

Amon Carter Museum of American Art Curatorial Team

John Rohrbach Senior Curator of Photographs

John Rohrbach is the Senior Curator of Photographs at the Amon Carter Museum of American Art. Rohrbach guides the scholarship and presentation of American photography at the Carter, one of the country's foremost repositories with a collection of 45,000 exhibition-quality photographic prints and 250,000 photographic objects. Over nearly three decades at the museum, he has organized a wide range of exhibitions resulting in new scholarship on nineteenth- and twentieth-century American photography. During his tenure at the Carter, Rohrbach has continued to grow the photography collection through important acquisitions, such as Edward S. Curtis' *The North American Indian* (1907–30), Alfred Stieglitz's *Georgia O'Keeffe* (1919), and the Carter's commission of Terry Evans' series *Meet Me at the Trinity* (2013–4). Notable traveling exhibitions he has organized include *Eliot Porter: The Color of Wildness* (2003); *In the American West: Photographs by Richard Avedon* (2005); and *Acting Out: Cabinet Cards and the Making of Modern Photography* (2020).

Prior to joining the Carter in 1992, Rohrbach served as Director of the Paul Strand Archive at Aperture Foundation, New York, NY, following positions at the George Eastman House, Rochester, NY, and as Director of the Photographic Archive and Exhibitions Program at Apeiron Workshops, Inc. In addition to his curatorial scholarship and leadership, Rohrbach has published extensively, highlights of which include *Eliot Porter: The Color of Wildness* (Aperture, 2001); *Accommodating Nature: The Photographs of Frank Gohlke* (Center for American Places, 2007); *Reframing the New Topographics* (Center for American Places, 2011); and *Color: American Photography Transformed* (University of Texas Press, 2013).

Rohrbach holds a Bachelor of Arts in Government from Wesleyan University and a PhD in American Civilization from the University of Delaware.

Margaret Adler
Curator of Paintings, Sculpture, and Works on Paper

Margaret (Maggie) Adler is Curator of Paintings, Sculpture, and Works on Paper at the Amon Carter Museum of American Art. Adler's scholarly research focuses on nineteenth-century art, but consistent with the Carter's commitment to fostering cross-temporal connections, she often collaborates with living artists on site-specific installations, including Gabriel Dawe, Mark Dion, and Justin Favela. Following a 2019 gallery remodel, Adler played a critical role in the museum's collection reinstatement that reconceived how visitors interact with the collection by emphasizing unexpected visual and scholarly relationships between historic and contemporary works. Since joining the Carter in 2013, Adler has organized numerous exhibitions, including *Audubon's Beasts* (2015); *Wild Spaces, Open Seasons: Hunting and Fishing in American Art* (2016); *Horizon Lines* (2017); *In Our Own Words: Native Impressions* (2018); *The Perilous Texas Adventures of Mark Dion* (2020); and served as co-organizing curator for the nationally touring exhibition *Mythmakers: The Art of Winslow Homer and Frederic Remington* (2020). She has supported the growth of the Carter's collection through acquisitions such as Thomas Moran's *Mount Superior, as viewed from Alta, Little Cottonwood Canyon, Utah* (ca. 1879); Daniel Heyman and Lucy Ganje's *In Our Own Words: Native Impressions* (2015–16); Glenn Ligon's *Runaways* (1993); and Gabriel Dawe's *Plexus no. 34* (2016).

Prior to coming to the Carter, Adler held the Barra Fellowship at the Philadelphia Museum of Art from 2011 to 2012 after serving as Director's Office Fellow at Williams College Museum of Art, where she worked on projects with artists Jenny Holzer and Pepón Osorio. Adler also held the position of Director of Development at the Addison Gallery of American Art from 2007 to 2009. Adler's publication highlights include *Homer|Remington* (distributed by Yale University Press, 2020) and an essay contribution to *Wild Spaces, Open Seasons: Hunting and Fishing in American Art* (University of Oklahoma Press, 2016), which was nominated for the Alfred H. Barr Jr. Award. Adler has also collaborated with artists Gabriel Dawe on *Embodied Light* (Amon Carter Museum of American Art, 2016) and Mark Dion on *The Perilous Texas Adventures of Mark Dion* (Yale University Press, 2020).

Adler holds a Bachelor of Arts in classical languages and the history of art and a Master of Arts in the history of art from Williams College.

Shirley Reece-Hughes
Curator of Paintings, Sculpture, and Works on Paper

Shirley Reece-Hughes is Curator of Paintings, Sculpture, and Works on Paper at the Amon Carter Museum of American Art. Responsible for collection development, research, interpretation, display, and scholarly publications of twentieth-century and contemporary art, Reece-Hughes curated the 2019 reinstallation of the twentieth-century collection in a new thematic presentation that connects historic and contemporary artists. In her more than a decade at the Carter, she has helped to grow its collection by fostering the acquisition of major works such as Ruth Asawa's *Untitled (S.453, Hanging Three-Lobed, Three-Layered Continuous Form within a Form)* (ca. 1957–59), the artist's only known three-lobed, continuous "form within a form" hanging sculpture; George Bellows' *The Fisherman* (1917), one of his last masterworks of the sea; and Otis Dozier's *Gathering Pecans* (1941) created for a Texas post office under President Roosevelt's New Deal plan, the acquisition of which keeps the painting on view to the public.

Reece-Hughes helped craft the museum's contemporary collecting guidelines for works on paper, and under this new initiative she acquired Sedrick Huckaby's *The 99%* (2012-13), a series of 101 lithographs that represents a collective portrait of his community, virtually unprecedented in the field of contemporary art. She also co-organized the Carter's first group exhibition and accompanying catalogue of modernist sculptors, *A New American Sculpture, 1914–1945: Lachaise, Laurent, Nadelman, and Zorach* (2017), as well as the museum's first exhibition and accompanying catalogue of living women Texas sculptors, *Commanding Space: Women Sculptors of Texas* (2018). Additional exhibition highlights include *Will Barnet: Relationships, Intimate and Abstract* (2011), organized for the Carter's fiftieth anniversary, and *Invented Worlds of Valton Tyler* (2017), the first major exhibition and catalogue on the Texas self-taught artist.

Prior to joining the Carter in 2009, Reece-Hughes held curatorial and research positions at the Ashmolean Museum in Oxford, England, and the Dallas Museum of Art, and she served as a teaching assistant at the University of Kansas and the University of North Texas. Publication highlights include *Texas Made Modern: The Art of Everett Spruce* (Texas A & M Press, 2020); "Moments of Discovery: Grant Wood's Theatrical Paintings" in Barbara Haskell's *Grant Wood: American Gothic and Other Fables* (Whitney Museum of American Art, 2018); and "Community Renewed: Scenes of Hunters and Anglers in Nineteenth-Century America" in *Wild Spaces, Open Seasons: Hunting and Fishing in American Art* (University of Oklahoma Press, 2016).

She holds a Bachelor of Arts in business from Stephens College, a Masters of Arts in art history from the University of North Texas, and a PhD in art history from the University of Kansas.

Jon Frembling
Head Museum Archivist and Gentling Curator

Jon Frembling is Head Archivist and Gentling Curator at the Amon Carter Museum of American Art. Frembling manages the Carter's archival collections and promotes access to its holdings among university scholars, museum peers, and the public. He also assembles archival exhibitions and publications and hosts visiting scholars.

In 2019, Frembling was appointed the Carter's inaugural Gentling Curator in conjunction with the creation of the Gentling Study Center, whose mission is to advance study on Texas-based artists Scott and Stuart Gentling as well as further scholarship surrounding the use of primary-source archival material in art historical research. Through this position, Frembling oversees a robust program of initiatives at the Gentling Study Center, manages the Gentling Fellowship program, and contributes to the museum's exhibition programming, including the exhibition *Masterworks of American Photography: Artistic Communities* (2011).

Before joining the Carter in 2003, Frembling served as Project Archivist at the Dallas Museum of Art. He holds a Bachelor of Arts in history and a Master of Arts in history with an emphasis in archival science from the University of Texas at Arlington.

Kristen Gaylord
Assistant Curator of Photographs

Kristen Gaylord is Assistant Curator of Photographs at the Amon Carter Museum of American Art. Her work at the Carter furthers scholarship, preservation, and presentation of the museum's extensive photographic holdings. Gaylord spearheaded the acquisition of György Kepes' *Untitled* (1939–40) and has organized exhibitions including *Looking In: Photography from the Outside* (2019) and *Set in Motion: Camille Utterback and Art that Moves* (2019).

Before joining the Carter in 2018, Gaylord served as the Beaumont & Nancy Newhall Curatorial Fellow in the Department of Photography at the Museum of Modern Art (MoMA), New York, for three years, having previously worked there as a research assistant and a curatorial intern. Concurrently, Gaylord was also the inaugural curator of the Duke House Exhibition Series at New York University (NYU). In addition to positions at the Museum of the City of New York and the Willem de Kooning Foundation, Gaylord has taught at Ramapo College of New Jersey, Kingsborough Community College, and NYU. She has also written and lectured widely.

Gaylord holds a Bachelor of Arts in art history and English literature from Westmont College and a Master of Arts and a Master of Philosophy in art history and archeology from the Institute of Fine Arts (IFA), NYU. Gaylord is currently a PhD candidate at the IFA, working to complete her dissertation on serigraph artist Corita Kent.

Spencer Wigmore
Assistant Curator of Paintings, Sculpture, and Works on Paper

Spencer Wigmore is Curator of Painting, Sculpture, and Works on Paper at the Amon Carter of American Art. Wigmore concentrates on research, interpretation, and presentation of the Carter's collection, including organizing rotating exhibitions of works on paper and building thematic connections across time and media in the Carter's galleries. Since joining the Carter in 2018, Wigmore has organized exhibitions including *Tracing the Past: Scott and Stuart Gentling's Birds of Texas* (2019); *Culture Shock: American Artists from Europe, 1913–1953* (2020); and *Meditations: Eleanore Mikus at Tamarind* (2020).

A specialist in nineteenth-century American landscape painting, Wigmore has held numerous fellowships and curatorial internships at institutions across the country including the Denver Art Museum; the National Gallery of Art; the Joslyn Art Museum; the Winterthur Museum, Garden and Library; the Library Company of Philadelphia; and the Pennsylvania Academy of the Fine Arts.

He holds a Bachelor of Arts in art history from Carleton College and a Master of Arts and a PhD in art history from the University of Delaware. At Delaware, Wigmore completed his dissertation on American landscape painter Albert Bierstadt in 2020, for which he was a recipient of a Wyeth Foundation Predoctoral Fellowship at the Smithsonian American Art Museum.