

ANNUAL REPORT

Fiscal Year 2024

AMON
CARTER
MUSEUM OF
AMERICAN
ART



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Amon Carter Museum
of American Art



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ABOUT US



The Amon Carter Museum of American Art opened to the public in 1961, but its roots go back much farther. In 1935, when Amon G. Carter Sr. was 56 years old, he acquired his first artworks by Frederic Remington and Charles M. Russell.

These purchases marked the beginning of a collection that would grow to more than 400 works. As his collection expanded, Mr. Carter began to envision a museum to house it—an institution that would be accessible to the public and serve as a cultural treasure of his beloved city. When he died in 1955, his will provided for its establishment:

“I desire and direct that this museum be operated as a nonprofit artistic enterprise for the benefit of the public and to aid in the promotion of cultural spirit in the city of Fort Worth and vicinity, to stimulate the artistic imagination among young people residing there.”

The Museum opened in 1961 as the Amon Carter Museum of Western Art, and the *Washington Observer* wrote that with its founding Fort Worth had “inherited a cultural legacy of national magnitude.”

The Museum expanded quickly under the visionary leadership of Mr. Carter’s daughter, Ruth Carter Stevenson. Mrs. Stevenson and the Museum’s first director, Mitchell A. Wilder, encouraged the Museum to expand beyond western art to feature the best examples of American art as a whole, and in 1967 the Museum announced that it would widen its scope. “We have found it difficult to separate western art and American art,” said Wilder. “To understand the West, the East must also be studied.” Ten years later, to acknowledge the resulting expansion of its collecting focus, the Carter dropped “of Western Art” from its name.



In 2021, the Carter celebrated its 60th anniversary. Over the years some things have changed, like our name, our building, and our logo. But some things will never change, including our dedication to our community, our commitment to research and education, and our celebration of the very best of American art.

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AMON G. CARTER FOUNDATION

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LEADERSHIP TEAM

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*Director of Collections and
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 Andrew J. Walker
Executive Director
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*Chief Operating Officer and
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 Richard Russack
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 Carter Tatum
 Mark Thistlethwaite
 Cheryl Vogel
 Craig Woodcook

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.

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.

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

Reviewing our *Annual Report* each year is such a rewarding experience for us. We know the Museum is always bustling with activity, both inside and outside in our community. Still, reviewing the year's achievements always proves richly surprising: We do so much at the Amon Carter Museum of American Art!

Our exhibition program was as robust as ever last year. Among the highlights of Carter-organized shows was *Dario Robleto: The Signal*, which the *Washington Post* reported “unites art and astronomy to jaw-dropping effect.” Another was *Moving Pictures: Karl Struss and the Rise of Hollywood*, an exhibition that traced Struss’s remarkable career as a fine art photographer and cinematographer whose output in both arenas reached the highest levels of success. The Museum continually brings new work into its collection, and in 2024 seventy-five works entered our holdings, including *Liberty Enlightening the World* by Frédéric Auguste Bartholdi—one of only five domestic-scaled bronzes the sculptor made of his world-renowned Statue of Liberty in New York Harbor. Our art-filled galleries are “for the benefit of the public,” in Mr. Carter’s words, and last year we made great strides beyond our walls bringing the Museum to our community in creative and meaningful ways.

As always, we are grateful to those whose support for the Carter makes possible all the activities in these pages. Ours is a museum for all, and you help make it so. Take time to come visit us and experience the wonder of American art in Fort Worth.

Two handwritten signatures in black ink. The first signature is "K. J. Hixon" and the second is "Andrew J. Walker".

“ We just love all the Carter has to offer—it really meets our needs better than any other place. We also just love how they have refit the second floor. It is such a beautiful space. We stopped into the family space and think that is so great for people with little kids. I have never seen [my husband] so excited for something like this [adult workshop]. ”

Museum visitor, September 2024

ACQUISITION HIGHLIGHTS

Total Acquisitions

With the support of the Amon G. Carter Foundation, our Board of Trustees, and our generous donors, the Carter welcomed seventy-five objects into our collection. These artworks represent an intergenerational group of artists that reflect the expansive view of American creativity celebrated by the Museum.

75

Total Artworks

32 Prints
21 Drawings

12 Paintings
6 Sculptures

4 Photographs*
*Includes one with
time-based media

“The acquisition of Bartholdi’s *Liberty* sculpture in particular is a true home run for us!”
Andrew J. Walker
Executive Director

Acquisition Highlights

▼ FRÉDÉRIC AUGUSTE BARTHOLDI *Liberty Enlightening the World (Statue of Liberty)*



This sculpture is one of only five domestic-scaled bronze reductions of this iconic American symbol created in the artist’s lifetime by his authorized foundry. Cast between 1894 and 1901, the work is emblematic of the Carter’s commitment to exploring the intersections of American art, history, and culture.

FRÉDÉRIC AUGUSTE BARTHOLDI, (1834–1904), *Liberty Enlightening the World (Statue of Liberty)*, 1894–1901, bronze with brown patina and black lacquer, Amon Carter Museum of American Art, Fort Worth, Texas, Purchase with assistance from the Ruth Carter Stevenson Acquisition Endowment, Pat and Shelby Adams, Anonymous, Susan and Stephen Butt, Sue and John Allen Chalk, Julie and Glenn Davidson, Subie and Phil Green, Debra and Ken Hamlett, Karen Hixon, Diane Jacobsen, Christina and Mark Johnson, Luther King Capital Management, Mary Potishman Lard Trust, Dana and David Porter, Richard Russack, Clara and Stephen Smiley, and Barbara and David Wyatt, 2024.26



NJIDEKA AKUNYILI CROSBY (b. 1983), “*The Beautiful Ones*” *May Have Arrived*, 2023, 43-color screen print, Amon Carter Museum of American Art, Fort Worth, Texas, 2024.70, © Njideka Akunyili Crosby

▲ NJIDEKA AKUNYILI CROSBY “*The Beautiful Ones*” *May Have Arrived*

This work marks artist Njideka Akunyili Crosby’s first foray into printmaking, represents her ongoing exploration of the dialogue between her native home of Nigeria and adopted home in the United States, and further probes what it means to be American.



RICHARD HOWARD HUNT (1935–2023), *Natural Form*, 1968, welded steel, Amon Carter Museum of American Art, Fort Worth, Texas, 2024.23
© The Richard Hunt Trust

▲ **RICHARD HOWARD HUNT** *Natural Form*

This rare midcentury sculpture served as the centerpiece of the Carter’s posthumous exhibition of the iconic sculptor, *Richard Hunt: From Paper to Metal*.



LEONARDO DREW
(b. 1961)
Number 226TD
2022
Plaster and paint on paper
Amon Carter Museum of American Art
Fort Worth, Texas
2024.27
© Leonardo Drew

▲ **LEONARDO DREW** *NUMBER 226TD*

This multidimensional work on paper marks the Carter’s first work by the acclaimed abstract sculptor Leonardo Drew. The acquisition followed the Museum’s presentation of his site-specific commission *Number 235T*, in which this work was featured.



BINH DANH, (b. 1977), *Three Brothers, Yosemite*, 2021, daguerreotype, Amon Carter Museum of American Art, Fort Worth, Texas, P2024.3, © Binh Danh

▲ **BINH DANH** *Three Brothers, Yosemite*

Expanding the modes and techniques represented in the Carter’s extensive photography collection, this daguerreotype depicts in stunning detail a scenic view of the mountains at Yosemite National Park created through Danh’s unique natural process of “chlorophyll printing,” in which a leaf is covered by a negative and exposed to sunlight over time to create a monochromatic image.

JOHN T. BIGGERS (1924–2001)

Ghana Women, 1957

LETITIA HUCKABY (b. 1972)

Ms. Joycelyn, 2022

CHRIS PAPPAN (b. 1971)

... Of White Bread and Miracles (Ghost Dance 10), 2022

JAMES PROSEK (b. 1975)

Lechuguilla stalk and Yucca flower, Trans-Pecos, West Texas, March, 2023

DARIO ROBLETO (b. 1972)

The First Time, the Heart (First Pulse, 1854; First Flatline, 1870), 2018

CONSERVATION AND LOANS

Conservation

PAINTINGS		PHOTOGRAPHY		SCULPTURES		WORKS ON PAPER	
Examined	16	Examined	199	Examined	54	Examined	281
Treated	4	Treated	55	Treated	29	Treated	28

CONSERVATION INTERNSHIP PROGRAM

Our robust conservation internship program, started in 2021, welcomes aspiring conservators from high school, undergraduate, and graduate degree programs. This initiative expanded and formalized the Conservation Department’s long-standing commitment to educate and train future generations of conservators. The current internship program lasts eight weeks, offering hands-on experience working in an art museum, as well as providing a grounding in basic techniques in the conservation of works on paper and photographs.

Generous funding from local donors supports an hourly wage, a housing stipend, and travel reimbursement for all interns, allowing us to recruit a greater number of prospective interns who can build their experience at the Carter.

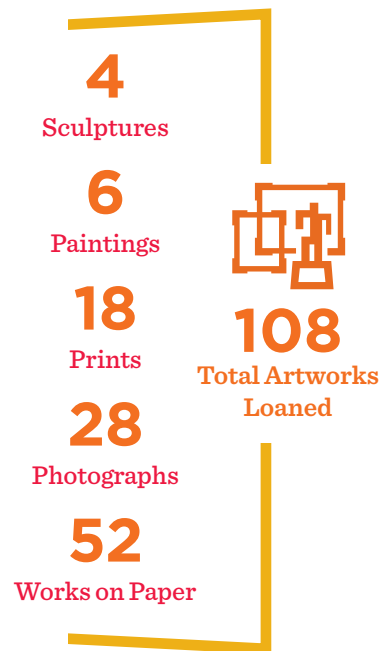
Since its inception, the program has welcomed interns from across the globe, including the Netherlands, Mexico, Puerto Rico, and all over the United States. Our interns have gone on to success in conservation graduate programs, libraries, and art institutions. For example:

- Aileen Gonzalez: undergraduate student. She is now a Texas A&M University senior.
- Sabina Rameriz-Muro: conservation graduate student. She is now working in Guadalajara, Mexico, for a private conservation firm.
- Joselyn Vargas: Cristo Rey student and graduate and summer intern. She is now in her freshman year at Augustana University.



Loans

- | | |
|--|--|
| <ul style="list-style-type: none">• Art Bridges Cohort Program (Amarillo Museum of Art and Art Museum of South Texas)• Art Institute of Chicago• Autry Museum of the American West• Bullock Texas State History Museum• Colby College Museum of Art• Crystal Bridges Museum of American Art | <ul style="list-style-type: none">• Denver Art Museum• Dixon Gallery and Gardens• Heckscher Museum• High Museum of Art• Mint Museum of Art• Museo Nacional Centro de Arte Reina Sofía• Oklahoma City Museum of Art• Sid Richardson Museum |
|--|--|



CURATORIAL RESEARCH



MAGGIE ADLER curated several exhibitions, including *Dario Robleto: The Signal; Drawn to Nature*; and *Jean Shin: The Museum Body*. She spearheaded several transformative acquisitions for the collection, including the cast *Liberty Enlightening the World (The Statue of Liberty)*. In addition, Maggie serves as the Chair of the Fort Worth Art Commission.



MARÍA BEATRIZ H. CARRIÓN joined the Carter in May 2024. She served as venue curator for *Cowboy* and juried the Texas Photographic Society's 2024 International Competition. She is also developing the upcoming show *Seven Days: The Still Lives of Chuck Ramirez* and a survey of photographs from the Carter's collection.



JON FREMBLING co-curated *Moving Pictures: Karl Struss and the Rise of Hollywood*. He also co-edited the accompanying catalogue, which won the silver medal from the German Photobook Publishers Association. He prepared the new exhibition on the work of Scott and Stuart Gentling, *Classically Trained: The Gentlings and Music*, which opened in March 2025.



MICHAELA HAFFNER joined the Carter in January 2024. She was the venue curator for *Rufino Tamayo: Innovation and Experimentation* and curator of the *Re/Framed* collection rotation dedicated to exploring the history of the silhouette. She is preparing for a forthcoming exhibition and publication on the nineteenth-century portrait painter Cecilia Beaux.



SHIRLEY REECE-HUGHES authored catalogue entries on Marguerite Zorach for the Palmer Museum of Art and on Louise Nevelson for the Art Students League's 150 Stories and brought in a new work by John Biggers, whose work she is researching for a retrospective exhibition.

EXHIBITIONS

Opened in Fiscal Year 2024



1. *Drawn to Nature*

MAY 25–SEPTEMBER 29, 2024

This exhibition highlighted the Museum's works on paper holdings from the eighteenth through the twenty-first centuries. Celebrating both historical and modernist artworks, the exhibition presented depictions of nature from the first investigations of the American landscape to modernism's use of up-close observation of nature as a way of rendering the real world through abstraction.

HENRY RODERICK NEWMAN (1843–1917), *Anemones* (detail), 1876, watercolor heightened with gum glaze over graphite on paper, Amon Carter Museum of American Art, Fort Worth, Texas, Purchase with funds provided by Ruth Carter Stevenson, 1985.281

2. *Moving Pictures: Karl Struss and the Rise of Hollywood*

MAY 12–AUGUST 25, 2024

This examination of photographer and cinematographer Karl Struss celebrated his storied career and influence on American filmmaking during Hollywood's Golden Age. Featuring archival materials, films, and over 100 photographs from the Carter's extensive Struss Artist Archive, the exhibition highlighted



Struss's innovations in image making and unique contributions to the film industry.

KARL STRUSS (1886–1981), *Agnes Ayres in Forbidden Fruit* (1921) (detail), gelatin silver print, Amon Carter Museum of American Art, Fort Worth, Texas, P1983.23.641

3. *Dario Robleto: The Signal*

MAY 12–OCTOBER 27, 2024

This exhibition highlighted the artist's exploration of the Golden Record, a gold-plated phonograph record containing sounds and images selected by NASA to portray life on Earth. Robleto's newly commissioned work *Ancient Beacons Long for Notice*, an immersive, seventy-minute film, was supported by related sculptures and works on paper. The exhibition comprised Robleto's years-long investigation of the scientific, philosophical, and moral tensions of attempts to represent the totality of human life.

DARIO ROBLETO (b. 1972), *American Seabed* (detail), 2014, fossilized prehistoric whale ear bones salvaged from the sea (1 to 10 million years), various butterflies, butterfly antennae made from stretched and pulled audiotape recordings of Bob Dylan's "Desolation Row," concrete, ocean water, pigments, coral, brass, steel, Plexiglas, Courtesy of the artist © Dario Robleto





growth and transformation through circular Cor-Ten bands. Gazing through the center of *Curvae in Curvae*, viewers see a reframed view of the land, inspiring us to meditate on our connection with the surrounding environment.

BEVERLY PEPPER (1922–2020), *Curvae in Curvae*, 2013–18, Cor-Ten steel, Courtesy of Beverly Pepper Studio LLC and Beverly Pepper Estate, © 2024, Beverly Pepper Studio LLC, All Rights Reserved

4. *Jean Shin: The Museum Body*

JULY 13, 2024–JANUARY 2026

Contemporary artist Jean Shin transformed the first-floor sloping gallery with a new site-specific commission. Known for her sculptural work and use of found items, Shin examines the complex relationship between material consumption, collective identity, and community engagement. For her installation at the Carter, Shin created a textile-based portrait of the Museum through clothing items donated by the Carter's employees, both those customarily visible and invisible to visitors.

5. *Beverly Pepper's Curvae in Curvae*

OCTOBER 19, 2024–OCTOBER 2025

Known for her monumental sculpture, Pepper made history in 1965 as the first artist to use Cor-Ten steel, a natural weather-resistant material. In *Curvae in Curvae*, installed on the Museum's grounds, Pepper evokes

6. *Cowboy*

SEPTEMBER 28, 2024–
MARCH 23, 2025

Cowboy reexamined the popular mythologies surrounding the image and concept of the cowboy. Through the work of twenty-eight artists, which included Asian American, Black, Indigenous, and Latino perspectives, the exhibition explored a wide array of themes including perceptions of masculinity and gender, assumptions about cowboys' relationship to land, and the lived experiences of contemporary cowboys.

OTIS KWAME QUAICOE (b. 1988), *Rodeo Boys* (detail), 2022, oil and fabric appliqué on canvas, Collection of Matthew and Melanie Bronfman, Courtesy the artist and Almine Rech, © Otis Kwame Quaiocoe, Photo by Hugard & Vanoverschelde



COMMUNICATIONS AND MARKETING

Advertising

The Carter reached more than **544,000,000** individuals with an approximate spend of \$0.003 per impression.

Website traffic generated directly from advertisements were tracked through the use of UTM codes (Urchin Tracking Module). UTM codes provide additional information that allows us to better monitor web traffic tied to specific campaigns. UTM codes were used with digital ads and appeared in the form of QR codes on print ads, resulting in over 6.8% of all website visits.

Total ad spend: **\$1,453,973**

Total ad impressions: **544,055,958**

Total spend per ad impression: **\$0.003**

Total Carter website sessions from ads: **36,869**

Art Bridges Foundation - Access for All Program

The Carter is one of sixty-four museums partnering with Art Bridges Foundation on an initiative to increase access to museums across America and foster engagement with local audiences. For Second Thursdays at the Carter, we leveraged Art Bridges funding to expand our relationships with new and diverse audiences. The Communications and Marketing plan for Second Thursdays at the Carter employed print, digital, and out-of-home advertising. Expanded placement was implemented in diverse publications, both print and digital, including in Black, Asian American, Latino, and LGBTQ+ outlets.

The Access for All grant allowed us to increase advertising efforts starting in January 2024. We placed enhanced emphasis on programmatic web offerings, we expanded our marketing efforts with out-of-home ad placement in underserved communities, and we increased our digital presence through targeted social media campaigns.

The Access for All partnership has resulted in:

- Increased average daily attendance from 367 visitors to **421**
- Increased event-specific attendance by **27%**
- Increased visits to the website landing pages by **38.75%**
- Increased engagement on Second Thursdays social media posts by **27.5%**

“ Had a fun night @theamoncarter Second Thursday that hosted a dog night!!! I got to wear my new skeleton backpack and go with my ghoul girl gang! ”

@indie_with_the_pink_tail

Instagram, 10/11/24



OCTOBER 1, 2023-SEPTEMBER 30, 2024

Noteworthy Articles

- *Washington Post*: The best new art museum shows to see this spring (2/15/24)
- *Wall Street Journal*: 'The World Outside: Louise Nevelson at Midcentury' Review: Artist of the Shadows (10/02/23)
- *Dallas Morning News*: Two exhibitions at Amon Carter Museum show how artists have used technology (06/13/24)
- *Texas Monthly*: The Artist Who Wonders What Creatures on Other Planets Will Think of Chuck Berry (May 2024)
- *Texas Standard*: New exhibit chronicles how the Panhandle inspired sculptor Louise Nevelson (11/17/23)
- *Sculpture Magazine*: Controlled Explosions: A Conversation with Leonardo Drew (10/05/24)
- *ACTX*: A Cosmos of Chaos and Order: Leonardo Drew at the Carter (12/04/24)

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 on the Carter as a result of our work with R + A:

- *Antiques & The Arts Weekly*
- *Artdaily*
- *Artforum*
- *Hollywood Soapbox*
- *Hyperallergic*
- *Musée Magazine*
- *National Review*
- *New York Review of Architecture*
- *Sculpture Magazine*
- *Wall Street Journal*
- *Washington Post*

363

Editorial mentions

1.6 billion

Approximate reach*

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



“The iconic photographs featured in the Amon Carter Museum of American Art's new retrospective exhibition, *Karl Struss: Moving Pictures and the Rise of Hollywood*, are a clear indicator of Struss's lasting influence, treating us to early career moments with luminaries such as Gloria Swanson while pulling back the velvet curtain on the sets of silent films that helped put Hollywood on the map a near two hundred years ago.”

Trip Avis, *Musée Magazine*

COMMUNICATIONS AND MARKETING

Social Media



ACROSS ALL PLATFORMS

1,020 Total social media posts

5,770,000 Total impressions
118,000 Total engagements

285,089 Total views (YouTube, Instagram, and Facebook)

Top Social Media Posts



#1 INSTAGRAM POST

NOVEMBER 24, 2023

“My first memory is of light—the brightness of light—light all around.” – Georgia O’Keeffe. Happy birthday to Georgia O’Keeffe, born on this day in 1887.
#georgiaokeeffe

◀ #1 INSTAGRAM REEL

SEPTEMBER 19, 2024

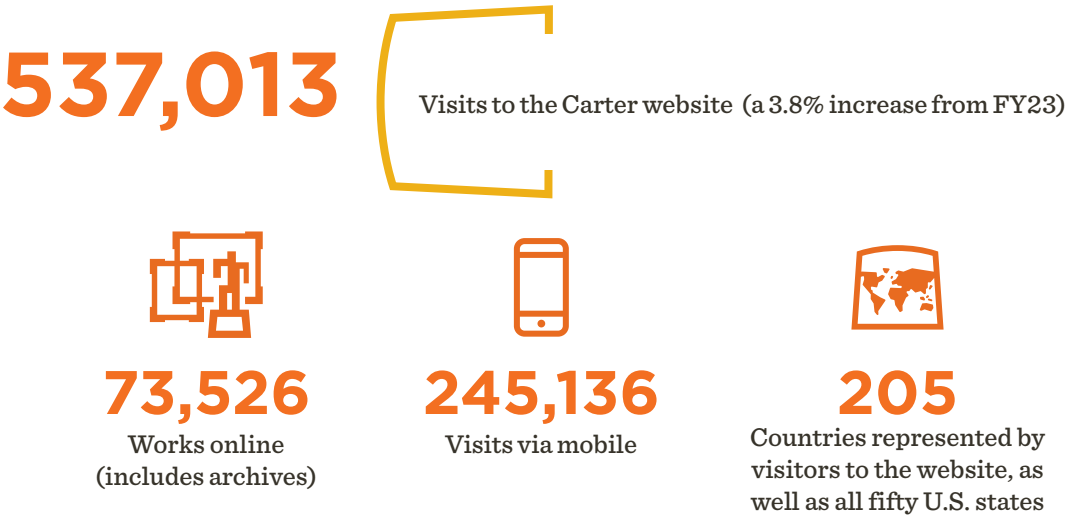
Our Director understood the assignment and his performance is giving us LIFE!
#carterart #genz #genzhumor #slay

#1 FACEBOOK POST

JANUARY 20, 2024

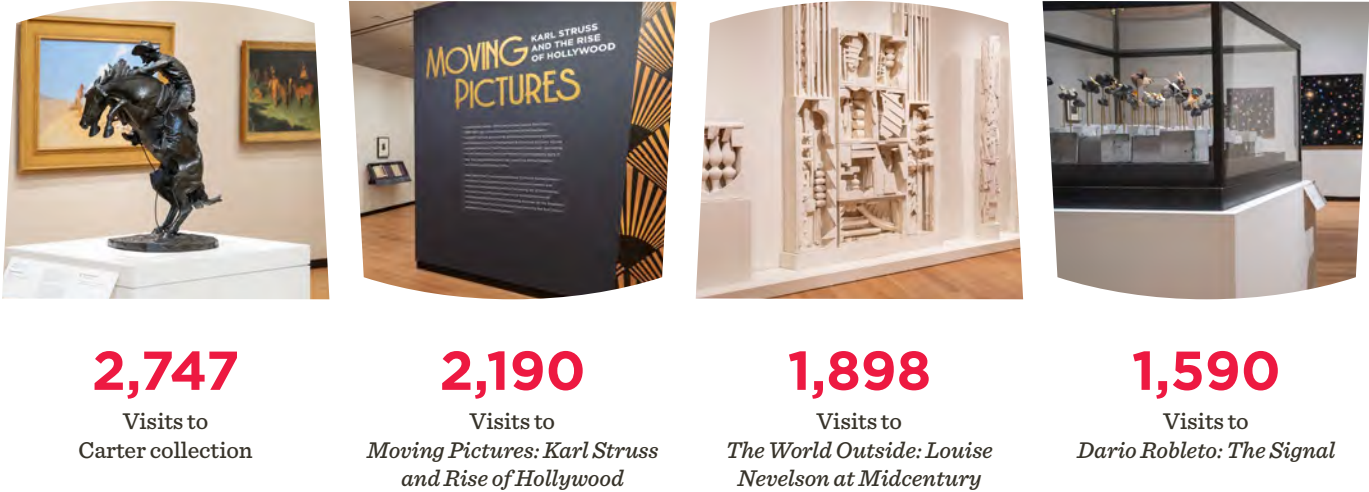
It’s winter, and we’re missing the familiar warbles and whistles of birds that migrated south for the season. In their absence, “The Tipping Point,” by artist Elizabeth Turk, feels even more urgent. Each columnar sculpture is a representation of the call of a bird that is endangered or extinct. Stop by these memorials on your next visit and be sure to scan the QR codes to hear the lost and rapidly vanishing birdsongs on which the sculptures are based.

Website



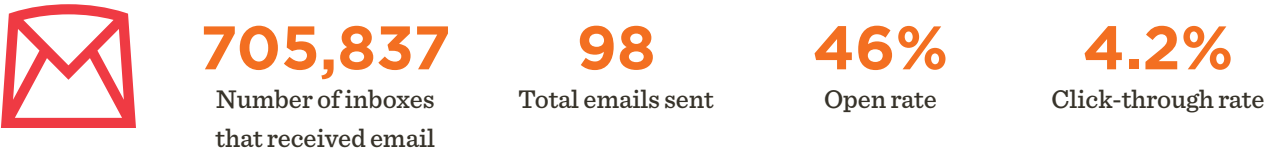
Matterport

The Carter continued to provide virtual gallery experiences for online visitors using the Matterport platform. Seven virtual experiences were available on the Carter’s website for visitors to enjoy: Carter collection galleries and six special exhibitions, resulting in **9,516 virtual visits**. Highlights include:



Email Newsletters

Our email subscribers are invested in Carter emails and enjoy their content.



DEVELOPMENT

Donors

Membership contributions and donations support the Carter’s exhibitions, collections, conservation, public events, education outreach, and general operations. These important contributions enabled us to reach diverse audiences throughout the community and to preserve an important part of our American heritage for future generations.

DONORS		CONTRIBUTED INCOME	
Foundations*	22	Foundations	\$1,468,687
Individual	1,372	Individuals	\$1,022,182
Corporate	29	Members	\$519,326
Government/Other	4	Corporations	\$247,859
Total	1,427	Government/Other	\$207,614
		Total	\$3,465,668

*Includes gifts from the Amon G. Carter Foundation

Grants

Grants from the following private foundations and federal, state, and local funders provided essential funding that supported the Carter’s mission and operations.





- Meta Alice Keith Bratten Foundation
- Building Community Fund
- The Mary H. Cain Foundation
- Fash Foundation
- Fort Worth Promotion and Development Fund
- William M. Fuller Foundation
- Garvey Texas Foundation, Inc.

- The David H. Gibson Foundation
- IFPDA Foundation
- Mary Potishman Lard Trust
- Lowe Foundation
- Louella Martin Foundation
- McGinnis Family Fund of Communities Foundation of Texas
- Once Upon a Time. . .

- A. M. Pate Jr. Charitable Trust, Bank of America, N.A., Trustee
- Leo Potishman Foundation
- Guido and Ruth Shumake Charitable Trust
- Erwin E. Smith Foundation

Sponsorships

Sponsorships from the following organizations within our local community helped provide essential support for events and exhibitions at the Carter, and fostered mutually beneficial relationships that helped advance the mission for each party.





Ambassador Council

39 Ambassador Council members* were invited to participate in four events hosted exclusively to enjoy special presentations and behind-the-scenes views into the Carter and its programs, giving members a meaningful perspective on the Museum and its role. The Council members were among the first to see new acquisitions, hear about developing projects, and learn of funding opportunities that will leave a lasting impact.

Together, Council members donated over **\$350,000** to further the Carter's mission.

** Please see page 3 for a list of our Ambassador Council members*



Member Benefits by the Numbers

Members support the Museum's mission and engage with the Carter's collection, exhibitions, and events at the deepest levels. Here's a look at how members connected with a community of fellow art enthusiasts and enjoyed members-only events and special perks at Museum events.



107 NEW MEMBERS
1,237 RENEWING

1,344 MEMBERS

- 599** Total attendees at member opening receptions
- 404** Free drinks for members at Second Thursdays
- 405** Circle and Collectors Forum members who attended Circle Dinner, View and Vote, and other Forum events
- 103** Travelers for Members on the Road trips
- 94** Attendees at the Sustainer/Patron/Circle event
- 331** Carter Society and Family-level members who participated in curated events
- 231** Members and guests who enjoyed Tea & Tours

Members on the Road

OCTOBER 2023 - NEW ORLEANS

Members of our leadership team led members on an art and culture visit to "The Big Easy." Members enjoyed private museum tours, a historic plantation tour, and exclusive private-collection tours hosted by local art collectors.

OCTOBER 2023 - FORT WORTH ARCHITECTURE

Members explored several of Fort Worth's most notable historical architectural treasures, including the Woman's Club complex, the downtown Masonic Lodge, T&P Station, the Lancaster Post Office, and the Tarrant County Courthouse.

FEBRUARY 2024 - FORT WORTH CHURCHES

The always-popular Members on the Road bus loaded up members for a day exploring several of Fort Worth's historic churches. Guides and clergy invited the group to learn more about the history, art, and architecture of these wonderful buildings.

APRIL 2024 - ABILENE

Members enjoyed visiting our cultural neighbors in Abilene. The whirlwind day included a stop at the Swenson House, the Grace Museum, the National Center for Children's Illustrated Literature, and the Adamson-Spalding Storybook Garden.

EDUCATION

Through a wide range of events and resources, education at the Carter provides opportunities for learners of all ages and abilities to discover new viewpoints, make meaningful connections, and respond creatively to works of art, both at the Museum and in the community.

Gallery and Community Teaching

12,634

STUDENTS SERVED IN
319 GALLERY TEACHING
PROGRAMS

4,655

STUDENTS SERVED IN
135 DISTANCE LEARNING
BROADCASTS

8,168

YOUTHS SERVED IN **376**
COMMUNITY TEACHING
PROGRAMS

546

EDUCATORS SERVED
VIA **20** TRAININGS AND
WORKSHOPS

1,712

STUDENTS SERVED WITH
BILINGUAL EXPERIENCES



Adult, Youth, and Family Events

- **3,890** participants in **52** youth and family events
- **2,724** participants in **27** adult events
- **25** intergenerational educational experiences and events serving **2,059** participants, which included exhibition celebrations and off-site community festivals
- **3,421** visitors participated in **357** tours

Access Programs

- **567** people served in Access experiences, where visitors with special needs had the opportunity to discover art in a safe and welcoming space.
- ASL interpretation is offered for all adult and family events in the Auditorium during presentations or by request. We provided this service at **10** events.

ARTivity Books and Kits

The Carter provided **7,475 ARTivity Books and Kits** to area students: all third-grade students in Fort Worth ISD and fifth-grade students in Hurst-Euless-Bedford ISD. Students use these materials to continue their creativity at home and extend their Museum experience beyond a one-time visit.



In-gallery Interpretation

- **5,068** visitors to the Family Pop-up Space
- **119** Carter Art Champions awarded
- **66** ARTivity totes signed out
- **32** Audio Stops: **920** visits **1,789** screen views
- Art Cart: **2** activities with **15** participants
(reopened in September 2024)

Carter in the Community

CARTER COMMUNITY ARTISTS*

The 2024 Carter Community Artists collaborated with the Education Department to lead **118** creative experiences for **7,567** individuals of all ages, both at the Museum and in the community.

ADULT EXPERIENCES

17 events
2,230 individuals

FAMILY EXPERIENCES

17 events
1,896 individuals

ACCESS EXPERIENCES

1 program
23 individuals

STUDENT EXPERIENCES ON AND OFF-SITE

77 programs
1,799 individuals

MULTIGENERATIONAL AUDIENCES ON AND OFF-SITE

6 experiences
1,619 individuals

**Please see "Noteworthy" on page 24 for a list of our 2024 Carter Community Artists.*

► In a debut **Carter Collab** project, Carter Community Artist Brenda Ciardiello and Carter education staff worked with students at Rosemont Middle School (Fort Worth ISD). Together they designed and painted a mural, taking inspiration from several works of art in the Carter's collection.



COMMUNITY PARTNERSHIPS

Beyond the Museum walls, we partnered with over fifteen organizations to provide opportunities and experiences, fostering creativity and a love of art for people in their own lives and neighborhoods.

For example, we collaborated with **Catholic Charities of Fort Worth Refugee School Impact Program** to provide children who are typically in their first or second year in the United States play-based opportunities to engage in artful sensory learning, collaboration, and conversation inspired by Carter artworks. In spring and summer of 2024, the students created collaged quilt blocks for display in the *Quilts of LaFlora Williams* show in the Library and then visited during an Art Tales program to see their work, meet with the artist, and enjoy the activities with their families.



VISITOR EXPERIENCE

Knowing our visitors helps us better serve our community. The Carter continued to work with DigInUX to gather and analyze visitor data from two ongoing studies, one focused on walk-in visitors and the other on the Carter's impact in the community. This information is used to deliberately plan initiatives and activities informed by audience data, as well as in the development of future content for our visitors.



67,518

TOTAL ON-SITE VISITORS

49%

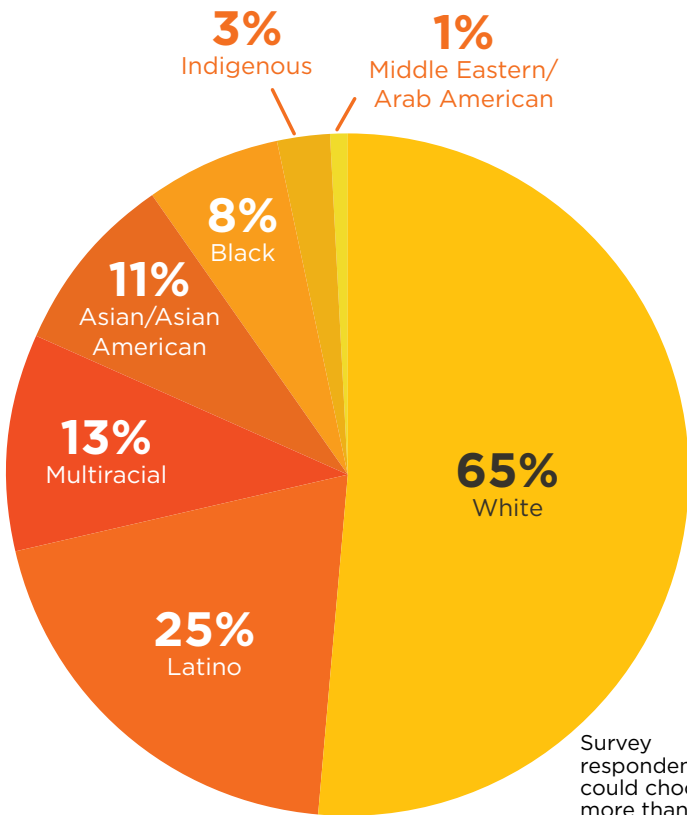
WERE FIRST-TIME VISITORS

20%

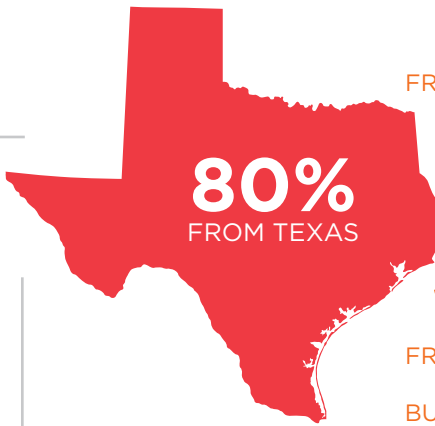
SPEAK
SPANISH AT
HOME

31%

SPEAK A LANGUAGE
OTHER THAN ENGLISH
AT HOME



Survey respondents could choose more than one option



2%

FROM OUTSIDE
THE U.S.

80%
FROM TEXAS

18%

FROM OUTSIDE
OF TEXAS
BUT IN THE U.S.



23%

VISITED WITH
AT LEAST
ONE CHILD

38%

MALE

62%

FEMALE

3%

NONBINARY

“ Oh, we come back every few months, the exhibitions are lovely! Great mix of art. ”

Museum visitor, July 2024

22%
AGES
UNDER 17

61%
AGES 18
TO 64

17%
AGES
65+

“Most outstanding museum I have visited in the world. This place has an effective use of small spaces—intimate but just great.”
Museum visitor, January 2024



41%
PARTICIPATED IN
AN ADULT EVENT

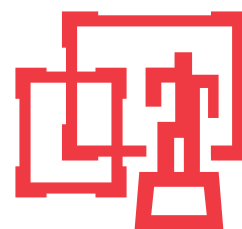
37%
PARTICIPATED IN A
FAMILY EVENT

33%
PARTICIPATED IN A
MEMBER EVENT



TOP MOTIVATIONS FOR VISITING

- 1 WANTING A FUN, ARTS-BASED EXPERIENCE IN A MUSEUM SETTING
- 2 SPECIFIC INTEREST IN SPECIAL EXHIBITIONS ON VIEW AT THE CARTER
- 3 VISITING THE AREA OR HOSTING VISITORS



86%
VISITED THE
COLLECTION



17%
OF VISITORS HAD
OR WERE WITH
SOMEONE WHO HAD
ACCESSIBILITY NEEDS

“Your collection is beautiful. I am so glad that we decided to stop by! You cannot finish looking through this museum in just one visit. We’ll have to come back.”

Museum visitor, June 2024

LIBRARY AND ARCHIVES

520

Library and
Archives visitors

524

Titles added
to the Library

796

Library items
circulated

1,128

Research
queries

1,558

Art objects
viewed

LIBRARY

Notable Library visitors, groups, and events

- Connect to Art
- DFW Pics & Pints Group Tour
- I. M. Terrell Humanities Students Visit
- LaFLora Williams and Catholic Charities
- Spring Break Family Research Activity
- Texas Christian University, Department of History
- Walton Program School Group Visits

Library exhibition highlights

- *One Hundred Years of Avedon*
September 30, 2023–January 31, 2024
- *The Quilts of LaFlora Williams*
February 7, 2024–June 22, 2024
- *For a More Livable Planet: Astronomy from the Library of Eliot Porter*
August 21, 2024–November 2, 2024

ARCHIVES

Notable Archives visitors, groups, and events

- The Detroit Institute of Art
- Dr. Betsy Johnson, Assistant Curator, Hirshhorn Museum and Sculpture Garden
- Warren Sherk, Associate Director, Special Collections and Photograph Archives, Academy of Motion Picture Arts and Sciences, Margaret Herrick Library
- Hampton Sides, Western Author
- Dr. Colin Young, Texas Christian University
- Dr. Lisa Volpe, Curator, Photography at the Museum of Fine Arts, Houston
- Scott Winterrowd, Director, Sid Richardson Museum

PUBLICATIONS



Moving Pictures: Karl Struss and the Rise of Hollywood

- Silver Medal: German Photobook Prize (annual prize awarded by a selected jury)
- 224 pages, 160 color reproductions

Moving Pictures examines the Hollywood career of Karl Struss (1886–1981), a pioneering artist of both still and moving images who reached the highest levels of success in both fields. It tells a multimedia story through photographs, films, and archival objects of how he transitioned from an acclaimed fine art photographer to a leading Hollywood cinematographer. This is the first monographic study of Struss in thirty years.



“ The feeling of gratitude for the people who create, care, and make this available to everyone. ”

Museum visitor
November 2023

NOTEWORTHY

In addition to the Carter's dedicated professional staff, the Museum gratefully acknowledges the contributions of the following artists, docents, fellows, interns, and volunteers who helped advance the Museum's mission during the last year.

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Morgan Brittain
Amy Kahng

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Sabina Rameriz-Muro
Joselyn Vargas

Cristo Rey Student Interns

Anne Kelly
Anna Molina
Lily Sanchez
Joselyn Vargas

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Libby Morse
Christopher Najera
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Ruben Reyes

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Barbara Wyatt

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Jen Carlin
Aubrey Feinour
Noah Garcia
Carina Hernandez
Carla Hughes
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Celeste Jenkins-O'Reilly
Preston Light
Ari Martinez
Rue Rios
Aaron Sands
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Arizah Thompson
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Registration and Collections Intern

Gabi Kominski



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“You guys do a really good job at upkeep with the art. The building is very clean and pretty as well. Some museums have dusty frames, but it looks like you guys clean regularly, conservation is doing a good job, it's noticeable!”

Museum visitor

June 2024



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*GIFT IN KIND

“This is the first ADA compliant museum we have been to in the area. We are a Rehab group and it is so hard to find places that have wheelchair ramps or accessible parking close to the building.”

Museum visitor
June 2024



GIFTS OF ART

Bequest of George Ann
Carter Bahan
Charipper Family
Ben Elwes Fine Art, London
David H. Gibson
Karen J. Hixon
Charles "Rusty" Ketz and
Elizabeth Ann Ketz
Betty McBryde in memory
of Judge John H. McBryde
Dr. and Mrs. John J.
McCutcheon
Prudence Roberts
Sandy Skoglund
Joan Winter in memory
of Daphne Dawn Perry
Fort Worth Architect

GIFTS OF BOOKS

James Evans
David Foster
David H. Gibson
Jodie Utter

GIFTS OF ARCHIVES

Paul Harbaugh
Historic Fort Worth, Inc.
Anne and Barney Holland
Candy McCutcheon
Nature Conservancy
Evaline Wright

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In honor of Maggie Adler
Dr. Diane D. Jacobsen

In honor of Katie Anderson
Once Upon a Time...

In honor of
Dr. Jorge A. Araoz, MD
Dr. Carlos A. Araoz, MD (2)

In honor of Anne and Bob Bass
Mr. and Mrs. George W.
Pepper

In honor of Michael Conforti
The Guston Foundation

In honor of
Lisa and David Diffley
Mr. and Mrs. George W.
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In honor of Sam Duncan
Dr. and Mrs. Fred Erisman

In honor of
Bo French's children
William M. Fuller Foundation

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Mrs. Adelaide Leavens

In honor of
Judy Cantwell Gelfert
Mr. and Mrs. James Cantwell

In honor of Kathryn Gray
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Mr. Bruce E. Kelly

In honor of Karen Hixon
Mr. and Mrs. Craig Barbolla
Ms. Connie Beck and
Mr. Frank W. Tilley
Mr. and Ms. Vernon J. Rosen
Mr. and Mrs. Jack B.
Wilkinson Jr.

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Mr. Frank W. Tilley

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Mr. David Silk
Mr. and Mrs. Joseph Weber

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Mr. and Mrs. Andrew
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In honor of
Dr. Andrew Walker
Mrs. Karen J. Hixon
Mr. Michael Mullins and
Ms. Katie Mullins

In honor of Cuba Webb
Ms. Linda M. Monk

In honor of Kathy Webster
Mrs. Karen J. Hixon

In honor of Spencer Wigmore
Dr. Diane D. Jacobsen

In honor of Scott Wilcox
Mrs. Karen J. Hixon

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Dr. Carlos A. Araoz, MD

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Ms. Tricia Rojas

In memory of
Jeanne Marie Devine
Mr. John E. Taylor Jr.

In memory of Helen Hale
Ms. Leticia Rodriguez

In memory of
Helen Jo Hardwick
Mrs. Mary Ruth Jones

In memory of
Alice "Buckie" Marie Letnes
Mr. and Mrs. Mark Maness

In memory of Larry Lydick
Ms. Connie Beck and
Mr. Frank W. Tilley

In memory of Theodore Mack
Mr. Peter Lutken

In memory of
Claude Marchiani
Mr. and Mrs. Mike Baldwin

In memory of Josie Minyard
Mr. Brad Broyles

In memory of
Patricia Richards
Ms. Sarah McLean
Mr. Brad Nicol
Ms. Amy Setter

In memory of
Ruth Carter Stevenson
Mr. and Mrs. George S. Hixon
Mrs. Renee Johnson

In memory of
Jeanne Summers
Dr. and Mrs. David M. Diffley

FINANCIAL HIGHLIGHTS

	FOR THE YEARS ENDED SEPTEMBER 30		
	2024	2023	2022
NET ASSETS*	\$91,292,791	\$82,834,261	\$80,913,371
ENDOWMENTS	\$57,470,943	\$50,296,329	\$46,696,543

	FOR THE YEARS ENDED SEPTEMBER 30		
	<i>Includes operating results, capital projects, and temporarily restricted activities</i>		
	2024	2023	2022
CONTRIBUTED REVENUE AMON G. CARTER FOUNDATION	\$16,729,282	\$15,216,162	\$12,704,676
CHANGING VIEWS—CAPITAL CAMPAIGN	\$100,000	\$100,000	\$12,859
CONTRIBUTED REVENUE INDIVIDUALS, CORPORATIONS, FOUNDATIONS, AND GOVERNMENT	\$3,365,668	\$2,467,618	\$4,154,530 ¹
EARNED INCOME	\$420,659	\$524,343	\$411,793
INVESTMENT RETURN	\$9,768,445	\$4,858,826	(\$7,279,115)
MISCELLANEOUS INCOME	\$22,637	\$13,688	\$14,765
EXPENSES (EXCLUDING DEPRECIATION)	\$16,092,137	\$15,701,857	\$14,541,918
CAPITAL EXPENDITURES	\$3,955,704	\$518,724	\$427,817

*Excludes the Museum's art collection

¹ Includes a \$2.1 million government grant for 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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