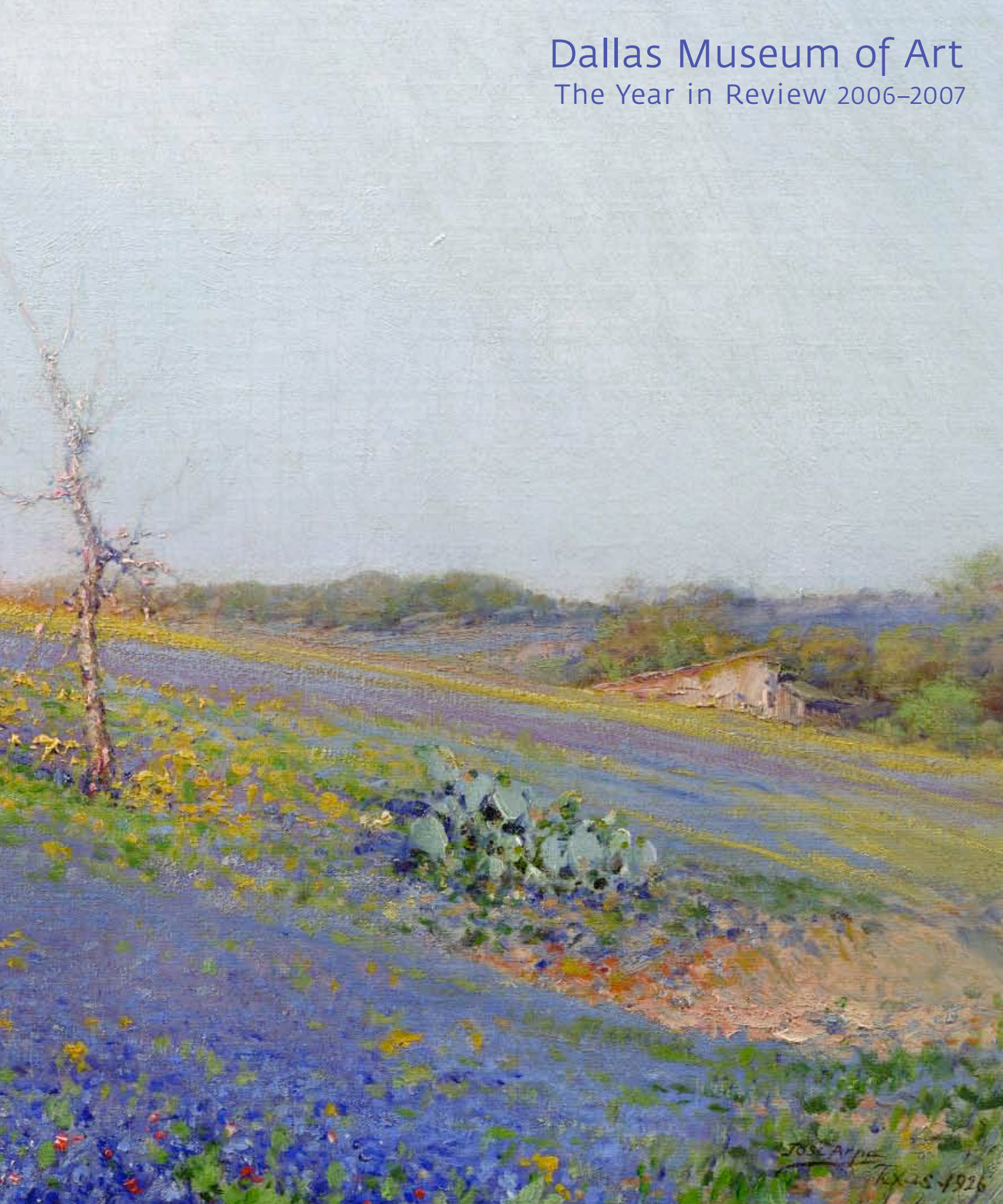


Dallas Museum of Art
The Year in Review 2006–2007



J. M. W. Turner
Great Ouse, Putney, London
1845

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DALLAS MUSEUM OF ART MISSION STATEMENT

We collect, preserve, present, and interpret works of art of the highest quality from diverse cultures and many centuries, including that of our own time. We champion the power of art, embracing our responsibility to engage and educate our community, to contribute to cultural knowledge, and to advance creative endeavor.

President's Report

It is with great pride that I present the annual report for fiscal year 2006–2007, which documents yet another momentous year of achievement for our Museum. We have seen a 92 percent increase in attendance since 2002, with our final, record-breaking attendance for the year at 641,000. This growth in attendance is emblematic of our impressive schedule of exhibitions, our exciting array of educational programs, the continually increasing quality of our permanent collection, the important partnerships we have with our community, and the incredible commitment of all of our trustees, patrons, members, volunteers, and staff.

This year we marked a new level in the quality and diversity of our artistic and community programs, and each, in a different way, demonstrated the importance of partnerships to our institution—whether it be with local collectors and donors, with artists and other arts and community organizations, or with the corporate and foundation community. The DMA-organized exhibitions *Fast Forward: Contemporary Collections for the Dallas Museum of Art*, *Matisse: Painter as Sculptor*, and *Van Gogh's Sheaves of Wheat* were just the most notable examples from an outstanding year of exhibitions and programs, and each established in its own way a new level of achievement and an important partnership for the DMA. The success of our programs and outreach to visitors in the Dallas–Fort Worth Metroplex was substantiated by an Awareness, Image, and Customer Service survey that the Museum conducted in May. We learned that the Dallas Museum of Art is the most top-of-mind arts and cultural institution in the Dallas–Fort Worth area and that this awareness was partially due to our “important exhibitions,” and for “setting a standard other museums try to imitate.”

Fiscal year 2006–2007 was not just an amazing year of accomplishment but also a year of transformation. In May, in anticipation of nearly a decade of service as The Eugene McDermott Director of the Dallas Museum of Art and with an impressive record of achievement culminating in this year's *Fast Forward* exhibition and catalogue, Jack Lane announced that he would retire in May 2008. Happily, the Museum is in the fortunate position to have an exceptionally qualified candidate in place to assume the position of Director, and the Board unanimously voted that Bonnie Pitman, current Deputy Director of the Dallas Museum of Art, would succeed Dr. Lane immediately upon his retirement. She is one of the museum world's leading innovators, with unparalleled experience and a remarkable track record for making museums engaging and relevant to people of all ages. She is also admirably suited to direct the Museum's presentation in 2008–2009 of the *Tutankhamun and the Golden Age of the Pharaohs* exhibition, to welcome the Dallas Performing Arts Center to the Arts District in 2009, and to lead the planning efforts that will define the Museum's need to accommodate the great collections that are being given to it. As she takes on the mantle of Director of the Dallas Museum of Art, she will be pivotal in advancing the mission of the Museum and leading the way in setting national standards for audience development that will allow the DMA to evolve from a museum with a long-standing commitment to our community to an innovator on an international level.

As part of the DMA's focus on education, plans for the Museum's Center for Creative Connections, an experimental learning environment designed by Gluckman Mayner Architects that provides interactive encounters with works of art and artists, began to come to fruition. The Center, designed to exponentially enhance the quality and services of arts education for all ages, is not just a new physical environment but also encompasses the Museum's Arts Network (a cutting-edge digital infrastructure for the Center) and the Museum's groundbreaking audience development framework, *Levels of Engagement with Art™*. Renovation of the former Gateway Gallery, the Horchow Auditorium, and Focus Gallery I and II began in August 2007, and the Museum plans to open the Center in spring 2008.

The building and launch of the Center for Creative Connections is a primary component of the Museum's Campaign for a New Century. The campaign, which began seven years ago, has made extraordinary progress, ending this fiscal year with \$159 million raised toward its original goal of \$185 million. In March, key Museum trustees and friends gathered at a retreat to assess the campaign goals, elements, and timeline. At the retreat, it was unanimously agreed that we will re-commit to our goal of having an institution of national prominence, with the Center for Creative Connections and its founding educational mission as our primary funding objective for the immediate future. Also as a result of the retreat, Catherine M. Rose, Campaign Chairman, and her leadership team, which includes Robert H. Dedman, Jr., Melissa F. Fetter, Jeremy L. Halbreich, Marguerite S. Hoffman, Cindy D. Rachofsky, Deedie Rose, and me, provided guidance and focus on reiterating the campaign priorities to position the Museum to thrive over the next century.

In 2007 the campaign added \$22 million in new funds raised and committed to the Center for Creative Connections. A leadership gift of \$2.825 million from The Allen and Kelli Questrom Foundation was followed quickly by a \$4.38 million award from The Meadows Foundation, \$3 million of which was part of a dollar-for-dollar challenge to achieve capital funding. Fourteen members of the Catalyst Club contributed the majority of funds raised for the Center. This group was founded and co-chaired by Robert H. Dedman, Jr., and his wife, Rachael, and John R. Eagle and his wife, Jennifer, to inspire donors to give \$1 million or more.

This year the Museum's gifts from individuals and organizations once again exceeded expectations, and our box office set a new record. Our remarkable exhibitions and programs drew national corporate sponsorships, garnered support from foundations, and attracted new members. General membership increased by 26 percent to over 19,500 members. These successes helped the Museum balance its operating budget for the fiscal year. For the auditor's report and full details of the Museum's financial position, please refer to page 88.

The Board of Trustees elected new officers for 2007–2008: vice presidents, Mary McDermott Cook and John R. Eagle; secretary, Linda Kao; and treasurer, Brenda Jackson. The Board was also enhanced by newly elected trustees: Dolores G. Barzune, Doris Bass, Dan W. Cook III, John W. Dayton, John R. Eagle, José M. Gutiérrez, David J. Haemisegger, Linda Kao, Mary Noel Lamont, Barbara Thomas Lemmon, Patrick K. McGee, Jay A. Pack, Michael (Mico) Rodriguez, Gay F. Solomon, J. McDonald (Don) Williams, and Sharon Young. The following trustees retired: Abid H. Abedi, Victor D. Almeida, Wilson Chu, Robert H. Dedman, Jr., Matrice Ellis-Kirk, Robert W. Hsueh, Lucilo A. Peña, Caren H. Prothro, Kelli Questrom, and Cynthia C. Schwartz. We appreciate the dedi-

cated leadership these individuals afforded the institution throughout their lengthy tenure on the Board. In addition, the Board wishes to thank this past year's secretary, Robert W. Hsueh; treasurer, Brenda Jackson; and vice presidents, Victor D. Almeida and Mary McDermott Cook; and the following committee chairs: Sharon Young, Audit Committee; Robert H. Dedman, Jr., and Kenneth A. Hersh, Budget and Finance Committee; Lucilo A. Peña, Building Committee; Jessie Price, Committee on Collections; Cindy D. Rachofsky, Committee on Trustees; Melissa F. Fetter, Development Committee; Beverly Freeman, Education and Libraries Committee; James F. Crank, Investment Committee; and John R. Eagle, Marketing Committee.

In addition to the volunteer contributions of the Board of Trustees, the Museum benefits from the dedication of numerous other volunteers. These committed and talented individuals, including 154 docents, gave countless hours and significant funds in fiscal year 2006–2007. The trustees and staff express their gratitude to these dedicated volunteers, who give tirelessly of themselves to make the Dallas Museum of Art a great asset to the community. The Board also wishes to acknowledge the special leadership of the following individuals: Michelle and Austin Hopper and Capera Ryan, *An Affair of the Art* Co-Chairmen; Jennifer Eagle and Catherine Rose, *amfAR Two by Two for AIDS and Art Benefit Auction* Co-Chairmen; John Eagle, *Tutankhamun and the Golden Age of the Pharaohs* Committee Chairman; Barbara Thomas Lemmon, Community Task Force for European Art Chairman; Mason and Allen Custard and Cecily and Scott Gooch, Junior Associates Circle Program Co-Chairmen; Jan Showers, Silver Supper Chairman; Bobbi Watkins, Art in Bloom Chairman, and Milo Kirk, Honorary Chairman; Glenda Cotner, Dallas Museum of Art League President; and Suzanne Droese, The Art Ball Chairman, who led the event to a new fundraising record.

The Museum notes the deaths of friends and patrons Lamar Hunt, Raymond D. Nasher, Wendy Russell Reves, and Pauline Gill Sullivan. Lamar Hunt, former trustee and chair of the Committee on Collections and a leading private collector of 19th-century American art, was a longtime, generous supporter of the Museum and a singularly important donor to its collections. Raymond D. Nasher, a giant among Dallas cultural benefactors and one of the world's leading modern art collectors, served as trustee of the Museum, was a member of the Museum's Committee on Collections, and was a major donor to the capital campaign that, in 1984, funded the Dallas Museum of Art's pioneering Arts District building. His partner in collecting was his late wife, Patsy, and together the Nashers gave the DMA numerous ancient American works and an exceptional collection of more than eight hundred Guatemalan textiles. Mr. Nasher was internationally renowned for his gift of the Nasher Sculpture Center to our city in 2003. Just this year, the DMA and the Nasher Sculpture Center had their first major collaboration in presenting the exhibition *Matisse: Painter as Sculptor*. It was the fulfillment of one of Mr. Nasher's dreams that the institutional resources and collections of the two organizations be joined to significantly enrich the life of art in Dallas and the broader world. Mr. Nasher and his passion for art and equally passionate love for our city will be greatly missed. The Wendy and Emery Reves Foundation's one-of-a-kind gift of more than 1,400 works—impressionist, post-impressionist, and modern paintings, sculptures, and works on paper, and decorative arts objects—stands as one of the greatest gifts in the DMA's 104-year history. To house the remarkable collection, in 1985 the Dallas Museum of Art opened a 16,500-square-foot wing designed by the Museum's architect, Edward Larrabee Barnes. The Reves gift transformed the DMA's collection of impressionist and post-impressionist masters, and the donation of European decorative arts, the area of Wendy Reves' particular personal interest, founded the institution's collection in that area. Pauline Gill Sullivan, Benefactor Trustee, was also a longtime friend and patron of the Museum. Her gifts of funds and art have changed the Museum through important acquisitions of American and European paintings and her endowment of the position of the curator of American art. Among other friends we said goodbye to this year were Brooke Stollenwerck Aldridge, Juanita Miller, Anne Perkins Shutt, and longtime docents Kay Newman, Dian Schneider, and Selma Parrill.

In fiscal year 2006–2007, we celebrated the transformative gifts of the Hoffman, Rachofsky, and Rose families; we collaborated for the first time with our elegant Arts District partner, the Nasher Sculpture Center; we broke ground on the exciting new Center for Creative Connections; and we watched the amazing evolution of our newest Arts District partner, the Dallas Center for the Performing Arts. We have taken quantum leaps forward in all of our endeavors—and this is just the beginning. As we approach our next year, Jack Lane's last year as Director of the Museum, we applaud his achievements and look forward to working with him and his partner, Bonnie Pitman, and all of the dedicated trustees, volunteers, members, friends, and staff, as we continue to champion a will to excellence.

Walter B. Elcock
President, Board of Trustees



Clockwise from top left:

Former President Irvin Levy, the late Wendy Reves, Director Emeritus Harry Parker, and former Chairman George Charlton, 1985 • Joanne Stroud, the late Raymond Nasher, and Chairman Marguerite Hoffman • Allen Questrom, Chairman Marguerite Hoffman, Deputy Director Bonnie Pitman, trustee Kelli Questrom, trustee Catherine Rose, and Director Jack Lane • Director of Development Diana Duncan, Pam McQuitty, President Walter Elcock, and Gillian Breidenbach • Jennifer Eagle, trustee John Eagle, Lela Rose, and Brandon Jones • Director Jack Lane, Chairman Marguerite Hoffman, trustee Cindy Rachofsky, independent curator María de Corral, trustee Deedie Rose, and Howard Rachofsky

Director's Report

Fiscal year 2006–2007 at the Dallas Museum of Art, chronicled by this report, surely qualifies as an exceptional one in the 104-year history of the institution. A remarkable program of exhibitions organized by the Museum—*Van Gogh's Sheaves of Wheat*, *Matisse: Painter as Sculptor*, and *Fast Forward: Contemporary Collections for the Dallas Museum of Art*—joined with a compelling and wide-ranging offering of educational programs and public events to draw record attendance, numbering nearly 650,000 visitors. The *Fast Forward* exhibition tangibly demonstrated the new international eminence of the DMA's collection of contemporary art, acquired thanks to the model generosity of Dallas collectors' commitments to the Museum's future. We made the final preparations for the public announcement of the *Tutankhamun and the Golden Age of the Pharaohs* exhibition, opening at the Museum in fall 2008. We mourned the deaths of Wendy Russell Reves and Raymond D. Nasher as personal losses, and we gratefully recalled what extraordinary collectors they were and how their collections have transformed Dallas as an art destination.

The Board of Trustees and staff took stock of the strategic plan and capital campaign, and we used the occasion to focus special energies on bringing to fruition the extensive project planning efforts that have been invested in developing the Museum's education program over the past six years under Deputy Director Bonnie Pitman's inspiring leadership. After careful assessment, we came to the conclusion that even a radical reinstallation of the existing permanent collection galleries would not remotely begin to address the breathtaking growth of the Museum's holdings, which led us to embrace the likely necessity in the near future of physical expansion to accommodate and properly present our mounting artistic riches. In the spring, I shared with the Board my wish to retire from the directorship, a year hence, at the end of May 2008. The recommendation of the trustees' Committee on Succession, unanimously approved by the Board, was to name Bonnie Pitman as Director-Elect. I warmly applaud her appointment and appreciate the Board's commitment to continue the direction and momentum of institutional progress that has been defined by the transforming vision for the Museum that she and I and the trustees have shared for eight years, and which remains, in my view, eminently viable and realizable. A detailed account of the events of the year follows.

Acquisitions

By gift and purchase during the 2006–2007 fiscal year our collections increased by 274 works of art, all of which have enhanced the quality, breadth, and depth of the Museum's holdings in nearly all areas of the collections. We are grateful to those who provided funds toward art purchases or enriched the Museum's collections by gifts and bequests of works of art, and we appreciate the dedicated support of the Committee on Collections, chaired this year by Jessie Price. Following are highlights of the year's acquisitions.

The Museum's American painting collection has been singularly transformed into one of the finest assemblages of early Texas art in existence with the addition of the Nona and Richard Barrett Collection. This gift of sixty-two works dramatically changes the Museum's collection by filling important gaps in early Texas landscape holdings through works by Hermann Lungkwitz, José Arpa y Perea, and Dawson Dawson-Watson and by augmenting existing holdings with important paintings by Frank Reaugh, Edward G. Eisenlohr, and Julian Onderdonk, among many others. With their twenty-seventh gift to the collections, the Junior Associates also expanded the DMA's American holdings with the delightful painting *Prospector's Home Near Phantom Gulch*, 1936, by Doris Lee, along with two preparatory sketches for this painting. The acquisition of *Work no. 3*, 1939, by Charles Biederman, through the General Acquisitions Fund, The Roberta Coke Camp Fund, Director's Enhancement Fund, gift of Raymond J. Ghei, and the Patsy Lacy Griffith Collection, gift of Patsy Lacy Griffith by exchange, provides another key

example for the collection of the under-known, but very interesting, history of American modernism between the wars. The commanding, large-scale *Portrait of Miss Dorothy Quincy Roosevelt (Mrs. Langdon Geer)*, 1901–1902, by John White Alexander, gift of the Pauline Allen Gill Foundation, was acquired in honor of the late Pauline Gill Sullivan, whose acquisitions fund has been instrumental in building the American portraiture collections of the 18th and 19th centuries. Other important additions to the American portraiture collection include *Portrait of a Creole Gentleman*, c. 1835–1837, attributed to Julien Hudson, one of the earliest documented free artists of color working in the South, gift of Curtis E. Ransom, and *Portrait of Marie-Louise Têtu, Madame François Fleischbein*, c. 1833–1836, by François Fleischbein, purchased through the American Painting Fund and the Patsy Lacy Griffith Collection, gift of Patsy Lacy Griffith by exchange. The Museum's modest yet distinctive collection of Spanish colonial paintings was enriched by the painting *Saint Gertrude (Santa Gertrudis)*, 1763, by Miguel Cabrera, gift of Laura and Daniel D. Boeckman in honor of Dr. William Rudolph. The work is featured in the newly renovated Spanish Colonial Gallery and represents not only a visually moving portrait by one of the most significant artists of the period but also a continuing testament to the fertile partnership between the institution and one of its long-standing supporting families.

The African collection continued its rapid growth with several key acquisitions from the African Collection Fund, including the wood and pigment Shango dance wand (*osheShango*), late 19th–early 20th century, attributed to the Master of the Owu Shrine; the colorful and intricately patterned silk Asante *kente* textile, c. 1925; the mixed-media fly whisk with Janus-faced standing lion, c. 1920, by the Baule people of the Côte d'Ivoire; the expressive wood, pigment, and raffia Pende forehead mask (*mbuya* type), c. 1930s; the exceedingly fine brass and plant fiber prestige hat (*botolo*) for an Ekonda or Sengele chief or diviner, early 20th century; and the dramatic, monumental wood and pigment Epa headdress from the late 19th or early 20th century, another fine addition to our Yoruba sculpture collection. The Asian collection was enriched by two important works: a large and elaborate Tibetan *thangka* painting of the Sakyamuni Buddha from the 15th century, gift of Carlton Rochell, and a monumental South Indian sculpture of Virabhadra from the 16th century, gift of Alvin and David T. Owsley via the Alvin and Lucy Owsley Foundation in memory of Colonel Alvin M. Owsley, with the assistance of the Wendover Fund. Our Pacific Rim and ancient American collections were the recipient of several important gifts. John Lunsford gave a delicate ceramic bottle with incised figures of a young lord and an old god from the Maya Late Classic period and a wood and pigment suspension hook by the latmul people of Papua New Guinea. Steven G. Alpert and family gave an intricately detailed Indonesian sword with a handle resembling a human face or bird head in profile. From the

Textile Purchase Fund, the Museum's collection was also augmented by several key acquisitions, including three North African textiles: a voluminous, extravagantly patterned man's robe from the Hausa people of Cameroon; a Moroccan woman's headcloth from the late 19th century; and an extraordinary, vividly colored woman's cover from Algeria; as well as a cotton and silk tunic in blue and red, c. 1870–1920, from Myanmar, a fine complement to the Museum's rich holdings of Island Southeast Asian textiles.

The decorative arts holdings of both American and European silver continued to develop impressively with the addition of several works, including a broad array of fine 18th- and 19th-century English and Dutch fish slices, gift of Dr. and Mrs. Dale Bennett; a rare twelve-piece *Martelé* place setting for Rockledge, 1912, designed by Prairie school architect George Washington Maher, acquired through the Discretionary Decorative Arts Fund; the silverplate and wood *His Royal Highness* creamer and sugar bowl, 1934, gift of Jewel Stern; the dramatically styled silverplate coffee and tea service with tray, c. 1903–1904, designed by Paul Follot for Christofle & Cie, purchased through the Discretionary Decorative Arts Fund; and a stunning silver tea and coffee service designed by noted architect Zaha Hadid, an anonymous gift in honor of Lela Rose and Catherine Rose. Other remarkable additions to the decorative arts collection include a striking, massively scaled cut and overlaid glass, marble, and gilt metal lamp, c. 1860–1875, gift of the Dallas Glass Club; the iconic *Airline* armchair, c. 1934–1935, designed by Karl Emmanuel Martin (Kem) Weber, gift of Patsy Lacy Griffith by exchange; and the anonymous gift of the nickel-plated steel and glass *MR-140* table, designed by Ludwig Mies van der Rohe, 1927. The European painting collection was the recipient of the majestic and sensuous painting *Nature (La nature)*, 1897, by Belgian symbolist artist Léon-Frédéric, part of the Foundation for the Arts Collection through the Mrs. John B. O'Hara Fund. The European collection of works on paper grew with the acquisition of the 1895 portfolio *Revue Blanche*, comprising twelve lithographs and one wood engraving by different artists, including, among others, Bonnard, Redon, Toulouse-Lautrec, and Vallotton, purchased with the Beatrice M. and Patrick E. Haggerty Art Acquisition Fund, the Jolesch Acquisition Fund, The Roberta Coke Camp Fund, and contributions in memory of Richard D. Haynes.

The contemporary collection of works on paper also increased impressively with the Laserchrome print *Walhachin*, 2006, by Canadian artist Stan Douglas and the etching *Oberon*, 1964, by German artist Georg Baselitz, both acquired through the Lay Family Acquisition Fund, as well as with the ink on paper drawing *Portrait of Douglas Cooper*, 1974, by David Hockney, gift of Natalie H. (Schatzie) and George T. Lee in honor of Dorothy Kosinski, and the print *Oiled Dead (State)*, 1975, by Bruce Nauman, gift of June Mattingly by exchange. In addition, the artist Robert Gober, in memory of Robert Hoffman, gave *1978–2000*, a work that includes twenty-two gelatin silver prints used to create the

artist's book exhibited at the forty-ninth Venice Biennale in 2001. Other important additions to the contemporary collection include the op art painting *Fractiones*, 1969, by Julian Stanczak, gift of Elizabeth M. and Duncan E. Boeckman, and two photographs from 2006 by Allison V. Smith, part of the artist's "Marfa" series, purchased through the Texas Artists Fund. The DMA/amfAR Benefit Auction Fund has made possible numerous purchases this past year. Two works were added to our growing media collection: *Under Discussion*, 2005, by Jennifer Allora and Guillermo Calzadilla, a beautiful yet deeply disturbing film that explores the environment of the Puerto Rican island of Vieques, a former naval gunnery range, and *Wednesday Afternoon*, 2005, by Simon Martin, a DVD projection that follows the artist's afternoon journey through a British museum. The DMA/amfAR Benefit Auction Fund and The Rachofsky Collection Fund enabled the purchase of the striking and iconographically complex painting *Electric Painting—Singender Panzer*, 1985, by Jörg Immendorff, the first work by this important German artist to join the collection. Purchased through the DMA/amfAR Benefit Auction Fund and the Lay Family Acquisition Fund, *Dallas Snake*, 2007, by Mark Handforth, a site-specific sculpture of steel, aluminum, and a glass lamp head, was created for the DMA's Sculpture Garden. The Rachofsky Collection in partnership with the Museum, through the DMA/amfAR Benefit Auction Fund, acquired two important works for the collection: the haunting painting *Gone for Good*, 2006, by Swedish artist Mamma Andersson, and the concrete and steel sculpture *Door (Tür)*, 1988, by German artist Isa Genzken. As well, The Rachofsky Collection, an anonymous collection, and the DMA through the DMA/amfAR Benefit Auction Fund acquired five paintings from a artist On Kawara's *Today* series. The paintings span the artist's career, with each work representing a decade, beginning in 1966 and ending in 2006. The paintings will be on display in the summer of 2008 in the retrospective exhibition organized by the DMA. In addition, the Museum was extremely pleased to receive a number of important promised gifts of contemporary art from Jennifer and John Eagle, Amy and Vernon Faulconer, Gayle and Paul Stoffel, and Sharon and Michael Young.

For a complete list of works acquired, please turn to page 53.

Exhibitions and Publications

During fiscal year 2006–2007, the Museum presented a remarkably ambitious program of exhibitions. Three that we originated were accompanied by handsome scholarly catalogues and four by brochures. The exhibitions ranged from monumental endeavors of unprecedented scope and scale, to newly collaborative partnerships with our local collectors, donors, and arts institutions, to smaller, focused installations featuring important works from our permanent collection.

Fast Forward: Contemporary Collections for the Dallas Museum of Art provided a glimpse into the auspicious future in store



Clockwise from top left:

Trustee Tim Hanley, Nancy Hanley, Laura Elcock, and President Walter Elcock • Trustee Cindy Schwartz, curator Dorothy Kosinski, and Karen Weiner • Booker T. Washington High School Repertory Dance Company premieres *Matisse in Motion* as part of Arts & Letters Live • Visitors pose with Roman gladiators in celebration of *From the Ashes of Vesuvius* • Deputy Director Bonnie Pitman, David Droese, and Art Ball Chair Suzanne Droese • Curator Heather MacDonald gives a tour of the *Matisse* exhibition

for the DMA's collections, as well as a nod to the distinguished collecting past of our institution. The exhibition celebrated the unprecedented commitment by bequest in 2005 of the Hoffman, Rachofsky, and Rose collections, which has transformed the DMA into one of the few encyclopedic art museums in the world to possess a truly significant collection of modern and contemporary art. Organized by independent curator María de Corral, the multi-phase exhibition spanned the entire first level of the Museum, including the Sculpture Garden, the Barrel Vault, the Hanley, Lamont, Rachofsky, and Stoffel Galleries, the Concourse, the FINA Foundation Gallery, Focus Gallery I and II, and the J. E. R. Chilton Galleries, and consisted of more than three hundred works, selected from a body of more than 1,500 works by approximately five hundred different artists, including more than nine hundred works from the three collections and other local private collections and 650 works from the Museum's permanent collection. The exhibition, which was organized both thematically and chronologically, was accompanied by a major publication produced by award-winning designer Lorraine Wild of Green Dragon Office and edited by de Corral and me, with an essay on the history of contemporary art at the Dallas Museum of Art, interviews with the Museum director and the three collectors, and essays on significant strengths of the future and present collection authored by Frances Colpitt, de Corral, Mark Rosenthal, Allan Schwartzman, and Charles Wylie, The Lupe Murchison Curator of Contemporary Art.

In January the Museum premiered *Matisse: Painter as Sculptor*, the first major American museum exhibition in more than two decades to explore Matisse's sculptural works and the first collaboration with our Arts District partner, the Nasher Sculpture Center. The exhibition, co-organized by the DMA, the Nasher Sculpture Center, and the Baltimore Museum of Art, was co-curated in Dallas by Dorothy Kosinski, Senior Curator of Painting and Sculpture and The Barbara Thomas Lemmon Curator of European Art, and Steven Nash, former Director of the Nasher, and was presented jointly at both institutions, with each displaying sections of the exhibition. The exhibition and its accompanying catalogue presented ground-breaking research on Matisse's work as a sculptor, shed new light on his creative process, and contextualized his achievements through comparative works by other modern masters such as Brancusi, Degas, and Picasso. Following its presentation in Dallas, the exhibition traveled to the San Francisco Museum of Modern Art and the Baltimore Museum of Art, garnering rave reviews throughout its tour, including being named one of the top ten museum exhibitions of 2007 by *Time* magazine.

In fall 2006, in celebration of the twentieth anniversary of the gift of the Wendy and Emery Reves Collection, the Museum presented *Van Gogh's Sheaves of Wheat*. The exhibition, curated by

Dorothy Kosinski, featured the Museum's masterpiece *Sheaves of Wheat*, 1890, from the Reves Collection and explored the artist's fascination with the motif in his paintings, drawings, and personal letters, as well as the iconographical significance of wheat and agricultural labor in the work of other late 19th-century artists. Bringing together several of the most important works by Van Gogh, the exhibition was the largest presentation of the artist's work in the Southwest in over forty years and was attended by record-breaking crowds, including over 31,000 during the closing week celebrations. The exhibition was accompanied by a substantive catalogue authored by Kosinski.

There were several other exhibitions throughout the year that featured important works from the Museum's collections, including many recent acquisitions. *A Painting in the Palm of Your Hand: 18th-Century Painted Fans from the Wendy and Emery Reves Collection*, curated by Heather MacDonald, The Lillian and James H. Clark Assistant Curator of Painting and Sculpture, presented a selection of twenty-seven fans from the Reves Collection. The exhibition was accompanied by a brochure authored by MacDonald that examined these beautiful and delicate works, exploring the artistic variety that characterized the period. In the summer, the Museum presented two exhibitions that celebrated local collectors who had recently made significant gifts to the Museum. *Lone Star Legacy: The Barrett Collection of Early Texas Art*, curated by William Keyse Rudolph, The Pauline Gill Sullivan Associate Curator of American Art, showcased the collection of Nona and Richard Barrett, who, through their important gift, made the DMA's permanent holdings into one of the finest assemblages of early Texas art in a public institution. *A Tribute to Pauline Gill Sullivan*, curated by Dorothy Kosinski and William Rudolph, brought together important works from the Museum's collections made possible over the years by Mrs. Sullivan alongside her personal collection of rarely seen masterpieces of European and American painting. Prominently featured in the exhibition, the *Portrait of Miss Dorothy Quincy Roosevelt (Mrs. Langdon Geer)* by John White Alexander was a recent gift of the Pauline Gill Sullivan Foundation to the Museum in her honor. Also in the summer, the Museum presented *Peter Fischli and David Weiss: Equilibres*, an exhibition curated by Charles Wylie that presented this suite of eighty-two photographs in a creative installation. The exhibition *Expressionism: German and Austrian Works on Paper from the Permanent Collection* showcased thirty-three prints, drawings, and watercolors by important 20th-century German and Austrian artists and included two recent acquisitions.

From the Ashes of Vesuvius, In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite explored the ancient Roman site of Stabiae, destroyed in A.D. 79 by the eruption of Mount Vesuvius, through a stunning display of archaeological objects recently excavated from the site, including twenty-five frescoes rarely exhibited outside Italy. The exhibition, curated in Dallas by Anne Bromberg, The Cecil and Ida Green Curator of Ancient and

Asian Art, was accompanied by *Dallas Collects Ancient Art*, an impressive exhibition that featured objects from the Museum's collections, as well as significant works on loan from local patrons and collectors. At the opposite end of the Museum, in the Marguerite and Robert Hoffman Galleries, we presented the exhibition *The Société Anonyme: Modernism for America*. The exhibition, organized by the Yale University Art Gallery and curated in Dallas by Dorothy Kosinski, brought to light the extraordinary collection assembled by the Société Anonyme, Inc., an organization founded in the early 20th century by Katherine Dreier and Marcel Duchamp, which aimed to bring modernism to America. Suzanne Weaver, The Nancy and Tim Hanley Associate Curator of Contemporary Art, continued the ongoing *Concentrations* series of exhibitions featuring up-and-coming artists with two exhibitions accompanied by brochures. *Concentrations 50: Jennifer Allora and Guillermo Calzadilla* presented two video installation works by this collaborative partnership in the Tower Gallery: *Amphibious (Login-Logout)* and *Under Discussion*. *Concentrations 51: Mark Handforth* energized the Museum's Sculpture Garden with the site-specific installation of a fifteen-foot-tall sculpture, *Dallas Snake*, created for the exhibition.

Throughout the year, plans were being made for the upcoming Center for Creative Connections, an innovative, experimental learning environment that will replace the Gateway Gallery. A preview center was installed during the summer that allowed visitors and potential funders to experience aspects of the Museum's new initiative focused on connecting visitors of all ages with works of art and the creative process in new and interactive ways. Visitors to the preview center could look at works of art, leave their responses to them for others to read, participate with others in making Lego creations, use technology to access the Museum's paintings by Jackson Pollock, and leave suggestions for how the Museum can connect with its youngest visitors. The spaces closed for construction in August as we look forward to introducing the new Center for Creative Connections to the public and to our many community partners in the next fiscal year. As well, Museum staff laid the groundwork for several blockbuster exhibitions coming up in 2008, including the most comprehensive retrospective staged in the United States of the work of Joseph Mallord William Turner and the first presentation of the encore tour of the spectacular exhibition *Tutankhamun and the Golden Age of the Pharaohs*.

For a complete list of exhibitions, please turn to page 50.

Education, Libraries, and Digital Imaging

Several of this year's exhibitions sparked new ways of collaborating with our partners and of thinking about connecting our visitors with works of art both in our collections and in special exhibitions. As a result, almost half of those who visited the Museum participated in one of the 5,477 education programs designed for adult, family, and school audiences, a 9 percent

increase over last year's attendance.

Fast Forward: Contemporary Collections for the Dallas Museum of Art provided a unique opportunity not only to honor and learn from the collectors who had made such extraordinary gifts to the Museum's collections but also to celebrate and connect with leading contemporary artists both regional and international. Visitors were able to hear from the collectors as part of the exhibition's audio tour, and many visitors deepened their understanding through programs structured as conversations with Marguerite Hoffman, Deedie Rose, and Cindy and Howard Rachofsky, the collectors whose gifts were principally featured in the exhibition. Other highlights included sold-out special events with artist Matthew Ritchie, screenings of the films of Matthew Barney, and conversations with leading multimedia artists and innovators. Late Night visitors enjoyed specially commissioned performances such as poetry by Shin Yu Pai and multimedia concerts with the band Mission Giant during after-hours events centered around the exhibition.

Also inspired by *Fast Forward*, the Museum joined The Rachofsky House, the Nasher Sculpture Center, the Kimbell Art Museum, and the Modern Art Museum of Fort Worth to develop a weeklong program for teachers. Teachers spent one full day



Clockwise from top left:

Director Jack Lane, curators Anne Bromberg and Carol Robbins, and Adam Herring • Visitors in the *Fast Forward* exhibition • Armond Schwartz, Larry Lebowitz, trustee Naomi Aberly, and Jack Shear • Trustees Beverly Freeman and Gay Solomon, Director of the Center for Creative Connections Susan Diachisin, and Director of Education Gail Davitt • Yoga in the Galleries • A Late Night in the Center for Creative Connections Preview Center

award-winning artist, the “queen of neo-soul,” Erykah Badu performed for a record-breaking 30,000 visitors as part of the popular Starbucks Late Night Summer Concert. In addition, that evening over 5,500 visitors participated in programs that celebrated connections with Badu’s alma mater Booker T. Washington High School for the Performing and Visual Arts.

The jointly presented exhibition *Matisse: Painter as Sculptor* also provided the opportunity to partner in programs with the Nasher Sculpture Center. Together we presented the Matisse Symposium, a two-day event featuring a keynote address by Yve-Alain Bois, Professor at the Institute for Advanced Study, Princeton, New Jersey, and an international panel of eminent scholars, curators, and conservators. Almost 5,000 visitors participated in co-hosted *Matisse* family events. We also presented a two-part collaborative teacher workshop and welcomed thousands of students and adults to docent-guided exhibition tours that included both institutions. In addition, Hilary Spurling, author of *The Unknown Matisse*, spoke as part of the popular lecture series Icons of the Collection. *Matisse in Motion*, a collaboration between Arts & Letters Live, the Museum’s Learning Partnerships with Schools and the Community program, Booker T. Washington Repertory Dance Company, and acclaimed choreographer Jessica Lang, resulted in the world premiere of five new dances inspired by Matisse’s art. The exhibition concluded with an all-night extravaganza that marked the closing weekend. Extended hours and programming at the Dallas Museum of Art and the Nasher Sculpture Center included concerts, performances, tours, films, artist demonstrations, and family activities, drawing over 20,000 visitors to the Arts District. Attendance for education programs associated with the *Matisse* exhibition was 39,808—over half of the overall exhibition attendance.

The central focus of *Van Gogh’s Sheaves of Wheat*, examining the painting *Sheaves of Wheat* from the Reves Collection, enabled us to focus on new ways of looking at this central work. A special section within the exhibition and an audio tour with extra stops in our European galleries provided visitors with opportunities to connect the themes of the exhibition to the broader context of European art. The exhibition also inspired the heavily attended Harvest Celebration, held during one of the Museum’s monthly Late Nights and featuring tours of the exhibition, artist demonstrations, and hayrides by moonlight. Renowned scholars such as Joachim Pissarro, curator at the Museum of Modern Art, New York, and Andreas Blum, formerly of the Van Gogh Museum, Amsterdam, presented *Van Gogh: Victim of the Blockbuster* as part of the Brettell Lecture Series. A grant from FRAME (French Regional American Museum Exchange) allowed us to produce special gallery materials to accompany the exhibition *The Société Anonyme: Modernism for America* that focused on distinctive perspectives on modern art and encouraged visitors to explore these ideas in the Museum’s permanent collection.

Visitors also enjoyed the exhibitions *Young Masters: Advanced Placement Student Art Competition*, sponsored by the O’Donnell Foundation, and *Something Beautiful*, which featured the work of ninety-two Fair Park and South Dallas students.

The DMA participated in the consortium led by Big Thought to establish the Dallas Arts Learning Initiative (DALI). Through this groundbreaking partnership between the City of Dallas, the Dallas Independent School District (DISD), and local cultural organizations, each 4th grader in DISD will have the opportunity for a docent-guided tour. We welcomed the first of more than 12,000 4th grade students this year. New outreach opportunities also occurred as a result of DALI: the Museum partnered with libraries, artists, and community members from the Oak Cliff and Casa View neighborhoods to boost the role of the arts during out-of-school time. The Museum also received generous grants from local and national government agencies: the Institute of Museum and Library Services (IMLS), the National Endowment for the Arts (NEA), and the Texas Commission on the Arts (TCA). The prestigious IMLS National Leadership grant will support The Arts Network: The Arts Broadcasting System (TABS) project and will be complemented by an NEA grant to improve online access to our encyclopedic collections.

Museum staff also worked on re-branding many of our programs for families, with an emphasis on (W)Eekends at the Museum, as a means of alerting the public to programming available to them each weekend. In addition, Arturo’s Art & Me classes were rethought, expanded, and offered on a more regular basis, resulting in consistently sold-out sessions. We continued to refine and extend our visitor research project, Levels of Engagement with Art™, through a new component focused on area teachers. Working with Randi Korn & Associates, Inc., a highly regarded research and evaluation consultancy, we learned that teachers are very similar in their learning preferences to our other visitors. We plan to use this information as we move forward with creating professional development and online materials for teachers. Our ongoing research is part of a significant shift in our perspective. There is now a museum-wide focus on the experiences we offer our visitors and on how visitors can be engaged more deeply. This will remain our focus as we continue to develop the upcoming Center for Creative Connections.

The Mildred R. and Frederick M. Mayer Library collection has over 55,400 titles and continues to grow at a lively pace: more than ninety catalogues were received on exchange from library partnerships, and gifts allowed the purchase of several new catalogues raisonnés, notably on Stuart Davis, George Inness, and Lucio Fontana. The Vasari Award program, presented by the Mayer Library, continues to successfully highlight the DMA’s support of excellence in scholarship. The Dallas Museum of Art named two Vasari Award winners for 2007:

Randall C. Griffin, Associate Professor of Art History, SMU Meadows School of the Arts, for his book *Winslow Homer: An American Vision*, and Anthony Alofsin, the Roland Gommel Roessner Centennial Professor in Architecture and Professor of Art and Art History at the University of Texas at Austin, for his book *When Buildings Speak: Architecture as Language in the Habsburg Empire and Its Aftermath, 1867–1933*. The award of the Vasari prize to two notable works this year is a testimony both to a very strong field of candidates, and, more generally, to the development of the field of art history in Texas.

For a complete list of education programs, please turn to page 60.

Development and Membership

This past year, the Museum raised over \$29.6 million to support its ongoing operations and capital expansions. The continuing success of our fundraising is a sign of confidence in the Museum, its mission, and the vital role that it plays in the cultural life of Dallas and the North Texas region.

Popular exhibitions such as *Van Gogh's Sheaves of Wheat*; *Matisse: Painter as Sculptor*; and *From the Ashes of Vesuvius, In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite* stimulated membership sales. In addition, contributions to the Annual Fund and gift memberships have doubled in the past three fiscal years.

Under the leadership of trustee Melissa Fetter, the Development Committee continued to grow membership in the Donor Circle program to over \$4.5 million. Donor Circle members at the Benefactors Circle level or higher have the opportunity to direct their support to a specific exhibition or public program, and I wish to thank the large number of members of this group who supported our exhibitions and programs. In its first full year, the Associates Forum, chaired by Ann and Lee Hobson, continued to attract new members. This dynamic group, now totaling more than one hundred, brings together contemporaries with similar interests in art, education, and social events.

In addition to these Donor Circle members, the Museum acknowledges the generosity of other benefactors, foundations, and corporate partners for their support of our exhibitions throughout the year. Wachovia was the presenting sponsor for the popular *Van Gogh's Sheaves of Wheat* exhibition. Additional support for the exhibition was provided by One Arts Plaza by Billingsley Company, McKool Smith P.C., Essilor of America, Inc., and by the Donor Circle membership program through a leadership gift from Jennifer and John Eagle. Bank of America was the national presenting sponsor for the three-city national tour of *Matisse: Painter as Sculptor*. The presentation in Dallas was made possible by The Dallas Foundation in recognition of the inaugural partnership between the Dallas Museum

of Art and the Nasher Sculpture Center to support the synergy between the two institutions. The exhibition was also supported by The Eugene McDermott Foundation and generous funding from the City of Dallas Office of Cultural Affairs. *The Société Anonyme: Modernism for America* was organized by Yale University Art Gallery with support in part provided by Lincoln Property Company and by local friends of the Museum and Yale alumni who helped bring the show to Dallas. *Fast Forward: Contemporary Collections for the Dallas Museum of Art* was presented by JPMorgan Chase and made possible by the Contemporary Art Fund through the gifts of an anonymous donor, Arlene and John Dayton, Mr. and Mrs. Vernon Faulconer, Nancy and Tim Hanley, Marguerite and Robert Hoffman/The Hoffman Family Foundation, Cindy and Howard Rachofsky, Deedie and Rusty Rose, and Gayle and Paul Stoffel. In addition, gifts were received from David Yurman, in support of their love of the arts in Dallas, Tenet Healthcare Foundation, Sotheby's, and Fanchon and Howard Hallam, through their newly established endowment for contemporary art exhibitions. And we express our appreciation to Marguerite Hoffman, Cindy and Howard Rachofsky, and Deedie and Rusty Rose for their special gifts to complement this exceptional exhibition. The exhibition *From the Ashes of Vesuvius, In Stabiano: Exploring the Ancient Seaside Villas of the Roman Elite* was supported by Interceramic and by the Donor Circle membership program through leadership gifts by Gail and Dan Cook, Charron and Peter Denker, Amy and Vernon Faulconer, The Gay and Lesbian Fund for Dallas, and Dee Torbert.

Additional support for exhibitions, special events, family and community programs, and public programs throughout the year was provided by Claire Dewar, Laura and Walter Elcock, Nancy and Tim Hanley, Adelyn Hoffman/The Hoffman Family Foundation, Mary Noel and Bill Lamont, Charlene C. and Tom F. Marsh, Caren Prothro, Kelli and Allen Questrom, the Sewell Family of Dealerships, and Kathy and Rodney Woods. In addition, the Museum thanks the Dedman Foundation, Linda W. and Milledge A. Hart III, Marguerite S. Hoffman, Dr. and Mrs. Mark L. Lemmon, Margot and Ross Perot, Catherine and Will Rose, Mr. and Mrs. William T. Solomon, Donna M. Wilhelm, and Dee and Charles Wyly for their continued support of the Museum's events and programs.

Over one hundred corporate partners and sponsors continued their strong support of the Museum's programming with more than \$1.5 million in revenue. Funding from the corporate community and leading foundations provides the necessary support to allow the Museum to host world-renowned exhibitions and present innovative programs.

Key corporate partners sponsored the Museum's most popular and successful programs. AT&T continued its presenting sponsorship of Thursday Night Live!, attracting nearly

74,000 visitors to the Museum. Starbucks Coffee Company continued its partnership with the Museum presenting Late Nights at the Dallas Museum of Art. Starbucks' accompanying sponsorship of the free summer concert has become an annual favorite that continues to draw top performers to the Museum. JPMorgan Chase maintained its annual support of the Museum's exhibitions and public programs. In addition to its support of *Fast Forward: Contemporary Collections for the Dallas Museum of Art*, Chase extended its eleven-year sponsorship of Jazz Under the Stars with a new three-year commitment as presenting sponsor of this enormously popular free outdoor music series, which attracted more than 12,000 people this past summer.

During the year, a number of foundations and corporations provided support for the Museum's ongoing operations, programming, and strategic initiatives. Building on its longtime relationship with the Museum, the Hoblitzelle Foundation made a multi-year grant that will advance improvements and renovations to the art storage facilities. Annual support for the K-12 School and Teacher Programs and Go van Gogh® has been provided by The Lupe Murchison Foundation, Bank of America, Centex, The George and Fay Young Foundation, EDS, Exxon Mobil Foundation, Macy's, and Wachovia, with volunteer support provided by the Junior League of Dallas.

American Airlines is another highly valued sponsor of our annual series of exhibitions, and the Museum receives special transportation support that allows Museum staff to travel nationally and internationally, to host lecturers and artists, and to provide items for special benefit auctions. Verizon Wireless provided wireless communications devices and service in addition to financial support. Another corporate partner, Frost Bank, sponsored the Munger Society annual luncheon. The Museum also receives annual promotional support from *The Dallas Morning News*, CBS Radio, *Dallas Observer*, *Downtown Business News*, *Park Cities News*, Radio Disney, Lamar Transit Advertising, *D Magazine*, *Dallas Child Magazine*, DART, Hilton Anatole Hotel, John Eagle Dealerships, *Modern Luxury Dallas*, and Time Warner Cable. In addition, we offer thanks to Museum members and donors who added more than \$21,000 to the Museum's annual operating fund by shopping at Tom Thumb Food and Pharmacy using the store's Good Neighbor Program—Reward Card and at Kroger Food Stores using their Share Card. We are grateful to these foundations and corporations and the many others that annually partner with the Museum in pursuit of our mission.

Under the leadership of Suzanne Droese, The Art Ball, *Continuum*, took place in May. Drawing its inspiration from the *Fast Forward* exhibition, the Museum's largest annual fundraising event drew over seven hundred guests, featured an array of

luxury auction items, and netted over \$1 million to support the Museum's programming. The Museum continued its partnership with the American Foundation for Aids Research (amfAR) with the ninth annual Two by Two for AIDS and Art benefit auction event at The Rachofsky House. Chaired this year by Jennifer Eagle and Catherine Rose, this event raises funds for both AIDS research and the Museum's contemporary art and design acquisitions, netting more than \$1 million this year for the DMA. Major sponsors for the event included Aston Martin of Dallas, Harry Winston, Nassiri Music, Sotheby's, and Dom Perignon. Jan Showers served as chairman of the sixteenth annual Silver Supper. This year's event celebrated the twentieth anniversary of the Hoblitzelle Foundation's gift to the Museum of the Hoblitzelle family collection of English and Irish silver. The Hoblitzelle Foundation generously supported this evening, at which the more than two hundred guests were surrounded by a selection of silver from the Hoblitzelle Collection. As a result of the foundation's generosity, the proceeds from this evening surpassed \$125,000 for the Decorative Arts Acquisition Endowment Fund. Michelle and Austin Hopper and Capera Ryan were the co-chairs of this year's annual Junior Associates Circle An Affair of the Art dinner dance, titled *bleu* in celebration of the exhibition *Matisse: Painter as Sculptor*. The event netted \$130,000 with \$75,000 applied to the purchase of a work of art for the Museum's collections. In March the Dallas Museum of Art League hosted the ninth annual Art in Bloom floral symposium. The event was chaired by Bobbi Watkins, and Milo Kirk served as Honorary Chair. The event netted nearly \$50,000 for the Museum's exhibitions, education programs, and community outreach, and for the DMA League Museum Beautification Endowment Fund.

Great thanks and praise go to Museum trustee Catherine Rose and her Committee for the Campaign for a New Century. This dedicated group of trustees worked tirelessly to raise more than \$22 million during the fiscal year to complete the funding to build, operate, and program the new Center for Creative Connections. We are confident that the \$27 million goal will be reached in early 2008, and the new Center for Creative Connections will open in May of that year. The Meadows Foundation made a \$3 million grant in support of the Museum's education mission; the gift specifically set up a dollar-for-dollar campaign challenge to achieve complete funding. The Meadows Foundation gave an additional \$1.38 million to expand existing programming. The Museum received this award not long after receiving a grant of \$2.825 million from The Allen and Kelli Questrom Foundation to help launch the Center for Creative Connections and to endow a new education position to head the Center. The Campaign Committee's urgent call to action was to meet The Meadows Foundation challenge. By year end, a new group, the Catalyst Club, had been launched. Co-chaired by Bob

Dedman and his wife, Rachael, and John Eagle, and his wife, Jennifer, this group of enthusiastic donors joined The Meadows Foundation and the Questroms by making gifts of \$1 million or more. Catalyst Club members include Melanie and Tim Byrne, Nancy and Clint Carlson, Amy and Vernon Faulconer, Beverly and Don Freeman, Marguerite S. Hoffman, The Pollock Foundation, Catherine and Will Rose, the active and alumni docents of the Dallas Museum of Art, and an anonymous donor in honor of Alex, Charlie, Grey, Jack, and Rosey.

We want to acknowledge all the individuals and corporations who, through their memberships, partnerships, participation in fundraising events, and gifts of time, provided vital support this past year and into the coming year. For a complete list of donors and supporters, please turn to page 66.

Staff Notes

With pleasure I introduce two new staff members:

In August 2007 Jeffrey Guy joined us as Chief Financial Officer and Director of Finance and Administration. He came to the Museum after six years as the Director of Finance and Operations at the Amon Carter Museum in Fort Worth and a twenty-plus-year career of progressive achievement and leadership with Bank of America. Guy earned his BBA in Management and his MBA in Finance from Texas Christian University.

Jill Bernstein came to the Museum in October 2006 as Director of Public Relations. She brings twenty years of experience in public relations, most recently as Director of Publicity at HarperCollins Publisher, and prior to that at the Meredith Corporation, The New Yorker Magazine, Inc., and CBS News. She earned her BA cum laude in English from the University of Virginia.

This year we bid farewell to Debra Phares, Director of Donor Relations, who served our donor base with great care since 1994. We wish her well in her new career at the Communities Foundation of Texas and thank her for her significant contributions. Lori Franzke, General Membership Manager, who had served in various positions in membership since she first came to the Museum in 2002, left to join her family in Philadelphia. Other departures included Bob Robertson, Director of Finance and Administration and Chief Financial Officer, and Paul Harrison, Controller, both of whom left the Museum after six years of service.

We celebrated the anniversary of Gail Davitt, The Dallas Museum of Art League Director of Education, who commemorated her twentieth year of service to the Museum. There were also several notable staff accomplishments this year. Curator William Keyse Rudolph published *Vaudechamp in New Orleans*, a monograph on the 19th-century Franco-Louisiana portrait painter, produced by the Historic New Orleans Collection. The Texas Association of Museums recognized our graphic design department, headed by Mandy Engleman, Graphic Designer,

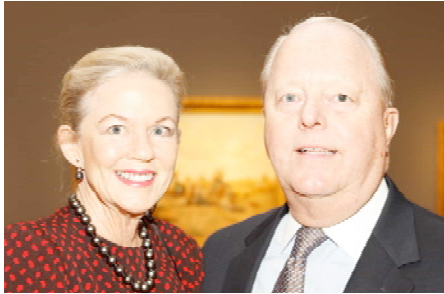
with two Gold Citations and one Merit Citation in recognition of the excellent design of two invitations and a poster created for the Museum. Jacqueline Allen, The Mildred R. and Frederick M. Mayer Director of Libraries and Imaging Services, published five essays in an edited volume titled *Art Museum Libraries and Librarianship*. And Nicole Stutzman was recognized as the Outstanding Art Educator in the Museum Education Division of the Texas Art Education Association. She has been with the Museum since 1999 and this year received a promotion to Head of Learning Partnerships with Schools and the Community.

We also had some distinguished "firsts" this year in connection with the planning for the opening of the Center for Creative Connections. We welcomed Laura Bruck as the first Manager of Gallery Interpretation and Sharisse Butler in the capacity of Manager of Visitor Studies and Evaluation, a new position that will oversee the accomplishments of the projects featured in the Center for Creative Connections. In addition, there were two other promotions this year: Amanda Blake became Manager of Family Programs and Katie Hutton is now Arts and Letters Live Program Manager. It should be noted that these two staff members, as well as Gail Davitt, Nicole Stutzman, and several others, were all former McDermott interns at the Museum; we offer great thanks to Mrs. Eugene McDermott and The Eugene McDermott Foundation for this important program that brings invaluable career development to future Museum professionals.

In Appreciation

With sincere gratitude, I wish to thank all of the Museum's friends and supporters—the City of Dallas, trustees, staff, volunteers, donors, and members—who enable the Dallas Museum of Art to be a great resource for the community and an important contributor to cultural life regionally, nationally, and internationally. I extend my heartfelt appreciation to María de Corral for her extraordinary work as guest curator of the *Fast Forward* exhibition, one of the landmark accomplishments in the Museum's history. I give particular thanks to Bonnie Pitman, Deputy Director and my staff partner in encouraging and guiding the advancement of the institution, for her contributions and congratulate her on her appointment as Director-Elect. I am deeply obliged to Walter Elcock and Marguerite Hoffman, President and Chairman, respectively, for their exceptional leadership and unre-served commitment to this institution. It is a privilege to serve them and the remarkable Board of Trustees they lead.

John R. Lane
The Eugene McDermott Director



Clockwise from top left:

Charron Denker and trustee Peter Denker • Allen Custard, trustee Mason Custard, and curator William Rudolph • Trustees Kelli Questrom and Sharon Young • Curator Kevin Tucker, Silver Supper Chairman Jan Showers, Inge-Lise Lane, and Director Jack Lane • Curator Charles Wylie, Lee Cobb, and trustee Lucilo Peña • Children doing yoga during a Late Night