

1961

Inaugural Exhibition [Selected works by Charles M. Russell & Frederic Remington]
(January 24–June 25, 1961)

On the Warpath, Pipe of Peace [Watercolors by Charles M. Russell]
(July 5–October 7, 1961)

Harry Jackson Sculptures and Drawings (November 8–December 15, 1961)

1962

Paper Talk, The Illustrated Letters of Charles M. Russell (January 23–April 22, 1962)

Peter Moran Sketches (January 23–April 22, 1962)

Adam Clark Vroman: Photographer of the Southwest (April 24–June 5, 1962)
100 photos loaned by the Los Angeles County Museum of Art

101 Sketches by Seth Eastman (June 3–August 10, 1962)
from the McNay Institute of Art, San Antonio

George Catlin Paintings (August 25–September 18, 1962)
from the Smithsonian Institution, 35 oils and 12 color lithographs

Ed Borein Etchings (September 23–October 31, 1962)
72 etchings from collection of Dr. H. I. Burtness of Santa Barbara, CA;
(Borein was a contemporary and friend of Charles M. Russell)

The Artist's Environment: West Coast (November 6–December 23, 1962)
contemporary art exhibition organized by the ACMAA in collaboration with the
UCLA Art Galleries and the Oakland Art Museum; artists include Richard Diebenkorn,
Sam Francis, Morris Graves, Stanton MacDonald-Wright, Nathan Oliveira, Mark
Rothko, Clyfford Still, and Mark Tobey.

Moran Drawings (December 27, 1962–January 23, 1963)

1963

Appaloosa: The Spotted Horse in Art and History (January 24–March 31, 1963)
a cross-cultural survey of spotted horses in art from Asia, Europe, and the Americas from pre-history to present day

Taos and Santa Fe: The Artist's Environment, 1882–1942 (April 5–May 26, 1963)

101 Masterpieces of American Primitive Painting (May 31–June 30, 1963)

Selections from the Permanent Collection: Works by Remington, Russell, Johnson
(July 1–September 1, 1963)

Harry Jackson Sculptures (July 1–September 1, 1963)

The Artist/Planner Sees the City (September 6–November 3, 1963)

Wolfgang Pogzeba Sculpture (November 14–December 31, 1963)

1964

Sid W. Richardson Collection of Remingtons and Russells (January 23–April 5, 1964)

Frontier Guns (January 23–April 20, 1964)

Illustrated Letters by Charles M. Russell (January 23–April 20, 1964)

The Bitter Years, 1935–1941 (April 16–June 7, 1964)
organized by photographer Edward Steichen, the exhibition is dedicated to Roy E. Stryker, director of the Federal Security Agency's historical section, and his team of photographers. The show presents more than 200 photographs made during the Great Depression.

Imaginary History of the West [Walt Kuhn] (April 16–September 6, 1964)

Santos: The Religious Folk Art of New Mexico (June 18–September 13, 1964)

Neil B. Field Collection of Spanish Colonial Silver (June 18–September 13, 1964)

Selections from the Permanent Collection (September 29–October 20, 1964)

Peter Hurd, The Gate and Beyond (October 23, 1964–January 2, 1965)
paintings of New Mexican subjects

American Primitive Watercolors (October 31–November 22, 1964)

Sam Houston's Texas (November 6–December 31, 1964)

Southwest Indian Silver from the Collection of H. Witter Bynner
(November 15, 1964–February 15, 1965)

1965

Standing Up Country: The Canyon Lands of Utah and Arizona (January 29–April 4, 1965) 300 photos including backlit color transparencies, maps, artifacts, fossils, and historical memorabilia dealing with the geology and exploration of Utah and Arizona

Texas Ranch Life, 1914–1965 [Photographs by Frank Reeves] (January 29–April 4, 1965) Reeves was the livestock reporter for the Fort Worth *Star-Telegram* for 40 years; he made photographs while working on ranches and as he traveled to ranches and stock shows as a reporter

The Photographer and the American Landscape (April 11–May 9, 1965) from MOMA, curated by John Szarkowski, landscapes by nineteen photographers, 1860s to 1960s

Charles M. Russell's Miniature Wax Sculpture (April 11–May 9, 1965)

American Indian Paintings (May 12–June 25, 1965) twentieth-century paintings by Native American artists from the collection of Judge and Mrs. William Denman

Lithographs from the Tamarind Workshop (June 13–August 31, 1965) from the collection of Mrs. J. Lee Johnson III, lithographs produced between 1963–65; artists include Josef Albers, Richard Diebenkorn, Sam Francis, Louise Nevelson, Nathan Oliveira, Karl Schrag, Miriam Shapiro, Peter Takal, Rufino Tamayo, Hugo Weber, and Dick Wray.

Photographs by Edward Weston (July 7–September 5, 1965)
50 photographs recently acquired by the ACMAA

Selections from the Permanent Collection (September 1–unknown)

Paintings and Watercolors by Henry F. Farny (October 7–November 21, 1965)
nineteenth-century paintings of western subjects

1966

Early Western Trails and Some Ghost Towns [Photographs by Todd Webb] (November 25, 1965–January 16, 1966) 101 photographs, made from 1955–65, on routes of the California and Oregon Trails and in Colorado and New Mexico
1966

Quiet Triumph, 40 Years with the Indian Arts Fund (January 28–March 10, 1966) more than 250 items including pottery, baskets, jewelry, textiles, and ceremonial items from the collection of the Indian Arts Fund, Santa Fe, New Mexico

The Colt Collection of Firearms (January 28–September 26, 1966) loaned by the Wadsworth Atheneum, Hartford, Connecticut

Georgia O’Keeffe: An Exhibition of the Work of the Artist from 1915 to 1966 (March 18–May 8, 1966) 95 paintings borrowed from museums and private collections, selected by Mitchell A. Wilder working with O’Keeffe and James Johnson Sweeney, director of Museum of Fine Arts, Houston

The Drawings of Andrew Dasburg (March 27–April 24, 1966) 81 drawings by Taos, New Mexico, artist exploring the “underlying geometric mechanism of nature,” organized by University Art Museum at University of New Mexico

Camposantos: A Photographic Essay [Photographs by Dorothy Benrimo] (April 22–May 25, 1966) photographs by New Mexico artist curated by Van Deren Coke

Brett Weston: Photographs (May 2–June 4, 1966)
100 photographs curated by Mitchell A. Wilder

The World From the Air (May 12–June 26, 1966) aerial photographs curated by Beaumont Newhall, director of George Eastman House, Rochester, NY

T. H. O’Sullivan, Photographer of the Civil War (July 4–September 5, 1966)

Selections from the Permanent Collection (July 4–September 5, 1966)

Photography from Five Years of Space (September 15–October 17, 1966)

Charles M. Russell Exhibition (September 25–unknown, 1966)

The Birds of America by J. J. Audubon (October 15–November 15, 1966)

Texas Homes of the Nineteenth Century [Photographs by Todd Webb]

(October 27, 1966–January 1967)

Aunt Clara: The Paintings of Clara McDonald Williamson

(November 20, 1966–January 15, 1967)

1967

A Gallery of Dudes (January 26–March 15, 1967)

The Three Leaves [Photographs by Lynn G. Fayman] (February 14–March 15, 1967)

Eskimo Art (March 16–April 30, 1967)

How a Lithograph Is Made: Jose Luis Cuevas (March 23–June, 1967)

The Architectural Genius of Bernard Ralph Maybeck (April 20–May 28, 1967)

Frank Mechau, 1904–1946, A Retrospective Exhibition of Paintings and Drawings

(May 11–June 25, 1967)

The Rock Art of Texas Indians (June 8–June 26, 1967)

Patterns of Beauty [Photographs by Ferenc Berko] (June 29–September 5, 1967)

Selections from the Permanent Collection (July 2–Labor Day, 1967)

American Art-20th Century, Image to Abstraction

(September 14–November 19, 1967)

124 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 represented include Arthur Dove, Stuart Davis, Charles Demuth, Marsden Hartley, Jacob Lawrence, John Marin, Joseph Stella, Max Weber, and others.

Popular Art of the 18th and 19th Centuries (September 14–November 19, 1967)

Painting in Texas, The Nineteenth Century (October 6–November 26, 1967)

The American Country Woman [Photographs by Dorothea Lange]

(November 28–unknown, 1967)

Ward Lockwood, A Retrospective Exhibition of Paintings, Prints and Drawings (November 29, 1967–January 13, 1968)

Cady Wells, A Retrospective Exhibition (December 10, 1967–January 15, 1968)

1968

Texas Currency: Past to Present (January 7–February 26, 1968)

Illusions for Sale (January 8–February 26, 1968)

Haight–Ashbury, 1967 [Photographs by Ruth–Marion Baruch]
(January 8–February 26, 1968)

Custer's Last or, the Battle of the Little Big Horn in Picturesque Perspective, Being a Pictorial Representation of the Late and Unfortunate Incident in Montana as Portrayed by Custer's Friends and Foes, Admirers and Iconoclasts, and Poets and Painters of His Day and After; and Including 172 Portraits, Curiosities, Maps, Battlefield Mementos, etc. (January 25–March 17, 1968)

Bartlett's West: Drawing the Mexican Boundary, from the Collections of the John Carter Brown Library (February 29–April 21, 1968)

Selection of Works by Two Artists from the Tamarind Lithography Workshop
(March 17–April 28, 1968)

Selections from the Permanent Collection (March 24–April 28, 1968)

Gravestone Rubbings by Ann Parker/Avon Neal (April 23–June, 1968)

Mexican Indian Costumes from the Collection of Mr. and Mrs. Donald Cordry,
exhibition designed by Jane Graves (May 2–June 23, 1968)

*Exhibit Honoring Harry Jackson, Susan M. Summer Pogzeba,
and Wolfgang Pogzeba* (July 2–unknown)

Birds of America [John James Audubon] (July 14–August, 1968)

Selections from the J. O. Lewis Aboriginal Portfolio (July 28, 1968)

Presidential Campaign Posters, 1836–1932 (September 9–November 29, 1968)

The Eloquent Light [Photographs by Ansel Adams]

(September 12–October 13, 1968)

Selections from the Permanent Collection (October 30–unknown, 1968)

Khasa Goes to the Fiesta [Watercolors by Antonio Sotomayor]

(November 14–December 16, 1968)

The Enduring Navaho [Photographs by Laura Gilpin]

(December 12, 1968–February 10, 1969)

Hudson River Portfolio [William Guy Wall] (December 22, 1968–February 10, 1969)

1969

W. H. D. Koerner: Illustrating the Western Myth (January 24–March 16, 1969)

101 American Primitive Watercolors and Pastels from the Collection of Edgar William and Bernice Chrysler Garbisch (February 16–March 19, 1969)

Marin in New Mexico: 1929 and 1930 (March 21–May 12, 1969)

A Retrospective Exhibition of the Architecture of Mies van der Rohe

(March 20–May 4, 1969)

The Track Going Back: A Century of Transcontinental Railroading

(May 8–July 4, 1969)

Selections from the Permanent Collection (May 18–unknown, 1969)

Adolf Dehn Retrospective (July 13–September 15, 1969)

The Mexican Portfolio [Photographs by Paul Strand] (July 17–Mid–August, 1969)

Portfolio One [Photographs by Winter Prather] (July 17–Mid–August, 1969)

A Retrospective Exhibition of Birger Sandzen, 1871–1954

(September 25–November 12, 1969)

Selections from the Permanent Collection (September 25–November 12, 1969)

Wild Flowers of Texas (October 9–November 30, 1969)

The Passion of Ahab [Benton Spruance] (October 19–November 15, 1969)

Vision and Expression (November 15–December 31, 1969)

A Personal Country [Photographs of West Texas by Shel Hirshorn]
(November 26–December 31, 1969)

1970

Art of the Decoy: American Bird Carving from the Museum of Early American Folk Art, New York, (January 6–February 14, 1970)

Selections from the Permanent Collection (January 6–February 14, 1970)

The Wild West (January 29–March 15, 1970)

The Artist Was A Young Man [Peter Rindisbacher] (February 19–April 1, 1970)

George Catlin's The LaSalle Series (February 22–March 29, 1970)

The Tamarind Years, 1960–1970 (March 19–May 10, 1970)

Thomas Eakins: His Photographic Works (March 19–May 10, 1970)

Southwest Color: Photographs by E. J. Poulsen (April 30–June 14, 1970)

Paintings by Philip C. Curtis (May 14–June 14, 1970)

Selections from the Permanent Collection (June 18–September 13, 1970)

Drawings by John Marin (July 15–August 30, 1970)

Just Before the War [Photographs from the Farm Security Administration]
(September 15–October 15, 1970)

American Craftsmanship in Silver (October 1–November 1, 1970)

The Ephemeral Image (October 22–December 13, 1970)

The Ballad of Baby Doe (November 3–December 13, 1970)

Wynn Bullock Photographs (December 15, 1970–January 10, 1971)

1971

Tenth Anniversary Exhibition (January 28–March 14, 1971)

Photographs by Diane Hopkins (March 4–April 18, 1971)

Paul Kane's Frontier (March 18–May 9, 1971)

Two Artists of the Northwest Territories [Oonark, Pangnark Eskimo prints and sculpture] (April 21–May 16, 1971)

Leonard Baskin Exhibition (May 13–June 27, 1971)

Pueblo Architecture of the Southwest [Photographs by William Current]
(May 20–July 16, 1971)

Selections from the Permanent Collection (July 1–September 12, 1971) exhibition features three new acquisitions: William Harnett's *Front Face* (1878), Georgia O'Keeffe's *Ranchos Church, Taos, New Mexico* (1930), and Martin Johnson Heade's *Marshfield Meadows, Massachusetts* (1866–76)

Out of the Silence [Photographs by Adelaide de Menil] (July 8–September 5, 1971)

The Big Thicket: A Way of Life [Photographs by Michael Kostiuik]
(September 9–October 24, 1971)

Texas Painting and Sculpture: 20th Century (September 16–November 15, 1971)

Indian Images (October 26–November 12, 1971)

Currier and Ives Prints from the Permanent Collection
(November 18, 1971–January 23, 1972)

Portrait of the Chippewa (November 23–January 2, 1972)

1972

Paintings by Isabelle Johnson (January 6–February 13, 1972)

Albert Bierstadt (January 27–March 19, 1972)

Alfred Jacob Miller (February 17–March 26, 1972)

Nordfeldt the Painter (March 23–May 7, 1972)

Max Weber: The Years 1906–1916 (March 30–May 14, 1972)

Velox Ward (May 12–June 11, 1972)

Selections from the Permanent Collection (June 16–October, 1972)

Selection of I. J. Benjamin Lithographs (June 16–October, 1972)

The Viviparous Quadrupeds of North America [John James Audubon]
(November 3, 1972–January 14, 1973)

Barbara Morgan Photographs (November 9, 1972–January 21, 1973)

1973

From the Permanent Collection: Russell's Illustrated Letters
(January 18–March 18, 1973)

A Study of California During the Gold Rush (January 18–March 18, 1973)

Frederic Remington Retrospective (January 25–March 18, 1973)

Historic Fort Worth (February 29–April 15, 1973)

Photographs by Liliane De Cock (March 22–April 29, 1973)

Selections from the Permanent Collection (May–October 14, 1973)

Krazy Kat: Original Cartoon Drawings by George Herriman (May 17–July 1, 1973)

Eliot Porter Retrospective (July 4–September 4, 1973)

Selections from the Permanent Collection (September 13–November 4, 1973)

Selections from DeGolyer Library (Weekend of October 13, 1973)

The Stripes and Stars: American Flags from the Mastai Collection
(October 18–November 25, 1973)

Drawings by George Morrison (November 8–December 30, 1973)

The Far North: 2,000 Years of American Eskimo and Indian Art
(December 6, 1973–February 10, 1974)

1974

Selections from the Permanent Collection (January 10–February 20, 1974)

Contemporary Indian Artists (February 14–March 31, 1974)

Born of the Hops (February 24–March 24, 1974)

American beer posters of the nineteenth century and chromolithographs from the Library of Congress

The Performing Arts in 19th Century America (March 29–May 12, 1974)

Selections from the Permanent Collection (April 7–September 1, 1974)

Greene & Greene: Architects in the Residential Style [Photographs by William Current] (May 16–July 7, 1974)

The Photographs of Laton Alton Huffman (July 11–September 1, 1974)

Pennsylvania Quilts (August 1–September 1, 1974)

Audubon Quadrupeds (September 5–November 10, 1974)

William H. Jackson Photographs (September 6–October 20, 1974)

Painted Tipis by Contemporary Plains Indian Artists (October 9–October 20, 1974)

Mexican Masks from the Collection of Mr. and Mrs. Donald Cordry
(October 24–December 15, 1974)

Texas Public Buildings of the Nineteenth Century [Photographs by Todd Webb]
(November 14, 1974–January 5, 1975)

Selections from the Permanent Collection (December 19–unknown)

1975

James Madison Alden, 1834–1922 (January 23–March 16, 1975)

Selections from the Permanent Collection (January 23–March 16, 1975)

The King Ranch, 1939–1944: A Photographic Essay [Photographs by Toni Frissell]
(March 27–May 11, 1975)

Eadweard Muybridge: The Stanford Years, 1872–1882 (May 15–June 15, 1975)

Frank Gohlke Photographs (June 20–August 3, 1975)

Selections from the Permanent Collection (June 20–August 3, 1975)

The Big Bend: The Last Frontier of Texas [Photographs by Bank Langmore, U.S. National Park Service] (August 7–October 5, 1975)

The Image of America in Caricature and Cartoon (August 16–December 14, 1975)

The Face of Liberty (December 19, 1975–February 8, 1976) 99 portraits and busts of patriots of the American Revolution; artists represented include Mather Brown, John Singleton Copley, Jean-Antoine Houdon, Charles Willson Peale, Gilbert Stuart, and John Trumbull.

1976

Steuben–70 Years of American Glassmaking (February 12–March 28, 1976)

Arthur T. Lee Watercolors (April 16–May 30, 1976)

Ferenc Berko: Images of Nature (April 16–May 30, 1976)

Naïves and Visionaries (April 16–May 9, 1976) work by nine outsider artists documenting folk art environments; exhibition organized by the Walker Art Center with the assistance of the Bush Foundation and the National Endowment for the Arts

The American Personality: The Artist/Illustrator of Life in the United States, 1860–1930 (July 9–August 11, 1976)

Selections from the Permanent Collection, Centennial Memorabilia
(July 9–October 10, 1976)

Glenn La Fontaine Sculpture (July 9–October 10, 1976)

Cities on Stone: Nineteenth Century Lithographs of the Urban West
(August 27–October 10, 1976)

Thomas Eakins—"A Family Album" [Photographs by Thomas Eakins, 1880-90]
(October 15–November 28, 1976)

Dean Brown: Photographs of Death Valley (October 15–November 28, 1976)

Navajo Pictorial Weaving: An American Folk Art
(December 10, 1976–February 13, 1977)

America: From Amerigo Vespucci to the Louisiana Purchase
(December 17, 1976–January 30, 1977) more than 150 landmark documents from collection of the Pierpoint Morgan Library; objects include the correspondence of explorer Amerigo Vespucci and Spanish conquistadors Hernán Cortés and Hernando de Soto, 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

The Bison in Art: A Graphic Chronicle of the American Bison
(February 17–April 3, 1977)

Selections from the Permanent Collection (February 17–April 3, 1977)

Ansel Adams: Photographs of the Southwest (April 8–May 22, 1977)

Selections from the Permanent Collection (April 8–June 26, 1977)

Entre Amis/Between Friends (July 1–November 13, 1977): 220 color photographs depicting life on the border between Canada and the United States; 32 of Canada's best photographers were commissioned to document the 5,000+ miles of open borders

Selections from the Permanent Collection (September 1–November 13, 1977)

Ben Shahn: A Retrospective, 1898-1969 (November 17, 1977–January 15, 1978)

1978

Rodeo of John A. Stryker (January 12–March 5, 1978)

The Howards: Master Steamboat Builders (January 19–March 12, 1978)

Sid W. Richardson Collection (January 19–April 23, 1978)

Selections from the Amon Carter Museum Photography Collection
(March 7–April 2, 1978)

The Forgotten Season: Winter Landscapes by George Durrie
(March 16–April 23, 1978)

Selections from the Permanent Collection (March 16–April 23, 1978)

Texas Architectural Survey (April 4–May 7, 1978)

Wheeler Expedition Photographs, 1871–1873 (April 4–May 7, 1978)

California Redwood Industry Photographs, 1893 (April 4–May 7, 1978)

Selections from the Permanent Collection (April 27–July 30, 1978)

Laura Gilpin Retrospective (May 11–June 25, 1978)

American Impressionist and Realist Paintings and Drawings from the William Marshall Fuller Collection (May 25–July 16, 1978)

Selections from the Permanent Collection (July 20–September 4, 1978)

Walt Kuhn, A Classic Revival (August 6–September 10, 1978)

200 Years of American Architectural Drawing (September 7–October 22, 1978)

Nineteenth-Century Photographs from the Permanent Collection
(September 28–November 12, 1978)

“Bo’jou, Neejee!”: Profiles of Canadian Indian Art
(September 28–November 12, 1978)

Selections from the Permanent Collection (September 28–November 12, 1978)

Caroline Vaughan Photographs (September 28–November 19, 1978)

Photography and the Old West (October 26–December 3, 1978) an exhibition selected and printed by William R. Current with the support of the National Endowment for the Arts

The Utah Photographs of George Edward Anderson

(December 7, 1978–January 21, 1979)

Two Portfolios: Manuel Alvarez Bravo and Elliott Erwitt

(December 7, 1978–January 21, 1979)

1979

Bill Gollings, Cowboy Artist (January 25–March 4, 1979)

American Folk Art Paintings: Selections from the Collection of Mr. and Mrs. William Wiltshire III (March 9–April 22, 1979) exhibition organized by the Virginia Museum of Fine Arts and the American Federation of Arts

American Art from the Worcester Art Museum (April 26–June 24, 1979)

Travelers in the West (May 4–May 28, 1979)

Myron Wood, Photographs of Colorado and New Mexico (June 21–July 29, 1979)

Between Friends: Selections from the Amon Carter Museum and the Thomas Gilcrease Institute of American History and Art (July 17–September 12, 1979)

Court House: A Photographic Document (August 2–September 2, 1979)

The Democratic Art: An Exhibition on the History of Chromolithography in America, 1840–1900 (September 6–October 21, 1979)

Eskimo Prints and Sculpture (October 5–November 25, 1979)

Mexican Art: Selections from the Collection of the Museum of Modern Art
(October 25–December 9, 1979)

1980

Jose Guadalupe Posada (January 24–March 9, 1980)

Silver in American Life (February 7–April 13, 1980)

The Most Remarkable Scenery: Thomas Moran's Watercolors of the American West
(May 22–July 13, 1980)

Selections from the Permanent Collection (May 22–September 4, 1980)

W. H. Jackson and J. K. Hillers Photographs (May 22–July 13, 1980)

Landscapes, 19th Century Photographs (July 13–September 2, 1980)

Marsden Hartley (September 4–October 26, 1980)

Carlotta Corpron: Designer with Light (November 6, 1980–January 11, 1981)

1981

Carleton Watkins Photographs (January 15–March 1, 1981)

Photographers Photographed (March 6–April 19, 1981)

The Graphic Art of Mary Cassatt (March 6–April 19, 1981)

Jamie Wyeth (April 23–June 7, 1981)

Crossroads of Empire: Early Maps of Texas and the Southwest, 1513–1900
(June 11–July 26, 1981)

Masterworks from the Photography Collection (July 31–November 15, 1981)

George Catlin: The Artist and the American Indian
(November 20, 1981–January 14, 1982)

William Henry Jackson, Mammoth Plate Photographs from the Amon Carter Museum Permanent Collection (December 1, 1981–January 1982)

1982

Alfred Jacob Miller: Artist on the Oregon Trail (January 29–March 14, 1982)

An American Perspective: 19th Century Art from the Collection of Jo Ann and Julian Ganz, Jr. (March 19–May 23, 1982)

Cast and Recast: The Sculpture of Frederic Remington (May 6–July 4, 1982)

American Photographers and the National Parks (May 27–July 11, 1982)

Between Friends: Selections from the Collections of the Amon Carter Museum and the Gilcrease Institute of American History and Art (July 15–September 19, 1982)
Santos: The Religious Folk Art of New Mexico (October 7–December 12, 1982)

Paul Strand: The Mexican Portfolio (October 8–December 12, 1982)

Americans in Brittany and Normandy: 1860–1910

(December 16, 1982–February 6, 1983)

1983

Out of the Forties: A Portrait of Texas from the Standard Oil Collection

(January 21–March 19, 1983)

Charles Willson Peale and His World (February 11–April 3, 1983)

Carleton E. Watkins: Photographer of the American West (April 1–May 22, 1983)

Ranchos de Taos: An Exploration in Photographic Style (May 27–July 10, 1983)

Folk Art from the Amon Carter Museum (May 27–July 10, 1983)

Important Information Inside: The Still-Life Paintings of John F. Peto

(July 15–September 18, 1983)

Kids Photographs from the Amon Carter Museum Collection

(July 15–September 18, 1983)

Whistler to Wood: Prints from the Amon Carter Museum Collection

(September 23–November 13, 1983)

Drawings and Watercolors from the Amon Carter Museum Collection

(October 7, 1983–January 8, 1984)

Selections from the Karl Struss Estate (October 12–December 31, 1983)

Historical Prints from the Amon Carter Museum Collection

(November 18–December 31, 1983)

1984

The Lane Collection: 20th Century Paintings in the American Tradition

(January 7–March 4, 1984)

An Emerging Tradition in American Photography (January 13–March 11, 1984)

The Early Landscapes of Frederic Edwin Church, 1845–1854 (March 9–April 29, 1984)

Nineteenth-Century Landscape Photographs from the Permanent Collection
(March 9–April 24, 1984)

Modernist Photographs from the Permanent Collection (March 16–April 2, 1984)

The Prints of Louis Lozowick (March 16–May 6, 1984)

Ansel Adams Photographs (April 25–May 7, 1984)

Views of a Vanishing Frontier [Karl Bodmer] (May 19–July 29, 1984)

Three Documentary Photographers [Morris Engel, Robert Frank, and Marion Post Wolcott] (May 11–July 29, 1984)

New York, New York: Prints and Photographs, 1900–1940
(August 3–September 23, 1984)

19th Century Views of America: Drawings and Watercolors from the Amon Carter Museum Collection (September 28–November 18, 1984)

Weston in Mexico (November 9, 1984–January 6, 1985)

A Writer's Eye: An Exhibition of Field Study Drawings by Paul Horgan (November 21, 1984–January 13, 1985)

1985

Charles M. Russell: Paintings, Drawings, and Sculpture (January 11–March 10, 1985)

Cervin Robinson: Photographs, 1958–1983 (January 18–March 3, 1985)

Richard Kern's Watercolors (March 8–April 28, 1985)

Photographs: Recent Acquisitions (March 15–May 19, 1985)

Nineteenth-Century Prints: Cityscapes (March 15–May 19, 1985)

Twentieth Century Photographs from the Permanent Collection (May 3–July 7, 1985)

American Paintings, Watercolors, and Drawings from the Collection of Rita and Daniel Fraad (May 24–July 14, 1985)

Monotypes by Maurice Prendergast from the Terra Museum of American Art
(July 12–September 8, 1985)

Carl Mydans: A Photojournalist's Journey through War and Peace
(July 19–September 1, 1985)

In the American West: Photographs by Richard Avedon
(September 4–November 17, 1985)

Drawings and Watercolors from the Amon Carter Museum Collection
(September 14–November 17, 1985)

Western Landscape Photographs from the Permanent Collection
(November 22, 1985–January 5, 1986)

Historical Prints: Recent Acquisitions (November 22, 1985–January 5, 1986)

Still-Life Photographs from the Permanent Collection
(November 29, 1985–January 19, 1986)

John Haberle: Master of Illusion (November 29, 1985–January 19, 1986)

1986

Prints: Recent Acquisitions (January 10–March 9, 1986)

Laura Gilpin: An Enduring Grace (January 24–April 13, 1986)

Clarence White/Laura Gilpin (January 24–March 9, 1986)

Texas Lithographs (March 14–May 18, 1986)

American Drawings and Watercolors in the Museum of Art, Carnegie Institute
(April 18–June 1, 1986)

People of the Forest: Photographs of the Maya by Gertrude Blom
(May 23–June 22, 1986)

Palette to Print: Remington and Russell as Illustrators (June 17–June 25, 1986)

Winslow Homer Watercolors (June 6–July 27, 1986)

Contemporary Texas: A Photographic Portrait (June 27–August 24, 1986)

American Naïve Paintings from the National Gallery of Art

(August 2–September 21, 1986)

Stuart Davis: Graphic Work and Related Paintings (August 29–October 26, 1986)

Berenice Abbott: Paris Portraits (August 29–October 26, 1986)

A Celebration of Collecting: Photography, Watercolors and Drawings

(September 27–October 26, 1986)

New Landscapes [Photographs by Mark Klett, William Clift, and Chip Pankey]

(October 31–December 14, 1986)

Treasures from the National Museum of American Art

(November 7, 1986–January 4, 1987)

Looking at America: Documentary Photographs from the 1930s and 1940s

(December 19, 1986–February 15, 1987)

1987

W. Eugene Smith: “Let Truth Be the Prejudice” (January 10–March 1, 1987)

Contemplating the American Watercolor: Selections from the Collection of the Transco Energy Company (February 20–April 12, 1987)

The American Print (March 7–April 19, 1987)

The Modern Aesthetic in American Photography (April 17–May 31, 1987)

John Storrs (May 2–July 5, 1987)

A Woman’s Eye: Photographs from the Permanent Collection (June 5–July 12, 1987)

Certain Places: Photographs by William Clift (July 11–September 6, 1987)

An American Indian Gallery: Prints from the Permanent Collection

(July 17–August 30, 1987)

Architectural Photographs from the Permanent Collection

(September 4–October 18 1987)

The Architecture of Richard Morris Hunt (September 12–October 25, 1987)

American Frontier Life: Early Western Painting and Prints

(October 17, 1987–January 3, 1988)

Watercolors and Drawings from the Permanent Collection

(October 23, 1987–January 10, 1988)

Eliot Porter (October 31, 1987–January 3, 1988)

1988

America Illustrated: Nineteenth-Century Books from the Amon Carter Museum Library (January 15–March 6, 1988)

Francis W. Edmonds: American Master in the Dutch Tradition

(January 9–February 28, 1988)

Laton A. Huffman: Frontier Photographer (January 15–March 6, 1988)

Supreme Instants: The Photographs of Edward Weston (March 5–April 24, 1988)

Western City Views: Prints and Photographs (March 11–May 15, 1988)

An American Sampler: Folk Art from the Shelburne Museum

(May 7–September 4, 1988)

Watercolors and Drawings from the Permanent Collection (May 20–June 17, 1988)

Images of Plants from the Photography Collection (July 22–October 23, 1988)

George Bellows: The Artist and His Lithographs, 1916–1924

(September 10–November 13, 1988)

Views of Texas, 1852–1856: Watercolors by Sarah Ann Lillie Hardinge

(September 16–November 27, 1988)

Evidence of Man: Landscape Photographs from the Amon Carter Museum

(October 28, 1988–February 5, 1989)

John Sloan: Spectator of Life (November 19–December 31, 1988)

The Block Print and American Illustration, 1910–1940

(December 2, 1988–February 5, 1989)

1989

Winslow Homer: Paintings of the Civil War (January 7–March 12, 1989)

The Flag Paintings of Childe Hassam (January 7–March 12, 1989)

Where Images Come From: Drawings and Photographs by Frederick Sommer
(February 10–April 9, 1989)

Oscar Bluemner: Landscapes of Sorrow and Joy (March 18–May 14, 1989)

Changing Perspectives: Photographs of Indians from the Collection
(April 14–June 11, 1989)

Early Photographic Portraits (April 14–June 14, 1989)

Bruce Goff: Toward Absolute Architecture (May 20–July 16, 1989)

The American West: Works on Paper from the Permanent Collection
(June 16–August 13, 1989)

Sign Language: Contemporary Southwest Native America: Photographs by Skeet McAuley (July 22–September 10, 1989)

Robert Mills: Designs for Democracy (August 18–October 1, 1989)

Bourke-White: A Retrospective (September 16–November 12, 1989)

Hand, Eye and Stone: The Lithographs of Thomas Hart Benton
(October 6–November 19, 1989)

Eyewitness to War: Prints and Daguerreotypes of the Mexican War, 1846–1848
(November 18, 1989–January 14, 1990)

American Prints: Recent Acquisitions (November 24, 1989–February 18, 1990)

1990

Robert Adams: To Make It Home: Photographs of the American West
(January 20–March 18, 1990)

Visual Poetry: The Drawings of Joseph Stella (February 23–April 22, 1990)

Worthington Whittredge (March 24–May 20, 1990)

Of Time and Place: Walker Evans and William Christenberry (April 27–June 24, 1990)

Training the Hand and Eye: American Drawings from the Cooper–Hewitt Museum (May 26–July 22, 1990)

Clara Sipprell: Pictorial Photographer (June 29–August 26, 1990)

A Spectrum of Innovation: Color in American Printmaking, 1890–1960
(July 28–September 23, 1990)

Modernist Watercolors and Drawings, 1910–1935 (August 31, 1990–January 6, 1991)

Color Printing and American Illustration, 1900–1950 (August 31, 1990–January 6, 1991)

George N. Barnard: Photographer of Sherman’s Campaign
(September 29–November 25, 1990)

Cast and Recast: Sculpture by Frederic Remington in the Amon Carter Museum Collection (December 6, 1990–April 14, 1991)

1991

Arthur Wesley Dow and His Influence (January 11–March 10, 1991)

Portraits of Women Air Force Service Pilots by Anne Noggle: For God, Country, and the Thrill of It (March 15–June 16, 1991)

Carl Wimar: Chronicler of the Missouri River Frontier (May 4–August 4, 1991)

Nature’s Chaos: Photographs by Eliot Porter (June 22–October 13, 1991)

Recent Photography Gifts and Acquisitions (June 22–October 13, 1991)

American Originals: Selections from the Reynolda House, Museum of American Art
(August 17–October 20, 1991)

The Modern Age: Drawings, Prints, and Illustrated Books
(October 15, 1991–January 5, 1992)

Photography in Nineteenth–Century America (October 26, 1991–January 5, 1992)

1992

Encountering the New World, 1493 to 1800 (January 11–March 8, 1992)

Revealing Territory: Photographs of the Southwest by Mark Klett

(March 14–May 10, 1992)

A Democratic Voice: American Prints from the 1930s (March 21–July 19, 1992)

Photographs by W. Eugene Smith: A Recent Gift (March 21–July 19, 1992)

Ralph Earl: The Face of the Young Republic (May 16–July 5, 1992)

William M. Harnett (July 18–October 18, 1992)

Alfred Jacob Miller: Watercolors of the American West (July 25–September 20, 1992)

Intimate Images (September 26, 1992–January 10, 1993)

Recent Photography Gifts and Acquisitions (September 26, 1992–January 10, 1993)

Word Painter: The Illustrated Letters and Watercolors of Charles M. Russell

(October 24, 1992–February 7, 1993)

1993

Bellows' New York (January 16–April 25, 1993)

The Paintings of George Bellows (February 20–May 9, 1993)

Nineteenth-Century Landscape Photographs (May 1–July 25, 1993)

Bror Utter (May 1–July 25, 1993)

Theme and Improvisation: Kandinsky and the American Avant-Garde, 1912–1950

(May 15–August 1, 1993)

Turner's Frontier (July 31–October 31, 1993)

Gertrude Käsebier, Photographer (August 14–October 10, 1993)

Laura Gilpin: The Early Work (August 14–October 10, 1993)

Homecoming: William H. Johnson and Afro-America, 1938–1946

(October 16, 1993–January 9, 1994)

Eliot Porter: The Landscape of Home (November 6, 1993–February 13, 1994)

1994

The Time of the Buffalo (January 15–May 8, 1994)

Ominous Hush: The Thunderstorm Paintings of Martin Johnson Heade
(February 12–May 1, 1994)

Resurrecting Lithography: Tamarind Prints from the 1960s (February 19–May 15, 1994)

How the West Was Made: Fact and Fiction in the Works of Remington and Russell
(May 14–August 7, 1994)

Playing with Light (May 21–July 24, 1994)

Thomas Hovenden: Intimate Insights (May 21–August 14, 1994)

Revealed Treasures: Watercolors and Drawings (July 30–October 16, 1994)

Recent Gifts to the Photography Collection (July 30–October 16, 1994)

American Impressionism and Realism: The Painting of Modern Life, 1885–1915
(August 21–October 30, 1994)

Face Value: Portrait Photographs from the Collection
(October 22, 1994–February 26, 1995)

Charles M. Russell: Sculptor (November 12, 1994–March 5, 1995)

1995

Thomas Cole's Paintings of Eden (February 18–May 28, 1995)

Masterworks of the Photography Collection I (March 5–July 23, 1995)

New York to Hollywood: Photographs by Karl Struss (March 18–June 25, 1995)

Nature Observed, Nature Interpreted: Nineteenth-Century Landscape Drawings and Watercolors from the National Academy of Design and the Cooper-Hewitt National Design Museum, Smithsonian Institution (July 8–September 3, 1995)

Masterworks of the Photography Collection II (July 29–November 26, 1995)

Canyonland Visions (September 12–November 12, 1995)

The Ties That Bind: Views of the Community on the American Frontier, 1850-1900

(November 18, 1995–February 11, 1996)

Masterworks of the Photography Collection III (December 2, 1995–March 24, 1996)

Recent Acquisitions: Prints and Drawings (December 2, 1995–March 24, 1996)

1996

Thomas Eakins and the Swimming Picture (February 10–May 5, 1996)

The Inner Spirit: Art of the American Avant-Garde, 1907-1920

(February 17–April 14, 1996)

Masterworks of the Photography Collection IV (March 30–June 16, 1996)

Historical Prints (March 30–June 16, 1996)

Lifting the Veil: Robert S. Duncanson and the Emergence of the African-American Artist (April 20–June 16, 1996)

The Shores of a Dream: Yasuo Kuniyoshi's Early Work in America

(September 7–November 17, 1996)

Folk Art from the Collection (September 7–November 17, 1996)

Masterworks of the Photography Collection: Thirty-Five Years of Collecting

(September 7, 1996–January 5, 1997)

Early Images of America's Waterways: Thirty-Five Years of Collecting Rare Books

(September 7, 1996–January 5, 1997)

Plain Pictures: Images of the American Prairie (November 23, 1996–February 23, 1997)

1997

Masterworks of the Photography Collection: Hidden Treasures (January 11–May 11, 1997)

Black Dignity (January 11–May 11, 1997)

Likeness and Landscape: The Daguerreotype Art of Thomas M. Easterly

(March 1–June 1, 1997)

Masterworks of the Photography Collection: Inspired by Children

(May 17–September 7, 1997)

“Stage Folk”: Caricatures of the New York Stage by Al Frueh

(May 17–September 7, 1997)

Gems from the Collection (June 7–August 17, 1997)

Charles Sheeler in Doylestown: American Modernism and the Pennsylvania Tradition

(August 23–November 2, 1997)

American Icons: 1920–1950 (August 23–November 2, 1997)

Masterworks of the Photography Collection: Visions of Public America

(September 13, 1997–February 8, 1998)

Fire and Pride: Nineteenth-Century Images of Firefighting

(September 13, 1997–February 8, 1998)

A Passion for Birds: Eliot Porter’s Photography (November 8, 1997–January 18, 1998)

1998

Imagining the Open Range: Erwin E. Smith, Cowboy Photographer

(January 24–May 10, 1998)

Shakespeare in Harlem, 1930–1950 (February 21–May 10, 1998)

Masterworks of the Photography Collection: Transforming Nature

(February 14–May 24, 1998)

Picture Man: Charles Russell’s Watercolors (February 14–April 19, 1998)

Performance! (April 25–June 28, 1998)

New Harmonies: Masterpieces across the Collection (May 30–August 16, 1998)

Poems to Myself: Recent Acquisitions of Photographs by Aaron Siskind and Wright

Morris (July 4–September 26, 1998)

Prints and People: Narrative in American Printmaking, 1900–1945

(August 29–October 18, 1998)

Masterworks of the Photography Collection: Picturing Modern Life

(September 5, 1998–January 3, 1999)

Images from the U.S.–Mexican War (1846–1848) (October 3, 1998–January 3, 1999)

Self-Taught Artists of the 20th Century: An American Anthology

(November 1, 1998–January 24, 1999)

1999

Masterworks of the Photography Collection: Land of Plenty, Land of Contrast

(January 9–April 11, 1999)

William Sidney Mount: Painter of American Life (February 5–April 4, 1999)

Cultures in Conflict: Images from the Brininstool Collection (January 9–April 4, 1999)

Coming Attractions (April 10–August 1, 1999)

Coming Attractions: Masterworks of the Photography Collection

(April 17–August 1, 1999)

Fort Worth in Photographs (April 24–August 1, 1999)

Downtown Gallery Installation (September 1999–May 2001)

2000

Museum closed for expansion

2001

Paintings and Sculpture by Remington and Russell (October 21, 2001–December 2002)

Robert Adams: True West (October 21, 2001–January 27, 2002)

Revealed Treasures: Drawings from the Permanent Collection

(October 21, 2001–February 10, 2002)

Masterworks of American Photography (October 21, 2001–March 3, 2002)

Avedon's American West (October 21, 2001–March 31, 2002)

Laura Gilpin and Eliot Porter in New Mexico (October 21, 2001–March 31, 2002)

Common Ground: Settling Colorado (October 21, 2001–March 31, 2002)

The Artist and the American West: A Century of Western Art

(October 21, 2001–May 26, 2002)

Works on Paper by Remington and Russell (October 21, 2001–May 26, 2002)

2002

Abstraction in Photography (February 9–June 9, 2002)

Revealed Treasures: Prints from the Permanent Collection

(February 23–August 18, 2002)

The Stamp of Impulse: Abstract Expressionist Prints (March 2–May 12, 2002)

Masterworks of American Photography (March 15–August 11, 2002)

Woodland Portraits: Photographs by Eliot Porter and Jeannette Klute

(April 6–October 13, 2002)

Out of the Blue: Cyanotypes from the Permanent Collection

(April 13–October 13, 2002)

The Spirit of Buildings: Laura Gilpin's Architectural Photography

(April 13–October 13, 2002)

Focus on Photographs: Stopping Time (April 13–September 15, 2002)

Striking Likeness: Portrait Prints from the Permanent Collection

(May 25–August 25, 2002)

Eye Contact: Modern American Portrait Drawings from the National Portrait Gallery

(May 25–August 25, 2002)

Works on Paper by Remington and Russell (June 2002–June 2003)

The Artist and the American West: The Great Basin (June 15–October 6, 2002)

The Extended View (June 22–October 27, 2002)

Masterworks of American Photography (August 24, 2002–February 23, 2003)

Stuart Davis: Prints and Drawings (September 7, 2002–March 9, 2003)

Celebrating America: Masterworks from Texas Collections

(September 14–November 17, 2002)

Supreme Flexibility: Eliot Porter's Use of the Dye Transfer Process

(September 28, 2002–April 2003)

Laura Gilpin and the Navajo: An Enduring Friendship (October 26, 2002–April 27, 2003)

The Master Prints of Edward S. Curtis: Portraits of Native America

(October 26, 2002–January 5, 2003)

Carl Mydans, American Photojournalist (November 23, 2002–May 11, 2003)

Eliot Porter: The Color of Wildness (December 7, 2002–March 23, 2003)

2003

Makers' Marks in the Landscape (January 25–July 27, 2003)

American Masters of the Woodcut (March 29–October 12, 2003)

Casting a Spell: Winslow Homer, Artist and Angler (April 12–June 22, 2003)

Big Sky Country: The Photographs of L. A. Huffman (May 10–November 30, 2003)

Focus on Photographs: Erwin E. Smith (May 10–November 30, 2003)

City Lights (May 24–November 2, 2003)

Remington and Russell Paintings and Sculptures (June 22–December 27, 2003)

A Faithful and Vivid Picture: Karl Bodmer's North American Prints

(July 19–September 14, 2003)

The America of Currier & Ives (August 16, 2003–March 7, 2004)

Wildlife and Western Heroes: Alexander Phimister Proctor, Sculptor

(October 11, 2003–February 1, 2004)

James Otto Lewis and The Aboriginal Port-Folio, 1835–1836

(October 25, 2003–March 28, 2004)

Edward Weston: Life Work (November 15, 2003–January 11, 2004)

Copper, Silver, and Mercury: The Daguerreotype Process Defined

(December 13, 2003–June 27, 2004)

Wish You Were Here! Early Postcards from the Collection

(December 13, 2003–June 27, 2004)

2004

Sights Once Seen: Daguerreotyping Frémont's Last Expedition Through the Rockies

(January 31–May 2, 2004)

Hudson River School Visions: The Landscapes of Sanford R. Gifford

(March 6–May 16, 2004)

Recent Acquisitions (March 27–October 10, 2004)

Cherished Possessions: A New England Legacy (June 12–August 22, 2004)

Encountering Texas, 1846–1856 (August 7–December 19, 2004)

Brent Phelps: Photographing the Lewis and Clark Trail

(September 25, 2004–January 2, 2005)

Compatriots: George Washington, Charles Willson Peale, and the Marquis de Chastellux (October 19, 2004–January 9, 2005)

Double Take (July 17, 2004–January 30, 2005)

First Sight: Artist-Explorers of the American West (October 23, 2004–April 24, 2005)

Bearing Witness: Events That Shaped America (November 6, 2004–May 1, 2005)

2005

Stamped with a National Character: Nineteenth-Century American Color-Plate Books

(January 29–May 8, 2005)

Alfred Stieglitz and Georgia O'Keeffe at Lake George (March 26–June 12, 2005)

Becoming Texas Today (December 31, 2004–June 26, 2005)

An Artistic Legacy: Photographers' Archives at the Carter

(February 7, 2004–August 14, 2005)

The Collodion Era in Photography (February 12–July 31, 2005)

Kipton Kumler: A Portfolio of Plants (February 12–July 31, 2005)

Edward Hopper in Four Acts (September 13–December 11, 2005)

The Art of Twentieth-Century American Illustrators (May 28–December 18, 2005)

Nineteenth-Century Texana (July 16–December 18, 2005)

In the American West: Photographs by Richard Avedon
(September 17, 2005–January 8, 2006)

Laura Wilson: Avedon at Work (September 10, 2005–January 8, 2006)

Into the Night (August 13, 2005–February 5, 2006)

The Spirit of 291 (August 13, 2005–February 5, 2006)

2006

Creative Space: Fifty Years of Robert Blackburn's Printmaking Workshop
(January 7–March 19, 2006)

Patterns of Progress: Bird's-Eye Views of Texas (February 18–May 28, 2006)

Lewis Hine: Children of Texas (January 7–July 7, 2006)

Reinventing America: Three Modern Views on Paper (April 8–September 23, 2006)

Exploring Sight: Young Photographers in the 1970s (February 18–June 25, 2006)

100 Great American Photographs (July 1–August 20, 2006)

Bound for Glory: America in Color, 1939-1943 (September 2–November 12, 2006)

Audubon's Passion (October 7, 2006–January 7, 2007)

Eye of the Beholder: Artists of the United States War with Mexico, 1846-1848
(July 15–December 3, 2006)

*Focus on Photographs: Man Ray's *Electricité** (February 18, 2006–June 25, 2006)

American Artists Abroad (March 25–September 16, 2006)

Regarding the Land: Robert Glenn Ketchum and the Legacy of Eliot Porter
(September 16, 2006–January 7, 2007)

Masterworks of American Portraiture (December 2, 2006–May 20, 2007)

Sweet Medicine: Photographing American Indian History

(December 16, 2006–May 20, 2007)

2007

Nathan Oliveira: Tamarind Lithography Workshop (November 5, 2007–April 21, 2008)

William H. Johnson's World on Paper (February 2–April 8, 2007)

Forging an American Identity: The Art of William Ranney (February 17–May 13, 2007)

With New Eyes: Exploration and the American West

(August 18, 2007–February 3, 2008)

Masterworks of American Photography (August 18, 2007–February 10, 2008)

Chimneys and Towers: Charles Demuth's Late Paintings of Lancaster

(August 18–October 14, 2007)

100 Years of Autochrome (August 18, 2007–July 27, 2008)

A Sense of Place: Precisionism in America (August 18–October 14, 2007)

Accommodating Nature: The Photographs of Frank Gohlke

(September 15, 2007–January 6, 2008)

2008

Intimate Modernism: Fort Worth Circle Artists in the 1940s

(February 16, 2008–May 11, 2008)

The Art of the American Snapshot, 1888–1978: From the Collection of Robert E.

Jackson (February 16–April 27, 2008)

Fort Worth Landmarks in the 1950s: Watercolors by Bror Utter

(March 8–June 15, 2008)

Louise Nevelson: Tamarind Lithography Workshop (April 22–October 6, 2008)

Nell Dorr: From Everlasting to Everlasting (May 16–October, 2008)

Marsden Hartley and the West: The Search for an American Modernism

(June 13–August 24, 2008)

Revisualizing Westward Expansion: A Century of Conflict, 1800–1900

(June 28–October 12, 2008)

Sentimental Journey: The Art of Alfred Jacob Miller

(September 20, 2008–January 11, 2009)

Allen Jones and Nicholas Krushenick: Tamarind Lithography Workshop

(October 7, 2008–May 2009)

An American Original: George Bellows, His Lithographs, and the 1936 Texas Centennial

(October 26, 2008–April 19, 2009)

Mary Lucier: The Plains of Sweet Regret (November 15, 2008–February 15, 2009)

First Look: Masterworks of American Photography (December 9, 2008–June 7, 2009)

2009

Barbara Crane: Challenging Vision (February 14–May 10, 2009)

High Modernism: Alfred Stieglitz and His Legacy (March 7–July 19, 2009)

The Harmon and Harriet Kelley Collection of African American Art: Works on Paper

(June 6–August 23, 2009)

African American Art: Selections from the Amon Carter Museum Collection

(June 6–August 23, 2009)

Masterworks of American Photography: Moments in Time

(June 27, 2009–January 3, 2010)

Circle of Friends: Portraits of Artists (August 1–November 9, 2009)

Views and Visions: Prints of the American West, 1820–1970

(September 19, 2009–January 10, 2010)

Freedom Now: Tamarind Lithography Workshop (November 23, 2009–May 2010)

Edward S. Curtis: “The North American Indian” (December 12, 2009–May 16, 2010)

2010

Masterworks of American Photography: Popular Culture (January 16–July 18, 2010)

Edward S. Curtis: The North American Indian (January–May 16, 2011)

Freedom Now: Tamarind Lithography Workshop (January–May 14, 2011)

American Moderns on Paper: Masterworks from the Wadsworth Atheneum Museum of Art (February 27–May 30, 2010)

Leon Polk Smith: Tamarind Lithography Workshop (May–Nov 2010)

Feature Photography Exhibition: Ansel Adams (May 29–November 7, 2010)

Constructive Spirit: Abstract Art in South and North America, 1920s–50s
(June 26–September 5, 2010)

American Modern: Abbott, Evans, and Bourke-White (July 3–September 19, 2010)

O’Sullivan and Moran (November 20, 2010–April 31, 2011)

Masterworks of American Photography (December 11, 2010–June 19, 2011)

Ansel Adams: Eloquent Light (March–November 7, 2010)

2011

Amon Carter Museum of American Art: The First 50 Years (January–December 2011)

Masterworks of American Photography (February 5–July 31, 2011)

The Hudson River School: Nature and the American Vision (February 26–May 22, 2011)

Nature Bound: Illustrated Botanical Books (January 29–May 29, 2011)

From Survey to Canal: Photographs of the Isthmus of Panama (January–May 1, 2011)

Subhankar Banerjee: Where I Live I Hope to Know (May 14–August 28, 2011)

The Allure of Paper: Drawings and Watercolors from the Amon Carter Museum
(June 18–August 2011)

Will Barnet: Relationships, Intimate and Abstract, 1935–1965
(June 18, 2011–January 8, 2012)

John Marin: Modernism at Midcentury (November 5, 2011–January 8, 2012)

Masterworks of American Photography: Landscape (August 14, 2011–February 5, 2012)

Feature Photography Exhibition: Work (September 11, 2011–February 12, 2012)