

Fresh Voices

Art Discovery Guide



See art through the eyes of the 2021 Carter Community Artists

Kalee Appleton

is a photography-based artist who likes to experiment with digital technologies, as well as the nature of photography. She considers herself an experimental artist who enjoys trying new methods of art making to create art that acts as a “sign of the time.”

Brenda Ciardiello

is a watercolorist and poet who paints contemporary landscapes, botanicals, and abstract art that deal with themes of personal connection to nature. She believes water’s unpredictability and translucence embody nature’s ever-changing character. She is inspired by her bicultural and international experiences and travels.

Michelle Cortez Gonzales

is a painter and installation artist whose work examines memory through preservation, reconstruction, and alteration. She combines painted imagery with found and made objects that reference family photographs, childhood, and home. Her work highlights the complexities of a hazy recollection and reconstructs a new narrative of truth.

Kasey Short

is an interdisciplinary artist whose time-based and interactive art addresses issues of sustainability, mobility, and the environment. His process combines video and sound with built structures to create representations of his relationships with Texas, construction, music, and place.

Do artists view art differently? Find out when you read the diverse perspectives from local artists in the North Texas community on some of the most renowned works in our collection. Each artist is a 2021 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

Kalee Appleton



When spending time with this image, I'm taken with the way the photograph manipulates my eye movement. My eyes begin in the lower left and trace the repeating stalks of the agave up and then out of the photographic frame.

I then begin to notice the sharp spines, and it strikes me that they are ominously similar to the teeth of a carnivorous animal.

It's a contradictory image, with its elegant lines and graduation of gray tones, that force my eyes back and forth, yet the menacing teeth of this plant give me pause. Like its title, *Flame*, I am left with a feeling of reverence for a dangerous yet beautiful power.

Anne Brigman

(1869–1950)

Flame

1927

Gelatin

silver print

P1984.27



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 from June until October 2021. You can see this artwork and many others on the Carter's collection online at cartermuseum.org/collection.

Brenda Ciardiello



As a painter of nature and lover of clouds, I naturally gravitate to Heade's evocative, stormy scene.

Perhaps often perceived as dark and foreboding, what stands out most to me in this work is the sense of calm.

Despite the dramatic storm, a child walks placidly in the foreground, bathed in warm light, even as clouds gather and rain beats down in the distance. This seeming contradiction speaks to my own practice. The people in Heade's piece appear seamlessly in tune with their environment, the drama of the moment a simple—and beautiful—fact. Similarly, I aim to create striking natural scenes that urge viewers to connect with nature—rain or shine—and to contemplate how that connection can create meaning and inform our lives.

**Martin
Johnson Heade**
(1819–1904)
*Thunder Storm on
Narragansett Bay*
1868
Oil on canvas
1977.17



Detail on cover

Ruth Asawa

(1926–2013)

*Untitled (S.453,
Hanging Three-
Lobed, Three-Layered
Continuous Form
within a Form),
ca. 1957–59*

Iron wire

2019.39

© 2020 The Estate
of Ruth Asawa



Asawa's untitled work resonates with my affection for materials and process. I am intrigued by her method of weaving wire into an ambiguous shape that transforms from inside to outside like a continuous line drawing suspended in air. This work was created using a traditional Mexican weaving technique together with a modern material and form.

I see an appreciation for history and connection to personal memory that contributes to its emotion and beauty.

I like how the work straddles the realms of two and three dimensions, and that new materials are combined with old practices. Positive and negative space intertwine. This is what I aspire to with my own work—to create within the in-between.

Michelle
Cortez
Gonzales





Kasey
Short

I was drawn to Cornell's *Soap Bubble Set* immediately because of the layered mixed media and conceptual weight behind the work. Cornell's objects provide insight to ideas relating to gravity, space, and time while utilizing found objects and constructivist techniques as a fresh medium in the current art world. I relate to this work because of its form and essence and believe Cornell was working in a time-based and interactive medium.

The objects inside, like the seashell, metal ring, and bubble pipe, speak to both art and artifact.

The way in which this piece was created suggests that Cornell was making this work in its present time and for the future.



Joseph Cornell
(1903–1972)
Soap Bubble Set
(*Lunar-Space Object*)
ca. 1959
Mixed media
2009.3
© The Joseph
and Robert
Cornell Memorial
Foundation/
Licensed by
VAGA, New York

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