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 an educational role through exhibitions, publications, and programs devoted to the study of American art.

AMON CARTER MUSEUM OF AMERICAN ART

3501 Camp Bowie Blvd.
Fort Worth, TX 76107
p: 817.738.1933
cartermuseum.org
THIS PAST YEAR WAS A VERY SPECIAL ONE FOR ME. Fifty years earlier, on a cold January morning in 1961, I saw the realization of my father’s dream, set forth in his will, when the museum that today bears his name opened to the public. My father was very mindful of the public, particularly those citizens who lived in his beloved Fort Worth. It was his sincere wish to make the art that he had so lovingly collected over the course of his life accessible, and freely so, to all who wished to enjoy it. In 2011, I saw the fifty-year anniversary of my father’s dream.

We celebrated the 50th Anniversary of the Amon Carter Museum of American Art in many special ways. For one—with the help of some of you—we were able to bring to Fort Worth a rare and wonderful painting by Mary Cassatt. Our exhibition schedule was splendid, too. Thomas Cole’s magnificent series of paintings, The Course of Empire, which are in the collection of the New-York Historical Society, traveled to the Amon Carter, their first visit to our state. In April, many friends who share my father’s dream celebrated on the museum’s plaza, where a grand fireworks display was enjoyed by all for miles around. More than 4,000 people from the community celebrated at our 50 Fest in August, when we all enjoyed the environs of the museum and its grounds while feasting on hotdogs and ice cream.

To any and all who have helped support the Amon Carter Museum of American Art over the years, thank you. To those of you who are new to our dream, come visit, then tell your friends: all are welcome at this museum.
ALTHOUGH I HAVE WRITTEN OF THIS EXPERIENCE SOMEWHERE BEFORE, it remains at the forefront of my mind as I reflect back on my first year as director of the Amon Carter. Brand new to the office, I found myself standing on the north side of the museum property on a spring day, watching as workers applied bronze letters to the side of the original 1961 building. We were adding to our name.

The Amon Carter Museum was now the Amon Carter Museum of American Art. In the fifty years since it opened, the museum of Mr. Carter’s dream had matured from a core collection of works by Frederic Remington and Charles M. Russell into one of the great national treasures of American art with nearly 250,000 objects. What a great reason to celebrate!

We did so with landmark acquisitions, eleven exhibitions, two books, a community party, innovative outreach programs, a commemorative symposium, and expanded school tours. We also launched our Excellence in Education Campaign with the goal of raising $3.8 million to provide operational support for our efforts to engage students from all walks of life.

In the midst of our celebrations, the museum was named the recipient of the Spirit of Enterprise Award given by the Fort Worth Chamber of Commerce, which noted the Amon Carter’s “exceptional contribution to the city’s vitality.” Our museum was the first arts organization to receive this honor in the thirty-five-year history of the award.

I hope you will make time to read the following report to learn more about the activities of the Amon Carter. We are a busy institution at a very exciting time in our history. I look forward to seeing you!
Acquisitions

PAINTINGS
Willard Metcalf (1858–1925)
_Pond Lilies_, 1905
Oil on canvas
2010.12

Mary Cassatt (1844–1926)
_Woman Standing, Holding a Fan_, 1878–79
Distemper with metallic paint on canvas
2011.20

SCULPTURES
Henry Kirke Brown (1814–1886)
_Comiche Indian Breaking a Wild Horse_, 1873
Bronze
Purchase with funds provided by the Council of the Amon Carter Museum of American Art
2011.1

PRINTS
Will Barnet (b. 1911)
_Breakfast Table_, 1942
Etching and aquatint
Purchase in honor of the 50th Anniversary with funds provided by the Paper Guild of the Amon Carter Museum of American Art
2011.2

Will Barnet (b. 1911)
_Go-Go_, 1947
Serigraph
Purchase in honor of the 50th Anniversary with funds provided by the Paper Guild of the Amon Carter Museum of American Art
2011.3

Will Barnet (b. 1911)
_Guinea Hens_, 1948
Etching and drypoint
Purchase in honor of the 50th Anniversary with funds provided by the Paper Guild of the Amon Carter Museum of American Art
2011.4

Reginald Marsh (1898–1954)
_Tattoo-Shave-Haircut_, 1932
Etching and engraving
Purchase with funds provided by the Cynthia Brants Trust
2011.5

Jerome Kaplan (1920–1997)
_Arabs_, 1948
Lithograph
Gift of Anne Kaplan
2011.7

Jerome Kaplan (1920–1997)
_Board Meeting_, 1951
Woodcut
Gift of Anne Kaplan
2011.8

Jerome Kaplan (1920–1997)
_Chastisement_, 1951
Woodcut
Gift of Anne Kaplan
2011.9

Jerome Kaplan (1920–1997)
_Printed by Joseph Zirker_ (b. 1924)
_Kapparah_, 1962
Lithograph
Gift of Anne Kaplan
2011.10

Jerome Kaplan (1920–1997) Printed by Joseph Zirker (b. 1924)

**Hatchery**, 1962 Lithograph Gift of Anne Kaplan 2011.11

Jerome Kaplan (1920–1997) Printed by Irwin Hollander (b. 1927)


Jerome Kaplan (1920–1997) Printed by Irwin Hollander (b. 1927)


Jerome Kaplan (1920–1997) Printed by Joseph Zirker (b. 1924)


Jerome Kaplan (1920–1997) Printed by Joseph Zirker (b. 1924)

**Homage to J.D.**, 1962 Lithograph Gift of Anne Kaplan 2011.15

Jerome Kaplan (1920–1997) Printed by Joseph Zirker (b. 1924)

**Quarry**, 1962 Lithograph Gift of Anne Kaplan 2011.16

Jerome Kaplan (1920–1997) Printed by Joseph Zirker (b. 1924)

**Birr**. 1962 Lithograph Gift of Anne Kaplan 2011.17

Jerome Kaplan (1920–1997) Printed by Joseph Zirker (b. 1924)

**Burnt Quarry**, 1962 Lithograph Gift of Anne Kaplan 2011.18

Jerome Kaplan (1920–1997) Printed by Wesley Chamberlin (b. 1932)


Jerome Kaplan (1920–1997) Printed by Joseph Zirker (b. 1924)

**Sierra Diablo V, Circle Ranch, Texas**, 2010 Inkjet print Purchase of the Barbara McCandless Photography Fund P2010.6

Michael P. Berman (b. 1956)

**Rancho Uno Grasslands, Janos, Chihuahua**, 2010 Inkjet print Purchase of the Barbara McCandless Photography Fund P2010.7

Will Barnet (b. 1911), **Guinea Hens**, 1948, Etching and drypoint, 2011.4
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Date</th>
<th>Medium</th>
<th>Acquisition Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael P. Berman (b. 1956)</td>
<td>Laguna El Uno, Tres Castillos, Chihuahua</td>
<td>2010</td>
<td>Inkjet print</td>
<td>Purchase of the Barbara McCandless Photography Fund</td>
</tr>
<tr>
<td>Michael P. Berman (b. 1956)</td>
<td>At the Feet of the Lord, Rancho El Uno, Chihuahua</td>
<td>2010</td>
<td>Inkjet print</td>
<td>Gift of the artist</td>
</tr>
<tr>
<td>Michael P. Berman (b. 1956)</td>
<td>Skinned Snake, Coyamito Sud, Chihuahua</td>
<td>2010</td>
<td>Inkjet print</td>
<td>Gift of the artist</td>
</tr>
<tr>
<td>Lee Friedlander (b. 1934)</td>
<td>California, 2009</td>
<td></td>
<td>Gelatin silver print</td>
<td>Purchase with funds provided by the Stieglitz Circle of the Amon Carter Museum of American Art</td>
</tr>
<tr>
<td>Margaret Bourke-White (1904-1971)</td>
<td>Four Thousand Fahrenheit, Otis Steel Co., ca. 1927-28</td>
<td>1927-28</td>
<td>Gelatin silver print</td>
<td>Purchase with the assistance of the Stieglitz Circle of the Amon Carter Museum of American Art</td>
</tr>
<tr>
<td>William Wylie (b. 1957)</td>
<td>Inscription Rock near Bellvue, Cache la Poudre River, Colorado</td>
<td>1996</td>
<td>Gelatin silver print</td>
<td>Gift of the artist</td>
</tr>
<tr>
<td>Richard Misrach (b. 1949)</td>
<td>Plate 22, 1977</td>
<td>1977</td>
<td>Gelatin silver print</td>
<td>Purchase with the assistance of an anonymous donor</td>
</tr>
<tr>
<td>Rhondal McKinney (b. 1948)</td>
<td>Illinois Landscape #1008, 1982</td>
<td>1982</td>
<td>Gelatin silver print</td>
<td>Purchase with the assistance of anonymous donors</td>
</tr>
<tr>
<td>Rhondal McKinney (b. 1948)</td>
<td>Illinois Landscape #1008, 1982</td>
<td>1982</td>
<td>Gelatin silver print</td>
<td>Purchase with the assistance of anonymous donors</td>
</tr>
</tbody>
</table>
Rhondal McKinney (b. 1948)
*Illinois Landscape #1021*, 1982
From the series Illinois Landscapes
Gelatin silver print
Gift of the artist
P2011.4

Eliot Porter (1901–1990)
*Redbud Tree in Bottom Land, Red River Gorge, Kentucky, April 17, 1968*, 1968
Dye imbibition print
Gift of Andrew Smith and Claire Lozier
P2011.9

Eliot Porter (1901–1990)
*Foxtail Grass, Lake City, Colorado, August 15, 1957*, 1957
Dye imbibition print
Gift of Andrew Smith and Claire Lozier
P2011.10

Eliot Porter (1901–1990)
*Pool in a Brook, Pond Brook, near Whiteface, New Hampshire, October 4, 1953*, 1953
Dye imbibition print
Gift of Andrew Smith and Claire Lozier
P2011.11

Eliot Porter (1901–1990)
*Frostbitten Apples, Tesuque, New Mexico, November 21, 1966*, 1966
Dye imbibition print
Gift of Andrew Smith and Claire Lozier
P2011.13

Rhondal McKinney (b. 1948)
*Illinois Landscape #1002*, 1982
From the series Illinois Landscapes
Gelatin silver print
Gift of the artist
P2011.8

Eliot Porter (1901–1990)
*Foxtail Grass*, Lake City, Colorado, August 15, 1957
Dye imbibition print
Gift of Andrew Smith and Claire Lozier
P2011.10

Eliot Porter (1901–1990)
*Pool in a Brook, Pond Brook, near Whiteface, New Hampshire, October 4, 1953*, 1953
Dye imbibition print
Gift of Andrew Smith and Claire Lozier
P2011.11

Eliot Porter (1901–1990)
Dye imbibition print
Gift of Andrew Smith and Claire Lozier
P2011.12

Rhondal McKinney (b. 1948)
*Illinois Landscape #1246*, 1984
From the series Illinois Landscapes
Gelatin silver print
Purchase with the assistance of anonymous donors
P2011.5

Rhondal McKinney (b. 1948)
*Illinois Landscape #940*, 1981
From the series Illinois Landscapes
Gelatin silver print
Gift of the artist
P2011.7
Exhibitions

SPECIAL EXHIBITIONS

OCTOBER 2, 2010–JANUARY 2, 2011
American Modern: Abbott, Evans, Bourke-White
Working with two guest curators, Jessica May, associate curator of photographs, organized this special exhibition showcasing the work of three of America’s most highly regarded photographers: Berenice Abbott, Margaret Bourke-White, and Walker Evans. The display offered new insight into the flourishing genre of documentary photography during the 1930s. In this decade, American photographers pushed the genre of documentary photography to the forefront of public culture in the United States and onto the walls of newly opened museums and art galleries. Together, the careers of Abbott, Bourke-White, and Evans chronicle the fortunes of the medium during these years.

A scholarly catalogue published by the University of California Press accompanied the exhibition. American Modern: Abbott, Evans, Bourke-White was co-organized by the Amon Carter and the Colby College Museum of Art in Waterville, Maine. The exhibition and accompanying publication were made possible in part by The National Endowment for the Arts, The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, and the Robert Mapplethorpe Foundation.

The Fort Worth presentation was supported in part by RBC Wealth Management. Promotional support was provided by Star-Telegram, WFAA, and American Airlines.

FEBRUARY 26, 2011–JUNE 19, 2011
The Hudson River School: Nature and the American Vision

Leading figures of the Hudson River School were represented. Arranged thematically, the exhibition illuminated the sites that artists depicted as resources for spiritual renewal, as well as potent symbols embodying powerful ideas about nature, culture, and history. The highlight of the installation was Cole’s monumental series of five canvases, The Course of Empire, which charts the cyclical history of an imaginary nation.
The Hudson River School: Nature and the American Vision was organized by the New-York Historical Society. The exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities. A Tru Vue Optium® Conservation Grant from The Foundation of the American Institute for Conservation of Historic & Artistic Works supported glazing of the works in the exhibition. The Fort Worth presentation was supported by the Katrine Menzing Deakins Trust and the Crystelle Waggoner Trust; U. S. Trust, Trustee.

JANUARY 29, 2011–MAY 29, 2011

Nature Bound: Illustrated Botanical Books
Organized by Amon Carter librarian Sam Duncan with Gary Jennings of the Botanical Research Institute of Texas (BRIT), this exhibition offered visitors an intimate look at rare illustrated botanical books from the collections of the Amon Carter and BRIT, the museum’s new Cultural District neighbor.

The research library at the Amon Carter collects such books primarily for their artistic merits, while

Members Tri Goldthwaite and Brooke (Boo) Lively enjoy the masterworks on view in The Hudson River School: Nature and the American Vision.
the research library at BRIT values them primarily as scientific documents. *Nature Bound: Illustrated Botanical Books* examined the relationship of art and science through these complex collaborations of botanists, horticulturists, naturalists, draftsmen, painters, printmakers, publishers, and printers.

**MAY 14, 2011–AUGUST 28, 2011**

*Subhankar Banerjee: Where I Live I Hope to Know*

The Amon Carter’s Jessica May organized this exhibition of large-scale, contemporary photographs by the artist Subhankar Banerjee (b. 1967). The subject of this series was the landscape surrounding the artist’s home near Santa Fe, New Mexico, and the incredible variety of flora and fauna that thrives there.

Like Ansel Adams (1902–1984) and Eliot Porter (1902–1990) before him, Banerjee is aligned with a preservation tradition as expressed through photography. His panoramic portraits of old-growth piñon trees, many of which are dying due to a historic infestation of the tiny bark beetle *Ips confusus*, serve as poignant hallmarks of the close proximity of global transformation to the artist’s own home. Banerjee visited the museum to give a public lecture about his work on June 9, 2011.

**JUNE 18, 2011–DECEMBER 31, 2011**


To mark the 100th birthday of pioneering printmaker, painter, and educator Will Barnet (b. 1911), this exhibition of nearly fifty works was organized by Shirley Reece-Hughes, the museum’s assistant curator of paintings and sculpture. The display explored the momentous evolution of Barnet’s art from realism to abstraction during the middle decades of the twentieth century.

Through primarily prints and drawings, but also paintings, viewers witnessed the sophisticated progression of Barnet’s art from the 1930s to the 1960s, the most pivotal period of his career. The artist’s stylistic evolution was marked by his search for the symbolic potential of forms, a search that culminated in one of the most important abstract paintings he ever created, the Amon Carter’s *Self-Portrait* (1952–53). Alongside this masterwork were related drawings from the 1950s that were exhibited for the first time in this show. This exhibition also included important loans from the artist alongside prints and drawings from the museum’s permanent collection.

**JULY 9, 2011–OCTOBER 9, 2011**

*The Allure of Paper: Watercolors and Drawings from the Collection*

Organized by retired curator Jane Myers and implemented by Shirley Reece-Hughes in celebration of the Amon Carter’s 50th Anniversary, this special exhibition showcased more than 100 drawings and watercolors from the museum’s holdings.

These one-of-a-kind works of art range in date from the early nineteenth century to the late twentieth century and chronicle the sweeping changes that occurred in American art over the course of nearly 200 years. From portraiture and history painting to early modernism and abstraction, these objects represent the finest from the museum’s works-on-paper holdings. The exhibition was sponsored by Frost.

**PERMANENT COLLECTION**

**NOVEMBER 20, 2010–MAY 1, 2011**

*From Survey to Canal: Photographs of the Isthmus of Panama*

In this display organized by Jessica May, visitors explored the most immense engineering project of the twentieth century through a selection of photographs drawn from the Amon Carter’s permanent collection and that of the National Archives and Records Administration and the United States Military Academy.

Together these images offered glimpses into the extraordinary scale and human expense of the canal project that transformed the trade route between the Pacific and Atlantic oceans.

Masterworks of American Photography: Artistic Communities

The Amon Carter houses the photographic archives of six artists, representing a cross-section of important twentieth-century movements. This exhibition, organized by Jessica May, celebrated the museum’s 50th Anniversary year by highlighting the extensive holdings of Carlotta Corpron, Nell Dor, Laura Gilpin, Eliot Porter, Erwin E. Smith, and Karl Struss. While the photographs gracing the walls summarized each artist’s career through key works, the display cases around the gallery were filled with albums, letters, and papers introducing the photographers’ admirers and colleagues and reminding us of the broader cultural communities integral to art-making.

August 13, 2011–February 5, 2012

Masterworks of American Photography: Landscape

Landscape has long been a key subject of American art and is a particular strength of the Amon Carter’s permanent collection.

Organized by Senior Curator of Photographs, John Rohrbach, this exhibition drawn from the museum’s holdings brought together an array of photographs ranging from jewellike daguerreotypes to oversized inkjet prints. Taken together, they revealed a vivid tale of Americans’ changing encounters with the land from the mid-nineteenth century to the present.

September 10, 2011–February 19, 2012

Feature Photography Exhibition: Work

Work has been a key subject for photographers from the medium’s earliest days. Organized by John Rohrbach, this modest survey exhibition, drawn from the permanent collection, showcased photographers’ acknowledgement of work in many forms, their recognition of how people are often defined by their jobs, and their documentation of labor’s troubles and successes.

December 2010–March 2012

The First 50 Years

With images drawn from the museum’s extensive archives, The First 50 Years commemorated the first half-century of Fort Worth’s Amon Carter Museum of American Art.

Organized by the museum’s long-time photographer, Steve Watson, the installation included images of architect Philip Johnson’s building, public programs over the decades, landmark exhibitions, visiting luminaries of American art, and other seminal moments in the museum’s history. The veteran member and first-time visitor alike found much of interest in this five-decade portrait of one of Fort Worth’s leading art institutions.
Conservation and Preservation

The Amon Carter’s conservation staff ensure that the museum’s works of art remain in exceptional condition. They do this by monitoring the works’ handling, display, and environmental conditions. The Amon Carter’s lab is where works on paper and photographs are treated, while the museum’s paintings are examined and treated in the Kimbell Art Museum lab, which is jointly operated by the two museums.

SYLVIE PÉNICHON, conservator of photographs, mentored and supervised two young conservators during 2011. Diana Díaz, a conservator of photographs from Columbia, completed a three-month internship in the conservation lab. During her residency, Díaz completed the treatment of twenty photographs and the elemental analysis of fifteen photographs from the collection. She also studied and documented an uncommon type of gelatin silver prints (those without baryta layer) and participated in all of the lab’s activities. Before leaving the museum, Diaz presented a synopsis of her work to the staff on January 28, 2011.

Ho-yu Chang, a young conservator from Taipei, Taiwan, also completed a three-month internship in the conservation lab. During her residency, Chang participated in all the lab’s activities and focused on color...
photographs, learning their composition and studying their finishes.

In addition to managing both Diaz’ and Chang’s activities, Pénichon completed the following in 2011:

- examined 341 photographs for exhibitions and acquisitions consideration; of these, fifty-nine received conservation treatment;
- co-hosted with Jodie Utter, the museum’s conservator of works on paper, a meeting of the North Texas Association of Art Conservators at the Amon Carter (November 18, 2010);
- was a guest lecturer at Winterthur/University of Delaware Program in Art Conservation for a two-day workshop on color photographs, their history, and their identification (January 24–25, 2011);
- chaired the FAIC Advisory Committee for the Collaborative Workshops in Photograph Conservation;
- sat on the Advisory Board of the International Postgraduate Course in Photograph Conservation, The National School for Conservation, Restoration and Museography (ENCryM), in Mexico City;
- served as a peer-reviewer for the journal Studies in Conservation of the International Institute for Conservation;
- and attended the biannual meeting of the Photographic Materials Group of the AIC and co-presented a paper titled “Preliminary Investigation on the Preservation of Backlit Works of Art” with Kate Jennings, conservator of time-based media at Tate London.

JODIE UTTER, conservator of works on paper, spent most of 2011 preparing for her role as co-curator of the February 2012 exhibition Romance Maker: The Watercolors of Charles M. Russell. Her research and conservation activities included several trips to the C. M. Russell Museum in Great Falls, Montana, to conduct research on their related objects. Utter’s work culminated in a distinct conservation component in the exhibition. In addition to these Russell-related activities, Utter also completed the following in 2011:

- examined a total of 137 pieces for purposes of exhibition, incoming and outgoing loans, and works on approval either through gift or purchase;
- presented a paper on her Russell research at the American Institute for Conservation annual conference in Philadelphia, June 2011;
- presented a synopsis report on her research to the Western Association for Art Conservation at their annual conference in Austin, Texas, in October;
- and took a class on Microchemical Analysis at the Campbell Center to aid future projects involving microscopic analysis.

CLAIRE BARRY AND BART DEVOLDER, who operate the conservation lab at the Kimbell Art Museum and treat the Amon Carter’s paintings, carried out a comprehensive technical examination of Mary Cassatt’s Woman Standing, Holding a Fan (1878–79), a rare work by the American artist in distemper. The painting would become the signature acquisition of the museum’s 50th Anniversary year, entering the collection in honor of Ruth Carter Stevenson, the Amon Carter’s longtime president of the board, and the museum’s 50th Anniversary year.

The conservators obtained an early glass-negative photograph of the painting to assess any changes in the delicate surface since its creation. Their examination of the work using ultraviolet light, stereomicroscope, and infrared reflectography revealed a painting in fine health and revealed Cassatt’s bold application of calligraphic brushwork as she developed the composition.
Education

The Education Department of the Amon Carter Museum of American Art works to create and host engaging and informative programs that enrich the lives of art lovers of all ages and abilities. Below are highlights from the many programs offered at the museum this year, all of which were free of charge.

PROGRAMS IN 2011

• Based upon a request from The Walton Family Foundation and building upon the success of the student tour programs conducted with six Palo Pinto County school districts during the past eight years, the Amon Carter extended student tour offerings to first through eighth grades in the Lipan and Millsap ISDs during the 2010–11 school year. Prior to museum visits, teachers and students read a pre-selected book and attended pre-visit presentations, which included a PowerPoint that introduced students to museum vocabulary, outlined what to expect during the tour, engaged

students with images from the museum’s collection that related to each book’s theme, and familiarized

students with the museum’s gallery teachers and their teaching style. While at the museum, students participated in a gallery teacher–led tour that related to each book’s central theme, characters, and plot and featured writing and art-making activities that correlated with the artworks on the tour.

• In January 2011, the museum launched the new program, Art Basics for Caregivers. Attended by hospice volunteers; healthcare workers in nursing homes, adult daycare facilities, and hospitals; and family caregivers, the interactive sessions help participants learn strategies for using artworks
to jumpstart conversations with the individuals for whom they provide care. This program was developed to continue connecting individuals with the Amon Carter’s collection once they are no longer able to visit the museum because of age or illness.

• Dr. Mark Thistlethwaite, Kay and Velma Kimbell Chair of Art History at Texas Christian University, presented the public program lecture series People and Places in American Art on Tuesday afternoons, January 18–April 26, 2011. These programs served 1,151 people and allowed participants to gain an in-depth look at artists in the Amon Carter’s collection. The lectures were held in conjunction with Thistlethwaite’s spring 2011 undergraduate and graduate art history course Faces and Places: American Art to 1900 and the Amon Carter’s special exhibition The Hudson River School: Nature and the American Vision.

• During spring break, the Amon Carter launched the new family program Family Fun Week. The inaugural programs featured the themes The Wonderful West, Picture-Perfect Paintings, Behind the Lens, and Super Sculpture and reached 1,471 individuals through hands-on art activities and guided discussions of artworks designed for the entire family.

• In June and July 2011, the museum launched a new program for daycare facilities that brought 755 young children to the museum. These interactive tours included guided art discussions, hands-on art activities, and readings of children’s literature around the themes My Museum Vacation and The Place I Call Home. This program was developed to introduce young visitors to the Amon Carter and to cultivate their observation skills.

• On August 13, the museum’s 50th Anniversary community celebration, 50 Fest, engaged 4,200 individuals of all ages, abilities, and backgrounds in activities that connected them to the museum’s history and collection (above). Events included an Amon Carter-themed cake decorating competition, guided art exploration for adults and families, performances by the Marshall Ford Swing Band and Del Castillo, hands-on art activities, and refreshments.
### VISITORS SERVED

<table>
<thead>
<tr>
<th>[total no. of programs]</th>
<th>[total no. of people served]</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total 2011 Museum Attendance</strong></td>
<td><strong>119,394</strong></td>
</tr>
<tr>
<td><strong>Adult Tours and Interpretation</strong></td>
<td></td>
</tr>
<tr>
<td>484 Docent-guided Tours for Adult Groups</td>
<td>6,286</td>
</tr>
<tr>
<td>(120 appointment tours and 364 drop-in tours)</td>
<td></td>
</tr>
<tr>
<td>41 Self-guided Tours for Adult Groups</td>
<td>833</td>
</tr>
<tr>
<td>162 Docent-led Art Cart Sessions</td>
<td>3,210</td>
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<tr>
<td><strong>Student Tours and Interpretation</strong></td>
<td></td>
</tr>
<tr>
<td>350 Gallery Teacher–guided Tours for Students</td>
<td>20,761</td>
</tr>
<tr>
<td>43 Self-guided Tours for Students</td>
<td>1,131</td>
</tr>
<tr>
<td>9 Student Pre-visit Programs at Schools</td>
<td>1,374</td>
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<tr>
<td><strong>Onsite Programs for Students</strong></td>
<td></td>
</tr>
<tr>
<td>2 Girl Scout Programs</td>
<td>65</td>
</tr>
<tr>
<td>2 Academic Decathlon Programs</td>
<td>279</td>
</tr>
<tr>
<td>3 Homeschool Programs</td>
<td>64</td>
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<tr>
<td><strong>Distance Learning Programs</strong></td>
<td></td>
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<tr>
<td>135 Student Videoconferences</td>
<td>10,792</td>
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<tr>
<td>3 Educator Videoconferences</td>
<td>40</td>
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<tr>
<td>5 Adult Videoconferences</td>
<td>81</td>
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<tr>
<td><strong>Programs for Educators</strong></td>
<td></td>
</tr>
<tr>
<td>50 Onsite Educator Trainings</td>
<td>1,897</td>
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<tr>
<td>14 Off-site Educator Trainings</td>
<td>401</td>
</tr>
<tr>
<td>4 Educator Planning Meetings</td>
<td>52</td>
</tr>
</tbody>
</table>
Teaching Resource Center (TRC)

- Visitors to the TRC: 188
- Students Served by TRC Materials: 6,736

Public Programs for Adults

- Accessible Programs: 15, 343
- In-Gallery Programs: 34, 934
- Lectures, Symposia, and Films: 23, 2,117

Public Programs for Families

- New Parents Tours: 9, 192
- Family Fundays and Family Fun Week: 7, 3,273
- Storytime Programs: 8, 1,856
- Day in the District: 1, 2,003
- 50 Fest: 1, 4,200
In 2011, library staff fielded 3,401 library reference queries and contacts from museum staff and the public as well as 1,662 archives queries. Nearly 2,300 items were used or checked out, 725 titles were catalogued, and 782 researchers visited the reading room. The publications department produced two catalogues and redesigned the museum’s website.

**LIBRARY AND ARCHIVES ACTIVITIES**

The museum’s Davidson Family Fellowship program, managed under the auspices of the library, hosted Maggie Cao, a PhD candidate at Harvard University, as the 2011 fellow. Cao worked with staff during October to research the museum’s holdings by artist Martin Johnson Heade, an artist that related directly to her dissertation project. At the end of her term, Cao led a lively round-table discussion in the reading room, *Martin Johnson Heade and the Un-grounding of Landscape*, attended by area curators and scholars.

- Library staff launched a mobile CDLC catalog and catalog search plugin for Firefox and Internet Explorer.
- Volunteer Kelly Hunter cataloged many titles culled from ephemera files for better exposure in the museum’s catalog and WorldCat.
- Archivist Jon Frembling assisted with revising the museum’s collections management document.
- Library Director Sam Duncan, with Gary Jennings of the Botanical Research Institute of Texas, organized the exhibition *Nature Bound: Illustrated Botanical Books*, which featured forty-one rare books from the research libraries of the Amon Carter and the BRIT; the two also lectured on the show to the Fort Worth Garden Club.
- Library staff also organized an intimate display of the Pacific Railroad Surveys “Cacti” illustrations in conjunction with the exhibitions *Nature Bound* and *Subbanskar Banerjee: Where I Live I Hope to Know*.
- To accompany the museum’s exhibition *The Allure of Paper*, library staff presented an ancillary exhibition of Peter Rindisbacher (1806–1834) and Andrew H. Bulger (1789–1858) prints and watercolors, along with other related archival material, in the Reading Room.

Library Director Sam Duncan assists Ho-Yu Chang, postgraduate intern in conservation, as she tests for acid emission in the microfilm collection.
• Frembling joined Senior Curator of Photographs John Rohrbach for a Masterworks of American Photography: Artistic Communities gallery talk during that exhibition; Frembling also lectured at the University of Texas at Austin’s School of Information on careers in archives.
• Frembling provided critical assistance in gleaning vintage photographs and film footage from the museum’s archives for inclusion in the video produced by the Amon Carter on the occasion of its being awarded Fort Worth Chamber of Commerce’s Spirit of Enterprise Award. The video is available for viewing on the museum’s website.

PUBLICATIONS DEPARTMENT

The Publications Department at the Amon Carter oversees the museum’s graphic design, editorial and publication activities, online presence, new-media initiatives, and institutional identity.

The museum continued its long tradition of fine-art publishing with the release of two new books during 2011. Both books accompanied special exhibitions held during the summer: The Allure of Paper: Drawings and Watercolors from the Collection and Subhankar Banerjee: Where I Live I Hope to Know. The year also involved pre-press development of a book on the watercolors of Charles M. Russell (the publication accompanied the February 2012 exhibition Romance Maker: The Watercolors of Charles M. Russell). The book will be the first publication to reproduce the best of the Cowboy Artist’s watercolors.

In conjunction with the Curatorial and Education Departments, the Publications Department developed an audio tour to accompany a special exhibition of Will Barnet’s work. The audio tour featured insights from an interview of Barnet conducted by Assistant Curator of Paintings and Sculpture, Shirley Reece-Hughes, in which the artist reflected on his long and celebrated artistic career just months before his 100th birthday.

The museum’s 50th Anniversary called for a number of special projects overseen by the Publications Department, including two commemorative issues of Program. With Deputy Director Lori Eklund and Archivist Jon Frembling, Will Gillham, the director of publications, scripted and produced the museum’s video for the Chamber of Commerce Spirit of Enterprise Award. The video is available for viewing on the museum’s website.

The museum’s web presence is an important part of the institution’s identity as it reaches visitors from around the world. In 2011 the Publications Department redesigned the museum’s website in keeping with the new institutional identity and managed the migration of data from the old to the new site in preparation for the site’s launch.

The museum’s Collection Information and Imaging Department was awarded a prestigious $150,000 federal grant from the Institute of Museum and Library Services in 2010 to work toward the comprehensive digitization and cataloging of the museum’s photography collection—a number that exceeds 225,000 objects. The ultimate goal is to make the Amon Carter’s collection available to as many people as possible around the world, and the redesigned website includes an interface that allows visitors to view these image files; as of the end of the fiscal year, there were 12,500 digital records available for viewing on the museum’s website.

The Publications Department continued to support the museum’s programs by editing, designing, and managing the production of all supporting collateral including ads, billboards, monument signs, web components, rack cards, and invitations.
In addition to their work on the exhibition program, the museum’s curators applied their energies to ongoing research projects and to professional activities outside the institution in 2011.

Two long-time curators at the museum, Rick Stewart, senior curator of western art, and Jane Myers, senior curator of prints and drawings, continued to work on projects for the museum despite having retired in 2010. Myers completed her work on the exhibition and publication *The Allure of Paper: Watercolors and Drawings from the Collection*. Stewart’s work continued into 2012 on the exhibition and publication *Romance Maker: The Watercolors of Charles M. Russell*.

The museum added a new full-time curator to its ranks in 2011 when Shirley Reece-Hughes was appointed assistant curator of paintings and sculpture. In addition to assuming a number of responsibilities relinquished by Myers, Reece-Hughes took over management of several of the museum’s upcoming exhibitions. She presented a paper, “From a Southern to a Southwestern State: The Changing Cultural Identity of Texas in the 1930s,” at the Southwestern Art History Conference held in Taos, New Mexico, and spent much of her time preparing for her role as a presenter at the University of Iowa’s Grant Wood symposium to take place in April 2012. With Jessica May, the museum’s associate curator of photographs, Reece-Hughes organized the 50th Anniversary symposium *New Perspectives on an American Collection*, a Tandy-funded event at the Amon Carter that took place October 15.

In May 2010, Rebecca Lawton, curator of paintings and sculpture, received a $50,000 grant from the Texas Fund for Curatorial Research, University of Texas at Dallas, to support research for an exhibition on Marsden Hartley’s thematic engagement with spirituality in art. The grant augments a generous contribution from museum board member Lucy Darden, which provided support for research into the series of twenty mystical paintings Hartley created while working in Mexico in 1932–33.

John Rohrbach, senior curator of photographs, spent the larger part of 2011 researching and writing for his upcoming exhibition and publication *Color!,* a landmark historical survey of American color photography scheduled for fall 2013. The University of Texas Press will publish the work.

In addition to periodic gallery talks in conjunction with permanent collection exhibitions, Rohrbach also gave several public lectures in 2011, including “New Topographies: The Loss of Idealism in Photography”
at Collin County College on May 3; “We Are What We See” at the Nederlands Fotomuseum in Rotterdam on June 25; and “Bound Images,” a public conversation with founder and publisher of Nazraeli Press, Chris Pichler, at the museum on September 22. Rohrbach was also invited to the Center for Creative Photography, University of Arizona, in October to participate in a private conference bringing together leaders of the photographic community to discuss the state of the field and the role of museums and archives in promoting photographic scholarship. The following month, he participated in the Oracle Conference at Haverford College, Pennsylvania. The invitation-only conference is an annual meeting of photography curators from around the world.

Finally, with Gregory Foster–Rice, Rohrbach was an editor for Reframing the New Topographics (Chicago: Center for American Places, 2011) and author of the essay “Paul Strand’s Late Prints,” which was submitted to the Notes on Photographs website hosted by George Eastman House Museum of Photography and Film (March 2011).

Jessica May, associate curator of photographs, contributed much to scholarship on American art in 2011 through published reviews and essays, including “The Detective” in Subhankar Banerjee: Where I Live I Hope to Know, a catalogue published by the museum in conjunction with the artist’s 2011 exhibition at the Amon Carter. She also published an essay entitled “Joel Sternfeld’s Early Photographs” in Joel Sternfeld, First Pictures (Gottingen: Steidl, 2011) and served as a juror for the annual spring student exhibition at the university of Texas, Dallas, and for the Fort Worth Camera Club.

50th Anniversary Gala and 50 Fest

50th Anniversary Gala attendees, left to right: Shirlee and Taylor Gandy; John and Charlotte Robinson, Ellen and Rob Kelly; guests in the main gallery and on the plaza; and Kendelle Tekstar with Ruth Carter Stevenson.
The museum held a 50th Anniversary community celebration in August of 2011. More than 4,000 people came to enjoy art, live music, dancing, crafts, hotdogs, hamburgers, and ice cream.
Honor Roll of Contributors
Fiscal Year October 1, 2010, through September 30, 2011

The board of trustees and staff of the Amon Carter Museum of American Art express their sincere gratitude and appreciation for the contributions and gifts received from foundations, corporations, government agencies, and many devoted members and friends. Private support allows the museum to carry out Amon G. Carter’s philanthropic vision, offering free admission and world-class exhibitions and education initiatives. These activities reach a diverse audience of adult learners, students, families, young children, and scholars. Thank you.

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We are grateful to those individuals, corporations, and foundations whose generous gifts support museum programming.

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Above: John and Mary Wilson at the museum’s Council dinner.

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Above: John and Mary Wilson at the museum’s Council dinner.
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Above: Sally Buck and museum curator Rebecca Lawton during the Cultural District art walk for members of The Gallery.

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David A. Jones and Kathryn L. Morgan
Walter and Ginger Morosky
Michael and Helen Morrison
Kim and Andy Morrow
Mr. and Mrs. R. Russell Morton
Mr. Stephen S. Mosher

Above: Brian and Sarah Ross, steering-committee members of The Gallery, at the group’s holiday party.

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Drs. Gary L. and Carolyn R. Mueller
Tom and Martha Mueller
Yvonne L. Munn
Stuart and Melissa Murff
Phylis and Anthony Murilla
Mr. and Mrs. Larry P. Murphy
Thom and Jan Murrell
Joshua Mutz and Eric Zavala
Mrs. Claire D. Myers
Ronda and Jeff Nabity
Zita and Irv Nadal
Miss Pamela Navarro
Ms. Debra Nelson
Lorin Nelson and Corri Nelson
Tracey Newcomer
Nicole Newland and Brian Peyton
Kelly C. Newman
Dr. Doug Newsom
Mr. and Mrs. Phillip Newsom
Cayli Nguyen and Trey Balch
Mr. Lee I. Niedringhaus
Mr. and Mrs. David Nivens
Kurt Noell
Michael and Linda Nolan
Shannon Smith Nolan
Richard and Carolyn Norgaard
William and Jacqueline Norlander
Kendra and Ron O’Brien
Erin and Isaac O’Brien-Herr
Mr. and Mrs. Jeremy Ogeda
Esiquiel and Rachel Olivarez
Eileen O’Neill and John Windsor
Lori and Michael O’Neill
Dr. and Mrs. Angelo L. Otero

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Clif and Leah Overcash
Peter A. Pactor
Henry and Suzanne Painter
Jonathan and Suzanne Pals
Jeff Papenfuss
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Mr. and Mrs. David B. Parker
Ms. Jennet Y. Parker
Mr. Wes Parks
Jennifer Parmley
Derek and Josh Parr
Tomora Lee Parr and Clay H. Tarpley
Mr. and Mrs. Hugh Partin
Ms. Peggy Pate
Dr. Margaret Patoski
Mr. James N. Patterson Jr.
Bart and Amy Pearson
Henry R. and Becky Pearson
Ms. Megan J. Penney
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Mr. and Mrs. James R. Perry
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Catherine and Mark Piske
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J. Karen Ray
Mrs. Paul R. Ray
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Robin Reger
Mike and Marilyn Reid
Sandra and Patrick Reilly
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Mr. and Mrs. Norman Rogers
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Paula and Tagg Sawyer
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Larry and TJ Sebastian
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Mr. Kenneth K. Whiteman

Above: Brook and Whistle Whitworth at The Gallery’s Christmas party.
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Donna and Bryan Whitworth
Jeanette Widmer
Mr. and Mrs. Lee Wiechmann
Mr. and Mrs. Ty Wilcox
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Eunice F. Rutledge  
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Judith M. Rye  
Mr. Matt Sacks  
Nora Salvesen  
Ms. Jodie Sanders  
Shelby L. Schafer  
Mrs. Kathleen Yacio Sargent  
Joanne Sarsgard  
Mr. Joseph L. Schott  
Martin Schreiber  
Mr. Leonard Schreier  
Shirley Schuster  
Patricia H. Schutts  
Mrs. Robert Schutts  
Hester Schwarzer  
Brandon J. Scott  
Georgia Scott  
Ms. Susan Scott  
Jerry W. Sechrist  
Marianne S. Self  
Mary G. Settle  
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Mrs. Carol A. Sewell  
Donald B. Shannon  
Correy Sharkey  
Mr. David Sharp  
Mr. John Sharpe  
Mr. Thomas N. Shehan  
Stanley Shepelwich  
Barbara E. Shields  
Mrs. Margaret W. Shielis  
Lynda Shipman  
Jo Shrull  
Mr. Les Shurtleff  
A. Polly Sifuentes  
Mrs. Naomi Simmons  
Ms. Ana Simpson  
Patricia K. Singleton  
Martha W. Slover  
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Mr. Mark L. Smith  
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Patricia Smith  
Pamela Smith  
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Sonia Wagener
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Adan Vera
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Wells Fargo
In honor Ronald and Carol Goldman
Mr. and Mrs. Elliott Garsek
In honor of Rebecca Lawton
Nenetta and Steve Tatum
IN MEMORY OF
Mr. and Mrs. C. Thomas May Jr.
Mr. and Mrs. Richard R. Finlay
In honor of Jessica May
Dr. Joe Strain
In honor of Ruth Carter Stevenson
Amon G. Carter III
Mr. and Mrs. William C. Bahan
Vicki, Ed and Madi Bass
The Chatham Foundation
Marty Craddock
Jean and John Roach
Tom and Charlene Marsh
Family Foundation
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In memory of Amon G. Carter Jr.
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Mr. and Mrs. John R. Lively
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Michael Berman
The Estate of Wyssie Feininger
Anne Kaplan
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Rhonda McKinney
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Stacey McCarran Cutshaw
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Selena Godoy
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Helen Talbot
Chrissy Tefera
Mei Yu
# Financial Highlights

Covering the last three fiscal years

## As of September 30

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net Assets*</td>
<td>$37,278,634</td>
<td>$35,613,745</td>
<td>$35,930,766</td>
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<tr>
<td>Endowments</td>
<td>$9,360,669</td>
<td>$9,107,991</td>
<td>$7,993,141</td>
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</tbody>
</table>

## For the Year Ended September 30

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue and Support</td>
<td>$13,998,415</td>
<td>$13,106,149</td>
<td>$12,640,476</td>
</tr>
<tr>
<td>Investment Return</td>
<td>$374,058</td>
<td>$738,538</td>
<td>-$165,858</td>
</tr>
<tr>
<td>Expenses Excluding Depreciation</td>
<td>$10,646,277</td>
<td>$11,869,433</td>
<td>$9,385,047</td>
</tr>
<tr>
<td>Capital Expenditures</td>
<td>$624,656</td>
<td>$498,656</td>
<td>$431,717</td>
</tr>
</tbody>
</table>

*Excludes the museum’s art collection.

For a copy of the Amon Carter’s most recent audited financial statements, call 817.989.5065.
Senior Staff
October 1, 2010–September 30, 2011

Ron Tyler
Director (through March 31)

Shannon Locke
Security Director

Andrew J. Walker
Director (as of April 1)

Jessica May
Associate Curator of Photographs

Jim Belknap
Installation Manager

Trang Nguyen
Exhibition Designer

Janice Craddock
Head of Information Technology

Carol Noel
Director of Development

Marci Driggers-Caslin
Registrar

Sylvie Pénichon
Conservator of Photographs

Samuel Duncan
Library Director

Randy Ray
Chief Financial Officer

Lori Eklund
Deputy Director

John Reilly
Museum Store Manager

Stacy Fuller
Director of Education

Shirley Reece-Hughes
Assistant Curator of Paintings and Sculpture

Will Gillham
Director of Publications

John Rohrbach
Senior Curator of Photographs

Kathy Goodale
Human Resources Manager

Dan Stoyak
Accounting Manager

Tracy Greene
Public Information Officer

Alfred Walker
Senior Facilities Manager

Rebecca Lawton
Curator of Paintings and Sculpture

Jodie Utter
Conservator of Works on Paper