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.

This report of the Carter’s 2020 fiscal-year activity reflects the impact of the Covid-19 pandemic. The Museum maintained its payroll for all employees in 2020 and did not implement any furloughs or layoffs in response to the pandemic.

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IT IS A PRIVILEGE AND A PLEASURE TO BE A PART OF THE AMON CARTER MUSEUM OF AMERICAN ART, and no more so than in the upside-down year of 2020. Throughout the history of this institution, the mantra has been and continues to be excellence. I can think of no better word to describe the response of the leadership team, curators, and the entire staff to the COVID crisis. Two especially bright lights are the Museum maintained payroll for all employees in 2020, and there were no furloughs or layoffs in response to the pandemic. I thank the board of trustees for their strong support as well.

The Perilous Texas Adventures of Mark Dion opened to great fanfare in February 2020. The artist came and lectured, and attendance was very good. In just a few short weeks, it all came to a grinding halt. Who knew? The Museum may have been closed for a few months, but the programming and outreach to the community never stopped. I continue to be in awe of the creativity, inventiveness, and talent shown by every department. There were so many wonderful virtual programs: Tea and Tours, Cooking with the Carter, and a multitude of offerings on the website and the various social media platforms. When the Museum reopened in the summer, Acting Out: Cabinet Cards and the Making of Modern Photography was a refreshing restart for visitors, but it was only a part of the ongoing outreach. The virtual world has been a boon for museums during the pandemic, but it doesn’t replace real interaction.

Please take time to look through this report for a better picture of all that the Museum accomplished and to understand that, open or closed, business goes on. The Carter continues to present the best in exhibitions, publications, and programs. I want to end by thanking our community at large and especially our members (kudos to the Development Department for reaching out to so many). Throughout this year, you have continued with unwavering support for the Museum, and we are so very grateful. We couldn’t do it without you. The Carter continues to be a place where everyone can experience the singular wonder of American Art. So, please do come.

Karen Johnson Hixon
President of the Board of Trustees

“...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, thought-provoking experiences, and preserve the nation’s cultural treasures.”

—VISION STATEMENT
People Served

“The new renovation is marvelous. So much more gallery space! This is one of the best collections of American art in the country.”

—GOOGLE REVIEW 2020, LA WILSON INK CAT-TASTROPHE

Collection

“An engrossing experience awaits anyone who dares undertake the voyage west.”

—DALLAS MORNING NEWS (ON MYTHMAKERS: THE ART OF WINSLOW HOMER AND FREDERIC REMINGTON)

<table>
<thead>
<tr>
<th>People Served</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>49,141 visitors to the Museum*</td>
<td>63,825 works available to view at cartermuseum.org/collection*</td>
</tr>
<tr>
<td>679 visitors to the Library</td>
<td>4,197 works digitized</td>
</tr>
<tr>
<td>3,145 research queries fielded</td>
<td>1,420 titles added to the Library, including 99 gifts**</td>
</tr>
<tr>
<td>213,340 visits to cartermuseum.org</td>
<td>745 Library items circulated</td>
</tr>
<tr>
<td>217 teachers served via trainings and workshops</td>
<td>101 items loaned via Interlibrary Loan to 82 institutions</td>
</tr>
<tr>
<td>11,087 student tours onsite and virtual</td>
<td>32 paintings, works on paper, and sculptures acquired</td>
</tr>
<tr>
<td>2,725 visitors participated in 284 onsite docent tours</td>
<td>147 photographs acquired</td>
</tr>
<tr>
<td>6,000 participants in 157 onsite events</td>
<td>*This number reflects what is currently online, but during FY20, a major collection interface redesign was happening, therefore a select number of works available, approximately 150.</td>
</tr>
<tr>
<td>41,987 participants in 282 offsite events, including virtual</td>
<td>**Not including a long-term loan of 2,465 periodicals from the Fort Worth Public Library.</td>
</tr>
<tr>
<td>273 works on paper treated; 425 examined</td>
<td>14 paintings treated; 503 examined</td>
</tr>
<tr>
<td>2 paintings treated</td>
<td></td>
</tr>
</tbody>
</table>

* Closed to the public from March 2020—June 2020
** From October 1, 2019—March 14, 2020
*** From March 14—September 30, 2020
Exhibitions

GORDON PARKS
The New Tide, Early Work 1940–1950
August 31–December 29, 2019

LOOKING IN
Photography from the Outside
December 21, 2019–May 10, 2020

SET IN MOTION
Camille Utterback and Art That Moves
September 3–December 8, 2019

SEEING IN DETAIL
Scott and Stuart Gentling’s Birds of Texas
September 3–December 1, 2019

PUENTE NUEVO
by Justin Favela
September 10, 2019–November 15, 2020

TRACING THE PAST
Scott and Stuart Gentling’s Birds of Texas
December 7, 2019–March 8, 2020

ELIOT PORTER’S BIRDS
December 21, 2019–May 10, 2020

THE PERILOUS TEXAS ADVENTURES OF MARK DION
February 8–May 17, 2020

CULTURE SHOCK
American Artists from Europe, 1913–1953
March 14–September 6, 2020

ACTING OUT
Cabinet Cards and the Making of Modern Photography
August 15–November 1, 2020

TEXAS MADE MODERN
The Art of Everett Spruce
August 15–November 1, 2020

Loans
A selection of works from the Museum’s collection that traveled in 2020

JASPER FRANCIS CROPSEY
The Narrows from Staten Island, 1868
Saint Louis Art Museum, Saint Louis, Missouri

BERENICE ABBOTT
Djuna Barnes, 1926
University of Maryland, College Park Art Gallery, College Park, Maryland

ELIOT PORTER
Barn Swallow, Great Spruce Head Island, Maine, July 9, 1974
Booth Western Art Museum, Cartersville, Georgia

ANSEL ADAMS
Moonrise over Hernandez, New Mexico, 1941
Figge Art Museum, Davenport, Iowa
Sioux City Art Center, Sioux City, Iowa

LAURA GILPIN
Ranchos de Taos Church, 1930
Figge Art Museum, Davenport, Iowa
Sioux City Art Center, Sioux City, Iowa

FREDERIC REMINGTON
The Old Stage-Coach of the Plains, 1901
Denver Art Museum, Denver, Colorado
Portland Museum of Art, Portland, Maine

Top right: Eliot Porter (1901-1990) Barn Swallow, Great Spruce Head Island, Maine, July 9, 1974, on view at the Booth Western Art Museum. Image courtesy Booth Western Art Museum, Cartersville, Georgia

The 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.

Curator Margaret Adler participated in several presentations, including for the opening of Mythmakers: The Art of Winslow Homer and Frederic Remington at the Portland Museum of Art (virtual, September 2020); an artist conversation with Fredrick and Lartitia Huckaby (virtual, July 2020); and a lecture at the Denver Art Museum (January 2020). She was also selected for the Museum Leadership Institute and appointed the Commissioner of the Fort Worth Public Art Commission.

Photography Conservation Fellow Ariadna Rodriguez Corte began a research project on the Museum’s Laura Gilpin archives.

Assistant Curator Kristen Gaylord authored “How to Be in the World: Conceptual to Corporeal in the work of Camille Utterback,” in the publication Set in Motion: Camille Utterback and Art That Moves (Amon Carter Museum of American Art). She also participated in the Association of Art Museum Curators Foundation Mentorship Program.


Gentling Curatorial Assistant Janelle Montgomery authored the essay “Oppressed and Destroyed”: David Alfaro Siqueiros’s América Tropical and 1933 Los Angeles (Pacific Historical Review 89, no. 4 [Fall 2020]: 538–56).

Photography Conservator Fernanda Valverde authored “The Education in Conservation in Mexico and in the United States: Paths and Standpoints” at the International Colloquium and “Lessons Through Time: Challenges in the Education of Conservation Professionals” at 20 years of the School of Conservation of the West.


James Denison, doctoral candidate, University of Michigan, and Jessica Orzulak, doctoral candidate, Duke University were the 2020 Davidson Family Fellowship fellows.

PUBLICATIONS

cARTer Magazine (summer/winter issues)


The Perilous Texas Adventures of Mark Dion, by Maggie Adler et al. (Amon Carter Museum of American Art)

Homer | Remington, by Maggie Adler et al. (Amon Carter Museum of American Art; Denver Art Museum, and Portland Museum of Art, Maine)
Volunteers

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

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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, and gifts, and memberships received between October 1, 2019, and September 30, 2020.

Additionally, the Museum appreciates the many donors who made generous gifts anonymously.

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## Financial Highlights

Covering the most recent three fiscal years

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<thead>
<tr>
<th></th>
<th>FOR THE YEARS ENDED SEPTEMBER 30</th>
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<tbody>
<tr>
<td></td>
<td>2020</td>
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<tr>
<td><strong>Net Assets</strong></td>
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<td>Endowments</td>
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<td>$81,821,991</td>
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<td>$47,818,965</td>
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**FOR THE YEARS ENDED SEPTEMBER 30**

Includes operating results, capital projects, and temporarily restricted activities

<table>
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<tr>
<th></th>
<th>2020</th>
<th>2019</th>
<th>2018</th>
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<tr>
<td>Contributed Revenue</td>
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<tr>
<td>Amon G. Carter Foundation</td>
<td>$12,043,576</td>
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<td>$14,360,231</td>
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<td>Changing Views Capital Campaign</td>
<td>421,010</td>
<td>5,281,390</td>
<td>2,067,567</td>
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<tr>
<td>Contributed Revenue Individuals, Corporations, Foundations, and Government</td>
<td>4,299,051</td>
<td>1,971,978</td>
<td>8,071,486</td>
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<tr>
<td>Earned Income</td>
<td>285,301</td>
<td>452,905</td>
<td>645,197</td>
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<tr>
<td>Investment Return</td>
<td>5,068,214</td>
<td>1,354,990</td>
<td>3,825,778</td>
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<tr>
<td>Miscellaneous Income</td>
<td>13,565</td>
<td>23,962</td>
<td>28,004</td>
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<tr>
<td>Expenses</td>
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<tr>
<td>Excluding Depreciation</td>
<td>12,709,793</td>
<td>13,988,256</td>
<td>12,406,459</td>
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<tr>
<td>Capital Expenditures</td>
<td>584,361</td>
<td>11,010,195</td>
<td>2,909,113</td>
</tr>
</tbody>
</table>

* Excludes the Museum’s art collection
1 Includes a $2.5 million gift for acquisition support
2 Includes a $6.26 million gift for a study center including endowments, which will be available for use beginning FY2022

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