



Dallas Museum of Art  
The Year in Review 2007–2008





**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

JOHN R. EAGLE | PRESIDENT, BOARD OF TRUSTEES

To ignite the power of art through engaging experiences: that's the promise the Dallas Museum of Art has made to its community. We're proud to have fulfilled this promise during 2007–2008, bringing art and visitors together through diverse additions to our encyclopedic collections, stimulating exhibitions, and innovative education programs.



The annual report for fiscal year 2007–2008 describes a time of transition for the Dallas Museum of Art. Building on our great strengths and our local, national, and international stature, we presented impressive exhibitions, enriched and expanded our collections with superlative works of art, and opened a groundbreaking interactive learning environment, the Center for Creative Connections. As the year came to a close, we approached the successful completion of a major \$185 million capital campaign to secure our future. Building on our 105-year history and the commitment and affection of our community, we are in every sense a museum for the 21st century.

The signs of our energized Museum are everywhere. Our partnership with members of our community over many decades is evident in their willingness to give and to volunteer, their commitment to our exhibitions and education programs, and their enthusiastic support for developing our collections. We attract high-profile special exhibitions such as this year's *J. M. W. Turner*—one of the most important shows ever presented by the Museum—and next year's highly anticipated *Tutankhamun and the Golden Age of the Pharaohs*. We showcase our own encyclopedic collections, which grow in depth and size thanks to our patrons' generosity. We have recently completed several significant renovations to

our facility, including the exciting new Center for Creative Connections, the state-of-the-art Horchow Auditorium, and the two pristine Focus Galleries, all designed by Gluckman Mayner Architects. The opening of the sparkling new Center for Creative Connections was a major achievement for the Museum this year—it was a priority accomplishment for the institution, a community supported project, and a major component of the Campaign for a New Century—and the Museum celebrated with a full weekend of free events. (For more information on the Center, please turn to page 8.) We are a national leader in art education and public programs, which are informed by audience research that has led to new understandings of how visitors engage with art. And, we have become increasingly important in our visitors' lives—Late Nights at the Dallas Museum of Art Presented by Starbucks Coffee has turned first-time visitors into frequent participants, and Museum membership has grown to more than 25,000 households, an increase of twenty-five percent.

The entire community celebrated Jack Lane's impressive accomplishments as the Museum's Eugene McDermott Director upon his retirement in May 2008. Jack's leadership and vision over the past nine years are clear throughout the Museum, from our close and productive relationships with a dedicated community of collectors and donors, to our rapidly expanded collections, to our renewed public spaces that are so welcoming to visitors, to the vibrancy of our public programs. Bonnie Pitman, who became Director in June, has championed the importance of connecting visitors with art throughout her distinguished museum career. We are fortunate that she brings this passion and experience to our Museum. Our new Center for Creative Connections—a dynamic space that is unparalleled in art museums—is one outcome of her lead-

ership. We are indebted to both Jack and Bonnie for their seamless transition, which has allowed the Museum to maintain its momentum as a leader in the local, national, and international community.

It is my great pleasure to assume the position of President of the Museum and to have the privilege of partnering with Chairman Walter Elcock, Bonnie Pitman, my fellow trustees, and the DMA staff in fulfilling the Dallas Museum of Art's mission and furthering the institution for which we all care so deeply. I would like to recognize my predecessor, former President Walter Elcock, and retiring Chairman Marguerite Hoffman for leading the charge for institutional advancement with passion, intelligence, and dedication. Their energy, loyalty, and prescience helped vault the Dallas Museum of Art to its current impressive status, and they have set the bar high for future leadership. A decade ago, Marguerite Hoffman recognized that an opportunity was at hand for partnering with likeminded individuals to uplift the Dallas Museum of Art from a regional institution to a leading American museum. Working in tandem with her late husband, Robert, and with Walter Elcock, Jack Lane, dear friends, and fellow trustees, Marguerite embraced a process that clarified aspirations and informed a course of action, and she put shoulder to the wheel day after day, first as Co-Chairman of the capital campaign and then as Chairman of the Dallas Museum of Art, to enrich this institution. I look forward to her continued engagement as a valued member of the DMA Board of Trustees as we collectively endeavor to fortify the Dallas Museum of Art and make a difference in our community.

The Board of Trustees elected new officers for 2008–2009: Walter B. Elcock, Chairman; Victor D. Almeida and Mary McDermott Cook, Vice Presidents; Linda Kao, Secretary; and Ronald G. Steinhart, Treasurer. The Board was also enhanced by newly elected trustees: Victor D. Almeida, Molly L. Byrne, Tim Byrne, James F. Crank, Robert H. Dedman, Jr., Beverly Freeman, Ann Hobson, Margaret H. Jordan, Lucilo A. Peña, Caren Prothro, Kelli Questrom, Curtis E. Ransom, Francoise Reynaud Rodriguez, Peggy Sewell, Jan Showers, and Gayle Stoffel. The following trustees retired: Kim J. Askew; Carrie and Steven Becker, Associates Circle Co-Chairmen; Barbara Bigham, DMA League President; Martin S. Cox; Claire Dewar; I. D. Flores III; Kenneth A. Hersh; Brenda Jackson; Susan Kaminski; Eddie Lee; Amy and Corey Prestidge, Junior Associates Co-Chairmen; and representative Christy Burnett, Junior League of Dallas. We appreciate the dedicated leadership these individuals gave the institution throughout their tenure on the Board. In addition, the Board wishes to thank this past year's officers: Mary McDermott Cook, Vice President; Linda Kao, Secretary; and Brenda Jackson, Treasurer; and the following committee chairs: Sharon Young, Audit Committee; Kenneth A. Hersh, Budget and Finance Committee; Lucilo A. Peña, Building Committee; Catherine M. Rose, Campaign for a New Century; Beverly Freeman, Center for Creative Connections Opening Events Committee; Margot B. Perot, Committee on Collections; Cindy D. Rachofsky, Committee on Trustees; Melissa Foster Fetter, Development Committee; Richard R. Pollock, Education, Libraries, and Digital Initiatives Committee; James F. Crank, Investment Committee; and John R. Eagle, Marketing Committee.

The Museum notes with sadness the deaths of these patrons and friends, with gratitude for their involvement as trustees, members, donors, docents, and volunteers: Jerry L. Abramson, Henry Beck, Doris

Bergman, Carla Francis, Mathew Garland, Ann Griffin, S. T. (Buddy) Harris, Amelia "Mimi" Hodges, Van Alen Hollomon, Marie Jaffe, Shirley Pollock, Idelle Rabin, and Betty Zech.

In addition to the volunteer contributions of the Board of Trustees, the Museum benefits from the dedication of numerous other volunteers, including those from the Dallas Museum of Art League and Museum docents. These committed and talented individuals gave countless hours and significant funds in fiscal year 2007–2008. The trustees and staff express their gratitude to these volunteers, who help make the Dallas Museum of Art a great asset to the community.

The year ahead, from the King Tut exhibition to the grand opening of our new Arts District partners, will bring even more artistic accomplishments and, undoubtedly, some challenges. We are confident of our fundamental strengths: we have dedicated leadership, supporters, and staff, as well as extraordinary collections, ambitious exhibition plans, and innovative education programs. We are well prepared for the future. On behalf of the Board of Trustees, I offer our deep appreciation to our entire community for their involvement in this great institution.



Facing page left to right, and this page top to bottom:  
Chairman Walter Elcock, former Chairman Marguerite Hoffman, and President John Eagle.  
Curator Heather MacDonald leads members on a tour of the *J.M.W. Turner* exhibition.  
Director Emeritus Jack Lane, former Chairman Marguerite Hoffman, Director Bonnie Pitman, trustee Mary Cook, and Chairman Walter Elcock in the newly renovated Horchow Auditorium.  
Trustee Catherine Rose, Jennifer Eagle, President John Eagle, trustee Kelli Questrom, and Director Bonnie Pitman.

# DIRECTOR'S REPORT

BONNIE PITMAN | THE EUGENE MCDERMOTT DIRECTOR

A year of innovation, engagement, and leadership.



This annual report highlights the Museum's accomplishments—from the opening of the Center for Creative Connections, to a major retrospective of the renowned British landscape artist J. M. W. Turner, to the acquisition of 156 works of art spanning twenty-six centuries. In all that we do, we set the bar high, because simply fulfilling our promise is not enough. We are dedicated to the highest standards of excellence, and we value the spirit of community and collaboration. We depend on the involvement of our generous donors, our active trustees and volunteers, our partner organizations, our talented staff, and, of course, our visitors—all of whom share in our success.

Three principles are at the heart of the Museum's work: *innovation*, *engagement*, and *leadership*. The activities described in the pages of this report show how these principles guide the development of our collections, the exhibitions we organize, and the education and public programs we offer our visitors.



Left to right:  
Trustee Margaret McDermott and Kathy Leake.



Students tour the galleries.  
Visitors at a Late Night.

As an **innovative museum**, we are a national and international model for developing collections, audiences, and institutional support. We believe in building a family of supporters that involves extended relationships within our community, such as our extraordinary half century of collaboration with The Eugene and Margaret McDermott Art Fund, Inc., which this year made possible the acquisition of four masterworks of American decorative arts and painting, and the continued partnership with Marguerite Hoffman, Cindy and Howard Rachofsky, and Deedie and Rusty Rose. We generate inventive approaches to deeper learning about the collections, such as the Center for Creative Connections, with its groundbreaking philosophy and techniques for sharing meaningful experiences with works of art with our visitors. We encourage support of our mission, as in our nearly completed \$185 million endowment and capital campaign, which emphasizes building audiences and experiences with art instead of building a new facility.

As an **engaged museum**, our audience-centered philosophy brings art to life in important ways. Major multiyear research studies help us learn about how our visitors engage with art and what their needs and interests are. This year, our research focused on online visitors and teachers; we also completed the third phase of long-term research in the context of our unique Levels of Engagement with Art<sup>SM</sup> framework. Exciting original arts programming highlights the Museum's collections. From the inviting education spaces for *Bluebonnets and Beyond: Julian Onderdonk, American Impressionist* and *J. M. W. Turner*, to docent-guided tours for 10,000 4th graders from Dallas public schools, to monthly Late Nights at the Dallas Museum of Art, education and public programs in 2007–2008 sparked enthusiastic participation by one in two Museum visitors. We are also engaged with an active, dedicated, and growing community of collectors, whose passion for the Museum has transformed the collections. Among the generous local donors of works of art this year were Nona and Richard Barrett, Elizabeth and Duncan Boeckman, David Owsley, the Vin and Caren Prothro Foundation, Sidney and George Perutz, Gayle and Paul Stoffel, and the DMA/amfAR Benefit Auction Fund. Our sustained and meaningful community engagement includes





Clockwise:

Inge-Lise Lane, adjunct curator María de Corral, Director Emeritus Jack Lane, and Director Bonnie Pitman.

Trustee Cindy Rachofsky and Howard Rachofsky.

A young visitor enjoys the *J. M. W. Turner* exhibition.

partnerships with libraries, universities, and schools in the region, such as the Dallas Independent School District, the University of Texas at Dallas, and the citywide arts education partnership Thriving Minds, led by Big Thought.

As a **leader among museums**, we set examples for building comprehensive collections, community engagement, dynamic exhibitions and programs, and investment in education and visitor experiences. In our local community, we are the cornerstone of the Dallas Arts District, leading the expansion of this exciting center for the visual, performing, and literary arts. In our extended community, we received a prestigious National Leadership Grant from the federal Institute of Museum and Library Services to develop the Arts Network, a model Web-based system for delivering multimedia content and enhancing in-person and virtual visitor access. Our greatest exhibition is our encyclopedic collections, which grew this year in nearly all of our collecting areas. Our collections are complemented by an active schedule of special exhibitions known for their scholarship, aesthetic quality, and popular appeal. The *J. M. W. Turner* retrospective mentioned earlier was the most important exhibition of European art to tour North America this season, and it was co-organized by the DMA with the Metropolitan Museum of Art and the National Gallery of Art. Nineteen other exhibitions introduced visitors to a remarkable range of creative expression, including the work of American impressionist and Texas native Julian Onderdonk, contemporary artists Phil Collins and On Kawara, jazz-age artists and lifestyle icons Sara and Gerald Murphy, and art of India from the 14th through the late 19th century. We are proud of our dedication to increasing our audience and making their experience with works of art a deep and meaningful one. To accomplish these goals—which we believe are connected—we encourage our staff to experiment, innovate, and build on current research in their fields.

It is an honor to succeed Jack Lane as The Eugene McDermott Director of the Dallas Museum of Art and to begin the next chapter in the Museum's dynamic and distinguished history. As I embark on my tenure, I must express my gratitude to Jack for encouraging me to come to





Dallas and for our fantastic eight-year partnership. Marguerite Hoffman, former Chairman; Walter Elcock, Chairman; and John Eagle, President, are wonderful trustee leaders and are committed to our mission and to a goal that the Board of Trustees and staff share: to move forward together to continue the Museum's growth as a preeminent cultural institution at the heart of our community and as an innovator on an international arts stage.

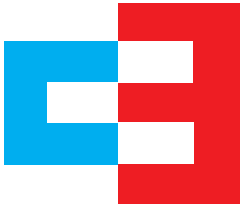
Nothing speaks to our success more than our visitors' perspectives. "The whole place seemed so alive and active," said one visitor. "That contributes to how you take things in." Another visitor defined a meaningful experience with art as "understanding what the artwork is telling me, or maybe making my own meaning out of the piece of art." Some visitors like sharing the experience with others: "I enjoy the conversation that you have around a work of art. I like to go on tours with docents, but I also like to bring friends, so gathering with other people is important." Others look for a challenge: "Any time I see something that is pushing the boundaries of what a painting can be or what a drawing can be, those are all really engaging experiences."

As we listen to our visitors, we learn about what makes the Museum a compelling and vibrant place. We are very grateful to all those who help us provide the engaging experiences that ignite the power of art.



Top to bottom:  
Students from Conner Elementary in the galleries.  
DISD 4th graders line up for a tour at the DMA.





# Center for Creative Connections

**A bold experiment in engaging visitors with art.**

Imagine a dynamic public space where visitors of all ages can look, touch, listen, read, create, reflect, and discuss, leaving behind drawings, three-dimensional creations, and written commentary after their rewarding experience with works of art. The Dallas Museum of Art's new Center for Creative Connections is that place—an innovative, accessible learning environment at the heart of the Museum and a national model for engaging people with art.





More than 10,000 visitors joined in the Center for Creative Connections' opening celebration, sponsored by Target, May 3 and 4, 2008. They enjoyed encounters with art and other activities throughout the Museum, including concerts, over 100 artist demonstrations and talks, a community art project, tours, performances, family programs, and creativity challenges. Over its first five months, the Center welcomed more than 58,000 visitors. The Center for Creative Connections features original works of art from the Museum's collections. The centerpiece is a changing exhibition series that was inaugurated by *Materials & Meanings*, which includes eight exemplary works spanning 5,000 years and a variety of cultures. The education, curatorial, and design staffs of the Museum worked in partnership with community colleagues, artists, and consultants to create the exhibition, which will be on view through 2009. In addition, the Museum unveiled the completely remodeled and refreshed Horchow Auditorium and Focus Galleries I and II.

The \$27 million required to build, operate, and endow the Center for Creative Connections and Horchow Auditorium was a major component of the Museum's Campaign for a New Century, which began in 2001. Catherine Rose chaired the effort for the Center, which began in 2007 with two generous foundation awards: a \$2.825 million grant from The Allen and Kelli Questrom Foundation and a \$4.38 million award from The Meadows Foundation, \$3 million of which was part of a dollar-for-dollar challenge to achieve complete capital funding that was quickly met. Most of the remaining funds were raised in less than a year by The Catalyst Club, a group co-chaired by Rachael and Bob Dedman and Jennifer and John Eagle to inspire donors to give \$1 million or more. (For a list of donors, see page 14.)

**Clockwise:**

- Visitors exploring their creativity at the Materials Bar.
- Visitors in the Center for Creative Connections.
- A panoramic view of the Center for Creative Connections.



### Inside the Center for Creative Connections

The Center for Creative Connections is a distinctive art museum space. Designed to stimulate curiosity, inquiry, and reflection, it provides a bridge between the everyday experience of looking and the transformational experience of seeing, creating, and connecting deeply with art. Visitors move freely through the space, on their own or with companions or family members, taking 360-degree turns around some works of art and sitting quietly next to others. They explore *Materials & Meanings* and participate in a variety of free programs, from family workshops on sound design and stop motion in the new Tech Lab, to classes for adults on the use of found materials led by the editors of *Readymade* magazine, to Late Night Creativity Challenges for all ages, to children's weekly Studio Creations. Staff members are on hand to welcome visitors and to provide guidance and conversational learning. Our youngest visitors especially enjoy the *Materials & Meanings for Kids* (ages 5–8) and Arturo's Nest (ages 4 and under) areas. The Center was also designed to be a dynamic space. Its plan is flexible, allowing a variety of activities to occur, including yoga in the galleries, performances, group classes, and much more. The Center is for people of all ages. "It's multigenerational," observed one visitor. "I normally think of places like that as being for kids, but I felt comfortable, too. It's just as engaging for adults."

Opportunities to respond are found throughout the Center. At the Materials Wall, visitors touch different materials and write their reactions on Post-it notes. They further the *Materials & Meanings* experience by creating their own works of art at the Materials Bar, spinning the Inspiration Wheel if they need ideas. Visitors like learning about the creative use of everyday materials in the works of art they see in the Center. "It's about taking everyday things and creatively putting them together in new ways," one visitor said. When trying out the new edition of a Frank Gehry *Easy Edges* cardboard chair (the original is displayed nearby), they talk about how it feels to sit in a chair made of such an unconventional material.

### Art Up Close

*Materials & Meanings* explores artists' materials and the meanings that artists and viewers associate with them. An ancient Greek artist in the 4th century B.C. probably chose gold to make the wreath on display because the precious metal, which would never corrode, had such a powerful cultural meaning. Contemporary artist Janine Antoni cast her self-portrait busts *Lick and Lather*, 1993, from soap and chocolate because for her those materials relate to ideas of femininity.

The exhibition, like the rest of the Center, is not just about looking but about reflecting, learning, and responding. Visitors react to Antoni's *Lick and Lather* using magnetic words that they move around to form phrases, poems, and lists that express the personal meaning they find in the work. Sitting next to Dorothea Tanning's *Pincushion to Serve as Fetish*, 1979, a curved black velvet form, visitors record their thoughts in a comment book. One wrote: "It made me realize things about life and myself. Oh, and also my heart." A Learning Links area with books and computer terminals loaded with other resources promotes more investigation of the exhibition's themes and works of art.

Getting close to the real thing is an intriguing difference for Center for Creative Connections visitors, who are accustomed to a hands-off art museum environment. One visitor described the feeling as "a little closer, less standoffish—[You are] not just an observer of the artwork but really kind of in there and exploring a little bit about how it's made, what it might mean, and how you might do the same thing." In *Materials & Meanings* viewers slide a magnifying glass over *The Wave*, c. 1869–70, a painting by the 19th-century French artist Gustave Courbet, which is protected securely by a clear box. With their faces just inches from the surface, they examine the thickly applied paint and imagine the immense physical power of the waves.

### Collaborative Efforts

Community partnerships and artist collaborations are essential ingredi-



Children enjoy storytelling in the Center for Creative Connections.



Students create art during Arturo's Art & Me.

ents of the Center for Creative Connections. A series of community response exhibitions is underway, and the first—a partnership with the School of Architecture of the University of Texas at Arlington—was a favorite with visitors. Students and faculty in digital fabrication and interior design classes created two curving walls that explore the meanings associated with materials that architects and interior designers use to shape the spaces around us. Visitors were fascinated by the walls, which mimic the materials used in the *Easy Edges* cardboard chair, 1971, by Frank Gehry and other common materials in the *Materials & Meanings* exhibition. Artist-collaborators offer their own creative responses to *Materials & Meanings*. On opening weekend, spoken-word artist Will Richey performed original poems and guided youth from Park South YMCA as they wrote their own spoken-word pieces. Choreographer and dance professor Lynda Davis led students from Booker T. Washington High School for the Performing and Visual Arts in improvisational gallery sessions exploring movement, sound, and sketching.

### Engaging with Art

As an experimental learning environment, the Center for Creative Connections offers multiple avenues and spaces for connecting with art, and the multitude of ongoing programs brings these spaces to life for more meaningful experiences for our visitors. The Tech Lab is a center for independent and group learning. Visitors can blog about, tag, and research works of art in the collections, as well as access and create unique images of the Museum's collections and events using Flickr. They can also experiment with multimedia technologies during classes, workshops, and seminars; many of the programs were developed in partnership with the University of Texas at Dallas's Institute for Interactive Arts and Engineering.

Across the hall in the Art Studio, visitors can create their own paintings, collages, or sculptures based on their responses to art in the Center and throughout the Museum. The newly renovated Theater shows the video *Community Voices on Materials & Meanings*, in which Texas artists, collec-

tors, musicians, and architects share their passion for the arts, with a special focus on the meanings of materials. This flexible space is also used for storytelling, performances, classes, and lectures. Preschoolers and their families gravitate to Arturo's Nest, a special area for learning and creativity, with storytelling and art-making classes with Arturo, the Museum's family mascot. The Young Learners Gallery is a space for play, games, and imaginative interactive experiences related to the exhibition themes. The enhanced Horchow Auditorium, with fully updated, state-of-the-art audiovisual equipment and special acoustical materials, allows for a variety of exciting programming to occur—from dance performances, to movies, to lectures and readings.

### Looking to the Future

Evaluation studies conducted during the Center for Creative Connections' first months reveal that it is both a social and a personal experience that empowers visitors, inspires creativity, and affects how visitors relate to works of art in the Museum galleries. A teenager found personal meaning in Janine Antoni's sculpture and "wrote" chapters of his life and relationships in magnetic poetry. A young boy was so enthusiastic about the Gehry chair that he made his own version at the Materials Bar and then continued making chairs out of different materials at home. A man who hadn't practiced his own art for years left the Center determined to begin again. A square of silver on the Materials Wall stimulated Post-it "conversations" among visitors about personal associations it evoked.

In the Center for Creative Connections' future are a new exhibition drawn from the collections; classes, workshops, and other exciting programs for children, teens, and adults; more opportunities for creative learning; and expanded collaborative efforts with community partners. The Museum extends its thanks to all those who made possible this unique learning space—and helped create a powerful interactive environment for igniting the power of art.



Families participate in a stop-motion animation workshop in the new Tech Lab.



Booker T. Washington High School dancers perform in the Center for Creative Connections.



Top to bottom:  
Visitors respond to the Materials Wall.  
The Learning Links area.



Top to bottom:  
Visitors in the Meadows Foundation Young Learners Gallery.  
Visitors examining Courbet's *The Wave*.

## Acknowledgments

A spirit of collaboration supported the development of the Center for Creative Connections. The team of staff and trustees included Catherine Rose, trustee and Campaign Chair; Lucilo Peña, trustee and Building Committee Chair; Bonnie Pitman, The Eugene McDermott Director; Gail Davitt, The Dallas Museum of Art League Director of Education; and Susan Diachisin, The Kelli and Allen Questrom Director of the Center for Creative Connections. David Mayner of Gluckman Mayner Architects designed the renovated spaces; Balfour Beatty Construction completed the renovations to the Center for Creative Connections, Horchow Auditorium, and Focus Galleries; and Emily Summers and Libby Dunn consulted on the design selections for the spaces. Jonathan Ingram of i.design designed the exhibition *Materials & Meanings*, and Kathy McLean consulted and helped develop the theme and contents of the exhibition. Many other friends, staff, consultants, and contributors helped with the conception and completion of these areas—to all a great thanks for making this such a fantastic success for the Museum.

Top to bottom and facing page:

Our youngest visitors in Arturo's Nest.

Chairman Walter Elcock and his grandchild.

Allen Questrom, trustee Kelli Questrom, Director of the Center for Creative Connections Susan Diachisin, and Director of Education Gail Davitt.

Center for Creative Connections Community Response project.

Trustee Catherine Rose, artist Janine Antoni, and Director Bonnie Pitman.

Emily Summers, trustee Lucilo Peña, and Libby Dunn.

View of the Meadows Foundation Young Learners Gallery.



## Donors to the Center for Creative Connections

as of September 30, 2008

### CATALYSTS

Donors of \$1 million or more to build, operate, and endow the Center for Creative Connections

The Meadows Foundation

The Allen and Kelli Questrom Foundation

The Dedman Family/The Dedman Family Foundation

Anonymous

Anonymous in honor of Alex, Charlie, Grey, Jack, and Rosey

Active and Alumni Docents of the DMA

Melanie and Tim Byrne

Nancy and Clint Carlson

Jennifer and John Eagle

Amy and Vernon Faulconer

Beverly and Don Freeman

Ann and Lee Hobson

Marguerite Hoffman

The Pollock Foundation

Catherine and Will Rose

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Anonymous

Molly Byrne through the Turning Point Foundation

Nancy and Tim Hanley

Estate of Gayle Hysinger

Institute of Museum and Library Services

Martha McCarty Kimmerling

Caren Prothro

Cindy and Howard Rachofsky

Harold Simmons Foundation

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The Hersh Foundation

JCPenney Afterschool Fund in honor of Allen and Kelli Questrom

Selma and I. Benjamin Parrill

Jessie and Charles Price

Mr. and Mrs. J. Don Williams

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Laura and Walter Elcock

Melissa and Trevor Fetter

Nancy and Jeremy Halbreich

The William Randolph Hearst Foundation

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Margaret Jordan

Carl B. and Florence E. King Foundation

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The Estate of Betty Moroney Norsworthy/James M. Moroney, Jr.

Jay Oppenheimer

Lucilo Peña and Lee Cobb

Karen and Richard Pollock

Curtis Ransom

Cindy and Armond Schwartz

Steinhart Family Advised Fund of The Dallas Foundation

Sharon and Michael Young



# create

*feel textures.*

*make a rubbing.*





# ACQUISITIONS

The collections of the Dallas Museum of Art grew in quality, breadth, and depth during the 2007–2008 fiscal year with the addition of 156 works of art by gift and purchase. We are grateful to those who provided funds toward art purchases or enriched our collections through gifts and bequests. We also appreciate the dedicated support of the Committee on Collections, chaired this year by Margot B. Perot.

## **The Eugene and Margaret McDermott Art Fund, Inc.**

Four masterworks of American decorative arts and painting spanning 100 years were acquired through The Eugene and Margaret McDermott Art Fund, Inc., continuing the impressive contribution that the fund has made over five decades to the development of the collections. A pair of Louis Comfort Tiffany stained glass windows from around 1885–1895—the first Tiffany windows to enter the Museum’s collections—are a transformative addition to our holdings of late 19th-century decorative arts and design. A Gustav Stickley linen chest from 1903 is an incomparable example of Arts and Crafts philosophy, which introduced progressive design concepts to the American consumer. One of the most important Stickley objects in any public collection, the chest will be featured in the Museum’s 2010 exhibition *Gustav Stickley and the American Arts and Crafts Movement*. *Winter Scene in Brooklyn*, c. 1817–1820, is a remarkably detailed large-scale view of early 19th-century New York by Francis Guy, one of America’s first landscape artists. *Mountains, no. 19*, 1930, is the first work by the great early 20th-century American painter Marsden Hartley to enter the collections. The deeply colorful and lushly harmonious painting represents an important moment in the artist’s effort to synthesize European modernism with American subject matter.



Left to right:

MARSDEN HARTLEY  
***Mountains, no. 19***

1930, oil on board, The Eugene and Margaret McDermott Art Fund, Inc., 2008.24.McD

FRANCIS GUY  
***Winter Scene in Brooklyn***

c. 1817–1820, oil on canvas, The Eugene and Margaret McDermott Art Fund, Inc., 2008.23.McD





GUSTAV STICKLEY, UNITED  
CRAFTS, EASTWOOD,  
NEW YORK

**Linen chest**

1903, oak and iron, The Eugene and  
Margaret McDermott Art Fund,  
Inc., facilitated by American  
Decorative Art 1900 Foundation,  
2008.22.McD



Previous page and clockwise from top:

DAVID BATES

**Catfish Moon**

1986, oil on canvas, The Barrett Collection, Dallas, Texas, 2007.53.6, © David Bates

JOSEPH GLASCO

**Untitled**

1990–1995, acrylic and collage on canvas, The Barrett Collection, Dallas, Texas, 2007.53.14, © Estate of Joseph Glasco

VERNON FISHER

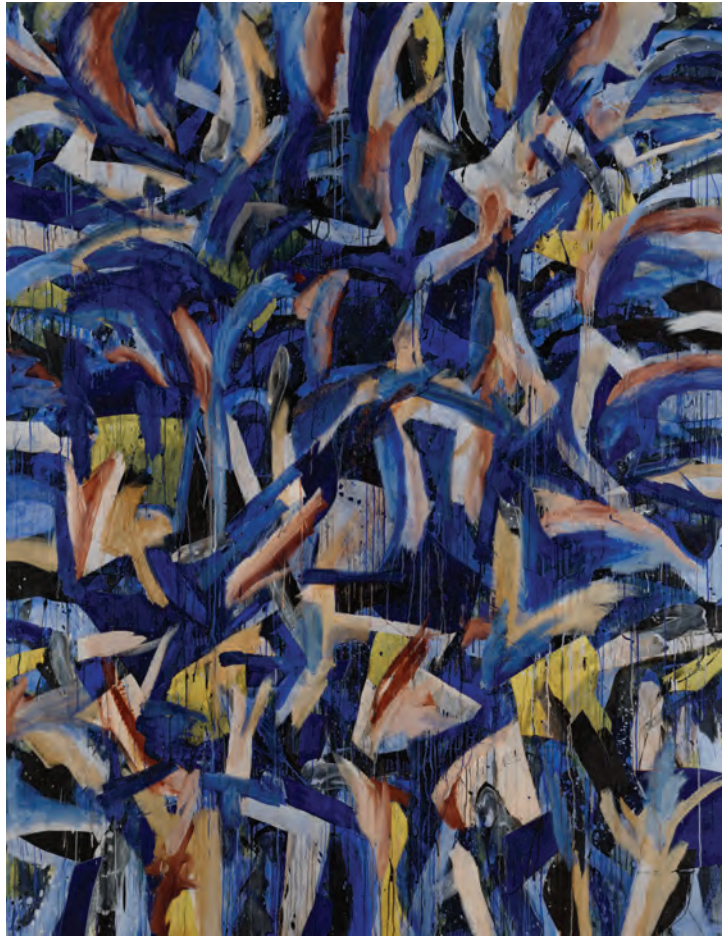
**Painting in the Pacific**

1994, oil, blackboard, slating, wood, and chalk, The Barrett Collection, Dallas, Texas, 2007.53.11, © Vernon Fisher

JULIE BOZZI

**Crybabies**

1998, oil on canvas, The Barrett Collection, Dallas, Texas, 2007.53.7, © Julie Bozzi



**Art of Texas**

A gift of forty-three paintings, drawings, photographs, and sculpture from The Barrett Collection, Dallas, Texas, expands and deepens the Museum's collection of Texas art from the 1970s through the 1990s. The gift includes the work of twenty-nine artists, eleven of them new to the collection. Notable works by Jesse Amado, David Bates, Vernon Fisher, Joseph Glasco, Annette Lawrence, and Judy Youngblood are included. The works were on view from June 22 through September 14, 2008, in the exhibition *Lone Star Legacy II: The Barrett Collection of Contemporary Texas Art*. The Barretts' gift follows their gift in March 2007 of more than sixty examples of early Texas art.



### European Paintings

An early work by the French artist Jacques-Louis David, *Apollo and Diana Attacking the Children of Niobe*, was purchased through the Foundation for the Arts Collection's Mrs. John B. O'Hara Fund in honor of Dr. Dorothy Kosinski. A stunning and dramatic example of 18th-century art, the painting depicts the scene from Ovid's *Metamorphoses* in which Latona orders her children, Apollo and Diana, to kill Niobe's children in an act of revenge. It is only the second painting by David in a Texas public collection.







JACQUES-LOUIS DAVID  
***Apollo and Diana Attacking the  
Children of Niobe***

1772, oil on canvas, Foundation for  
the Arts Collection, Mrs. John B.  
O'Hara Fund in honor of Dr.  
Dorothy Kosinski, 2008.6.FA

## Contemporary Art

The Museum's acclaimed contemporary art collection has been enriched by the addition of notable works of art, including works by four leading artists—Jim Hodges, Gabriel Orozco, Willie Doherty, and Charles Ray—that were acquired in part through the DMA/amfAR Benefit Auction Fund. The annual Two by Two for AIDS and Art auction is the largest single annual source of contemporary art funds for the Museum.

An ambitious freestanding work by Jim Hodges, *and still this*, 2005–2008, is a joint acquisition with The Rachofsky Collection through the DMA/amfAR Benefit Auction Fund. By arranging ten gilded canvases of increasing height in an open circle, the artist envelops viewers in the work of art. Gabriel Orozco's *Inner Circles of the Wall*, 1999, a joint acquisition with The Rachofsky Collection and the Collection of Deedie and Rusty Rose, through the DMA/amfAR Benefit Auction Fund, is a roughly elegant installation of chunks and slabs of plaster. Willie Doherty's video *Ghost Story*, 2007, acquired through the DMA/amfAR Benefit Auction Fund, is a powerful meditation on memory, landscape, conflict, and trauma. It will be featured in an exhibition and publication scheduled to debut in spring 2009, *Willie Doherty: Requisite Distance*. Charles Ray's *The New Beetle*, a joint acquisition with The Rachofsky Collection and the Collection of Deedie and Rusty Rose through the DMA/amfAR Benefit Auction Fund, is a painted steel sculpture that adds to our already impressive collection of contemporary sculpture, including a key early installation work by Charles Ray.

The Museum also received promised gifts of contemporary art from Amy and Vernon Faulconer, Marguerite Hoffman, The Rachofsky Collection, Deedie and Rusty Rose, and Gayle and Paul Stoffel.



Previous page top to bottom and this page:

GABRIEL OROZCO

***Inner Circles of the Wall*** (detail)

1999, plaster and graphite, The Rachofsky Collection, Collection of Deedie and Rusty Rose, and the Dallas Museum of Art through the DMA/amfAR Benefit Auction Fund, 2007.54.a–v, © Gabriel Orozco

CHARLES RAY

***The New Beetle***

2006, painted stainless steel, The Rachofsky Collection, Collection of Deedie and Rusty Rose, and the Dallas Museum of Art through the DMA/amfAR Benefit Auction Fund, 2008.1, © Charles Ray

WILLIE DOHERTY

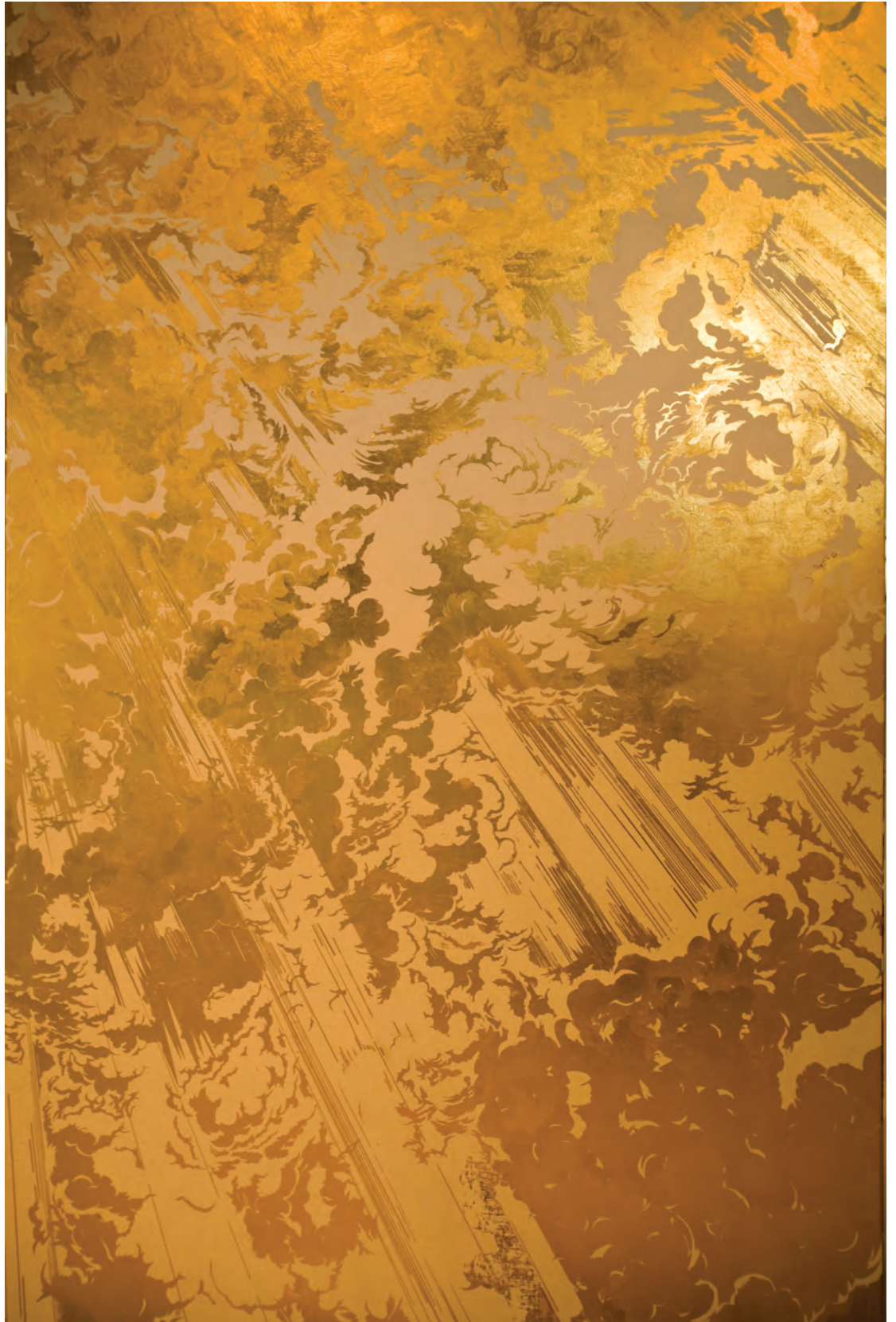
***Ghost Story*** (still)

2007, color and sound single-screen installation, continuous loop, DMA/amfAR Benefit Auction Fund, 2008.11, © Willie Doherty

JIM HODGES

***and still this*** (detail)

2005–2008, 23.5K and 24K gold with Beva on gessoed linen, The Rachofsky Collection and the Dallas Museum of Art through the DMA/amfAR Benefit Auction Fund, 2008.33.a–j, © Jim Hodges



Left to right:

PHILADELPHIA, PENNSYLVANIA

**Side chair**

1740–1755, walnut, yellow pine, and upholstery (replaced), anonymous gift, 2007.63

POSSIBLY JOHN T. CURRAN, DESIGNER; TIFFANY & CO., NEW YORK, NEW YORK, MANUFACTURER

**Aztec tête-à-tête coffee service**

Designed c. 1897, silver and ivory, anonymous gift and Discretionary Decorative Arts Fund, 2007.64.1–4





### **Decorative Arts and Design**

A richly carved 18th-century side chair, made in Philadelphia between 1740 and 1755, was acquired through the generosity of an anonymous donor. A rare example of its type, the chair complements the Museum's Bybee Collection of American furniture as a superior representation of the achievements of Philadelphia cabinetwork in the 18th century.

A Tiffany & Co. silver and ivory coffee service, c. 1897, with forms and decoration inspired by pre-Columbian culture is one of the few known examples of Tiffany's "Aztec" silver. Reflective of late 19th-century interest in native art, it was originally commissioned by William Randolph Hearst and acquired by the Museum through a gift from an anonymous donor and the Discretionary Decorative Arts Fund.

### Ancient Art of the Americas

Among the objects added to the Museum's important holdings of ancient art of the Americas are a painted ceramic vessel, c. A.D. 400–650, from Teotihuacan in central Mexico, a gift to the Foundation for the Arts Collection by Elizabeth M. and Duncan E. Boeckman, and a Maya earflare from Mexico or Guatemala, c. A.D. 300–500, acquired through the Otis and Velma Davis Dozier Fund. Decorated with two figures with attributes of the Storm God, the vessel is typical of the art associated with Teotihuacan, an artistic center of ancient Mesoamerica. The ear ornament is the most significant Maya earflare in the Museum's collections. It is made of highly polished stone that is most likely jadeite and engraved with the image of a birdlike creature known as the Principal Bird Deity.



MEXICO, STATE OF MEXICO,  
TEOTIHUACAN

#### **Cylindrical tripod vessel with two goggled figures**

c. A.D. 400–650, ceramic, stucco, and  
paint, Foundation for the Arts  
Collection, gift of Elizabeth M. and  
Duncan E. Boeckman, 2007.70.FA



MEXICO OR GUATEMALA,  
MAYA CULTURE  
**Earflare with incised image  
of the Principal Bird Deity**  
c. A.D. 300–500, jadeite, The Otis  
and Velma Davis Dozier Fund,  
2008.16

Top to bottom and following page:

ATTRIBUTED TO GERARDUS  
DUYCKINCK I

***Petrus Rutgers***

c. 1722, oil on canvas, the Patsy Lacy Griffith Collection, gift of Patsy Lacy Griffith by exchange, 2008.72

JEAN-JOSEPH VAUDECHAMP

***Portrait of Two Children,  
Probably the Sons of M. Almeric  
Berthier, comte de LaSalle***

1841, oil on canvas, the Patsy Lacy Griffith Collection, gift of Patsy Lacy Griffith by exchange, 2008.19

JOHN WOLLASTON

***Ann Langdon, Mrs. Richard  
Ayscough***

c. 1755, oil on canvas, the Patsy Lacy Griffith Collection, gift of Patsy Lacy Griffith by exchange, 2008.71



**American Art**

The American portraiture collection was enhanced by the addition of three portraits to the Patsy Lacy Griffith Collection, the gift of Patsy Lacy Griffith by exchange.

*Portrait of Two Children, Probably the Sons of M. Almeric Berthier, comte de LaSalle*, 1841, was executed in Paris by Jean-Joseph Vaudechamp, who was known for his contributions to the painting of antebellum New Orleans. Only recently discovered, it is one of the artist's most commanding paintings and an excellent example of his sensitive portrayal of children. The Museum also acquired a pair of 18th-century portraits by two important American artists. *Petrus Rutgers*, c. 1722, attributed to Gerardus Duyckinck I, is an example of the distinct school of portraiture that developed in and around New York in the early to mid-18th century. It is the earliest securely dated British colonial painting in the collection. In the fluid rendering of materials and the delicate features of the sitter, John Wollaston's portrait of *Ann Langdon, Mrs. Richard Ayscough*, c. 1755, is typical of the work of this successful artist in the colonies in the 1740s and 1750s. With these two portraits, the Museum now has a comprehensive collection of American portraiture from nearly its beginnings to the birth of photography.





## Textiles

Acquisitions from the Dallas Museum of Art Textile Purchase Fund augmented the Museum's textiles collection. They include a rare *mawa'*, a sacred textile from the Sa'dan Toraja people from the island of Sulawesi in Indonesia. The double tubular cloth from the late 19th–early 20th century features a painted landscape that embodies aspects of the Sa'dan Toraja belief system. A late 19th-century man's hooded cape (*akhnif*) from the Ait Ouarda tribal group is an important addition to the collection of textiles from the Berber peoples of Morocco. The Museum's American Indian collection was enhanced by a Navajo eye-dazzler blanket, an outstanding example of Navajo weaving from the Transitional period at the end of the 19th century, when textiles used wool spun in Germantown, Pennsylvania. With its exceptional design and technical precision, the blanket joins another Germantown blanket in the collection to give the Museum the two superb examples of this type.



Top to bottom and following page:

MOROCCO, ANTI-ATLAS RANGE, SIROUA MOUNTAIN VALLEYS, BERBER PEOPLES, AIT OUARDA TRIBAL GROUP

### **Man's hooded cape (*akhnif*)**

Late 19th century, wool (possibly goat hair) and cotton, Textile Purchase Fund, 2007.48

INDONESIA, SOUTH SULAWESI, SA'DAN TORAJA PEOPLE

### **Double tubular sacred textile (*mawa'*)**

Late 19th–early 20th century, cotton cloth; painted, Textile Purchase Fund, 2007.47

ARIZONA, NAVAJO PEOPLE

### **Eye-dazzler blanket**

c. 1880–1900, cotton (warp) and wool (weft, Germantown commercial wool yarn), Textile Purchase Fund, 2008.40





## Asian Art

The Museum's survey of Asian art grew in strength with the acquisition of a Japanese Buddhist deity figure, Emma-O, from the Wendover Fund in memory of Alfred and Juanita Bromberg and the Cecil and Ida Green Acquisition Fund. Carved from a single block of wood, this sculpture belongs to the late Momoyama period of the late 16th and early 17th century, when worship of Emma-O was a popular cult in Japan.

JAPAN

### **Emma-O**

Momoyama period, late 16th–early 17th century, wood, lacquer, gold gilt, and glass, Wendover Fund in memory of Alfred and Juanita Bromberg and the Cecil and Ida Green Acquisition Fund, 2008.25.a–h



## Acquisitions 2007–2008

### AFRICAN ART

MOROCCO, ANTI-ATLAS RANGE, SIROUA MOUNTAIN VALLEYS, BERBER PEOPLES, AIT OUARDA TRIBAL GROUP

#### **Man's hooded cape (*akhnif*)**

Late 19th century  
Wool (possibly goat hair) and cotton  
62 x 101 in.  
Textile Purchase Fund, 2007.48

TUNISIA, KAIROUAN REGION, ZLASS PEOPLE

#### **Woman's ceremonial mantle (*baqnouq*)**

Early 20th century  
Wool and cotton  
93 x 46 ½ in.  
Textile Purchase Fund, 2007.49

DEMOCRATIC REPUBLIC OF THE CONGO, KASAI RIVER AREA, KUBA PEOPLE, BUSHONG SUBGROUP

#### **Embroidered raffia textile**

Early to mid-20th century  
Raffia with natural dyes  
26 x 22 ½ in.  
Anonymous gift in honor of Professor Roy Sieber, 2007.50.1

DEMOCRATIC REPUBLIC OF THE CONGO, KASAI RIVER AREA, KUBA PEOPLE, SHOOWA SUBGROUP

#### **Cut-pile and embroidered raffia textile**

Early to mid-20th century  
Raffia with natural dyes  
22 ½ x 10 ½ in.  
Anonymous gift in honor of Professor Roy Sieber, 2007.50.2

DEMOCRATIC REPUBLIC OF THE CONGO, KASAI RIVER AREA, KUBA PEOPLE, SHOOWA SUBGROUP

#### **Cut-pile and embroidered raffia textile**

Early to mid-20th century  
Raffia with natural dyes  
20 x 18 ½ in.  
Anonymous gift in honor of Professor Roy Sieber, 2007.50.3

DEMOCRATIC REPUBLIC OF THE CONGO, KASAI RIVER AREA, KUBA PEOPLE, SHOOWA SUBGROUP

#### **Cut-pile and embroidered raffia textile**

Early to mid-20th century  
Raffia with natural dyes  
20 ¼ x 18 ¼ in.  
Anonymous gift in honor of Professor Roy Sieber, 2007.50.4

DEMOCRATIC REPUBLIC OF THE CONGO, KASAI RIVER AREA, KUBA PEOPLE, SHOOWA SUBGROUP

#### **Cut-pile and embroidered raffia textile**

Early to mid-20th century  
Raffia with natural dyes  
17 ½ x 13 ½ in.  
Anonymous gift in honor of Professor Roy Sieber, 2007.50.5

DEMOCRATIC REPUBLIC OF THE CONGO, KASAI RIVER AREA, KUBA PEOPLE, SHOOWA SUBGROUP

#### **Cut-pile and embroidered raffia textile**

Early to mid-20th century  
Raffia with natural dyes  
19 ¾ x 18 ½ in.  
Anonymous gift in honor of Professor Roy Sieber, 2007.50.6

NIGERIA, WESTERN IJO PEOPLE

#### **Water spirit headdress**

c. 1930–1950  
Wood, pigment, and metal  
36 x 27 ½ x 6 in.  
African Collection Fund, 2008.14

NIGERIA OR CAMEROON

#### **Woman's shawl**

Probably 1930s  
Cotton and silk; strip cloth (warp-faced plain weave), embroidered  
67 x 46 ½ in.  
Textile Purchase Fund, 2008.15

ANGOLA, DEMOCRATIC REPUBLIC OF THE CONGO, CHOKWE PEOPLE

#### **Chihongo face mask**

Late 19th–early 20th century  
Wood, basketry, fiber, feathers, *tukula*, kaolin, and iron  
15 x 18 x 9 in.  
African Collection Fund, 2008.38.1

DEMOCRATIC REPUBLIC OF THE CONGO, KONGO PEOPLE

#### **Standing male figure of a priest or saint**

Late 19th–20th century  
Wood  
14 ½ x 3 x 3 ⅝ in.  
African Collection Fund, 2008.38.2

NIGERIA, YORUBA PEOPLE

#### **Beaded royal crown (*ade ileke*)**

Late 19th–early 20th century  
Glass beads, cloth, basketry, and fiber  
34 ½ x 9 x 9 in.  
Gift of David T. Owsley via the Alvin and Lucy Owsley Foundation, 2008.39.a–b

### AMERICAN ART

JOHN WOLLASTON

#### **Ann Langdon, Mrs. Richard Ayscough**

c. 1755  
Oil on canvas  
38 ½ x 30 in.  
The Patsy Lacy Griffith Collection, gift of Patsy Lacy Griffith by exchange, 2008.71

ATTRIBUTED TO GERARDUS DUYCKINCK I

#### **Petrus Rutgers**

c. 1722  
Oil on canvas  
45 ⅞ x 36 ⅞ in.  
The Patsy Lacy Griffith Collection, gift of Patsy Lacy Griffith by exchange, 2008.72

## IJO PEOPLE

### Water spirit headdress

c. 1930–1950, wood, pigment, and metal, African Collection Fund, 2008.14





JEAN-JOSEPH VAUDECHAMP  
**Portrait of Two Children,**  
*Probably the Sons of M. Almeric*  
*Berthier, comte de LaSalle*  
 1841  
 Oil on canvas  
 46 x 35 ½ in.  
 The Patsy Lacy Griffith Collection,  
 gift of Patsy Lacy Griffith by  
 exchange, 2008.19

FRANCIS GUY  
**Winter Scene in Brooklyn**  
 c. 1817–1820  
 Oil on canvas  
 41 x 64 ½ in.  
 The Eugene and Margaret  
 McDermott Art Fund, Inc.,  
 2008.23.McD

MARSDEN HARTLEY  
**Mountains, no. 19**  
 1930  
 Oil on board  
 36 x 33 in.  
 The Eugene and Margaret  
 McDermott Art Fund, Inc.,  
 2008.24.McD

GEORGE L. K. MORRIS  
**Mixed Doubles**  
 1948  
 Oil on canvas  
 37 ¼ x 46 ¾ in.  
 Gift of David T. Owsley via the  
 Alvin and Lucy Owsley and  
 Alconda-Owsley Foundations,  
 2008.37

#### ANCIENT AMERICAN ART

MEXICO, STATE OF MEXICO,  
 TEOTIHUACAN  
**Cylindrical tripod vessel**  
**with two goggled figures**  
 c. A.D. 400–650  
 Ceramic, stucco, and paint  
 4 x 4 ¾ (diam.) in.  
 Foundation for the Arts  
 Collection, gift of Elizabeth M.  
 and Duncan E. Boeckman,  
 2007.70.FA

MEXICO OR GUATEMALA,  
 MAYA CULTURE  
**Earflare with incised image**  
**of the Principal Bird Deity**  
 c. A.D. 300–500  
 Jadeite  
 4 x 3 ½ x 1 ¾ in.  
 The Otis and Velma Davis Dozier  
 Fund, 2008.16

#### ANCIENT MEDITERRANEAN ART

GREECE, ATTIC, ATTRIBUTED TO  
 THE EUPOLIS PAINTER  
**Red-figure column krater**  
**with Amazon**  
 c. 470–460 B.C.  
 Ceramic with slip  
 15 ¼ x 14 ¾ x 12 ¼ in.  
 Cecil and Ida Green Acquisition  
 Fund, 2008.10

#### ASIAN ART

INDIA, UTTAR PRADESH OR  
 MADHYA PRADESH  
**Doorjamb with river goddess**  
 9th century  
 Sandstone  
 70 ¾ x 17 ¾ x 10 ½ in.  
 Wendover Fund, gift of David T.  
 Owsley via the Alvin and Lucy  
 Owsley Foundation and General  
 Acquisitions Fund, 2008.8

JAPAN  
**Emma-O**  
 Late 16th–early 17th century  
 Wood, lacquer, gold gilt, and  
 glass  
 45 x 40 x 30 in.  
 Wendover Fund in memory of  
 Alfred and Juanita Bromberg  
 and the Cecil and Ida Green  
 Acquisition Fund, 2008.25.a–h

Above and facing page:

PHIL COLLINS  
**the world won't listen** (installation view)  
 2004–2007, synchronized three-channel color video projection  
 with sound, Gayle and Paul Stoffel Fund for Contemporary Art  
 and gift of Marguerite Steed Hoffman, 2008.12, © Phil Collins

GREECE, ATTIC, ATTRIBUTED TO THE EUPOLIS PAINTER  
**Red-figure column krater with Amazon**  
 c. 470–460 B.C., ceramic with slip, Cecil and Ida Green  
 Acquisition Fund, 2008.10





Left to right:

INDIA, UTTAR PRADESH OR MADHYA PRADESH  
**Doorjamb with river goddess**

9th century, sandstone, Wendover Fund, gift of David T. Owsley via the Alvin and Lucy Owsley Foundation and General Acquisitions Fund, 2008.8

TED KINCAID

***Untitled Thunderhead***

2003, digital color photograph mounted on Plexiglas, gift of June W. Mattingly, 2007.61, © Ted Kincaid





Left to right and following page:

JEFF LEATHAM, DESIGNER; DAUM FRÈRES, NANCY, FRANCE, MANUFACTURER

**Arum vase** (prototype)

2007, glass, gift of Caren Prothro and Howard and Cindy Rachofsky, 2007.67

MARTIN KIPPENBERGER

**11–13. Preis**

1987, oil on canvas, promised gift of Amy and Vernon Faulconer to the Dallas Museum of Art, © Estate of Martin Kippenberger, Cologne, Germany

BRUCE DAVIDSON

**March on Washington, D.C.**

1963, black-and-white photograph, anonymous gift, 2007.57.2, © Bruce Davidson



## CONTEMPORARY ART

PETER FISCHLI  
DAVID WEISS

**Equilibres**

1984–1986

Eighty-two framed C-prints

Each sheet: 11 5/8 x 14 1/4 in.

The Rachofsky Collection, Collection of Deedie and Rusty Rose, Alden Pinnell, Catherine and Will Rose, and Dallas Museum of Art through the DMA/amfAR Benefit Auction Fund, 2007.43.1–82

JAMES CASEBERE

**Tripoli**

2007

Digital chromogenic print mounted to Plexiglas  
72 x 90 in.

DMA/amfAR Benefit Auction Fund, 2007.44

BILL JACOBSON

**Untitled**

2000

Color photograph  
40 x 46 1/2 in.

Gift of Lang Baumgarten, 2007.45

LUDWIG SCHWARZ

**Untitled (Let's Get Lyrical)**

2007

Oil and enamel on canvas  
69 x 84 in.

Charron and Peter Denker Contemporary Texas Art Fund, 2007.46

*The following forty-three works are from The Barrett Collection, Dallas, Texas.*

JOHN ALEXANDER

**Landscape with Pond**

1991

Pastel and charcoal on paper  
Sheet: 22 1/4 x 30 in.

2007.53.1

JESSE AMADO

**Untitled**

1997

Ink on paper  
Sheet: 12 1/4 x 9 1/4 in.

2007.53.2

JESSE AMADO

**Untitled (Crystal and Glass II)**

1997

Crystal and glass  
62 3/4 x 18 x 18 in.

2007.53.3

JESSE AMADO

**Untitled**

1997

Ink on paper  
Sheet: 12 1/4 x 9 1/4 in.

2007.53.4

DAVID BAKER

**Cropped Oak**

1989

Lithograph  
Sheet: 18 3/4 x 15 in.

2007.53.5

DAVID BATES

**Catfish Moon**

1986

Oil on canvas  
84 x 64 in.

2007.53.6

JULIE BOZZI

**Crybabies**

1998

Oil on canvas  
42 x 42 in.

2007.53.7

STEVE DENNIE

**Going Round in Circles (Space Shuttle)**

1990

Prismacolor on paper  
Framed: 13 1/4 x 10 1/4 in.

2007.53.8

PATRICK FAULHABER

**December**

1992

Oil on oak panel  
7 1/4 x 7 1/4 x 1 1/4 in.

2007.53.9

PATRICK FAULHABER

**Field of Light**

1996

Oil on wood  
4 1/4 x 15 x 1 1/4 in.

2007.53.10

VERNON FISHER

**Painting in the Pacific**

1994

Oil, blackboard, slating, wood, and chalk  
68 x 94 1/2 x 4 in.

2007.53.11

VERNON FISHER

**Study–DMA**

1989

Mixed media on paper  
42 x 46 1/2 in.

2007.53.12

DAVID H. GIBSON

**November Sunstreams, Cypress Creek, Wimberley, Texas #585**

n.d.

Gelatin silver print, selenium toned  
Sheet: 9 x 23 1/4 in.

2007.53.13

JOSEPH GLASCO

**Untitled**

1990–1995

Acrylic and collage on canvas  
108 x 84 in.

2007.53.14

JOSEPH HAVEL

**Weather I**

1997

Graphite on paper  
Sheet: 42 x 41 1/2 in.

2007.53.15

JOSEPH HAVEL

**Weather II**

1997

Graphite and acrylic on paper  
Sheet: 42 x 41 1/2 in.

2007.53.16

JOSEPH HAVEL

**Tablecloth**

1998

Bronze with patina  
54 x 54 x 27 in.

2007.53.17

TERRELL JAMES

**Field Study 9**

1998

Oil on paper  
23 1/4 x 18 1/2 in.

2007.53.18







LUIS ALFONSO JIMENEZ, JR.  
**Self-Portrait #11**  
1995  
Hand-colored lithograph with hologram collage  
Sheet: 52 x 37 ½ in.  
2007.53.19

LUIS ALFONSO JIMENEZ, JR.  
**Southwest Pietà**  
1990  
Crayon drawing on paper  
Sheet: 40 x 60 in.  
2007.53.20

LUCAS JOHNSON  
**Valley of Monuments**  
1990  
Acrylic on canvas (on wood panel)  
Sheet: 24 x 30 in.  
2007.53.21

ED KIENHOLZ  
**Untitled**  
1971  
Assemblage and mixed media  
61 x 11 x 6 in.  
2007.53.22

BILL KOMODORE  
**Coming Home**  
2001  
Oil on linen  
80 x 97 in.  
2007.53.23

SHARON KOPRIVA  
**Cecilia**  
1986  
Oil on board  
4 ½ x 6 ¾ in.  
2007.53.24

SHARON KOPRIVA  
**The Bishop's Arch**  
1995  
Oil on plaster  
5 ¼ x 5 ½ in.  
2007.53.25

SHARON KOPRIVA  
**Raven's Way**  
1995  
Oil on plaster  
5 ¼ x 5 ½ in.  
2007.53.26

SHARON KOPRIVA  
**Reaching-Free Space**  
1995  
Oil on plaster  
5 ½ x 5 ½ in.  
2007.53.27

ANNETTE LAWRENCE  
**3708 Utopia Pkwy #1**  
1999  
Photocopy and acrylic on paper  
Sheet: 21 x 32 ¼ in.  
2007.53.28

JIM LOVE  
**The Single Mother at 3:00 A.M.**  
1980  
Bronze  
8 ¼ x 4 ½ x 5 in.  
2007.53.29

DAVID MCMANAWAY  
**Eves and Ralph**  
1985  
Collage  
Framed: 15 ¾ x 10 ½ x 1 ¾ in.  
2007.53.30

MICHAEL MILLER  
**Untitled**  
1994  
Acrylic and oil on canvas  
48 x 45 ¼ in.  
2007.53.31

MELISSA MILLER  
**The Temptation of St. Anthony**  
1993  
Oil on linen  
68 x 80 in.  
2007.53.32

MELISSA MILLER  
**Study for Anima**  
1996  
Gouache on paper  
Sheet: 12 x 16 in.  
2007.53.33

KERMIT OLIVER  
**Autoritratto**  
1993  
Acrylic on paper  
Sheet: 27 x 19 in.  
2007.53.34

LINDA RIDGWAY  
**A Walk with Duchamp and Lucy**  
1994  
Photograph, bronze, graphite, and wood  
15 x 75 x 4 in.  
2007.53.35.a-d

PETER SAUL  
**Untitled (Beer and Coke)**  
1989  
Pen and pencil on vellum  
Sheet: 15 x 17 in.  
2007.53.36

LEE N. SMITH III  
**The Cold Weather Campers**  
1989  
Graphite on paper  
Sheet: 16 ½ x 14 ½ in.  
2007.53.37

AL SOUZA  
**Orgone Accumulator**  
1991  
Ink on cloth  
Sheet: 14 x 14 in.  
2007.53.38

GAEL STACK  
**Untitled**  
1988  
Mixed media with collage on lithograph  
Framed: 40 ½ x 27 ½ x 1 ¼ in.  
2007.53.39

DANNY WILLIAMS  
**Transfiguration**  
1987  
Oil, wax, and acrylic resin on canvas  
61 x 48 ½ in.  
2007.53.40

DANNY WILLIAMS  
**Loa**  
1988  
Acrylic and gouache on canvas  
Sheet: 20 x 26 in.  
2007.53.41

DICK WRAY  
**Untitled**  
1990-1995  
Oil on canvas  
68 x 84 in.  
2007.53.42

JUDY YOUNGBLOOD  
**Untitled**  
1988  
Pastel on paper  
Framed: 31 ¼ x 29 x 1 ¾ in.  
2007.53.43

GABRIEL OROZCO  
**Inner Circles of the Wall**  
1999  
Plaster and graphite  
Dimensions variable  
The Rachofsky Collection, Collection of Deedie and Rusty Rose, and Dallas Museum of Art through the DMA/amfAR Benefit Auction Fund, 2007.54.a-w

ALFONSO OSSORIO  
**Red Family**  
1951  
Oil and enamel on canvas  
Framed: 77 x 59 in.  
General Acquisitions Fund and Theodore and Iva Hochstim Fund, 2007.55.1

ALFONSO OSSORIO  
**Red Eagle**  
1967  
Mixed media on wood  
105 ½ x 40 x 13 in.  
Gift of the Ossorio Foundation, 2007.55.2

COSIMA VON BONIN  
**RORSCHACHTEST #4**  
2006  
Cotton and linen  
89 ¾ x 111 in.  
DMA/amfAR Benefit Auction Fund, 2007.56

BRUCE DAVIDSON  
**Freedom Ride**  
1961  
Black-and-white photograph  
8 ¾ x 12 ¾ in.  
Anonymous gift, 2007.57.1

BRUCE DAVIDSON  
**March on Washington, D.C.**  
1963  
Black-and-white photograph  
Image: 8 ¾ x 12 ¾ inches  
Anonymous gift, 2007.57.2

DOUGLAS LEON CARTMEL  
**Pacifica (Surface)**  
1987  
Oil on titanium  
8 ¾ x 11 in.  
Texas Artists Fund, 2007.58

FRANK GOHLKE  
**Backyard of My Parents' Home, 2201 Wenonah, Wichita Falls, Texas**  
1984, printed 1988  
Gelatin silver print  
Image: 14 ½ x 17 ¾ in.  
Gift of the Vin and Caren Prothro Foundation, 2007.59.1

FRANK GOHLKE  
**House on the Outskirts of Moorehead, Minnesota**  
1977, printed c. 2002  
Gelatin silver print  
Image: 11 x 13 ¾ in.  
Gift of the Vin and Caren Prothro Foundation, 2007.59.2

FRANK GOHLKE  
**Looking east down Kessler Blvd., Wichita Falls, Texas**  
1972  
Gelatin silver print  
Image: 14 x 14 in.  
Gift of the Vin and Caren Prothro Foundation, 2007.59.3

FRANK GOHLKE  
**"Ranch" House, near Ft. Worth, Texas**  
1978, printed 1979  
Gelatin silver print  
Image: 12 ¾ x 14 in.  
Gift of the Vin and Caren Prothro Foundation, 2007.59.4

MIKE OSBORNE  
**Untitled from "Enter the Dragon"**  
2007  
Digital inkjet print  
40 x 50 in.  
Gift of Cesar Fuentes, 2007.60

TED KINCAID  
**Untitled Thunderhead**  
2003  
Digital color photograph mounted on Plexiglas  
72 x 48 in.  
Gift of June W. Mattingly, 2007.61

GORDON PARKS  
**Ingrid Bergman at Stromboli, Italy**  
1949, printed later  
Gelatin silver print  
Image: 8 ½ x 9 ¾ in.  
Anonymous gift, 2007.62.1

GORDON PARKS  
**Emerging Man, Harlem**  
1952, printed later  
Gelatin silver print  
Image: 7 ¾ x 11 ¾ in.  
Anonymous gift via Charles Wylie to honor Catherine and Will Rose, 2007.62.2

GORDON PARKS  
**American Gothic, Washington, D.C.**  
1942, printed later  
Gelatin silver print  
Image: 12 ¼ x 8 ¼ in.  
Anonymous gift and Lay Family Acquisition Fund, 2007.62.3

MATTHEW BARNEY  
**ENVELOPA: Drawing Restraint 7 (manual) C**  
1993  
Three black-and-white photographs in nylon frames  
Each: 24 x 18 in.  
Gift of Barbara Gladstone in honor of John R. Lane, 2007.68.a-c

CHARLES RAY  
**The New Beetle**  
2006  
Painted stainless steel  
25 ½ x 20 ¾ x 43 ½ in.  
The Rachofsky Collection,  
Collection of Deedie and Rusty  
Rose, and the Dallas Museum  
of Art through the DMA/amfAR  
Benefit Auction Fund, 2008.1

PHIL COLLINS  
**EL KARAOKE DE LOS SMITHS –  
EL MUNDO NO ESCHUCHARÁ**  
2004  
Block print on paper  
27 ⅞ x 20 ½ in.  
Anonymous gift in honor of  
Suzanne Weaver, 2008.2

GERHARD RICHTER  
**Snow White**  
2005  
Acrylic paint and pencil on  
offset print  
Sheet: 8 ¾ x 12 ½ in.  
Laura and Walter Elcock  
Contemporary Art Fund,  
2008.3.a–d

DAVID GRAHAM  
**Tucumcari, New Mexico**  
2000  
C-print  
20 x 24 in.  
Susan Mead Contemporary  
Art Fund, 2008.4

FRANK GOHLKE  
**Aerial View: Looking southwest  
over Windy Ridge and visitors'  
parking lot 4 ½ miles NE of Mt.  
St. Helens, Washington**  
1983, printed 2008  
Gelatin silver print  
Sheet: 20 x 24 in.  
Gift of the Vin and Caren  
Prothro Foundation, 2008.5.1

FRANK GOHLKE  
**Front entrance of my parents'  
home, Wenonah and Kessler,  
Wichita Falls, Texas**  
1978, printed 2008  
Gelatin silver print  
Sheet: 16 x 20 in.  
Gift of the Vin and Caren Prothro  
Foundation and Jackson, Walker,  
Winstead, Cantwell & Miller  
Photography Fund, 2008.5.2

WILLIE DOHERTY  
**Ghost Story**  
2007  
Color and sound single-screen  
installation, continuous loop  
Running time: 15 min.  
DMA/amfAR Benefit Auction  
Fund, 2008.11

PHIL COLLINS  
**the world won't listen**  
2004–2007  
Synchronized three-channel color  
video projection with sound  
Running time: 57 min.  
Gayle and Paul Stoffel Fund for  
Contemporary Art and gift of  
Marguerite Steed Hoffman,  
2008.12

GERHARD RICHTER  
**724-4**  
2007–2008  
Framed C-print  
Framed: 34 x 44 ¼ in.  
Lay Family Acquisition Fund,  
2008.13.1

GERHARD RICHTER  
**724-4**  
2007–2008  
C-print between Plexiglas and  
Aludibond  
28 ¾ x 39 ¾ in.  
Lay Family Acquisition Fund,  
2008.13.2

YINKA SHONIBARE, M.B.E.  
**Un ballo in maschera**  
2004  
High-definition digital video  
Running time: 31 min.  
DMA/amfAR Benefit Auction  
Fund, 2008.26

WERNER DREWES  
**Projection in Green/Waxing and  
Waning Moon**  
1980  
Oil on canvas  
34 x 42 in.  
Gift of Bernard W. Drewes and  
Doris L. Drewes, 2008.27

PETER HUJAR  
**David Wojnarowicz**  
1981  
Gelatin silver print  
Image: 14 ¾ x 14 ¾ in.  
DMA/amfAR Benefit Auction  
Fund, 2008.28

ANDREA ROSENBERG  
**Untitled**  
2006  
Crayon, oil stick, inks,  
graphite, and gesso on  
Mulberry paper  
73 x 38 in.  
Charron and Peter Denker  
Contemporary Texas Art Fund  
and Laura and Walter Elcock  
Contemporary Art Fund, 2008.29

O. WINSTON LINK  
**NW1103 Hot Shot East Bound at  
laeger, West Virginia**  
Negative 1956, printed in the  
late 1990s under the artist's  
supervision  
Gelatin silver print  
16 x 20 in.  
Director's Enhancement Fund,  
2008.30

JAMES WELLING  
**Engine Terminal, Martinsburg,  
WV 1991**  
1991  
Gelatin silver print on Kodak  
Elite paper  
9 x 11 in.  
Gift of the artist in honor of  
John R. Lane, 2008.31.1



JAMES WELLING  
**Danbury CT, 1991**  
Negative January 10, 1990, 7 a.m.  
Gelatin silver print on Oriental  
Seagull photographic paper  
9 x 11 in.  
Director's Enhancement Fund,  
2008.31.2

JAMES WELLING  
**Washington, DC 1990**  
Negative October 14, 1990  
Gelatin silver print on Oriental  
Seagull photographic paper  
9 x 11 in.  
Director's Enhancement Fund,  
2008.31.3

JAMES WELLING  
**Pennsylvania Railroad, 1990**  
Negative November 2, 1990  
Gelatin silver print on Oriental  
Seagull photographic paper  
11 x 9 in.  
Director's Enhancement Fund,  
2008.31.4

JAMES WELLING  
**Bridge, Cumberland, MD 1991**  
Negative April 23, 1991  
Gelatin silver print on Oriental  
Seagull photographic paper  
18 x 22 in.  
Director's Enhancement Fund,  
2008.31.5

JAMES WELLING  
**Bethlehem Steel, 1991**  
Negative December 1990;  
printed in 1993  
Gelatin silver print on Oriental  
Seagull photographic paper  
18 x 22 in.  
Director's Enhancement Fund,  
2008.31.6

JAMES WELLING  
**Tower, Hancock, WV, 1991**  
Negative April 24, 1991; printed  
in 1993  
Gelatin silver print on Oriental  
Seagull photographic paper  
18 x 22 in.  
Director's Enhancement Fund,  
2008.31.7

JAMES WELLING  
**4:55 Departure, South Station,  
Boston MA, 1991**  
1991  
Gelatin silver print on Oriental  
Seagull photographic paper  
18 x 22 in.  
Gift of the artist in honor of  
John R. Lane, 2008.31.8

JIM HODGES  
**and still this**  
2005–2008  
23.5K and 24K gold with Beva  
on gessoed linen  
200 x 185 x 89 in.  
The Rachofsky Collection and  
the Dallas Museum of Art  
through the DMA/amfAR  
Benefit Auction Fund, 2008.33.a–j

Facing page, and this page top to bottom:

GORDON PARKS  
**American Gothic,  
Washington, D.C.**

1942, printed later, gelatin silver print,  
anonymous gift and Lay Family  
Acquisition Fund, 2007.62.3, © Estate of  
Gordon Parks

DANNY WILLIAMS  
**Pyllons, Pleine de la Maule**

2007, powdered pigment, charcoal,  
conté, and ink on paper, Texas Artists  
Fund, 2008.36.3, © Danny Williams

VIJA CELMINS  
**Train, 1965**

1965, oil on canvas, promised gift to  
the Dallas Museum of Art of Amy and  
Vernon Faulconer, Marguerite Steed  
Hoffman, The Rachofsky Collection,  
Deedie and Rusty Rose, and Gayle and  
Paul Stoffel in honor of Dr. John R.  
Lane, The Eugene McDermott  
Director, 1999–2008, © Vija Celmins

SIGMAR POLKE  
**... Höhere Wesen befehlen**  
1968  
Four drawings: pencil and  
watercolor on paper  
Fourteen offset lithographs  
Each drawing: 8 ¼ x 5 ¼ in. Each  
offset lithograph: 11 ½ x 8 ¼ in.  
Gift of Michael Werner Gallery,  
New York, in honor of Dr. John R.  
Lane, The Eugene McDermott  
Director, 1999–2008, 2008.34.1–8

JOYCE PENSATO  
**Felix**  
2007  
Enamel and metallic paint on  
canvas  
108 x 72 in.  
Lay Family Acquisition Fund,  
2008.35

DANNY WILLIAMS  
**Storm Light, Beynes**  
2007  
Powdered pigment, charcoal,  
conté, and ink on paper  
22 x 26 in.  
Texas Artists Fund, 2008.36.1

DANNY WILLIAMS  
**Boissy-sans-Avoir**  
2007  
Powdered pigment, charcoal,  
conté, and ink on paper  
22 x 26 in.  
Texas Artists Fund, 2008.36.2



Clockwise from top:

YINKA SHONIBARE, M.B.E.

***Un ballo in maschera*** (still)

2004, high-definition digital video, DMA/amfAR Benefit Auction Fund, 2008.26, © Yinka Shonibare, M.B.E.

BOSTON, MASSACHUSETTS

**Work table**

c. 1825, mahogany, birch, pine, polychrome, gilded brass, paper, and (replaced) fabric, gift of the Junior Associates, 2008.9

COSIMA VON BONIN

**RORSCHACHTEST #4**

2006, cotton and linen, DMA/amfAR Benefit Auction Fund, 2007.56, © Cosima von Bonin



DANNY WILLIAMS

**Pylons, Pleine de la Maule**

2007  
Powdered pigment, charcoal, conté, and ink on paper  
24 x 28 in.  
Texas Artists Fund, 2008.36.4

DANNY WILLIAMS

**Converging Power Lines, Saux-Marchais**

2007  
Powdered pigment, charcoal, conté, and ink on paper  
24 x 28 in.  
Texas Artists Fund, 2008.36.4

DANNY WILLIAMS

**Shooting Star**

2007  
Powdered pigment, charcoal, conté, and ink on paper  
20 x 24 in.  
Texas Artists Fund, 2008.36.5

DANNY WILLIAMS

**Industrial Zone, Montfort Gare**

2007  
Powdered pigment, charcoal, conté, and ink on paper  
22 x 26 in.  
Texas Artists Fund, 2008.36.6

**DECORATIVE ARTS AND DESIGN**

LINO SABATTINI, DESIGNER; SABATTINI ARGENTERIA, BREGNANO, ITALY, MANUFACTURER

**Rialto tea and coffee service**

c. 2000–2003  
Silverplate  
Assembled: 4 ½ x 19 x 13 in.  
Gift of The Buddy Taub Foundation, 2007.51.1–4

GERALD GULOTTA

**Flatware designed for the Viners of Sheffield International Sterling Silver Tableware Competition 1967, London**

1967  
Silver  
Dimensions variable  
Gift of Gerald Gulotta, 2007.52.1.1–3

GERALD GULOTTA, DESIGNER; TOWLE SILVERSMITHS, NEW-BURYPORT, MASSACHUSETTS, MANUFACTURER

**Salt shaker, sugar bowl, and cream pitcher**

1952  
Silver  
Dimensions variable  
Gift of Gerald Gulotta, 2007.52.2.1–3

GERALD GULOTTA, DESIGNER; INTERNATIONAL SILVER COMPANY, MERIDEN, CONNECTICUT, MANUFACTURER

**Fork**

1960  
Silver  
¾ x 6 ¾ x ¾ in.  
Gift of Gerald Gulotta, 2007.52.3

PHILADELPHIA, PENNSYLVANIA

**Side chair**

1740–1755  
Walnut, yellow pine, and upholstery (replaced)  
41 x 20 x 17 in.  
Anonymous gift, 2007.63

POSSIBLY JOHN T. CURRAN, DESIGNER; TIFFANY & CO., NEW YORK, NEW YORK, MANUFACTURER

**Aztec tête à tête coffee service**

Designed c. 1897  
Silver and ivory  
Dimensions variable  
Anonymous gift and Discretionary Decorative Arts Fund, 2007.64.1–4

AFTER A DESIGN BY CHARLES R. ASHBE; SHREVE, CRUMP & LOW CO., BOSTON, MASSACHUSETTS, RETAILER

**Two-handed dish**

c. 1902–1914  
Silver and jade  
2 ¾ x 12 ½ x 4 ¾ in.  
Discretionary Decorative Arts Fund, 2007.65

REUBEN HALEY, DESIGNER; FULPER-STANGL POTTERY, FLEMINGTON, NEW JERSEY, MANUFACTURER

**Square Modern tea service (model #1081)**

1925  
Earthenware  
Dimensions variable  
Gift of Sidney and George Perutz in honor of Kevin W. Tucker, 2007.66.1–5

JEFF LEATHAM, DESIGNER; DAUM FRÈRES, NANCY, FRANCE, MANUFACTURER

**Arum vase (prototype)**

2007  
Glass  
13 ½ x 11 x 4 ½ in.  
Gift of Caren Prothro and Howard and Cindy Rachofsky, 2007.67

ELSA RADY

**Lily Still Life No. 47**

1998  
Porcelain and metal  
15 ½ x 16 ¾ x 12 ½ in.  
Gift of Deedie and Rusty Rose, 2007.69.a–c

BOSTON, MASSACHUSETTS

**Work table**

c. 1825  
Mahogany, birch, pine, polychrome, gilded brass, paper, and (replaced) fabric  
29 x 20 ¾ x 17 ¾ in.  
Gift of the Junior Associates, 2008.9

ALFRED WALTER, DESIGNER; FACHSCHULE FÜR GLASINDUSTRIE, STEINSCHÖNAU, BOHEMIA/KAMENICKÝ ŠENOV, CZECH REPUBLIC, MANUFACTURER

**Bowl**

c. 1914–1915  
Enameled, gilded, and Bronzite-finished glass  
6 ½ x 10 ½ (diam.) in.  
Gift of David T. Owsley via the Alvin and Lucy Owsley Foundation, 2008.17

EVA LISA (PIPSAN) SAARINEN SWANSON, DESIGNER; TIFFIN GLASS WORKS, TIFFIN, OHIO, MANUFACTURER

**Flower floater**

c. 1948–1950  
Glass  
1 ¾ x 14 ½ x 9 in.  
Gift of Ashley and Mark Callahan in honor of Mark Coir, 2008.18

ROBERT A. M. STERN, DESIGNER; SWID POWELL DESIGN, NEW YORK, NEW YORK, MANUFACTURER

**Salt and pepper shakers**

c. 1986  
Silverplate  
Dimensions variable  
The Jewel Stern American Silver Collection, gift of Jewel Stern, 2008.20.1.1–2.a–b

EARL PARDON, DESIGNER; TOWLE SILVERSMITHS, NEW-BURYPORT, MASSACHUSETTS, MANUFACTURER

**Casserole with stand**

1955  
Silverplate and ceramic  
11 ¾ x 9 ½ (diam.) in.  
The Jewel Stern American Silver Collection, gift of Jewel Stern, 2008.20.2.a–d

Laurits Christian Eichner, Designer

**Box**

c. 1937  
Copper and pewter  
3 x 7 ¾ x 3 ½ in.  
Gift of Jewel Stern, 2008.20.3.a–b

PAIRPOINT MANUFACTURING COMPANY, NEW BEDFORD, MASSACHUSETTS, MANUFACTURER

**Tray**

c. 1927–1928  
Silverplate and Bakelite  
5 ¼ x 8 x 5 ½ in.  
The Jewel Stern American Silver Collection, gift of Jewel Stern, 2008.20.4

CALVIN KLEIN, DESIGNER; SWID POWELL DESIGN, NEW YORK, NEW YORK, MANUFACTURER

**Coffeepot**

c. 1995  
Silverplate  
9 ¼ x 7 ½ x 4 in.  
The Jewel Stern American Silver Collection, gift of Jewel Stern, 2008.20.5



Top to bottom:

ELSA RADY

**Lily Still Life No. 47**

1998, porcelain and metal, gift of Deedie and Rusty Rose, 2007.69.a–c

LINO SABATTINI, DESIGNER; SABATTINI ARGENTERIA, BREGNANO, ITALY, MANUFACTURER

**Rialto tea and coffee service**

c. 2000–2003, silverplate, gift of The Buddy Taub Foundation, 2007.51.1–4



Top to bottom:

ALFONSO OSSORIO

**Red Family**

1951, oil and enamel on canvas, General Acquisitions Fund and Theodore and Iva Hochstim Fund, 2007.55.1, © Estate of Alfonso Ossorio

DEMOCRATIC REPUBLIC OF THE CONGO,  
KASAI RIVER AREA, KUBA PEOPLE, SHOOWA  
SUBGROUP

**Cut-pile and embroidered raffia textile**

Early to mid-20th century, raffia with natural dyes, anonymous gift in honor of Professor Roy Sieber, 2007.50.6





POOLE SILVER COMPANY,  
TAUNTON, MASSACHUSETTS,  
MANUFACTURER

**Vase**

c. 1928  
Metal with black patination  
9 1/8 x 4 (diam.) in.  
Gift of Jewel Stern, 2008.20.6

ROBERT A. M. STERN,  
DESIGNER; SWID POWELL  
DESIGN, NEW YORK, NEW  
YORK, MANUFACTURER

**Harmonie candlestick**

1984  
Silverplate  
6 1/4 x 3 (diam.) in.  
The Jewel Stern American Silver  
Collection, gift of Jewel Stern,  
2008.20.7

ROGERS, LUNT, AND BOWLEN  
COMPANY, GREENFIELD,  
MASSACHUSETTS, MANUFAC-  
TURER

**Saltcellar with Modern Classic  
salt spoon**

1929–1939  
Silver  
Saltcellar: 1 3/4 x 2 x 2 in.  
Spoon: 1/4 x 3/8 x 2 1/2 in.  
The Jewel Stern American Silver  
Collection, gift of Jewel Stern,  
2008.20.8.1–2

INTERNATIONAL SILVER COM-  
PANY, MERIDEN, CONNECTI-  
CUT, MANUFACTURER

**Sugar bowl for New York  
Central Railroad**

1939  
Silverplate  
4 1/4 x 5 x 3 1/2 in.  
The Jewel Stern American Silver  
Collection, gift of Jewel Stern,  
2008.20.9.a–b

LEONORE DOSKOW, DESIGNER  
**Magnifier**

1980s  
Lucite and silverplate  
1/2 x 1 1/2 x 6 3/4 in.  
The Jewel Stern American Silver  
Collection, gift of Jewel Stern,  
2008.20.10

NAPIER COMPANY, MERIDEN,  
CONNECTICUT, MANUFAC-  
TURER

**Duplex salt and pepper  
shakers with spoon**

1930–1940  
Silverplate  
Dimensions variable  
The Jewel Stern American Silver  
Collection, gift of Jewel Stern,  
2008.20.11.a–c

INTERNATIONAL SILVER  
COMPANY, MERIDEN, CON-  
NECTICUT, MANUFACTURER  
**Beverly Hilton Hotel bud vase**

1955  
Silverplate  
8 x 3 x 3 in.  
The Jewel Stern American  
Silver Collection, gift of Jewel  
Stern, 2008.20.12

LOUIS COMFORT TIFFANY,  
DESIGNER; TIFFANY GLASS  
AND DECORATING COMPANY,  
NEW YORK, NEW YORK,  
MANUFACTURER

**Window with Starfish ("Spring")  
and Window with Sea Anemone  
("Summer")**

c. 1885–1895  
Glass, lead, iron, and wooden  
frame (original)  
Framed (each): 64 3/4 x 29 3/4 x 2 in.  
The Eugene and Margaret  
McDermott Art Fund, Inc.,  
2008.21.1–2.McD

GUSTAV STICKLEY, UNITED  
CRAFTS, EASTWOOD,  
NEW YORK

**Linen chest**

1903  
Oak and iron  
54 3/8 x 44 7/8 x 20 1/4 in.  
The Eugene and Margaret  
McDermott Art Fund, Inc.,  
facilitated by American  
Decorative Art 1900 Foundation,  
2008.22.McD

VELMA DAVIS DOZIER

**Ring guard and necklace**

c. early 1960s  
18K gold and diamonds  
Dimensions variable  
Gift of Virginia and Roland  
Dykes, 2008.32.1–2

**EUROPEAN ART**

JACQUES LOUIS DAVID  
**Apollo and Diana Attacking the  
Children of Niobe**

1772  
Oil on canvas  
47 1/2 x 60 1/2 in.  
Foundation for the Arts  
Collection, Mrs. John B.  
O'Hara Fund in honor of Dr.  
Dorothy Kosinski, 2008.6.FA

**LATIN AMERICAN ART**

GUATEMALA, DEPARTMENT OF  
SOLOLÁ, SANTIAGO ATITLÁN,  
TZ'UTUJIL MAYA PEOPLE

**Woman's shoulder cloth**

Probably 1930s or 1940s  
Cotton; warp-faced plain  
weave with warp stripes  
27 1/2 x 64 in.  
Gift of Martha Hettich, 2007.71

GUATEMALA, DEPARTMENT OF  
SOLOLÁ, SANTIAGO ATITLÁN,  
TZ'UTUJIL MAYA PEOPLE

**Man's headcloth**

c. 1930s  
Cotton; warp-faced plain  
weave with warp stripes  
18 3/4 x 41 in.  
Gift of Martha Hettich, 2007.72

GUATEMALA, DEPARTMENT  
OF SOLOLÁ, SOLOLÁ,  
KAQCHIKEL MAYA PEOPLE

**Man's headcloth (su't)**

c. 1930s or 1940s  
Cotton and silk; warp-faced  
plain weave with warp stripes  
and warp ikat  
35 1/2 x 36 1/2 in.  
Gift of Martha Hettich, 2007.73

GUATEMALA, DEPARTMENT OF  
TOTONICAPÁN, SAN MIGUEL,  
K'ICHE MAYA PEOPLE

**Ceremonial cloth**

c. 1930s  
Cotton; weft-faced plain weave  
with weft stripes and weft ikat  
19 3/4 x 49 in.  
Gift of Martha Hettich, 2007.74

GUATEMALA, HIGHLANDS

**Net bag**

Collected 1970s  
Sisal; looping  
32 x 11 in.  
Gift of Martha Hettich, 2007.75

**NATIVE AMERICAN ART**

UNITED STATES, ARIZONA,  
NAVAJO PEOPLE

**Eye dazzler blanket**

c. 1880–1900  
Cotton (warp) and wool (weft,  
Germantown commercial wool  
yarn)  
73 1/2 x 100 in.  
Textile Purchase Fund, 2008.40

**PACIFIC ISLANDS ART**

INDONESIA, SOUTH SULAWESI,  
SĀDAN TORAJA PEOPLE

**Double tubular sacred  
textile (mawa')**

Late 19th–early 20th century  
Cotton cloth; painted  
Framed: 46 x 24 in.  
Textile Purchase Fund, 2007.47



Top to bottom:

MIKE OSBORNE

**Untitled from "Enter the Dragon"**

2007, digital inkjet print, gift of Cesar Fuentes, 2007.60,  
© Mike Osborne

FRANK GOHLKE

**"Ranch" House, near Ft. Worth, Texas**

1978, printed 1979, gelatin silver print, gift of the Vin and  
Caren Prothro Foundation, 2007.59.4, © Frank Gohlke



GEORGE L. K. MORRIS

***Mixed Doubles***

1948, oil on canvas, gift of David T. Owsley via the Alvin and Lucy Owsley and Alconda-Owsley Foundations, 2008.37

# LOANS OF ART

Each year the Dallas Museum of Art lends works from its collections to important art institutions around the world. During the 2007–2008 fiscal year, the Museum lent art to fifty-five institutions.

Albertina Museum, Vienna  
Albuquerque Museum of Art  
Amon Carter Museum, Fort Worth  
The Art Institute of Chicago  
The Bard Graduate Center for Studies in the Decorative Arts, New York  
Camden Arts Centre, London  
Carnegie Museum of Art, Pittsburgh  
Centre de la Vieille Charité, Marseille  
Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York  
Crow Collection of Asian Art, Dallas  
Dallas Convention Center  
Denver Art Museum  
Elizabeth de C. Wilson Museum of the Southern Vermont Arts Center, Manchester  
Fine Arts Museums of San Francisco  
Foundation Musée d'Art Moderne, Luxembourg  
Frederik Meijer Gardens and Sculpture Park, Grand Rapids  
Galleries Nationales du Grand Palais, Paris  
Georgia O'Keeffe Museum, Santa Fe  
Guggenheim Museum Bilbao, Spain  
The High Museum of Art, Atlanta  
The Hirshhorn Museum and Sculpture Garden, Washington, D.C.  
Kobe City Museum, Japan  
Kunsthalle Bielefeld, Germany  
Lyndon Baines Johnson Library and Museum, Austin  
McMullen Museum of Art at Boston College, Chestnut Hill  
Meadows Museum at Southern Methodist University, Dallas  
The Metropolitan Museum of Art, New York  
The Minneapolis Institute of Arts  
Modern Art Museum of Fort Worth

Mount Holyoke College Art Museum, South Hadley, Massachusetts  
Musée de Grenoble, France  
Musée des Beaux-Arts de Rennes, France  
Musée des Beaux-Arts de Rouen, France  
Musée Fabre, Montpellier, France  
Museo Rufino Tamayo, Mexico City  
Museo Thyssen-Bornemisza, Madrid  
Museum of Fine Arts, Houston  
The Museum of Modern Art, New York  
National Gallery of Art, Washington, D.C.  
The National Museum of Western Art, Tokyo  
National Museum of Women in the Arts, Washington, D.C.  
Norton Gallery and School of Art, West Palm Beach, Florida  
P.S. 1 Contemporary Art Center, Queens, New York  
Palm Springs Art Museum  
Philadelphia Museum of Art  
Price Tower Arts Center, Bartlesville, Oklahoma  
San Diego Museum of Art  
Seattle Art Museum  
Smith College Museum of Art, Northampton, Massachusetts  
Smithsonian American Art Museum, Washington, D.C.  
Wexner Center for the Arts, Columbus, Ohio  
Whitney Museum of American Art, New York  
Williams College Museum of Art, Williamstown, Massachusetts  
Witte Museum, San Antonio  
Yale University Art Gallery, New Haven

# EXHIBITIONS

Exhibitions at the Dallas Museum of Art this year advanced our mission to “champion the power of art” by engaging visitors, contributing to scholarship, and highlighting the Museum’s comprehensive collections. Twenty exhibitions—seventeen organized by the Museum—were on view during 2007–2008, ranging from landscapes by the British master J. M. W. Turner, to dazzling presentations of Indian miniatures and jewelry, to sculpture and multi-media work by leading contemporary artists. The Museum published four scholarly catalogues and one brochure and presented a multitude of education programs in conjunction with these exhibitions.





Facing page and this page, clockwise:

A visitor contemplates Turner's painting *The Battle of Trafalgar*.

Trustee Gayle Stoffel, artist Phil Collins, Paul Stoffel, and curator Suzanne Weaver.

Members at the *J. M. W. Turner* exhibition preview.

Curator William Rudolph with Eugenia, Tisa, and Billy Hibbs.



### **J. M. W. Turner**

The work of England's greatest landscape painter Joseph Mallord William Turner (1775–1851) was on view in the largest and most comprehensive retrospective of the artist's career ever presented in the United States. *J. M. W. Turner* featured 140 oil paintings and watercolors representing this prolific artist's mastery of the landscape and his extensive range of subject matter, including seascapes, historical events, mythology, and scenes from his imagination. As part of the installation, the Museum included an interpretive space where visitors could review a timeline, trace the artist's extensive travels on a map, and view a film on the artist's career produced by the National Gallery of Art. They could also browse biographies of literary figures connected to Turner and check computer stations for links to more information. Among the public programs offered in conjunction with the exhibition were lectures and gallery talks, an afternoon tea and performance, a Jane Austen film festival, and Late Night events inspired by Turner. The National Gallery of Art, the Dallas Museum of Art, and the Metropolitan Museum of Art organized the exhibition in collaboration with Tate Britain, London, which lent eighty-six works from its renowned Turner bequest.

### **Bluebonnets and Beyond: Julian Onderdonk, American Impressionist**

As the bluebonnet season peaked, the Museum celebrated the work of one of Texas's most influential artists with *Bluebonnets and Beyond: Julian Onderdonk, American Impressionist*. Onderdonk brought the aesthetic of his teacher William Merritt Chase to the landscape of the Lone Star State, creating indelible images that have been imitated but never

equaled. The exhibition showcased the complexity of the artist's work, which had not been explored in depth for twenty years, and included an educational space featuring a timeline, information on the artist's connections to the Museum, and Web links with further information. The Museum published a fully illustrated scholarly catalogue by William Keyse Rudolph, The Pauline Gill Sullivan Associate Curator of American Art, with essays putting the artist's career in context and exploring his relationship with Chase. After its Dallas presentation, *Bluebonnets and Beyond* traveled to the Witte Museum in San Antonio and the Stark Museum of Art in Orange, Texas.

### **Phil Collins: the world won't listen**

In fall 2007 the Museum presented the international premiere of British artist Phil Collins' three-part video installation *the world won't listen*. Filmed in Colombia, Turkey, and Indonesia, the trilogy features fans of the influential British indie-rock band The Smiths performing karaoke versions of tracks from the band's album *The World Won't Listen*. A 2006 finalist for the Tate Museum's Turner Prize, Collins uses video and photography to engage with people in places marked by political, social, and cultural turmoil and change. *the world won't listen* was an expanded presentation in the Museum's *Concentrations* series of project-based solo exhibitions by international emerging artists. The exhibition catalogue, published by the Museum and edited by Suzanne Weaver, The Nancy and Tim Hanley Associate Curator of Contemporary Art, contributes to an understanding of the artist's background, motivations, and process and furthers scholarship in popular music, cultural studies, and art history.



Clockwise:

*On Kawara: 10 Tableaux and 16,952 Pages* exhibition installation.

Curator Charles Wylie, Angela Choon, Hiroko Kawara, Sahe Kawara, and Akito Kawara.

Janet Kutner and Billy Taylor, great-grandson of Sara and Gerald Murphy.



### **On Kawara: 10 Tableaux and 16,952 Pages**

An exhibition by the influential artist On Kawara provided a rare look at his lifelong process of cataloguing time. For more than four decades, Kawara has created paintings, drawings, and books that mark time in various ways, from paintings of individual dates, to books of dates, maps, and lists, to diagrams and charts of weeks and months. *On Kawara: 10 Tableaux and 16,952 Pages* featured a group of Kawara's date paintings, handmade books, and a sound work. The Museum's exhibition—the first in the United States since 1993—was conceived especially for the Barrel Vault and Hanley, Lamont, Rachofsky, and Stoffel Galleries by the artist and Charles Wylie, The Lupe Murchison Curator of Contemporary Art. The catalogue includes an essay by Wylie on Kawara's contribution to and divergence from the main currents of art practice in the past five decades. It is published by the Museum and distributed by Yale University Press.

### **Making It New: The Art and Style of Sara and Gerald Murphy**

The summer exhibition *Making It New: The Art and Style of Sara and Gerald Murphy*, organized by the Williams College Museum of Art, explored the lives and artistic achievements of Sara and Gerald Murphy and the couple's influence on a constellation of creative artists in the 1920s and 1930s that included F. Scott Fitzgerald, Pablo Picasso, and Cole Porter. *Making It New* exhibited all seven of Gerald Murphy's surviving paintings—two of which he gave to the Museum—with major paintings, objects, and archival materials by famous friends of the couple.

### **Three Exhibitions of Indian Art**

Indian works of art from several American collections were on view in three complementary exhibitions that highlighted the Museum's significant South Asian holdings. *Domains of Wonder: Selected Masterworks of Indian Painting* featured 124 paintings and two bound manuscripts from the San Diego Museum of Art's Edwin Binney 3rd Collection. At the same time, two companion exhibitions were on view in the Focus Galleries. *When Gold Blossoms: Indian Jewelry from the Susan L. Benington*

*Collection*, organized by the American Federation of Arts and the Asia Society and Museum, New York, included 154 pieces of gold jewelry from South India of the kind worn by the people depicted in the miniature paintings of *Domains of Wonder*. *Indian Miniature Paintings from the David T. Owsley Collection* presented more than thirty meticulously detailed works from representative periods of Indian art, on loan from the collection of Owsley, a major benefactor of the Dallas Museum of Art.

### **From the Permanent Collection**

Exhibitions throughout the year highlighted works of art from the Museum's encyclopedic collections. *Lone Star Legacy II: The Barrett Collection of Contemporary Texas Art* was a first look at Nona and Richard Barrett's gift of works by Texas artists from the 1970s to the present. *Resisting Color: Textiles Tied and Dyed* presented sixteen works from Argentina, Chile, Ecuador, Guatemala, Indonesia, Algeria, and other nations. Dating from the late 19th to the mid-20th century, these textiles represent two types of resist-dyeing techniques. *Gabriel Orozco: Inner Circles of the Wall*, an installation by the influential Mexican artist, highlighted a work acquired this year for the Museum's distinguished collection of contemporary art. The Museum's 2007–2008 McDermott Curatorial Interns organized *Either Side of Gray: Exploring Black and White*, an exhibition of thirty works of art representing every curatorial department. *Materials & Meanings*, eight masterworks selected from the collections by Museum educators and curators, was the inaugural exhibition in the Center for Creative Connections.

### **Decorative Arts and Design Gallery Reinstallation**

The opening of the dramatic reinstallation of the North Decorative Arts and Design Gallery revealed a spectacular selection of European and American decorative arts and design objects from the collection dating from the 1880s to around 1915. The gallery presents objects from the English and American Arts and Crafts movement; works from American Prairie school architects, including Frank Lloyd Wright; and early



Top to bottom:

*Phil Collins: the world won't listen* exhibition installation.

Allison V. Smith, Jerrie Marcus Smith, and Julia Smith Aston.



European modernism, particularly that of Viennese designers of the early 20th century. Highlights include new works acquired through The Eugene and Margaret McDermott Art Fund, Inc.: a stunning pair of "undersea" windows by Louis Comfort Tiffany and a unique Gustav Stickley linen chest created for exhibition in 1903.

### Other Exhibition Highlights

A retrospective of photographs taken by department store magnate Stanley Marcus (1905–2002) shared the private, artistic side of a beloved public citizen. *Reflection of a Man: The Photographs of Stanley Marcus* included forty works by the legendary Dallasite, who helped create an international profile for the city in commerce and culture. As a trustee of the Museum for more than sixty years, Marcus also dramatically influenced the collections, donating more than 300 works of art in all media across many curatorial areas. The Museum celebrated the contributions of the British-turned-Mexican surrealist painter Leonora Carrington in an exhibition that chronicled fifty years of her painting. *Leonora Carrington: What She Might Be* presented key works and documentary photographs of an international life and was accompanied by a catalogue written by guest curator Dr. Salomon Grimberg, published in association with the Museum.

### EXHIBITIONS AT THE DALLAS MUSEUM OF ART

#### ***Phil Collins: the world won't listen***

November 8, 2007–March 23, 2008

The exhibition was organized by the Dallas Museum of Art. Exhibition support was provided by the Contemporary Art Fund through the gifts of an anonymous donor, Arlene and John Dayton, Laura and Walter Elcock, Amy and Vernon Faulconer, Kenny Goss and George Michael, Nancy and Tim Hanley, Marguerite Hoffman, Suzanne and Patrick McGee, Allen and Kelli Questrom, Cindy and Howard Rachofsky, Deedie and Rusty Rose, Gayle and Paul Stoffel, and Sharon and Michael Young. This exhibition was num-

ber 52 in the *Concentrations* series, support for which was provided by Lincoln Property Company and the Donor Circle membership program through leadership gifts of Gail and Dan Cook, Claire Dewar, Nancy and Tim Hanley, Caren Prothro, and Cindy and Howard Rachofsky. Air transportation was provided by American Airlines.

The exhibition was accompanied by an exhibition catalogue published by the Dallas Museum of Art and distributed by Yale University Press. The exhibition catalogue was underwritten in part by Shady Lane Productions and by Gayle and Paul Stoffel.

#### ***Domains of Wonder: Selected Masterworks of Indian Painting***

November 18, 2007–January 27, 2008

The exhibition was organized by the San Diego Museum of Art. Exhibition support in Dallas was provided by the Donor Circle membership program through a leadership gift of Sewell Automotive Companies. Air transportation was provided by American Airlines.

#### ***When Gold Blossoms: Indian Jewelry from the Susan L. Beningson Collection***

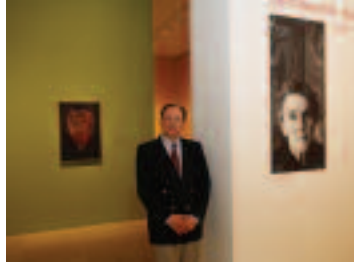
November 18, 2007–January 27, 2008

The exhibition was organized by the Asia Society and Museum, New York. The national tour of the exhibition was organized by the American Federation of Arts. The national tour of this exhibition was made possible, in part, by the E. Rhodes and Leona B. Carpenter Foundation, with additional support from the Philip and Janice Levin Foundation Fund for Collection-Based Exhibitions at the American Federation of Arts. In Dallas, air transportation was provided by American Airlines.

#### ***Indian Miniature Paintings from the David T. Owsley Collection***

November 18, 2007–January 27, 2008

The exhibition was organized by the Dallas Museum of Art. Air transportation was provided by American Airlines.



Left to right:

Director Emeritus Jack Lane, San Diego Museum of Art curator Sonya Quintanilla, Director of Exhibitions and Publications Tamara Wootton-Bonner, and curator Anne Bromberg.

Dr. Salomon Grimberg in the *Leonora Carrington* exhibition.

**Gabriel Orozco: Inner Circles of the Wall**

November 29, 2007–March 30, 2008

The exhibition was organized by the Dallas Museum of Art. Exhibition support was provided by the Contemporary Art Fund through the gifts of an anonymous donor, Arlene and John Dayton, Laura and Walter Elcock, Amy and Vernon Faulconer, Nancy and Tim Hanley, Marguerite Hoffman, Kenny Goss and George Michael, Suzanne and Patrick McGee, Allen and Kelli Questrom, Cindy and Howard Rachofsky, Deedie and Rusty Rose, Gayle and Paul Stoffel, and Sharon and Michael Young, and by the Donor Circle membership program through a leadership gift of Fanchon and Howard Hallam. Air transportation was provided by American Airlines.

**Leonora Carrington: What She Might Be**

December 23, 2007–March 30, 2008

The exhibition was organized by the Dallas Museum of Art with Guest Curator Dr. Salomon Grimberg. Air transportation was provided by American Airlines.

The exhibition was accompanied by an exhibition catalogue graciously underwritten by The Mexico Institute in Dallas.

**Ten for Tea**

December 23, 2007–April 13, 2008

The exhibition was organized by the Dallas Museum of Art. Air transportation was provided by American Airlines.

**Reflection of a Man: The Photographs of Stanley Marcus**

January 2–March 30, 2008

The exhibition was organized by the Dallas Museum of Art, with the assistance of Jerrie Marcus Smith and Allison V. Smith. Air transportation was provided by American Airlines.

**J. M. W. Turner**

February 10–May 18, 2008

The exhibition was organized by the Dallas Museum of Art, the National Gallery of Art, Washington, and The Metropolitan Museum of Art, New York, in association with Tate Britain, London. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities. Bank of America was proud to be the national sponsor. The Dallas presentation was also made possible by The Eugene McDermott Foundation. Generous support was provided by McKool Smith, P.C., Texas Instruments, The Fondren Foundation, George A. and Nancy P. Shutt Foundation, Museum Tower, Tenet Healthcare Foundation, Grant Thornton LLP, and an anonymous donor. Air transportation was provided by American Airlines. Promotional support was provided by AT&T, DART, KERA, and a Cultural Tourism grant from the City of Dallas Office of Cultural Affairs.

**Young Masters: Advanced Placement Student Art Competition**

February 29–May 4, 2008

The exhibition was organized by the Dallas Museum of Art. Exhibition support was provided by The O'Donnell Foundation.

**Bluebonnets and Beyond: Julian Onderdonk, American Impressionist**

March 23–July 20, 2008

The exhibition was organized by the Dallas Museum of Art. The exhibition was sponsored by Hibbs-Hallmark & Company and Federal Title, Inc., members of the Texas-based Heartland Security Insurance Group. Additional support was provided by Bank of Texas, by Valero, through a grant from the Texas Commission on the Arts, and by the Donor Circle membership program through leadership gifts of the Gay and Lesbian Fund for Dallas. Air transportation was provided by American Airlines. Promotional support provided by Time Warner Cable and *The Dallas Morning News*.

The exhibition was accompanied by an exhibition catalogue published by the Dallas Museum of Art and distributed by Yale University Press.

**Either Side of Gray: Exploring Black and White**

March 28–June 29, 2008

The exhibition was organized by the Dallas Museum of Art.

**Resisting Color: Textiles Tied and Dyed**

April 27–August 24, 2008

The exhibition was organized by the Dallas Museum of Art. Air transportation was provided by American Airlines.

**Materials & Meanings**

**In the Center for Creative Connections**

May 3, 2008–January 2010

The exhibition was organized by the Dallas Museum of Art. The exhibition was made possible with generous support from The Meadows Foundation, The Allen and Kelli Questrom Foundation, The Dedman Family/The Dedman Family Foundation, an anonymous donor, an anonymous donor in honor of Alex, Charlie, Grey, Jack, and Rosey, the active and alumni docents of the DMA, Melanie and Tim Byrne, Nancy and Clint Carlson, Jennifer and John Eagle, Amy and Vernon Faulconer, Beverly and Donald S. Freeman, Ann and Lee Hobson, Marguerite S. Hoffman, The Pollock Foundation, Catherine and Will Rose, and other generous individuals and corporate and foundation donors.

**On Kawara: 10 Tableaux and 16,952 Pages**

May 18–August 24, 2008

The exhibition was organized by the Dallas Museum of Art. Exhibition support was provided by the Contemporary Art Fund through a bequest from the estate of Brooke Aldridge in honor of Cindy and Howard



Rachofsky and through the gifts of an anonymous donor, Arlene and John Dayton, Laura and Walter Elcock, Amy and Vernon Faulconer, Kenny Goss and George Michael, Nancy and Tim Hanley, Marguerite S. Hoffman, Suzanne and Patrick McGee, Allen and Kelli Questrom, Cindy and Howard Rachofsky, Deedie and Rusty Rose, Gayle and Paul Stoffel, and Sharon and Michael Young. Air transportation was provided by American Airlines.

The exhibition was accompanied by an exhibition catalogue published by the Dallas Museum of Art and distributed by Yale University Press.

***Making It New: The Art and Style of Sara and Gerald Murphy***

June 1–September 14, 2008

The exhibition was curated by Deborah M. Rothschild and organized by the Williams College Museum of Art, Williamstown, Massachusetts. The exhibition was made possible in part by the National Endowment for the Humanities: great ideas brought to life; the Terra Foundation for American Art; the Getty Foundation; and the Dedalus Foundation, Inc. Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities. The presentation in Dallas was made possible by Museum Tower. Air transportation was provided by American Airlines. Promotional support was provided by CBS Radio: KLUV and JACK-FM, PaperCity, and WBAP.

***Contemporary Photographs: Recent Acquisitions***

June 14–August 31, 2008

The exhibition was organized by the Dallas Museum of Art.

***Lone Star Legacy II: The Barrett Collection of Contemporary Texas Art***

June 22–September 14, 2008

The exhibition was organized by the Dallas Museum of Art.

***Insider Art: Works by Dallas Museum of Art Staff***

July 18–November 23, 2008

The exhibition was organized by the Dallas Museum of Art.

***Opening Tutankhamun's Tomb: The Harry Burton Photographs***

September 14, 2008–May 17, 2009

The exhibition was organized by the Dallas Museum of Art.

**TRAVELING EXHIBITIONS ORGANIZED OR CO-ORGANIZED BY THE DALLAS MUSEUM OF ART**

***Matisse: Painter as Sculptor***

Baltimore Museum of Art

October 28, 2007–February 3, 2008

The exhibition was jointly organized by the Dallas Museum of Art, the Nasher Sculpture Center, and The Baltimore Museum of Art. The national tour was presented by Bank of America, the exhibition's exclusive corporate partner. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities. Additional organizing support was provided by the National Endowment for the Arts.

***J. M. W. Turner***

The Metropolitan Museum of Art

June 23–September 21, 2008

The exhibition was organized by the Dallas Museum of Art, the National Gallery of Art, Washington, and The Metropolitan Museum of Art, New York, in association with Tate Britain, London. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities. Bank of America was proud to be the national sponsor.

***Bluebonnets and Beyond: Julian Onderdonk, American Impressionist***

Witte Museum, San Antonio

September 18, 2008–January 11, 2009

The exhibition was organized by the Dallas Museum of Art.



Left to right:

Installation view of the North Decorative Arts and Design Gallery.

Jan Bates, artist David Bates, Director Bonnie Pitman, and Richard Barrett.

# EDUCATION



Innovation, collaboration, and a dedicated focus on excellence characterized the Museum's education programs during fiscal year 2007–2008. Our mission to engage and educate our community inspired creative programs and activities that sparked the imagination, stimulated learning, and brought new visitors into the Museum. The highlight of the year was the opening in May 2008 of the Center for Creative Connections, a dynamic new space for interactive learning experiences focused on works of art and artists. For a special report on the Center for Creative Connections, see pages 8–15.



## Expanded School Tours

Ten thousand 4th graders from the Dallas Independent School District (DISD) had the opportunity for docent-guided museum visits during the 2007–2008 school year through a close collaboration with the Dallas-based organization Big Thought. The enthusiastic participation of volunteers and staff dramatically increased the number of students we served. Many docents added extra tours to their schedules, and several former docents returned to lead the 4th grade visits. This important program is part of Thriving Minds (formerly the Dallas Arts Learning Initiative), a citywide partnership between the City of Dallas, the Dallas Independent School District, and local cultural organizations, led by Big Thought. Thriving Minds was established with an \$8 million grant from the Wallace Foundation in December 2006. The Museum's involvement in Thriving Minds continues as staff work with community managers to develop out-of-school arts and cultural programming for children and families in targeted hubs of the city.

## Nighttime Hours and Programs

Offering lively programming during extended hours has turned out to be a successful strategy for inviting new audiences into the Museum. Late Nights at the Dallas Museum of Art Presented by Starbucks Coffee attracted almost 30,000 visitors for monthly Friday night programs. Thursday Night Live offerings such as Jazz in the Atrium, Sketching in the Galleries, Comic Book Club, and adult programs in the



Bottom left to right:  
Late Night revelers.  
A mother and son in the Center for Creative Connections.  
Teachers in the *On Kawara* exhibition.  
A child shows off his Studio Art creation.

Center for Creative Connections served nearly 11,000 visitors. Through new partnerships with the Dallas Theater Center and Reading and Radio Resource, Arts & Letters Live engaged new audiences, including people with visual impairments and learning differences.

### Family Experiences

Imaginative family programs are a highly effective way for the Museum to reach its culturally diverse community. Enjoying the Museum together inspires creativity, strengthens relationships, and connects adults and children with art and artists. The education staff continues to evaluate and revise the parent and child experience, focusing on greater interaction, sensitivity to learning styles, and refined tour content and delivery. The Center for Creative Connections is a big draw for families, who explore Arturo's Nest (for ages 4 and under) and the Young Learners Gallery (for ages 5 to 8), along with Center for Creative Connections favorites like the Tech Lab and the Art Studio. Late Nights at the Dallas Museum of Art Presented by Starbucks Coffee welcomes families with Yoga for Kids, artist demonstrations, games, Collection Connections, Bedtime Stories with Arturo, and other programs. A special focus this year was on programming for early learners, which helps adults nurture children's creative potential. First Tuesdays, featuring free Museum admission, are special afternoons filled with art making, storytelling, and child-friendly tours for children 5 and under and their adult companions. Also for early learners, the popular Arturo's Art & Me is an hour-long program offered three times a month for 3 to 5 year olds and a favorite grown-up.

### Visitor Studies and Evaluation

Research on visitors' experiences, attitudes, and understanding is informing decisions about program design. This year the Museum created a staff position dedicated to visitor studies and evaluation, reinforcing the link between evaluation and high-quality visitor experiences. Ongoing studies in the Center for Creative Connections, for example, will help staff refine and improve the Center for Creative Connections visitor experience. Several assessments of Museum programs were conducted during the year, including an evaluation of the *J. M. W. Turner*

exhibition education space. This enables staff to think about new approaches to interpretive materials in special exhibition environments. The manager of visitor studies and evaluation also collaborated with Randi Korn & Associates on Center for Creative Connections evaluations and continuing audience research based on the Museum's theory of Levels of Engagement with Art (LoEA<sup>SM</sup>).

### Tech Lab

The Museum's new Tech Lab in the Center for Creative Connections offers exciting possibilities for exploring the use of technology as a tool in the visitor's creative and interpretive process. In the dynamic and flexible space of the Tech Lab, visitors can experiment and create using the rich content of the Museum's collections and current technologies. This year, the Tech Lab was the site of family workshops on sound design and stop motion, a summer graduate teacher training program, Thursday Night Live drop-in experiments with new media and technology, and Late Night programs on the sounds of materials in collaboration with the University of Texas at Dallas.

### Museum Library

The Museum's art research facility, the Mildred R. and Frederick M. Mayer Library, now has 57,700 titles in its collection and subscribes to more than 100 journals. This year the library added a subscription to ARTstor, a digital resource that supports noncommercial use of images for research, teaching, and learning. ARTstor is a repository of hundreds of thousands of images and related data, including more than 1,600 objects from the Museum's collections. The Vasari Award, which honors scholarship in art history or theory, was presented to Caroline Goeser, Associate Professor of Art History in the School of Art at the University of Houston, for her book *Picturing the New Negro: Harlem Renaissance Print Culture and Modern Black Identity* (University Press of Kansas). The Mayer Library sponsors this annual award, given to a scholar working in Texas.





Left to right:  
 Sketching in the Center for Creative Connections.  
 Author Tracy Chevalier.  
 A child in Arturo's Nest.

**TOTAL ATTENDANCE  
 FOR EDUCATION DIVISION.....244,250**

**ARTS & LETTERS LIVE ..... 12,700**

**Special Events.....2,602**

Fiction into Film: *The Other Boleyn Girl* Film Screening (473)  
 Philippa Gregory Author Event (424)  
 Joanne Harris (317)  
 Anne Lamott (1,388)

**Distinguished Writers ..... 2,208**

Geraldine Brooks at Temple Emanu-El (565)  
 Thomas Cahill (726)  
 Louise Erdrich, co-sponsored by The Writer's Garret/The Writers Studio Series (431)  
 Tony Kushner (486)

**Texas Bound .....1,923**

Texas Bound I featuring G. W. Bailey, Brad Leland, and Jessica D. Turner (542)  
 Texas Bound II (422)  
 Texas Bound III (458)  
 Texas Bound from Broadway: *Lots of Laughs* featuring  
 Isaiah Sheffer, Thomas Gibson, and Christina Pickles (501)

**Texas Bound on Tour..... 128**

Texas Bound in Fort Worth, presented by the Fort Worth Public Library Foundation

**Artful Musings.....2,032**

Blithe Spirits: Sara and Gerald Murphy and the Persistence of Beauty (385)  
 Tracy Chevalier (443)  
 Elaine Pagels (71)  
 Marjane Satrapi (493)

**Laugh Your Lunch Off ..... 288**

Paula Disbrowe and Robb Walsh

**BooksmART (formerly arts & letters live, jr.) .....1,436**

Eoin Colfer at St. Mark's School (427)  
 Patricia MacLachlan (219)  
 Gary D. Schmidt (91)  
 Brian Selznick (332)  
 Mo Willems (367)

**Young Writers Workshop ..... 43**

**Fresh Ink/Late Nights..... 1,917**

Brock Clarke (179)  
 Define-a-Thons with Steve Kleinedler (490)  
 Define-a-Thon, Center for Creative Connections Opening Weekend (60)  
 Poet Robert Hass, Will Richey, and Young Writers (322)  
 Nancy Horan (449)  
 Texas Singer/Songwriters Joe Ely, Beth Wood, and Billy Crockett (417)

**Gallery Discussions..... 193**

*Line and Form: Frank Lloyd Wright's "Wasmuth Portfolio,"* Kevin W. Tucker (68)  
*Mysticism and Mythology in the Work of J. M. W. Turner and William Blake,*  
 Dr. Heather MacDonald (40)  
 Teen Docent Tours, inspired by Selznick's novel *The Invention of Hugo Cabret* (85)

**CENTER FOR CREATIVE CONNECTIONS ..... 11,043**

**Thursday Night Programs..... 223**

Make It/Take It at the Materials Bar (116)  
 Material of the Month: Uncovered (99)  
 Tech Lab (8)

**Late Night Programs..... 341**

Creativity Challenges (164)  
 Showdown at the Materials Bar (125)  
 Tech Lab (52)

**Weekend Workshops..... 33**

Tech Lab, *Art in Motion* (21)  
 Tech Lab, *Soundscapes* (12)

**Special Events..... 10,446**

Center for Creative Connections Opening Weekend

**FAMILY EXPERIENCES ..... 32,971**

**Studio Creations Weekends (Drop-In Art)..... 4,605**

**Collection Connections (Art Stops)..... 716**

**Sketching in the Galleries for Kids..... 193**

**Family Films..... 683**

**Summer Storytime with Arturo..... 167**

**Late Night Family Experiences..... 8,508**

Featuring Studio Creations on Late Nights (Drop-In Art), Bedtime Stories with Arturo, Yoga for Kids, and exhibition-related activities (in Family Activity spaces)

**Family Celebration Experiences..... 1,125**

AdventureAsia/Holiday Family Celebration (154)  
 J. M. W. Turner Family Celebration (373)  
 Texas Family Celebration (598)

**Art Classes..... 692**

Arturo's Art & Me (Art Explorations) (484)  
 Summer Art Camps (208)

**Special Events ..... 15,689**

- Advanced Placement Student Exhibition Awards Ceremony (330)
- Captain Hope's Kids Outreach (70)
- Cathedral Dallas Children's Back to School Event (1,700)
- Center for Creative Connections Opening Weekend (1,327)
- Dallas Public Library, Hispanic Heritage: A Children's Drawing Contest (800)
- Day of the Dead Altar Outreach Program, Latino Cultural Center (450)
- Discover India Festival (148)
- Fiestas Patrias Festival, Latino Cultural Center (600)
- First Tuesdays, includes StoryART Walk, Dallas Library Story Time, and CAMP Kidflicks (467)
- J. M. W. Turner Kids Club Event (170)
- Junior League of Dallas Community Volunteer Fair, NorthPark Center (650)
- Kids Club Holiday Party, Dallas Children's Theater (175)
- Kids Club Texas Family Events (162)
- Latino Cultural Center 2nd Saturday Program for Families (700)
- Meyerson Festival Latino (4,300)
- Onderdonk Global Kids Club Event (140)
- Sister to Sister National Women's Heart Health Fair (3,500)

**Staff Outreach and Presentations ..... 593**

**LEARNING PARTNERSHIPS WITH SCHOOLS AND THE COMMUNITY ..... 31,715**

**Teacher Inservices/Drop-Ins ..... 678**

- Birdville ISD
- Cedar Hill ISD Art Teachers
- Dallas ISD World Language Teachers
- Eagle Mountain/Saginaw ISD Secondary Art Teachers
- Plano ISD Secondary Social Studies
- Region 10 Fine Arts Summit
- University of North Texas Advanced Social Studies Methods Course
- University of North Texas Graduate Museum Studies Class
- University of North Texas Secondary Art Education, Pre-Service Teachers

**Learning Partnership Teacher Workshops ..... 181**

- Art of Looking Fall Teacher Institute (6)
- Art of Looking Teacher Meeting (8)
- CustoMISD Workshop with Mesquite Art Teachers (21)
- DISD TAG Teacher Workshop: *Explorations* (23)
- DISD TAG Teacher Workshop: *Faces* (24)
- DISD TAG Teacher Workshop: *Images* (22)
- TAG Teacher End-of-Year Session (37)
- TAG Teacher Meeting (40)

**Learning Partnership Family Events ..... 142**

- TAG Family Reception with Conner Elementary (25)
- TAG Family Reception with Degolyer Elementary (52)
- TAG Family Reception with Frank Elementary (27)
- TAG Family Reception with Knight Elementary (18)
- TAG Family Reception with Martinez Learning Center (20)

**Learning Partnership Student Tours ..... 5,768**

**Afterschool Programs ..... 2,893**

- JCPenney Afterschool Program (2,624)
- Travis Academy & Vanguard Afterschool Program (269)

**Go van Gogh® Outreach Programs ..... 17,599**

- DISD Students (6,896)
- Non-DISD Students (2,717)
- Satellite and Site-Specific Programs (7,200)
- Library Programs (552)
- Other Programs (234)
  - Music Club Presentation on Texas Art (15)
  - New Pilot Program Testing at Cabell Elementary (15)
  - New Pilot Program Testing at Hall Elementary (28)
  - New Pilot Program Testing at Highland Meadows Elementary (22)
  - New Pilot Program Testing at Martin Luther King Learning Center (50)
  - New Pilot Program Testing at Peak Preparatory Academy (42)
  - New Pilot Program Testing at Reilly Elementary (22)
  - New Pilot Program Testing at Rosemont Elementary (22)
  - New Pilot Program Testing at Withers Elementary (18)



**Go van Gogh® Volunteer Training (22 programs)..... 258**

**Community Festivals..... 2,457**

- 33rd Annual Harambee Festival, Martin Luther King Jr. Community Center (410)
- Asian Festival (400)
- Big Brothers/Big Sisters Annual Picnic (89)
- Discover India (148)
- E & D Zoo Fair (215)
- HIPPY Carnival (500)
- Jubilee Park Storybook Walk (250)
- Juneteenth Festival (65)
- Kidsfest 2008 (264)
- Lone Star History Day (36)
- White Rock Arts Festival (71)
- Wholeness Expo (9)

**Ice House/South Dallas/MAP Programs..... 58**

**Big Thought/DALI..... 463**

- Arts Partners Meeting (65)
- Back to School Health and Art Fair (300)
- Dallas Afterschool Network Summer Showcase (60)
- New Hope Community Center Partnership Programs (38)

**High School Student and Teacher Symposium..... 109**

- High School Symposium for *J. M. W. Turner*

**Teen Docent Programs..... 22**

**Other..... 1,087**

- Bishop Lynch High School Museum Project Judging (40)
- Career Day at Withers Elementary, DISD (120)
- Career Day at Wester Middle School, Frisco ISD (61)
- Career Day at Lakewood Elementary, DISD (66)
- DISD Learning Centers Family Arts Extravaganza (300)
- Go van Gogh® Volunteer Spring Event (20)
- Greiner Partnership Work with Artist in the Classroom (44)

- Hill Middle School (50)
- New Hope Mural Project Tour (27)
- Park South YMCA Center for Creative Connections Programming with Will Richey (16)
- Presentation at DISD G/T Meeting for Middle School Teachers (30)
- Presentation at DISD G/T Meeting for Southeast Elementary Learning Community (35)
- Sunset High School Career Day (270)
- Tour with Amon Carter Staff (8)

**MAYER LIBRARY AND DMA ARCHIVES..... 1,485**

- Schools served by the Mayer Library included:
- Art Institute of Dallas
  - Booker T. Washington High School
  - El Centro, Richland, Eastfield, Northlake, and Collin County Community Colleges
  - Southern Methodist University
  - University of Dallas
  - University of North Texas
  - The University of Texas at Dallas

**PUBLIC PROGRAMS AND MULTIMEDIA SERVICES..... 80,621**

**Gallery Programs..... 6,231**

- Tours and Gallery Talks (1,489)
  - Ancient Art of the Americas*, Carol Robbins, DMA
  - Articulating Space and Time in Indian Painting*, Dr. Lisa Owen, University of North Texas
  - As I Can: Gustav Stickley and the Artistic Home*, Kevin W. Tucker, DMA
  - Black and White and Read All Over: Reading Geometry in the Inca Checkerboard Tunic*, Lauren Hughes, DMA
  - Bluebonnets and Beyond: Julian Onderdonk, American Impressionist*, Dr. William Keyse Rudolph, DMA
  - Center for Creative Connections: A New Space, A New Idea*, Gail Davitt, DMA
  - Creating a New Artistic Landscape: The Lasting Legacy of the Dallas Nine*, Lisa Kays, DMA
  - Cubism 101*, Dr. William Keyse Rudolph, DMA





Previous pages and left:  
Families in the galleries.

Arts & Letters Live program  
Blithe Spirits.

Center for Creative  
Connections Opening Weekend  
sponsored by Target.

*Death, War, and Captivity: The Bergsten Sarcophagus*, Crystal Rosenthal, DMA  
*Devotion and Decoration: The Italian Renaissance Plaque*, Sheena Scharff, DMA  
*Director's Cut: Museum Edition*, Bonnie Pitman, DMA  
*Discovering Texas: The Works of Robert Jenkins Onderdonk*, Chris Saenz, DMA  
*Domains of Wonder: The Painter's Art in India*, Dr. Anne Bromberg, DMA  
*Exploring Art Nouveau: Works in the Permanent Collection*, Edwina Phillips, DMA  
*Forward Thinking: Experience, Explore, and Examine Art*, Amanda Blake, DMA  
*Forward Thinking: Experience, Explore, and Examine Art*, Liza Oldham, DMA  
*Forward Thinking: Experience, Explore, and Examine Art*, Josh Rose, DMA  
*From the Collectors' View*, Nona and Richard Barrett  
*Gerald Murphy and American Brand Cubism*, Scott Winterrowd, Meadows Museum  
*Good Design: Making the Modern House of the 1950s*, Kevin W. Tucker, DMA  
*The Grand Tour: From Canaletto to Turner*, Liza Oldham, DMA  
*Here's to the Inca! Toasting Conquest and Convergence*, Lauren Hughes, DMA  
*In Praise and Thanksgiving: Honoring Ancestors in African Art*, Shannon Karol, DMA  
*Jeweled Arts: Indian Miniature Painting and Gold Jewelry*, Dr. Anne Bromberg, DMA  
*Julian Onderdonk and the Regional American Landscape*, A. Kate Sheerin, scholar  
*Julian's Water Lilies: Understanding the Bluebonnet Paintings*, Dr. William Keyse Rudolph, DMA  
*Leonora Carrington: What She Might Be*, Dr. Salomon Grimberg, guest curator  
*Making It New: The Art and Style of Sara and Gerald Murphy*, Dr. Deborah Rothschild, curator of *Making It New*  
*Materials & Meanings*, Meredith Massar, DMA  
*Materials and Meanings: Creativity Through Architecture and Interior Design*, UTA School of Architecture faculty and students  
*Much Ado About Teapots: "Ten for Tea" at the Dallas Museum of Art*, Edwina Phillips, DMA  
*Mystery and Magic in Batak Sculpture from Indonesia*, Carol Robbins, DMA  
*New Impressionist Masterworks: Loans from the Pauline Gill Sullivan Foundation*, Dr. Dorothy Kosinski, DMA  
*One Bad Mama: William Wetmore Story's Sculpture of Semiramis*, Dr. William Keyse Rudolph, DMA  
*On Kawara: 10 Tableaux and 16,952 Pages*, Charles Wylie, DMA  
*Domains of Wonder*, Dr. Anne Bromberg, DMA  
*Over the Horizon: Landscapes by American Artists of the 19th Century*, Chris Saenz, DMA  
*A Painting in the Palm of Your Hand: 18th-Century Painted Fans from the Wendy and Emery Reves Collection*, Dr. Heather MacDonald, DMA  
*The "Perfect Body" as a Masterpiece of Plastic Surgeons: From Frankenstein to Pygmalion*, Dr. Paula Sibilia, Institute of Arts and Communications at the Universidade Federal Fluminense  
*Rebel with a Cause: The Exceptional Life and Works of Leonora Carrington*, Lisa Jones, DMA  
*Reflection of a Man: The Photographs of Stanley Marcus*, Allison V. Smith, co-publisher of *Reflection of a Man*  
*Reflection of a Man: The Photographs of Stanley Marcus*, Allison V. Smith and Jerrie Marcus Smith, co-publishers of *Reflection of a Man*

*Resisting Color: Textiles Tied and Dyed*, Carol Robbins, DMA  
*Save the Date: On Kawara, 1969*, Betsy Lewis, DMA  
*A Senufo Drum and the Birth of the Blues*, Dr. Roslyn A. Walker, DMA  
*Spotlight on the Michael L. Rosenberg Collection: François Lemoyne and the (Re)invention of the Nude*, Dr. Heather MacDonald, DMA  
*Strictly Private? The Identity of Classical Greek Women*, Errin Copple, DMA  
*Style and Symbolism in Indian Miniature Paintings*, Dr. Aditi Samarth, Richland College  
*The Surface Is Part of the Depth*, Dr. Deborah Rothschild, curator of *Making It New: The Art and Style of Sara and Gerald Murphy*  
*Total Abstraction: Sergio de Camargo and the White Relief*, Caitlin Overton, DMA  
*Tours of Homes: Features and Functions of Ancient Roman Villas as Seen in "From the Ashes of Vesuvius, In Stabiano"*, Jessica Liu Beasley, DMA  
*Turner and Trafalgar*, Dr. John R. Lane, DMA  
*Voyages with Turner*, Dr. Dorothy Kosinski, DMA  
*Water and Light: Elements of J. M. W. Turner's Watercolors*, Dr. Melinda McCurdy, The Huntington Library  
*War and Peace: J. M. W. Turner and the Napoleonic Era*, Dr. Heather MacDonald, DMA  
 Performances in the Galleries (3,787)  
*A Musical Grand Tour*, Mary Medrick  
*A Reading of Fitzgerald's "Bernice Bobs Her Hair,"* Liza Oldham  
*American Classics*, Rockridge Brass  
*American Ragtime and Swing Duets*, David Lee Schloss and Javier Gutierrez  
 Bancroft Family Concert, Russell Campbell & Elizabeth Racheva  
*Beethoven, Chopin, and Other Contemporaries of Turner*, Mary Medrick  
*Blues Guitar*, Roger Boykin  
*Blues and Jazz*, Roger Boykin  
 Celebrating Jazz Appreciation Month, Roger Boykin  
*Classical Flute Duets*, David Lee Schloss and Annie Benjamin  
*Classical Indian Dance Performance*, Ellora Center for Performing Arts, Artistic Director: Vani Iswara  
*Classical Violin*, Kristin Van Cleve  
 Bancroft Family Concert, *Firewing*  
*Flute Duets from the 18th and 19th Centuries*, David Lee Schloss and Javier Gutierrez  
*Indian Music and Dance Celebration*, Arathi School of Dance  
*In Their Own Words: A Reading of the Murphys' Letters*, Regan Adair and Jessica Turner  
*Italian Violin and Accordion Duets*, Mary Medrick and Amy Faires  
*Love in the Time of Turner: Shelley, Keats, and Byron*, Lydia Mackay  
*Materials & Meanings: Spoken Word Performance*, Will Richey  
*Music from India*, Indian Classical Music Circle  
*Readings of Dorothea Tanning*, Liza Oldham  
*Romantic Violin Music from the Time of Turner*, Kristin Van Cleve  
*Sea Symphonies from the Time of Turner*, Erika Kinser  
*Sea Symphonies from the Time of Turner*, Beatrice Wolf  
*Solo Saxophone*, Shelley Carrol  
*Songs from the Texas Hills on Steel Guitar*, Albert Talley  
*Songs of Texas*, Gerald Jones and Acoustic Plus  
*Songs of Texas and the American West*, Rachel and Milo Deering



*Texas Tales 'n' Tunes*, Dan Gibson  
*The Jazz of Murphy's Time*, John Adams Duo  
*The Music of Cole Porter*, Roger Boykin  
*The NOTcracker*, Barefoot Brigade  
*Violin and Accordion Duets*, Mary Medrick and Amy Faires  
 Bancroft Family Concert, *Wilder Than Mozart*  
 Sketching in the Galleries (955)  
 Featuring Rachel Cox, Christa Diepenbrock, Sarina Fuhrmann,  
 Elizabeth Holden, Lawrence Lee, Megan Meehan, Keri Oldham,  
 Cynthia Padilla, Susie Phillips, Edward Setina, and Michael Tole

**Lectures ..... 2,626**

2008 Awards to Artists: Artist Conversation and Reception  
*Art Into Rock*, Simon Reynolds, British music critic  
 Brettell Lecture Series: *Abstract Art as an Expression of a Scientific World View*, Lynn Gamwell, Art Museum of the State University of New York at Binghamton  
*Currents in New Media and Video Art*, presented by the Dallas Video Festival  
 Dallas Architecture Forum Lecture Series: Brad Cloepfil  
*Dust to Dust: Turner and the Idea of Transience*, Dr. Malcolm Warner, Kimbell Art Museum  
*Echoes: An Evening with Robb Kendrick*, American Society of Media Photographers  
*An Evening with Neil Sperry: Green Landscaping—Facts and Fantasies*, Neil Sperry, horticulturist  
 Fourth Annual Rosenberg Lecture: *Artist in a Garret: The Young François Boucher in Rome*, Dr. Alastair Laing, The National Trust  
*One for the Money, Two for the Show: Turner and His Market from Then to Now*, Nicholas H. J. Hall, Christie's  
*A Passion for Art: Confessions of a Collector*, David T. Owsley  
*Rain, Steam, and Speed: Turner and Impressionism*, Dr. Richard Rand, Sterling and Francine Clark Art Institute  
 "Redden the Midnight Sky with Fire": *J. M. W. Turner and the Burning of the Houses of Parliament*, Dr. Leo Costello, Rice University  
 Fifth Annual Rosenberg Lecture: *The Mirror of History: The Art of Dress in Late 18th-Century France*, Dr. Aileen Ribeiro, Courtauld Institute  
*Sufis, Shi'is, and Shahs: The Great Shrines of Iran, 1500–1650*, Dr. Sheila Canby, British Museum  
*The Gordon Parks Guest Lecture Series and Young Photographers Competition*, Melani N. Douglass, photographer  
*The Great Fair: Gerald and Sara Murphy and the World of 1920s Modernism*, Amanda Vaill, author, and Dr. Dorothy Kosinski, Phillips Collection  
*The "Rolling Phrenzy of the Imagination": J. M. W. Turner and British Marine Painting*, Dr. Eleanor Hughes, Yale Center for British Art  
*Turner's Levant: Plague, Pilgrimage, and Ruins*, Dr. Eleanor Hughes, Yale Center for British Art  
*Vaudechamp in New Orleans: Book Signing and Talk*, Dr. William Keyse Rudolph, DMA  
*Writer's Studio with Juno Diaz*, Writer's Garret Lecture

**Classes and Courses ..... 913**

Art & Yoga Practice (60)  
 Tai Chi at the Museum (733)  
 Comic Book Club (79)  
 Other Classes (41)  
*ReadyMade Workshop* (13)  
*Remaking Retro: A Flapper's Jewelry Class*, Jelcy Romberg (12)  
*See Creatively: See 3* (13)  
*Texas in Bloom*, in partnership with Texas Discovery Gardens, Cecy Turner (3)

**Films ..... 588**

The Robert J. O'Donnell Film Series (210)  
*A Fair to Remember*, with an introduction by the filmmakers  
 Film Festivals (235)  
 2008 AFI Dallas International Film Festival  
 Love in the Time of Turner: A Jane Austen Film Festival  
 Other Film Screenings (143)  
*For All Mankind*  
*Man on Wire*  
*Reel Texas: Landscapes on Film*

**Concerts ..... 30,177**

Thursday Night Live Jazz in the Atrium (10,575)  
 Chase Presents Jazz Under the Stars (17,600)  
 David "Fathead" Newman (3,500)  
 Daybreak Express: The Music of Duke Ellington and Billy Strayhorn (5,358)  
 The Jon Topy Dixieland Ensemble (3,100)  
 The Texas Gypsies (2,200)  
 Trella Hart Sings Cole Porter (1,600)  
 Vicho Vicencio and the New Casino Band featuring Rosana Eckert (1,842)  
 Other Concerts (2,002)  
 Bancroft Family Concert Series  
 Booker T. Washington Tribute Concert  
 Freewheeling Yo La Tengo Concert  
 Highland Park Chorale Concert  
 Joe Ely Performs *Bonfire of Roadmaps*  
*Music Festival of India*, The Indian Classical Music Circle  
*Songs of Light: Sunlight*, Arts District Chorale

**Special Events ..... 40,086**

Late Nights at the Dallas Museum of Art Presented by Starbucks Coffee (29,231)  
 Community Festivals (10,558)  
 City Arts Celebration  
 Other Special Events (297)  
 Thursday Night Live Celebration of *Domains of Wonder: Selected Masterworks of Indian Painting*

**TEACHING PROGRAMS AND GALLERY INTERPRETATION ..... 73,645**

**Programs for Docents ..... 2,218**

Day Docent Training (1,847, 33 programs)  
 PM Docent Training (112, 11 programs)  
 New Docent Training (259, 30 programs)

**Programs for Teachers ..... 213**

Teacher Workshops (86)  
*American Art*  
*Arts of India*  
*J. M. W. Turner*  
*Texas Art: Bluebonnets and Beyond*  
*Materials & Meanings*, introducing teachers to the Center for Creative Connections  
 Summer Seminar (10)  
 Other Programs for Teachers (117)  
 AP Strategies Art History Horizontal Team Meeting  
 Booker T. Washington Arts Magnet Teacher Program for Visual Arts and Social Studies Teachers, *Making It New: The Art and Style of Sara and Gerald Murphy*  
 Museum Forum for Teachers: Modern & Contemporary Art  
 Region 10 Fine Arts Summit, *Interpretive Play with Art*  
 Richardson ISD In-Service  
 SMU/TUT Institute, *Teaching with Tut*

**Tours and Programs for Students ..... 63,537**

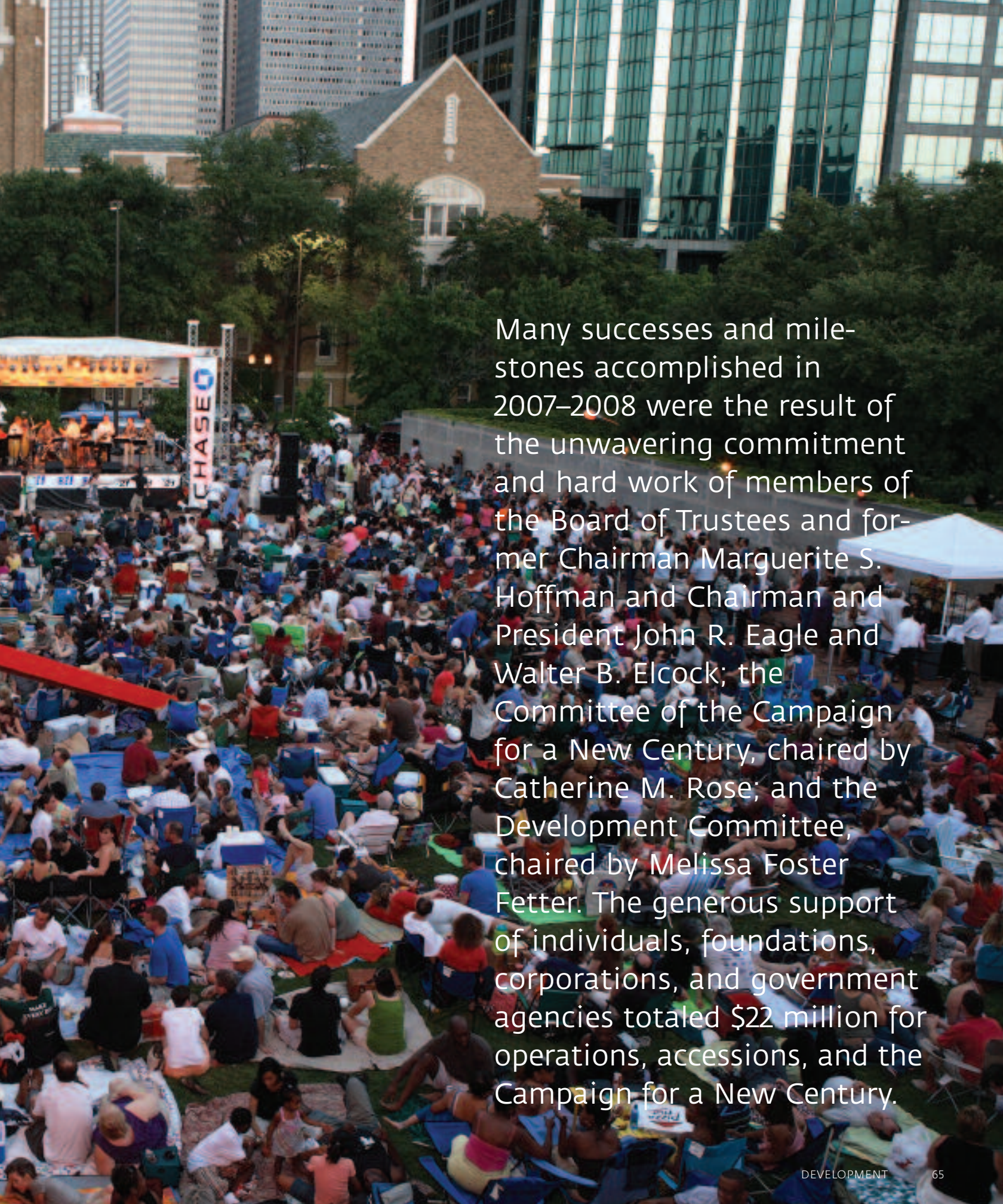
Intern AP Outreach (98)  
 Outreach to Schools (250)  
 School Tours  
 College Students (5,471)  
 DISD Students (17,623)  
 DISD 4th Grade Visits (10,436)  
 Non-DISD (Regional Students) (36,444)  
 Mesquite Week (6,566)  
 Nasher Sculpture Center Student Tours (3,492)  
 UTD McDermott Scholars Honors Course (158)  
 Other Programs for Students (1)

**Tours and Programs for Adults ..... 7,677**

Adult Tours (5,660)  
 Nasher Sculpture Center Tours (1,097)  
 Special Event Tours (Wynnwood, Sodexo) (920)

# DEVELOPMENT





Many successes and milestones accomplished in 2007–2008 were the result of the unwavering commitment and hard work of members of the Board of Trustees and former Chairman Marguerite S. Hoffman and Chairman and President John R. Eagle and Walter B. Elcock; the Committee of the Campaign for a New Century, chaired by Catherine M. Rose; and the Development Committee, chaired by Melissa Foster Fetter. The generous support of individuals, foundations, corporations, and government agencies totaled \$22 million for operations, accessions, and the Campaign for a New Century.



Previous page and left to right:

Jazz Under the Stars presented by Chase.

Maria Martineau Plankinton, trustee Melissa Fetter, and Ann Fielder.

Trustee Bob Dedman and Rachael Dedman.

### Donor Circle and General Membership

The Museum depends upon members of all levels to sustain and strengthen its important collections of art, to bring special exhibitions to Dallas, and to delight, inspire, and teach a diverse audience. Members of the Donor Circle are dedicated individuals whose commitment is critical to our mission to connect more people with art. Annual gifts from these two very important groups provide unrestricted support for the Museum's operations, including education programs and exhibitions.

### Corporate, Foundation, Civic, and Government Support

Corporations and foundations are exceptional in their giving and recognize the importance of partnering with an institution that culturally enriches the community. This year, corporate members provided \$2.1 million in annual support of programs and exhibitions and for the Campaign for a New Century. Particular thanks go to JPMorgan Chase, Starbucks Coffee Company, Bank of America, Texas Instruments

Incorporated, Hibbs-Hallmark & Company, Federal Title, Inc., Hunt Petroleum, and Target for their support of critical programs and outstanding exhibitions. We especially recognize American Airlines for donating transportation for Museum needs, including exhibitions and The Art Ball.

We extend a special thank you to The Meadows Foundation, The Allen and Kelli Questrom Foundation, The Henry Luce Foundation, The Lupe Murchison Foundation, and the Carl B. and Florence E. King Foundation for their support of education programs and initiatives. Funds from civic and government organizations constitute a portion of the operating budget and support exhibitions. Our appreciation is especially extended to the City of Dallas for its significant support, the Institute of Museum and Library Services, the National Endowment for the Arts, TACA, the Texas Commission for the Arts, and the Junior League of Dallas.

### Special Events Benefiting the Museum

Special events raise vital funds for accessions and the operating budget.

### Campaign for a New Century

The Museum neared the successful completion of its \$185 million campaign to raise new resources to ensure the growth and care of the collections, pursue its mission to organize and present exhibitions, and engage broader audiences with nationally acclaimed programming. The resources committed by the campaign provided funding to build, endow, and operate the Center for Creative Connections, which opened in May 2008. The campaign has significantly expanded the education endowment and has provided increased support for funding of nationally acclaimed exhibitions such as *J. M. W. Turner* and *Tutankhamun and the Golden Age of the Pharaohs*.

For a complete list of donors and supporters, please see pages 68–79.

### Volunteers

Our volunteers are perhaps the most impressive endorsement of the Museum. They give their time and energy so the DMA can better serve the community. Volunteers provide vital support to many Museum operations including visitor services, curatorial, and education. We wish to pay special tribute to the Dallas Museum of Art League and the docent program for their immeasurable contributions of time and talent.



Clockwise from left:

Art Ball Chairs Peggy and Jacquelin Sewell.

An Affair of the Art in the Atrium.

An Affair of the Art Chairs Rachel and Brian Ladin and Jamie Singer.

Silver Supper Chair Nancy Carlson, trustee Clint Carlson, and curator Kevin Tucker.

## Benefits 2007–2008

An Affair of the Art  
*Rock the Arts*

March 8, 2008

Chairs: Rachel and Brian Ladin and Jamie Singer

Raised \$215,000, of which \$75,000 was used for the purchase of a work table, c. 1825, Boston, Massachusetts

Art in Bloom

March 31, 2008

Chair: Cathy Kincaid Hudson

Raised \$54,717 for League Flower Fund and operating support

The Art Ball 2008

*Land Over Sea*

April 26, 2008

Chairs: Peggy and Jacquelin Sewell

Raised \$1.2 million for operating support

Silver Supper

*Space Age Silver—A Celebration of the Museum's Silver Collection*

September 22, 2008

Chair: Nancy Carlson

Raised \$103,214 for Decorative Arts Acquisition Fund

Two by Two Benefiting amfAR and the DMA

October 27, 2007

Chairs: Catherine M. Rose and Jennifer Eagle

Raised \$1.3 million for contemporary art acquisitions

## Support Organizations

Dallas Museum of Art League

President: Barbara Bigham

Membership: 770

Raised \$77,717 for League Beautification Fund and operating support

Junior League of Dallas

Representative: Christy Burnett

Donated \$5,500 and provided sixty volunteers



## LIFETIME GIVING

*The Museum extends its deepest appreciation to the following donors for their lifetime of support, and recognizes their cumulative giving, including gifts of art (valued at time of donation).*

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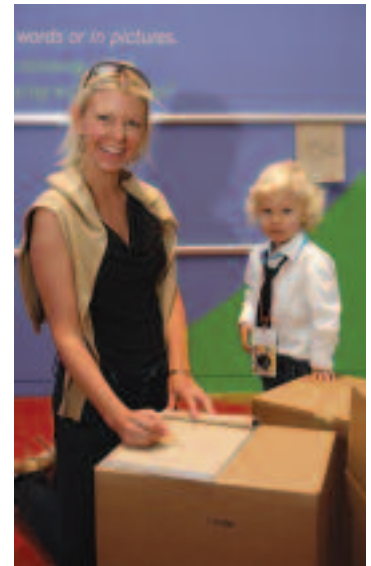
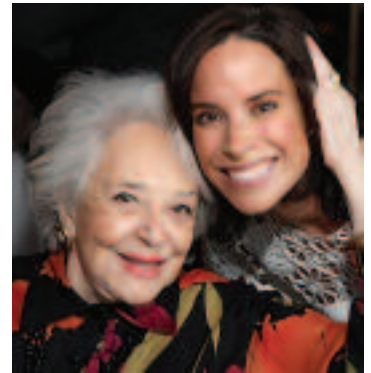
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*Gifts to endowment are legacies of commitment that are everlasting and create a permanent source of income for the Museum. The Museum's endowment is a collection of individual endowments, established by individual donors, that support areas of greatest need or special interests of the donor. Following is a list of named endowments at the Museum.*

*\* Established or named during the 2007-2008 fiscal year*

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 todd.event.design.creative.services  
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#### Corporate Partners

*By investing in a corporate partnership with the Museum, the following corporations, professional organizations, and foundations provided unrestricted operating support for the Museum's many programs. The corporate program includes partnerships from \$2,500 to over \$100,000, offering recognition for the company as well as benefits for its employees. Following is a list of corporate and foundation partners as of September 30, 2008.*

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 Bank of America  
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 Heartland Security Insurance Group  
 JPMorgan Chase  
 KRNB  
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 Target Corporation  
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 \$75,000–\$99,999  
 WFAA-TV

CORPORATE GALLERY  
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 Dallas Observer  
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 Museum Tower  
 Starbucks Coffee Company  
 Victory Park  
 WRR Classical 101.1 FM

CORPORATE COLLECTOR  
 \$25,000–\$49,999  
 Latitude  
 The Meadows Foundation  
 The Powell Group  
 Tenet Healthcare Foundation

CORPORATE BENEFACTOR  
 \$15,000–\$24,999  
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 Interceramic, Inc./Victor Almeida  
 Downtown Business News  
 Exxon Mobil Corporation  
 PaperCity Magazine  
 Energy Future Holdings

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 \$10,000–\$14,999  
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 Balfour Beatty Construction  
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 Citigroup  
 Commercial Metals Company  
 Dallas Child Magazine  
 Fidelity Investments–Corporate  
 Harold Simmons Foundation, Inc.  
 Harwood International  
 Hunt Consolidated, Inc./Hunt Oil Company  
 Jones Day  
 K&L Gates  
 Key Magazine  
 KPMG LLP  
 Kraft Foods Inc.  
 Lehman Brothers  
 Locke Lord Bissell & Liddell LLP  
 NCH Corporation  
 Northern Trust  
 Oncor Electric Delivery  
 PAJ, Inc.  
 Park Cities News  
 PricewaterhouseCoopers L.L.P., Corporate  
 Sprint  
 Thompson & Knight Foundation  
 TracyLocke  
 Watson Wyatt Worldwide

CORPORATE PATRON  
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 American Bar Association  
 Austin Industries, Inc.  
 Bain & Company  
 The Beck Group

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 Brown Brothers Harriman & Co.  
 Chanel Boutique  
 Classic Residence by Hyatt at Turtle Creek  
 Dean Foods Company  
 Ducky-Bob's Party and Tent Rentals  
 Fluor Corporation  
 Hydrotex  
 Jackson Walker L.L.P.  
 Lincoln Property Company  
 The Newsletter Company  
 Omnicom  
 Protiviti  
 Prudential Capital Group  
 Regeneration Technologies Inc.  
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#### Contemporary Art Fund

*The Contemporary Art Fund, established in 1999, consists of donors who have made a commitment to help establish a special art fund that will enable the Museum to present contemporary art exhibitions and acquire contemporary works for the permanent collection. Following is a list of donors as of September 30, 2008.*

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 Arlene and John Dayton  
 Laura and Walter Elcock  
 Amy and Vernon Faulconer  
 Kenny Goss and George Michael  
 Nancy and Tim Hanley  
 Marguerite Hoffman  
 Suzanne and Patrick McGee  
 Allen and Kelli Questrom  
 Cindy and Howard Rachofsky  
 Deedie and Rusty Rose  
 Gayle and Paul Stoffel  
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#### Annual Membership

*Revenue from Museum memberships provides unrestricted operating support to help fund the Museum's programs throughout the year. In fiscal year 2008, all memberships provided almost \$7 million of support. Museum members enjoy a number of special events, including exhibition openings, lectures, and symposia. Many members also participate in other membership programs, such as Friends Groups, Kids Club, the Professional Members League, and Encore.*

#### DONOR CIRCLE MEMBERSHIP

*Members who participate in the Museum's upper-level membership program, the Donor Circle, enjoy exclusive events throughout the year. Invitations to special events, opportunities to meet the Museum's most prominent guests, and the highest level of VIP service are all part of the Donor Circle. There are categories of giving ranging from the \$625 Junior Associates Circle (for members under the age of 40) and the \$2,000 Associates Circle through the \$250,000 Chairman's Circle. The Campaign for a New Century has a goal focused on increasing annual operating resources to guarantee sustained vibrant programming for the Museum. Many Donor Circle members have made five-year commitments of membership as a part of the goals for the campaign. Their support provides stable operating support through gifts of \$2,000 to \$250,000 annually. Following is a list of Donor Circle members as of September 30, 2008.*

*\*\* Donors who have made five-year commitments as part of the Campaign for a New Century  
 \*\*\* Chaired by Carrie and Steven Becker, the Associates Forum (launched in 2006) is designed for those who are interested in art*

*education, community networking, and events designed especially for families.*

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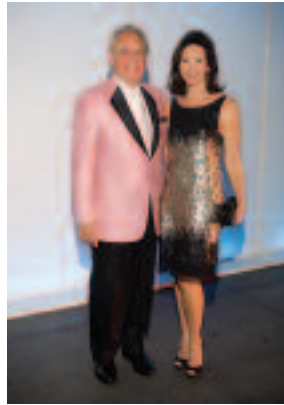


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Jo and Dean Guerin and Marion Exall.

Michael Young and trustee Sharon Young.

Cindy Schwartz and trustee Claire Dewar.



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Lindsey Garza

*Tutankhamun Marketing Administrative Assistant*

Wendy Gowins

*Tutankhamun Public Relations Specialist*

Karen Krupinski

*Tutankhamun Group Sales Assistant*

Holly Morgan\*

*Public Relations Specialist*

Elysa Nelson

*Public Relations Specialist*

Joanne Nichols

*Group Sales Manager*

Annette Thomas

*Tutankhamun Group Sales Assistant*

Jennifer Vincent

*Tutankhamun Junior Graphic Designer*

Queta Moore Watson

*Senior Editor*

Rebecca Winti

*Junior Graphic Designer*

### Visitor Services

Charlie Johnson

*Visitor Services Manager*

Ali Akbar

*Visitor Services Representative*

Kimberly Johnson

*Visitor Services Representative*

Ginan Kalenik

*Assistant Visitor Services Manager*

Genet Mamuye

*Visitor Services Representative*

### Museum Store

Janet Stieve

*General Manager*

Ramona Agnew

*Assistant Store Manager–Operations*

Karen Irvin

*Sales Associate*

Jameelah Jackson

*Sales Associate*



Nicole Knapp  
*Assistant Store Manger*  
William Lowery III\*  
*Sales Associate*  
Patricia Rodriguez  
*Receiving Manager*  
Narvas Scates  
*Sales Associate*  
Katherine Stone  
*Sales Associate*  
Maria Villa\*\*  
*Sales Associate*  
Jaime Villalva\*  
*Sales Associate*  
Mitchell Yuan  
*Book Buyer*

#### Development

Diana Duncan\*  
*Director of Development*  
Linda Lipscomb\*\*  
*Acting Director of Development*  
Patricia Delgadillo  
*Corporate Relations Assistant*  
Kimberlea Duran\*\*  
*Corporate Relations Officer*  
Jim Jenner  
*Grant Writer and Coordinator*  
Lora Lowe  
*Assistant to the Director of Development*  
Rudy Pollan\*  
*Director of Individual Giving*  
E. Jeff Serrano  
*Director of Corporate Relations*

#### Annual Programs

Billy Fong\*  
*Director of Annual Programs*  
Lauren Barnette  
*Membership Sales Assistant*  
Deirdre Britt\*  
*Donor Circle Administrative Assistant*  
Kimberly Camuel Bryan\*\*  
*Program Manager—Donor Circle Membership*  
Sehila Casper  
*Membership Sales Assistant*  
Jannibah Coleman  
*Donor Circle Coordinator*  
Kristin Draves\*  
*Membership Services Assistant*  
Susan Finlay  
*Membership Sales Assistant*  
Rachel Fischer\*  
*Membership Sales Assistant*  
Dana Garner\*  
*Program Manager—Donor Circle Membership*  
Tracey Hill\*\*  
*Membership Marketing Coordinator*  
Ashleigh Hite\*  
*Membership Sales Assistant*  
CC Hodges  
*Membership Sales Associate*  
Wendi Kavanaugh  
*Membership Services Coordinator*  
Michael Malone  
*Membership Sales Assistant*  
Rachel Mentink-Ferraro  
*Program Manager—General Membership*  
Allie Nikolaisen\*\*  
*Development Officer—Donor Circle Membership*  
Edwina Phillips\*\*  
*Membership Sales Assistant*  
Mazen Sinno  
*Membership Sales Assistant*  
Melanie Thompson  
*Membership Sales Assistant*  
Valerie Wong\*  
*Membership Sales Associate*  
Reiner Zuercher  
*Membership Sales Assistant*

**Office of Special Events**  
Debbie Stack  
*Director of Special Events*  
Frances Grinsfelder\*  
*Special Events Coordinator*  
Lindsey Joiner\*  
*Special Events Coordinator*  
Sandra Megally\*  
*Special Events Coordinator*  
Arleen Ottensman  
*Special Events Manager*  
Allyson Stark  
*Administrative Assistant to the Director of Special Events/Volunteer Coordinator*  
Jennifer Wisler  
*Special Events Manager*

#### Development Information Services

Yemi Dubale  
*Development Information Services Manager*  
Tasha Duckett  
*Word Processing Coordinator*  
Alesia Harrison  
*Bulk Mail Processor*  
Brigitte McGary  
*Development Information Systems Assistant*  
Frank McMordie  
*Tutankhamun Development Information Systems Assistant*  
Emily Norton  
*Development Information Systems Assistant*  
Yared Weldekidan  
*Development Information Systems Assistant*

#### Finance and Administration

Jeffrey Guy  
*Director of Finance and Administration/ Chief Financial Officer*  
Stacy Evans  
*Assistant to the Chief Financial Officer*

#### Accounting

Elizabeth Shipp  
*Controller*  
Linda Kelley  
*Payroll Manager*  
Robert Ramirez\*\*  
*Accounts Payable Coordinator*  
Angela Rogers  
*Auxiliary Funds Accountant*  
Rita Schmig\*  
*Accounts Payable Manager*  
Linda Smith  
*Asset Accountant*

#### Human Resources

Pamela Autrey  
*Director of Human Resources*  
Rosemary Capuchino  
*Tutankhamun Staffing and Training Coordinator*  
Jeremy Hunt  
*Human Resources Assistant*  
M'Lea Leavell\*  
*Human Resources Support Coordinator*

#### Information Systems

Homer Gutierrez  
*Information Technology Director*  
Ted Forbes  
*Multimedia Producer*  
Jessica Heimberg  
*Webmaster*  
Dan Reaka  
*Information Systems Manager*

#### Security and Facilities

Stephen Truly  
*Director of Security and Facilities*  
Tammy Bradley-Holloway  
*Gallery Attendant Manager*  
John Claire  
*Building and Facilities Manager*  
Frances Collins  
*Receptionist*

Margaret Coumpy  
*Receptionist*  
Tara Eaden  
*Operations Manager*  
Charlene Owen  
*Security and Facilities Administrator*  
Andre Spears  
*Security Manager*

#### Security Officers

Garry Bailey  
Marylyn Burnett  
Philip Carter  
Shiloh Dankert  
Barron Dawson\*  
*Control Room Supervisor*  
Jason Ellis  
Asmelash Hagos\*  
Kelly Hanlon  
Charles Irvin Jr.\*  
Shemeia Jefferson\*  
Kevin Jones\*\*  
*Control Room Supervisor*  
James Meadows  
Benjamin Morales  
Lloyd Neal  
Donald O'Banion  
*Control Room Supervisor*  
Darrion Peterson  
Kay Sims  
*Control Room Supervisor*

#### Gallery Attendants

Reta Adere  
Veronica Andrade  
Andre Anthony  
Denise Augusta  
*Gallery Attendant Supervisor*  
Workneh Ayane  
Ronald Baxter  
Robert Beneke\*  
Robert Bowman\*  
*Gallery Attendant Supervisor*  
Juanita Cabrera  
Tirfe Chafa  
Jaclyn Chambers  
Tiffany Chance\*  
Claudia Choy  
Joseph Colunga  
Melba Commock  
Minnie Cook  
Carol Cruel  
Lavon Curlin  
Cathy Davis  
Katoheline Drake\*  
Clara Flowers  
Yeshitela Gessesse  
David Goetschius\*  
Greg Gourley  
Joe Griffin  
Stephen Hamilton  
Patrick Haynes\*  
Elvennesia Hicks\*  
Marquita Hooper\*  
Kimberly Hunter\*  
Sara Hussen\*  
Mebrahtu Kidane\*  
Ronald King\*  
Efrain Martinez  
Gary Mathis  
Jennifer McCoy  
*Gallery Attendant Supervisor*  
Tina McQueen  
Ethel Dean Meadors  
Calvin Moore  
Zewditu Mulugetta  
LaWanda Neal  
Yeshe Negatu

Jacqueline Parks  
Shelia Perry  
Zena Peterson  
Vickie Phillips\*  
Jerry Reeves  
Jaime Rojas  
Justin Ross\*  
Muluaem Selassie  
Asheber Shoamanal  
Fikirte Sima  
Bruce Smith  
Marilyn Smith  
Kerry Stone  
Gregory Summers\*  
Wayne Swift\*  
Ghenet Tewelde\*  
Michael Truly  
Nelson Turner  
Juan Vasquez\*\*  
*Gallery Attendant Supervisor*  
Raymond Vasquez  
Maria Velasquez  
Wayland Walker\*  
Aaron Webb\*  
David Wright\*  
Rafaela Zapata

#### Operations

Gloria Arbulu  
*Crew Chief*  
Latasha Burns\*\*  
*Operations Crew Leader*  
Sergio Carnero  
Ingrid Castillo  
Victor Chavez  
Manuel Corona  
Nellie Frayre  
Esther Garcia\*  
Diana Macias  
Elvia Manrique  
Maria Moreno  
Anastacio Osorio  
Martin Sanchez  
Blanca Tafolla\*  
John Young  
*Operations Crew Leader*

#### Shipping and Receiving

Herbert Deckard\*\*  
*Supply, Shipping, and Receiving Clerk*  
Alfreda Mitchell\*\*  
*Supply, Shipping, and Receiving Clerk*

#### Interns

Cortney Garman  
*McDermott Education Intern*  
Holly Harrison  
*McDermott Curatorial Intern*  
Isabel Heyer  
*McDermott Education Intern*  
Kristina Hilliard  
*McDermott Education Intern*  
Lauren Hughes\*\*  
*McDermott Curatorial Fellow*  
Nico Machida  
*McDermott Curatorial Intern*  
Kimberly McCarty  
*McDermott Curatorial Intern*  
Cara Romano  
*McDermott Curatorial Intern*  
Christina Zendt  
*McDermott Education Intern*

\* Former employee

\*\* Employee has received a promotion or title change within the past year

# AUDITED FINANCIAL INFORMATION



Clockwise from left:  
Studio Creations.  
Touch and Tell in the Center for Creative Connections.  
An Arts & Letters Live performance.

BOARD OF TRUSTEES

DALLAS MUSEUM OF ART

We have audited the accompanying consolidated statement of financial position of the Dallas Museum of Art and its subsidiaries (collectively, the "Museum") as of September 30, 2008, and the related consolidated statements of activities and cash flows for the year then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit. The prior year summarized comparative information has been derived from the Museum's 2007 financial statements and, in our report dated February 13, 2008, we expressed an unqualified opinion on those financial statements.

We conducted our audit in accordance with auditing standards generally accepted in the United States of America as established by the American Institute of Certified Public Accountants. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes consideration of internal control over financial reporting as a basis for designing audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Museum's internal control over financial reporting. Accordingly, we express no such opinion. An audit also includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the consolidated financial position of the Dallas Museum of Art and its subsidiaries as of September 30, 2008, and the consolidated changes in its net assets and its consolidated cash flows for the year then ended in conformity with accounting principles generally accepted in the United States of America.

Our audit was conducted for the purpose of forming an opinion on the basic financial statements taken as a whole. The accompanying Schedule of Endowment Funds as of September 30, 2008, on pages 99 through 101, is presented for purposes of additional analysis and is not a required part of the basic financial statements. Such information has been subjected to the auditing procedures applied in the audit of the basic financial statements and, in our opinion, is fairly stated in all material respects in relation to the basic financial statements taken as a whole.

GRANT THORNTON LLP

Dallas, Texas

February 20, 2009



Clockwise from left:

Performers at a Late Night.

Toddlers enjoy Arturo's Nest in the Center for Creative Connections.

DJs at a Late Night.



## CONSOLIDATED STATEMENT OF FINANCIAL POSITION

September 30, 2008  
(with summarized financial information as of September 30, 2007)

	2008	2007
<b>ASSETS</b>		
Cash and cash equivalents	\$ 970,912	\$ 493,333
Investments, at market value	131,434,766	158,300,115
Grants, bequests, contributions, and accounts receivable, net	9,043,749	9,378,796
Accrued investment income	246,678	310,501
Inventories, net	1,306,640	1,156,392
Other assets	630,574	739,811
Restricted investments for deferred compensation	159,658	404,085
Owned art collection	-	-
Property and equipment, net	8,125,381	4,917,938
<b>Total assets</b>	<b>\$151,918,358</b>	<b>\$175,700,971</b>
<b>LIABILITIES AND NET ASSETS</b>		
Accounts payable	\$ 1,373,787	\$ 523,913
Accrued expenses	3,173,870	2,861,148
Deferred membership revenue	1,537,993	1,167,624
Liability on annuity contracts	378,231	390,754
Note payable	3,500,000	-
<b>Total liabilities</b>	<b>9,963,881</b>	<b>4,943,439</b>
Net assets		
Unrestricted	1,449,859	1,620,044
Temporarily restricted	44,715,810	76,952,615
Permanently restricted	95,788,808	92,184,873
<b>Total net assets</b>	<b>141,954,477</b>	<b>170,757,532</b>
<b>Total liabilities and net assets</b>	<b>\$151,918,358</b>	<b>\$175,700,971</b>

The accompanying notes are an integral part of this statement.

CONSOLIDATED STATEMENT OF ACTIVITIES

Year ended September 30, 2008  
(with summarized financial information for the year ended September 30, 2007)

	Unrestricted	Temporarily restricted	Permanently restricted	2008 Total	2007 Total
<b>Support</b>					
Appropriations from the City of Dallas	\$ 1,073,603	\$ -	\$ -	\$ 1,073,603	\$ 1,073,155
Contributed services	4,430,280	141,266	-	4,571,546	3,585,939
Exhibition support	125,000	-	-	125,000	141,987
Contributions	6,740,101	225,000	-	6,965,101	7,128,745
Government grants	86,845	141,530	-	228,375	35,649
<b>Total support</b>	<b>12,455,829</b>	<b>507,796</b>	<b>-</b>	<b>12,963,625</b>	<b>11,965,475</b>
<b>Revenue</b>					
Membership	2,032,832	-	-	2,032,832	1,705,340
Auxiliary activities	4,698,741	-	-	4,698,741	5,302,982
Education	271,853	-	-	271,853	242,901
Miscellaneous	100,711	96,646	-	197,357	291,724
<b>Total revenue</b>	<b>7,104,137</b>	<b>96,646</b>	<b>-</b>	<b>7,200,783</b>	<b>7,542,947</b>
<b>Other support and revenue</b>					
Gifts – other than art	1,396,609	7,611,781	3,603,935	12,612,325	19,585,028
Net investment return	(182,549)	(27,805,246)	-	(27,987,795)	21,953,024
<b>Total other support and revenue</b>	<b>1,214,060</b>	<b>(20,193,465)</b>	<b>3,603,935</b>	<b>(15,375,470)</b>	<b>41,538,052</b>
<b>Net assets released from restrictions</b>					
	10,032,608	(10,032,608)	-	-	-
<b>Total support and revenue</b>	<b>30,806,634</b>	<b>(29,621,631)</b>	<b>3,603,935</b>	<b>4,788,938</b>	<b>61,046,474</b>
<b>Expenses</b>					
Collections and exhibitions	12,465,913	-	-	12,465,913	11,930,314
Education	4,364,241	-	-	4,364,241	3,770,077
Development and external affairs	6,181,823	-	-	6,181,823	4,796,781
General and administration	5,222,748	-	-	5,222,748	4,998,139
Auxiliary activities	2,218,795	-	-	2,218,795	2,252,088
Additional minimum liability	523,299	-	-	523,299	-
<b>Total expenses</b>	<b>\$30,976,819</b>	<b>-</b>	<b>-</b>	<b>\$ 30,976,819</b>	<b>\$27,747,399</b>

Storytelling in the Center for Creative Connections.



CONSOLIDATED STATEMENT OF ACTIVITIES – Continued

Year ended September 30, 2008  
(with summarized financial information for the year ended September 30, 2007)

	Unrestricted	Temporarily restricted	Permanently restricted	2008 Total	2007 Total
<b>Change in net assets before change related to collection items not capitalized</b>	\$ (170,185)	\$(29,621,631)	\$ 3,603,935	<b>\$(26,187,881)</b>	\$ 33,299,075
Collection items sold	-	930,000	-	<b>930,000</b>	50,000
Collection items purchased	-	(3,545,174)	-	<b>(3,545,174)</b>	(2,222,365)
<b>Increase in net assets before effect of adoption of FASB Statement No. 158</b>	(170,185)	(32,236,805)	3,603,935	<b>(28,803,055)</b>	31,126,710
<b>Effect of adoption of recognition and measurement date provisions of FASB Statement No. 158</b>	-	-	-	-	(339,902)
<b>Change in net assets</b>	(170,185)	(32,236,805)	3,603,935	<b>(28,803,055)</b>	30,786,808
<b>Net assets, beginning of year</b>	1,620,044	76,952,615	92,184,873	<b>170,757,532</b>	139,970,724
<b>Net assets, end of year</b>	\$1,449,859	\$ 44,715,810	\$95,788,808	<b>\$141,954,477</b>	\$170,757,532

The accompanying notes are an integral part of this statement.



Left to right:  
A family participates in a Creativity Challenge.  
Dancers at a Late Night.



CONSOLIDATED STATEMENT OF CASH FLOWS

Year ended September 30, 2008  
(with summarized financial information for the year ended September 30, 2007)

	2008	2007
<b>Cash flows from operating activities:</b>		
Change in net assets	\$( 28,803,055)	\$ 30,786,808
Adjustments to reconcile change in net assets to net cash provided by (used in) operating activities:		
Depreciation and amortization	666,867	534,176
Bad debt expense	30,762	-
Net unrealized losses (gains) on investments	33,400,815	(6,612,135)
Net realized gains on investments	(1,990,931)	(12,276,967)
Contributions restricted for long-term purposes	(6,714,540)	(15,332,749)
Purchases of owned art collection, net of proceeds from sales of collection items	2,615,174	2,172,365
Changes in operating assets and liabilities:		
Grants, bequests, contributions, and accounts receivable	304,285	(7,998,733)
Accrued investment income	63,823	(30,094)
Inventories, net	(150,248)	(210,022)
Other assets	160,500	(68,423)
Restricted investments for deferred compensation	244,427	(102,897)
Accounts payable	849,874	(391,341)
Accrued expenses	312,722	673,186
Deferred membership revenue	370,369	489,167
Liability on annuity contracts	(12,523)	18,160
<b>Cash provided by (used in) operating activities</b>	<b>1,348,321</b>	<b>(8,349,499)</b>
<b>Cash flows from investing activities:</b>		
Purchases of property and equipment	(3,874,310)	(1,414,188)
Purchases of investments	(86,370,899)	(79,128,032)
Proceeds from sales of investments	80,828,577	73,463,540
Proceeds from principal paydowns on investments	997,787	1,034,342
Purchases of owned art collection	(3,545,174)	(2,222,365)
Proceeds from sales of collection items	930,000	50,000
<b>Cash used in investing activities</b>	<b>(11,034,019)</b>	<b>(8,216,703)</b>
<b>Cash flows from financing activities:</b>		
Proceeds from contributions restricted for:		
Investment in endowment	3,595,221	10,372,246
Investment in plant	3,119,319	4,960,503
Borrowing on long term debt	3,500,000	-
Debt issuance costs	(51,263)	-
<b>Cash provided by financing activities</b>	<b>10,163,277</b>	<b>15,332,749</b>
<b>Net change in cash and cash equivalents</b>	<b>477,579</b>	<b>(1,233,453)</b>
<b>Cash and cash equivalents, beginning of year</b>	<b>493,333</b>	<b>1,726,786</b>
<b>Cash and cash equivalents, end of year</b>	<b>\$ 970,912</b>	<b>\$ 493,333</b>
<b>Supplemental cash flow disclosure</b>		
<b>Cash paid for interest</b>	<b>\$ 78,635</b>	<b>\$ -</b>

The accompanying notes are an integral part of this statement.

September 30, 2008  
(with comparative totals for 2007)

## NOTE A - NATURE OF OPERATIONS

Dallas Museum of Art (the "Museum") is a Texas nonprofit corporation serving the Dallas, Texas area by providing art exhibits, educational services, lectures, and other public programs to the community.

## NOTE B - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

### Principles of Consolidation

The Museum consolidates the accounts of Dallas Museum of Art Leagues (the "Leagues"), Museum Services Corporation ("MSC"), and Art-Facts, Inc. ("Art-Facts"). The Leagues are exempt from Federal income tax under the Museum's determination letter from the Internal Revenue Service, and are controlled by the Museum. MSC and Art-Facts are wholly-owned taxable subsidiaries of the Museum.

All significant intercompany accounts and transactions have been eliminated.

### Basis of Presentation

Net assets and revenues, expenses, gains and losses are classified based on the existence or absence of donor-imposed restrictions. Accordingly, net assets and changes therein are classified as follows:

*Permanently Restricted Net Assets* - Net assets subject to donor-imposed stipulations that they be maintained permanently by the Museum. Generally, the donors of these assets permit the Museum to use all or part of the income earned on related investments for general or specified purposes.

*Temporarily Restricted Net Assets* - Net assets subject to donor-imposed stipulations that may or will be met by actions of the Museum and/or the passage of time.

*Unrestricted Net Assets* - Net assets not subject to donor-imposed stipulations.

Revenues are reported as increases in unrestricted net assets unless use of the related assets is limited by donor-imposed restrictions. Expenses are reported as decreases in unrestricted net assets. Gains and losses on investments and other assets or liabilities are reported as increases or decreases in unrestricted net assets unless their use is restricted by explicit donor stipulation or by law. Expirations of temporarily restricted net assets (i.e., the donor-stipulated purpose has been fulfilled and/or the stipulated time period has elapsed) are reported as reclassifications between the applicable classes of net assets.

Contributions are recognized as revenues in the period unconditional promises to give are received. Conditional promises to give are not recognized until they become unconditional, that is when the conditions on which they depend are substantially met. Contributions of assets other than cash and works of art are recorded at their estimated fair value. Contributions to be received after one year are discounted at an appropriate discount rate commensurate with the risks involved. Amortization of the discount is recorded as additional contribution revenue in accordance with donor-imposed restrictions, if any, on the contributions. An allowance for uncollectible receivables is provided based upon management's judgment including such factors as prior collection history, type of contribution, and nature of fund-raising activity.

Realized and unrealized gains (losses) and income on investments of endowment and similar funds are reported as follows:

- as increases (decreases) in permanently restricted net assets if the terms of the gift require that they be included in the principal

of a permanent endowment fund;

- as increases (decreases) in temporarily restricted net assets if the terms of the gift impose restrictions on their use; and
- as increases (decreases) in unrestricted net assets in all other cases.

### Cash and Cash Equivalents

For purposes of the consolidated statement of cash flows, the Museum considers all highly liquid investments with an initial maturity of three months or less, except for cash and cash equivalents in the investment portfolio, to be cash equivalents. The Museum places its cash and cash equivalents with high credit quality financial institutions, which at times, may exceed federally insured limits. The Museum monitors its risk under these arrangements and has not experienced any losses.

### Investments

Investments in equity and debt instruments are stated at fair value based on quoted market prices. The Museum also invests in alternative investments. The Museum's investment policy, as approved by the Board of Trustees, permits investments in hedge funds and fund-of-funds. Currently the Museum holds alternative investments with two fund-of-funds managers. The carrying amounts of alternative investments are based on their estimated fair values as provided by management of the funds, and Museum management believes that the carrying value is a reasonable estimate of the fair value as of September 30, 2008 and 2007. The net realized and unrealized gains (losses) in fair value of investments are reflected in the consolidated statement of activities within net investment return.

### Receivables

Receivables are primarily due from foundations and individuals related to gift pledges. Receivables outstanding more than 90 days are generally considered past due. The Museum determines its allowance based on past due amounts. The Museum writes off receivables when they become uncollectible, and payments subsequently received on such receivables are credited to the provision for bad debt account. The allowance for doubtful accounts was \$34,262 in 2008 and \$3,500 in 2007.

### Inventories

Inventories consist of Museum store inventory and are recorded at the lower of cost or market on the first-in, first-out basis.

### Owned Art Collection

All works of art acquired by the Museum either through purchase or gift on or after October 1, 1984 are owned by the Museum. However, this does not include works of art on loan from private owners, the Foundation for the Arts, the Munger Fund, or the McDermott Foundation. Pursuant to a contract between the Foundation for the Arts and the Museum, the art owned by the Foundation for the Arts is for the sole use of the Museum. All works of art acquired prior to October 1, 1984, are owned by the City of Dallas, Texas (the "City").

Works of art are not recognized as assets on the consolidated statement of financial position. Purchases of works of art are recorded as decreases in unrestricted net assets in the year in which the items are acquired, or as temporarily or permanently restricted net assets if the assets used to purchase the items are restricted by donors. Contributed works of art are not reflected on the consolidated financial statements. Proceeds from deaccessions or insurance recoveries are reflected as increases in the appropriate net asset class.

The Museum's works of art are held for educational and curatorial purposes. Each of the items is cataloged, preserved, and cared



for, and activities verifying their existence and assessing their condition are performed continuously. Works of art are subject to a policy that requires proceeds from their sales to be used to acquire other items for collections.

#### Property and Equipment

Property and equipment are stated at cost, or fair market value at the date of gift if donated, less accumulated depreciation. The Museum capitalizes items in excess of \$5,000 with a useful life of at least three years. Depreciation is provided on the straight-line method over periods of three to twenty years. Amortization of capital leases is calculated using the straight-line basis over the term of the lease.

#### Liability on Annuity Contracts

Under charitable gift annuity agreements, the Museum agrees to pay a donor an annuity in consideration for a specific gift. For charitable gift annuities, assets are recorded at fair value when received on the consolidated statement of financial position with a liability recognized equal to the present value of amounts which the Museum expects to pay to annuity beneficiaries. Changes in the calculated liability due to increases or decreases in the actuarially determined life expectancy of annuity beneficiaries are reflected as changes in the value of split-interest agreements within collections and exhibitions on the consolidated statement of activities. The change in value of the annuities was \$46,051 and \$74,916 in fiscal years 2008 and 2007, respectively. The annuities are calculated using discount rates ranging from 7.2% to 10.8% for both 2008 and 2007.

#### Contributed Services

The Museum recognizes contributions of services received if such services (a) create or enhance nonfinancial assets, or (b) require specialized skills, are provided by individuals possessing such skills, and would typically need to be purchased if not contributed.

A substantial number of unpaid volunteers have made significant contributions of their time to the Museum. The value of this contributed time is not reflected in the consolidated financial statements since it does not meet the criteria discussed above.

#### Membership Revenue

Amounts received from membership dues are deferred and amortized into membership revenue ratably over a 12-month period. Management believes this accurately reflects the consistency in membership revenue from year to year.

#### Income Taxes

The Museum is exempt from federal income tax under Section 501(a) of the Internal Revenue Code of 1986 (IRC), as amended, and as a public charity described in Section 501(c)(3) of the IRC. However, income generated from activities unrelated to the Museum's exempt purpose is subject to tax under IRC Section 511.

The Museum incurred no income taxes in fiscal years 2008 and 2007 on unrelated business income.

#### Functional Allocation of Expenses

The costs of providing the various programs and other activities have been summarized on a functional basis in the consolidated statement of activities. Accordingly, certain expenses have been allocated among the programs and supporting services benefited.

#### Use of Estimates

The preparation of financial statements in conformity with accounting principles generally accepted in the United States of America ("US GAAP") requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and

expenses during the reporting period. Actual results could differ from those estimates.

#### Comparative Financial Statements

The consolidated financial statements include certain prior year summarized comparative information in total, but not by net asset class. Such information does not include sufficient detail to constitute a presentation in conformity with US GAAP. Accordingly, such information should be read in conjunction with the Museum's consolidated financial statements as of and for the year ended September 30, 2007, from which the summarized information was derived.

#### Reclassifications

Certain amounts in the prior years' consolidated financial statements have been reclassified to conform to the current year presentation. Investments for deferred compensation costs have been reclassified from other assets to reflect the restricted nature of the investment.

#### New Accounting Pronouncements

In July 2006, the Financial Accounting Standards Board (FASB) issued FASB Interpretation Number 48, *Accounting for Uncertainty in Income Taxes: an interpretation of FASB Statement No. 109* (FIN 48). FIN 48, which clarifies FASB Statement No. 109, *Accounting for Income Taxes*, establishes the criterion that an individual tax position has to meet for some or all of the benefits of that position to be recognized in the Museum's financial statements. On initial application, FIN 48 will be applied to all tax positions for which the statute of limitations remains open. Only tax positions that meet the more-likely-than-not recognition threshold at the adoption date will be recognized or continue to be recognized. The cumulative effect of applying FIN 48 will be reported as an adjustment to net assets at the beginning of the period in which it is adopted. On February 1, 2008, the FASB issued FASB Staff Position (FSP) FIN 48-2, *Effective Date of FASB Interpretation No. 48 for Certain Nonpublic Enterprises*. The FSP defers the effective date of FIN 48, for certain nonpublic enterprises to the enterprise's annual financial statements for fiscal years beginning after December 15, 2007. The Museum has not yet completed its evaluation of the impact on its consolidated financial statements of adopting FIN 48 and as a result, is not able to estimate the effect the adoption will have on its consolidated financial position and results of operations.

In September 2006, the FASB issued Statement of Financial Accounting Standards (SFAS) No. 157, *Fair Value Measurement*. This standard provides guidance for using fair value to measure assets and liabilities. SFAS 157 applies whenever other standards require (or permit) assets or liabilities to be measured at fair value but does not expand the use of fair value in any new circumstances. The standard clarifies that for items that are not actively traded, such as certain kinds of derivatives, fair value should reflect the price in a transaction with a market participant, including an adjustment for risk, not just the organization's mark-to-model value. SFAS 157 also requires expanded disclosure of the effect on earnings for items measured using unobservable data. Under SFAS 157, fair value refers to the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants in the principal market for the asset or liability or, in the absence of a principal market, the most advantageous market for the asset or liability. In this standard, the FASB clarifies the principle that fair value should be based on the assumptions market participants would use when pricing the asset or liability. The provisions of SFAS 157 are effective for financial statements issued for fiscal years beginning after November 15, 2007. Earlier application is encouraged. The Museum has not yet completed its evaluation of the impact of SFAS 157 on its consolidated financial statements; however, it does not believe the effect of adoption will have a material impact on its financial position and results of operations.

In August 2008, the FASB issued FASB Staff Position (FSP) FAS 117-1, *Endowments of Not-for-Profit Organizations: Net Asset Classification of Funds Subject to an Enacted Version of the Uniform Prudent Management of Institutional Funds Act (UPMIFA), and Enhanced Disclosures for All Endowment Funds*. The FSP applies to not-for-profit organizations with donor-restricted endowment funds and will result in possibly significant net asset category reclassifications for not-for-profit organizations that are in UPMIFA states. In addition, all not-for-profit organizations will be subject to new endowment disclosure requirements - regardless of the status or adoption of UPMIFA in their state. The provisions of the FSP are effective for fiscal years ending after December 15, 2008. The Museum is in the process of evaluating the impact on its financial statements of adopting FSP 117-1.

**NOTE C - INVESTMENTS**

*Investments, at fair value consist of the following:*

September 30,	2008	2007
Short-term investments	\$ 12,421,129	\$ 8,836,087
Corporate stocks	78,693,128	106,112,487
Alternative investments	20,153,885	22,141,312
U.S. government obligations	11,233,351	11,068,334
Corporate bonds	7,874,096	10,141,895
High yield fixed income bonds	1,059,177	-
	<b>\$131,434,766</b>	<b>\$158,300,115</b>

*The following summarizes total net investment return:*

Years ended September 30,	2008	2007
Dividends and interest income	\$ 3,422,089	\$ 3,063,922
Net realized gains on investments	1,990,931	12,276,967
Net unrealized (losses) gains on investments	(33,400,815)	6,612,135
<b>Total net investment return</b>	<b>\$(27,987,795)</b>	<b>\$21,953,024</b>

Investment fees and expenses are approximately \$592,000 and \$457,000 for the years ended September 30, 2008 and 2007, respectively. At September 30, 2008, donor restricted endowments with an aggregate principal amount of \$123,594,373 had underlying assets with the fair value of \$121,470,158, a deficiency of \$2,124,215.

**NOTE D - RISKS AND UNCERTAINTIES**

The Museum invests in various investment securities. Investment securities are exposed to various risks, such as interest rate, overall market volatility and credit risks. Due to the level of risk associated with certain investment securities, it is at least reasonably possible that changes in the values of investment securities will occur in the near term and that such changes could materially affect the Museum's account balances and the amounts reported in the statements of financial position.

**NOTE E - SECURITIES LENDING AGREEMENT**

The Museum has a securities lending agreement with its investment custodian to lend securities on the Museum's behalf. The Museum requires collateral ranging from 102% to 105% on the securities loaned.

At September 30, 2008, the Museum was informed there was a deficiency in the pool of funds collateralizing the securities. The Museum's liability of this deficiency was \$39,056 and was included within the unrealized gain/loss at that time.

The Museum has accounted for the transfer of securities under the securities lending agreement in accordance with Statement of Financial Accounting Standards No. 140 ("SFAS 140") *Accounting for Transfers and Servicing of Financial Assets and Extinguishments of Liabilities*. Under SFAS 140, the Museum accounts for its agreement as a secured loan because the Museum has not surrendered control of the securities on loan. At September 30, 2008 and 2007, securities on loan were approximately \$2.77 million and \$5.24 million, respectively and are included within investments on the accompanying consolidated statement of financial position. The fair value of the cash collateral as of September 30, 2008 and 2007 was approximately \$2.80 million and \$5.63 million, respectively.

**NOTE F - GRANTS, BEQUESTS, CONTRIBUTIONS, AND ACCOUNTS RECEIVABLE**

*Grants, bequests, contributions, and accounts receivable consist of the following:*

September 30,	2008	2007
Contributions and bequests	\$9,165,500	\$ 9,737,800
City of Dallas	89,467	89,430
Other	540,185	416,615
	<b>9,795,152</b>	<b>10,243,845</b>
Less unamortized discount	(7 17,141)	(861,549)
Less allowance for doubtful accounts	(34,262)	(3,500)
	<b>\$9,043,749</b>	<b>\$ 9,378,796</b>

*Contributions receivable consist of the following unconditional promises to give:*

September 30,	2008	2007
Specified purpose	\$2,859,000	\$2,050,000
Endowment	5,956,500	6,187,800
Property and equipment	350,000	1,500,000
	<b>9,165,500</b>	<b>9,737,800</b>
Less unamortized discount	(7 17,141)	(861,549)
<b>Net contributions receivable</b>	<b>\$8,448,359</b>	<b>\$8,876,251</b>

Contributions receivable were discounted using rates ranging from 1.79% to 5.85%.

*The maturity of contributions receivable as of September 30, 2008 is as follows:*

Unconditional contributions expected to be collected in:	
Less than one year	\$2,421,300
One to five years	5,744,200
After five years	1,000,000
	<b>\$9,165,500</b>

The Organization has been notified that it was included in various wills of deceased individuals. A receivable has not been recorded as the amounts, which are receivable from the wills, are not known as of the date of the report.

**NOTE G - PROPERTY AND EQUIPMENT**

*Property and equipment, net consists of the following:*

September 30,	2008	2007
Furniture, fixtures and improvements	\$11,160,567	\$ 6,516,405
Equipment and software	5,207,879	4,840,890
Capitalized lease	75,046	-
	<b>16,443,492</b>	11,357,295
Less accumulated depreciation	(8,326,911)	(7,660,044)
	<b>8,116,581</b>	3,697,251
Construction in progress	8,800	1,220,687
	<b>\$ 8,125,381</b>	\$ 4,917,938

Under an agreement with the City, all on-site land and buildings of the Museum are the property of the City and are, accordingly, not capitalized. Also, under the terms of the aforementioned agreement, the City has granted the Museum the full use of the Museum land and facility at no charge through May 1, 2010. In addition, the City has committed to provide maintenance of the building and grounds and electric, gas, and water utilities, as well as to pay for a portion of the costs related to the works of art belonging to the City. See Note M for further discussion.

**NOTE H - NOTE PAYABLE**

On December 20, 2007, the Museum executed a loan agreement to borrow up to \$3,500,000 for the renovation and expansion of its Center for Creative Connections. The note payable under the loan agreement is unsecured. Interest equal to 62.075% of LIBOR plus 1.0479% of the monthly LIBOR rate is payable quarterly beginning March 2008. The note is payable in quarterly principal payments beginning in March 2010. The loan will be repaid with funds from contributions and pledges previously committed for this purpose by Museum constituents. Borrowings outstanding under the loan agreement as of September 30, 2008 are \$3,500,000. The loan agreement requires the Museum to maintain certain financial results and comply with certain technical covenants. The Museum was in compliance with all covenants at September 30, 2008.

*Expected debt maturity and accumulated interest payments for the next five years are as follows:*

Year ending	Fiscal year ending September 30,
2009	\$ -
2010	875,000
2011	1,166,667
2012	1,166,667
2013	291,666

**NOTE I - RESTRICTIONS ON NET ASSETS**

*Permanently restricted net assets consist of funds for which the income is to be used for the following purposes:*

September 30,	2008	2007
Operations and other	\$36,023,439	\$35,883,497
Education	20,432,504	17,324,530
Exhibitions, curatorial, and conservation	27,733,279	27,377,260
Acquisitions	11,599,586	11,599,586
	<b>\$95,788,808</b>	\$92,184,873

*Temporarily restricted net assets are restricted for the following purposes:*

September 30,	2008	2007
Operations and other	\$11,476,833	\$27,536,971
Education	12,802,533	17,737,862
Exhibitions, curatorial, and conservation	11,151,819	17,757,756
Acquisitions	9,284,625	13,920,026
	<b>\$44,715,810</b>	\$76,952,615

**NOTE J - NET ASSETS RELEASED FROM RESTRICTIONS**

*The sources of net assets released from temporary donor restrictions by incurring expenses satisfying the restricted purposes or by occurrence of events specified by the donors are as follows:*

Years ended September 30,	2008	2007
Operations and other	\$ 3,927,813	\$4,720,360
Education	2,577,013	1,428,897
Exhibitions, curatorial and conservation	3,527,782	2,236,764
<b>Total</b>	<b>\$10,032,608</b>	\$8,386,021

**NOTE K - PENSION PLAN**

The Museum has a noncontributory, defined benefit pension plan (the "Plan") covering substantially all personnel. The benefits are based on the employee's years of service and average monthly compensation over the last five years of employment.

*The following table sets forth the Plan's funded status:*

September 30,	2008	2007
<i>Actuarial present value of projected benefit obligation:</i>		
Projected benefit obligation	\$ 4,929,524	\$ 4,746,839
Plan assets at fair value	3,723,335	4,063,949
Funded status	<b>\$ (1,206,189)</b>	\$ (682,890)
<i>Components of (accrued) prepaid benefit cost:</i>		
Prepaid benefit cost at fiscal year end	\$ 598,796	\$ 402,624
Additional minimum liability	(1,804,985)	(1,085,514)
<b>Net accrued benefit cost</b>	<b>\$ (1,206,189)</b>	\$ (682,890)

*Components of additional minimum liability:*

Unrecognized prior service cost	\$ 58,278	\$ 89,918
Net unrealized loss	1,746,707	995,596
<b>Additional minimum liability</b>	<b>\$ 1,804,985</b>	\$ 1,085,514
<b>Employer contributions</b>	<b>\$ 624,000</b>	\$ 440,000
<b>Benefits paid</b>	<b>\$ 244,194</b>	\$ 238,621
<b>Net periodic benefit cost</b>	<b>\$ 427,828</b>	\$ 449,833

An additional minimum liability was recognized by the Museum as of September 30, 2008 and 2007 due to the unfunded status of the accumulated benefit obligation. The unfunded status as of September 30, 2008 and 2007 of \$1,206,189 and \$682,890, respectively is included within accrued expenses on the statement of financial

position. The accumulated benefit obligation as of September 30, 2008 and 2007 was \$4,524,805 and \$4,182,114, respectively. The Museum expects to make contributions of \$550,000 to the Plan during fiscal year 2009.

The weighted average discount rate used in determining the actuarial present value of the projected benefit obligation for September 30, 2008 and 2007 was 7.25% and 7.0%, respectively. The weighted average compensation increase rate for September 30, 2008 and 2007 was 3.0% and 4.0%, respectively. The expected long-term rate of return on plan assets was 8.5% for both years.

The expected long-term rate of return assumption reflects the average return expected based on the investment strategies and asset allocation on the assets invested to provide for the Plan's liabilities. The Museum considered the broad equity and bond indices, long-term return projections, and actual long-term historical Plan performance when evaluating the expected long-term rate of return assumption. Based on the plan's recent 70% equity and 30% fixed income asset allocation, the most recent Watson Wyatt Capital Market Assumptions provide a weighted average expected return of 8.2% with standard deviation of 12.7%. The estimated 20-year distribution of geometric returns show that the 50th percentile return is 7.5% while the 75th percentile is a 9.25%.

Expected benefit payments for the next ten years are as follows:

Fiscal year ending	September 30,
2009	\$ 286,536
2010	301,812
2011	335,201
2012	375,021
2013	367,294
2014 through September 30, 2017	\$2,068,964

Plan assets are allocated as follows:

	2008	2007
Equity securities	69.44 %	72.15%
Debt securities	27.53 %	26.05%
Other	3.03 %	1.80%
	<u>100.00 %</u>	<u>100.00%</u>

The Museum also has a tax-deferred annuity plan in which employees may contribute up to a maximum amount as specified by the IRC. The Museum is not required to make contributions to this plan.

The Museum adopted SFAS 158 effective September 30, 2007. As a result of the adoption of SFAS No. 158 on September 30, 2007, the Museum increased accrued pension benefits \$218,344, decreased intangible assets by \$121,558 and reduced total net assets by \$339,902. The adoption of SFAS No. 158 did not affect the results of operations or cash flows for the years presented.

#### NOTE L - FUND RAISING ACTIVITIES

During fiscal years 2008 and 2007, the Museum incurred approximately \$4,564,000 and \$3,940,000 in expenses relating to fund raising activities. These expenses are included in development and external affairs and auxiliary activities in the accompanying consolidated statement of activities.

#### NOTE M - CONTRIBUTED SERVICES

As discussed in Note G, the City provides facilities, utilities, and certain other services, such as grounds and building maintenance, without charge to the Museum. The fair value of the rental of the building is not recorded as income or expense since such cost is not susceptible to objective measurement. The costs, as determined by the City, of utilities, services, and maintenance provided to the Museum, are recorded as revenue and expense in the consolidated statement of activities and amounted to \$2,088,496 and \$2,097,438 in fiscal years 2008 and 2007. The Museum received an additional \$2,483,050 and \$1,488,501 of contributed services from other sources during fiscal years 2008 and 2007.

#### NOTE N - DISTRIBUTION POLICY

Pursuant to a policy adopted by the Board of Trustees, distributions from endowment funds for operating purposes are based on 5% of the fair market value of the funds benefiting operations based on a twelve quarter rolling average in fiscal years 2008 and 2007. Total distributions from these funds to operations were approximately \$5,266,000 and \$5,025,000 in fiscal years 2008 and 2007.

#### NOTE O - ADVERTISING EXPENSES

During fiscal years 2008 and 2007, the Museum incurred approximately \$1,421,000 and \$1,631,000 in advertising expenses. Amounts are expensed as incurred. These expenses are included in collections and exhibitions and development and external affairs in the accompanying consolidated statement of activities.

#### NOTE P - FAIR VALUE OF FINANCIAL INSTRUMENTS

The following methods and assumptions were used to estimate the fair value of each class of financial instruments:

##### Cash and Cash Equivalents

The carrying amount approximates fair value due to the short maturity of those amounts.

##### Investments

All investments are carried at fair value.

##### Grants, Bequests, Contributions, and Accounts Receivable

The fair value of receivables is based on the discounted value of expected future cash flows, which approximates fair value.

##### Accounts Payable and Accrued Expenses

The carrying amount approximates fair value due to the short maturity of those amounts.

SCHEDULE OF ENDOWMENT FUNDS

September 30, 2008

Endowment Funds include both donor endowments (permanently restricted) and earnings thereon which have not yet been expended for the purposes stipulated by the donor (substantially all temporarily restricted). The Endowment Funds are comprised of the following as of September 30, 2008:

	Total Net Assets
<b>Acquisitions Endowment Funds</b>	
General Acquisitions Endowment Fund. . . . .	\$ 2,456,060
Charron and Peter Denker Fund for Contemporary Texas Art. . . . .	237,441
Roberta Coke Camp Endowment Fund. . . . .	1,726,689
Beatrice M. and Patrick E. Haggerty Endowment Fund. . . . .	340,079
Laura and Walter Elcock Contemporary Art Endowment Fund. . . . .	97,879
Gayle and Paul Stoffel Endowment Fund for Contemporary Art Acquisition. . . . .	1,056,117
Susan Mead Contemporary Art Acquisition Endowment Fund. . . . .	95,597
Mary Margaret Munson Wilcox Endowment Fund. . . . .	76,118
Cecil and Ida Green Art Acquisition Endowment Fund. . . . .	3,412,921
Textile Acquisitions Endowment Fund. . . . .	966,395
Lay Family Endowment Fund. . . . .	2,567,047
Otis and Velma Davis Dozier Endowment Fund. . . . .	485,880
Texas Artists Fund. . . . .	174,354
Theodore and Iva Hochstim Endowment Fund. . . . .	157,971
Decorative Arts Discretionary Endowment Fund. . . . .	823,333
E. E. Fogelson and Greer Garson Fogelson Endowment Fund. . . . .	237,766
African Art Acquisitions Endowment Fund. . . . .	1,102,937
<b>Total acquisitions endowment funds</b>	<b>\$16,014,584</b>

**Exhibition, Curatorial, and Conservation Endowment Funds**

Howard and Fanchon Hallam Endowment Fund. . . . .	\$ 264,803
The Hoffman Senior Curator of Contemporary Art. . . . .	4,312,639
Exhibitionists Endowment Fund. . . . .	100,232
Rosine Foundation Decorative Art Endowment Fund. . . . .	439,209
Melba D. Whatley Endowment Fund given in honor of Betty and Edward Marcus. . . . .	1,708,590
Conservation Endowment Fund. . . . .	733,089
Margaret McDermott Curator of African Art Endowment Fund. . . . .	1,990,246
Lupe Murchison Curator of Contemporary Art Endowment Fund. . . . .	1,456,523
Exhibition Endowment Fund. . . . .	8,881,758
Margot B. Perot Decorative Arts Curator Endowment Fund. . . . .	1,030,408
Cecil and Ida Green Ancient and South Asian Art Curator Endowment Fund. . . . .	1,873,654
Pauline G. Sullivan American Art Curator Endowment Fund. . . . .	1,879,981
Lillian Clark Curatorship for Paintings and Sculpture Endowment Fund. . . . .	899,582
The Nancy and Tim Hanley Associate Curator of Contemporary Art. . . . .	1,150,772
Ellen and Harry S. Parker III Curator Endowment Fund. . . . .	1,828,873
Barbara Thomas Lemmon Curator of European Art Endowment Fund. . . . .	1,202,758
Modern and Contemporary Sculpture Endowment Fund. . . . .	2,507,823
Anonymous Exhibition Endowment. . . . .	50,000
Steven G. Alpert and Family Indonesian Art Endowment Fund. . . . .	308,887
<b>Total exhibition, curatorial, and conservation endowment funds</b>	<b>\$32,619,827</b>

**Education Endowment Funds**

McDermott Education Endowment Fund. . . . .	\$ 2,521,104
Gayle Hysinger Endowment Fund for Education. . . . .	505,449
Kimbrough Endowment Fund. . . . .	298,708
DeGolyer Endowment Fund. . . . .	135,548
Kay Cattarulla Endowment Fund for Literary and Performing Arts. . . . .	199,396
Education Endowment Fund for Interpretation. . . . .	785,878
Freeman Family Endowment Fund. . . . .	151,115
Kimmerling Fund for Education . . . . .	74,540
Education Endowment Fund. . . . .	54,375
Karen and Richard Pollock Endowment Fund. . . . .	46,839
JCPenney Afterschool Fund in Honor of Kelli & Allen Questrom. . . . .	173,863

SCHEDULE OF ENDOWMENT FUNDS – Continued

September 30, 2008

Total Net Assets

**Education Endowment Funds – Continued**

Prothro Education Endowment Fund. . . . .	\$ 285,841
Selma Parrill Children's Education Endowment Fund. . . . .	196,164
Robert J. O'Donnell Endowment Fund. . . . .	1,123,252
Clara and Leo Corrigan, Sr. Endowment Fund. . . . .	300,770
Marilyn R. and Leo F. Corrigan, Jr. Endowment Fund. . . . .	462,532
Anonymous Program Endowment Fund. . . . .	2,489,577
Hobson Education Endowment Fund. . . . .	90,949
Betty Moroney Norsworthy Endowment Fund. . . . .	90,773
Pollock Foundation Education Endowment Fund. . . . .	732,165
Bromberg Endowment Fund. . . . .	149,571
Collins Lecture Series Endowment Fund. . . . .	133,783
Dr. Anson L. Clark Endowment Fund. . . . .	445,313
Print and Drawing Endowment Fund. . . . .	16,194
DMA League Director of Education Endowment Fund. . . . .	2,524,188
Levy Endowment Fund for Music. . . . .	176,551
The Kelli and Allen Questrom Director of the Center for Creative Connections. . . . .	1,954,249
Anonymous Endowment Fund in honor of Alex, Charlie, Grey, Jack, and Rosey. . . . .	191,441
Rosewood Corporation Endowment Fund. . . . .	517,797
Arthur Andersen Education Endowment Fund. . . . .	135,093
Albert and Minnie Susman Education Endowment Fund. . . . .	228,959
Dozier Travel Endowment Fund. . . . .	158,637
Hearst Scholarship Endowment Fund. . . . .	374,449
Bank of America Outreach Endowment Fund. . . . .	362,713
Rick and Diana Strauss Special Education Endowment Fund. . . . .	37,582
Shirley Pollock Library Internship Endowment Fund. . . . .	48,238
Boshell Lecture Series Endowment Fund. . . . .	545,302
Nancy and Jeffrey Marcus Endowment Fund. . . . .	130,830
King Foundation Education Endowment Fund. . . . .	219,472
Mayer Library Endowment Fund. . . . .	2,338,894
JCPenney Teaching Endowment Fund. . . . .	200,625
Brettell Lecture Series Endowment Fund. . . . .	139,516
Gateway Gallery Endowment Fund. . . . .	26,035
Jeffery A. Marcus Education Endowment Fund. . . . .	472,603
Mildred R. and Frederick M. Mayer Librarian Endowment Fund. . . . .	954,567
Christopher and Sue Bancroft Education Endowment Fund. . . . .	529,875
Andrea Brenner-McMullen Arts Support Endowment Fund. . . . .	174,023
Office of Digital Archivist. . . . .	1,963,730
Nancy Cain Marcus Education Endowment Fund. . . . .	491,821
<b>Total education endowment funds</b>	<b>\$26,360,889</b>

**Operations and Other Specified Purpose Endowment Funds**

Frank-Binswanger Flower Endowment Fund. . . . .	\$ 365,198
Anonymous Endowment Fund. . . . .	894,622
McDermott Garden Endowment Fund. . . . .	1,427,061
Shirley Pollock Endowment Fund. . . . .	104,195
Program Endowment Fund. . . . .	2,302,868
S.T. Harris Endowment Fund. . . . .	481,440
Mr. and Mrs. Thomas B. Walker, Jr. Program Endowment Fund. . . . .	1,128,279
Family Fund Endowment Fund. . . . .	12,319,484
Parker Endowment Fund. . . . .	206,457
NEA Challenge Grant Endowment Fund. . . . .	815,807
Anonymous Endowment Fund. . . . .	100,000
Expansion Campaign Endowment Fund. . . . .	11,417,604
Eugene McDermott Director Endowment Fund. . . . .	3,774,268
McDermott Challenge Endowment. . . . .	1,435,805
DMA League Museum Beautification Endowment Fund. . . . .	272,331
Fannie and Stephen Kahn Endowment Fund. . . . .	2,597,599
Fay and Newt Walker Endowment Fund. . . . .	359,886

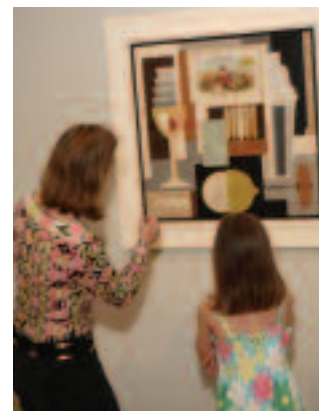
SCHEDULE OF ENDOWMENT FUNDS – Continued

September 30, 2008

Total Net Assets

**Operations and Other Specified Purpose Endowment Funds – Continued**

Patsy Nasher Endowment Fund. . . . .	\$ 123,195
Anonymous Endowment Fund. . . . .	2,810,565
Fleischner Courtyard Endowment Fund. . . . .	31,018
Edmund J. and Louise W. Kahn Endowment Fund. . . . .	2,691,792
General Operations Endowment Fund. . . . .	118,346
Anonymous Director's Assistants Endowment Fund. . . . .	376,233
Ernest and Irene Wadel Endowment Fund. . . . .	320,805
<b>Total operations and other specified purpose endowment funds</b>	<b>\$ 46,474,858</b>
<b>Total endowment funds</b>	<b>\$ 121,470,158</b>
Permanently restricted net assets. . . . .	\$ 95,788,808
Temporarily restricted net assets. . . . .	44,715,810
Less temporarily restricted net assets in plant and collection funds and funds for specified purposes. . . . .	(19,849,709)
Unrestricted net assets. . . . .	1,449,859
Less unrestricted net assets in plant and collection funds, Art Leagues, and operating fund. . . . .	(634,600)
	<b>\$ 121,470,158</b>



Left to right:  
 Studio Creations.  
 Visitors in the *Making It New* exhibition.

# ADDITIONAL FINANCIAL INFORMATION

## CONSOLIDATED STATEMENT OF FINANCIAL POSITION (UNAUDITED)

September 30, 2008  
(with summarized financial information as of September 30, 2007)

	Operating Fund	Art Leagues	Funds for Specified Purposes	Plant and Collection Funds	Endowment Funds	2008 Totals	2007 Totals
<b>ASSETS</b>							
Cash and cash equivalents	(\$2,995,780)	\$ 3,966,692	\$ -	\$ -	\$ -	\$ 970,912	\$ 493,333
Investments, at market value	-	-	12,965	7,431,329	123,990,472	131,434,766	158,300,115
Grants, bequests, contributions, and accounts receivable, net	587,949	-	2,733,115	346,278	5,376,407	9,043,749	9,378,796
Accrued investment income	-	-	-	-	246,678	246,678	310,501
Inventories, net	1,306,640	-	-	-	-	1,306,640	1,156,392
Other assets	170,626	-	2,500	457,448	-	630,574	739,811
Restricted investments for deferred compensation	159,658	-	-	-	-	159,658	404,085
Property and equipment, net	211,098	-	-	7,914,283	-	8,125,381	4,917,938
Due from (to) other funds	5,502,832	(2,978,935)	6,281,343	(1,040,071)	(7,765,169)	-	-
<b>Total assets</b>	<b>\$4,943,023</b>	<b>987,757</b>	<b>\$9,029,923</b>	<b>15,109,267</b>	<b>\$121,848,388</b>	<b>\$151,918,358</b>	<b>\$175,700,971</b>
<b>LIABILITIES AND NET ASSETS</b>							
Accounts payable	\$ 892,993	\$ -	\$ 49,843	\$ 430,951	\$ -	\$ 1,373,787	\$ 523,913
Accrued expenses	2,994,935	-	13,715	165,220	-	3,173,870	2,861,148
Deferred membership revenue***	1,537,993	-	-	-	-	1,537,993	1,167,624
Liability on annuity contracts	-	-	-	-	378,231	378,231	390,754
Note Payable	-	-	-	3,500,000	-	3,500,000	-
<b>Total liabilities</b>	<b>5,425,921</b>	<b>-</b>	<b>63,558</b>	<b>4,096,171</b>	<b>378,231</b>	<b>9,963,881</b>	<b>4,943,439</b>
Net assets							
Unrestricted	(482,898)	987,757	-	129,742	815,258	1,449,859	1,620,044
Temporarily restricted	-	-	8,966,365	10,883,354	24,866,091	44,715,810	76,952,615
Permanently restricted	-	-	-	-	95,788,808	95,788,808	92,184,873
<b>Total net assets</b>	<b>(482,898)</b>	<b>987,757</b>	<b>8,966,365</b>	<b>11,013,096</b>	<b>121,470,157</b>	<b>141,954,477</b>	<b>170,757,532</b>
<b>Total liabilities and net assets</b>	<b>\$4,943,023</b>	<b>\$ 987,757</b>	<b>\$9,029,923</b>	<b>\$15,109,267</b>	<b>\$121,848,388</b>	<b>\$151,918,358</b>	<b>\$175,700,971</b>



Year ended September 30, 2008  
(with summarized financial information for the year ended September 30, 2007)

	Operating Fund	Art Leagues	Funds for Specified Purposes	Plant and Collection Funds	Endowment Funds	2008 Totals	2007 Totals
<b>Support</b>							
Appropriations from the City of Dallas	\$ 1,073,603	\$ -	\$ -	\$ -	\$ -	\$ 1,073,603	\$ 1,073,155
Contributed services	3,875,091	555,189	141,266	-	-	4,571,546	3,585,939
Exhibition support	125,000	-	-	-	-	125,000	141,987
Contributions	6,740,101	-	-	225,000	-	6,965,101	7,128,745
Government grants	86,845	-	141,530	-	-	228,375	35,649
<b>Total support</b>	<b>11,900,640</b>	<b>555,189</b>	<b>282,796</b>	<b>225,000</b>	<b>-</b>	<b>12,963,625</b>	<b>11,965,475</b>
<b>Revenue</b>							
Membership	2,032,832	-	-	-	-	2,032,832	1,705,340
Auxiliary activities	3,078,358	1,620,383	-	-	-	4,698,741	5,302,982
Education	271,853	-	-	-	-	271,853	242,901
Miscellaneous	100,711	-	96,646	-	-	197,357	291,724
<b>Total revenue</b>	<b>5,483,754</b>	<b>1,620,383</b>	<b>96,646</b>	<b>-</b>	<b>-</b>	<b>7,200,783</b>	<b>7,542,947</b>
<b>Transfers from (to) other funds</b>	<b>8,865,922</b>	<b>(1,217,339)</b>	<b>(1,906,673)</b>	<b>660,089</b>	<b>(6,401,999)</b>	<b>-</b>	<b>-</b>
<b>Other support and revenue</b>							
Gifts – other than art	1,396,609	-	4,472,876	3,147,619	3,595,221	12,612,325	19,585,028
Investment return, net	12,989	11,931	5,301	45,564	(28,063,580)	(27,987,795)	21,953,024
<b>Total other support and revenue</b>	<b>1,409,598</b>	<b>11,931</b>	<b>4,478,177</b>	<b>3,193,183</b>	<b>(24,468,359)</b>	<b>(15,375,470)</b>	<b>41,538,052</b>
<b>Total support and revenue</b>	<b>\$27,659,914</b>	<b>\$ 970,164</b>	<b>\$ 2,950,946</b>	<b>\$4,078,272</b>	<b>\$(30,870,358)</b>	<b>\$ 4,788,938</b>	<b>\$61,046,474</b>



Jazz Under the Stars presented by Chase.

CONSOLIDATED STATEMENT OF ACTIVITIES (UNAUDITED) – Continued

Year ended September 30, 2008  
(with summarized financial information for the year ended September 30, 2007)

	Operating Fund	Art Leagues	Funds for Specified Purposes	Plant and Collection Funds	Endowment Funds	2008 Totals	2007 Totals
<b>Expenses</b>							
Collections and exhibitions	\$11,253,738	\$ -	\$ 439,689	\$ 356,452	\$ 416,034	\$ 12,465,913	\$ 11,930,314
Education	3,746,317	-	94,781	333,477	189,666	4,364,241	3,770,077
Development and external affairs	6,113,211	-	-	68,612	-	6,181,823	4,796,781
General and administration	4,723,782	-	(404,470)	446,551	456,885	5,222,748	4,998,139
Auxiliary activities	1,220,337	998,458	-	-	-	2,218,795	2,252,088
Additional minimum liability	523,299	-	-	-	-	523,299	-
<b>Total expenses</b>	\$27,580,684	\$ 998,458	\$ 130,000	\$ 1,205,092	\$ 1,062,585	\$ 30,976,819	\$ 27,747,399
<b>Change in net assets before change related to collection items not capitalized</b>							
	79,230	(28,294)	2,820,946	2,873,180	(31,932,943)	(26,187,881)	33,299,075
Collection items sold	-	-	-	930,000	-	930,000	50,000
Collection items purchased	-	-	(67,500)	(3,477,674)	-	(3,545,174)	(2,222,365)
<b>Change in net assets</b>	79,230	(28,294)	2,753,446	325,506	(31,932,943)	(28,803,055)	31,126,710
<b>Adjustments to net assets**</b>	-	-	-	-	-	-	(339,902)
<b>Net assets, beginning of year</b>	(562,128)	1,016,051	6,212,919	10,687,590	153,403,100	170,757,532	139,970,724
<b>Net assets, end of year</b>	\$ (482,898)	\$ 987,757	\$8,966,365	\$11,013,096	\$121,470,157	\$141,954,477	\$170,757,532

\*\*\* In September 2006, the FASB issued SFAS No. 158 Employer's Accounting for Defined Benefit Pension and Other Postretirement Plans: an amendment of FASB Statements No. 87, 88, 106, and 132(R). SFAS No. 158 requires the Museum to recognize the overfunded or underfunded status of a defined benefit postretirement plan as an asset or liability in its statement of financial position and recognize changes in the funded status in the year in which the changes occur. The Museum adopted SFAS 158 effective September 30, 2007. As a result of the adoption of SFAS No. 158 on September 30, 2007, the Museum increased accrued pension benefits \$218,344, decreased intangible assets by \$121,558 and reduced total net assets by \$339,902. The adoption of SFAS No. 158 does not affect the results of operations or cash flows for the years presented.

On the cover:

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***Window with Starfish ("Spring") and Window with Sea Anemone ("Summer")***

c. 1885–1895, glass, lead, iron, and wooden frame (original), The Eugene and Margaret McDermott  
Art Fund, Inc., 2008.21.1–2.McD

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