

Fresh Voices

Art Discovery Guide

ADULTS



See art through the eyes of the 2022 Carter Community Artists

Dan Jian

is a Fort Worth-based artist who began her education as a math major. Originally from the mountain region of Hubei, China, Jian works across painting, drawing, and animation. As an assistant professor of art at Texas Christian University, Jian maintains an ongoing studio practice with work that has been exhibited nationally across the U.S. and internationally in China, Italy, and Korea.

Calder Kamin

is an artist, educator, and advocate who transforms trash into beautifully crafted creatures and seeks opportunities to change cultural perceptions of waste. Kamin engages people through public workshops and art projects, inspiring others to be creative about the future. Exhibiting both regionally and nationally and featured in various print and media outlets, Kamin lives and works in Fort Worth as Artist in Residence for American Landmark Apartments.

Dr. Mary Nangah

is an artist and instructor in art education at Texas Christian University whose pedagogy is grounded in post-colonial studies and critical multiculturalism to foster art education that is inclusive and equitable. Originally from Cameroon, Nangah's paintings critically inquire concepts of authenticity, mimicry, ambivalence, and otherness of African aesthetics.

Rachel Nash

is a Dallas-based artist whose work integrates writing with an exploration of materials and incorporates the stories that emerge from this process. Originally from Oklahoma City, Nash is a licensed professional counselor and art therapist with experience working in both group and individual settings with children and adults.

Do artists view art differently? Find out when you read the diverse perspectives from local artists on renowned works in our collection. Each artist is a 2022 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

Dan
Jian



The painting brings back the memory of the seductive power comics used to have on me. I was also reminded how, as a child, I held a surreal perspective toward the physical world. Things lacked dimension then, just like they do here: Red building blocks appear paper thin, swing sets are mere vulnerable white lines.

Is the ground flooded? Is there a storm coming? If so, the children are completely unconcerned.

My childhood was immersed in the magic of comics, where a thin piece of newspaper could bend Newton's law, and in this painting, I am immersed again in the mystery of recollection.

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

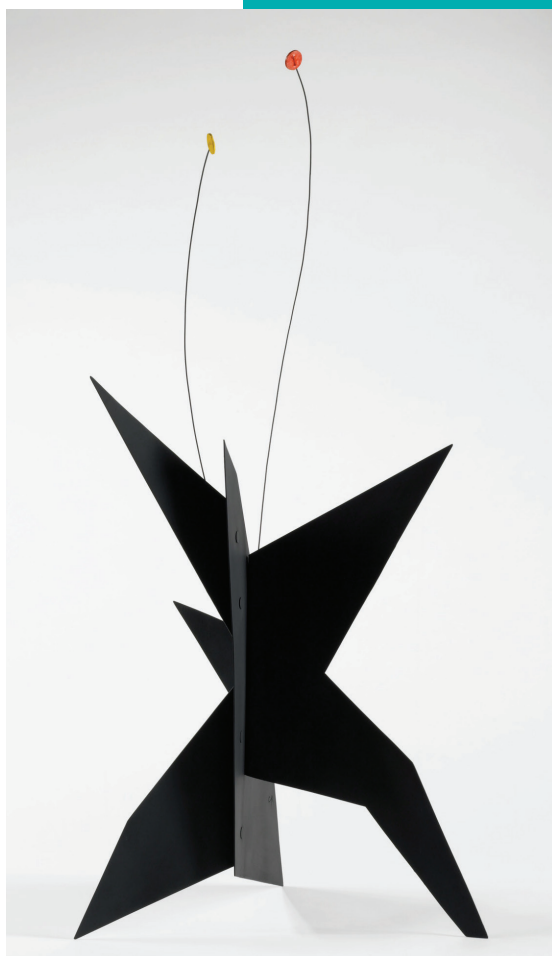




Calder Kamin

I am named after twentieth-century artist Alexander Calder, and we share many similarities as artists. We both find beauty in nature and cast-off materials, and we grew up in creative families (Alexander Calder Sr.'s work sits nearby). When encountering *Study for Amon Carter Museum Plaza*, I was delighted to discover another experience we have in common: rejection. I wonder why Calder's work was not realized on the Plaza? The truth remains in the past, but we still hold value in the five studies Calder made for consideration.

The lesson for me is even great artists experience projects falling through, but what manifests is still an asset.



Alexander Calder

(1898–1976)
*Study for Amon
Carter Museum
Plaza*
1960

Painted sheet
metal and wire
1961.417

© 2021 Calder
Foundation, New
York / Artists
Rights Society
(ARS), New York

George Morrison

(1919–2000)

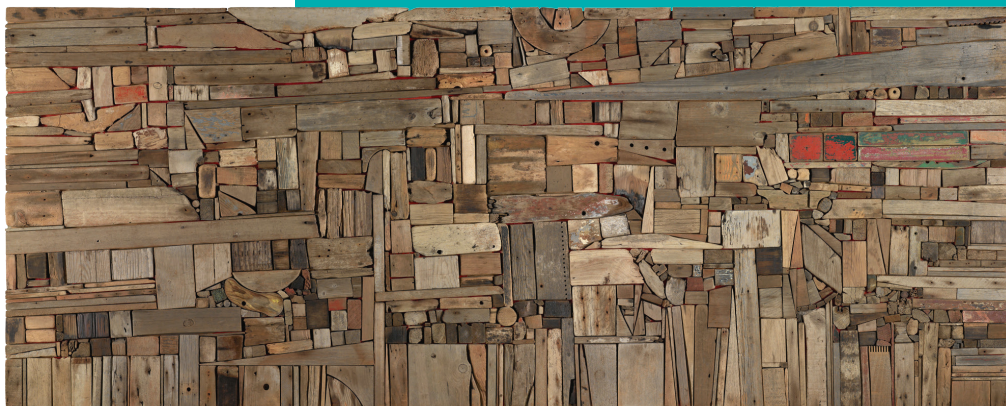
New England

Landscape II

1967

Wood

1968.273



Detail on cover

I am intrigued by the complex simplicity of this artwork. The natural hues of the combined wooden pieces evoke harmony, yet each piece embodies the uniqueness of its past narrative. The obscurity of the red background buried by the congestion of wood fragments suggests notions of agony and passion.

I am inspired by the combination of narratives that merge in and out of each other to create a new narrative.

The fractures, the holes, the clashes, and the gaps inspire me to look closer and include a piece of my narrative. This artwork is a graceful collage of harmonized imperfections.

**Dr. Mary
Nangah**





Rachel
Nash

When I first look at *Marshfield Meadows* from afar I am drawn to the overall composition. The lower horizon line, the placement of the haystacks, and the use of light all pull me in to get a closer look. The river draws your eye into the painting, takes you up to the skyline and over to the impending storm. As you take a step closer, the details of the painting come into view. You begin to notice the carriage, the horse, the small pop of red on the driver's shirt. Then your eye moves to the right and you notice another figure with the same pop of red.

As an artist I love to paint landscapes, but perhaps more, I love to see other people depict the land and the objects in it.

I also wonder as I look at this painting, maybe the storm has already passed?



Martin Johnson
Heade

(1819–1904)

*Marshfield
Meadows,
Massachusetts*
1866–76
Oil on canvas
1971.4

FIND A FAVORITE ARTWORK?
TAKE A PICTURE AND SHARE
IT USING #CARTERART

AMON
CARTER
MUSEUM OF
AMERICAN
ART

@THEAMONCARTER
CARTERMUSEUM.ORG