

1935

Amon G. Carter Sr. (1879–1955) purchases his first painting: *His First Lesson* (1903) by artist Frederic Remington, along with several watercolors by Montana artist Charles M. Russell.

1936

During the Texas Centennial celebration, the Will Rogers Memorial Coliseum and Casa Manana, which features a geodesic dome by architect Buckminster Fuller (1895–1983), debut on Lancaster Avenue, the south side of what becomes the Fort Worth Cultural District. Carter reserves a hillside at the corner of Lancaster Avenue and Camp Bowie Boulevard for the museum that he is planning.

1945

Carter, with his former wife Nenetta Burton Carter, establishes the Amon G. Carter Foundation (AGCF) on June 23. A nonprofit corporation, the AGCF is established to further charitable, religious, and educational undertakings.

Carter purchases Frederic Remington's *A Dash for the Timber* (1889), perhaps the artist's most recognized work.

1946

Carter purchases an almost complete collection of Charles M. Russell bronze sculptures and models from friend and fellow collector C. R. Smith, CEO of American Airlines.

1952

Carter purchases the Mint Bar Collection of Charles M. Russell paintings, sculptures, drawings, illustrated letters, and memorabilia. (The Mint Bar was a Great Falls, Montana, saloon. The proprietor, Sid Willis, was a Russell friend and collected his work.)

1955

Amon G. Carter Sr. dies in his home after a series of strokes. His will, which provides for the establishment of a public museum devoted to American art, says in part: "I desire and direct that this museum be operated as a nonprofit artistic enterprise for the benefit of the public and to aid in the promotion of cultural spirit in the city of Fort Worth and vicinity, to stimulate the artistic imagination among young people residing there."

1958

Philip Johnson (1906–2005) is engaged by the AGCF to design the new museum building. He writes a foundation board member on December 1: "I am aiming for a timeless classicism."

1959

Land for the new museum is deeded to the AGCF by the City of Fort Worth; construction begins with primary materials consisting of Cordova shellstone from a quarry near Austin, pink and gray granite from Maine, Burmese teak, and extruded bronze.

1961

The Amon Carter Museum opens on January 21; Amon G. Carter Jr. (1919–1982), master of opening ceremonies, describes the museum as "one of my dad's fondest dreams" and credits his sister, Ruth Carter Stevenson (1923–2013), as one of the principals "in getting this museum open." Raymond T. Entenman, director of the Fort Worth Art Center, is named temporary director.

Stevenson is elected president of the museum's board of trustees, which also includes Philip Johnson; René D'Harnoncourt, director of the Museum of Modern Art in New York; John de Menil, Houston collector and oil executive; and Richard F. Brown, director of the Los Angeles County Museum of Art.

"One of the region's handsomest showcases for the visual arts."
-*Dallas Morning News* (Jan.)

"With the opening of this museum, Fort Worth will have inherited a cultural legacy of national magnitude." -*Washington Observer* (Feb.)

"[Philip] Johnson's...museum is extremely elegant. It is spare without in any sense being stark." -*Harper's Magazine* (May)

"A splendid two-story structure.... It has a fine feeling of spaciousness, and, like the old-time Indian lodges, faces the rising sun on ground that drops away to the east."
-*Esquire* (June)

Frederic Remington's painting *The Smoke Signal* (1905), is used on a U.S. postage stamp.

MITCHELL A. WILDER, DIRECTOR

In June, the museum acquires five photographs of Charles M. Russell from photographer Dorothea Lange; they are the first photographs to enter the collection.

Mitchell A. Wilder (1913–1979), former director of Chouinard Art Institute in Los Angeles and director of the Colorado Springs Fine Art Center, is named the museum's first director.

1962

Wilder establishes a program of exhibitions, publications, and public programs based on the concept of "westering America." Wilder says that the phrase, borrowed from historian Bernard A. DeVoto, refers to the great nineteenth-century movement of people westward across the continent.

The museum publishes its first book, *Paper Talk: The Illustrated Letters of Charles M. Russell*, edited by Frederic G. Renner.

Upright Motive No. 2, Glenkiln Cross, and Upright Motive No. 7 (1955–56), a three-part monumental sculpture by Henry Moore, is acquired by the museum and installed on the eastern edge of the plaza.

The Artist's Environment: West Coast opens; it is an exhibition of contemporary art by artists working on the West Coast, including Richard Diebenkorn, Sam Francis, Morris Graves, Stanton MacDonald-Wright, Mark Rothko, Clyfford Still, and Mark Tobey.

1963

The museum announces its first expansion, an addition that will add 14,250 square feet to the facility. The expansion is designed by Joseph R. Pelich, with original architect Philip Johnson serving as a consultant, and includes a ground-level building for added exhibition space and a basement with a vault for art storage; the expanded facility opens in January 1964.

On November 21 works from the Amon Carter, Fort Worth Art Association, and private collectors are installed in Suite 850 at the Hotel Texas in Fort Worth for President John F. Kennedy and First Lady Jacqueline Kennedy during their overnight stay en route to Dallas.

1964

On April 17 the exhibition *The Bitter Years, 1935–1941* opens, organized by photographer Edward Steichen and dedicated to Roy E. Stryker, former head of the Information Division of the Farm Security Administration, and his team of photographers. The show presents more than 200 photographs made during the Great Depression.

The museum lends two Remington paintings, *The Cowboy* (1902) and *The Long-Horn Cattle Sign* (1908), to the Johnson White House; selected by Lady Bird Johnson, the paintings are hung near the Oval Office.

1965

Architect I. M. Pei (b. 1917) visits to study the architecture of the museum.

***The Photographer and the American Landscape* opens in April**; curated by John Szarkowski, director of the department of photography at the Museum of Modern Art in New York, the show consists of works by nineteen photographers, including Ansel Adams, Eliot Porter, Alfred Stieglitz, and Edward and Brett Weston.

While campaigning for governor of California, future President Ronald Reagan visits the Amon Carter to view the Remington and Russell collection. “It is such a jolt to see these artists’ great attention to detail in contrast to most of today’s art,” he says. “I’ll have to admit I prefer this kind.”

1966

A retrospective exhibition of the work of Georgia O’Keeffe, organized by the museum, opens with O’Keeffe in attendance; one of only three major exhibitions of her work to that time, the show features ninety-five paintings and is accompanied by a catalogue assembled by Mitchell A. Wilder.

The museum receives a \$30,000 grant from the National Foundation of the Arts and Humanities to increase focus on education.

The museum sponsors the Texas Architectural Survey, organized by Blake Alexander of the University of Texas at Austin and photographed by Todd Webb.

1967

Richard Allen Madigan, assistant director of the **Corcoran Gallery of Art** in Washington, D.C., is named the director of the museum’s ten-county education pilot program on January 22.

***American Art –20th Century: Image to Abstraction* opens**, redefining the Amon Carter’s collecting scope. More than 100 works representing thirty-three of the nation’s most active artists from 1910 to 1967, the exhibition is assembled from the

Downtown Gallery in New York and from the private collection of Edith Gregor Halpert (1900–1970), the gallery’s director. Artists include Stuart Davis, Charles Demuth, Arthur Dove, Marsden Hartley, Jacob Lawrence, John Marin, Joseph Stella, and Max Weber.

American Country Woman: Photographs by Dorothea Lange opens; organized by the museum with catalogue commentary by photographic historian Beaumont Newhall, the show represents Lange’s final project.

The purchase of E. A. Brininstool and Bureau of American Ethnology collections greatly increases the museum’s holdings of nineteenth-century photographs of American Indians.

The museum acquires *Blips and Ifs (1964)* by Stuart Davis. “We have found it difficult to separate western art and American art,” Wilder announces. The Carter’s mission will “no longer be limited to western art. To understand the West, the East must also be studied.”

1968

On May 4, Ruth Carter Stevenson is named one of the first two women for membership on the Smithsonian Institution Gallery of Art Commission.

The Enduring Navaho, a body of photographs by Laura Gilpin, goes on view, providing a moving record of the Navaho and their reservations before both were dramatically altered by additional federal intervention, a world war, and reorganization of the tribal government.

1969

The museum receives another \$30,000 NEA grant to continue its three-year community and museum education program.

On October 9, President Lyndon B. Johnson and the First Lady attend the opening of the Amon Carter’s exhibition *Wild Flowers of Texas*. The exhibition features illustrations from a two-volume publication on Wild Flowers of the United States, Volume III, Texas, and is co-organized with the New York Botanical Garden.

1970

The Amon Carter acquires Grant Wood’s *Parson Weems’ Fable* (1939), an iconic work of the twentieth century.

1971

In its tenth anniversary year, the Amon Carter is among the first sixteen museums in the nation to receive accreditation from the American Association of Museums.

On January 9, the museum acquires sixty-seven Currier & Ives prints, including many rare examples.

***Selections from the Permanent Collection* opens on July 1** featuring two new acquisitions: Georgia O’Keeffe’s *Ranchos Church, Taos, New Mexico* (1930) and Martin Johnson Heade’s *Marshfield Meadows, Massachusetts* (1866–76).

1972

The museum acquires William Michael Harnett’s *Ease* (1887), which had been presumed lost in the San Francisco earthquake of 1906.

The museum receives an NEA grant to organize and publish a catalogue of the permanent collection.

Director Mitchell A. Wilder is elected president of the Association of Art Museum Directors.

In July, the museum acquires Stuart Davis’ *New Mexican Landscape* (1923): “This picture is important to us because it is very early in the artist’s career and because it is the pattern of the group of pictures he painted before he turned to total abstraction,” Wilder says.

The photographer Barbara Morgan visits the museum in conjunction with a retrospective of her work.

1973

The museum acquires *The Narrows from Staten Island* (1868), a monumental painting by Jasper F. Cropsey.

The museum acquires the Fred Mazulla Western Photographic Collection, which includes 5,000 photographs of the American West. Wilder describes the collection as “the most valuable photographic acquisition” the museum has made to date.

The museum organizes an exhibition entitled *The American West*, which under the sponsorship of the United States Information Agency is exhibited in Poland, Romania, Yugoslavia, and Czechoslovakia.

***The Far North: 2,000 Years of American Eskimo and Indian Art*,** organized by the museum and the National Gallery of Art, with catalogue by archeologist Henry B. Collins.

1974

The Amon Carter co-hosts the annual American Association of Museums conference.

1975

On the occasion of the American Bicentennial, the Amon Carter organizes *The Image of America in Caricature and Cartoon*, a visual history of the United States as seen in caricature and cartoon; a catalogue accompanies the exhibition.

A second bicentennial exhibition, *The Face of Liberty*, features ninety-nine portraits and busts of patriots of the American Revolution; artists represented include John Singleton Copley, Jean-Antoine Houdon, Charles Wilson Peale, Gilbert Stuart, and John Trumbull. “The exhibition provides residents of the Southwest a rare opportunity,” Wilder says. “Not only are they able to see these original portraits of the Founding Fathers, but they’re also able to compare, in one exhibition, the works of the most outstanding artists in early America.”

1976

In April, the museum announces plans for an expansion, designed by Johnson/Burgee Architects, that will add 36,000 square feet to the building.

Artist Henry Moore (1898–1986) visits the museum to view his three-part sculpture on the plaza in situ. “I love to see the sky as a background for my sculpture,” he says. “It’s often a better background than any other.”

A third bicentennial exhibition, *America*, opens at the museum on December 17 and features more than 150 landmark documents from throughout the history of the United States; objects include correspondence of explorer Amerigo Vespucci (1454–1512) and Spanish conquistadors Hernán Cortés (1485–1547) and Hernando de Soto (1496–1542), the only known copy of the Thanksgiving Proclamation (1789) by George Washington, and the proclamation of the Louisiana Purchase (1803) signed by Thomas Jefferson.

1977

Significant additions to the collection include Winslow Homer’s *Crossing the Pasture* (1871–72) and five rare platinum prints by Santa Fe photographer Laura Gilpin.

On October 29, the expanded museum, now with an enlarged library and new theater, opens to the public.

Acknowledging the growth of its American collection, the museum drops “of Western Art” from its name.

Four days later, the new facility is the location for the strategic seminar *Future Directions for Museums of American Art*; speakers include W. McNeil Lowry, former director of the Ford Foundation’s Division of Humanities and the Arts; Evan H. Turner, director of the Philadelphia Museum of Art; and Thomas Leavitt, president of the Association of Art Museum Directors and director of the Herbert F. Johnson Museum at Cornell University.

1978

In January, the museum acquires Martin Johnson Heade's *Thunder Storm on Narragansett Bay* (1868).

On May 11, *Laura Gilpin: Retrospective* opens at the museum; the photographer gifts the ninety prints from the show to the museum and announces her plan to bequeath her oeuvre to the museum.

1979

John Brinckerhoff Jackson (1909–1996), a leading American landscape historian, is speaker for the inaugural Anne Burnett Tandy Lectures in American Civilization. Jackson's focus is on the Southern landscape tradition in Texas.

Mitchell A. Wilder, age 65, dies on April 1 after a six-week battle with leukemia; Wilder is credited with starting the photography collection as well as the publishing program. "He has been the genius behind much of the programs for the last eighteen years," says Ruth Carter Stevenson, president of the board of trustees. Ron Tyler, curator of history and director of publications at the museum, is named acting director.

Stevenson becomes the first woman to be elected a trustee of the National Gallery of Art in Washington, D.C.

***Ballplay of the Dakota on the St. Peters River in Winter* (1848)** by Seth Eastman is acquired and placed on exhibit in honor of Wilder.

Jan Keene Muhlert is named the second director of the museum and announces she will begin her duties in January 1980: "I think it is pretty exciting we got a gal," Stevenson says of Muhlert's appointment. Only eight American museums have a female director at this time.

Photographer Laura Gilpin (1891–1979) dies on November 30; per her request, her collection of 6,000 prints and 20,000 negatives, along with her photographic library, is transferred to the Amon Carter; included is a complete set of the seminal photographic journal *Camera Work* (1903–17), published by Alfred Stieglitz (1864–1946). The Gilpin collection is the first artist archive to enter the collection.

The Amon Carter acquires Frederic Edwin Church's *New England Landscape* (ca. 1849), a work that aesthetically pays tribute to Church's teacher, painter Thomas Cole (1801–1848).

The museum acquires *Oregon City on the Willamette River* (ca. 1850–52) by frontier artist John Mix Stanley.

JAN KEENE MUHLERT, DIRECTOR

1980

The Amon Carter receives a **National Endowment for the Humanities grant** to help develop programs related to the museum's expanding photography collection; the grant helps formulate the development of long-term plans for exhibitions, traveling shows, interpretive publications, media programs, and public symposia.

The museum hires **Marni A. Sandweiss** as its first curator of photographs.

The museum acquires *Bo-Peep* (1872) by Eastman Johnson.

The Amon Carter acquires the modern masterpiece *The Lobster* (1908) by Arthur Dove, one of the most individual and inventive artists of American modernism.

1981

The firm of Hardy, Holtzman, and Pfeiffer are hired, under the auspices of board president Ruth Carter Stevenson, as architect for the Fort Worth Cultural District to develop its expansion and arrangement of future institutions.

The museum acquires *A Group of Sioux* (1845) by Charles Deas and *Two Hummingbirds Above a White Orchid* (1875–90) by Martin Johnson Heade—the third painting by this artist to enter the collection.

Queen Sirikit of Thailand, accompanied by Princess Chulabhorn, visits the museum and attends a dinner in her honor. The artist Jamie Wyeth visits the museum as well to lecture on his work.

1982

Idle Hours (ca. 1894) by **William Merritt Chase** enters the collection; when it is exhibited in the galleries later this year, it is the first time the work has been on public view since 1917.

The museum acquires the American genre painting *The Flute* (ca. 1859) by Francis William Edmonds.

Two significant photographs enter the collection: *Georgia O'Keeffe's Hands* (1917) by Alfred Stieglitz and *William MacDowell* (1884) by Thomas Eakins.

On July 24, Amon Carter Jr. (1919–1982) suffers a heart attack while driving on Stemmons Freeway in Dallas; he dies behind the wheel of his car on the highway shoulder. Ruth Carter Stevenson succeeds him as president of the Amon G. Carter Foundation.

1983

A significant year of building the collection begins with the acquisition of the American Revolution-themed *Marion Crossing the Peedee* (1850) by William Ranney. Other major works to enter the collection this year include:

The estate of photographer Karl Struss, which includes 2,000 prints and 5,000 negatives.

John Frederick Peto's painting *A Closet Door* (1904–06) from the collection of Nelson A. Rockefeller. John Wilmerding, deputy director of the National Gallery of Art, notes: "Closet Door was a summary painting done at the end of the artist's life, and it's touching hints of melancholy truly express his poignant creative spirit."

Thomas Cole's *The Hunter's Return* (1845); the painting, last exhibited in 1848, had recently been rediscovered in the home of a Washington, D.C., family.

1984

Continuing its estate building, the museum acquires the archive of Clara Sipprell, which contains more than 2,000 photographic prints and autochromes. A total of 3,252 objects are added to the collection in this year.

1985

The museum adds a number of major works to its holdings, including four in a concurrent acquisition. "These acquisitions point out this museum's commitment to collecting the outstanding achievements of nineteenth- and early twentieth-century American art," says Muhlert.

Eagle Cliff, Franconia Notch, New Hampshire (1864) by David Johnson;

Can You Break a Five? (ca. 1888) by John Harbele;

The landmark modernist drawing ***Team of Horses*** (1911–12) by Arthur G. Dove;

and ***Figure B*** (1912) by Morton Livingston Schamberg.

The master set of 219 lithographs by George Bellows (1882–1925) enters the collection; the set is the largest existing collection of Bellow's prints. With this acquisition, the museum has increased its standing as a major center for the study and enjoyment of printmaking in America.

In the American West: Photographs by Richard Avedon opens to the public on September 14; commissioned by the museum, the five-year project culminates in this landmark exhibition of 120 portraits chronicling the people of the American West. One of two complete sets of the outsized prints—which are mounted on sheets of aluminum—enters the collection; the other remains with Avedon.

The museum acquires ***Wrapped Oranges*** (1889) by William McCloskey.

1986

The museum celebrates its 25th anniversary year.

Dr. Ron Tyler resigns to become director of the Texas State Historical Association and professor of history at the University of Texas at Austin. “Ron has made major contributions to the museum through his research, writing, organization of exhibitions, and overseeing the production of many publications,” says Mulhert.

The museum acquires ***Flags on the Waldorf*** (1816) by Childe Hassam; ***The Coast at Beverly*** (ca. 1865–70) by John Frederick Kensett, and ***Red Cannas*** (1927) by Georgia O’Keeffe. “The museum’s collection has grown considerably since its founding as an institution devoted to the art of Frederic Remington and Charles M. Russell,” says Ruth Carter Stevenson. “We have never lost sight of this great strength and have been fortunate to create an important collection of works within our rich understanding of the totality of nineteenth- and early twentieth-century American art.”

1987

On October 31, the museum opens *Eliot Porter*, the first major retrospective exhibition of the photographer’s fifty-year career. One of a dozen exhibitions organized or hosted by the museum this year, the show is accompanied by an exhibition catalogue by Porter that is the museum’s 100th publication since opening in 1961.

1988

The museum acquires approximately 150 prints and 700 photographs from the photographic estate of Carlotta M. Corpron by gift and purchase.

The museum announces the acquisition of an album of 47 watercolor paintings by Heinrich Balduin Möllhausen documenting the first U.S. scientific expedition into the Grand Canyon in 1857.

The museum acquires the iconic cherrywood sculpture ***Chef d’Orchestre*** (1919) by Elie Nadelman.

1989

The museum acquires *Plant Form* (1924–28) by Robert Laurent. Laurent was “in the vanguard of a small group of American sculptors working with abstract subject matter early in this century,” Muhlert says.

The Amon Carter, along with the Kimbell Art Museum and the Dallas Museum of Art, agrees to participate in a five-year exhibition exchange program between the United States and Soviet Union, believed to be the most extensive artistic commerce of its kind to date.

1990

The museum announces the discovery and acquisition of *The Garden of Eden* (ca. 1828) by Thomas Cole; the work had been in private collections for nearly 160 years.

The museum acquires a classic of American painting, *Swimming* (ca. 1883–85) by Thomas Eakins, from its sister institution in the Cultural District, the Modern Art Museum of Fort Worth. Two years later the museum rediscovers and acquires the painting’s original frame.

Eliot Porter (1901–1990), a pioneer of color fine art photography, leaves his photographic estate to the Amon Carter. The body of work comprises some 7,500 dye transfer prints; 1,800 gelatin silver prints; and more than 90,000 transparencies, slides, negatives, and study prints. The works enter the museum’s collection in 1990.

The archive of photographer Nell Dorr enters the collection.

1991

The Amon Carter celebrates its 30th anniversary year, which includes a live musical performance on the plaza by the then little-known Dixie Chicks.

The first annual Dash for the Timber 5K Run, sponsored by the museum, takes place; the event is held for the next twelve years.

The museum acquires the business records of the Roman Bronze Works foundry that produced most of the casts for Frederic Remington’s sculptures, among others. The museum also receives a grant from the Getty Grant Program to facilitate the processing of the paper files and produce a collection guide.

1992

The museum initiates a tiered membership program.

Patricia Nelson Limerick, professor of history at the University of Colorado, is the thirteenth distinguished scholar to participate in the ongoing Anne Burnett Tandy Lectures in American Civilization.

1993

The museum announces the acquisition of the sculpture *An American Girl* (ca. 1894) by Bessie Potter Vonnoh.

Ruth Carter Stevenson is elected chairwoman of the board of trustees of the National Gallery of Art, the first woman to serve in that capacity.

1994

The Amon Carter partners with the Metropolitan Museum of Art, New York, in organizing the exhibition *American Impressionism and Realism: The Painting of Modern Life, 1885–1915*. The exhibition features works by George Bellows, Mary Cassatt, William Merritt Chase, Childe Hassam, Robert Henri, John Singer Sargent, and John Sloan.

1995

The museum acquires *Chimney and Water Tower* (1931) by Charles Demuth and *The Rattlesnake* (1909) by Frederic Remington. The latter is a gift from Ruth Carter Stevenson in honor of Boone Blakely, the museum's chief engineer for twenty-two years until his death in 1999.

On September 22 the museum announces the appointment of curator Rick Stewart as director following Jan Keene Muhlert's resignation.

RICK STEWART, DIRECTOR

1996

The museum announces the acquisition of *Futurist Composition* (1914) by American modernist Joseph Stella.

The museum acquires the painting *Series I, No. 1* (1918) by Georgia O'Keeffe, an outstanding example of O'Keeffe's investigation of pure form and color during a pivotal period in her career.

The museum is closed to the public for twelve weeks (June 16–September 7) for the renovation of its exterior façade.

On October 11, the museum announces the acquisition of one of the most important early paintings by American modernist Stuart Davis: *Eggbeater No. 2* (1928). Says Stewart, "The Egg Beater series is a recognized landmark in American painting of the 1920s by one of our most important modern artists."

1997

On January 21 the museum's debuts its first website.

The museum announces the acquisition of *In the Greenhouse* (ca. 1888) by Dennis Miller Bunker, one of the most talented and innovative American Impressionists. Stewart calls the work "an outstanding example of the direct transference of the French Impressionist aesthetic to American art."

The museum acquires the oil painting *White Birch* (ca. 1925) and two charcoal drawings, *Untitled* (1915-16) and *Drawing No. 18* (1919), by Georgia O'Keeffe.

The museum announces the acquisition of more than 220 twentieth-century prints from the Philadelphia Museum of Art, among them important prints by leading early twentieth-century printmakers Howard Cook, Mabel Dwight, Rockwell Kent, John Sloan, and Benton Spruance.

The museum announces a generous grant from the Getty Grant Program to catalog the archives of the Roman Bronze Works, housed in the museum's archives.

On November 14, the museum announces the acquisition of *Bass Rocks No. 2* (1939) by Stuart Davis.

1998

In conjunction with the U.S. Postal Service, two of the Amon Carter's paintings are reproduced on postage stamps celebrating American art: *Cliffs of Green River* (1874) by Thomas Moran and *Long-Billed Curlew* (1834) by John James Audubon.

Director Rick Stewart announces plans for a major expansion designed by the museum's original architect Philip Johnson.

The museum acquires *A Cloudy Day, Bluebonnets near San Antonio, Texas* (1918) by Julian Onderdonk in honor of Lady Bird Johnson for her tireless contribution to the United States and to Texas. "I am very honored," says the former First Lady. "I am a professional lover of Texas, and [since] my first visit to an art gallery, I've been an art lover."

1999

The museum opens a downtown exhibition space in preparation for closing the main facility to the public in order to begin an extensive expansion.

After moving all staff and the collection into an off-site facility, the Amon Carter Museum closes to the public on August 14.

2000

During the museum's closure, major works are added to the collection in anticipation of the grand reopening in 2001, among them:

the outsized oil on canvas *American Indian Symbols* (1914) by Marsden Hartley;

two whole-plate daguerreotypes (both ca. 1850) by Albert Sands Southworth and Josiah Hawes; according to John Rohrbach, associate curator of photographs, the objects are "some of the most significant and beautiful daguerreotypes to come onto the market in decades";

Alice Vanderbilt Shepard (1888), a portrait in oil by John Singer Sargent;

[Untitled] (ca. 1942), a mobile by Alexander Calder;

two sculptures by Louise Nevelson: *Untitled* (ca. 1935) and *Lunar Landscape* (1959–60), one of the artist's "found object" pieces standing over seven feet tall;

Self-Portrait (1948–49), a seminal oil on canvas by Will Barnet;

Bust of the "Greek Slave" (1845–46), a sculpture in marble by Hiram Powers;

and *Chinatown* (1912), a landmark painting of the Ashcan school by Stuart Davis.

2001

On October 21, following a two-year, \$39 million expansion, the museum reopens with a public dedication ceremony. The gallery spaces have tripled and new laboratory space is included for conservation of photographs and works on paper.

The building as a whole is now seen as a singular example of architect Philip Johnson's work, a project he calls "the building of my career."

The museum is awarded grants from both the Andrew W. Mellon Foundation (endowing two staff positions for the new conservation lab) and the Henry Luce Foundation (covering the cost of a works-on-paper study room and providing funds for researching and cataloging the drawings and prints collection).

2002

With the School of Architecture, University of Texas at Arlington, the museum hosts the 2002 John Entenza Memorial Lecture; Richard Brettell, professor of aesthetic studies at the University of Texas, Dallas, speaks on the museum design work of architect Philip Johnson. John Entenza, longtime editor of *Arts + Architecture* magazine, was a former member of the museum's board of trustees.

2003

The museum announces its partnership with University of North Texas Health Science Center in launching "*An Eye for Detail: The Art of Observation*," a workshop where students work on their diagnostic skills by examining paintings and photographs from the museum's collection.

The museum announces the launch of two online projects devoted to two of the major photographers represented in the collection: Eliot Porter and Erwin E. Smith; in addition to thousands of images, the web-based projects include collection guides and teaching materials.

The museum library is named an Associate of the Archives of American Art, Smithsonian Institution—the only satellite archive between the two coasts. "Given the museum's notable history as a sponsor of serious scholarship in American art," says Stewart, "this new association is truly a gift for future researchers and our community at large."

The museum acquires *Buffalo Hunt* (ca. 1838–42) by Alfred Jacob Miller and Hudson River, *Above Catskill* by Charles Herbert Moore.

The museum library, formerly available only by appointment, establishes public hours: "Making the library's resources more accessible locally supports the museum's founding principles as set forth by Mr. Carter," says librarian Allen Townsend.

2004

The museum acquires *The View from Eagle Rock, New Jersey* (1862) by Sanford Robinson Gifford.

In October, Rick Stewart announces his intention to step down as director to the museum and resume curatorial duties.

The museum presents its first Innovative Teaching Award to Peter Hacker, an assistant professor of history at Tarrant County College Northeast, on October 20. The award recognizes an educator who has demonstrated exceptional creativity in using the Carter's collection in classroom teaching and is open to educators who are currently teaching at any level and in any discipline.

2005

The Amon Carter collaborates with the Texas Wesleyan School of Law and other area museums on an innovative art law course to be taught May 16–21. “Museums are faced with increasingly complex legal issues in today’s digital world. Art law has become a specialization, and many members of the community find themselves having to study law in order to protect their institutions. Issues such as copyright, reproduction rights and legal protection of the museum through loan contracts, fine arts insurance and acquisition policies are now common aspects of the collections management profession,” says Courtney DeAngelis Morfeld, the museum’s collections manager and course instructor.

On Oct 19 the museum places the Revolutionary War portrait *George Washington at Yorktown (1782)* by Charles Willson Peale on exhibit. This is the first time the portrait has been on public display since it was painted in 1782 and sent to France. The painting is on loan from a private collection.

The museum announces the acquisition of *Benediction (1922)* by Daniel Chester French. “With this acquisition, the Amon Carter now has two works of sculpture that bracket the beginning and end of this great period,” says Rebecca Lawton, curator of painting and sculpture. “The museum’s cast of John Quincy Adams Ward’s *The Freedman* (bronze, 1862–63) commemorates an important Civil War battle and honors the extraordinary regiment of the 54th Massachusetts Volunteers, the first black troops recruited in the North who were massacred at Fort Wagner in South Carolina in 1863. Now with *Benediction*, the Amon Carter has an equally moving sculpture that was originally a tribute to the Massachusetts soldiers who died in battle during World War I.”

The museum acquires a complete set of *Camera Notes* and *Camera Work*, the seminal early photography journals established by Alfred Stieglitz.

RON TYLER, DIRECTOR

2006

The museum announces the appointment of Ron Tyler as the institution’s new director. “Ron’s early curatorial expertise was learned at the museum, and the board feels his strengths in scholarship and leadership promise a great future for us,” says board president Ruth Carter Stevenson. “We welcome him back.”

The museum launches a comprehensive website of nineteenth-century bird’s-eye views. The site incorporates new technologies that allow users to zoom into the minutest areas of the objects.

Thomas Eakins’ masterwork *Swimming (1885)* is lent to the Louvre for an exhibition of American art, the first such exhibition in the Louvre’s history.

2007

The museum announces acquisition of the bronze sculpture *The Negro Looks Ahead* (1940) by Richmond Barthé. “The piece is a signature work of the famed Harlem Renaissance,” says Tyler.

The museum closes to the public May 21 for a period of approximately three months to undergo preventive maintenance and repairs on the building’s fire suppression system.

Two new programs are announced that make the museum’s collections more accessible: *Connect to Art*, a free multiple visit program for groups of adults with cognitive disabilities and their families and/or caregivers, and *Sharing the Past Through Art*, designed for adults with Alzheimer’s and their families and/or caregivers.

The museum announces the acquisition of *Woman Seated*, an early twentieth-century American bronze sculpture by Gaston Lachaise, and *Upper Harlem River* (ca. 1915), an American impressionist painting by Ernest Lawson.

2008

In conjunction with the exhibition *Intimate Modernism: Fort Worth Circle Artists in the 1940s*, the art and culture critic Dave Hickey returns home to present the lecture, “Fort Worth: How Cowtown Became a Center for Art in the West.”

The museum acquires and exhibits *Fort Worth Landmarks in the 1950s: Watercolors by Bror Utter*. Seventeen watercolor paintings of some of Fort Worth’s most iconic historic buildings enter the collection.

John Singer Sargent’s lithographic portrait *Study of a Young Man, Seated* (1895) enters the collection.

2009

In what proves to be an exemplary year for acquisitions, the museum adds the following works to its holdings:

Joseph Cornell’s *Soap Bubble Set (Lunar-Space Object)* (ca. 1959);

Charles Sheeler’s *Conversation—Sky and Earth* (1940);

George De Forest Brush’s *The Potter* (1889);

William Trost Richards’ *Woodland Glade* (1860);

Edward Sheriff Curtis’ *The North American Indian* (1907–30); 20 volumes and 722 large photogravures in 20 portfolios.

2010

The museum launches an annual advertising campaign called “**2010: The Carter Gets Modern**” to promote the year’s exhibition program: *American Moderns on Paper: Masterworks from the Wadsworth Atheneum Museum of Art*; *Constructive Spirit: Abstract Art in South and North America, 1920s–50s*; and *American Modern: Abbott, Evans, Bourke-White*.

The museum acquires Paul Kane’s portrait *Us-Koos-Kosish* (1846).

The board of trustees approves changing the name of the institution to the **Amon Carter Museum of American Art** to more clearly convey the breadth of the museum’s holdings. In conjunction, the museum overhauls its institutional brand, which includes the unveiling of a new logo. An entirely revised website goes live the following year.

In anticipation of the museum’s approaching 50th anniversary, the AGCF helps fund a comprehensive refurbishment of the museum building and grounds.

ANDREW J. WALKER, DIRECTOR

2011

The museum enters its 50th Anniversary year; in April, a gala event takes place on the museum plaza with more than 400 in attendance. The event culminates with a spectacular fireworks display on the museum’s eastern property line.

Director Ron Tyler announces his retirement, effective April 1. Dr. Andrew J. Walker, formerly assistant director for curatorial affairs and curator of American art at the Saint Louis Art Museum, is named his successor.

As part of the exhibition *The Hudson River School: Nature and the American Vision* (organized by the New-York Historical Society), Thomas Cole’s landmark series *The Course of Empire* (1835–36) is on display in the museum’s galleries. The iconic painting *Kindred Spirits* (1849) by Asher B. Durand, on loan from a private collection, is also on view for most of the year.

In August, the museum invites the community to celebrate its anniversary. Refreshments, food, bands, and a variety of indoor and outdoor activities at the museum are enjoyed by thousands of area residents.