

# ANNUAL REPORT

Fiscal Year 2025

AMON  
CARTER  
MUSEUM OF  
AMERICAN  
ART



## EXECUTIVE SUMMARY

In 2025, the Amon Carter Museum of American Art effectively continued its mission 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.

## KEY ACHIEVEMENTS

Our popular Second Thursdays events saw an increase in attendance of 156% from 2024, we launched an online scholarly bulletin, our burgeoning conservation-intern program received more than 100 applicants, and our advertising efforts reached 470 million individuals.

Nearly 70,000 people visited the Carter in 2025, with another 720,000 visiting our website and following us on social media. We served more than 29,000 students through our educational outreach initiatives, mounted eight landmark exhibitions, added 52 works of art to our collection, and made an \$18.6 million overall economic impact on the North Texas community.

## FINANCIAL OVERVIEW

The Carter received over \$4.8 million in contributions in 2025—an overall increase of \$1.47 million over 2024—with our members providing over \$440,000 of that amount. In addition, more than 20 private foundations provided essential funding in support of our mission and operations.

## 2025 AT A GLANCE

**68,650** Visitors (on-site)

We served **46,813 people** of all ages at **229 events** (on- and off-site)

**29,278** students served

### Top 3 motivations for visiting the Carter:

- **LEARN** | see an exhibition or attend an event at the Carter
- **CONNECT** | spend time with others
- **RELAX** | enjoy the environment at the Carter

**52** Acquisitions

**8** Exhibitions

**1,305** Member households

**1,387** Donors contributed **\$4,833,294**

**\$18.6 million** Overall economic impact to the Dallas/Fort Worth community





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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 further. In 1935, at 56 years old, Amon G. Carter Sr. acquired his first artworks by Frederic Remington and Charles M. Russell.



These purchases marked the beginning of a collection that would soon 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 free 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.”

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

Built around Mr. Carter’s extensive collection of works by Remington and Russell, the Museum grew quickly under the visionary leadership of his

daughter, Ruth Carter Stevenson. Mrs. Stevenson and Mitchell A. Wilder, the Museum’s first director, encouraged the expansion of the Museum’s collection to feature the best examples of American art, including artists such as Richard Avedon, Thomas Cole, and Georgia O’Keeffe. In 1967, the Museum announced that its scope would widen as it was “difficult to separate western art and American art” according to Wilder. In acknowledgement of this broadened focus, the Carter dropped “of Western Art” from its name, eventually formalizing its identity as the Amon Carter Museum of American Art.

In the 64 years since the Carter’s opening, we have continued to honor the Museum’s



“Absolutely amazing museum . . . beautiful art. . . Learned so much about Ruth and so impressed by what she did in her life.”

**Museum visitor**  
September 2025



rich legacy and look forward to its bright future, exhibiting new artists and reimagining those we know and love. Though things may shift and change, the Carter's dedication to our community, commitment to research and education, and our celebration of the best in American art has, and will, remain the same.



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 Richard Russack  
 Gordon D. Smith  
 John Sutton  
 Carter Tatum  
 Mark Thistlethwaite  
 Cheryl Vogel  
 Craig Woodcook  
 Barbara Wyatt

## LEADERSHIP TEAM

Amanda Blake  
*Director of Education, Library, and Visitor Experience*  
 Andrew Eschelbacher  
*Director of Collections and Exhibitions*  
 Sherrie Fanning  
*Director of Human Resources and Shared Services*  
 Guy C. Vanderpool  
*Director of Development and Communications*  
 Andrew J. Walker  
*Executive Director (through 8/31/2025)*  
 Scott Wilcox  
*Interim Director (since 8/31/2025), Chief Operating Officer and Chief Financial Officer*

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, 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 in the museum field.

## A LETTER FROM THE PRESIDENT OF THE BOARD OF TRUSTEES AND THE INTERIM DIRECTOR

**KAREN JOHNSON HIXON**  
President of the Board of Trustees



**SCOTT WILCOX**  
Interim Director, Chief Operating  
Officer and Chief Financial Officer

The Amon Carter Museum of American Art enjoyed another banner year in 2025, and we are proud to present this annual report. We begin by thanking the individuals, companies, and foundations whose continuing support has made all we do possible. Noticeable changes to the format of this year's report include an Executive Summary and key summaries by curators and members of the Museum's Leadership Team; they present a snapshot of every facet of the Museum's operation.

Our exhibitions continue to set the standard for excellence. Notable this year was ***American Modernism from the Charles Butt Collection***, which saw the single largest visitorship of any exhibition for many years. Acquisitions ranged from the iconic Edmonia Lewis ***Marriage of Hiawatha*** to the, perhaps, more familiar Oscar statuette for cinematography presented to Karl Struss in 1929 at the first Academy Awards. Our Education and Visitor Experience Departments set a benchmark that others aspire to, and the community outreach is without peer.

Change is a constant in life, but with change come new opportunities. One such change is the search for a new Executive Director for the Museum; the search process is well underway. We would be remiss in not thanking Andrew Walker for his years of leadership at the Museum.

Despite changes to come, the Museum remains steadfast in its commitment to excellence across the institution, as well as to our audiences and supporters. We will continue to share the full spectrum of American creativity so that you can experience the wonder of American art. Please come visit!

Handwritten signatures of Karen Johnson Hixon and Scott A. Wilcox in black ink.

“The subtlety in Heade’s handling of light in the landscape has rarely been bettered (although he was certainly rivaled by his fellow luminist, Fitz Henry Lane). Here, the stirring sweep of the vista, the Rembrandtesque chiaroscuro, and the enigmatic alloy of calm and commotion combine to produce one of the American 19th century’s most indelible images.”

**Sebastian Smee**, *The Washington Post*

A review of *Thunder Storm on Narragansett Bay* by Martin Johnson Heade

# COLLECTIONS, EXHIBITIONS, CONSERVATION, AND PUBLICATIONS



In 2025, we expanded our collection with transformative acquisitions that broaden our abilities to share the breadth of American creativity and the excellence of the nation’s artistic traditions. Edmonia Lewis’s *Marriage of Hiawatha*, made possible by an extraordinary gift from Louella Baker Martin, was one of many highlights on this front.

The diversity and rigor of the Carter’s exhibition program continued to advance cultural understanding and attract audiences. *Classically Trained: The Gentrys and Music* deepened our study of these major Fort Worth artists and fostered a dynamic partnership with Texas Christian University’s School of Music. *American Modernism from the Charles Butt Collection*, a Carter-organized touring exhibition, offered the first public look at the exemplary collection of one of Texas’s foremost collectors, businessmen, and philanthropists.

In addition to our acquisition and exhibition programs, the Collections and Exhibitions division welcomed an impressive group of interns and fellows. We conserved over

100 artworks, prepared many others for display in our galleries and for loan across the nation, and maintained the highest standards for documentation and care for our collection.

ANDREW ESCHELBACHER IS DIRECTOR OF COLLECTIONS AND EXHIBITIONS

## COLLECTIONS, EXHIBITIONS, CONSERVATION, AND PUBLICATIONS

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## ACQUISITION HIGHLIGHTS

The Carter's collection is an ever-evolving reflection of American art from the early 1800s to the present. This year, with support from the Amon G. Carter Foundation, our Board of Trustees, and our generous donors, we welcomed fifty-two objects into the collection. While these artworks expand the Museum's holdings to better represent the breadth of American creativity, they also create new opportunities for contemporary dialogue in a changing world.

52

Total  
acquisitions

6 Drawings &  
Watercolors

4 Paintings  
33 Photographs

6 Prints  
3 Sculptures



### Cecilia Beaux

This full-length double portrait, rendered in the grand manner style, exemplifies Beaux's distinctive portraiture practice and belongs to a group of seven portraits Beaux painted between 1898 and 1908 that brought her critical acclaim and widespread renown.



At the turn of the 20th century, Gilded Age painter Cecilia Beaux was the preeminent portraitist of high society, known for her psychologically attuned approach to representation. This large-scale,

double portrait—measuring more than seven feet tall—will make a lasting impact within our 19th-century galleries, creating a unique conversation between other significant works by John Singer Sargent, Mary Cassatt, and others.

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MICHAELA HAFFNER IS ASSISTANT CURATOR OF PAINTINGS, SCULPTURE, AND WORKS ON PAPER

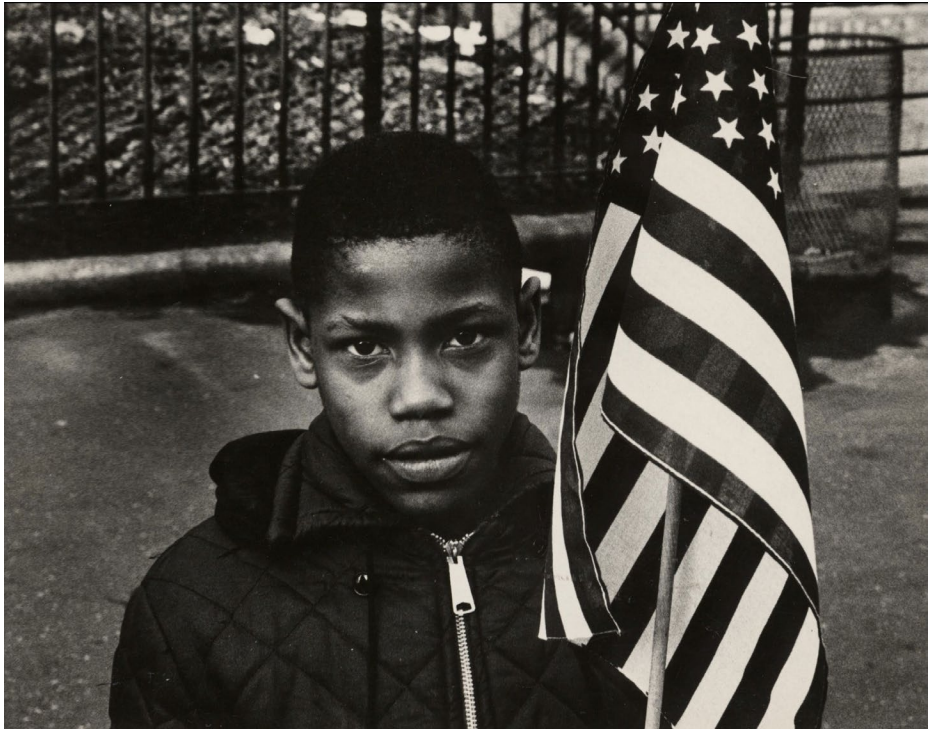
◀ **Cecilia Beaux**  
(1855–1942)  
*Mrs. John Frederick  
Lewis and Her Son,  
John Frederick Lewis,  
Jr. (detail)*  
1908  
Oil on canvas  
Amon Carter Museum  
of American Art  
Fort Worth, Texas  
2025.3

## ACQUISITION HIGHLIGHTS

### *Shawn Walker*

A powerfully concise visual summary of the triumphs and tragedies of the American civil rights movement, this image of a Black boy holding an American flag serves as a portrait of the perennial uncertainty and promise of adolescence.

► **Shawn W. Walker**  
(b. 1940)  
*110th Street Central Park, Harlem*  
ca. 1960s  
Gelatin silver print  
Amon Carter Museum of American Art,  
Fort Worth, Texas,  
Purchase with funds provided by the Photo Forum, P2025.23  
© 2025 Shawn Walker,  
Courtesy Bruce Silverstein Gallery, New York



Born and raised in Harlem, Shawn Walker took this sensitive and powerful portrait of a young Harlem citizen carrying an American flag amid the 1960s civil rights era. This superb photograph, the first by Walker to enter the Carter's collection, was chosen by the Carter's Photography Forum to acquire for the Museum in September 2025. Walker is one of the founding members of Kamoinge, a group of Black photographers dedicated to professional advancement and mutual support. Bringing this acquisition full circle, Walker and fellow Kamoinge artists are featured in the exciting Carnegie Museum-organized exhibition *Black Photojournalism*, on view at the Carter through July 5, 2026.

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CHARLES WYLIE IS CURATOR OF PHOTOGRAPHS



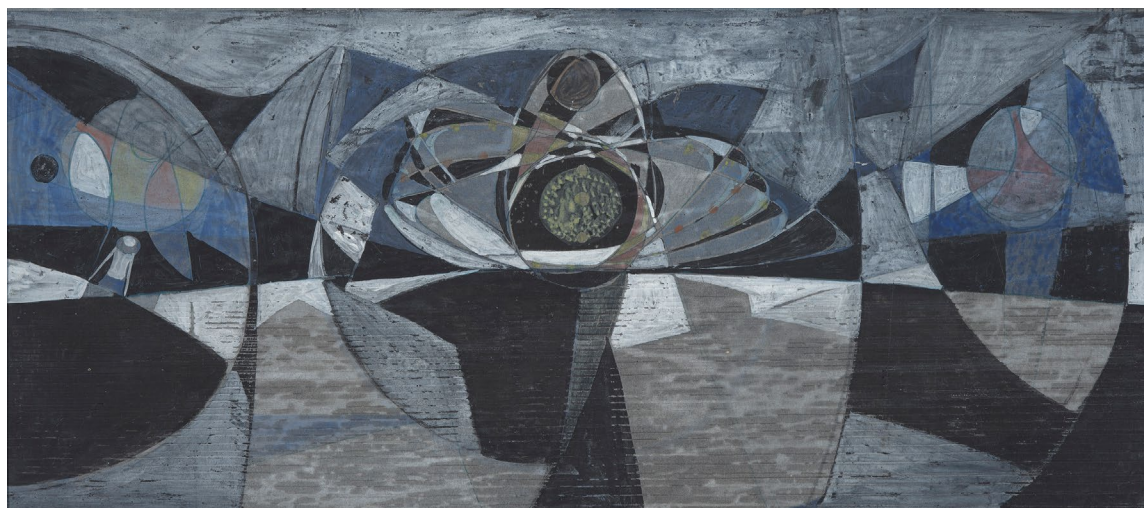
### *LaToya Ruby Frazier*

Part of Frazier's series *Flint Is Family in Three Acts*, this photograph brings attention to the now-compromised infrastructure of Flint, Michigan, through which polluted water infiltrated the city's water supply in 2014. The series conveys how the industrialization of the U.S. landscape, once associated with prosperity and national well-being, has become synonymous with the neglect of the working class.

◀ **LaToya Ruby Frazier** (b. 1982), *The Flint Water Treatment Plant*, 2016-17, gelatin silver print, Amon Carter Museum of American Art, Fort Worth, Texas, P2025.1, © LaToya Ruby Frazier. Courtesy of the artist and Gladstone.

## Seymour Fogel

This study for Fogel's mural *The Challenge of Space* (ca. 1964) in the Federal Building on Taylor Street in Fort Worth demonstrates the influence of the Space Race on Fogel's abstract works and reflects the impact of that era on Fort Worth, its history, and its community.

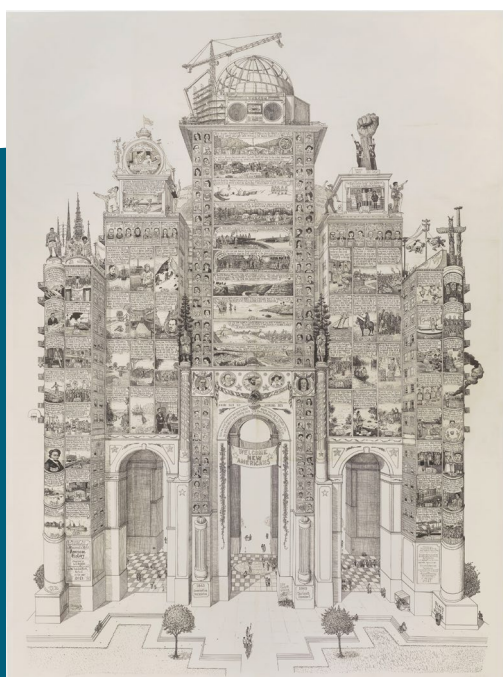


◀ **Seymour Fogel** (1911–1984)  
*Mural Study—Fort Worth Mural*  
n.d.  
Opaque and transparent watercolor  
Amon Carter Museum of American Art, Fort Worth, Texas, Purchase with assistance from Morris Matson 2024.74  
© Estate of Seymour Fogel / Artists Rights Society (ARS), New York



A former docent and steadfast supporter of the Carter, Morris Matson has gifted key works of Texas modernism to the Museum. In 2017, he donated George Grammer's *Offshore* (1953), a signature abstraction of oil fields. This past year, Matson again enriched the collection with Fogel's mural study—an evocative work reflecting the period's fascination with emerging Space Age technology.

**SHIRLEY REECE-HUGHES** IS SENIOR CURATOR OF PAINTINGS, SCULPTURE, AND WORKS ON PAPER



## Sandow Birk

Part of Birk's ongoing series *Imaginary Monuments*, which the artist began in 2007 during an artist residency at the Smithsonian, this etching offers a view of American history through the achievements of Americans of color.

◀ **Sandow Birk** (b. 1962), *White Out: A Monumental Arch to American History*, 2021, direct gravure etching, Amon Carter Museum of American Art, Fort Worth, Texas, 2025.2, © Sandow Birk. Courtesy of the artist, Catharine Clark Gallery, and Mallowney Printing

## ACQUISITION HIGHLIGHTS



### *Edmonia Lewis*

One of the most notable sculptures by Lewis, the first Black and Indigenous sculptor to achieve international success, *Marriage of Hiawatha* marks the Carter's first acquisition of her poetic and sensitive work.

◀ **Edmonia Lewis** (1844–1907), *Marriage of Hiawatha*, ca. 1866, carved marble, Amon Carter Museum of American Art, Fort Worth, Texas, Purchase with funds provided by Louella Baker Martin, 2025.1

### *Elizabeth Catlett*

This work, whose form, stance, and gesture convey themes of strength, determination, and aspiration, represents Catlett's lifelong passion and commitment to depicting women through her sculptural work.

▶ **Elizabeth Catlett** (1915–2012), *Untitled (Female Figure with Arms Raised)*, 1979, wood with marble base, Amon Carter Museum of American Art, Fort Worth, Texas, 2025.4, © Mora-Catlett Family / Licensed by VAGA at Artists Rights Society (ARS), NY



### *Archives Acquisition*



We are always endeavoring to expand the Museum's Archives to better tell the stories of the art and artists in our collections. The 2024 exhibition *Moving Pictures: Karl Struss and the Rise of Hollywood* was an award-winning success that led to a singular addition to the Karl Struss Archives. After the exhibition closed, Struss's descendants generously gifted a number of items to the Archives, with the crown jewel being the first ever Oscar awarded for cinematography.

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**JONATHAN FREMBLING** IS GENTLING CURATOR AND HEAD OF ARCHIVES

◀ *Oscar statuette*  
(detail)  
1927  
Gold-plated bronze  
Amon Carter Museum  
of American Art  
Archives, Fort Worth,  
Texas, Gift of the Karl  
Struss Family Trust  
A.1995.007.03.05.001

## FY25 ACQUISITIONS

ARTIST	TITLE	OBJECT TYPE
Beaux, Cecilia	<i>Mrs. John Frederick Lewis and Her Son, John Frederick Lewis, Jr.</i>	Painting
Biggers, John Anansa Thomas	<i>Ghana Women</i>	Drawing
Birk, Sandow; Schneider, Harry; Mullowney, Paul; Sevilla, Alejandra Arias	<i>White Out: A Monumental Arch to American History</i>	Print
Burrows, Larry	<i>[Untitled]</i>	Photograph
Burrows, Larry	<i>[Untitled]</i>	Photograph
Burrows, Larry	<i>[Untitled]</i>	Photograph
Burrows, Larry	<i>A U.S. Lieutenant serving as an Army "Advisor" leads a mission into a small village 25 miles southwest of Saigon, reported to be the site of a Viet Cong ammunition factory</i>	Photograph
Burrows, Larry	<i>Viet Cong prisoners taken during a raid on a village suspected of serving as a Viet Cong ammunition factory*</i>	Photograph
Burrows, Larry	<i>Viet Cong prisoners taken during a raid on a village suspected of serving as a Viet Cong ammunition factory**</i>	Photograph
Burrows, Larry	<i>[Untitled]</i>	Photograph
Burrows, Larry	<i>South Vietnamese soldier</i>	Photograph
Burrows, Larry	<i>U.S. transport helicopters wait to pick up Vietnamese troops, for a mission targeting the Viet Cong near the Cambodian border</i>	Photograph
Burrows, Larry	<i>[Untitled]</i>	Photograph
Burrows, Larry	<i>[Untitled]</i>	Photograph
Burrows, Larry	<i>U.S. Defense Secretary Robert McNamara, with Premier of Vietnam, General Nguyen Khanh, greeting Buddhists as part of a morale-building trip to villages in the Delta area of Vietnam</i>	Photograph
Burrows, Larry	<i>Lyndon B. Johnson dancing with Imelda Marcos (wife of President of the Philippines Ferdinand Marcos) during the 1966 SEATO (Southeast Asia Treaty Organization) conference in Manila, Philippines</i>	Photograph
Burrows, Larry	<i>Henry Cabot Lodge Jr. (U.S. Ambassador to South Vietnam) escorted by armed guard to a car in front of a fortified U.S. Embassy In Saigon</i>	Photograph
Burrows, Larry	<i>U.S. Soldiers in Vietnam guard an American school in Saigon after Viet Cong terrorist bombings</i>	Photograph
Burrows, Larry	<i>American U.S.O. center in Saigon, barricaded with sandbags to protect against Viet Cong terrorist bombings</i>	Photograph
Burrows, Larry	<i>Da Nang air base in South Vietnam—the center of air activity against the North Vietnamese—hosts a presentation ceremony of the Air Medals awarded to U.S. pilots in the first Air Raid against the North Vietnamese / U.S. Air force Unit 613th Tactical Fighter</i>	Photograph
Burrows, Larry	<i>Ceremony for U.S. military casualties</i>	Photograph
Catlett, Elizabeth	<i>Untitled (Female Figure with Arms Raised)</i>	Sculpture
Core, Sharon	<i>Early American, Wild Raspberries</i>	Photograph
Core, Sharon	<i>Early American, Melon and Peas</i>	Photograph
Crosby, Njideka	<i>"The Beautiful Ones" May Have Arrived</i>	Print
Fernández, Teresita	<i>Puerto Rico(Burned) 6</i>	Drawing
Fogel, Seymour	<i>Mural Study - Fort Worth Mural</i>	Drawing
Frazier, LaToya	<i>The Flint Water Treatment Plant, Flint, Michigan</i>	Photograph

## FY25 ACQUISITIONS

ARTIST	TITLE	OBJECT TYPE
Gross, Mimi	<i>Wallace Stevens</i>	Painting
Inness, George	<i>Midsummer Woods</i>	Painting
Leonian, Phillip	<i>Earth Shoes Walking A1</i>	Photograph
Leonian, Phillip	<i>Blackouts, Man Smoking A12</i>	Photograph
Lewis, Edmonia	<i>Marriage of Hiawatha</i>	Sculpture
Louis, Morris	<i>Untitled</i>	Painting
Maisel, David	<i>The Mining Project (Butte, Montana 9)</i>	Photograph
Park, W. B.	<i>[Statue of Liberty]</i>	Drawing
Ramirez, Chuck	Seven Days series (7 objects)	
Ramirez, Chuck	<i>Birthday Party</i>	Photograph
Ramirez, Chuck	<i>Breakfast Tacos</i>	Photograph
Ramirez, Chuck	<i>Dia de los Muertos</i>	Photograph
Ramirez, Chuck	<i>Super Bowl at Lloyd's</i>	Photograph
Ramirez, Chuck	<i>KFC</i>	Photograph
Ramirez, Chuck	<i>Rancher Plate</i>	Photograph
Ramirez, Chuck	<i>Tex-Mex</i>	Photograph
Rhoden, John	<i>Reclining Figure</i>	Sculpture
Romero, Cara	<i>Amber Morningstar</i>	Photograph
Romero, Cara	<i>Julia &amp; Joslynn</i>	Photograph
Scholder, Fritz	<i>Hollywood Cowboy in Roma</i>	Print
Scholder, Fritz	<i>Indian Portrait in Roma</i>	Print
Shahn, Ben	<i>Study for Red Staircase No 1</i>	Drawing
Shahn, Ben	<i>Resting Figure</i>	Print
Smith, Alexis	<i>Dust Jacket</i>	Drawing
Turrell, James	<i>Mapping Spaces</i>	Print

Visit [cartermuseum.org](http://cartermuseum.org) to view the artworks in our collection.

\* Accession number P2025.7

\*\* Accession number P2025.8



“ [I enjoyed] all of the depictions of American life, landscapes, and democracy and how they interact. I also personally connect to artists of the Hudson River School as a resident of Albany, New York. ”

**Museum visitor**

August 2025

## CONSERVATION

### PAINTINGS

Examined **11**  
Treated **3**

### PHOTOGRAPHY

Examined **322**  
Treated **86**

### SCULPTURES

Examined **9**  
Treated **1**

### WORKS ON PAPER

Examined **159**  
Treated **15**

### CONSERVATION INTERNSHIP PROGRAM

The Carter's conservation internship program is a nationally recognized initiative that works with high school, undergraduate, and conservation graduate-school level students. The internship program provides youth and aspiring students in the field with skills in art conservation and provides networking opportunities for rising conservation professionals. Each cohort program runs for eight weeks during the summer.



Four years ago, thanks to the support of a private donor, we began compensating our interns with an hourly wage, a housing stipend, and travel assistance. The program has been remarkably successful, often drawing more than 100 applicants each year. Several of our undergraduate students have gone on to conservation graduate programs, and all graduate-level interns have secured permanent, long-term positions upon graduation.

◀ Jodie Utter (second from right), Head of Conservation, who spearheads the program, was honored by the American Institute for Conservation (AIC) with the Sheldon and Caroline Keck Award for excellence in the education and training of conservation professionals at the AIC annual meeting in 2025.

### POISON BOOK PROJECT

In the summer of 2025, the Carter initiated its Poison Book Project, which identifies potentially toxic pigments used to color 19th-century bookcloth and provides recommendations for mitigating the risks associated with their handling and care. Our conservation team analyzed books in our Library stacks published between 1840 and 1860, focusing on various toxic pigments, especially arsenic-based emerald green. This work is part of a worldwide initiative to document and share information about books found to contain toxic colorants, helping safeguard our patrons in Fort Worth as well as researchers and institutions around the globe.

The conservation team was able to conduct this analysis thanks to the recent purchase of the Bruker S1 Titan, Tracer 5i, portable XRF. This instrument, purchased with the generous donation of John and Kathy Nugent, long-time supporters of the conservation department, enables the Museum to maintain its state-of-the-art conservation laboratory, the only one of its kind in North Texas that employs both paper and photograph conservators.



## EXHIBITIONS

*Opened in Fiscal Year 2025*

### 1. **Richard Hunt: From Paper to Metal**

OCTOBER 12, 2024–MARCH 2, 2025

Drawn from the Museum’s holdings, this exhibition highlighted the artist’s prints produced at the Tamarind Lithography Workshop during a residency in 1965, as well as a newly acquired sculpture, *Natural Form*, created in Hunt’s signature direct-welded metal technique.



### 2. **Rufino Tamayo: Innovation and Experimentation**

NOVEMBER 24, 2024–APRIL 20, 2025

This exhibition presented insights into Tamayo’s artistic technique through his works on paper. Organized by and drawn exclusively from the collection of the Los Angeles County Museum of Art, this exhibition explored more than 60 years of Tamayo’s inventive prints and featured a selection of his watercolors.

### 3. **Classically Trained: The Gentlings and Music**

MARCH 15–JULY 13, 2025

This exhibition explored Scott and Stuart Gentling’s artistic engagement with the Age of Enlightenment, a period of intellectual and creative flourishing that took place in Europe from the 17th through the 19th centuries.

SCOTT GENTLING (1942–2011), *[Coat with two violins]* (detail), n.d., graphite on paper, Amon Carter Museum of American Art, Fort Worth, Texas, 2018.71, © Amon Carter Museum of American Art

*"As part of the Museum’s ongoing celebration of the artistic legacy of Scott and Stuart Gentling, an exhibition of their work on Baroque musical and Enlightenment courtly themes was assembled. This celebration extended beyond their sketches and paintings to include the Baroque music that Scott composed and culminated in the Classically Trained: The Gentlings and Music publication and concert for chamber quartet with partners Texas Christian University’s Music Department and the Mimir Chamber Music Festival."*

**—Jonathan Frembling, Gentling Curator and Head of Archives**



#### 4. *East of the Pacific: Making Histories of Asian American Art*

MAY 18–NOVEMBER 30, 2025

*East of the Pacific: Making Histories of Asian American Art* explored the continuing artistic impact of the migration of people across the Pacific Ocean and their indispensable role in shaping American art and culture. The exhibition examined how the repositioning of America as east of the Pacific reorients our perception of American art and its significant contributors.

THEODORE WORES (1859–1939), *A Lesson in Flower Arrangement*, ca. 1893, oil on canvas, Cantor Arts Center, Stanford University. Gift of Drs. A. Jess and Ben Shenson, 1995.163

*"Bringing this exhibition to the Carter in 2025 marked an important continuation of our commitment to presenting work by artists of Asian descent. Its installation alongside the Legacy galleries—featuring paintings by Frederic Remington and Charles Russell—also highlighted the breadth of art of the American West, from California to the Rocky Mountains to the Southwest. East of the Pacific broadened the Carter's presentation of "western art" to encompass the West Coast, where artists of the Asian diaspora have long worked and continue to shape the region's artistic landscape."*

—Michaela Haffner, Assistant Curator of Paintings, Sculpture, and Works on Paper



4.

## EXHIBITIONS

*Opened in Fiscal Year 2025*

### 5. *Richard Avedon at the Carter*

MAY 18–AUGUST 10, 2025

Celebrating 40 years of Richard Avedon's In the American West series, the Carter presented 40 works accompanied by behind-the-scenes archival material of Avedon's acclaimed portraits. The works continue to resonate strongly in our ever-changing western environment.

### 6. *Seven Days: The Still Lives of Chuck Ramirez*

JULY 26, 2025–JANUARY 4, 2026

*Seven Days: The Still Lives of Chuck Ramirez* presented the vibrant and evocative photographs highlighting community-centered celebrations in Texas found in Chuck Ramirez's series *Seven Days*. On view for the first time since entering the Carter's collection, these artworks created a tangible connection to Texan and Tejano culture while evoking universal themes of celebration and loss.

CHUCK RAMIREZ (1962–2010), *Dia de los Muertos* (detail), 2003, inkjet print, Amon Carter Museum of American Art, Fort Worth, Texas, P2025.2.3, © Estate of Chuck Ramirez, courtesy of Ruiz- Healy Art, San Antonio and New York



*"This was the first exhibition I oversaw after starting at the Carter in May 2025. Ramirez's large color-drenched photographs of post-party table-top scenes of bounty and excess beautifully demonstrate this San Antonio-based artist's generosity of spirit, robust embrace of life, and steady habit of bringing people together from all facets of his world. The Carter acquired all seven of these photographs, creating a wonderful memorial to Ramirez's art and life, which was cut short by a bicycle accident after years of advocacy for the LGBTQ community and those living with HIV, as he himself did in such an exemplary and open-hearted way."*  
—Charles Wylie, Curator of Photographs

OCTOBER 1, 2024–SEPTEMBER 30, 2025

## 7. *American Modernism from the Charles Butt Collection*

SEPTEMBER 7, 2025–JANUARY 25, 2026

*American Modernism from the Charles Butt Collection* marked the first time the collection of businessman, philanthropist, and Texas native Charles Butt went on view to the public. Featuring over 75 artworks, the display highlighted Charles Butt's vision of American creativity and his commitment to education.

GEORGE BELLOWS (1882–1925), *Evening Blue (Tending the Lobster Traps, Early Morning)* (detail), 1916, oil on panel, Collection of Charles Butt

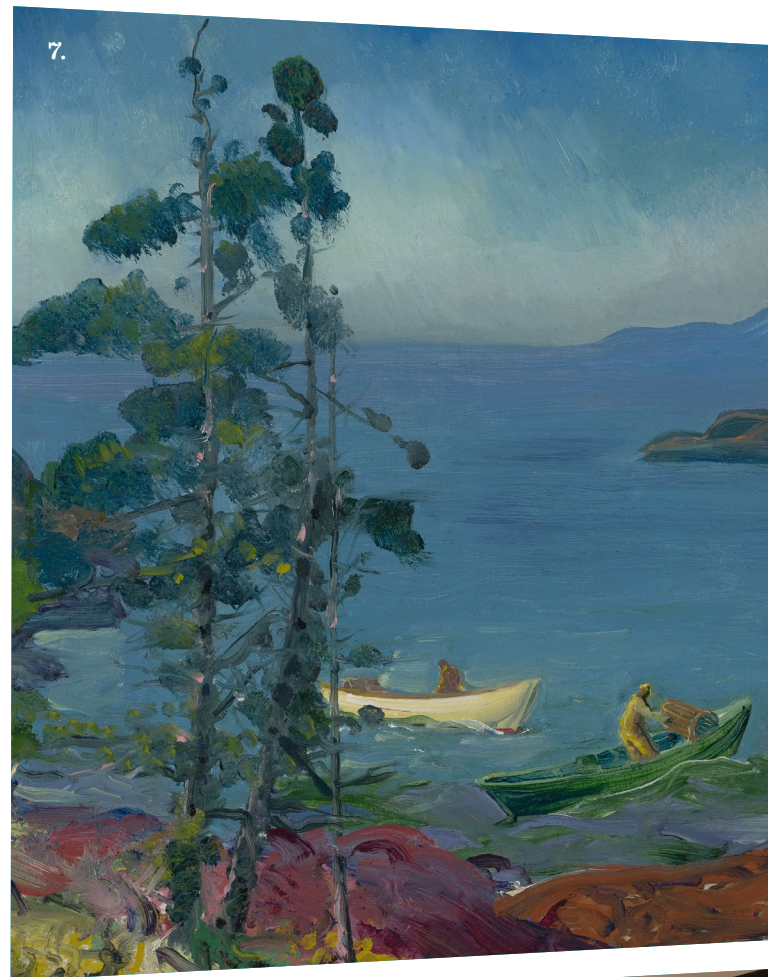
*"When the typically private Texas businessman and philanthropist Charles Butt decided to share his art collection with the public, I had the extraordinary opportunity to curate a show that highlighted his vision of American creativity and the remarkable achievements of painters like Stuart Davis, Arthur Dove, Thomas Hart Benton, Marsden Hartley, Edward Hopper, John Marin, Georgia O'Keeffe, and Alma Thomas. Unveiled at the Carter and traveling only to Texas venues, American Modernism from the Charles Butt Collection offered a rare opportunity to encounter these masterworks in a regional context—one that underscored the enduring impact of modernism on American art."*

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

## 8. *Georgia O'Keeffe and the Carter*

SEPTEMBER 12, 2025–SEPTEMBER 2027

This exhibition brings together the Museum's holdings of paintings and works on paper by one of America's most influential modern artists. On view for two years, this installation explores for the first time O'Keeffe's unique connection to the Carter, alongside photographs, letters, and other materials that illuminate her personal and professional ties to the Museum.



# LOANS

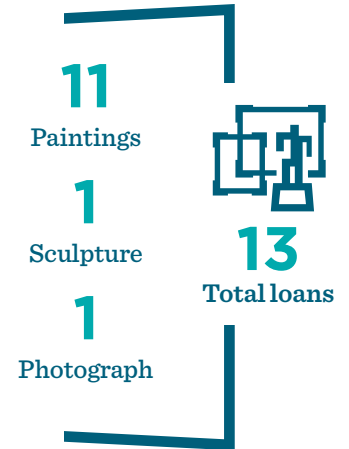
## Loans to the Carter's Collection

We are grateful to the individual lenders, galleries, and museums who trust the Carter with their treasures. Many of these artworks have graced our walls for years, likely among your “old friends” in the galleries, such as Edward Hicks’s *Peaceable Kingdom*, loaned to us by the Appleton Family, or Dennis Miller Bunker’s *Portrait of Kenneth Cranford*, loaned to us by the Jean and Graham Devoe Williford Charitable Trust. Some of these loans will be with us for a shorter time, making them all the more special, such as Beverly



Pepper’s *Curvae in Curvae*, which was on the Museum’s front lawn for over a year. One of our more recent loans holds a special place in our Art and Ecology gallery and comes from Mark and GERALYN Kever.

◀ **Everett Spruce**  
(1908–2002)  
*Southwest Texas Landscape*  
1936  
Oil on board  
Mark and GERALYN Kever Collection  
© Amon Carter Museum of American Art



## Loans from the Carter to Other Venues



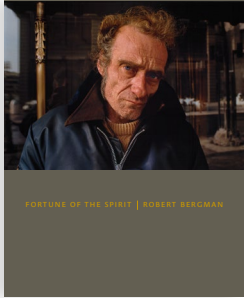
◀ **Ruth Asawa**  
(1926–2013)  
*Untitled (S.453, Hanging Three-Lobed, Three-Layered Continuous Form within a Form)*  
ca. 1957–59  
Iron wire  
Amon Carter Museum of American Art, Fort Worth, Texas, Purchase with funds from the Ruth Carter Stevenson Acquisition Endowment 2019.39  
© 2020 The Estate of Ruth Asawa

The Carter is proud to have a robust collection of the finest examples of American art, with enough depth to offer other institutions the opportunity to expand their stories with artworks from our collection for limited timespans. For example, we loaned Ruth Asawa’s *Untitled (S.453, Hanging Three-Lobed, Three-Layered Continuous Form within a Form)* to the San Francisco Museum of Modern Art and the Museum of Modern Art (New York, NY) for the exhibition *Ruth Asawa: Retrospective*.

## Venues

- Amarillo Museum of Art • Art Museum of South Texas • Autry Museum of the American West • Blanton Museum of Art • Bullock Texas State History Museum • High Museum of Art • The Jewish Museum • Meadows Museum • Mint Museum of Art • Modern Art Museum of Fort Worth • Museum of Modern Art, New York • National Museum of Mexican Art • Old Jail Art Center • San Francisco Museum of Modern Art • Santa Barbara Museum of Art • Sid Richardson Museum • SITE Santa Fe • Westmoreland Museum of American Art

## PUBLICATIONS



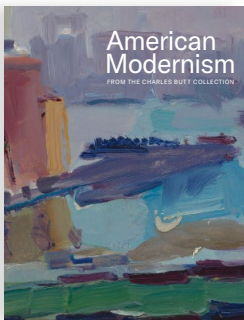
### *Fortune of the Spirit: Robert Bergman*

Shaped by the vocabulary of painting as much as photography, Robert Bergman's often wrenching, beautifully evocative photographs tumble headlong into the emotional, physical, and mental struggles of living. They challenge us to look deeply within ourselves and to reconsider how we relate to strangers. This volume presents the first full survey of Bergman's photographs from the mid-1960s to the present, including many previously unpublished images.



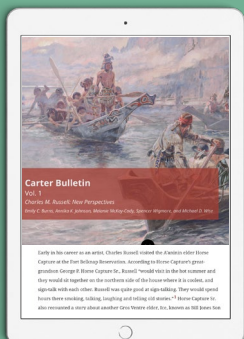
### *Classically Trained: The Gentlings and Music*

Created on the occasion of a special concert at TCU, this publication examines for the first time the music Scott Gentling composed and situates it within Scott and Stuart Gentling's artistic practice. New research by professors at the TCU School of Music establish unmistakable connections between Scott's compositions and those of his musical heroes, recount his musical coming-of-age in Fort Worth, and compare the brothers' artistic exchanges to similar collaborations spanning from the Enlightenment to the present day.



### *American Modernism from the Charles Butt Collection*

For the first time, Charles Butt—Chairman and CEO of the H-E-B supermarket chain—shares his passion for American modernism in this beautiful publication. The more than 80 paintings spanning from the turn of the 20th century to the late 1970s reveal an influential Texan's personal vision of the creativity of modern American art. With color plates and essays by curator Shirley Reece-Hughes and art historian Erika Doss, as well as an interview with the collector, this book offers a rare glimpse of an unparalleled collection of American imagination.



### *Carter Bulletin (vol. 1): Charles M. Russell: New Perspectives*

This inaugural volume of the *Carter Bulletin*, an ePublication, underscores the Carter's commitment to knowledge creation through independent scholarship relating to the Museum's collection. Amon G. Carter Sr. amassed an in-depth collection of works by both Russell and Frederic Remington, making the Museum a prime resource for any study of their mythologizing of the American West. This volume offers fresh perspectives on the art of Charles Russell, considering gaps between romanticism and reality of the West and presenting Russell as a complex artist working within dynamic social histories. Visit [bulletin-v1.cartermuseum.org](http://bulletin-v1.cartermuseum.org) to view the ePublication.

# DEVELOPMENT AND COMMUNICATIONS



I want to express our gratitude to the Museum’s community of support—our Board of Trustees, Ambassador Council, staff, members, donors, and visitors—all of whom contributed to our achievements in 2025, a banner year with \$4.8M raised in contributed income.

Our success in fundraising, membership, and communications reflects the relationships we fostered, the new connections made, and the shared goal to preserve the cultural value of American art across the ages.

Our 1,305 member households contributed over \$400,000 in 2025, and 13.9% of those were new members, a 6% increase from 2024. Our membership growth reflects the success of our exhibition schedule, event programming, and marketing efforts. With exclusive events and activities like exhibition openings and Members on the Road, 86% of our members renewed in 2025, and we have a large number of households who have held consecutive membership for 20 or more years!

Our donors also increased their commitment to the Carter. Compared to the prior year, individual contributions more than

doubled, and contributions from foundations grew by 4.5%. We are proud to partner with the individuals, private foundations, civic funding sources, and businesses that share our commitment to ensure the Museum remains a dynamic and welcoming place to learn, grow, and explore American creativity.

**GUY C. VANDERPOOL** IS DIRECTOR OF DEVELOPMENT AND COMMUNICATIONS

## DEVELOPMENT

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## DONOR SUPPORT

Donations and membership contributions are a significant part of the Museum’s continued success. Over **1,300** unique donors contributed **\$4.8M** in 2025, enabling:

- continued **free access** for all to general admission, special exhibitions, and public events
- the **expansion and conservation of our American art collection** with inspirational new acquisitions and the fulfillment of 8 unique and exciting exhibitions
- funding for **engaging outreach** that brings educational and cultural experiences to a wide range of audiences, including many underserved communities
- continued **growth of our Library and Archives** and access to these resources for American art enthusiasts and researchers alike

### DONORS

Corporations	<b>30</b>
Foundations*	<b>21</b>
Government/Other	<b>4</b>
Individual	<b>1,332</b>
<b>Total</b>	<b>1,387</b>

\* Includes gifts from the Amon G. Carter Foundation

### CONTRIBUTED INCOME

Corporations**	<b>\$193,516</b>
Foundations	<b>\$1,534,952</b>
Government/Other	<b>\$237,734</b>
Individuals	<b>\$2,426,761</b>
Members	<b>\$440,331</b>
<b>Total</b>	<b>\$4,833,294</b>

\*\* Includes Gifts in Kind

### Individual Giving

The Carter connected with members, Carter donors, and other philanthropic donors through thoughtfully timed appeals that highlighted our mission, our collection, and our role as a welcoming gathering place for locals and visitors alike.

**104 individual donors** responded to **three specialized giving opportunities** (Fall Annual Fund, Spring Annual Fund, and North Texas Giving Day), totaling over **\$260,000**.

### Ambassador Council

**39 Ambassador Council members\*** played an active role in advancing the Museum’s mission through their advocacy, engagement, and generosity. Their collective support strengthened Carter initiatives, extended our reach within the community, and helped sustain the Museum’s long-term growth. Their commitment also created space for strategic investments in the collection, totaling **\$434,274**, to further enrich the Museum’s ability to share the best of American art with the community.

\*See page 3 for a list of Ambassador Council members



# GRANTS AND SPONSORSHIPS

## Grants

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

- Art Bridges Foundation
- Arts Fort Worth
- Meta Alice Keith Bratten Foundation
- The H. L. Brown Jr. Family Foundation
- Building Community Fund
- The Mary H. Cain Foundation
- Amon G. Carter Star-Telegram Employees Fund
- Central Market and H-E-B
- Fash Foundation
- Fort Worth Tourism Public Improvement District
- Garvey Texas Foundation, Inc.
- The David H. Gibson Foundation
- Mary Potishman Lard Trust
- Lowe Foundation
- Louella Baker Martin
- McGinnis Family Fund of Communities Foundation of Texas
- A. M. Pate Jr. Charitable Trust, Bank of America, N.A., Trustee
- Leo Potishman Foundation
- Ann L. & Carol Green Rhodes Charitable Trust
- Texas Commission on the Arts
- Carl and Marilynn Thoma 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 participant.



Primrose Schools<sup>®</sup>  
in Dallas-Fort Worth

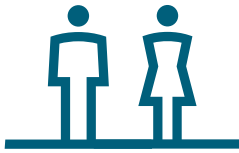


## View and Vote

At View and Vote in 2025, members and staff listened, studied, and voted to bring one photograph by Shawn Walker and a set of two prints by Winfred Rembert into the collection. After the event, with further support from the Forum members, most artworks that were presented at View and Vote were brought into the collection! **In total, support from our Forum members made possible the acquisition of nine artworks.**

## MEMBERSHIP

Members support the Museum’s mission and engage with the Carter’s collection, exhibitions, and events at the deepest levels. Here’s a snapshot of how members connected with fellow art enthusiasts, enjoying the special perks and events exclusively designed for members.



182 NEW MEMBERS  
1,123 RENEWING

**1,305 MEMBERS**

General: 1,140

Circle\*: 156

Corporate: 9



*\*Our Circle members, 12% of our member households, provide a generous 70% of the income contributed from annual membership dues.*



### *Members on the Road*

The membership team curated three trips for our members. The trips were filled with **art, history, culture, and camaraderie**. These shared experiences in Portland, Maine; Albany, Texas; and at galleries in Dallas

created lasting relationships for **61 members**.

### *Collectors Forums*

The **Carter Collectors Forums for Circle members** bring together people with a passion for collecting art and supporting the Museum’s acquisitions program, playing a critical role in the Carter’s ongoing effort to reflect the vitality and complexity of American art.

Each year, members of the **Photo Forum** and the **Paper Forum** are invited to participate in the annual **View and Vote**—a spirited event where Carter curators present multiple options for acquisition consideration. Members in attendance vote on the artworks they want to see enter the Carter’s collection.

### *Carter Society*

Almost **200 young professionals and Carter Society members** participated in two bespoke gatherings. Rodeo Pre-Party was a boot-scootin’ good time and Midsummer Mingle was a perfect toast to summer. Bringing these young professionals together at the Carter helps establish enduring connections and a lifelong devotion to arts and culture.

### *Other Member Exclusives by the Numbers*

**441** Total attendees at member opening receptions

**175** Members and guests who enjoyed Tea & Tours

**427** Members who attended Second Thursdays

**18** Attendees for the Member Meet and Greet

**99** Members who attended Family events

**309** Circle event attendees

# COMMUNICATIONS AND MARKETING



## Advertising

This year the Carter reached more than **470 million** individuals with an approximate spend of \$0.003 per impression.

Website traffic generated directly from advertisements was tracked using UTM codes (Urchin Tracking Module). 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. UTM codes from advertising generated 16% of all website visits.

Total ad spend: **\$1,323,472.37**

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

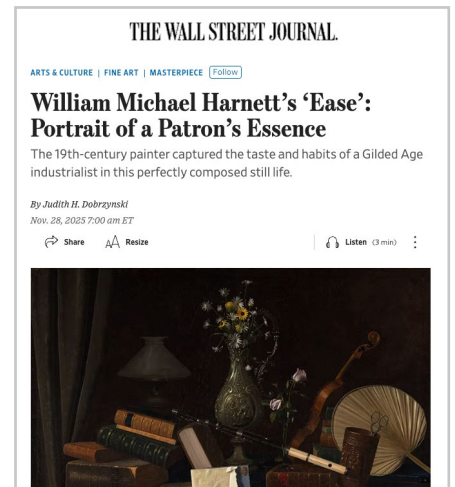
Total ad impressions: **472,584,808**

Total Carter website sessions from ads: **107,959**

## 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 R+A's work:

- ARTnews
- American Art Reviewer
- Antiques & The Arts Weekly
- Apollo Magazine
- Cowboys & Indians Magazine
- Essence
- Hyperallergic
- New York Review of Books
- The Magazine Antiques
- Wall Street Journal
- Washington Post



## Press

The Carter's initiatives, exhibitions, events, and more were featured locally, regionally, nationally, and, in a few instances, internationally in outlets including *Dallas Morning News*, *Texas Monthly*, *The Washington Post*, *National Geographic*, *MSN France*, and many more!

**442** editorial mentions

**1,871,477,185** – approximate reach\*

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

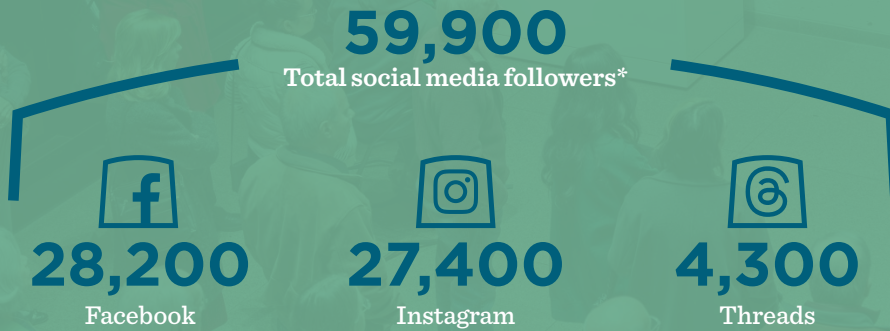
“ Nothing like a beautiful space with even more gorgeous art. . . . *Plexus no. 34* had me STUNNED. 80 miles of thread and no matter where you stood, you got an equally amazing POV. ”

@otherthandrinks  
Instagram, 9/12/2025



## Social Media

The Carter has an active, vibrant social media presence, generating buzz and excitement. Over the year, the Carter created **1,074 social media posts** with over **8M impressions**, resulting in **179,000 engagements**.



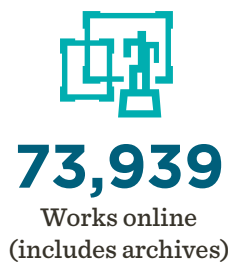
\*10% growth in followers from FY24



## Website

The Carter’s website is often the first impression a visitor has of the Museum. Many people will visit the website first to learn more about the Museum and its events, to find out where we are and when we are open, to get answers to questions like “where do I park” or “can I borrow a wheelchair,” to browse merchandise from our Museum Shop, and even to perform scholarly research.

- The Carter’s website received **659,516 visitors** from all **50 U.S. states** and **210 countries**.
- The website grew in popularity, with a **42% increase from FY24**.



## Email Newsletters

Our email subscribers were invested in Carter emails in FY25 and enjoyed the content.



# EDUCATION AND VISITOR EXPERIENCE



Over the past year, the Carter’s learning and engagement initiatives strengthened the Museum’s role as a place where community voices, creativity, and shared experiences shaped how visitors engage with the Museum’s collection. Rooted in a commitment to collaboration and accessibility, programs, interpretive strategies, and public events invited visitors and community partners to participate in the ways stories are shared and experienced at the Museum.

The launch of the Community Voices initiative brought local contributors into the interpretive process by inviting them to write artwork labels that reflect their professional expertise and lived experiences. Carter Collab partnerships continued to connect artists, students, and educators through creative projects that extend the Museum’s work out into Fort Worth. This commitment to collaboration also informed the Museum’s expanding accessibility initiatives, which introduced new multisensory resources and strengthened partnerships with organizations serving neurodivergent visitors, individuals with dementia, and audiences with disabilities, helping ensure that all visitors can experience the impact of American art.

Adult programs also experienced significant growth. Second Thursdays at the Carter continued to build momentum as a vibrant monthly gathering featuring music, art

making, tours, and conversation. Average event attendance increased 156%, helping attract new and more diverse audiences and reinforcing the Carter’s role as a welcoming cultural space. Through these efforts, the Carter deepened meaningful connections with visitors both on-site and throughout the community.

**AMANDA BLAKE** IS DIRECTOR OF EDUCATION, LIBRARY, AND VISITOR EXPERIENCE

## EDUCATION AND VISITOR EXPERIENCE

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## ACCESS AND INTERPRETATION

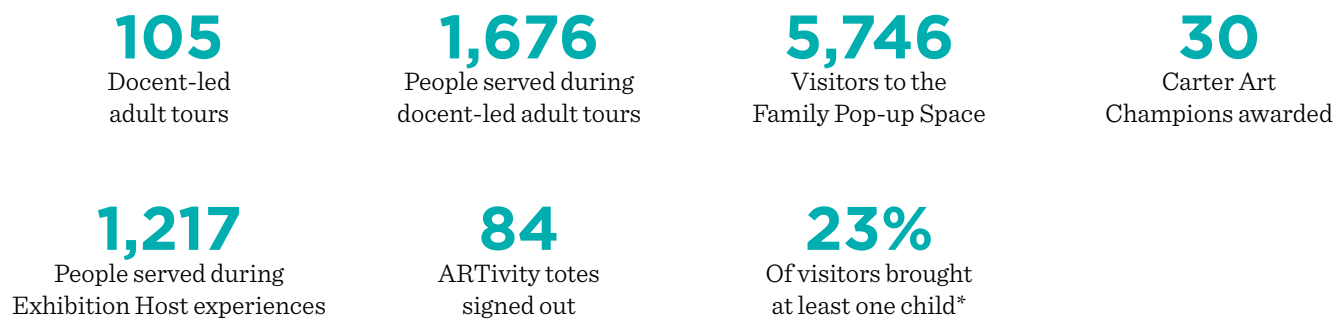
### Access Programs



In July, the Carter welcomed a large group from the American Council of the Blind's annual conference. Participants rotated through the Museum, using tactile reproductions of artworks (see cover) to connect with the collection. This was the first usage for our newest tactiles of *Liberty Enlightening the World (Statue of Liberty)* by Frédéric Auguste Bartholdi.

### Interpretation

The Carter created learning opportunities and a variety of interactive tools to enhance the walk-in visitor experience with works of art.



### IN-GALLERY INTERPRETIVE EXPERIENCE HIGHLIGHTS:

- Family Gallery Guide in *Seven Days: The Still Lives of Chuck Ramirez*
- Gallery Interactive in *Rufino Tamayo: Innovation and Experimentation*, created in collaboration with Mixografia® printer and publisher

\*From Dig In UX Walk-in Visitor Survey

### A Communal Ofrenda

Visitors to *Seven Days: The Still Lives of Chuck Ramirez* were invited to write the name of a deceased loved one on a paper marigold and add it to the communal *ofrenda* (or altar) in the exhibition. The *ofrenda* was inspired by *ofrendas* that the artist created in honor of his grandmother during traditional Day of the Dead celebrations. We collected **4,017 marigolds**, suggesting **25% of all visitors made meaningful contributions to this interpretive element.**

“ This was a lovely museum, all the stuff you have for children was amazing and they loved it! ”

Museum visitor, August 2025



## ADULT AND FAMILY EVENTS

### Adult Events

**4,296**  
People served

**21**  
Events

The lineup of adult experiences included Adult Workshops, Bookish, College Night, Exhibition Talks, and Second Thursdays.



### Second Thursdays at the Carter

Propelled by Art Bridges Access for All funding, we continued to expand our relationships with new and diverse audiences seeing a **156% increase in average per-event attendance since 2024**.

The June 12, 2025, Second Thursday was themed on the exhibition *Richard Avedon at the Carter*, and we hosted artist Laura Wilson in conversation with former Executive Director Andrew J. Walker. The night saw **record-breaking attendance with 616 people**.

Art Bridges  
Foundation

ACCESS  
FOR ALL



### Family Events

**4,820**  
People served

**57**  
Family programs

The Carter offered a range of events designed to engage different age groups up to 12 years old along with their favorite adults. Programs included Itty-Bitty Art, Toddler Studio, Carter Playdate, and Family Workshops. Two of our most popular events included Art Tales in the summer months and Spring Break at the Carter.

Sponsored by



Primrose Schools®  
in Dallas-Fort Worth

# THE CARTER AND THE COMMUNITY

## Carter Community Artist Initiative

Fueled by private grants from the Building Community Fund and Meta Alice Keith Bratten Foundation, the 2025 Carter Community Artists (CCA) collaborated with the Education Department to lead creative experiences, both at the Museum and in the community. The initiative serves as a catalyst for building and sustaining partnerships between local artists and the Museum to engage audiences and inspire creativity.



## Community Voices Initiative

This year, the Carter launched the Community Voices initiative by inviting community members to write artwork labels, offering unique insight based on their specific expertise and experiences. We invited local chefs and restaurateurs to speak about artworks that resonated with them in *Chuck Ramirez*, and CCAs were invited to choose an artwork to include in their own hypothetical collection in *American Modernism*.

## Bilingual Experiences

In response to the demographics of our visitors and feedback from our school and community partners, we have a robust teaching team who can offer bilingual lessons along with translation services for the native languages of many visitors and students, including American Sign Language.



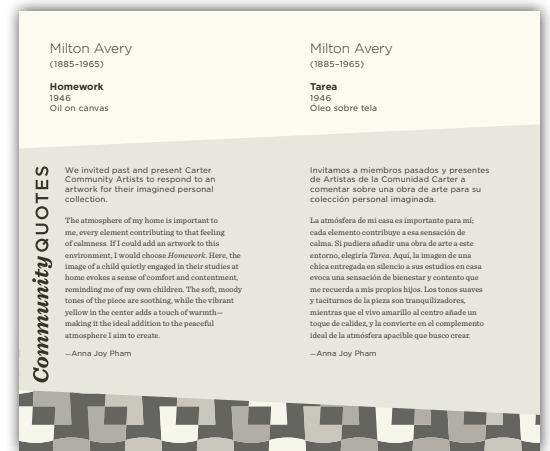
\*From Dig In UX Walk-in Visitor Survey

### OTHER LANGUAGE TRANSLATION SERVICES OFFERED

- Arabic
- Pashto
- Somali
- Dari
- Russian
- Swahili
- French

## Community Partners

Beyond the Museum walls, we partnered with **33 organizations** to provide unique opportunities and experiences, fostering creativity and a love of art for all people in their own lives and neighborhoods.



## STUDENT AND TEACHER PROGRAMS

### On-Site

The education team serves students coming to the Carter for field trips, creating engaging experiences that connect artwork in the galleries to curricular subjects such as Fine Arts, U.S. History, English/Language Arts, and STEM.

### Off-Site

Inspired by works from the collection and special exhibitions, the education team brings unique experiences to our community partners for K-12 students and educators off-site, including in-classroom and after-school programs, intergenerational community festivals, and summer hands-on learning opportunities.

**Summer Camp with the Carter** programming brought together Carter education staff, CCAs, and City of Fort Worth Community Centers. Students at ten different community centers participated in week-long discussions and created artwork inspired by the Carter's collection.

*"To watch them engage and create their own versions of the pieces based on my art was out of this world and unforgettable. I loved their personalities, excitement, zest, and ingenuity. 10/10 experience."*  
-LaShonda Cooks, 2025 CCA

### ART KITS

- 800 Cook Children's Hospital Kits
- 7,386 ARTivity Kits to partner schools in four school districts

### TEACHER PROGRAMS

- 593 teachers served
- 13 programs

**13,654**  
Students served during on-site programs

**276**  
On-site student programs

**18,963**  
People served off-site

**668**  
Off-site events

“It is truly amazing to see a child's face transform from 'mildly interested' to a smile of active interest with hands in the air waiting for their turn to interact. Having someone translate the lesson into the language they feel most comfortable with is transformative for some of our young learners.”

**Joy Valentine Gardner**  
Carter Curriculum and  
Communication Coordinator



# LIBRARY AND ARCHIVES

1,097

Library and  
Archives visitors

517

Titles added to  
the Library

645

Library items  
circulated

2,339

Art objects  
viewed

1,544

Research queries

The Carter's research facilities include a Library of over **150,000** items, Archives with both institutional and private papers, and a Study Room where visitors can request to look closely at an artwork not on view.

## *Library*

The Carter Library holds about **50,000 books** on American art, the history of the western United States, and related topics—it is a treasure trove of stories offering special insight through books, magazines, newspapers, on-site and online research databases, microform resources, and much more.

### **NOTABLE LIBRARY VISITORS, GROUPS, AND EVENTS**

Baylor University  
Finn's Place Zine Workshop  
Lake Worth Genealogy  
Poison Book Project Conservation and Collections Care Project  
Texas Christian University  
University of Texas at Arlington

### **LIBRARY EXHIBITION HIGHLIGHTS**

*The Cowboy's Legacy: From Past to Present*  
*One Picture: Nazraeli Press and the Contemporary Photobook*  
*Different Ways to Say the Same Thing: The Books of Antonio Frasconi*

## *Archives*

The Archives acquires, preserves, and makes accessible collections of private papers, artists' archives, primary-source research collections, and institutional records of enduring value. Visitors to the Archives spent **74.5 program hours** gathering research, viewing archival records and rarely seen artworks, or simply exploring what the Carter has to offer. Groups ranged from college classes and corporate CEOs to visiting scholars and the general public.

### **NOTABLE ARCHIVES/STUDY ROOM VISITORS, GROUPS, AND EVENTS**

Crescent Hotel Concierge Services  
Dogwood Canyon Audubon Center  
Fabriano Watercolor Society  
Hospital CEOs  
June Naylor, independent author  
LGBTQ+ Saves program  
Lone Oak Trust Company  
Tarrant County Community College Creative Arts Club

## NOTEWORTHY

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

### *Archives/Study Center*

#### DAVIDSON FELLOWS

Alexander Kusztyk  
Lauren Pankin

#### GENTLING FELLOWS

Dr. Martin Blessinger  
Dr. Gina Bombola  
Joseph Carpenter  
Dr. Stuart Cheney  
Cressandra Thibodeaux

#### ARCHIVES VOLUNTEERS

Maggie Dwyer  
Deanna Smith

#### ARCHIVES INTERN

Joshua Murphy

### *Carter Community Artists*

LaShonda Cooks  
Kristin Boyer

Dizzy Orbit  
Javier Sandoval

### *Conservation and Curatorial*

#### CONSERVATION INTERNS

Mia Garcia  
Emma Ross Reuther

#### CURATORIAL INTERN

Isabelle Blankers

### *Cristo Rey Student Interns*

Sebastian Guevara  
Esmerelda Macedo  
Emily Rubio  
Mayra Vazquez

### *Education*

#### COLLEGE COMMUNITY TEACHING INTERNS

Libby Morse  
Yana Spitzer

#### HIGH SCHOOL

#### COMMUNITY TEACHING

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**Sara (Bebe) Snowden**  
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## FINANCIAL HIGHLIGHTS

### *Financial Highlights*

	FOR THE YEARS ENDED SEPTEMBER 30		
	2025	2024	2023
NET ASSETS*	\$93,595,341	\$91,292,791	\$82,834,261
ENDOWMENTS	\$60,771,718	\$57,470,943	\$50,296,329
<hr/>			
	FOR THE YEARS ENDED SEPTEMBER 30		
	<i>Includes operating results, capital projects, and temporarily restricted activities</i>		
	2025	2024	2023
CONTRIBUTED REVENUE AMON G. CARTER FOUNDATION	\$12,377,976	\$16,729,282	\$15,216,162
CHANGING VIEWS—CAPITAL CAMPAIGN	-	\$100,000	\$100,000
CONTRIBUTED REVENUE INDIVIDUALS, CORPORATIONS, FOUNDATIONS, AND GOVERNMENT	\$4,833,294	\$3,365,668	\$2,467,618
EARNED INCOME	\$444,750	\$420,659	\$524,343
INVESTMENT RETURN	\$5,814,489	\$9,768,445	\$4,858,826
MISCELLANEOUS INCOME	\$12,766	\$22,637	\$13,688
EXPENSES (EXCLUDING DEPRECIATION)	\$16,825,082	\$16,092,137	\$15,701,857
CAPITAL EXPENDITURES	\$1,615,933	\$3,955,704	\$518,724

\*Excludes the Museum's art collection

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

### *Economic Impact*

Nationwide, **museums employ 726,000 Americans** and spur economic growth by directly **contributing \$50 billion to the national economy** each year. The Carter is proud to help ensure Dallas/Fort Worth remains a vibrant, prosperous place to live and work. In 2025, we:

- **Fueled the Local Economy:** We spent over **\$16 million** on local goods and services and provided meaningful employment for **125** of our fellow residents.
- **Served as a Global Destination:** We welcomed **nearly 70,000 visitors** from across the globe, acting as a significant engine for local tourism—a sector that ranks among the top three family vacation drivers nationwide.
- **Invested in the Next Generation:** More than **25,000 K-12 students** engaged in transformative educational programs, sparking curiosity that lasts a lifetime and helping to build the creative and critical thinking skills required for tomorrow's workforce.



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## LOOKING FORWARD

*The Carter is excited for  
the next chapter!*

The future will bring a new Executive Director who will usher the Carter forward with excellence, impact, and visibility. With support from our donors, corporate partners and sponsors, members, and daily visitors, the Museum will create dynamic, approachable, inclusive, and thought-provoking experiences for all, and we will continue to acquire new works and to preserve the nation's cultural treasures housed in our collection.

**Fuel the next chapter of American  
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ARTIST STATEMENT  
The artwork is a digital print on canvas, measuring 100 inches by 100 inches. It features a vibrant blue background with a bright white horizontal streak across the top and several glowing blue spheres arranged in a line below it. The spheres are illuminated from within, creating a sense of depth and movement. The overall composition is abstract and evocative, suggesting a futuristic or cosmic theme.