

AMON
CARTER
MUSEUM OF
AMERICAN
ART

60 Years of Art

Art Discovery Guide

ADULTS



1960s



George Morrison

(1919–2000)

New England Landscape II

1967

Wood

1968.273

In the late 1960s, Ruth Carter Stevenson, the daughter of Amon G. Carter Sr., and the Carter's first director, Mitchell A. Wilder, made the groovy decision to start collecting artists who were working at the time, including George Morrison.

This mellow wood sculpture was created the year before it entered the museum's collection, and we still dig acquiring pieces by contemporary American artists to this day. American

art in the 1960s redefined what art could be, and Morrison did just that. He created this abstract landscape using driftwood he found along the shoreline instead of the more traditional medium of paint or pencil. As an artist, Morrison was drawn to the land because of his native Ojibwe heritage. This break from the traditional depicts how the 1960s set the pace for the next six decades, both at the Carter and in American art.

Sixty?

We don't look a
day over thirty!

We opened our doors
in 1961, and to celebrate
our sixtieth in style, we
are highlighting six
artworks that represent
each decade of the
museum's existence.
After traveling through
time in the galleries,
you'll be such an expert
on the Carter's history
and collection, you'll
have to change
your name to Amon!



1970s

Here's the skinny:
Ben Shahn was only eight years old when his father, a revolutionist, was exiled from Lithuania, part of the Russian Empire at the time.

His family moved to America, settling in Brooklyn. His family's interest in fighting "the man," along with this huge move, shaped his approach to art making as an adult. *World's Greatest Comics* shows a playground with two children chillaxin' with their comic books.

Shahn shows the power our minds have to transport us out of a bleak setting, something he may have wanted to do as a kid. Though painted in 1946, the abstracted building and sparse landscape are very minimalistic, a trend in art that began after World War II and became popular in the 1970s.

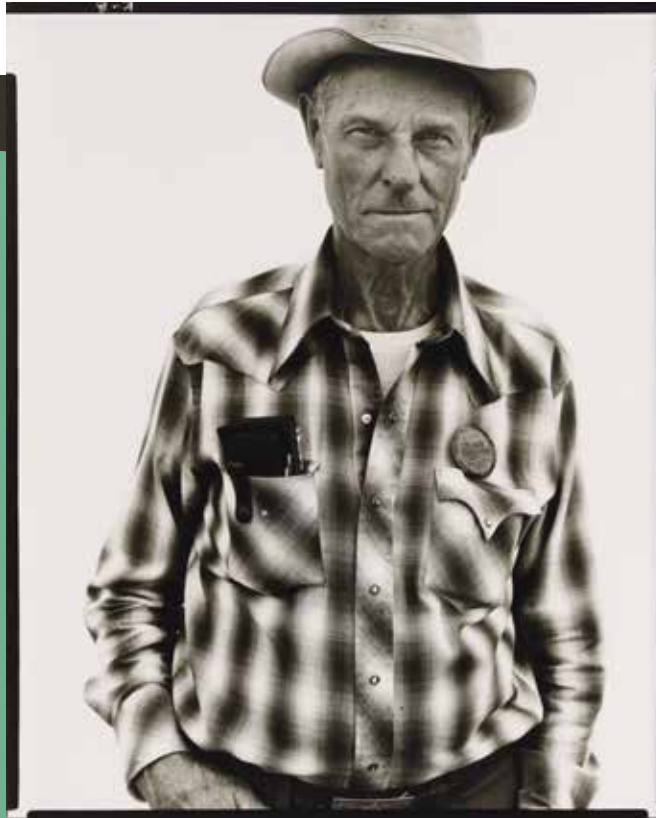
Ben Shahn
(1898–1969)
World's Greatest Comics
1946
Tempera on panel
1974.24
© Estate of Ben Shahn /
Licensed by VAGA,
New York, NY



1980s

Richard Avedon became one of the most famous American photographers by working for *Harper's Bazaar* during the day and photographing models and street fashion at night, eventually becoming *Vogue's* lead photographer from 1973 to 1988.

His trademark style was large prints, often showing his tubular subjects larger than life! Carter director Mitchell A. Wilder commissioned Avedon to pursue what he called the Western Photography Project, in which he focused his lens on everyday working-class subjects, like miners, ranchers, and truckers. The Carter's 1985 exhibition of these rad photographs, *In the American West*, was a huge success for the artist and one of the most highly attended exhibitions in the museum's history.



Richard Avedon
(1923–2004)

Clyde Corley, Rancher, Belgrade, Montana, 8/26/79
1979

Gelatin silver print
P1985.28.96

© The Richard Avedon Foundation

Don't see it on our walls? Photographs are very sensitive to light, so it is important to have them on view only for short periods of time. This photograph is on view only for short periods of time. This photograph is on view in the exhibition ***Photography Is Art*** through August 8, 2021. You can see this artwork and many others in the Carter's collection online at cartermuseum.org/collection.

1990s

Take a chill pill and jump on in! *Swimming* by Thomas Eakins joined our collection in 1990 with help from the citizens of Fort Worth—including schoolchildren who contributed coins to the cause.

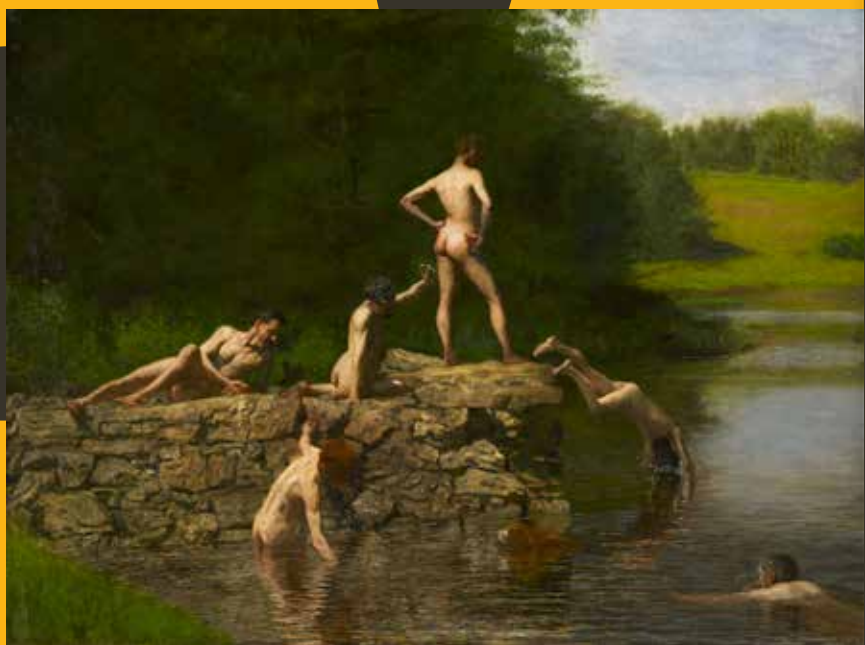
Ain't that all that and a bag of chips? Painted almost 100 years before coming to the museum, *Swimming* shows a group of swimmers as though it could be one person's sequence of

movements. FYI, controversy shaped much of his career as a teacher and artist; he insisted on teaching men and women the same way, presenting male nude models in female classes and vice versa. Oh snap!

Thomas Eakins
(1844–1916)

Swimming
1885

Oil on canvas
Acquired by the
Amon Carter Museum
of American Art, 1990,
from the Modern Art
Museum of Fort
Worth through grants
and donations
1990.19.1



2000s

The 2000s were an epic decade for the museum. During this century, the Carter is focused on collecting work by more women, including this sculpture by trailblazer Anna Hyatt Huntington.

She worked with bronze, which was a field then dominated by men. Not only did she break this mold, but she also won awards for her sculptures across the globe. Her animal sculptures were da bomb dot com, rich with emotion and realistic movement. You can feel the hesitation of the workhorses as they move precariously down a hill. Harnessed together, one horse is more worried about the journey than the other, while the horse on the right is ready to peace out!



**Anna Hyatt
Huntington**
(1876–1973)
The Team
1903
Bronze
2008.9

2010s

ICYMI, we're continuing Mrs. Stevenson's trend of collecting artwork made by currently practicing artists into the 21st century!

The museum is collecting artworks that show unique and diverse perspectives of what it means to be an American today. This includes artworks made by BIPOC (Black, Indigenous, and People of Color) artists, as well as LGBTQ+ artists and others who didn't used to have a prime position in our galleries. Ojih Odutola's artwork is new to the collection, and we think it's lit!

The inspo for her work is found in both art history and popular culture, as well as her own personal history as an immigrant born in Nigeria who moved to Alabama as a child.

Toyin Ojih Odutola
(b. 1985)

Birmingham
2014

Lithographs

Purchase in memory of John Richardson, with funds provided by the Paper Forum of the Amon Carter Museum of American Art 2019.7

© 2014 Toyin Ojih Odutola

Don't see it on our walls? Lithographs and other works on paper are very sensitive to light, so it is important to have them on view only for short periods of time. This artwork is on view in the exhibition *An Expanding Vision: Six Decades of Works on Paper* through August 22, 2021. You can see this artwork and many others in the Carter's collection online at cartermuseum.org/collection.

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IT USING #CARTERART

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