

CAMERON
ART
MUSEUM

ANNUAL REPORT
FY25

(JULY 1, 2024 - JUNE 30, 2025)



MISSION

Cameron Art Museum (CAM) provides a cultural gathering place that enriches the lives of museum visitors and the community through high-quality exhibitions, lifelong learning in the arts, dynamic public programs, and stewardship and interpretation of the collection.

CAM was accredited by the American Alliance of Museums in 2025.

HISTORY

CAM was formerly St. John's Museum of Art, operating 1962-2001 in downtown Wilmington, NC. In the late 1990s, Bruce Barclay Cameron made an extraordinary commitment to the museum in memory of his wife Louise, who had been a longtime volunteer and constant in the local art community. This visionary gift allowed St. John's Museum of Art to move to a new state-of-the-art facility. In 2002, Louise Wells Cameron Art Museum opened in a new 40,000 square foot facility designed by the renowned architectural firm of Gwathmey Siegel and Associates (NYC). CAM has been the premier art museum in Eastern North Carolina for more than 63 years. CAM serves an eight-county region, offering high-quality art for all ages.

VISION

CAM's vision is to be an art and cultural destination for North Carolina and beyond - a thriving art museum, creative campus, and greenspace that is a beacon of creativity, connection, and cultural preservation in Eastern North Carolina.

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Dear Friends,

I am delighted to present to you the Annual Report for Cameron Art Museum (CAM) for fiscal year 2025 (July 1, 2024-June 30, 2025). As I reflect on the past year, I am grateful for our volunteers, donors, community, and staff who have made our achievements possible.

In FY25, CAM enriched the lives of our visitors through art. From *Four Walls*, an exhibition of new work by North Carolina artist Thomas Sayre, to *We Belong Here*, the first public exhibition of the Gutierrez Collection, which showcased the global collection of two North Carolina collectors, CAM inspired and engaged our region. We are thrilled to share the highlights of our accomplishments, financial performance, programs, exhibitions, educational outreach efforts, and more.

CAM is an important asset for our region, contributing \$6.9 million to the economy in New Hanover County, according to UNCW’s Cameron School of Business. CAM enhances quality of life through exhibitions, programs, outreach, partnerships, and enrichment for visitors of all ages. Thousands of school children walked through our doors last year, and we hosted meaningful grant-funded outreach for veterans, cancer patients, and those living with dementia and their caregivers.

Most significantly last year, CAM achieved accreditation by the American Alliance of Museums - the highest national recognition afforded to the nation’s museums. Accreditation signifies excellence to the museum community, governments, funders, outside agencies, and the museum-going public.

Alliance accreditation brings national recognition to a museum for its commitment to excellence, accountability, high professional standards, and continued institutional improvement. Developed and sustained by museum professionals for over fifty years, the Alliance’s museum accreditation program is the field’s primary vehicle for quality assurance, self-regulation, and public accountability. We are proud to receive this honor.

The Visionary Art of Minnie Evans, works from the CAM Collection, was exhibited at the Gund at Kenyon College in Gambier, Ohio (January-April 2025) and opened at the Museum of Fine Arts (MFA), Boston in May 2025, thanks to a continued partnership with Art Bridges. CAM loaned artwork by Beverly Buchanan to the Whitney Museum for American Art in New York, NY, for its exhibition *The Edges of Ailey*, and work by Elizabeth Bradford to Van Every/Smith Galleries at Davidson College in Davidson, NC.

We invite you to explore this report and learn about the impact of your philanthropic investments on your museum. Thank you for your ongoing support and dedication to Cameron Art Museum.

Warm Regards,

Heather Wilson
Chief Executive Officer, Cameron Art Museum



CameronArtMuseum.org
3201 S 17th Street,
Wilmington, NC 28412
(910) 395-5999

YOUR ART MUSEUM



The Game Changers Opening Night

CAM is a hub for creativity, engagement, learning, and connection. Through exhibitions, performances, public programs, classes, and more, we serve as a gathering space for Eastern North Carolina—bringing people together through the power of art.





NT \$6.9M

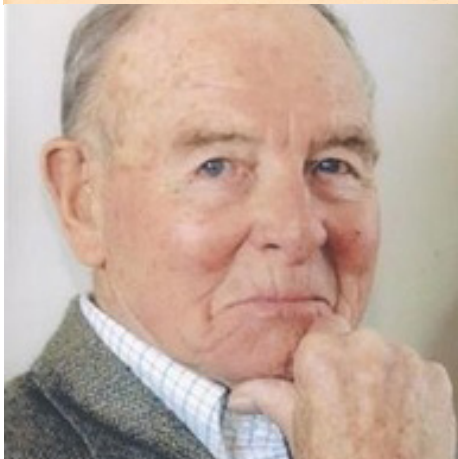
In FY25, CAM had
a \$6.9 million
economic impact
on New Hanover
County.



OUR STORY

The museum's origin story is one of passionate vision. It all began in 1922, when artist Elizabeth Chant moved to Wilmington to set up her studio. Chant was fervent about building a civic art center in Wilmington, advocating for *"Wider horizons for the young. New interests for the mature. For visitors and tourists, a place of intellectual enjoyment."*

Four decades later in 1962, St. John's Museum of Art opened its doors in downtown Wilmington where it operated for nearly 40 years. After his beloved wife Louise Wells Cameron passed away, philanthropist Bruce B. Cameron, Jr. initiated a fundraising campaign for a new museum in her memory.



Thank you to the visionary leadership of Mr. Bruce Barclay Cameron and the Bruce Barclay Cameron Foundation for more than \$26 million of impact on Cameron Art Museum since 1987.

What began as a museum focused on North Carolina artists has blossomed into a celebration of the human experience. CAM houses more than 4,400 pieces from creators around the globe, each one a window into a different perspective.

The museum is more than just exhibitions. It's a space brimming with activity and opportunities to engage. Whether you're seeking inspiration, new ideas, or simply a place to connect with friends, old and new, we welcome you. This is your museum— a place to explore, learn, and be ignited by the transformative power of art.





In FY25, CAM served
66,060 visitors and
7,543 children across
86/100 NC counties
and all 50 states.





BENEFICIARIES

People from all walks of life visit CAM to learn, be inspired, and enjoy the artistic and cultural experiences the museum offers. CAM serves a broad eight-county radius in Southeastern North Carolina, including Bladen, Brunswick, Columbus, Duplin, New Hanover, Pender, Onslow, and Sampson counties. Targeted programming serves families, teachers, students, under-served populations, and community partners. CAM is fully accessible and offers American Sign Language and Spanish Language Tours, as well as accommodations for those living with disability.

Last year, visitors from 86 of North Carolina's 100 counties and all 50 states visited the museum.



PARTNERS

CAM strengthened partnerships with local, state, and national organizations. *Home in the Cape Fear: Selected Works from Cameron Art Museum* traveling exhibition opened at the New Hanover Government Center Building in Wilmington in July 2024. Multiple American art museums, including Akron Art Museum, Art Bridges, Cincinnati Art Museum, Des Moines Art Center, Nasher Museum of Art at Duke University, NCMA, Raleigh, and others, loaned works for *The Game Changers* exhibition.

CAM also worked with Access of Wilmington, Brunswick County Schools, Cape Fear Community College, Coastal Buds, Columbus County Schools, Cape Fear Latinos, Duplin County Schools, Dreams Center for Arts Education, GLOW Academy, Good Shepherd, Harrelson Center, New Hanover County Schools, North Carolina Statewide Independent Living Council, Nourish NC, Pender County Schools, Resiliency Task Force of New Hanover County, Smart Start, Theater for All, University of North Carolina at Wilmington, Wilmington Housing Authority, Novant Health Zimmer Cancer Institute, and more.



MILESTONE ACHIEVEMENTS



AAM ACCREDITATION

In July 2025, CAM reached a defining moment in its current history: accreditation by the American Alliance of Museums (AAM), the highest national recognition a museum can achieve. Just more than 3% of museums nationwide have earned this designation.

Of the nation's estimated 33,000 museums, roughly 1,100 are currently accredited.

This milestone underscores not only CAM's significance in the cultural landscape of Eastern North Carolina, but also our ongoing commitment to institutional improvement and to the community we serve.

Accreditation is a rigorous but highly rewarding process that examines all aspects of a museum's operations. To earn accreditation, a museum first must conduct a year of self-study and then undergo a site visit by a team of peer reviewers. The Alliance's Accreditation Commission, an independent and autonomous body of museum professionals, considers the self-study and visiting committee report to determine whether a museum should receive accreditation.

"Accreditation is a monumental achievement. The process demonstrates an institution's commitment to best practice."

~ Marilyn Jackson,
AAM President & CEO



HEATHER WILSON WINS THE 2024 MUSEUM LEADERSHIP AWARD FROM THE SOUTHEASTERN MUSEUMS CONFERENCE

CEO Heather Wilson was awarded Southeastern Museums Conference's (SEMC) 2024 Museum Leadership Award. Heather was selected from a large pool of nominees from across the Southeastern region of the United States. She also served on SEMC's 2025 conference program committee.

"As the Executive Director of the premier art museum in her area, she has consistently brought programming that is approachable, educational, and moving. Heather's work exemplifies what museums can and must do to bring our communities together and tell unique stories that represent the people and populations they serve."

~ Southeastern Museums Conference

Art Bridges

MINNIE EVANS TRAVELS ACROSS THE UNITED STATES

CAM, in partnership with the Art Bridges Foundation, was proud to travel works of art by Minnie Evans from the museum's permanent collection last year.

Minnie Evans (American, 1892-1987) is known as one of the most important visionary folk artists of the twentieth century. CAM owns more work by Minnie Evans than any other institution.

Sixteen works by Minnie Evans traveled to the Gund at Kenyon College in Gambier, Ohio, and then to the Museum of Fine Arts (MFA) Boston. In addition to the artworks, CAM included letters, photographs, and the Airlie Gardens Admission sign that features paint splotches from Minnie's paint brushes.

CAM is home to the Minnie Evans Study Center and is committed to preserving and researching her life and work. The study center, which was funded by the North Carolina Arts Council and Piedmont Natural Gas, preserves the papers of Minnie Evans, research, and ephemera associated with the artist.

"We are proud to partner with Cameron Art Museum to bring Minnie Evans's visionary work to new audiences across the country. Evans's art invites viewers into a rich tapestry of imagination, spirituality, and connection to nature—underscoring her importance as one of America's most significant folk artists."

~ Anne Kraybill, CEO Art Bridges Foundation



Pierre Terjanian, CEO MFA Boston
Heather Wilson, CEO CAM
Colton Klein, curator



The Visionary Art of Minnie Evans exhibition at the MFA Boston



KYLE METZGER-GEE

nCino



We're proud to support CAM's tour guide program because it exemplifies the kind of grassroots community impact we value at nCino - creating genuine connections between people and art while making cultural experiences accessible to thousands of children and adults each year.



JOHN MONTEITH

Schreiber Foundation

At the Schreiber Foundation, we turn barriers into opportunities. This summer's three-week arts lab brought that mission to life—collaborating with practicing artists, learning from expert educators, and allowing students to access the wealth of resources Cameron Art Museum has to offer. The experience sparked creativity, fueled bold ideas, and inspired students to see the arts not just as part of the world around them, but as a vital force in their own lives. We're grateful for this partnership and excited to keep building on it.



LIZ CARBONE

CAM Member

Just wanted to drop you a line to say that the program tonight was completely exceptional! Miles and I both enjoyed it so much and as a lifelong lover of Helen Frankenthaler's work. It was wonderful to be able to enjoy such a world-class lecture in our "home" museum. Thank you for all that you do to bring such high-quality programming to our community. This program alone was well worth the price of membership.



DRS. CHRIS AND LEKESHIA JARRETT

CAM Compass Members

We love CAM. The museum offers a true cultural gathering place for our community through outstanding exhibitions, stellar programs, and a great café. CAM is a world-class institution and a jewel for Eastern NC.



Photo: Alan Cradick



MARK MAYNARD

CAM Director's Circle Member and Donor

Cameron Art Museum is a treasure for Eastern North Carolina with outstanding exhibitions and programs. I'm happy to support our region's art museum and am especially proud of its Connections program for those living with dementia.



Photo: Alan Cradick



Photo: Alan Cradick





We Belong Here Exhibition

EXHIBITIONS

Exhibitions are the center of the work done at CAM. The art featured in CAM's exhibitions impacts visitors in different ways: artwork can awe, inspire, teach, challenge, unsettle, confound, comfort, and illuminate. This is the work of art museums – and artists – across the world. CAM hosted ten exhibitions in FY25, exploring the breadth and depth of the museum's collection, while also highlighting some of the most important contemporary North Carolina artists and collectors of our time.

The Work of Their Hands: American Quiltmaking
(2/23/2024 to 10/20/2024)

The Work of Their Hands traced the enduring legacy of quilt-making, moving from traditional bedcoverings to bold contemporary textile art. This exhibition, anchored by a 170-year-old tulip quilt sewn by an unknown enslaved woman in North Carolina, honored the rich heritage of quiltmakers while highlighting voices that carry this tradition forward today.

Thomas Sayre: Four Walls
(4/27/2024 to 2/16/2025)

Exploring the work of one of North Carolina's most important artists, this exhibition took inspiration from symbols that shape our collective story. Crafted from elemental materials like earth, fire, tar, smoke, the monumental works of this exhibition invited awe and reflection, aligning with our goal to ignite human connection through art that is as challenging as it is transformative.

5: Five Years of Acquisitions
(6/21/2024 to 10/6/2024)

5: Five Years of Acquisitions celebrated the growth of CAM's collection, showcasing works acquired in the past five years by artists whose vision spans continents, cultures, and generations. This show brought together iconic works by modern masters such as Picasso and Matisse alongside powerful pieces by emerging artists from across our region and nation.

Diane Landry: Flying School
(10/19/2024 to 1/12/2025)

Diane Landry: Flying School returned to the galleries, turning a cluster of everyday umbrellas into a living, breathing work of art. Opening and closing in rhythm, accompanied by the hum of accordions and the glow of halogen light, the installation transformed the ordinary into the extraordinary.

Close to Home
(11/17/2024 to 3/23/2025)

Close to Home marked the largest mounting of CAM's permanent collection to date, celebrating the rich artistic voices that define our region. Featuring works by internationally recognized artists such as Josef Albers, Romare Bearden, and Mary Cassatt alongside beloved local figures like Minnie Evans, Claude Howell, and Hiroshi Sueyoshi, the exhibition united hidden treasures with familiar favorites. Together, these works explored the many meanings of home, from its landscapes, its people, and the cultural threads that bind us.

Elisabeth Chant
(2/7/2025 to 4/27/2025)

The self-titled *Elisabeth Chant* exhibition highlighted one of Wilmington's influential and spirited artistic voices. Through founding art classes, mentoring young artists like Claude Howell, and establishing a community art association, Chant helped shape Wilmington's cultural landscape and laid the groundwork for what would become CAM.

Rising Stars: High School Student Art
(2/1/2025 to 3/2/2025)

Rising Stars showcased the creativity and talent of high school students from across CAM's eight-county region.

The Game Changers: Diebenkorn, Frankenthaler, and Rauschenberg
(3/21/2025 to 10/5/2025)

The Game Changers explored the revolutionary period of abstract expressionism and its lasting influence on American art. Showcasing prints from CAM's own collection as well as important loans from major American museums, *The Game Changers* deepens appreciation for this pivotal era while reflecting CAM's dedication to connecting our community with the art and ideas that shape cultural history.

We Belong Here: The Gutierrez Collection
(4/25/2025 to 9/7/2025)

We Belong Here: The Gutierrez Collection marked the first public exhibition of a remarkable private collection built over the past decade by NC-based collectors Onay Gutierrez and Jeff Childers. Featuring more than 130 works by some of the biggest names in contemporary art today. Co-organized with the North Carolina Museum of Art, *We Belong Here* created space for dialogue and understanding through the transformative power of art.

Space Makers: Art & Disability in North Carolina
(6/7/2025 to 10/12/2025)

Space Makers: Art & Disability in North Carolina, curated by Aaron Wilcox, uplifted the voices of artists with disabilities in our state, offering a vibrant range of visual, experiential, and experimental works.

ACQUISITIONS



In FY25, CAM's collection continued to grow thanks to the generosity of our donors, Compass members, and the Director's Circle giving society. The museum's collection now features more than three decades of American art with strong roots in the Cape Fear region. Its people, art collectors, and artists position these roots in a larger global context. The collection considers themes and ideas relevant to our community that reflect the cultural heritage of our region, as well as artwork by renowned artists that demonstrate the patronage of our donors.

Three new artworks highlight our connection to our community's past, present, and future.

Minnie Evans (American, 1892-1987), one of country's most celebrated visionary artists, holds a special place in our history and our heart. Cameron Art Museum holds the largest public collection of Minnie Evans's work in the country, it was a great honor for the estate of Arlene Edwards Thompson to give two works - ***Untitled (One face, eight eyes, symmetrical)*** and ***Untitled (asymmetrical)***. These two new works continue CAM's legacy of honoring Evans's artistic contributions, preserving and exhibiting her work as a vital part of our permanent collection and the cultural history of Eastern North Carolina.

From top left:
Minnie Evans (American, 1892-1987)
Untitled (One face, eight eyes, symmetrical)
Crayon, graphite, and ink on paper. Gift of Arlene Edwards Thompson.
Collection of Cameron Art Museum. © Estate of Minnie Jones Evans.

Minnie Evans (American, 1892-1987)
Untitled (asymmetrical)
Crayon, graphite, and ink on paper. Gift of Arlene Edwards Thompson.
Collection of Cameron Art Museum. © Estate of Minnie Jones Evans.]



***Pale Deep* by Brian Rutenberg** (American, born 1965) is a stunning painting that made it into CAM's collection when staff were organizing *Close to Home*. Rutenberg expressed his gratitude for working with CAM with the donation of a work that best represented his present painting practice. Brian Rutenberg's *Pale Deep* (2008) reflects a shift from the more structured, landscape-referential compositions of his early work toward a looser, more immersive abstraction. *Pale Deep*, with its thick, gestural paint and luminous color fields evoking sensation over scenery, showcases Rutenberg's evolution toward his present-day expressive and tactile visual language.

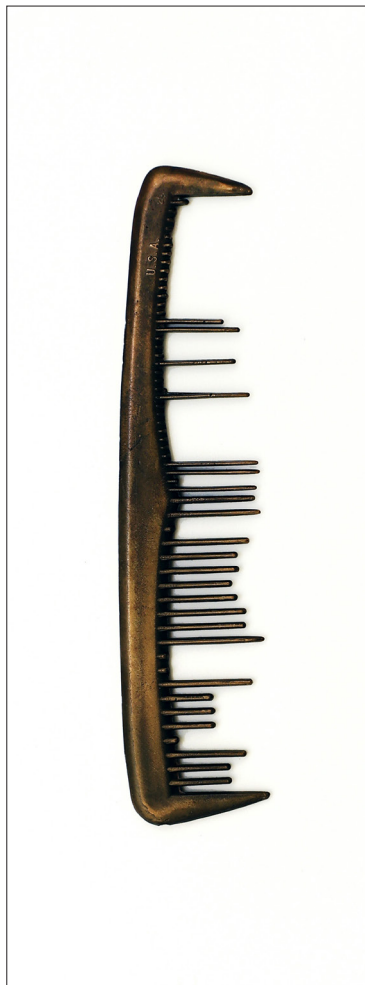
***After Lange 23* by Damian Stamer** (American, born 1982) was the winning selection at our annual Acquisitions Dinner on February 26, 2025. Damian Stamer is a future-thinking artist—his layered, haunting landscapes anchored in rural North Carolina evince a powerful dialogue between memory, decay, and technology—especially in his recent collaborations with AI where he queries the nature of consciousness and time through text-to-image generated references. Stamer's richly beautiful yet unsettling painting serves as an exemplar in deepening CAM's permanent collection by pushing beyond traditional landscape into reflections on memory, entropy, and the future of place.



From top:
Brian Rutenberg (American, born 1965)
Pale Deep. Oil on linen.
Collection of Cameron Art Museum. Gift of Brian and Kathryn Rutenberg. © Brian Rutenberg.
Photo Credit: Brian Quinby.

Damian Stamer (American, born 1982) *After Lange 23*
Oil on panel. Collection of Cameron Art Museum.
Purchased with the 2025 Compass Acquisitions Funds.
© Damian Stamer. Photo Credit: Peter Paul Geoffrion.

ACQUISITIONS



From left:
Susan Brenner (American)
The State of Things 1715, 2017
(Detail) Mixed media Collection
of Cameron Art Museum © Susan
Brenner Photo Credit: Susan Brenner

Sonya Clark (American, b 1967)
*The Comb Never Learned the Name
of the Curl, 2015*
Cast bronze Collection of Cameron
Art Museum © Sonya Clark Photo
Credit: Courtesy of the artist and
Lisa Sette Gallery



2025 Acquisitions Dinner

DEEDS OF GIFT

Minnie Evans (American, 1892-1987) *Untitled (One face, eight eyes, symmetrical)*
Crayon, graphite, and ink on paper
Gift of Arlene Edwards Thompson
Collection of Cameron Art Museum

Minnie Evans (American, 1892-1987) *Untitled (asymmetrical)*
Crayon, graphite, and ink on paper
Gift of Arlene Edwards Thompson
Collection of Cameron Art Museum

Claude Howell (American, 1915-1997) *Boy With Watermelon, 1949*
Oil on canvas
Dimensions: 32" x 24"
Gift of Chris Allen and Christina Walker
Collection of Cameron Art Museum

Peter Max (American, born Berlin, 1938) *Without Borders, 2018*
Serigraph in color on wove paper
from the Peter Max Studio
Gift of Nisarg and Radha Patel
Collection of Cameron Art Museum

Peter Max (American, born Berlin, 1938) *Angel with Heart*, 2018
Serigraph in color on wove paper
from the Peter Max Studio
Gift of Nisarg and Radha Patel
Collection of Cameron Art Museum

Peter Max (American, born Berlin, 1938) *Flag with Hearts*, 2015
Serigraph in color on wove paper
from the Peter Max Studio
Gift of Nisarg and Radha Patel
Collection of Cameron Art Museum

Peter Max (American, born Berlin, 1938) *Friends*, 2017
Serigraph in color on wove paper
from the Peter Max Studio
Gift of Nisarg and Radha Patel
Collection of Cameron Art Museum

Peter Max (American, born Berlin, 1938) *Liberty Head*, 2015
Serigraph in color on wove paper
from the Peter Max Studio
Gift of Nisarg and Radha Patel
Collection of Cameron Art Museum

Peter Max (American, born Berlin, 1938) *Statue of Liberty*, 2016
Serigraph in color on wove paper
from the Peter Max Studio
Gift of Nisarg and Radha Patel
Collection of Cameron Art Museum

Peter Max (American, born Berlin, 1938) *Umbrella Man*, 2018
Serigraph in color on wove paper
from the Peter Max Studio
Gift of Nisarg and Radha Patel
Collection of Cameron Art Museum

Victoria Rugo (American)
No Borders
Fabric Dimensions: 185" x 19"
Given by Victoria Rugo
Collection of Cameron Art Museum

Victoria Rugo (American)
Ghost Fish
Fabric
Given by Victoria Rugo
Collection of Cameron Art Museum

Victoria Rugo (American)
Bright Star
Fabric
Given by Victoria Rugo
Collection of Cameron Art Museum

Victoria Rugo (American)
Tree of Life I
Fabric
Given by Victoria Rugo
Collection of Cameron Art Museum

Victoria Rugo (American)
Tree of Life II
Fabric
Given by Victoria Rugo
Collection of Cameron Art Museum

Victoria Rugo (American)
Tree of Life III
Fabric
Given by Victoria Rugo
Collection of Cameron Art Museum

Victoria Rugo (American)
Tree of Life IV
Fabric
Given by Victoria Rugo
Collection of Cameron Art Museum

Brian Rutenberg (American, born 1965) *Pale Deep*, 2008
Oil on linen Collection of Cameron Art Museum
Gift of Brian and Kathryn Rutenberg

Charles Edward Williams
(American, born 1984)
Scramble I, 2015
Oil on gesso watercolor paper
Collection of Cameron Art Museum
Gift of the Artist

Charles Edward Williams
(American, born 1984)
Scramble II, 2015
Oil on gesso watercolor paper
Collection of Cameron Art Museum
Gift of the Artist

Charles Edward Williams
(American, born 1984)
Scramble III, 2015
Oil on gesso watercolor paper
Gift of the Artist Collection of Cameron Art Museum

OBJECTS ACQUIRED

Claude Howell (American, 1915-1997) Table cover with monogrammed "H" Cloth
Donation from Cape Fear Museum of History and Science, Wilmington, NC. Collection of Cameron Art Museum

Billie Ruth Sudduth (American, 1945-2021) Basket
Donation from Bill Smith

Andrew Wyeth (American, 1917-2009) Congressional Gold Medal of Honor Presented to Andrew Wyeth in 1990. Gift in Memory of Walter Pancoe. Collection of Cameron Art Museum

Andrew Wyeth: The Helga Pictures, 1987. Anthology, 208 pages. Publisher: Harry N Abrams, Inc. Collection of Cameron Art Museum. Gift in Memory of Walter Pancoe

An American Vision: Three Generations of Wyeth Art: NC Wyeth, Andrew Wyeth and James Wyeth, 1987
Art volume, 210 pages
Publisher: Little, Brown and Company. Gift in Memory of Walter Pancoe. Collection of Cameron Art Museum

VOLUNTEER RECOGNITION

Thank you to our volunteers - the lifeblood of CAM. Volunteers serve as trustees, committee members, community ambassadors, visitor services' desk assistants, and children's programs facilitators.

Last year, 245 volunteers contributed 5,000 hours to the museum. We are so grateful to those who give their time and talent to our region's art museum.





EDUCATION PROGRAMMING

\$165.6k

paid to artists and
teaching artists

4.9k

Museum School
students

191

tours

110

classes

29

youth
programs

2

new STEAM
lesson plans

4

Art
Enhances
Health
cohorts

4

children's
outreach
programs

2

educator programs
reaching **3** counties

Implemented CAM's first veteran-focused
annual programming: *The Stories We Carry*

**At Cameron Art Museum, we
create connection through art.**

Last year, CAM welcomed new audiences and deepened its community engagement. The museum's commitment to the region it serves grew stronger, with a total of 66,060 visitors, 7,543 of whom were children. CAM also saw a 25% increase in student and educator admission, a 10% rise in local student visits, and a 4% increase in admission through Museums for All—a program of the Institute of Museum and Library Services that provides free admission to EBT cardholders.

CAM presented 53 public programs throughout the fiscal year in all genres – from dance to theater to music. *Boundless*, the work of public art by Stephen Hayes on CAM's campus, inspired the third and fourth seasons of CAM's Sunset Concert Series, welcoming both emerging and established artists to perform for a combined audience of 712. Artists included Sam Fribush, local artists El Jaye Johnson, New Hanover County Schools administrator Christa Faison, and LeJuane (El'Ja) Bowens. Artist talks included nationally and internationally known artists Ayana V. Jackson, Beverly McIver, Carmen Neely, Clarence Heyward, Jerrell Gibbs, Thomas Sayre, and others. Jazz at CAM held its 14th season featuring artists Lydia Salett Dudley, Jay Killman, Shana Tucker, and other local and regional musicians. Grammy-nominated singer-songwriter Tift Merritt and American artist Thomas Sayre sold out two performances of *Four Walls, Four Songs*, a sound response to Sayre's work.

People from all walks of life visit CAM to learn, to be inspired, and enjoy the experiences the museum offers. CAM serves a targeted eight-county radius in Southeastern North Carolina, including Bladen, Brunswick, Columbus, Duplin, New Hanover, Pender, Onslow, and Sampson counties. Last year, CAM





Tift Merritt and Thomas Sayre, *Four Walls Four Songs* Performance

welcomed visitors from 86 out of 100 North Carolina counties and all 50 states. Focused grant-funded programming served families, teachers, students, underserved populations, and community partners.

The elements of the museum—exhibitions, programs, café, shop, and school—work together to define CAM as the premiere art museum for the region. Each of these components enhances CAM’s mission and aids in attracting a diverse audience, including families participating in Kids@CAM, retirees, working adults, and young adults taking classes in the Museum School.

The opening of *We Belong Here* brought more than 400 community members together to celebrate the evolving landscape of contemporary art, and *The Game Changers: Diebenkorn, Frankenthaler, and Rauschenberg* inspired a community day bringing over 800 people on campus to participate in art activities based on Robert Rauschenberg’s *Quarter Mile*, emphasizing the essential role of visual art in understanding one another, the world, and our place in it.

Education remained at the heart of CAM’s work. Last year CAM offered more than 130 classes, camps,

and workshops to more than 4,000 students. Kids@CAM, the museum’s monthly family program, featured collaborations with local artists Marcus Dawson and dancer Madeleine Pautier. Mary’s Art Explorers programs partnered with organizations like Airlie Gardens, the NHC Public Library, and author Jane Smith.

The first *Rising Stars* exhibition highlighted the work of high school artists from across the region. Grant-funded outreach to rural and underserved schools brought field trips, hands-on artmaking, and student exhibitions to children who may not otherwise have access to the arts, opening doors and nurturing the next generation of museum visitors. Closing the Gap, CAM’s professional development program for educators, now in its 12th year, continued to teach the ways that the arts can be integrated into core curriculum to close the achievement gap. The Stories We Carry program for veterans, the Art Enhances Health program for cancer patients, and Connections, for those living with dementia, continued the museum’s exploration of the positive impact art has on physical and mental wellbeing. Thanks to community and donor support, we were able to offer these experiences free of charge to those who truly needed them.

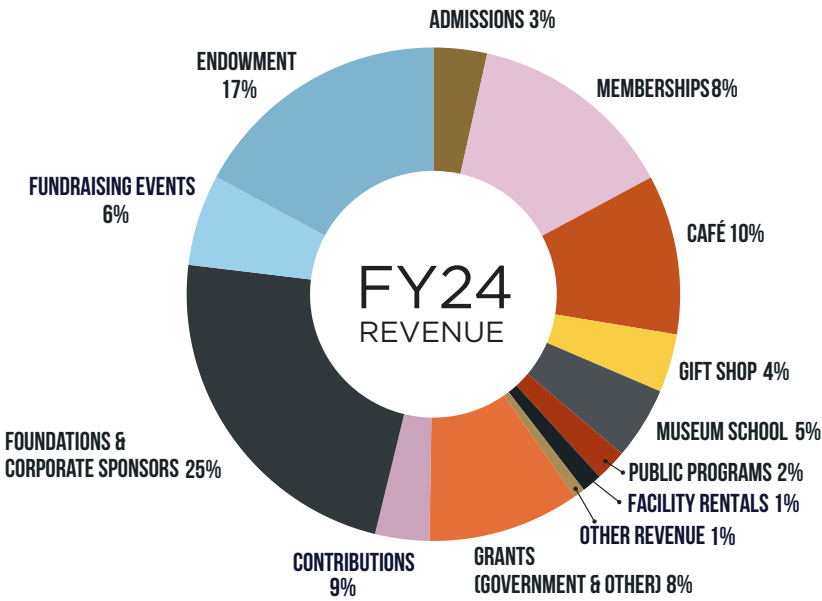
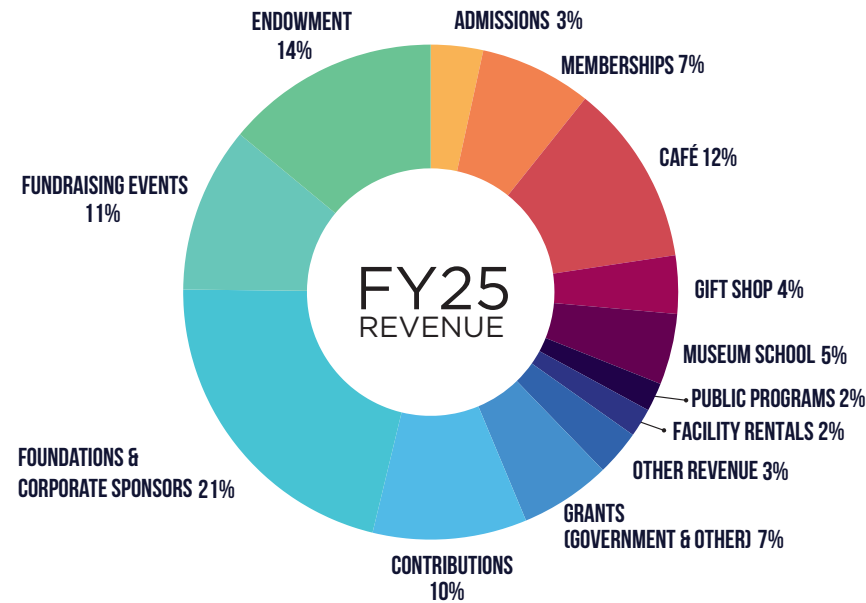


FINANCIAL SUMMARY

FY25 was a successful year for the museum financially, marked by growth in both contributions and earned income, and closing the year with a \$147,151 surplus.

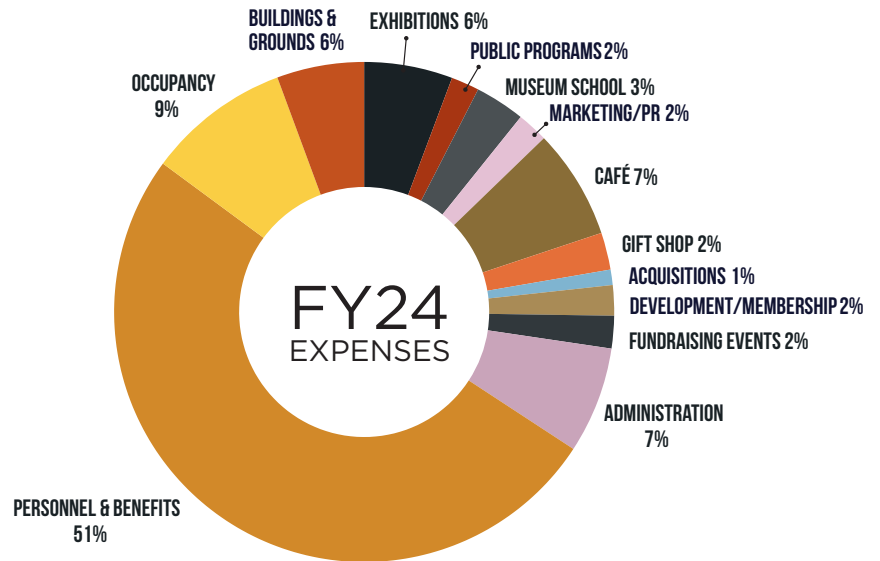
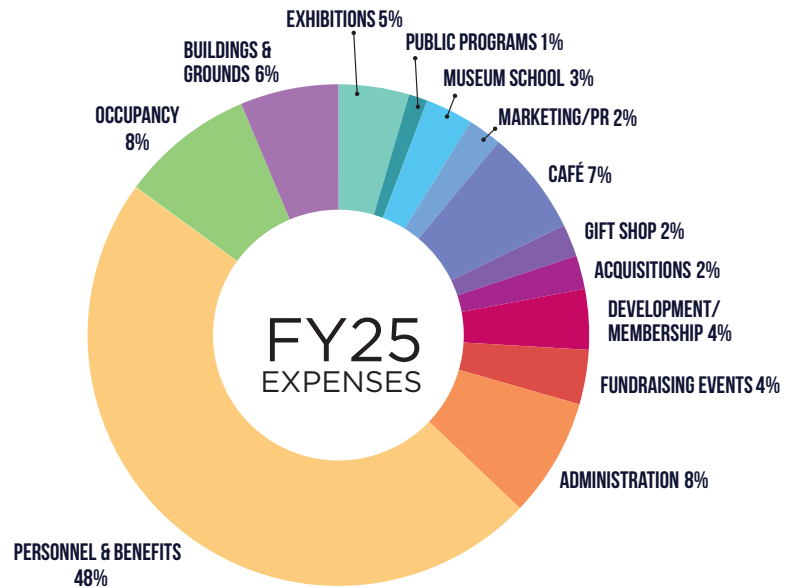
REVENUE

Revenue	FY25	FY24
Earned Revenue		
Admissions	\$118,339	\$113,697
Memberships	\$280,555	\$299,958
Café	\$456,266	\$370,986
Gift Shop	\$144,671	\$135,560
Museum School	\$178,004	\$168,179
Public Programs	\$71,567	\$73,509
Facility Rentals	\$71,759	\$52,826
Other Revenue	\$126,825	\$36,783
Total Earned Revenue	\$1,447,986	\$1,251,498
Support		
Grants (Government & other)	\$254,714	\$296,857
Contributions	\$370,070	\$302,311
Foundation & Corporate Sponsors	\$813,200	\$885,619
Fundraising Events	\$414,093	\$212,197
Endowment	\$537,285	\$607,175
Total Support	\$2,389,362	\$2,304,159
Total Operating Income	\$3,837,348	\$3,555,657



EXPENSES

Expenses	FY25	FY24
Programs		
Exhibitions	\$166,103	\$185,229
Public Programs	\$45,858	\$59,282
Museum School	\$112,214	\$103,161
Marketing / PR	\$76,487	\$61,390
Cafe	\$253,013	\$232,720
Gift Shop	\$77,366	\$78,285
Acquisitions	\$80,250	\$36,325
Total Programs	\$811,291	\$756,392
Support		
Development / Membership	\$145,786	\$64,023
Fundraising Events	\$131,366	\$72,632
Administration	\$287,786	\$223,575
Personnel & Benefits	\$1,779,545	\$1,645,504
Other Expenses	\$1,846	\$0
Total Support	\$2,346,329	\$2,005,734
Overhead		
Occupancy	\$297,493	\$301,116
Buildings & Grounds	\$235,084	\$183,687
Total Overhead	\$532,577	\$484,803
Total Operating Expenses	\$3,690,197	\$3,246,929



DONOR RECOGNITION

Thank you to CAM's strong community of donors. Individuals, businesses, foundations, institutes, councils, associations, and government organizations supported the museum through cash, stock, and in-kind gifts as well as grants. Every effort has been made to credit donors who contributed \$1,000 or more between July 1, 2024 and June 30, 2025 in this report. Please contact CAM's development office if you identify any recognition discrepancies.

\$100,000+

Bruce Barclay Cameron Foundation

\$50,000 - \$99,999

Anonymous Trust

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Wells Fargo Foundation

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New Hanover Community Endowment

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North Carolina Humanities Council
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Romo
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MUSEUM STAFF (FY26)

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Heather Wilson, Chief Executive Officer
Georgia Mastroieni, Chief Operating Officer
Kenda Walter, Chief Financial Officer
Mary Edwards, Administrative Assistant
Doris Clifton, Human Resources

Exhibitions and Collections

Bob Unchester, Curator of Exhibitions and Collections
Susan Whisnant, Registrar of Exhibitions and Collections
Ben Billingsley, Associate Curator

Education

September Krueger, Director of Lifelong Learning
Helen Barnett, Public Programs Manager
Taylor Klauk, Education Programs Manager
Neyra Benoit, Education Assistant
Andy Alvarez, Museum Tour Guide
Taisha Benjamin, Museum Tour Guide

Philanthropy and Development

Megan Gorham, Chief Philanthropy Officer
Helen Stukenborg, Director of Annual Giving and Special Events
Liz Shafer, Stewardship Manager
Jinna Sakkijha, Donor Engagement and Research Manager
Taryn April, Administrative Director

Audience and Visitor Engagement

Matt Budd, Director of Marketing
Sandra Pérez-Puelles, Marketing Manager and Graphic Designer
Rachel Jordan, Digital Marketing Strategist
Jeff Headley, Visitor Services & Volunteer Manager
Melissa Hindle-Sherman, Museum Shop Manager
Fritzi Huber, Museum Shop
Dayana Camposeco, Visitor Services
Mary Purdy, Visitor Services

Site and Security

Kevin Wilson, Facility Manager
Kevin Andujar, IT Manager

CAM Café

Sherri Collie, Café and Events Manager
Chip Pridgen, Café Executive Chef

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Michael Cain (Treasurer)
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Nina Murray-Duff
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Bobbi Fitzsimmons
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Scott Sullivan
Loleta Robinson
Drew Rosen



Community Quilting Day

VISION FOR THE FUTURE

INSPIRATION, BELONGING, & LEGACY – ROOTED IN ART

For more than 60 years, Cameron Art Museum has been committed to telling the evolving story of Eastern North Carolina's landscape and its people through the power of visual art. CAM is more than a regional art museum – it is a trusted cultural anchor that preserves heritage, offers educational opportunities, and promotes social interaction and dialogue. The museum contributes to our region's economic vitality through tourism,

creates inspiring environments for personal reflection, and serves as a platform for collective identity and well-being, while presenting exhibitions and programs in the visual arts that can be found nowhere else in our region.

CAM is not just about paintings and sculptures – it's about people...

...It's about the schoolchild seeing a great work of art for the first time.

...It's about families making memories in a sculpture park.

...It's about preserving the legacy of our artists, our land, and our community.

We invite you to continue to be a part of CAM's evolution as a visitor-centric institution that balances its role as a cultural custodian with its capacity as a dynamic hub for community enrichment.



SUPPORT YOUR ART MUSEUM

CAM is here because of the generosity of our community and thrives because of you.

When you support CAM, we're able to provide our community with high-quality art exhibitions by renowned artists that can be found nowhere else in our region, as well as multidisciplinary public programs, outreach, education, and meaningful community engagement.

For more information, please contact

Megan Gorham
Chief Philanthropy Officer
at 910-726-9498,

or visit: CameronArtMuseum.org/Donate

Scan to Support:



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Page 2

Minnie Evans (American, 1892-1987)
Untitled (Three Faces Divided by Two Sunrises Over Water) [detail], 1968
Oil paint, ink, graphite on canvas board
Purchased with funds from the Claude Howell Endowment for the purchase of NC Art Collection of Cameron Art Museum

Page 6

Annelies Nelck (Dutch-French, 1925-2014)
Untitled (Still life with flowers and girl) [detail], 1951
Gouache and mixed media on paper
Belden Collection
Collection of Cameron Art Museum

Page 8

Claude Howell (American, 1917-1997)
That Pile of Junk [detail], 1954
Oil on canvas
Gift of Mr. and Mrs. Arthur Bluethenthal in Memory of Mrs. Janet W. Bluethenthal
Collection of Cameron Art Museum

Page 31

Mary Cassatt (American, 1844-1926)
The Lamp [detail], 1891
Drypoint, soft ground etching on paper
Gift of Therese Thome McLane in honor of Samuel Hudson Hughes and Zelina Comegys Brunschwig
Collection of Cameron Art Museum

