

ANNUAL REPORT

Fiscal Year 2021



CELEBRATING 60 YEARS

**AMON
CARTER**
MUSEUM OF
AMERICAN
ART





CELEBRATING 60 YEARS



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Front cover and left: photographs of the 60th Anniversary Celebration
Photographs by Paul Leicht and Steven Watson unless otherwise noted.
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Accessible sidewalks lead to both the main and Lancaster entrances.
All galleries are barrier-free.

LETTER FROM THE PRESIDENT OF THE BOARD OF TRUSTEES AND THE EXECUTIVE DIRECTOR

KAREN JOHNSON HIXON

President of the Board of Trustees



ANDREW J. WALKER

Executive Director

This time last year we were all preparing for the 60th Anniversary Celebration of the Museum. It was a moment for reminiscing and reflecting on the history of this institution. Though the pandemic limited much of the celebration, celebrate we did.

The culmination was the party on September 25. The cover photo of the fireworks bursting over the city, the final one reflected in the front windows of the building, provides a wonderful visualization of all the events of the anniversary year that were shared with the entire city.

There is more content in this report than in previous years covering many different aspects of the Museum's activity. I do hope that you will take some time to read through it and be as impressed as I am. Our exhibitions, programming, outreach into the community, and publications are second to none, and there is so much more. Two standouts for me from the past year were the *Imagined Realism* exhibition that finally put the works of Scott and Stuart Gentling on the world stage where they belong, and the purchase and unveiling of Thomas Moran's magnificent watercolor of Mount Superior. The latter's dedication to our dear friend and colleague Pat Harris made it even more meaningful.

I continue to be honored and humbled by my association with this Museum and all those responsible for making it the world-class institution that it is. Please continue to come enjoy and be inspired by the wonders of American art.

Handwritten signatures of Karen Johnson Hixon and Andrew J. Walker.

“Insiders know [Fort Worth] as a mecca for the arts where you can see Michelangelo and Jackson Pollock paintings, symphonies and Shakespeare plays. Thanks to the Amon Carter Museum of American Art, Fort Worth is home also to one of the country's foremost collections of photographic prints and objects—a collection that just grew significantly.”

The Dallas Morning News, August 16, 2021

Acquisition of the Welch Collection

MISSION, VISION, AND VALUES STATEMENTS

Mission Statement

The Amon Carter Museum of American Art was established through the generosity of Amon G. Carter Sr. (1879-1955) to house his collection of paintings and sculpture by Frederic Remington and Charles M. Russell; to collect, preserve, and exhibit the finest examples of American art; and to serve all communities through exhibitions, publications, and experiences devoted to the celebration of American creativity.

Vision Statement

The Amon Carter Museum of American Art enriches the human experience through the full spectrum of American creativity. We provide unexpected connections through great American art. Inspired by and serving a diverse set of communities, from local to global, we create dynamic, approachable, inclusive, and thought-provoking experiences, and we preserve the nation's cultural treasures.

Our Values

We believe in:

- Managing our resources sustainably and responsibly.
- Stewarding and celebrating our nation's cultural heritage.
- A commitment to all people both internally and externally.
- The pursuit of best practices and the highest standards of professionalism.
- Co-creating through coordination of expertise across the Museum; working with community organizations to best serve their needs; and partnering nationally and internationally with organizations.
- Being open to new approaches, embracing informed risk-taking, and experimentation to better serve our mission, vision, and purpose.
- Service for the common good; the ideals of respect, integrity, honesty, and courage; the idea that ours is a museum for all; the pursuit of diversity, equity, access, and inclusion (DEAI) in the museum field.

EDUCATION AND ENGAGEMENT



38,964*

Visitors to the Museum

24

Distance learning
broadcasts
serving 2,253



165

Teachers served via
trainings and workshops

4,251

Participants in
49 onsite events*



63,387

Total Museum
engagement
(onsite and offsite)



9,016

Students served through
onsite tours and virtual tours



13,127

Participants in 238 offsite
events, including virtual*

510

Visitors participated in
57 onsite docent tours*

** All in-person events were
canceled through August 2021.*



COMMUNITY PARTNERSHIPS IN EDUCATION

AS THE CARTER STRIVES TO BE A PLACE WHERE EVERYONE IS WELCOME,

we look to expand our notion of “everyone” to be more inclusive and more reflective of those new to the Museum by building new bridges into Fort Worth communities and strengthening existing relationships. The Carter’s education team serves our community through various experiences that often begin with meeting groups where they are to learn about them and their spaces.

While the audience and depth of partnership may vary from one organization to another, all are designed to make the Carter accessible to Fort Worth. In 2021, the education team managed new relationships and sustained ongoing partnerships with twenty-four community organizations in the city, resulting in new audience cultivation, staff education on specific audience needs, and outreach to new audiences who would not otherwise be aware of the Museum.

In 2021, education staff worked broadly with our community partners. With TCU FACES, we conducted training on best practices for teaching students on the autism spectrum. We also established a monthly presence in the ongoing programming at Artes Academy at Artes de la Rosa, and we began providing American Sign Language Interpretation for all of our public events in collaboration with the ASL program at Tarrant County Community College. Such partnerships expand the Carter’s outreach and community presence.



EXHIBITIONS

1. *Imagined Realism: Scott and Stuart Gentling*

SEPTEMBER 25, 2021–
JANUARY 9, 2022

Fort Worth artists Scott and Stuart Gentling had artistic interests that spanned centuries and continents. In the first-ever comprehensive retrospective of the brothers' art, *Imagined Realism* featured more than 150 works and archival objects that showcased their visionary artistic careers.

STUART GENTLING (1942–2006), *Snowy Owl* (detail), ca. 1997, graphite, opaque and transparent watercolor on paper, Collection of Lynda and Grady Shropshire, © Amon Carter Museum of American Art

2. *Anila Quayyum Agha: A Beautiful Despair*

SEPTEMBER 25, 2021–
JANUARY 9, 2022

Light and shadow coexisted in this immersive contemporary exhibition at the Carter. Commissioned by the Museum, Pakistani-American multidisciplinary artist Anila Quayyum Agha presented a site-specific sculptural installation and related drawings informed by her multicultural experience.

ANILA QUAYYUM AGHA (b. 1965), *A Beautiful Despair* (Cube), 2020, laser cut, lacquered steel turquoise, courtesy of the Amon Carter Museum of American Art, Fort Worth, Texas, © Anila Agha

3. *Thomas Moran's Mount Superior*

AUGUST 28–DECEMBER 12, 2021

Featuring a long-lost watercolor by the acclaimed landscape artist—a work the Museum acquired—this exhibition explored divergent depictions of the American landscape through photography, works on paper, and popular culture ephemera from the period.

THOMAS MORAN (1837–1926), *Mount Superior, as viewed from Alta, Little Cottonwood Canyon, Utah* (detail), 1879, watercolor and graphite on paper, Amon Carter Museum of American Art, Fort Worth, Texas, Purchase in loving memory of our dear friend and colleague William Patrick (Pat) Harris, 2020.1



1.

4. *An Expanding Vision: Six Decades of Works on Paper*

APRIL 22–AUGUST 22, 2021

In celebration of the 60th anniversary of the founding of the Carter, this exhibition revisited key moments in the Museum's history of collecting works on paper, highlighting the institution's path to becoming one of the finest collections of American art in the country.

CHARLES WILBERT WHITE (1918–1979), *Trenton Six* (detail), 1949, ink and graphite on paperboard, Amon Carter Museum of American Art, Fort Worth, Texas, 2004.16, © 1949 The Charles White Archives



2.

5. *An-My Lê: On Contested Terrain*

APRIL 18–AUGUST 8, 2021

This first comprehensive survey of the work of Vietnamese-American photographer An-My Lê explored the edges of war and recorded landscapes of conflict in beautiful, classically composed photographs. The images elicited deeper consideration of complex themes of history and power.

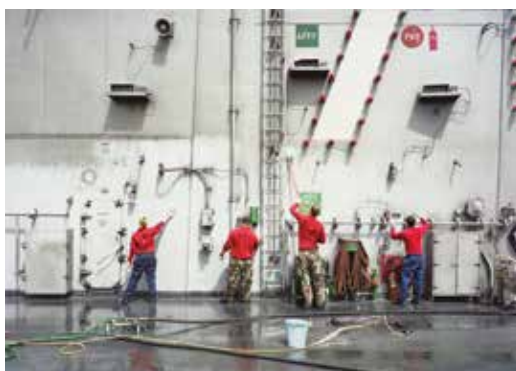
AN-MY LÊ (b. 1960), *Fresh Water Wash-Down of Super Structure, USS Ronald Reagan, North Arabian Gulf* (detail), 2009, inkjet print, Amon Carter Museum of American Art, Fort Worth, Texas, P2021.17, © An-My Lê Courtesy of the artist and Marian Goodman Gallery Paris, and London



3.



4.



5.



8.

8. *Mythmakers: The Art of Winslow Homer and Frederic Remington*

DECEMBER 22, 2020–
FEBRUARY 28, 2021

American icon Winslow Homer, famous ocean painter, joined Frederic Remington, legendary cowboy artist, for this first exhibition to explore the unexpected resonances and moments of convergence between the themes, artistic sensibilities, and technical processes of these two artists.

WINSLOW HOMER (1836–1910), *Weatherbeaten*, 1894, oil on canvas, Portland Museum of Art, Maine. Bequest of Charles Shipman Payson, 1988.55.1. Image courtesy of Luc Demers. © Trustees of the Portland Museum of Art, Maine



7.

6. *Photography Is Art*

APRIL 18–AUGUST 8, 2021

This display drawn from the Museum's collection told the story of American photographers' efforts, from the late nineteenth century on, to explore and proclaim photography's artfulness.

ALFRED STIEGLITZ (1864–1946), *A Wet Day on the Boulevard, Paris* (detail), 1894, hand-pulled photogravure, Amon Carter Museum of American Art, Fort Worth, Texas, Gift of Doris Bry, P2013.30.23



10.

7. *In the Night Garden*

DECEMBER 22, 2020–
DECEMBER 12, 2021

In the Night Garden was an immersive experience into a colorful botanical world full of giant insects, flowers, and plants created by Houston-based artist and Rice University professor Natasha Bowdoin. Inspired by the Carter's collection and the artist's abounding interest in literature, *In the Night Garden* asked visitors to pause and reimagine their relationship with the natural world.

NATASHA BOWDOIN (b. 1981), *In the Night Garden* (detail), paint on board with cut paper and vinyl, 2020, courtesy of the Amon Carter Museum of American Art, Fort Worth, Texas



9.

9. *Mitch Epstein: Property Rights*

DECEMBER 22, 2020–
FEBRUARY 28, 2021

From Standing Rock protests to the Arizona and Texas borderlands, this exhibition drew from Epstein's travels across the country capturing images where public and private rights are often in conflict. Epstein's work focuses on tough topics, helping visitors see overlapping, and often competing, histories and perspectives.

MITCH EPSTEIN (b. 1952), *Standing Rock Prayer Walk, North Dakota 2018*, dye coupler print, Amon Carter Museum of American Art, Fort Worth, Texas, Acquired with the support of David H. Gibson, Subie and Phil Green, Stephen and Suzan Hudgens, and Morris C. Matson in honor of John Rohrbach, Senior Curator of Photographs, P2019.99, © Black River Productions, Ltd. / Mitch Epstein. Courtesy of Sikkema Jenkins & Co., New York

10. *Meditations:*

Eleanore Mikus at Tamarind

SEPTEMBER 19, 2020–
APRIL 18, 2021

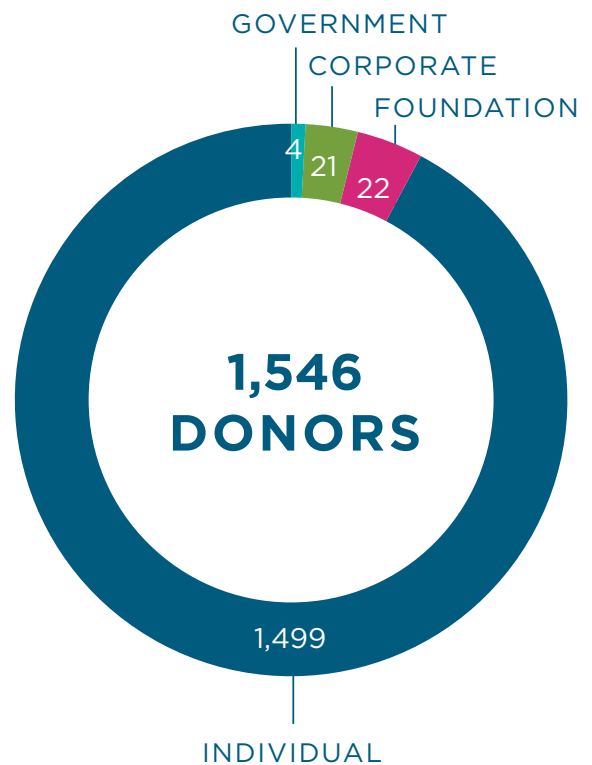
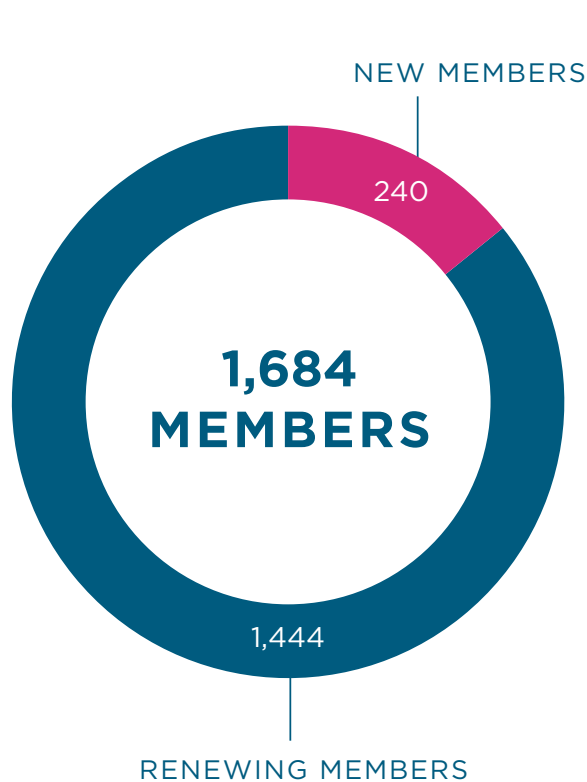
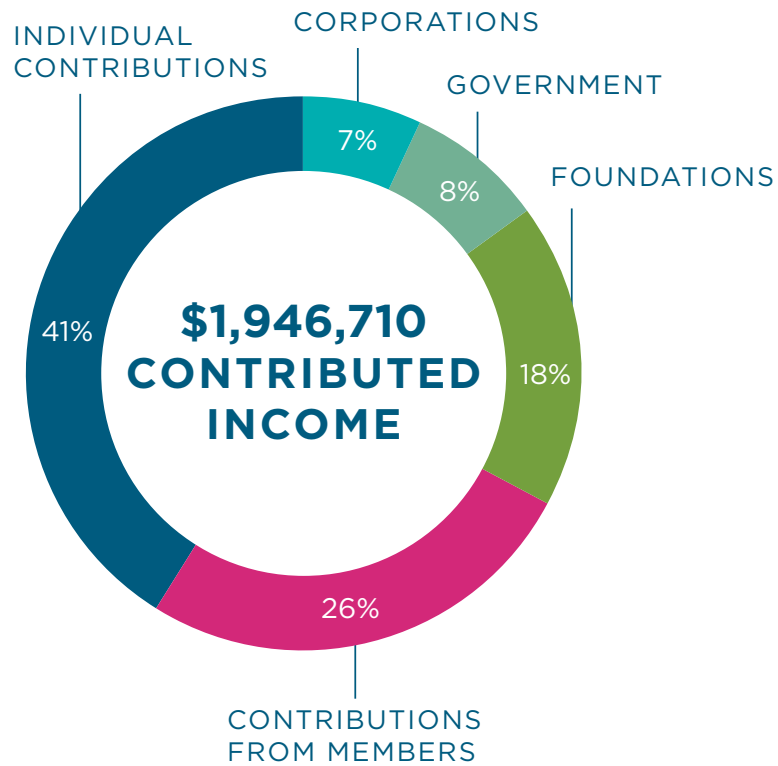
Eleanore Mikus translated her signature style of painting into the medium of printmaking. *Meditations* drew from the Carter's deep collection of works on paper, which includes more than 2,500 Tamarind prints from the 1960s, to mount this display of rarely seen works Mikus created in 1968.

ELEANORE MIKUS (1927–2017), *Tablet Litho 9*, 1968, lithograph, Amon Carter Museum of American Art, Fort Worth, Texas, 1968.219, © 1968 Eleanore Mikus



6.

DEVELOPMENT



GRANTS

Grants from the following private foundations and federal, local, and state funders helped support the Carter's mission and operations.

Arts Council of Fort Worth

Meta Alice Keith Bratten Foundation

H. L. Brown Jr. Family Foundation, in Memory of

H. L. Brown Jr. and his love for Western art

Stephen and Susan Butt Fund of Communities

Foundation of Texas

Fash Foundation

Garvey Texas Foundation, Inc.

The Hammett-Russack Charitable Foundation

The Mr. and Mrs. Raymond J. Horowitz

Foundation for the Arts

Lannan Foundation

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Dorothea Leonhardt Fund of Communities

Foundation of Texas

The Lowe Foundation

McCallum Family Foundation

McGinnis Family Fund of Communities

Foundation of Texas

The Morris Foundation

National Endowment for the Arts

A. M. Pate Jr. Charitable Trust, Bank of America,

N. A., Trustee

William E. Scott Foundation

Guido & Ruth Shumake Charitable Trust

Texas Commission on the Arts, Arts Create

Texas Commission on the Arts, Arts Respond

Texas Commission on the Arts, Blue Star Museums

Texas Commission on the Arts, Cultural District

Project Grant

Visit Fort Worth and Arts Council of Fort Worth



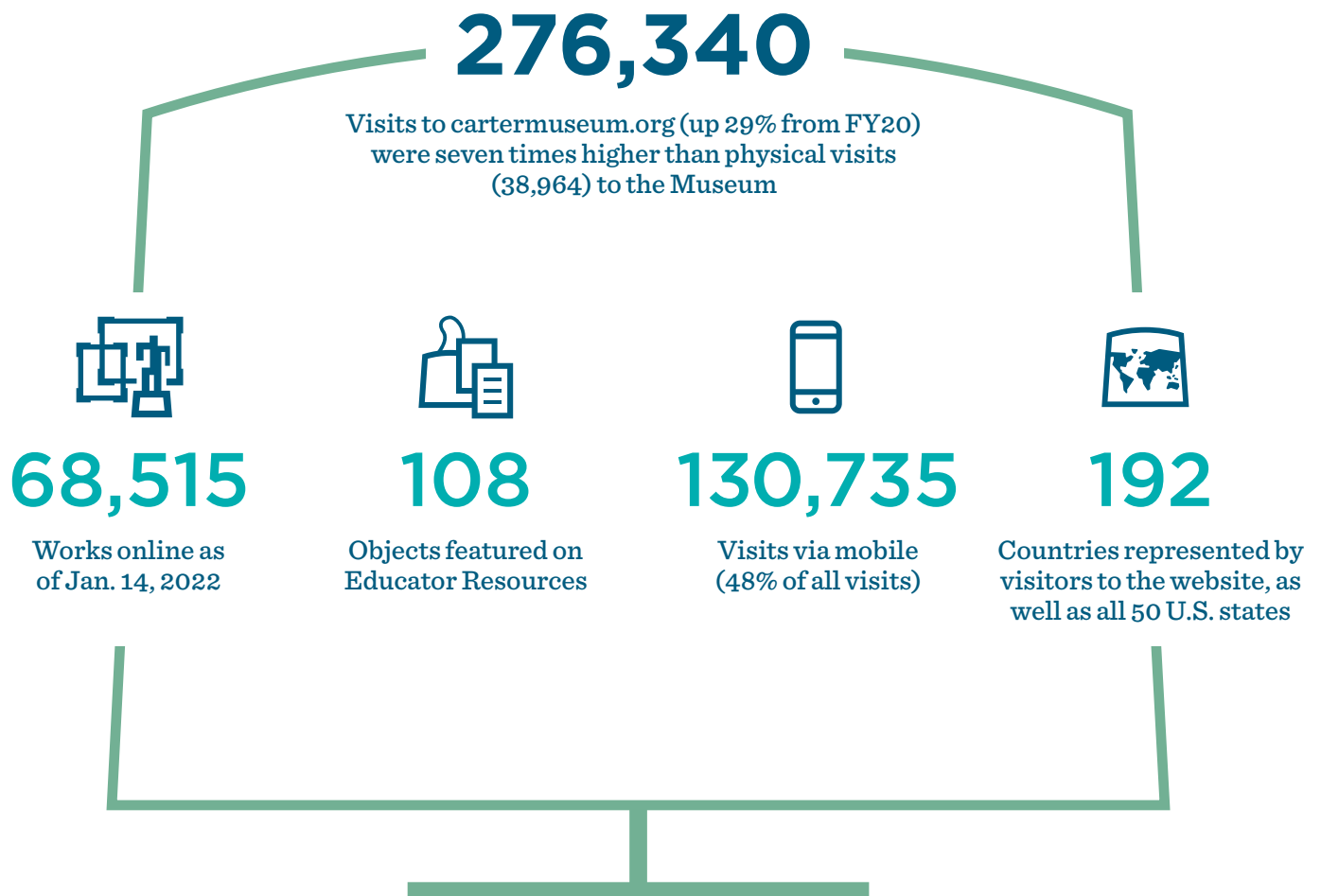
COMMUNICATIONS AND MARKETING

Website

In January 2021, the Museum launched phase two of its website redesign with the availability of the full online collection as well as other upgrades for the site. The new collection pages have enhanced search capabilities allowing for heightened exploration of the Museum's art and archives collection with tens of thousands of objects. More than 100 objects include Educator Resources—specially created content to help educators include Carter artworks in their curriculums.

The improved online collection database also marks the completion of the Museum's 2017 Institute of Museum and Library Services (IMLS) grant supporting the digitization of the Carter's holdings of eight photographer archives: Carlotta Corpron, Nell Dorr, Laura Gilpin, Eliot Porter, Helen Post, Clara Sipprell, Erwin E. Smith, and Karl Struss.

The Museum also relaunched the Carter blog, now called Carter ARTicles, with an emphasis on storytelling and giving readers insight into the Carter and its collection. From January through September 2021, fourteen authors from around the Museum produced nineteen ARTicles on topics such as conservation, family events, behind-the-scenes activities, and more resulting in nearly 6,000 page views.



Matterport

In January 2021, the Carter launched virtual gallery experiences for online visitors using the Matterport platform. Six experiences were produced: one of the Museum's permanent galleries, and one each of five special exhibitions. These virtual exhibition tours resulted in 5,473 visits via cartermuseum.org, social media, and the Museum's email newsletters:



1,236

Visits to
Carter permanent
collection galleries ◀



1,163

Visits to
*Mitch Epstein:
Property Rights* ▶



171

Visits to *An
Expanding Vision* ▼



1,190

Visits to *Mythmakers:
The Art of Winslow Homer
and Frederic Remington* ▲



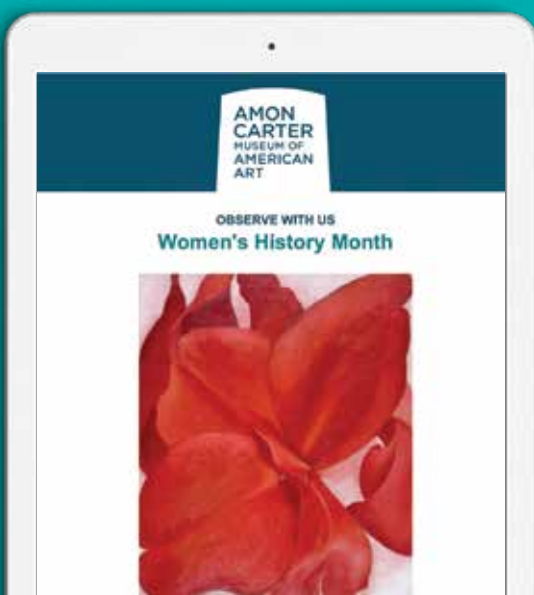
891

Visits to
*An-My Lê:
On Contested
Terrain* ▶



822

Visits to
Photography Is Art ▲



Email newsletters

The Carter sent ninety-nine emails that landed in more than 300,000 inboxes in FY21. With a 32% open rate and 3.5% click-through rate—industry standards are 21% for open rate and 3% for click-through rate—our email subscribers are clearly invested in Carter emails and enjoy the content.

Press*

769,787,805

Approximate/potential reach

381

Editorial mentions

*Data only covers press/articles that have an online presence, either solely or in addition to a print edition.

Noteworthy articles:

- **Forbes:** "Mitch Epstein Shows Faces of American Resistance at Amon Carter Museum of American Art" (Dec. 16, 2020)
- **Travel + Leisure:** "The 50 Best Places to Travel in 2021" (Dec. 18, 2020)
- **Modern Luxury:** "Fort Worth's Newest Art Exhibit [at the Carter] is a Botanical Dream" (Dec. 24, 2020)
- **The Wall Street Journal:** "Nineteenth-Century Instagram"; review of *Acting Out: Cabinet Cards and the Making of Modern Photography* (July 30, 2021)
- **The Dallas Morning News:** "Amon Carter Museum Acquires a Trove of Photographs by Ansel Adams, Dorothea Lange and More" (Aug. 16, 2021)
- **Fort Worth Star-Telegram:** "A Honey Farm CEO Offers New Details on One of the Most Recognizable Portraits in Art [at the Carter]" (March 26, 2021)

Resnicow and Associates

The Carter works with Resnicow and Associates to develop a communications program designed to build national visibility for the Museum through institutional messaging coupled with press promotion.

Highlights of media coverage on the Carter as a result of the work by Resnicow and Associates:

ArtDaily.com

American Fine Art

Apollo Magazine

Art in America

Art & Antiques

Financial Times (UK)

Forbes

Juxtapoz

The New York Times

“Mitch Epstein: *Property Rights* documents many of the most contentious sites in recent American history, capturing environments of protest, discord and unity. Produced between 2017 and 2019, the 21 works in the Carter’s exhibition contrast the majesty of America’s natural landscape with its fraught history of claimed ownership, prompting pressing yet enduring questions of power, individualism and equity.”

Forbes, December 16, 2020

Mitch Epstein: Property Rights

Social media

1,176

Total posts across
all platforms



68,982

Total social
media followers



29,944

Facebook



19,086

Instagram



19,952

Twitter

TOTALS ACROSS
ALL THREE PLATFORMS:
Facebook, Instagram, and Twitter

4,841,021

Total impressions

131,027

Total engagements



9,461

Post-link clicks



19,594

Total video views

Advertising

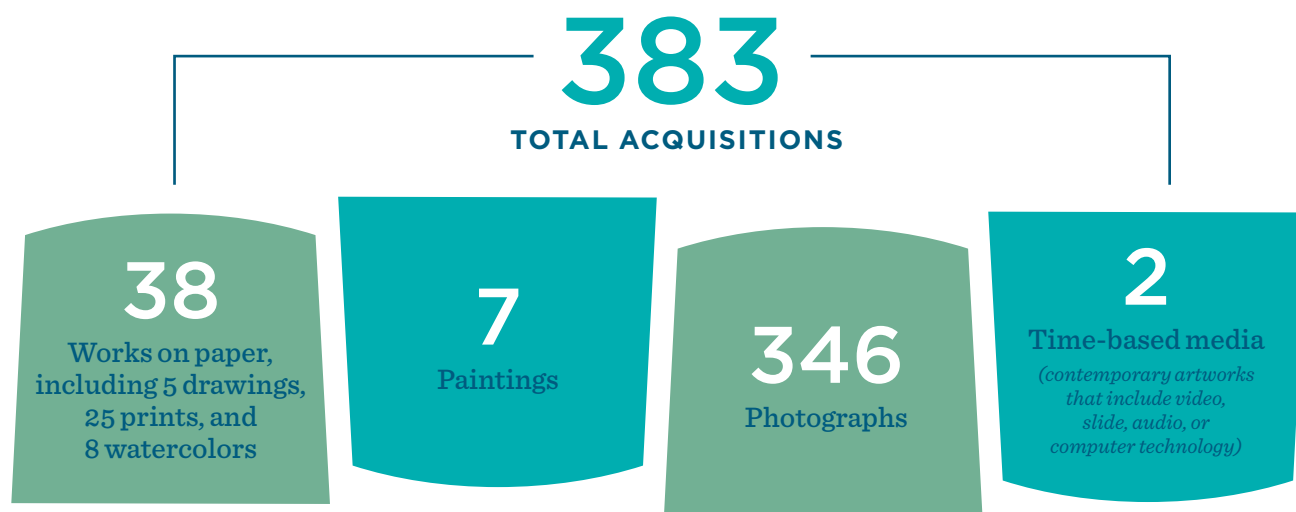
The Carter reached more than

170,000,000

individuals with an approximate cost

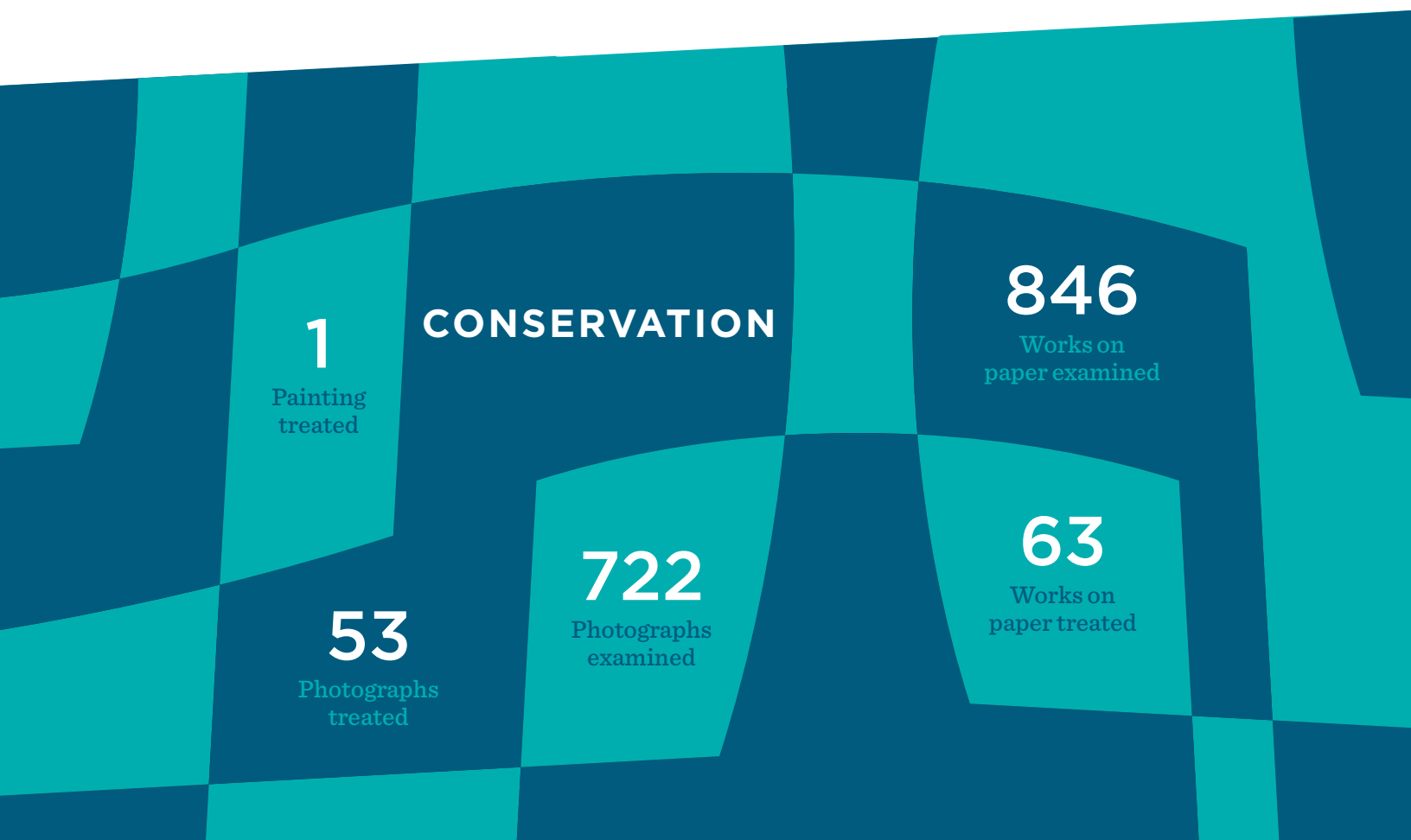
\$0.01 per impression.

ACQUISITIONS AND CONSERVATION



“The Amon Carter Museum’s latest commission will send you into a fantastical garden—and maybe get you thinking about the relationship between nature and the feminine.”

Art + Seek, March 16, 2021
(*In the Night Garden*)



LOANS

▼ ROBERT SELDON DUNCANSON

(1821–1872)

The Caves, 1869

Oil on canvas

Amon Carter Museum of American Art, Fort Worth, Texas, 2012.8

University of Maryland, David C. Driskell Center

Image courtesy of the David C. Driskell Center. Photography by Greg Staley, 2021



▲ GEORGIA O'KEEFFE

(1887–1986)

White Birch, 1925

Oil on canvas

Amon Carter Museum of American Art, Fort Worth, Texas, Gift of Ruth Carter Stevenson, 1997.7.A, © 2021 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York

Museo Nacional Thyssen-Bornemisza, Centre Georges Pompidou, Fondation Beyeler. Image courtesy the Museo Nacional Thyssen-Bornemisza

► MAN RAY

(1890–1976)

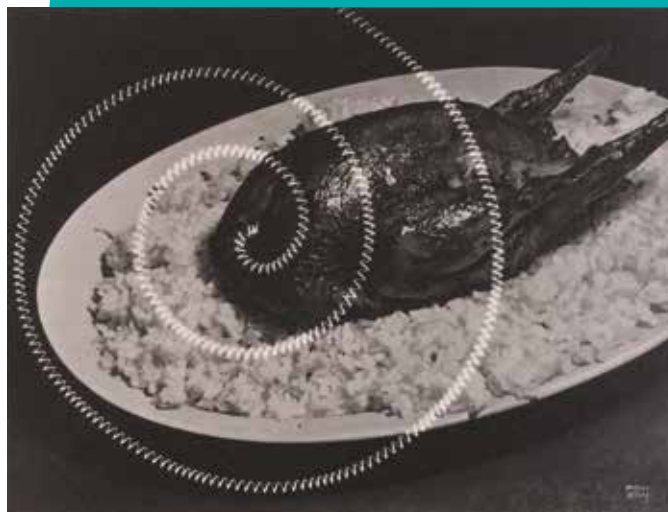
Cuisine, 1931

Photogravure

Amon Carter Museum of American Art, Fort Worth, Texas, P1997.15.7

© Man Ray 2015 Trust / Artists Rights Society (ARS), NY / ADAGP, Paris 2021

The Polygon Gallery; organized by Aperture Foundation

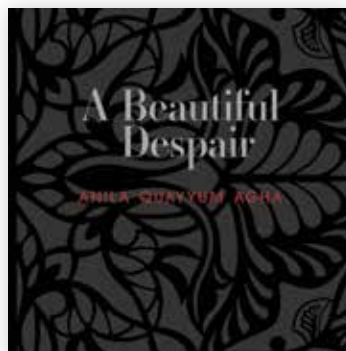


PUBLICATIONS



Imagined Realism:
Scott and Stuart Gentling

The essays, plates, and chronology in this landmark monograph on the Gentlings' art illuminate their decades-long careers and attest to their contributions to the record of American creative achievement.



A Beautiful Despair:
Anila Quayyum Agha

This book—the first publication of Agha's work—was issued under the Museum's Book Arts Studio imprint, which works with living artists to produce artist books in limited print runs, each numbered and signed by the artist.



Wild Eyed

The Carter partnered with Talley Dunn Gallery to publish *Wild Eyed*, a book that brings together three of Natasha Bowdoin's major projects, including *In the Night Garden* at the Carter.



cARTer Magazine

RESEARCH



MAGGIE ADLER, curator of paintings, sculpture, and works on paper, was accepted into the Museum Leadership Institute; she also completed the 2021 Center for Curatorial Leadership Fellowship Program.



JONATHAN FREMBLING, Gentling curator and head of archives, managed the first comprehensive retrospective of the Gentlings' fifty-year career and authored the introductory essay for the monograph publication.



KRISTEN GAYLORD, associate curator of photographs, earned her PhD from New York University with a dissertation titled "'Infiltrate the Masses': Corita Kent's Didactic Pop."



SHIRLEY REECE-HUGHES, curator of paintings, sculpture, and works on paper, contributed the essay, "Nocturnal Alchemy," to the book *Natasha Bowdoin: Wild Eyed* and conducted one of the first interviews with artist Anila Agha for the Carter's publication *A Beautiful Despair: Anila Quayyum Agha*.



JOHN ROHRBACH, senior curator of photographs, delivered a public talk to the Daguerreian Society, a national collectors/scholars group. He also was featured in *Convergence II: The Art Collection of the National Academy of Science* (2021) with his essay "Dornith Doherty: Archiving Eden."



SPENCER WIGMORE, associate curator of paintings, sculpture, and works on paper, contributed the essay "Searching for the Lost Mines of Albert Bierstadt" in *Elusive Archives: Material Culture Studies in Formation* (2021).



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EDUCATION INTERNS

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Megan Coco



LIBRARY AND GENTLING STUDY CENTER

791

Titles added
to the Library

1,110

Library items
circulated

76

Interlibrary
loans

Groups who visited the Study Center in FY 2021

Tarrant County College Art Appreciation Class—biweekly throughout the fall and spring semesters

Daughters of the Republic of Texas — Hardinge in Texas

Rowlett Photo Club—Survey of Photography

UT-Dallas Art History Class—Careers in Museums

UT-Tyler Art History Class—Careers in Museums

Wesleyan Public History Class—Careers in Museums

Texas Christian University (TCU) Art History Class—Western Imagery in Pop Culture

TCU Art History Class—History of Photography

University of North Texas Art History Class—Eighteenth-Century European and North American Art

Hispanic Chamber of Commerce—Images of Mexico and America

Junior League of Fort Worth—Museum History and the Gentlings

HONOR ROLL OF CONTRIBUTORS

Fiscal Year October 1, 2020, through September 30, 2021

The Board of Trustees and staff of the Amon Carter Museum of American Art are grateful to those individuals, corporations, and foundations whose generosity supports Museum exhibitions, education programs, and other important initiatives. This list reflects cumulative pledges, gifts, and memberships, excluding the Museum's Changing Views campaign, received between October 1, 2020, and September 30, 2021. Additionally, the Museum appreciates the many donors who made generous gifts anonymously. Every effort has been made to produce an accurate and complete list of contributors. If an error or omission has been made, please call the development office at 817.989.5072.

\$100,000+

Amon G. Carter Foundation
Mrs. Karen J. Hixon

\$50,000+

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“Frederic Remington visited Fort Worth in the summer of 1888 and was not impressed. ‘This is a miserable little frontier town with a little hen coup of a hotel and I’m nearly starved to death,’ the artist wrote in a letter to his wife, complaining about Texas’s heat, mosquitoes and food. Remington would appreciate Fort Worth’s urban development and *Mythmakers: The Art of Winslow Homer and Frederic Remington*, an exhibition proving first impressions are not everything.”

NBC DFW, December 18, 2020

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and the staff who worked on
the website*
Mr. and Mrs. Phil Green

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Mrs. Nenetta C. Tatum
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In memory of John Weisbrod
Mr. and Mrs. Alfred Walker

In memory of Jane York
Ms. Connie Beck and
Mr. Frank W. Tilley



FINANCIAL HIGHLIGHTS

FOR THE YEARS ENDED SEPTEMBER 30

	2021	2020	2019
NET ASSETS*	\$88,964,539	\$81,821,991	\$80,719,867
ENDOWMENTS	\$56,089,617	\$47,818,965	\$45,378,920

FOR THE YEARS ENDED SEPTEMBER 30

Includes operating results, capital projects, and temporarily restricted activities

	2021	2020	2019
CONTRIBUTED REVENUE AMON G. CARTER FOUNDATION	\$11,882,316	\$12,043,576	\$13,870,644
CHANGING VIEWS—CAPITAL CAMPAIGN	\$175,138	\$421,010	\$5,281,390
CONTRIBUTED REVENUE INDIVIDUALS, CORPORATIONS, FOUNDATIONS, AND GOVERNMENT	\$1,771,571	\$4,299,051 ¹	\$1,971,978
EARNED INCOME	\$233,997	\$285,301	\$452,905
INVESTMENT RETURN	\$8,852,788	\$5,068,214	\$1,354,990
MISC. INCOME	\$38,310	\$13,565	\$23,962
EXPENSES (EXCLUDING DEPRECIATION)	\$13,074,519	\$12,709,793	\$13,988,256
CAPITAL EXPENDITURES	\$231,427	\$584,361	\$11,010,195

*Excludes the Museum's art collection

¹ Includes a \$2.5 million gift for acquisition support

For a copy of the Carter's most recent audited financial statements, or for other questions, call 817.989.5072.



BACK COVER: STUART GENTLING (1942-2006), [*Landscape with pond and barn*] (detail), ca. 1979, graphite, opaque and transparent watercolor on paper, Collection of Lee Lupton Tennison, © Amon Carter Museum of American Art



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