

Dr. Kathy Brown



I ponder this striking piece from a dichotomous lens, wondering is he tethered or emerging? If the stone binds him as a metaphor for our deep, entangled American roots, his countenance reflects resilience and defiance as he seeks to liberate himself from societal narratives and stigmas. If he is indeed emerging, his gaze reflects the complexities of the Black-American double-consciousness of determination/anger, trauma/hope, triumph/collective memory, and success/interconnectedness.

Whether proverbially tethered or emerging, he looks straight at the viewer unafraid, asserting his humanity, equality, beauty, intelligence, and knowledge that his descendants will not only fulfill, but surpass.

Richmond Barthé
(1901–1989)

The Negro Looks Ahead

1940

Bronze on marble
base

2007.1

© Richmond Barthé





Adam
Fung

I'm struck by the precarious position of the figure in Bellows's work. This empathetic response is amplified by the intensity of color and expertly rendered Pacific Ocean.

I can't help but navigate this scene through the centrally located figure, simultaneously desiring to see what they see from their vantage point but also feeling unsettled by the possibility of imminent danger in this coastal environment.

Bellows's physical approach to paint application gives the painting a commanding presence while the rocky outcropping barely holds back the sea. Like all great landscape paintings, we can feel the atmosphere, and its material sensibilities make me want to get into the studio to paint!



George Bellows
(1882–1925)
The Fisherman
1917
Oil on canvas
2016.9

Detail on cover

Henriette Wyeth

(1907–1997)

Portrait of Ruth

Carter Johnson

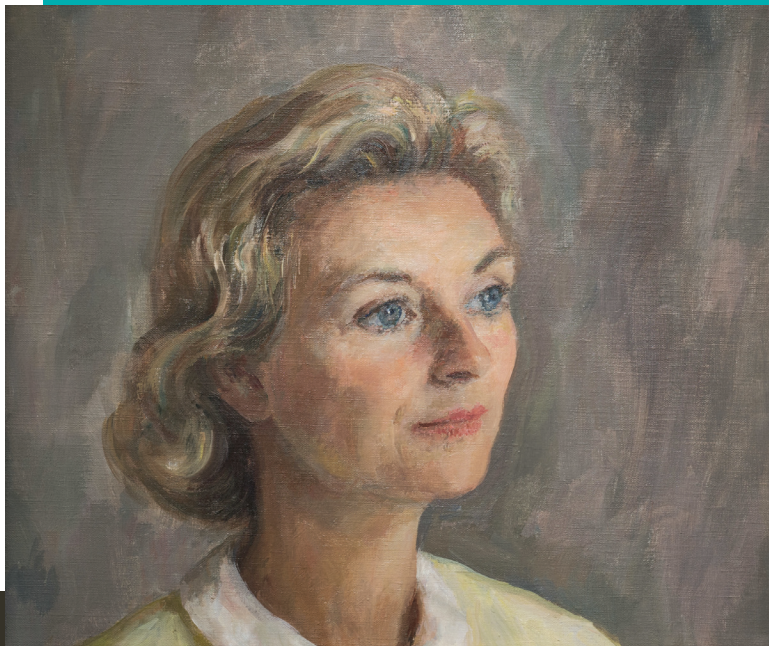
ca. 1955–60

Oil on canvas

Gift of Karen J.

Hixon

2017.3



I am drawn to the brush strokes and emotionality in this painting, both important aspects of my own art. I feel a tenderness and a touch of anxiety in the marks, like the tight little lines in the highlights of her hair. There is movement everywhere as a result of the artist's decision making with the brush.

If you squint your eyes to blur your vision and look at the painting, a halo emerges around Ruth Carter Johnson. There is serenity, quiet power, and a gritty realness here.

Olivia
Garcia-
Hassell





Rebecca
Shewmaker

This painting contains the geographic features that attract me to the Southwest. Adobe buildings harmoniously perch in the verdant lowland. Shrubby plants dot the desolate hills. Reddish mountains fade to blue in the distance.

Like my own impressions of New Mexico, very few objects and landforms in the painting are perfectly horizontal or vertical.

My favorite part of the painting is the edge. Davis created a curved, irregular opening through which we view the landscape. Perhaps we are inside another adobe building, looking through a window. The shape of the window cleverly emphasizes the shapes and lines seen in the landscape.



Stuart Davis

(1892–1964)

New Mexican

Landscape

1923

Oil on canvas

1972.49

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(ARS), NY

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