

ANNUAL REPORT

Fiscal Year 2022

AMON
CARTER
MUSEUM OF
AMERICAN
ART







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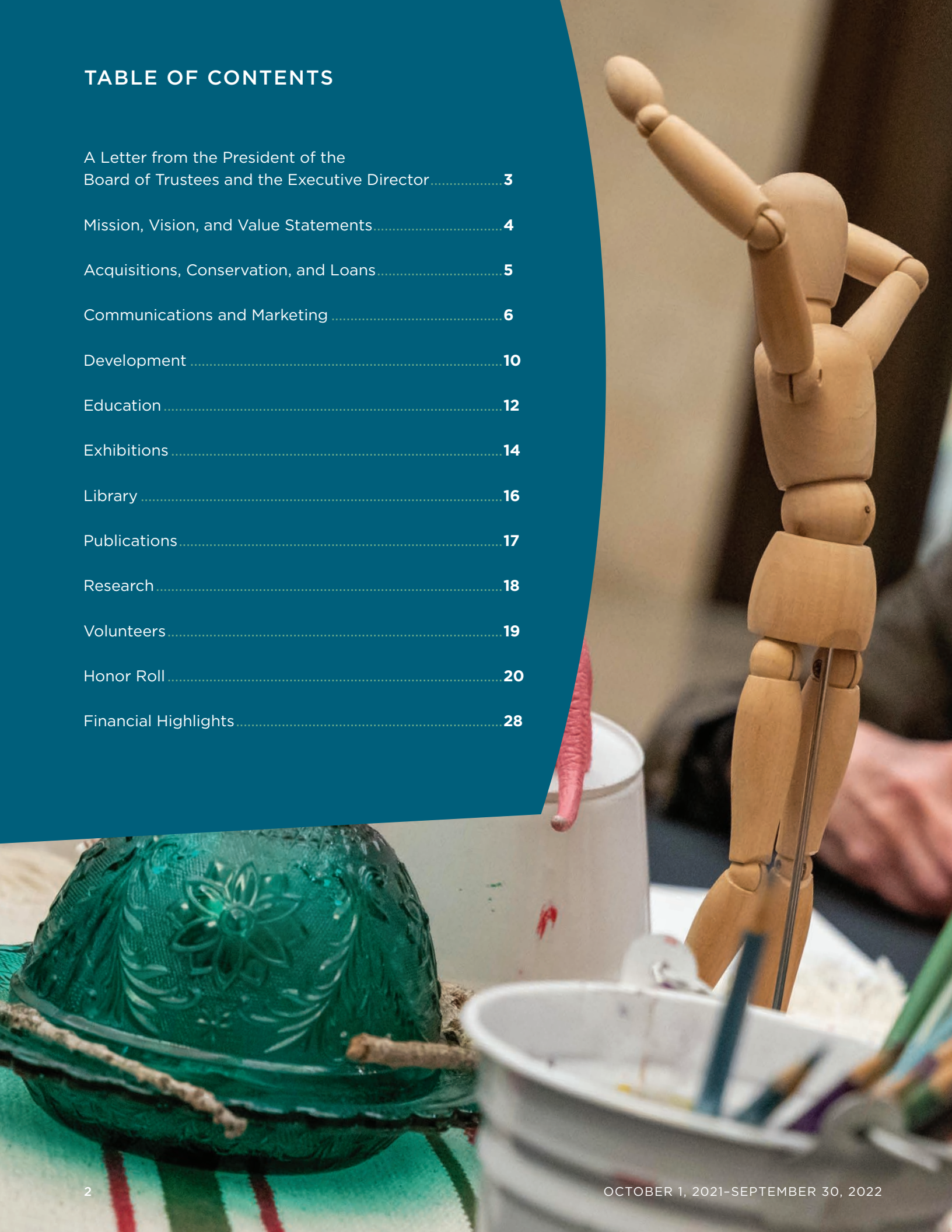
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Accessible sidewalks lead to both the main and Lancaster entrances.
All galleries are barrier-free.

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A 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

What does it mean to be an art museum, specifically a museum of American art, in the twenty-first century? This is a provocative and often asked question for which we do not begin to have all the answers. We do have a few thoughts on the matter, though, which lead us to this year's *Annual Report*.

There is a great deal of information contained in these pages, and much of it is in numbers. But these numbers quantify what we do, and it is a staggering amount. Our exhibitions are second to none, and we highlight here two of our favorites from the past year: *Anila Quayyum Agha: A Beautiful Despair*, and *Sargent, Whistler, and Venetian Glass: American Artists and the Magic of Murano*.

Beyond these and other exemplary shows last year at the Museum, as you read this report, we hope you will appreciate other facets of our activity, like the impact our communications and marketing efforts have in the community and beyond. One of the Museum's strengths has always been its publications, and this continues. The education department that orchestrates the programming within the Museum, as well as the unmatched outreach into the community, is the gold standard. To our minds, we embody what it means to be an art museum in the twenty-first century. We continue to be humbled and honored to be a part of it and thankful to all who support it. Please visit and be inspired by the wonders of American art.

Handwritten signatures of Karen Johnson Hixon and Andrew J. Walker in black ink.

“ [Stephanie] Syjuco’s installation is a pertinent one in Fort Worth, where the cattle trade, rodeo, and other elements of traditional Western life have long been cornerstones of the local economy and culture. With this exhibition, the museum is reevaluating its own history and purpose. ”

“Tackling the Myth of the American West”

Lauren Moya Ford, *Hyperallergic*

MISSION, VISION, AND VALUE 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 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 and embracing informed risk-taking and experimentation to better serve our mission, vision, and purpose.
- service to the common good; the ideals of respect, integrity, honesty, and courage; the belief that ours is a museum for all; the pursuit of diversity, equity, access, and inclusion (DEAI) in the museum field.

ACQUISITIONS, CONSERVATION, AND LOANS

Acquisitions

3

Time-based media
(includes video, slide, audio, or
computer technology)

4

Sculptures

444

Works on paper, including 398
drawings/watercolors and 46 prints

271

Photographs

2

Paintings

Conservation

PHOTOGRAPHY

Examined	295
Treated	126

WORKS ON PAPER

Examined	562
Treated	49

PAINTINGS

Examined	190
Treated	10

SCULPTURES

Examined	18
Treated	18

Loans

- | | |
|---|---|
| <ul style="list-style-type: none">• Briscoe Western Art Museum• Carnegie Museum of Art• Denver Art Museum• DongGang Museum of Photography• Los Angeles County Museum of Art• Metropolitan Museum of Art• Milwaukee Art Museum | <ul style="list-style-type: none">• Museum of the Southwest• Sid Richardson Museum• Sterling and Francine Clark Art Institute• U.S. Capitol Visitor Center• Virginia Museum of Fine Arts• World Chess Hall of Fame |
|---|---|

99

TOTAL LOANS

724

TOTAL ACQUISITIONS

COMMUNICATIONS AND MARKETING

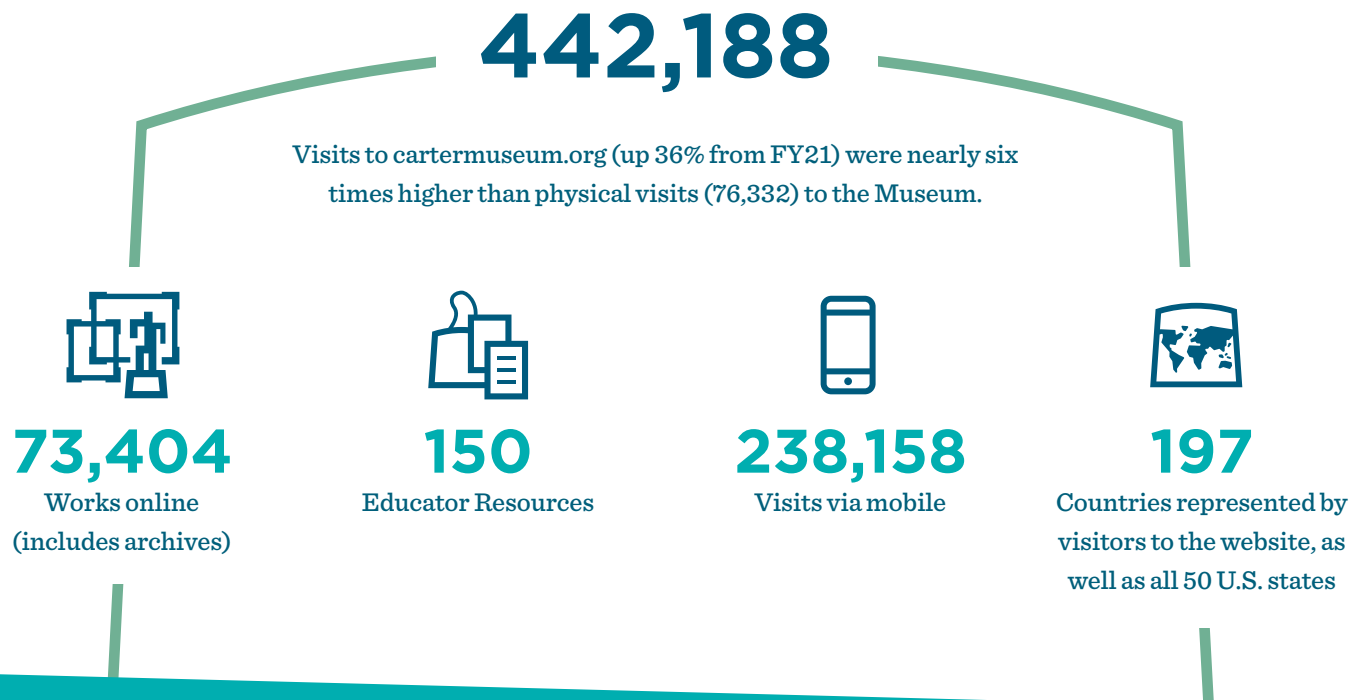
Advertising

During FY22, the Carter reached more than **208,000,000 individuals** with an approximate cost of \$0.005 per impression.

Website traffic generated directly from advertisements were tracked using Urchin Tracking Module (UTM). UTM codes provide additional information that allows us to better track web traffic tied to specific campaigns. UTM codes were used with digital ads and appeared in the form of QR codes on print ads. Over the course of FY22, UTM codes from advertising generated over 14.8% of all website visits.

Research conducted in 2018 showed that potential audiences in the Dallas area were unfamiliar with the Carter. Since rebranding in 2019, the Carter has worked to raise awareness of the Museum through digital and print brand advertising. Through tracking website analytics, visits to cartermuseum.org are up in FY22 **139%** compared to FY19. In the Dallas area in particular, website visits are up **288%** from FY19.

Website



“What makes the presentation compelling is the authenticity of the people captured with cameras. It showcases the humanity of African-Americans, instead of sensationalized caricatures you often see in the media.”

“‘Black Every Day’ Shows Real Life Moments & the Humanity of African-Americans”

Fort Worth Black News

COMMUNICATIONS AND MARKETING

Matterport

Throughout FY22, the Carter continued to provide virtual gallery experiences for online visitors using the Matterport platform. Eight virtual experiences were available on the Carter's website for visitors to enjoy: one of the Museum's permanent galleries, and one each of special exhibitions, resulting in **11,872 visits** to the virtual experience:

MATTERPORT HIGHLIGHTS



2,474

Visits to *iPrinting the Revolution!: The Rise and Impact of Chicano Graphics, 1965 to Now*



2,160

Visits to *Sargent, Whistler, and Venetian Glass: American Artists and the Magic of Murano*



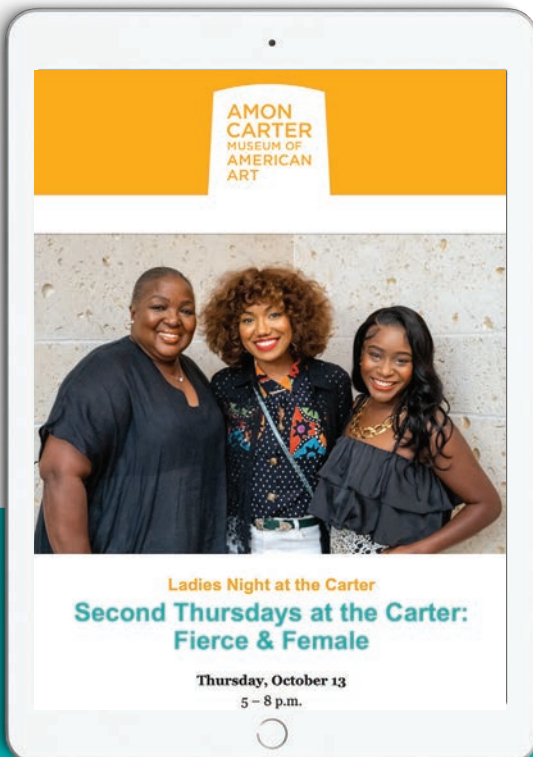
2,001

Visits to Carter permanent galleries



1,838

Visits to *Imagined Realism: Scott and Stuart Gentling*



Email Newsletters

The Carter sent 95 emails that landed in more than 450,000 inboxes in FY22, with a 47% open rate and 5.2% click-through rate. Our email subscribers are invested in Carter emails and enjoying their content.



457,419

Number of inboxes that received email

COMMUNICATIONS AND MARKETING

Press - Noteworthy Articles

- “Anila Quayyum Agha ‘A Beautiful Despair’ at Amon Carter Museum of American Art”
Forbes - October 18, 2021
- “The Culture Lover’s November Guide”
Harper’s Bazaar - November 1, 2021
Article on Gagosian Gallery installation of Avedon’s *In the American West* citing the Carter’s commission of the series in 1979
- “Taking the Museum Experience Outdoors”
NY Times - April 27, 2022
Article featuring the launch of the Carter’s outdoor art initiative
- “Juneteenth is now a national holiday. Here are a few ways to celebrate in DFW”
MSN.com - June 12, 2022
Article featuring *Black Every Day* as a must-see exhibition
- “Anila Quayyum Agha Uses Patterns to Break Patterns”
NY Times - June 24, 2022
- “A Constellation of Stars from the Latin Art World... as well as important shows on South Asian and Indigenous art”
NY Times - September 2, 2022
Speaking with Light features as a must-see exhibition
- “More Than 90 Art Shows and Exhibitions to See This Fall”
NY Times - September 8, 2022
Speaking with Light listed among top exhibitions to see in US

Resnicow + Associates

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

Highlights of media coverage:

- | | | |
|--------------------------------|-------------------------|----------------------------------|
| • <i>ArtDaily.com</i> | • <i>First American</i> | • <i>Photograph</i> |
| • <i>Artillery Magazine</i> | • <i>Art Magazine</i> | • <i>Rangefinder</i> |
| • <i>ARTnews</i> | • <i>Forbes</i> | • <i>The New York Times</i> |
| • <i>Artnet</i> | • <i>Hyperallergic</i> | • <i>The Wall Street Journal</i> |
| • <i>Cowboys & Indians</i> | • <i>MAN Podcast</i> | |
| | • <i>Ocula</i> | |

251

Editorial mentions

1.4 Million

Approximate/potential reach*

**Data includes both print and online reach when available.*

“ This show sheds fresh light on the beginnings of American participation in what we now know as the international art world, as well as offering a lesson in how, at least for a time, craft traditions and a modern market can fruitfully coexist. ”

“Amon Carter Museum examines the allure of Venice - for artists and collectors alike”

Dallas Morning News, August 22, 2022

COMMUNICATIONS AND MARKETING

Social Media

67,300

Total social media followers

7,713,000

Total impressions

189,880

Total engagements

1,266

Total posts

35,093

Post-link clicks

212,909

Total views across all platforms
(Twitter, YouTube, and Facebook)



26,500

Facebook followers



20,200

Twitter followers



20,600

Instagram followers



41,579

Total YouTube views

“*iPrinting the Revolution!* is a crucial testament to the ways that art making and activism can work together, and is a must see for anyone who wants to understand the experience of people of Mexican descent in the United States.”

“In the Chicano Movement, Printmaking and Politics Converged”

Lauren Moya Ford, *Hyperallergic*

Visitor Voices



“It’s been several years since I visited @theamoncarter and I forgot what a gem it is.”

—@rockawayphoto



“It has been a while since I’ve been able to explore @theamoncarter. Still an amazing experience.”

—Chad Mathews

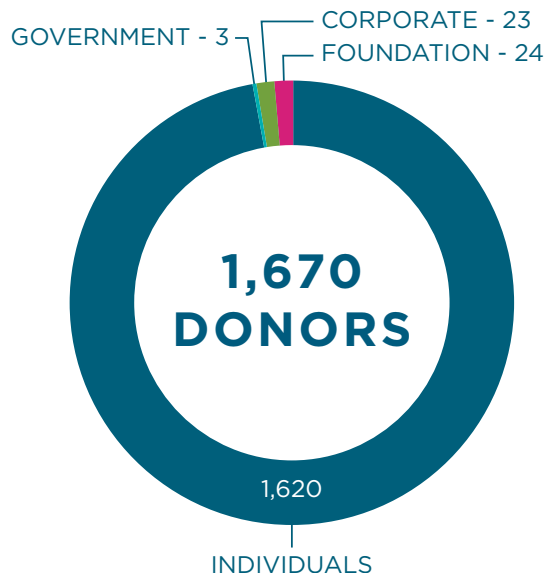


“Bravo to the Amon Carter Museum! Such an extraordinary presentation of Scott’s and Stuart’s very interesting, eccentric story.

Thank you....”
—Suzanne Gentling

DEVELOPMENT

Fiscal Year October 1, 2021–September 30, 2022



GOVERNMENT	54%
INDIVIDUALS	17%
FOUNDATIONS	13%
MEMBERS	13%
CORPORATIONS	3%
TOTAL CONTRIBUTED INCOME	\$4,167,389

Grants

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

- Arts Fort Worth
- Meta Alice Keith Bratten Foundation
- The H. L. Brown Jr. Family Foundation, in memory of H. L. Brown Jr. and His Love of Western Art
- Consulate General of Italy in Houston
- Entrada of Texas
- Fash Foundation
- Richard P. Garmany Fund at the Hartford Foundation for Public Giving
- Humanities Texas and the National Endowment for the Humanities (NEH), as part of the federal ARP Act
- The Kerlee-Wollenberg Family Fund
- Carl B. and Florence E. King Foundation
- Lannan Foundation
- Mary Potishman Lard Trust
- The Henry Luce Foundation
- McCallum Family Foundation
- The McGinnis Family Fund of Communities Foundation of Texas
- The Morris Foundation
- Native Arts and Cultures Foundation
- A. M. Pate Jr. Charitable Trust, Bank of America, N.A., Trustee
- Leo Potishman Foundation
- Guido and Ruth Shumake Charitable Trust
- Texas Commission on the Arts, Arts Create
- Texas Commission on the Arts, Arts Respond - Education
- Texas Commission on the Arts, Arts Respond - Health and Human Services
- Texas Commission on the Arts, Cultural District Project
- Visit Fort Worth and Arts Fort Worth

“I was happy to see some fan favorites included in the exhibition.... But, I was also surprised by the sheer number of photographs I had not seen before which shed new light on the depth of the Carter's holdings.”

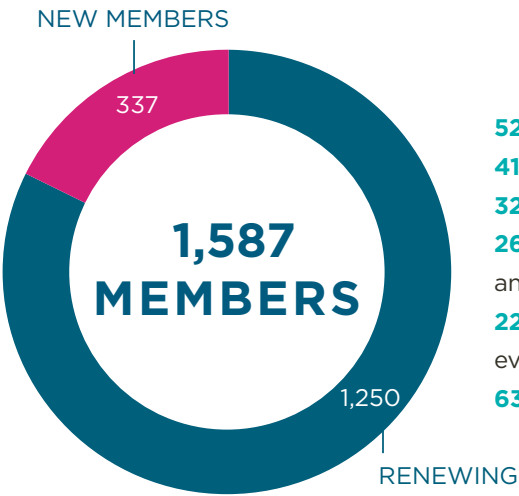
“Outside Perspectives: Co-Curated Exhibitions in Fort Worth and Wichita Falls”

Glasstire

DEVELOPMENT

Member Benefits by the Numbers

Carter members connected with their fellow art enthusiasts and enjoyed members-only events and special perks at Museum events.



- 524 Total attendance at members opening receptions
- 415 Guests in the member area at the annual Party on the Porch
- 323 Free drinks for members at Second Thursdays
- 267 Circle and Collectors Forum members who attended View and Vote, Circle Dinner, and Forum programs
- 222 Carter Society and Carter Family members who attended special events during the year
- 63 Travelers on Members on the Road trips

Members on the Road

Member travel returned in 2022 with exclusive art experiences near and far for Carter members.

MARCH 18, 2022 - DENTON, TX

Members discovered Denton’s outstanding art and architecture, exploring the work of noted architect O’Neil Ford, touring the Bayless-Selby House Museum, and taking a private tour of the historic costume collection at UNT College of Visual Arts and Design.

APRIL 22, 2022 - MINERAL WELLS, TX

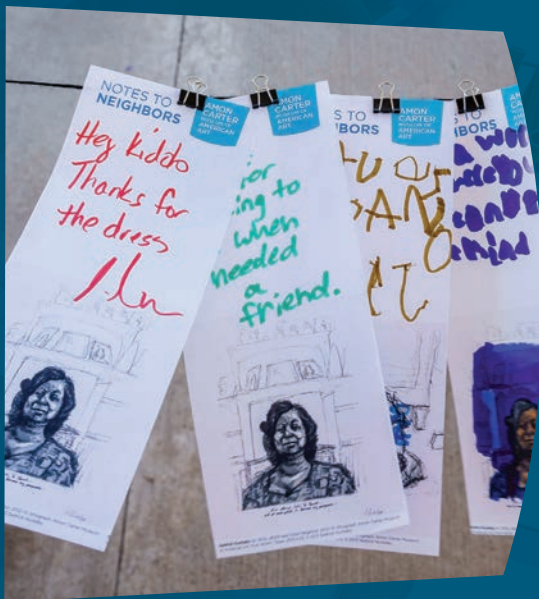
Members toured celebrated Mineral Wells landmarks including the Crazy Water Hotel, the Old Mineral Wells Post Office, the Famous Mineral Water Company, and the Crazy Water Bath House.

JUNE 15-18, 2022 - CODY, WYOMING

Sustainer, Patron, and Circle members enjoyed the rich art scene and natural beauty of Cody with excursions to the Buffalo Bill Center of the West, a driving tour through the stunning Big Horn Canyon region, and visits to local galleries and private collections.



EDUCATION



Community Partnerships in Education

The Carter's community impact in Fort Worth extends beyond the walls of the Museum and sets the stage for the Carter to serve as a cornerstone for connections, learning, and creativity. The Carter's education team works with our community through various forms of 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 and valuable to Fort Worth communities, while best serving their needs. In 2022, the education team managed new relationships and sustained ongoing partnerships with **28 community organizations** in Fort Worth, 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 support of enriching peoples' lives through creative experiences, the Carter is dedicated to collaborating and working with local artists to enhance engagement with our visitors and partners. The **Carter Community Artists** initiative is a year-long commitment during which four select artists work alongside the Carter's education team to activate and connect with audiences of all ages, both at the Museum and in the community.

As we approach the fifth year of the Carter Community Artists initiative, we can look back on the profound impact these artists have had. From exploring artworks with students in the classroom to teaching adults drawing techniques in the galleries, the Carter Community Artists have made their mark on the community. The 2022 Carter Community Artists collaborated with the education team to lead **74** creative experiences serving **7,592** individuals of all ages.



76,332

*Visitors to
the Museum*



14,902

*Students served
through onsite
tours*



83

*Number of
distance learning
broadcasts*



10,200

*Number of
participants in
offsite events*



415

*Teachers served
via trainings and
workshops*



3,414

*Visitors who
participated
in onsite docent
tours*



11,924

*Participants in
onsite events*



162

*Number of
onsite events*



EXHIBITIONS



*Thomas Moran's Mount Superior**

AUGUST 28–DECEMBER 12, 2021

The exhibition featured a long-lost watercolor by artist Thomas Moran and explored the diverging depictions of the American landscape through a selection of works from the Museum's collection.

*Anila Quayyum Agha: A Beautiful Despair**

SEPTEMBER 25, 2021–JANUARY 9, 2022

1. Commissioned by the Carter, Pakistani-American multidisciplinary artist Anila Quayyum Agha presented an immersive, site-specific sculptural installation and related drawings informed by her multicultural experience.

*Imagined Realism: Scott and Stuart Gentling**

SEPTEMBER 25, 2021–JANUARY 9, 2022

The first comprehensive retrospective of Scott and Stuart Gentling's work that featured more than 150 works and archival objects showcasing their visionary artistic careers.

* EXHIBITIONS THAT CLOSED IN FY22



2.

1. Sandy Rodriguez in Isolation **DECEMBER 18, 2021–APRIL 17, 2022**

Sandy Rodriguez in Isolation explored the healing power of art with thirty new works on paper created by the Los Angeles-based painter during her recent Joshua Tree Highlands Artist Residency and the early days of the COVID-19 pandemic.

SANDY RODRIGUEZ (b. 1975), *Mapa de Califas—Atrocities, Isolation and Uprisings* (detail), 2020–21, hand-processed watercolor on amate paper, © 2020–21 Sandy Rodriguez

2. Stephanie Syjuco: Double Vision

JANUARY 15–DECEMBER 31, 2022

Artist Stephanie Syjuco's site-specific, multimedia installation transformed images of renowned works from the Carter's collection and investigated narratives of national identity. *Stephanie Syjuco: Double Vision* reconsidered mythologies of the American West and revealed how these works and their presentation within a museum can perpetuate colonial lore.

STEPHANIE SYJUCCO: *Double Vision* (detail), 2022, Amon Carter Museum of American Art

Beauty and Life: The Finis Welch Collection

FEBRUARY 20–MAY 8, 2022

Beauty and Life featured a selection of artworks from a collection of over 240 photographs and works on paper gifted to the Carter by Texas collector Finis Welch. Photographs by Ansel Adams, Marco Breuer, Dorothea Lange, Edward Steichen, Edward Weston, and more were on view for the first time at the Carter.



3.

3. *iPrinting the Revolution!: The Rise and Impact of Chicano Graphics, 1965 to Now* FEBRUARY 20–MAY 8, 2022

In the 1960s, activist Chicano artists forged a remarkable history of printmaking that remains vital today. *iPrinting the Revolution!*, organized by the Smithsonian American Art Museum, explored the rise of Chicano graphics within these early social movements and the ways in which Chicanx artists have since advanced innovative printmaking practices attuned to social justice.

LEONARD CASTELLANOS, *RIFA*, from *México 1977 Calendario* (detail), 1976, screenprint on paperboard, Smithsonian American Art Museum, Museum purchase through the Luisita L. and Franz H. Denghausen Endowment, 2012.53.1, © 1976, Leonard Castellanos

Art Making as Life Making: Kinji Akagawa at Tamarind APRIL 23–OCTOBER 30, 2022

Art Making as Life Making offered a glimpse of life in a 1960s print workshop. While at the Tamarind Lithography Workshop in Los Angeles, Akagawa collaborated with many leading artists, printing their lithographs and creating his own. The exhibition featured more than forty works from the Carter’s collection of Tamarind Workshop prints.

4. *Black Every Day: Photographs from the Carter Collection*

JUNE 11–SEPTEMBER 11, 2022

Exploring more than 100 years of photographic representations of Black American experiences, *Black Every Day* included over 50 historical and contemporary art photographs and over 100 vernacular images. Works by both iconic artists and unidentified community members showcased the everyday moments of Black life.

EARLIE HUDNALL, JR. (b. 1946), *Wheels* (detail), 1993, gelatin silver print, Amon Carter Museum of American Art, Fort Worth, Texas, P1997.19, © 2012 Earlie Hudnall, Jr.



4.

5. *Sargent, Whistler, and Venetian Glass: American Artists and the Magic of Murano*

JUNE 26–SEPTEMBER 11, 2022

This exhibition paired the sparkling splendor of glass goblets and marvelous mosaics with paintings and prints by the leading nineteenth-century American artists. *Sargent, Whistler, and Venetian Glass* brought to life the Venetian glass revival between 1860 and 1915 and the artistic experimentation the city inspired for visiting artists.

JOHN SINGER SARGENT, *A Venetian Woman* (detail), 1882, oil on canvas, Cincinnati Art Museum, The Edwin and Virginia Irwin Memorial, 1972.37



5.

Justin Ginsberg: Shaking the Shadow

JUNE 11, 2022–FEBRUARY 12, 2023

Over the summer of 2022, Texas-based artist Justin Ginsberg created a large-scale glass “waterfall” sculpture inspired in part by the *Sargent, Whistler, and Venetian Glass* exhibition.

LIBRARY



219

Titles added
to the Library

1,056

Library items
circulated

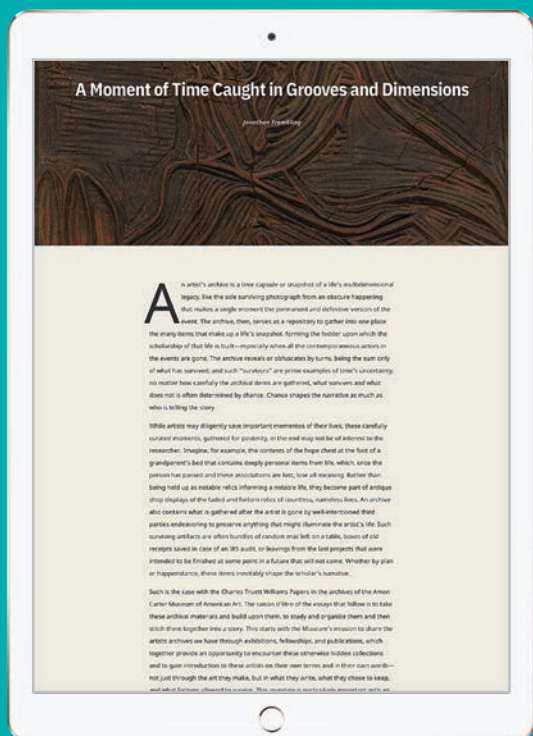
56

Interlibrary
loans

Groups who visited the Study Center in FY 2022

- Arlington ISD Teacher's group
- Arlington Junior League group
- Burleson ISD Teacher's group
- Baylor Public History class
- Coran Deo High School class
- Fort Worth Women's Club
- Historic Fort Worth group
- I. M. Terrell High School class
- Native American Advisory group
- Retired Postal Workers group
- Sotheby's Appraiser group
- TCC Art History undergraduate class (recurring)
- TCEF group (recurring)
- TCU photography class
- TCU Urban History class
- TCU MFA class
- TCU Art History graduate class (recurring)
- TCU Drawing class
- TCU Silver Frogs group
- Texas A&M Law class
- Texas Historical Foundation group
- Texas Wesleyan Public History class
- UNT Art History class (recurring)
- UTA Museum Studies class

PUBLICATIONS



To accompany the exhibition *Charles Truett Williams: The Art of the Scene*, the Carter published a free e-book on the artist's art and life, utilizing interviews and the extensive Charles Truett Williams Papers held at the Carter and the Charles T. Williams papers, 1949-1966, in the Archives of American Art, Smithsonian Institution. Eminent scholars, in a series of three essays and a biographical timeline, explore the understudied life and work of this midcentury Texas genius. Visit art-scene.cartermuseum.org to enjoy this free landmark publication. You can also download a PDF of the book or order a printed and bound copy in the drop-down menu on the site.



◀ *Scan the QR code to view the free e-book*



“I’m looking forward to *Speaking with Light: Contemporary Indigenous Photography* at the Amon Carter Museum of American Art in Fort Worth (Oct. 30-Jan. 22), with contributions by such sparks as Sky Hopinka, Wendy Red Star and Hulleah Tsinnahjinnie.”

“A Constellation of Stars from Latin Art World”

Holland Cotter, *The New York Times*

RESEARCH



MAGGIE ADLER, Curator of Paintings, Sculpture, and Works on Paper, co-authored the catalogue for *Emancipation: The Unfinished Project of Liberation* as well as a forthcoming publication for the Center for Curatorial Leadership, and she was an invited participant at the Winslow Homer Crosscurrents Scholars Day at the Metropolitan Museum of Art.



JONATHAN FREMBLING, Gentling Curator and Head of Archives, assembled the exhibition and accompanying e-publication, *Charles Truett Williams: The Art of the Scene* (November 5, 2022–May 7, 2023).



KRISTEN GAYLORD, Associate Curator of Photographs, opened *Stephanie Syjuco: Double Vision* and *Black Every Day: Photographs from the Carter Collection*, served on the committee of a TCU Master's Thesis, and juried the Houston Photography Center's annual exhibition, at which she gave the talk "Reshaping 'American' at the Carter."



SHIRLEY REECE-HUGHES, Curator of Paintings, Sculpture, and Works on Paper, has been researching and writing for her upcoming catalogue and exhibition, *The World Outside: Louise Nevelson at Midcentury*, and has been working closely with Leonardo Drew in preparation for a summer 2024 exhibition.



JOHN ROHRBACH, Senior Curator of Photographs, curated three exhibitions this year: *Beauty and Life: The Finis Welch Collection*; *Speaking with Light: Contemporary Indigenous Photography*; and *Morning Light: Photographs of David H. Gibson*. He is preparing for the forthcoming exhibition *Come to Colorado*, which opens in August 2023.



SPENCER WIGMORE, Associate Curator of Paintings, Sculpture, and Works on Paper, traveled with artist James Prosek to study grassland restoration in Texas's Blackland and Hill Country regions for the exhibition *Trespassers: James Prosek and the Texas Prairie*. He also completed work on a conservation imaging project for *Arthur Dove: Miniature Laboratories*.

VOLUNTEERS



Docents

Pat Adams
Suzann Akhtar
Mary Alcocer
Kathryn Allen
Melinda Burt
Michael Clark
John Clay
Maggie Dwyer
Sherry Feltner
Patty Garsek
Subie Green
Norm Hoyt
Julie Ladner
Cherry Langford
Don Leu
Carol Long
Nancy Miller
Katherine Moloney
Ann Morton
Bill Novero
Debbie Panton
Bob Pratt
Janice Raoul
Kathleen Rice
Joe Rodriguez
Kathy Rose

Jane Scholz
Kay Seedig
Lyn Shimmin
Beth Stribling
Evaline Wright

Library/Archives

Matthew Booth
Nutti Doodeheefver
Janet Minke

Davidson Fellows

Samuel Allen
Alyssa Bralower
Molly Eckel
Katherine Fein
Michaela Haffner
Lauren van
Haaften-Schick
Wendy Sierra

Gentling Fellows

Karen Barber
Scott Grant Barker
Erika Doss
Katie Robinson
Edwards
Ted Fisher
Luci Marzola
Janelle Montgomery
Barbara Mundy

Education Fellows

Julie Do

Education Interns

Tiffany Chun
Lauren Prewitt

Cristo Rey Student Interns

Elizabeth Olmos
Sofia Rodriguez
Jesus Rojas
DanVy Tran



HONOR ROLL

Fiscal Year October 1, 2021–September 30, 2022

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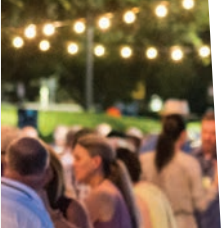
In memory of Mary Wysong
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The Museum gratefully acknowledges individuals who have made a planned gift, bequest, or other estate-plan provision in support of the Carter. Legacy Society members carry on Amon G. Carter Sr.'s philanthropic tradition and help ensure the Museum's continued work to collect, preserve, and exhibit the finest examples of American art.

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FINANCIAL HIGHLIGHTS

	FOR THE YEARS ENDED SEPTEMBER 30		
	2022	2021	2020
NET ASSETS*	\$80,913,371	\$88,964,539	\$81,821,991
ENDOWMENTS	\$46,696,543	\$56,089,617	\$47,818,965

	FOR THE YEARS ENDED SEPTEMBER 30		
	<i>Includes operating results, capital projects, and temporarily restricted activities</i>		
	2022	2021	2020
CONTRIBUTED REVENUE AMON G. CARTER FOUNDATION	\$12,704,676	\$11,882,316	\$12,043,576
CHANGING VIEWS—CAPITAL CAMPAIGN	\$12,859	\$175,138	\$421,010
CONTRIBUTED REVENUE INDIVIDUALS, CORPORATIONS, FOUNDATIONS, AND GOVERNMENT	\$4,154,530 ¹	\$1,771,571	\$4,299,051
EARNED INCOME	\$411,793	\$233,997	\$285,301
INVESTMENT RETURN	(\$7,279,115)	\$8,852,788	\$5,068,214
MISCELLANEOUS INCOME	\$14,765	\$38,310	\$13,565
EXPENSES (EXCLUDING DEPRECIATION)	\$14,541,920	\$13,074,519	\$12,709,793
CAPITAL EXPENDITURES	\$427,817	\$231,427	\$584,361

*Excludes the Museum's art collection

¹ Includes a \$2.1 million government grant/or Employee Retention Credit (CARES Act)

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





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