Fresh Voices
Art Discovery Guide
See art through the eyes of Carter Community Artists.

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.

**Christopher Blay**

is an artist, writer, and curator at the Art Corridor Gallery at Tarrant County College Southeast. His work incorporates photography, video, sculpture, and performance.

**Lauren Cross**

is an artist, scholar, and curator of WoCA Projects. Her interdisciplinary artistic practice and scholarly work addresses gender and critical multicultural approaches in arts practice, art entrepreneurship, curatorial studies, museum studies, and art history.

**Diane Durant**

is a photographer and currently serves as Senior Lecturer in Photography and Assistant Director of the Photography Program at the University of Texas at Dallas.

**Arnoldo Hurtado**

is a social practice artist, performer, and painter. He aims to educate audiences about their systemic and social impacts on communities of color through performance, storytelling, projects, and forums.

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

Printing generously supported in part by Curry Printing, Inc.
“Richmond Barthé’s *The Negro Looks Ahead* is majestic!

It is so tempting not to look into his eyes.

It’s rough and unfinished, like the person it depicts, and seems to stare into an uncertain future with confidence. People of color are rarely sculpted in this way, and Barthé’s sculpture gets it. I’ve been working on a series of Polaroid portraits of strangers lately, mostly African American faces, in a very up-close and tight composition. Looking at those images and Barthé’s *Negro* feels like looking into a mirror, and in it we see others and ourselves more closely. What do you see?”
“What draws me to *Runaways* is the thought-provoking and culturally relevant dialogue that grounds his work.

Ligon’s work often references viewpoints that exist within communities of color that rarely find themselves in mainstream culture.

I relate to Ligon’s ability to bring these nuanced conversations to light because these are the kinds of diverse experiences I highlight in my own work. In *Runaways*, I find Ligons’s choice to place himself in our view as the runaway slave to be most compelling. Ligon seems to suggest that the ways in which runaway slaves were described from the 17th to 19th centuries is perhaps no different than how African Americans are described in contemporary culture.”

Do you see any similarities between Ligon’s descriptions in *Runaways* and descriptions of African Americans that circulate on the news in the United States today?
“Set in a dilapidated trailer park at twilight, Crewdson’s untitled photograph conjures up the sense that we are watching a dramatic plot unfold.

The narrative potential swells beyond this single frame as we ask ourselves, ‘What just happened?’

Paused in this moment, on this one scene, we search the photograph for clues. Converging on the girl in the swing, we wonder how she got there or what she may be feeling—her solitary shoulders quietly collapsed in melancholy, defeat, pain, or disillusionment. As our eyes move through the photograph, an uncanny fog lifting off the inmost trailer brings us to a figure in the window, peering upon the girl in the swing as we do. Are we complicit in her isolation? Does she know her? Do we? What happens next?”

Diane Durant

Gregory Crewdson (b. 1962) Untitled 2007 Inkjet print © Gregory Crewdson, courtesy Gagosian Gallery
Arnoldo Hurtado

“When I look at this painting, I see a non-Native American artist using Native American imagery. While in Europe, Hartley looked to a Native American exhibit for inspiration. The three American Indians depicted in the painting are small in comparison to the repetitive symbols and colorful patterns that dominate this composition.

Is the treatment of these figures a visual representation of the ways Native Americans were viewed and treated?

Has that point of view and treatment changed? I’m interested in if and how institutions have presented Native American artists with a platform to represent their own symbols. We need to be mindful about assigning a whole community and its artforms as mere sources of inspiration for others to borrow. Is Marsden Hartley ‘whitesplaining’ American Indian symbolism?”

Marsden Hartley (1877–1943)
American Indian Symbols
1914
Oil on canvas