EXECUTIVE DIRECTOR’S LETTER

Letter from the President of the Board of Trustees and the Executive Director

AS IS OFTEN THE CASE WHEN ONE TRIES TO REFLECT on the museum’s accomplishments of the past year, it is much easier to write about the present moment and the excitement and energy of Changing Views. However, we build on a past that has always been and continues to be driven by excellence. Over the last few years, the format of our annual report has become more “greatest hits” than narrative document. A myriad of impressive numbers tell the tale, but please take a moment to look a bit closer. The exhibitions at the Amon Carter portray and build on the many strengths of the collection, and they are always of the highest quality. In reviewing the list from last year, though, two were groundbreaking. Wild Spaces, Open Seasons was the first exhibition to explore the many facets of outdoor painting and sculpture from the early nineteenth century up to World War II. It showed the relevance to and, often, the reverence for hunting and fishing in that period of history. A New American Sculpture, 1914–1945: Lachaise, Laurent, Nadelman, and Zorach was the first to examine the relationship between classicism, modernism, and popular imagery during the years between the world wars. And those two are but a sampling of the rest of the year. Exhibitions are only one part of the mission of the Amon Carter. As you turn the pages of this report, it is obvious that our programming both within the museum and in the community at large is second to none. As always, we extend our thanks to all our members and supporters. Please read this report, but, more importantly, come to the museum to experience the wonder of American art.

Karen Johnson Hixon
President of the Board of Trustees

Andrew J. Walker
Executive Director

“The Amon Carter Museum of American Art aspires to be a place where everyone can experience the singular wonder of American art.”—Vision Statement
People Served

“A true valuable asset to Ft. Worth and its neighboring communities and beyond!”
—Google Review, 6.29.18, Andrea Hammond

Collection

“On the whole, the [Amon Carter’s] exhibitions are a dazzling survey of some of America’s greatest artists, which have been assembled and presented in a highly thoughtful and revelatory manner.”
—Fort Worth Star-Telegram, Oct. 4, 2017
Exhibitions

WILD SPACES, OPEN SEASONS
Hunting and Fishing in American Art
October 7, 2017–January 7, 2018

COMMANDING SPACE
Women Sculptors of Texas
October 14, 2017–September 23, 2018

IN HER IMAGE
Photographs by Rania Matar
December 20, 2017–June 17, 2018

ELLEN CAREY
Dings, Pulls, and Shadows
January 17–July 22, 2018

A NEW AMERICAN SCULPTURE
1914–1945, Lachaise, Laurent, Nadelman, and Zorach
February 17–May 13, 2018

JAN STALLER
CYCLE & SAVED
February 24–September 23, 2018

MULTITUDE, SOLITUDE
The Photographs of Dave Heath
June 16–September 16, 2018

Wild Spaces was the first major exhibition to explore the multifaceted meanings of such outdoor subjects in both painting and sculpture from the early nineteenth century to World War II. Approximately 60 paintings and sculptures illustrated changing ideas about place, national identity, community, wildlife, and the environment.

Commanding Space featured the work of five living women Texas artists, Celia Eberle, Kana Harada, Sharon Kopriva, Sherry Owens, and Linda Ridgway. These artists take the traditions of sculpture in new directions that range from evocations of history and metaphor to explorations of memory, myth, and ritual.

This exhibition featured four bodies of work by Lebanese American photographer Rania Matar that trace the development of female identity through portraiture. Matar’s work addresses personal and collective identity by photographing girls and women in both the United States and Middle East.

Dings, Pulls, and Shadows featured seven key works by photographer Ellen Carey that explore the artist’s interest in color, light, and the photographic process. Carey’s work depicts vibrant fields of color that are meditations on the very nature of photography.

A New American Sculpture was the first exhibition to investigate the integral relationships between modernism, classicism, and popular imagery in the interwar sculpture of Gaston Lachaise, Robert Laurent, Elie Nadelman, and William Zorach. These four immigrant artists created figured sculpture that reveal a confluence of sources, from archaism and European avant-garde art to vernacular traditions and American popular culture.

Jan Staller’s video CYCLE revels in the abstraction of paper speeding down a conveyor belt on its way to being recycled. SAVED is a playful video of hundreds of small tools and toys accumulated by the artist. Together, the videos asked museum visitors to reflect on what we choose to keep and what we throw away.

Multitude, Solitude was a retrospective on the photographs of Dave Heath, whose powerful photographs of loss and hope concur, feelings of alienation and a desire for human connection. The exhibition highlighted the photographer’s black-and-white pictures of the 1950s and 1960s, an intense period of self-discovery and innovation for Heath.

Loans

A Selection of Works from the Museum’s Collection that Traveled in 2018

GEORGIA O’KEEFFE
Black Patio Door, 1955
Reynolda House Museum of American Art, Winston-Salem, North Carolina
Peabody Essex Museum, Salem, Massachusetts

STUART DAVIS
Blips and Ifs, 1963–64
Crystal Bridges Museum of American Art, Bentonville, Arkansas

THOMAS COLE
The Garden of Eden, 1828
Metropolitan Museum of Art, New York

GRANT WOOD
Parson Weems’ Fable, 1939
Whitney Museum of American Art, New York

JOHN SINGER SARGENT
Alice Vanderbilt Shepard, 1888
Art Institute of Chicago, Illinois

Research and Publications

The Amon Carter dedicates significant resources to advancing the study of American art, whether by general or project-driven curatorial research, publishing, the Davidson Family Fellowship, or lecturing on the collection.

DAVIDSON FAMILY FELLOWSHIP

Established in 1996 by a generous gift from the Davidson Family Charitable Foundation, the Amon Carter’s Davidson Family Fellowship provides support for scholars holding a PhD (or equivalent) or PhD candidates to work on research projects in American art that advance scholarship by connecting with objects in the museum’s permanent collection.

This year’s fellows included: Erika Pazian, doctoral candidate, The Graduate Center, City University of New York; Birgit Spengler, doctoral candidate, Goethe University; Catherine Barth, doctoral candidate, Emory University; and Louise Siddons, doctoral candidate, Oklahoma State University.


Adler also was invited to speak at the Winslow Homer Symposium at the Worcester Art Museum in Massachusetts, where she presented “Courtesy of Cullercoats: Homer’s Buff Men and Badass Women.”

Claire Barry and Peter Van de Moortel completed a technical study of Homer and Remington’s oil paintings during 2018. The resulting essay will be published in the catalogue for the upcoming exhibition on Homer/Remington cosponsored by the Amon Carter, the Denver Art Museum, and the Portland Museum of Art.

This technical study included infrared imaging of the Amon Carter’s Crossing the Pasture (Winslow Homer), His First Lesson (Frederic Remington), Ridden Down (Frederic Remington), and The Fall of the Cowboy (Frederic Remington) along with an examination of the museum’s The Grass Fire and The Old Stage-Coach of the Plains (both by Frederic Remington).

External Affairs

“University of Pennsylvania researchers have demonstrated that a high concentration of the arts in a city leads to higher civic engagement, more social cohesion, higher child welfare, and lower poverty rates.” —Richard Cohen, Americans for the Arts

$10,139,056 total contributed revenue*

Contributed revenue by source (excluding the Amon G. Carter Foundation)

- 2% Government
- 2% Corporations
- 6% Individual donations
- 6% Foundations
- 82%* Individual memberships
- Other non-operating gifts

1,423 members
1,479 donors

54,910 followers on social media
(Facebook, Twitter, Instagram)

$2.98 million approximate in-print and broadcast editorial/advertising equivalencies

232 media outlets, including WFAA, The Dallas Morning News, USA Today, NPR, and Texas Monthly

*This figure includes a $6.26 million gift for a study center, including endowments that will be available for use beginning FY 2021
Volunteers

“You make a living by what you get, but you make a life by what you give.” —Winston Churchill

MUSEUM VOLUNTEERS

Marilyn Browne, Sur Won Cha, Michael Craft, Georgia Curtis, Libby Curtis, Joann Decker, Dustin Dickison, Nutti Doodhreefover, Fred Erismann, Dave Greenlee, Justin Gunolus, Mary Jane Habibison, Joanne Jackson, Mary Kelly, Will Kirtley, Karline Kruimina, Paige Lassiter, Emma May, Lain Miller, Erica Quinn, Mackenzie Redmon, Avery Rutland, Lucy Sheely, Deanna Smith, Bailey Summers, Charli Winston

DOCENT VOLUNTEERS


Supporting the Amon Carter
Honor Roll of Contributors

The Board of Trustees and staff of the Amon Carter Museum of American Art are grateful to those individuals, corporations, and foundations whose generosity supports museum exhibitions, education programs, and other important initiatives. This list reflects cumulative pledges, gifts, and memberships received between October 1, 2017, and September 30, 2018. Additionally, the museum appreciates the many donors who made generous gifts anonymously.
### Financial Highlights

Covering the most recent three fiscal years

<table>
<thead>
<tr>
<th>For the Years Ended September 30</th>
<th>2018</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net Assets*</td>
<td>$75,376,734</td>
<td>$61,803,069</td>
<td>$65,175,566</td>
</tr>
<tr>
<td>Endowments</td>
<td>$44,510,868</td>
<td>$37,523,651</td>
<td>$35,175,383</td>
</tr>
</tbody>
</table>

*Includes operating results, capital projects, and temporarily restricted activities

<table>
<thead>
<tr>
<th>For the Years Ended September 30</th>
<th>2018</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributed Revenue</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amon G. Carter Foundation</td>
<td>$14,360,231</td>
<td>$13,797,581</td>
<td>$12,381,949</td>
</tr>
<tr>
<td>Changing Views Capital Campaign</td>
<td>$2,067,567</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributed Revenue Individuals,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corporations, Foundations, and</td>
<td>$8,071,489*</td>
<td>$1,750,403</td>
<td>$22,014,200†</td>
</tr>
<tr>
<td>Government</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Earned Income</td>
<td>$645,197</td>
<td>$584,908</td>
<td>$605,847</td>
</tr>
<tr>
<td>Investment Return</td>
<td>$3,825,778</td>
<td>$2,595,927</td>
<td>$1,864,962</td>
</tr>
<tr>
<td>Miscellaneous Income</td>
<td>$28,004</td>
<td>$59,595</td>
<td>$32,961</td>
</tr>
<tr>
<td>Expenses</td>
<td>$12,406,459</td>
<td>$12,645,325</td>
<td>$12,120,414</td>
</tr>
<tr>
<td>Excluding Depreciation</td>
<td>$2,909,113</td>
<td>($1,087,317)</td>
<td>$1,672,303</td>
</tr>
</tbody>
</table>

*Excludes the museum’s art collection. † This figure includes a $20 million gift from the Walton Family Foundation that established an endowment restricted to exhibitions and education; earnings will be available for use beginning in FY2020. For a copy of the Amon Carter’s most recent audited financial statements, or for other questions, call 817.989.5072.