

Art Walking In The Cultural District

Welcome to the Fort Worth Cultural District!

In this tour packet, you will find

- ¶ A map of the Cultural District, with each tour stop marked
- ¶ A card for each artwork, including an image, discussion questions, and background information

Begin by choosing a theme for your tour, using the legend of tour themes found below. Choose the artworks that fit with your tour theme by finding the corresponding colored tab on the bottom of the cards. Each work is included in several different tour themes.

At each stop, use the questions or prompts to encourage discussion with your group. Adapt these to your group as needed. You might even come up with some great questions that are not included! Additional information and, at times, artist quotes are provided to help your discussion.

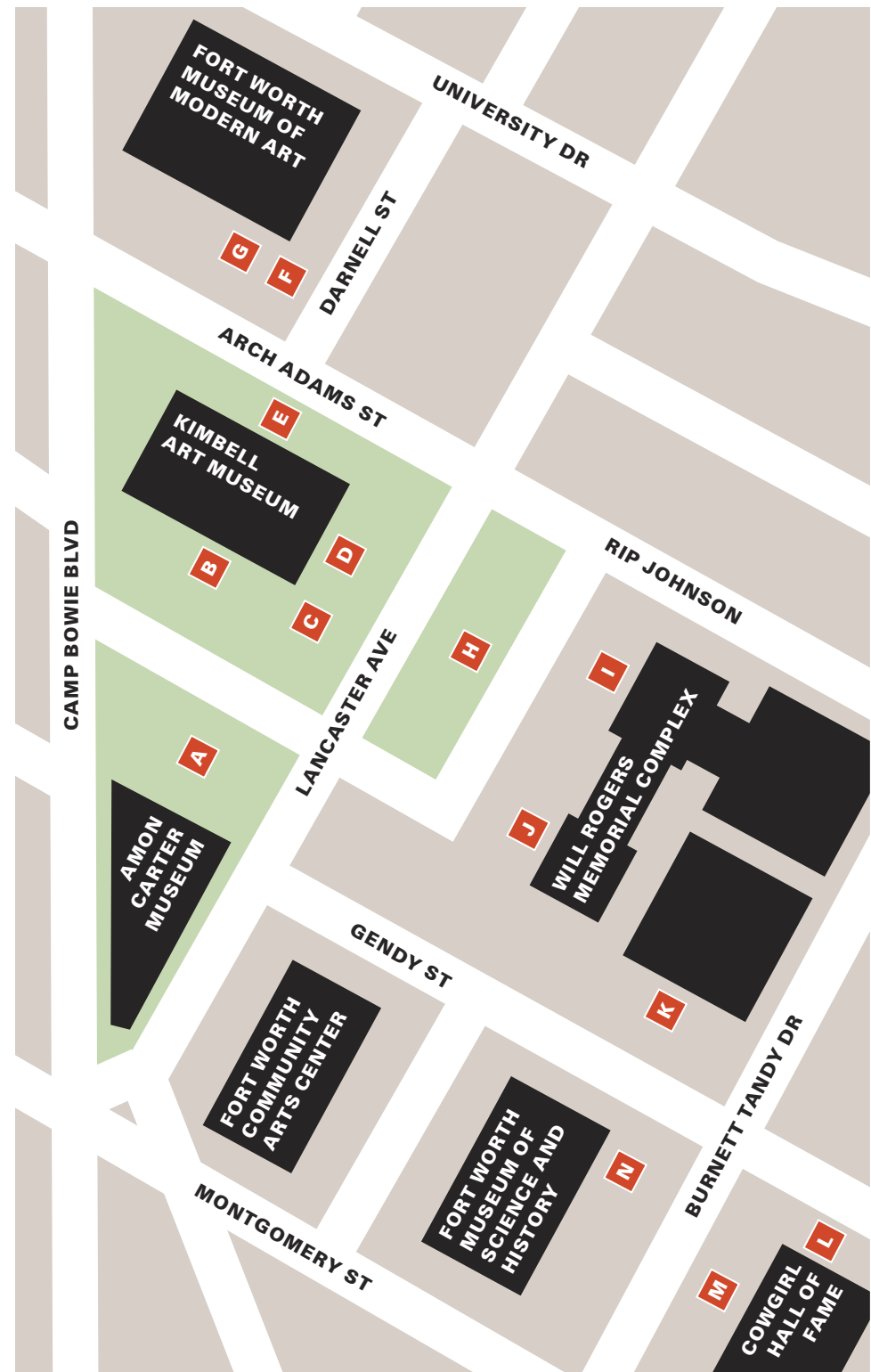
The tour also mentions when an artist has other works on display in Fort Worth so that if you discover a particular interest in that artist, you can expand today's tour.

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Credits: Catherine Deitchman, art history intern from Texas Christian University, developed and authored this tour. It was designed and implemented by Amon Carter Museum staff members Nora Christie, Lori Eklund, Stacy Fuller, and Timothy Gambell.

THEMES:

Horses	Abstract	Leadership	Murals	Fort Worth	Women	Strength	Materials	People	Motion	Place
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Henry Moore, British (1898–1986)

Upright Motive #2, Upright Motive #1, Upright Motive #7,
1955–56

Bronze

Amon Carter Museum

Have you ever seen a totem pole? In what ways does this sculpture resemble a totem pole? A totem pole is a pillar carved and painted with a series of symbols representing family and often mythical or historical incidents. Indian tribes of the northwest coast of America place totem poles in front of their houses.

Get close to this sculpture. What do you notice close up that you can't see from far away? Moore carved details, like the ladder and moon, on the center piece.

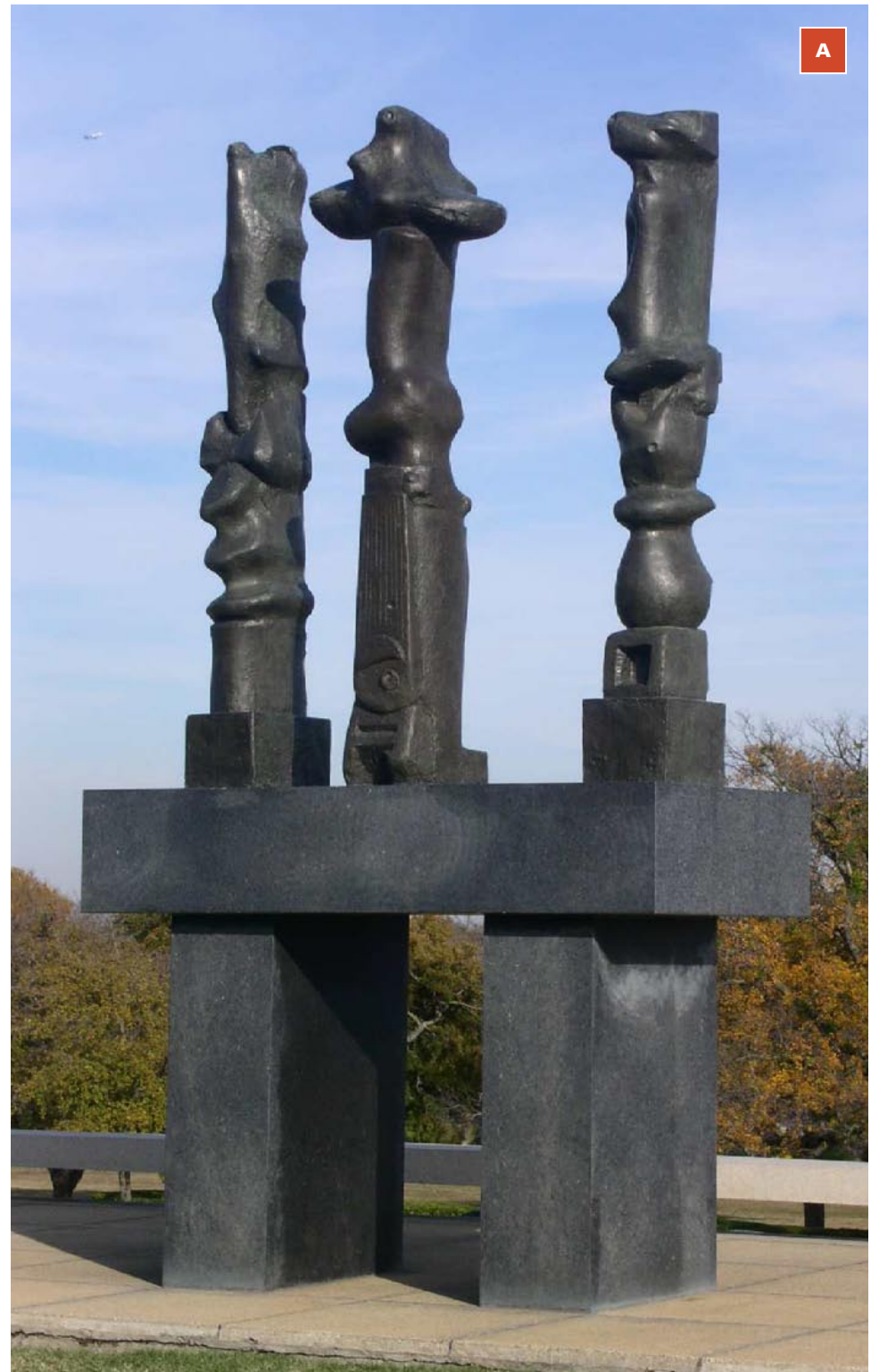
Henry Moore wanted this sculpture displayed outside of the museum. *In what ways can its outdoor location affect how you see this sculpture?* Moore said, "Sculpture is an art of the open air. Daylight, *sunlight* is necessary to it, and for me its best setting and complement is nature. I would rather have a piece of my sculpture put in a landscape, almost any landscape, than in, or on, the most beautiful building I know."

Compare this sculpture to Moore's *Figure in a Shelter* on the lawn of the Kimbell Art Museum. You can also visit the Modern Art Museum of Fort Worth, where Moore's *Two-Piece Reclining Figure* is displayed in the museum's sculpture garden.

THEMES:

Abstract

Place



Fernand Léger [lā-zhā] (French, 1881–1955)
***Running Flower (La Fleur qui Marche)*, 1952**
Ceramic, from the edition of three
The Burnett Foundation, Fort Worth

What does this sculpture remind you of? This flower resembles a human figure. It has petals like legs, a top petal like a head, and a central symbol that looks like an ear.

What is this flower doing? This sculpture is titled *Running Flower*. *Does the flower appear to be running? What physical qualities make it seem to be running or moving?* The colorful, curvy lines give the sculpture a sense of movement.

This sculpture is an example of abstract art, which simplifies an image until its shapes become almost unrecognizable. *How has the artist made this flower abstract?* The shapes are very basic, the size is exaggerated, and it is posed like a human. *Imagine what you would do if you saw a flower like this coming toward you in real life?*

THEMES:

Abstract

Motion



Henry Moore (British, 1898–1986)

Figure in a Shelter, 1983

Bronze, from the edition of six

The Burnett Foundation, Fort Worth

Walk around this sculpture and observe it from all sides. From which direction do you like to look at it?

Henry Moore believed, “Sculpture should be of some challenge or of a mystery. I want sculpture that has a lot of interpretations.”

What is your interpretation of this work?

One possible interpretation is that this is a sculpture of a mother and child. Henry Moore was fascinated by the bond between mother and child and made several sculptures based upon this theme. *In what ways do you agree or disagree with this interpretation?*

Compare this sculpture to Moore’s *Upright Motives* outside the Amon Carter Museum. You can also visit the Modern Art Museum of Fort Worth, where Moore’s *Two-Piece Reclining Figure* is displayed in the sculpture garden.

THEMES:

Abstract

Women

People



Isamu Noguchi [noe-GOO-chee] (American, 1904–1988)

Constellation (for Louis Kahn), 1980–83

Basalt

Kimbell Art Museum

Gift of the Isamu Noguchi Foundation in honor of Louis I. Kahn and the Kimbell Art Museum. With thanks and goodbye to Shaindy Fenton.

The title of this work is Constellation. What is a constellation?

Usually we think of stars as constellations, but a constellation can also be a grouping, such as this one. When arranging this sculpture, Noguchi carefully placed each stone in relation to the others, forming a balanced constellation.

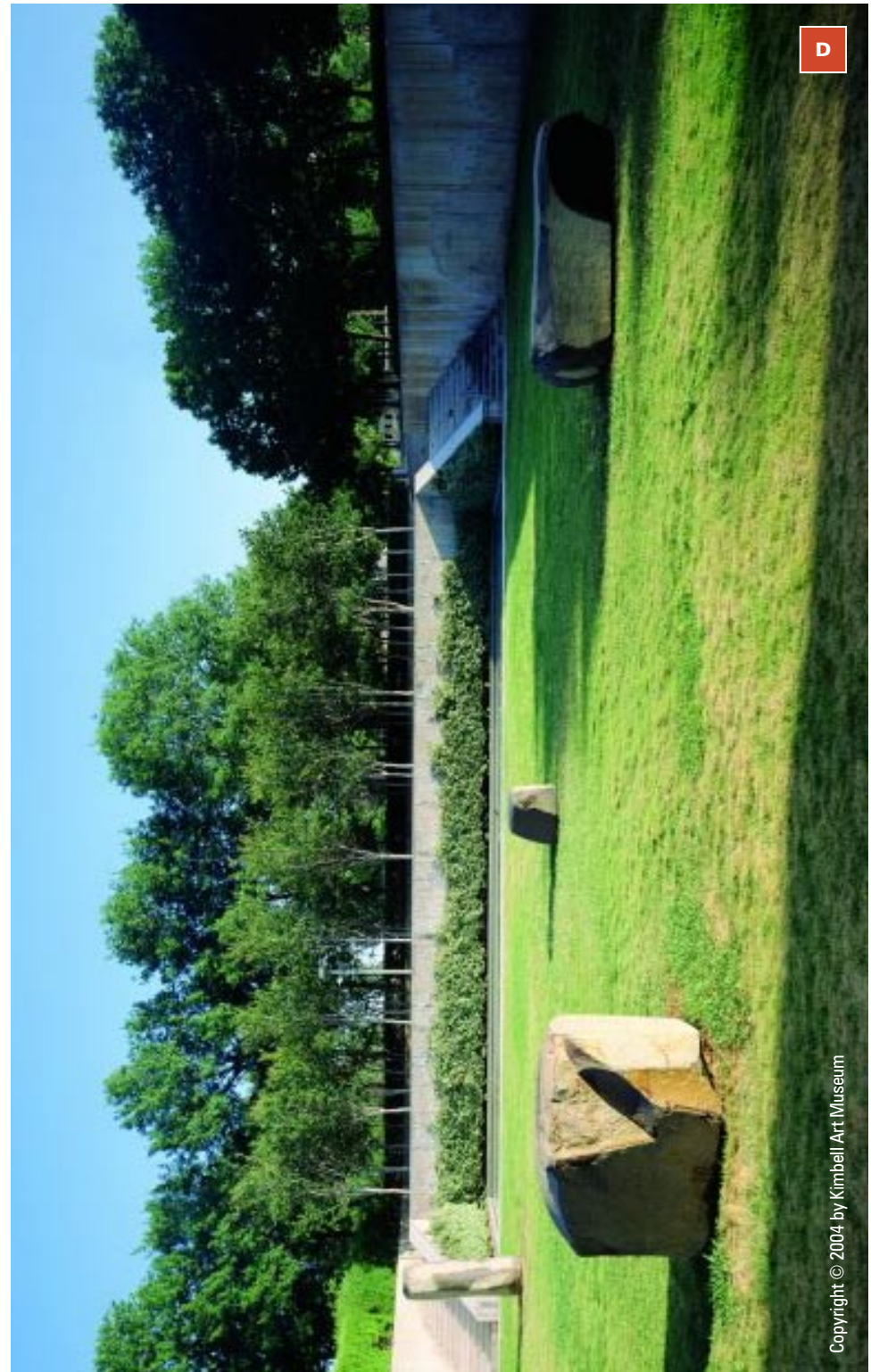
Take a moment to notice the similarities and differences among the stones. Noguchi carved and polished certain areas on these stones and left other areas alone. As a result, shiny, smooth areas are next to raw, textured areas, showing how both humans and nature can change the material's surface.

How does it feel to be inside this courtyard? Noguchi once said, "I'm trying to create oases of security for myself and for other people like me who want to find a place where they can be safe for a while." The crepe myrtle grove, calm pool, and recessed lawn shield this courtyard from nearby busy traffic. Noguchi created this work to honor his deceased friend, Louis Kahn, who designed the Kimbell Art Museum.

THEMES:

Abstract

Place



Joan Miró [mee-ROE], Spanish (1893–1983)

Woman Addressing the Public: Project for a Monument, 1980–81

Bronze

Kimbell Art Museum

Joan Miró wanted his sculpture to be outside, where many people could see it at all different times of day and night. Miró created fantastic, dreamlike forms by adding imaginative shapes and features to otherwise ordinary things. *What shapes and features can you identify on this figure?*

Think about this sculpture's title. What do you think this woman might be saying?

What sort of gesture is the figure making? Is it a friendly gesture or an angry gesture? By opening her arms wide, this female character welcomes the public into the museum behind her.

THEMES:

Abstract

Leadership

Women

People

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Richard Serra (American, b. 1939)

Vortex, 2002

Cor-ten steel

Collection of the Modern Art Museum of Fort Worth,
Gift of the Burnett Foundation in honor of Michael Auping

The title of this sculpture is *Vortex*, which refers to a spiraling movement like that of a whirlpool or a tornado. *What makes this sculpture look and seem like a vortex?* The long strips of steel twist upwards, suggesting vortex-like movement.

The metal used for this sculpture was transported from Germany, where Richard Serra manufactured it, to Houston by ship. While crossing the Gulf of Mexico, the ship encountered a hurricane, which drenched the steel with salt spray, speeding up the material's natural rusting process. *Look closely. Can you see all the different colors of rust?* These large areas of rust contribute to the texture of this sculpture. "Texture" is a term that refers to the surface of a material and how it feels.

Serra's works challenge people to see their surroundings differently as well as encourage them to use other senses (besides sight) to encounter art. Not only can we *look* at this sculpture, but we can also walk through it, touch it, and make noise inside it. *Walk through and around the sculpture. Do you feel as though you are in an inside or an outside space? Why? What different, strange sounds can you make inside Vortex?*

THEMES:

Abstract

Motion

Place



Deborah Butterfield (American, b. 1949)

Hina, 1990–91

Unique bronze

Collection of the Modern Art Museum of Fort Worth
Museum Purchase, made possible by a Gift from Web Maddox
Trust

Deborah Butterfield's *Hina* appears to be made of tree branches. However, this sculpture is made of bronze, not wood. Butterfield explained, "In the 1970s I made horses out of real mud and sticks. They were, in part, meant to reflect how much a horse is part of his environment." *Why would the artist choose to make copies of wood out of bronze instead of real wood to construct this horse?* Bronze is more durable than wood. Butterfield preserved the wood's texture, so *Hina* looks like it is, in fact, branches, and not metal. She also used a chemical to color the bronze to look like wood. *How does the material affect the way you feel about the horse?*

Besides sculpting horses, Butterfield also trains horses in a sport called *dressage* (pronounced dre-sazh). Describing this sport, she observed, "Dressage is like learning to dance with somebody who can't talk to you." In dressage, the rider and her horse communicate through subtle body language. Butterfield's awareness of her horses' movements helps her create lifelike sculptures.

THEMES:

Horses

Women

Materials



Electra Waggoner Biggs (American, 1912–2001)

Will Rogers “*Riding into the Sunset*,” 1942

Bronze

Will Rogers Memorial Center

Amon G. Carter, the founder of the Amon Carter Museum, commissioned the artist to make this bronze statue of his dear friend Will Rogers, who had recently died in a plane crash. *How does this figure relate to its location? Why do you think it was placed here?* The dedication of this sculpture and the whole Will Rogers Memorial Center was a way for Carter to honor his friend and, at the same time, provide Fort Worth with a major cultural and equestrian center. Rogers is a legend in the cowboy world, and he loved horses, so it is particularly fitting that this sculpture is in this location.

Will Rogers once said, “I never *met* a man I didn’t like.” In saying this, Rogers encouraged open-mindedness when meeting new people, regardless of their age, race, gender, or occupation. *What does this sculpture tell us about Will Rogers?* He looks relaxed as he gazes down, with his shoulders slightly sloped forward. This looks like a kind man.

THEMES:

Horses

Leadership

Fort Worth

Women

People

Motion



**Kenneth Gale (dates unknown) Zanesville Tile Company
Untitled murals, located on the façade of the Auditorium and
Coliseum, 1936**

Tile mural

Will Rogers Memorial Center

[Coliseum mural]

All of the images in this mural represent sources of pride, showing the origins of Texas' cultural heritage. *Who are the people in this mural and what are they doing? Look for the following:*

- Texas Rangers, the first law enforcers on the frontier, whose main duty was to protect settlers;
- the meeting of American Indians with frontiersmen;
- settlers arriving in covered wagons;
- the early railroads;
- cowboys riding on horseback.

Can you find the Alamo with the Texas flag? The Alamo was the site of a critical Texas battle, and it represents the early settlers' heroic fight for freedom.

Imagine you could be anyone in this scene—who would you be and why? How do you think you would feel if you were that person?

THEMES:

Leadership

Murals

Fort Worth



**Kenneth Gale (dates unknown) Zanesville Tile Company
Untitled murals, located on the façade of the Auditorium and
Coliseum, 1936**

Tile mural

Will Rogers Memorial Center

[Auditorium mural]

Now let's look more closely at the auditorium mural. What kind of activities can you identify? A Spanish conquistador exploring on horseback; a missionary holding up a cross; an American Indian shooting an arrow; soldiers working on the wheel of a canon; laborers harvesting cotton and wheat; cowboys branding cattle.

In what ways did the people you see in this mural contribute to Texas' history and identity?

This mural also shows natural resources, which have provided Texans' livelihoods. *What resources do you recognize?* Livestock; oil; crops.

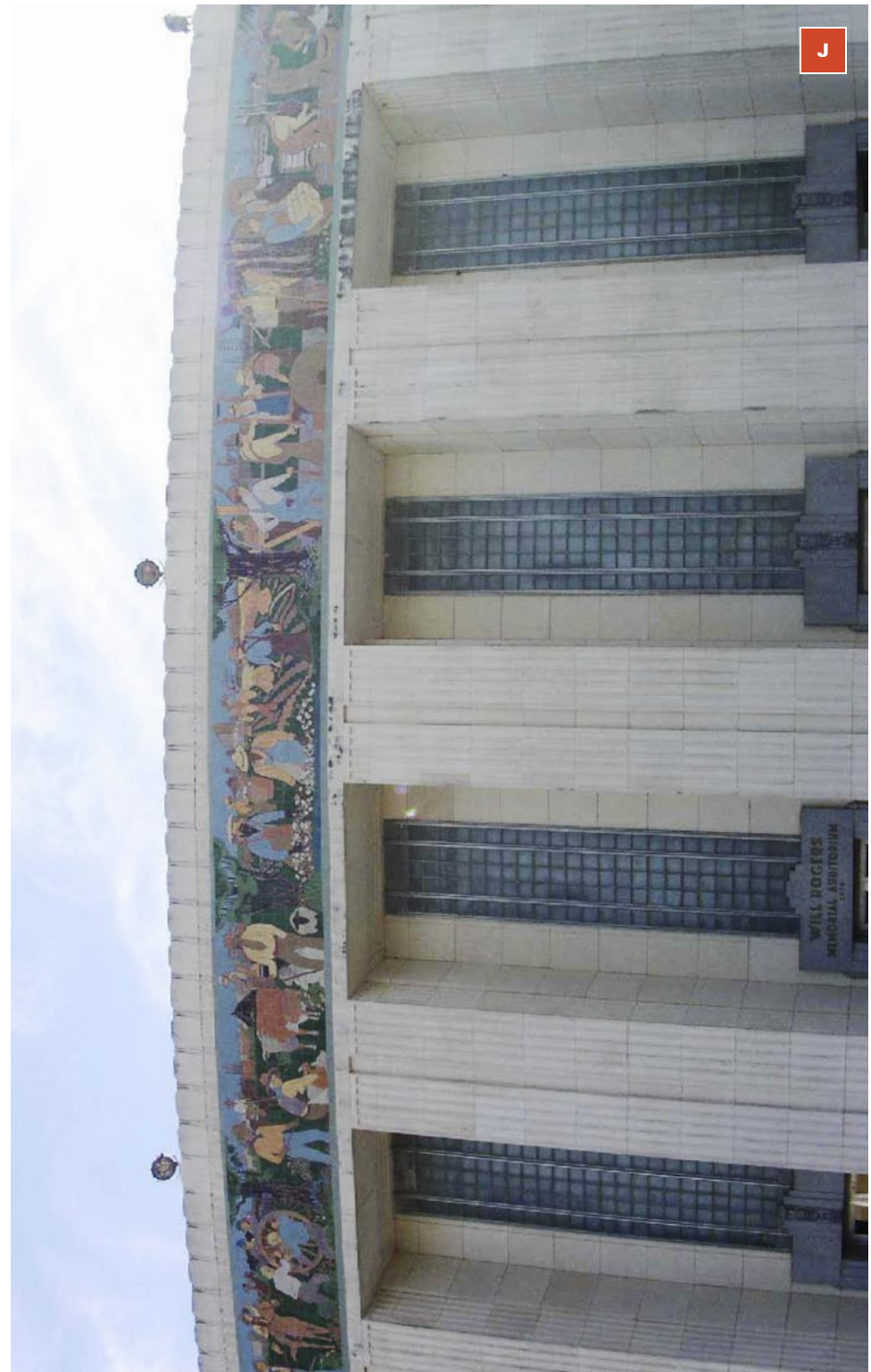
These two murals were constructed in 1936, exactly 100 years after Texas declared its independence. At the time, the United States was struggling through the Great Depression, and many people were unemployed. Amon G. Carter, the same man who began the Amon Carter Museum, helped promote the building of the Will Rogers Memorial Center and the creation of these murals as a way to encourage people during these difficult years and to commemorate Texas' 100th birthday. These murals show Texas history and the origins of our culture. They portray hope for the future of the American people, recording a history of hard work, endurance, and teamwork.

THEMES:

Leadership

Murals

Fort Worth



Jack Bryant (American, b. 1929)

Midnight, 1984

Bronze

Will Rogers Memorial Center

In what ways do the figures of this sculpture look like they are in motion? This sculpture is a monument for Midnight, the world's greatest bucking horse. Notice how much energy Midnight has—*how would it feel to be his rider?* No rider was ever able to stay on Midnight for even ten seconds. *How does this sculpture fit its location?* Many rodeo events take place in the Will Rogers Memorial Center, and if you come to one, you may even see a bucking horse like Midnight!

The artist Jack Bryant, a native Texan, is fascinated with Texas cowboys and legends of the Old West. In showing cowboys as symbols of strength, perseverance, and stamina, Bryant shows his pride for the untamed spirit of rodeo legends.

To see more Bryant sculptures, find *Horse Thief* on the northeast corner of Boland and Camp Bowie Boulevard. *John Justin on Baby Blue*, in front of the W. R. Watt Arena at the Will Rogers Memorial Center, is another Bryant work.

THEMES:

Horses

Strength

Materials

People

Motion



Richard Haas (American, b. 1936)

[Untitled], Painted mural, 2002

National Cowgirl Museum and Hall of Fame

Notice how the painted shadows make the horses and their riders look like they are galloping out of the wall and straight at us! Look closely. Can you tell where the architecture ends and the painting begins? Richard Haas, the artist who painted this mural, is famous for making paintings that fool the eye by creating the illusion of being three dimensional. *Why do you think an artist would want to make a painting three dimensional?* By creating a painting that *seems* so real, Haas invites us to look closer at his mural.

What do the women's clothes tell us about the type of work they do, when they lived, and where they lived? The women's clothes show that they lived a long time ago, when the Fort Worth area was part of the Wild West frontier.

To see another mural by Haas, go to downtown Fort Worth and visit *Chisholm Trail*, in Sundance Square, or the Tarrant County Civil Courthouse Annex.

THEMES:

Horses

Leadership

Murals

Fort Worth

Women



Mehl Lawson (American, dates unknown)

Desert Princess, 2003

Bronze

National Cowgirl Museum and Hall of Fame

Here we see a cowgirl and her horse, resting on a windy day, surrounded by native Texas plants and rocks. *If this cowgirl could talk, what do you think she would tell us about her life?*

How does this sculpture relate to its location? Mehl Lawson designed this sculpture specifically for the National Cowgirl Museum and Hall of Fame. *In what ways do this sculpture and the museum behind it belong in the city of Fort Worth?* A well-known slogan in Fort Worth identifies the city as “Where the West Begins,” home to many cowboys and cowgirls. Like the women celebrated in the museum and hall of fame, this cowgirl is strong and independent, as we can see in her determined gaze as she faces the oncoming wind.

THEMES:

Horses

Fort Worth

Women

People



Jon Bedford (American, dates unknown)
***Galapagos Tortoise*, 1983**
Welded steel and chrome bumpers
Fort Worth Museum of Science and History
Gift of Frank Graves Young

This is a sculpture of a Galapagos tortoise. *Have you ever seen a tortoise this large?* A real Galapagos tortoise can weigh up to 600 pounds and live as long as 200 years! Notice the scaly feet on this tortoise; feet like these would help a real tortoise walk across hardened lava on the volcanic slopes of their native environment in the Galapagos Islands.

Discuss the nature of this material and why the artist may have chosen it for this sculpture. By making this tortoise out of very durable steel and car bumpers, Bedford emphasizes the sturdiness of the Galapagos tortoise, which has a long life span and adapts well to its natural environment. *Look around you. In what ways does this material suit this sculpture's environment?*

Why do you think this subject was chosen for a sculpture in this location? This sculpture is owned by the Museum of Science and History, which is just behind it. In this museum, you can learn all about creatures, including tortoises!

THEMES:

Strength

Materials

