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.
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 like-minded 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 Shower, 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.
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.

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 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...
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 Ecock, 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.
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.)
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-
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, collectors, 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.
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.

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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Molly Byrne through the Turning Point Foundation
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Institute of Museum and Library Services
Martha McCarty Kimmerling
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Cindy and Howard Rachofsky
Harold Simmons Foundation

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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

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.
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
The Barrettts’ gift follows their gift in March 2007 of more than sixty examples of early Texas art.

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.

DAVID BATES
*Catfish Moon*
1986, oil on canvas, The Barrett Collection, Dallas, Texas, 2007.53.6, © David Bates

JOSEPH GLASCO
*Untitled*

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

Previous page and clockwise from top:
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.
GABRIEL OROZCO
*Inner Circles of the Wall* (detail)

CHARLES RAY
*The New Beetle*

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)
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 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
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 ante-bellum 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 Aït 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.

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
AFRICAN ART

MOROCCO, ANTI-ATLAS RANGE, SIROUA MOUNTAIN VALLEYS, BERBER PEOPLES, AIT OURADA 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 1⁄2 in.
Textile Purchase Fund, 2007.49

DEMOCRATIC REPUBLIC OF THE CONGO, KASAI RIVER AREA, KUBA PEOPLE, SHOOWA SUBGROUP
Embroidered raffia textile
Early to mid-20th century
Raffia with natural dyes
26 x 22 1⁄2 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 1⁄2 x 10 1⁄2 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 1⁄2 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
19 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 ¼ x 13 ¼ in.
Anonymous gift in honor of Professor Roy Sieber, 2007.50.5

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 ¼ 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 ⅝ 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 ⅛ x 30 in.
The Patsy Lacy Griffith Collection, gift of Patsy Lacy Griffith by exchange, 2008.7.1

ATTRIBUTED TO GERARDUS DUYCKINCK I
Petrus Rutgers
C. 1722
Oil on canvas
45 ¼ x 36 ¼ in.
The Patsy Lacy Griffith Collection, gift of Patsy Lacy Griffith by exchange, 2008.7.2

IJO PEOPLE
Water spirit headdress
Jean-Joseph Vauvrecamps

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

1841

Oil on canvas

46 x 35 ¾ 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 ½ x 46 ¼ 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 ¼ (diam.) in.

Foundation for the Arts Collection, gift of Elizabeth M. and Duncan E. Boeckman, 2007.70.FA

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 ¼ 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

30 ¾ x 17 ¼ x 10 ½ in.

Wendover Fund, gift of David T. Owsley via the Alvin and Lucy Owsley Foundation and General Acquisitions Fund, 2008.25.a–h

Above and facing page:

Phil Collins

*the world won’t listen* (installation view)


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 ¼ x 12 ¼ in.

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
CONTEMPORARY ART

PETER FISCHLI
DAVID WEISS
Equilibres
1984–1986
Eighty-two framed C-prints
Each sheet: 11 \( \frac{15}{16} \) x 14 \( \frac{1}{4} \) 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

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 KIPPMENBERGER
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
LUCAS JOHNSON
Self-Portrait #11
1995
Hand-colored lithograph with hologram collage
Sheet: 52 x 37 ½ in. 2007.53.19

LUCAS JOHNSON
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 ½ 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 ¼ 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 MCMANAYAW
Eves and Ralph
1985
Collage
5 ½ x 10 ½ x 1 ½ 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 10 in. 2007.53.33

KERMIT OLIVER
Autoritratto
1993
Acrylic on paper
Sheet: 27 x 10 in. 2007.53.34

LINDA RIGGWAY
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 ¼ 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 ½ 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 50 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
RORSCHACTEST #4
2006
Cotton and linen
89 ¼ x 111 in. DMA/amfAR Benefit Auction Fund, 2007.55.6

BRUCE DAVIDSON
Freedom Ride
1961
Black-and-white photograph
8 ¼ x 12 ¼ in. Anonymous gift, 2007.62.1

BRUCE DAVIDSON
March on Washington, D.C.
1963
Black-and-white photograph
Image: 7 ½ x 11 ½ in. Anonymous gift via Charles Wylie to honor Catherine and Will Rose, 2007.62.2

GORDON PARKS
Emerging Man, Harlem
1952
Printed later
Image: 7 ¼ x 11 ½ in. Anonymous gift from Charles Wylie to honor Catherine and Will Rose, 2007.62.3

GORDON PARKS
Ingrid Bergman at Stromboli, Italy
1949, printed later
Gelatin silver print
Image: 7 ½ x 11 ½ in. Anonymous gift from Charles Wylie to honor Catherine and Will Rose, 2007.62.4

GORDON PARKS
American Gothic, Washington, D.C.
1942, printed later
Gelatin silver print

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 1/4 x 20 1/4 x 43 1/4 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 3/4 x 20 3/4 in.
Anonymous gift in honor of Suzanne Weaver, 2008.2

GERHARD RICHTER
Snow White
2005
Acrylic paint and pencil on offset print
Sheet: 8 1/4 x 12 1/4 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 1/4 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.

GERHARD RICHTER
724-4
2007–2008
Framed C-print
Framed: 34 x 44 1/4 in.
Lay Family Acquisition Fund, 2008.13.1

GERHARD RICHTER
724-4
2007–2008
C-print between Plexiglas and Aludibond
28 3/4 x 39 1/4 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 3/4 x 14 1/4 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
NWI103 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
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 SK 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

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
Pylons, 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
Clockwise from top:

YINKA SHONIBARE, M.B.E.
*Un ballo in maschera* (still)

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*
DANNY WILLIAMS
Pyons, Pleine de la Maule
2007
Powdered pigment, charcoal, conté, and ink on paper
24 x 28 in.
Texas Artists Fund, 2008.36.3

DANNY WILLIAMS
Converging Power Lines, Saulx-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 Care
2007
Powdered pigment, charcoal, conté, and ink on paper
22 x 26 in.
Texas Artists Fund, 2008.36.6

DEDECORTIVE 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, 2007.51–4

GERALD GULOTTA
Flatware designed for the Viners of Sheffield
International Sterling Silver Tableware Competition 1967, London
1967
Silver
Dimensions variable
Gift of Gerald Gulotta, 2007.52.11–3

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, CONNÉCTICUT, MANUFACTURER
Fork
1960
Silver
½ x 6 ½ x ¼ in.
Gift of Gerald Gulotta, 2007.52.3

PHILADELPHIA, PENNSYLVANIA
Side chair
1740–1753
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
Arum vase (prototype)
2007
Glass
13 ⅝ x 11 x 4 ¼ in.
Gift of Caren Prothro and Howard and Cindy Rachofsky, 2007.67

JEFF LEATHAM, DESIGNER; DAUM FRÈRES, FRANCE, MANUFACTURER
SALT and PEPPER SHAKERS
c. 1986
Silverplate
Dimensions variable
The Jewell Stern American Silver Collection, gift of Jewel Stern, 2008.20.11–2.a–b

EARL PARDON, DESIGNER; TOWLE SILVERSMITHS, NEW-BURYPORT, MASSACHUSETTS, MANUFACTURER
Casserole with stand
1955
Silverplate and ceramic
11 ¼ x 9 ½ (diam.) in.
The Jewell Stern American Silver Collection, gift of Jewel Stern, 2008.20.2.a–d

LAURITUS CHRISTIAN EICHNER, DESIGNER
Box
c. 1937
Copper and pewter
3 x 7 ¼ x 3 ½ in.
Gift of Jewell Stern, 2008.20.3.a–b

PAIRPOINT MANUFACTURING COMPANY, NEW BEDFORD, MASSACHUSETTS, MANUFACTURER
Tray
c. 1927–1928
Silverplate and Bakelite
5 ½ x 8 x 5 ½ in.
The Jewell Stern American Silver Collection, gift of Jewel Stern, 2008.20.4

CALVIN KLEIN, DESIGNER; SWID POWELL DESIGN, NEW YORK, NEW YORK, MANUFACTURER
Coffee pot
c. 1995
Silverplate
9 ½ x 7 ½ x 4 in.
The Jewell Stern American Silver Collection, gift of Jewel Stern, 2008.20.5

Top to bottom:
ELSA RAY
Lily Still Life No. 47
1998, porcelain and metal, gift of Deedle and Rusty Rose, 2007.69.a–c

LINO SABATTINI, DESIGNER; SABATTINI ARGENTERIA, BREGNANO, ITALY, MANUFACTURER
Rialto tea and coffee service

ACQUIPITIONS 45
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 ¼ 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 ¼ x 3 (diam.) in.
The Jewel Stern American Silver Collection, gift of Jewel Stern, 2008.20.7

ROGERS, LUNT, AND BOWLEN COMPANY, GREENFIELD, MASSACHUSETTS, MANUFACTURER
Saltcellar with Modern Classic salt spoon
1929–1939
Silver Saltcellar: 1 ¼ x 2 x 2 in.
Spoon: ¼ x 1 ¼ x 2¼ in.
The Jewel Stern American Silver Collection, gift of Jewel Stern, 2008.20.8 a–c

INTERNATIONAL SILVER COMPANY, MERIDEN, CONNECTICUT, MANUFACTURER
Sugar bowl for New York Central Railroad
1939
Silverplate 4 ½ x 5 x 3 ½ in.
The Jewel Stern American Silver Collection, gift of Jewel Stern, 2008.20.9 a–b

LEONORE DOSHOW, DESIGNER
Magnifier
1960s
Lucite and silverplate ¾ x 1 ¾ x 6 ¼ in.
The Jewel Stern American Silver Collection, gift of Jewel Stern, 2008.20.10

NAPIER COMPANY, MERIDEN, CONNECTICUT, MANUFACTURER
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, CONNECTICUT, MANUFACTURER
Bev'ly-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, DESIGNEER; TIFFANY GLASS AND DECORATING COMPANY, MANUFACTURER
Window with Starfish ("Summer") and Window with Sea Anemone ("Spring")
c. 1885–1895
Glass, lead, iron, and wooden frame (original)
Framed (each): 64 ¼ x 20 ¼ x 2 in.
The Eugene and Margaret McDermott Art Fund, Inc., 2008.22. Mc D

GUSTAV STICKLEY, UNITED CRAFTS, EASTWOOD, NEW YORK
Linen chest
1903
Oak and iron 54 ¼ x 44 ¼ x 20 ¼ in.
The Eugene and Margaret McDermott Art Fund, Inc., facilitated by American Decorative Art 1900 Foundation, 2008.22. Mc D

VELMA DAVIS DOZIER
Ring guard and necklace
c. early 1960s
18K gold and diamonds Dimensions variable
Gift of Virginia and Roland Dyles, 2008.31.1–2

EUROPEAN ART

JACQUES LOUIS DAVID
Apollo and Diana Attacking the Children of Niobe
1772
Oil on canvas 47 ½ x 60 ½ in.
Foundation for the Arts Collection, Mrs. John B. O'Hara Fund in honor of Dr. Dorothy Kofinski, 2008.6 FA

LATIN AMERICAN ART

GUATEMALA, DEPARTMENT OF SOLOLÁ, SANTIAGO ATITLÁN, TZUTUJIL MAYA PEOPLE
Man's headcloth
C. 1930s
Cotton; warp-faced plain weave with warp stripes 18 ½ x 41 in.
Gift of Martha Hettich, 2007.72

GUATEMALA, DEPARTMENT OF SOLOLÁ, SANTIAGO ATITLÁN, TZUTUJIL 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 ⅔ x 36 ⅔ in.
Gift of Martha Hettich, 2007.73

GUATEMALA, DEPARTMENT OF TOTONICAPÁN, SAN MIGUEL, KICHE MAYA PEOPLE
Ceremonial cloth
c. 1930s
Cotton; weft-faced plain weave with weft stripes and weft ikat 19 ¾ x 49 in.
Gift of Martha Hettich, 2007.74

GUATEMALA, DEPARTMENT OF SOLOLÁ, SANTIAGO ATITLÁN, TZUTUJIL MAYA PEOPLE
Woman's shoulder cloth
Probably 1930s or 1940s
Cotton, warp-faced plain weave with warp stripes 22 ½ x 64 in.
Gift of Martha Hettich, 2007.71

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
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
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
Galeries 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
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 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.
**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.
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 Cold Blossoms: Indian Jewelry from the Susan L. Beningson 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
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**
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 number 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.
Gabriel Orozco: Inner Circles of the Wall
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
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 A. A. A.
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: KLVU 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
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.
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
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™).

**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.
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)

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

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Blithe Spirits: Sara and Gerald Murphy and the Persistence of Beauty (385)
Tracy Chevalier (443)
Elaine Pagels (711)
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

Back to School Health and Art Fair (300)
Dallas Afterschool Network Summer Showcase (60)
New Hope Community Center Partnership Programs (38)
Death, War, and Captivity: The Bergsten Sarcofagus, Crystal Rosenthal, DMA
Devotion and Decoration: The Italian Renaissance Plaquette, 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, Armanda Blake, DMA
Forward Thinking: Experience, Explore, and Examine Art, Liza Oldham, 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 Wyile, 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 Coppie, 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,” 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 Dorothy 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 Hill 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)

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 (7,600)
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 (2,200)
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 Docs ..................................... 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)
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.
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.
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
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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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African Collection Endowment Fund
Roberta Coke Campbell Endowment Fund
Decorative Arts Discretionary Endowment Fund
Charron and Peter Denker Endowment Fund for Contemporary Texas Art
The Otis and Velma Davis Dozier Endowment Fund
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The Otis and Velma Davis Dozier Endowment Fund
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Gayle and Paul Stoffel Endowment Fund for Contemporary Art Acquisitions
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Brettell Lecture Series Endowment Fund
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The Kay Cattarulla Endowment Fund
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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) to the $2,000 Associates Circle through the $250,000 Chairman’s Circle.

The Campaign for a New Century has a goal to guarantee sustained vibrant programming for the Museum. Many Donor Circle members have made five-year commitments and are listed below, with a special note of gratitude to the members 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 2005) is designed for those who are interested in art education, community networking, and events designed especially for families.

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David T. Owsley and former curator Dorothy Kosinski.
Caren Prothro, Bill Solomon, and trustee Gay Solomon.
Trustees Garrett Boone and Naomi Aberly.
Dee Torbert, Allison Fisher, and trustee Margot Perot.
Members enjoy an Arts & Letters Live event.
Christina Rees leads a Late Night tour.
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Jaclyn Braddy
Connie Carreker
Nancy Cates

Collections Department
Barbara Scott

Community Task Force for European Art
J. Larry Allums
Janis Bergman-Cart
Trudy and Charles Best II
Caroline Bretell
Richard Bretell
Lynn Brooks
Laura Bruck
Nancy Carlson
Kay and Elliot Cattarulla
Nita and Cullum Clark
Carolyn and James Clark, Jr
Mason and Allen Custard
Greg Davis
Carolyn and Gary Eden
Robert M. Edsel
Suzann Farren
Ola and Randall S. Fojtasek
Norine Haynes
Mary Jalonic
Dedo and Barron Kidd
Jeff Kindig
Jill A. Kotvis
Mr. and Mrs. George Kremer
Joyce and Lawrence Lacerte
Pierrette Lacour
Alexandra and Robert Lavie
Carole R. Lee
Carol and John Levy

Dallas Museum of Art PM Docents
Cindy Andrew
Gerry Baisley*
Lane Banks*
Joel Bigley
Deborah Black
Cathy Chen
Sharon Cooper*
Aida Cortes
Jennifer Davidson
Wendy Deng
Mary Dilworth
Sally Drayer
Luis Gamble
Haia Goldenberg
Chandra Holloway
Marie Houran*
Laura Ikel
Sharon Johnson
Ellen Key
Nancy Kirk
Randy Matt
Mary McLean*
Nikki Miller
Maria Morello
Lester Newsome
Sherry Pollan
Jeanine Powell
Wynn Powell
Moni Rizk-Finne
Billy Rodriguez
Jessie Shelburne*
David Smith
Alexandra Tafich
Patsy Tate
Lida Taylor
Susan Tribble
Nancy Van Ness
Stephanie Zajchowski

* Nasher Sculpture Center docent

BOARD OF TRUSTEES, VOLUNTEERS, AND STAFF

83
Festival Volunteers
Van Volunteers
Satellite and Site-Specific Volunteers
Dallas Museum of Art League Floral Design Committee
Dallas Museum of Art League Hospitality Committee
Dallas Museum of Art League Membership Committee
Dallas Museum of Art League Staff Appreciation Luncheon Committee
Dallas Museum of Art League Telephone Committee
Education Department
Exhibitions Department

Dallas Museum of Art League Floral Design Committee
Shirley Aguilar
Norma Allen
Linda Beachum
Marsha Benda
Fran Bennett
Laura Bolding
Frances Campbell
Sally Case
Martha Chawner
Rita Conway
Glenda Krottinger Cotner
Suzanne Crandall
Audrey Cunningham
Ann Dunbar
Frances Fitts
Charlotte Gannon
Marilyn Hailey
Sarah Harkinson
Cathy Hawley
Jo Herz
Thetis Hilliard
Jean Holt
Linda Jenkins
Kathleen Johnson
Mary Frances Keating
Bonnie Krauss
Kathy Langford
Cathy Linder
Pat MacDonald
Jane Malcolm
Anne Martin
Pam McDivit
Lianne McNaught
Carmen McTaggart
Marilyn Meyer
Karen Murrell
Janet Nylund
Marlene Patterson
Katherine Phillips
Tim Poindexter
Carol Resnick
Kathey Roberts
Marcy Sands
Gaylan Sapp
Celeste Segerstrom-Terry
Jessie Shellburne
Susie Soderquist
Vonne Solomon
Beverly Swain
Gerri Troy
Lynda Vega
Kay Weatherford
Jimmie Webb
Katie West
Carolyn Willard
Minnie Williams
Terry Willis
Gerry Young
Carol Ann Zaenglein
Gisela Ziebarth
Dallas Museum of Art League Hospitality Committee
Judy Birchfield
Susan Caruso
Vali Hale
Diana Mallonee
Pam McDivit
Franci Moses
Irene Pence
Sue Prather
Judy Smith
Katherine Suttill
Dallas Museum of Art League Membership Committee
Gretchen Cash
Louise Eiseman
Jean Garrett-Nolland
Marilyn Hailey
Jo Herz
Diane Lesselyong
Pat Pace
Joyce Sanders
Mary Jo Schneider
Enka Schulze
Susan Sturdivant
Diane Towne
Carolyn Warnick
Carolyn Willard
Libbie Wilmer
Dallas Museum of Art League Staff Appreciation Luncheon Committee
Paula Clancy
Jo Herz
Lorraine Meenan
Mary Miller
Dallas Museum of Art League Telephone Committee
Sandy Bailey
Diedra Cizon
Linda Hatcher
Corleen Helwig
Betty Nelson
Greta Owens
Helen Shalom
Ruth Stout
Janis Willour
Education Department
Richard Dow
Exhibitions Department
Libby Baker

Karen Scheidhauer
Kim Self
Kristin Shanker
Mary Smith
Rebecca Supan
Margorie Terry
Xan Thompson
Laura Thweatt
Julie Weber
Sacha Whitehead
Laurie Whitlock
Margie Wilkes
Laura Williford
Sherie Woomer
Mayra Yuntd-Pacheco
Jeannie Zimmerman

Go van Gogh® Van Volunteers
Nan Alexander
Ayesh Bashir
Susan Behrendt
Claire Blanche
Marilyn Boyd
Ellene Breinin
Amelia Clark
Rose Cuten
Mechelle Davidson
Megan DiRienzo
Elindoh Epi
Kate Ferguson
Marilyn Goldstein
Sue Gordon
Alice Greenberg
Jane Guzman
Candace Harvey
Deborah Harvey
Cynthia Holloway
Teisha-Vonique Hood
Jane Kellogg
Debbie Klein
Katie Lea
Rosanne Lewis
Alix Mason
Pam McDivit
Jennifer McNabb
Sonia Metzer
Holly Morris
Bertie Neu
Lisa Nolley
Anne Norvell
Mabel Peck
Mollie Pin
Susan Roe
Kimberly Shashoua

A Go van Gogh program at Withers Elementary.

Go van Gogh® Festival Volunteers
Rachel Nicholson
Anne Stieg
Claire Stieg
Go van Gogh® Satellite and Site-Specific Volunteers
Raj Bahargava
Kelli Barefield
Debbie Bartzen
Carri Bear
Sylvia Blair
Ann Calhoun
Melissa Cob
Kristin Conroy
Victoria Cope
Sandra Doak
Tracy Doyle
Debbie Dunphy
Faith Engler
Lana Evans
Brenda Fager
Sharon Farrell
Shelley Graham
Valerie Greboulin
Dana Gronfeld
Marilyn Haynes
Jennifer Hendrix
Robin Herrington
Barb Jackson
Kelli Jordan
Chanin Kelly
Suzanne Kirkin
Cheryl Koff
Sandra Matti
Laura McCarthy
Market McKenzie
Inge Meals
Mildred Molken
Rebecca Morel
Michelle Oesterreicher
Kris Oliveri
Pascale Payne
Timothy Percevecz
Kelli Phelps
Jenny Pickett
Cyndi Pouiter
Shana Prugh
Jackie Rackowski
Christi Ream
Christine Repak
Dawnn Reynolds
Mary Roux
Angela Sarlay

Fran Clem
Glenda Krottinger Cotner
Barbara Daseke
Susan Fisk
Harriett Gibbs
Marilyn Hailey
Kaki Hopkins
Cathy Hudson
Rita Klein
Emily Maduro
Patricia McDvIt
Lori McDonald
Lorraine Meenan
Julie Nelson
Karen Omlor
Patrica Pace
Irene Pence
Carol Resnick
Gail Sachson
Joyce Sanders
Mary Jo Schneider
Celeste Segerstrom-Terry
Denise Shade
Helen Shalom
Linda Slaughter
April Spencer
Susen Tribble
Nancie Wagner
Bobbi Watkins
Jeanette Wharton
Carmaletha Whiteley
Marilyn Willems
Dallas Museum of Art League Floral Design Committee
Dallas Museum of Art League Hospitality Committee
Dallas Museum of Art League Membership Committee
Dallas Museum of Art League Staff Appreciation Luncheon Committee
Dallas Museum of Art League Telephone Committee
Education Department
Exhibitions Department
STAFF

Office of the Director
Bonnie Pitman
The Eugene McDermott Director
June 1, 2008–present
Deputy Director
Through May 31, 2008
Mary Frances Barlow
Assistant to the Deputy Director
Diane Flowers
Executive Assistant to the Director
Adrienne Morton
Assistant to the Director's Office
Liza Fischer Skaggs
Assistant Secretary of the Board/Manager of Board Relations

Dr. John R. Lane

Director Emeritus
June 1, 2008–present
The Eugene McDermott Director
Through May 31, 2008
Harry S. Parker III
Director Emeritus

Curatorial
Dr. Rosalyn Adele Walker
Senior Curator of the Arts of Africa, the Americas, and the Pacific/The Margaret McDermott Curator of African Art
Carol Robbins
The Ellen and Harry S. Parker III Curator of the Arts of the Americas and the Pacific

Dr. Anne Bromberg
The Cecil and Ida Green Curator of Ancient and Asian Art

Charles Wylie
The Lupe Murchison Curator of Contemporary Art
Suzanne Weaver
The Nancy and Tim Hanley Associate Curator of Contemporary Art

Kevin W. Tucker
The Margaret B. Perot Curator of Decorative Arts and Design

Dr. Dorothy Koscinski
Senior Curator of Painting and Sculpture/The Barbara Thomas Lemmon Curator of European Art
Dr. Heather MacDonald
The Lillian and James H. Clark Associate Curator of Painting and Sculpture

Dr. William Keyse Rudolph
The Pauline Gill Sullivan Associate Curator of American Art

Jessica Beasley
Curatorial Administrative Assistant
Danielle Flores
Curatorial Administrative Assistant
Sally-Anne Huxtable
Researcher for Gustav Stickley and the American Arts and Crafts Movement
Lisa Jones
Curatorial Administrative Assistant
Erin Murphy
Curatorial Administrative Assistant

Exhibitions and Publications
Tamara Wootton-Bonner
Director of Exhibitions and Publications
Darrell Dubose
Exhibitions Painter
Jessica Harden
Exhibitions Design Coordinator
Kevin Parmer
Associate Exhibitions Graphics Designer
Jesus Rivera
Shop Technician
Chip Sims
Head Carpenter and Shop Manager
Jennifer Taber
Exhibitions Coordinator

Joni Wilson
Exhibitions Administrative Assistant
Eric Zeidler
Publications Coordinator

Collections Management
Gabriela Truly
Director of Collections Management
Laurie McGill
Administrative Assistant to the Director of Collections Management

Registration
Susan Squires
Head Registrar
Marcj Driggers Caslin
Registrar for Loans and Exhibitions
Reagan Duplisea
Assistant Registrar for Loans and Exhibitions
Sarah Evans
Associate Registrar for Permanent Collection
Carol Griffin
Associate Registrar for Acquisitions and Deaccessions
Consuelo Gutierrez
Collections Records Technician
Robert Hoot
Collections Records Technician
Anne Lenhart
Assistant Registrar for Permanent Collection
Brent Mitchell
Associate Registrar for Loans and Exhibitions

Ron Moody
Art Storage Manager/Collections Assistant
Elnay Rush
Associate Registrar for Loans and Exhibitions

Installation
Vince Jones
Head Preparator
Michael Hill
Preparator
Lance Lander
Media Arts Technician
John Lensveld
Preparator
Martha Lopez
Collections Management Assistant
Elia Maturino
Collections Management Assistant
Mary Nicolet
Preparator
Brian Peterman
Preparator
Michael Shelton
Preparator
Russell Sublette
Preparator
Doug Velek
Preparator

Conservation
John Dennis
Conservator
Jeanne Liroth
Conservator

Education and Public Programs
Gail Davitt
Dallas Museum of Art League Director of Education
Sharrisse Butler
Manager of Visitor Studies and Evaluation
Elaine Higgins
Assistant to the Director of Education

Center for Creative Connections
Susan Diachisn
The Kelli and Allen Questrom Director of the Center for Creative Connections, endowed in honor of Marguerite and Robert Hoffman
Hadly Clark
Center for Creative Connections Specialist
Leah Hanson
Manager of Early Learning

Natalia Zuniga
Center for Creative Connections Specialist

Family Experiences
Maria Teresa Garcia Pedroche
Head of Family Experiences and Community Outreach
Juan Bigornia
Coordinator of Family Experiences
Amanda Blake
Manager of Family Experiences

Learning Partnerships with Schools and the Community
Nicole Stutzman
Director of Learning Partnerships with Schools and the Community
Mary Caldwell
Summer Teacher
Amy Copeland
Coordinator of Learning Partnerships with Schools and the Community
Megan DiRienzo
Summer Teacher
Keerti Kirpalani
TAG Teacher
Jenny Marvel
Manager of Learning Partnerships with Schools
Anne Matuszewicz
Summer Teacher
Melissa Nelson
Manager of Learning Partnerships with the Community

Teaching Programs and Callery Interpretation
Molly Kysar
Head of Teaching Programs
Laura Bruck
Manager of Callery Interpretation
Shannon Karol
Tour Coordinator
Grant Smith
Teaching Programs Assistant
Amy Wolff
Teaching Programs Coordinator

Public Programs and Multimedia Services
Tracy Bays-Booth
Head of Public Programs and Multimedia Services
Carl Daniel
Manager of Multimedia Services
Lisa Kays
Manager of Public Programs
Denise Lanser
Coordinator of Public Programs and Multimedia Services
Stacey Lizotte
Manager of Public Programs
Liza Oldham
Coordinator of Partner Programs
Brian Rawlins
Educational Media Technician-Multimedia Services
Josh Rose
Manager of Public Programs
John Shipman
Multimedia Services Technician
Wendell Sneed
Jazz in the Atrium Coordinator
Corbett Sparks
Multimedia Services Technician

Arts & Letters Live
Carolyn Bess
Director of Arts & Letters Live
Carolyn Hartley
Ticketing Assistant
Katie Hutton
Arts & Letters Live Program Manager
Kai Kunnnapas
Arts & Letters Live House Manager
Beverly Mitchell
Assistant Producer-Texas Bound
Helen Seslowsky
Arts & Letters Live Assistant Producer

Libraries and Imaging Services
Jiacqui Allen
The Mildred R. and Frederick M. Mayer Director of Libraries and Imaging Services
Kate Aoki
Project Assistant–Imaging
Giselle Castro-Brighten
Imaging Manager
Brad Flowers
Photographer
Dana Harper
Library Assistant
Burdette Katzen
Library Assistant
Mary Leonard
Librarian
Michael Mazurek
Imaging Technology Specialist
Julie Morgan
Reference Librarian
Chad Redmond
Assistant Photographer
Crystal Rosenthal
Imaging Technology Coordinator
Neil Sreenan
Imaging Technology Specialist
Kevin Todora
Project Photographer
Jeff Zilm
Intellectual Property Administrator
Cathy Zisk
Library Cataloger

Marketing and Communications
Judy Conner
Director of Marketing and Communications
Jill Bernstein
Director of Public Relations
Mandy Englemann
Graphic Designer
Sue Ferraro
Marketing Manager
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 Kalenk
Assistant Visitor Services Manager
Genet Mamuye
Visitor Services Representative

Museum Store
Janet Steive
General Manager
Ramona Agnew
Assistant Store Manager–Operations
Karen Irvin
Sales Associate
Jameelah Jackson
Sales Associate
Office of Special Events
Debbie Stack
Director of Special Events
Frances Grinsfelder
Special Events Coordinator
Lindsey Joiner
Special Events Coordinator
Sandra Megaly
Special Events Coordinator
Arleen Ottensmann
Special Events Manager
Allyson Stark
Administrative Assistant to the Director of Special Events/Volunteer Coordinator
Jennifer Wissler
Special Events Manager

Development Information Services
Yemi Dubale
Development Information Services Manager
Tasha Duckett
Word Processing Coordinator
Alesia Harrison
Bulk Mail Processor
Brigitte McCary
Development Information Systems Assistant
Frank McMorland
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 Schmigl
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
MLEA 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
Enrique Sanchez
Jason Ellis
Asmelash Hagos
Kelly Hanlon
Charles Irvin Jr.
Shemeia Jefferson
Kevin Jones
Mullen
Control Room Supervisor
James Meadows
Benjamin Morales
Lloyd Neal
Donald O’Bannon
Control Room Supervisor
Darrion Peterson
Kay Sims
Control Room Supervisor

Gallery Attendants
Reta Adere
Veronica Andrada
Andre Anthony
Denise Augusta
Gallery Attendant Supervisor
Workneh Ayane
Ronald Baxter
Robert Benke
Robert Bowman
Gallery Attendant Supervisor
Juanita Cabrera
Tirfe Chafo
Jacyln Chambers
Tiffany Chance
Claudia Choy
Joseph Colunga
Melba Croomock
Minnie Cook
Carol Cruel
Laurin Curlin
Cathy Davis
Katoheline Drake
Clara Flowers
Yesheletsa Gessesse
David Goetschius
Greg Gourley
Joe Griffin
Stephen Hamilton
Patrick Haynes
Elenenas 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
Zeweditu Mulugeta
LaWanda Neal
Yeshe Negatu

Jacqueline Parks
Sheila Perry
Zena Peterson
Vickie Phillips
Jerry Reeves
Jaime Rojas
Justin Ross
Mulualem Selassie
Asherber Shoaamanal
Fikirte Sima
Bruce Smith
Marylin 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 Zapatka

Operations
Gloria Arbulu
Crew Chief
Latsiha 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 Tafoya
John Young
Operations Crew Leader

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

Interns
Courtney Carman
McDermott Education Intern
Holly Harrison
McDermott Curatorial Intern
Isabel Heyer
McDermott Curatorial Intern
Kristina Hilliard
McDermott Education Intern
Lauren Hughes
McDermott Curatorial Fellow
Nico Machida
McDermott Curatorial Intern
Kimberly McCarthy
McDermott Curatorial Intern
Cara Romano
McDermott Curatorial Intern
Christina Zenndt
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.
CONSOLIDATED STATEMENT OF FINANCIAL POSITION

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

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$ 970,912</td>
<td>$ 493,333</td>
</tr>
<tr>
<td>Investments, at market value</td>
<td>131,434,766</td>
<td>158,300,115</td>
</tr>
<tr>
<td>Grants, bequests, contributions, and accounts receivable, net</td>
<td>9,043,749</td>
<td>9,378,796</td>
</tr>
<tr>
<td>Accrued investment income</td>
<td>246,678</td>
<td>310,501</td>
</tr>
<tr>
<td>Inventories, net</td>
<td>1,306,640</td>
<td>1,156,392</td>
</tr>
<tr>
<td>Other assets</td>
<td>630,574</td>
<td>739,811</td>
</tr>
<tr>
<td>Restricted investments for deferred compensation</td>
<td>159,658</td>
<td>404,085</td>
</tr>
<tr>
<td>Owned art collection</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>8,125,381</td>
<td>4,917,938</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$151,918,358</strong></td>
<td><strong>$175,700,971</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LIABILITIES AND NET ASSETS</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable</td>
<td>$ 1,373,787</td>
<td>$ 523,913</td>
</tr>
<tr>
<td>Accrued expenses</td>
<td>3,173,870</td>
<td>2,861,148</td>
</tr>
<tr>
<td>Deferred membership revenue</td>
<td>1,537,993</td>
<td>1,167,624</td>
</tr>
<tr>
<td>Liability on annuity contracts</td>
<td>378,231</td>
<td>390,754</td>
</tr>
<tr>
<td>Note payable</td>
<td>3,500,000</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>9,963,881</strong></td>
<td><strong>4,943,439</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Net assets</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>1,449,859</td>
<td>1,620,044</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>44,715,810</td>
<td>76,952,615</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>95,788,808</td>
<td>92,184,873</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td><strong>141,954,477</strong></td>
<td><strong>170,757,532</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total liabilities and net assets</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td><strong>$151,918,358</strong></td>
<td><strong>$175,700,971</strong></td>
</tr>
</tbody>
</table>

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)

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

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

The accompanying notes are an integral part of this statement.
CONSOLIDATED STATEMENT OF CASH FLOWS

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

2008

Cash flows from operating activities:

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

Cash provided by (used in) operating activities 1,348,321 (8,349,499)

Cash flows from investing activities:

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

Cash used in investing activities (11,034,019) (8,216,703)

Cash flows from financing activities:

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 (512,633) -

Cash provided by financing activities 10,163,277 15,332,749

Net change in cash and cash equivalents 477,579 (1,233,453)
Cash and cash equivalents, beginning of year 493,333 1,726,786
Cash and cash equivalents, end of year $ 970,912 $ 493,333

Supplemental cash flow disclosure
Cash paid for interest $ 78,635 $ -

The accompanying notes are an integral part of this statement.
NOTES TO CONSOLIDATED FINANCIAL STATEMENTS

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 unrestricted 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
The distributed time is not reflected in the consolidated financial statements and would typically need to be purchased if not contributed. Specialized skills are provided by individuals possessing such skills.

**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 48-1, 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:

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

The following summarizes total net investment return:

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

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 a 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:

<table>
<thead>
<tr>
<th>Periods ended September 30</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions and bequests</td>
<td>$9,165,500</td>
<td>$9,737,800</td>
</tr>
<tr>
<td>City of Dallas</td>
<td>89,467</td>
<td>89,430</td>
</tr>
<tr>
<td>Other</td>
<td>540,185</td>
<td>416,615</td>
</tr>
<tr>
<td>Total</td>
<td>9,795,152</td>
<td>10,243,845</td>
</tr>
<tr>
<td>Less unamortized discount</td>
<td>(7,17,141)</td>
<td>(861,549)</td>
</tr>
<tr>
<td>Total</td>
<td>(34,262)</td>
<td>(3,500)</td>
</tr>
<tr>
<td></td>
<td>$9,043,749</td>
<td>$9,378,796</td>
</tr>
</tbody>
</table>

Contributions receivable consist of the following unconditional promises to give:

<table>
<thead>
<tr>
<th>Periods ended September 30</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Specified purpose</td>
<td>$2,859,000</td>
<td>$2,050,000</td>
</tr>
<tr>
<td>Endowment</td>
<td>5,956,500</td>
<td>6,187,800</td>
</tr>
<tr>
<td>Property and equipment</td>
<td>350,000</td>
<td>1,500,000</td>
</tr>
<tr>
<td>Total</td>
<td>9,165,500</td>
<td>9,737,800</td>
</tr>
<tr>
<td>Less unamortized discount</td>
<td>(7,17,141)</td>
<td>(861,549)</td>
</tr>
<tr>
<td>Total</td>
<td>(34,262)</td>
<td>(3,500)</td>
</tr>
<tr>
<td>Net contributions receivable</td>
<td>$8,448,359</td>
<td>$8,876,251</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Maturity</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than one year</td>
<td>$2,421,300</td>
</tr>
<tr>
<td>One to five years</td>
<td>5,744,200</td>
</tr>
<tr>
<td>After five years</td>
<td>1,000,000</td>
</tr>
<tr>
<td>Total</td>
<td>$9,165,500</td>
</tr>
</tbody>
</table>

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:

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

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 aformentioned 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 6.25% 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:

<table>
<thead>
<tr>
<th>Year ending</th>
<th>Fiscal year ending September 30, 2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>$ -</td>
</tr>
<tr>
<td>2010</td>
<td>875,000</td>
</tr>
<tr>
<td>2011</td>
<td>1,166,667</td>
</tr>
<tr>
<td>2012</td>
<td>1,166,667</td>
</tr>
<tr>
<td>2013</td>
<td>291,666</td>
</tr>
</tbody>
</table>

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:

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

Temporarily restricted net assets are restricted for the following purposes:

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

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:

<table>
<thead>
<tr>
<th></th>
<th>September 30, 2008</th>
<th>September 30, 2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operations and other</td>
<td>$ 3,927,813</td>
<td>$ 4,720,360</td>
</tr>
<tr>
<td>Education</td>
<td>2,577,013</td>
<td>1,428,897</td>
</tr>
<tr>
<td>Exhibitions, curatorial and conservation</td>
<td>3,527,782</td>
<td>2,236,764</td>
</tr>
<tr>
<td>Total</td>
<td><strong>$10,032,608</strong></td>
<td><strong>$8,386,021</strong></td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th></th>
<th>September 30, 2008</th>
<th>September 30, 2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actuarial present value of projected benefit obligation:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Projected benefit obligation</td>
<td>$ 4,929,524</td>
<td>$ 4,746,839</td>
</tr>
<tr>
<td>Plan assets at fair value</td>
<td>3,723,335</td>
<td>4,063,949</td>
</tr>
<tr>
<td>Funded status</td>
<td>$(1,206,189)</td>
<td>$(682,890)</td>
</tr>
</tbody>
</table>

Components of (accrued) prepaid benefit cost:

<table>
<thead>
<tr>
<th></th>
<th>September 30, 2008</th>
<th>September 30, 2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepaid benefit cost at fiscal year end</td>
<td>$ 598,796</td>
<td>$ 402,624</td>
</tr>
<tr>
<td>Additional minimum liability</td>
<td>(1,804,985)</td>
<td>(1,085,514)</td>
</tr>
<tr>
<td>Net accrued benefit cost</td>
<td>$(1,206,189)</td>
<td>$(682,890)</td>
</tr>
</tbody>
</table>

Components of additional minimum liability:

<table>
<thead>
<tr>
<th></th>
<th>September 30, 2008</th>
<th>September 30, 2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrecognized prior service cost</td>
<td>$ 58,278</td>
<td>$ 89,918</td>
</tr>
<tr>
<td>Net unrealized loss</td>
<td>1,746,707</td>
<td>995,596</td>
</tr>
<tr>
<td>Additional minimum liability</td>
<td>$ 1,804,985</td>
<td>$ 1,085,514</td>
</tr>
</tbody>
</table>

Employer contributions | $ 624,000 | $ 440,000 |

Benefits paid | $ 244,194 | $ 238,621 |

Net periodic benefit cost | $ 427,828 | $ 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:**

<table>
<thead>
<tr>
<th>Fiscal year ending</th>
<th>September 30,</th>
</tr>
</thead>
<tbody>
<tr>
<td>$286,536</td>
<td>2009</td>
</tr>
<tr>
<td>301,812</td>
<td>2010</td>
</tr>
<tr>
<td>335,201</td>
<td>2011</td>
</tr>
<tr>
<td>375,021</td>
<td>2012</td>
</tr>
<tr>
<td>367,294</td>
<td>2013</td>
</tr>
<tr>
<td><strong>$2,068,964</strong></td>
<td>2014 through September 30, 2017</td>
</tr>
</tbody>
</table>

**Plan assets are allocated as follows:**

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equity securities</td>
<td>69.44 %</td>
<td>72.15 %</td>
</tr>
<tr>
<td>Debt securities</td>
<td>27.53 %</td>
<td>26.05 %</td>
</tr>
<tr>
<td>Other</td>
<td>3.03 %</td>
<td>1.80 %</td>
</tr>
<tr>
<td><strong>100.00 %</strong></td>
<td>100.00 %</td>
<td></td>
</tr>
</tbody>
</table>

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 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.

**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.
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.

## SCHEDULE OF ENDOWMENT FUNDS

### Acquisitions Endowment Funds

<table>
<thead>
<tr>
<th>Endowment Fund</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Acquisitions Endowment Fund</td>
<td>$2,456,060</td>
</tr>
<tr>
<td>Charron and Peter Denker Fund for Contemporary Texas Art</td>
<td>237,441</td>
</tr>
<tr>
<td>Roberta Coke Camp Endowment Fund</td>
<td>1,726,689</td>
</tr>
<tr>
<td>Beatrice M. and Patrick E. Haggerty Endowment Fund</td>
<td>340,079</td>
</tr>
<tr>
<td>Laura and Walter Elcock Contemporary Art Endowment Fund</td>
<td>97,879</td>
</tr>
<tr>
<td>Gayle and Paul Stoffel Endowment Fund for Contemporary Art Acquisition</td>
<td>1,056,117</td>
</tr>
<tr>
<td>Susan Mead Contemporary Art Acquisition Endowment Fund</td>
<td>95,597</td>
</tr>
<tr>
<td>Mary Margaret Munson Wilcox Endowment Fund</td>
<td>76,118</td>
</tr>
<tr>
<td>Cecil and Ida Green Art Acquisition Endowment Fund</td>
<td>3,412,921</td>
</tr>
<tr>
<td>Textile Acquisitions Endowment Fund</td>
<td>966,395</td>
</tr>
<tr>
<td>Lay Family Endowment Fund</td>
<td>2,567,047</td>
</tr>
<tr>
<td>Otis and Velma Davis Dozier Endowment Fund</td>
<td>485,880</td>
</tr>
<tr>
<td>Texas Artists Fund</td>
<td>174,354</td>
</tr>
<tr>
<td>Theodore and Iva Hochstim Endowment Fund</td>
<td>157,971</td>
</tr>
<tr>
<td>Decorative Arts Discretionary Endowment Fund</td>
<td>833,333</td>
</tr>
<tr>
<td>E. E. Fogelson and Greer Garson Fogelson Endowment Fund</td>
<td>237,765</td>
</tr>
<tr>
<td>African Art Acquisitions Endowment Fund</td>
<td>1,102,937</td>
</tr>
</tbody>
</table>

**Total acquisitions endowment funds** $16,044,584

### Exhibition, Curatorial, and Conservation Endowment Funds

<table>
<thead>
<tr>
<th>Endowment Fund</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Howard and Fanchon Hallam Endowment Fund</td>
<td>$264,803</td>
</tr>
<tr>
<td>The Hoffman Senior Curator of Contemporary Art Endowment Fund</td>
<td>4,312,639</td>
</tr>
<tr>
<td>Exhibitionists Endowment Fund</td>
<td>100,232</td>
</tr>
<tr>
<td>Rosine Foundation Decorative Art Endowment Fund</td>
<td>443,209</td>
</tr>
<tr>
<td>Mella D. Whatley Endowment Fund given in honor of Betty and Edward Marcus</td>
<td>1,708,590</td>
</tr>
<tr>
<td>Conservation Endowment Fund</td>
<td>733,089</td>
</tr>
<tr>
<td>Margaret McDermott Curator of African Art Endowment Fund</td>
<td>1,990,246</td>
</tr>
<tr>
<td>Lupe Murchison Curator of Contemporary Art Endowment Fund</td>
<td>1,456,523</td>
</tr>
<tr>
<td>Exhibition Endowment Fund</td>
<td>8,881,758</td>
</tr>
<tr>
<td>Margot B. Perot Decorative Arts Curator Endowment Fund</td>
<td>1,030,408</td>
</tr>
<tr>
<td>Cecil and Ida Green Ancient and South Asian Art Curator Endowment Fund</td>
<td>1,873,654</td>
</tr>
<tr>
<td>Pauline G. Sullivan American Art Curator Endowment Fund</td>
<td>1,879,981</td>
</tr>
<tr>
<td>Lillian Clark Curatorship for Paintings and Sculpture Endowment Fund</td>
<td>899,582</td>
</tr>
<tr>
<td>The Nancy and Tim Hanley Associate Curator of Contemporary Art</td>
<td>1,150,772</td>
</tr>
<tr>
<td>Ellen and Harry S. Parker III Curator Endowment Fund</td>
<td>1,828,873</td>
</tr>
<tr>
<td>Barbara Thomas Lemmon Curator of European Art Endowment Fund</td>
<td>1,202,758</td>
</tr>
<tr>
<td>Modern and Contemporary Sculpture Endowment Fund</td>
<td>2,507,823</td>
</tr>
<tr>
<td>Anonymous Exhibition Endowment</td>
<td>50,000</td>
</tr>
<tr>
<td>Steven G. Alpert and Family Indonesian Art Endowment Fund</td>
<td>308,887</td>
</tr>
</tbody>
</table>

**Total exhibition, curatorial, and conservation endowment funds** $32,619,827

### Education Endowment Funds

<table>
<thead>
<tr>
<th>Endowment Fund</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>McDermott Education Endowment Fund</td>
<td>$2,521,104</td>
</tr>
<tr>
<td>Gayle Hysinger Endowment Fund for Education</td>
<td>205,449</td>
</tr>
<tr>
<td>Kimbrough Endowment Fund</td>
<td>298,708</td>
</tr>
<tr>
<td>DeGolyer Endowment Fund</td>
<td>135,548</td>
</tr>
<tr>
<td>Kay Cattarulla Endowment Fund for Literary and Performing Arts</td>
<td>199,396</td>
</tr>
<tr>
<td>Education Endowment Fund for Interpretation</td>
<td>785,878</td>
</tr>
<tr>
<td>Freeman Family Endowment Fund</td>
<td>151,115</td>
</tr>
<tr>
<td>Kimmerling Fund for Education</td>
<td>74,540</td>
</tr>
<tr>
<td>Education Endowment Fund</td>
<td>54,375</td>
</tr>
<tr>
<td>Karen and Richard Pollock Endowment Fund</td>
<td>46,839</td>
</tr>
<tr>
<td>JCPenney Afterschool Fund in Honor of Kelli &amp; Allen Questrom</td>
<td>173,863</td>
</tr>
</tbody>
</table>
## SCHEDULE OF ENDOWMENT FUNDS – Continued

**Protho 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
**Holton Education Endowment Fund** ......................................................... 90,949
**Betty Moroney Norworthy 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 Endowment Fund** ................................................................. 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** ...................................................... 260,035
**Jeffery A. Marcus Education Endowment Fund** .................................... 472,603
**Milred 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

**Total education endowment funds** ......................................................... $26,360,889

## 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** ................................................................. 205,537
**NEA Challenge Grant Endowment Fund** ......................................... 815,077
**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

**Total Net Assets**
September 30, 2008

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

<table>
<thead>
<tr>
<th>Endowment Fund</th>
<th>Net Assets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Patsy Nasher Endowment Fund</td>
<td>$ 123,195</td>
</tr>
<tr>
<td>Anonymous Endowment Fund</td>
<td>$2,810,565</td>
</tr>
<tr>
<td>Fleischner Courtyard Endowment Fund</td>
<td>$ 31,018</td>
</tr>
<tr>
<td>Edmund J. and Louise W. Kahn Endowment Fund</td>
<td>$2,691,792</td>
</tr>
<tr>
<td>General Operations Endowment Fund</td>
<td>$ 118,346</td>
</tr>
<tr>
<td>Anonymous Director’s Assistants Endowment Fund</td>
<td>$ 376,233</td>
</tr>
<tr>
<td>Ernest and Irene Wadel Endowment Fund</td>
<td>$ 320,805</td>
</tr>
</tbody>
</table>

**Total endowment funds**

| 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)    |

**Total Net Assets**

| Total operations and other specified purpose endowment funds | $ 46,474,858 |
| Total endowment funds                                        | $121,470,158 |
### CONSOLIDATED STATEMENT OF FINANCIAL POSITION (UNAUDITED)

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

#### ASSETS

<table>
<thead>
<tr>
<th></th>
<th>Operating Fund</th>
<th>Art Leagues</th>
<th>Funds for Specified Purposes</th>
<th>Plant and Collection Funds</th>
<th>Endowment Funds</th>
<th>2008 Totals</th>
<th>2007 Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>($2,995,780)</td>
<td>$3,966,692</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$970,912</td>
<td>$493,333</td>
</tr>
<tr>
<td>Investments, at market value</td>
<td>-</td>
<td>-</td>
<td>12,965</td>
<td>7,431,329</td>
<td>123,900,472</td>
<td>1,143,436</td>
<td>158,300,115</td>
</tr>
<tr>
<td>Grants, bequests, contributions, and accounts receivable, net</td>
<td>587,949</td>
<td>-</td>
<td>2,733,115</td>
<td>346,278</td>
<td>5,376,407</td>
<td>9,043,749</td>
<td>9,378,796</td>
</tr>
<tr>
<td>Accrued investment income</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>246,678</td>
<td>1,306,640</td>
<td>246,678</td>
<td>310,501</td>
</tr>
<tr>
<td>Inventories, net</td>
<td>1,306,640</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1,306,640</td>
<td>1,156,392</td>
</tr>
<tr>
<td>Other assets</td>
<td>170,626</td>
<td>2,500</td>
<td>457,448</td>
<td>-</td>
<td>-</td>
<td>630,574</td>
<td>739,811</td>
</tr>
<tr>
<td>Restricted investments for deferred compensation</td>
<td>159,658</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>159,658</td>
<td>404,085</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>211,098</td>
<td>-</td>
<td>7,914,283</td>
<td>-</td>
<td>-</td>
<td>8,125,381</td>
<td>4,917,938</td>
</tr>
<tr>
<td>Due from (to) other funds</td>
<td>5,502,832</td>
<td>(2,978,935)</td>
<td>6,281,343</td>
<td>(1,040,071)</td>
<td>(7,765,169)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$4,943,023</td>
<td>987,757</td>
<td>$9,029,923</td>
<td>15,109,267</td>
<td>$121,848,388</td>
<td>$151,918,358</td>
<td>$175,700,971</td>
</tr>
</tbody>
</table>

#### LIABILITIES AND NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable</td>
<td>$892,993</td>
<td>$782,435</td>
</tr>
<tr>
<td>Accrued expenses</td>
<td>2,994,935</td>
<td>2,717,220</td>
</tr>
<tr>
<td>Deferred membership revenue</td>
<td>1,537,993</td>
<td>1,421,122</td>
</tr>
<tr>
<td>Liability on annuity contracts</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Note Payable</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>5,425,921</td>
<td>5,010,789</td>
</tr>
</tbody>
</table>

Net assets

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>(482,898)</td>
<td>987,757</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>(482,898)</td>
<td>987,757</td>
</tr>
</tbody>
</table>

Total liabilities and net assets

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>$4,943,023</td>
<td>$987,757</td>
<td>$9,029,923</td>
</tr>
<tr>
<td>$15,109,267</td>
<td>$121,848,388</td>
<td>$151,918,358</td>
</tr>
<tr>
<td>$151,918,358</td>
<td>$175,700,971</td>
<td></td>
</tr>
</tbody>
</table>
FINANCIAL INFORMATION

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

<table>
<thead>
<tr>
<th>Fund</th>
<th>Operating Fund</th>
<th>Art Leagues</th>
<th>Funds for Specified Purposes</th>
<th>Plant and Collection Funds</th>
<th>Endowment Funds</th>
<th>2008 Totals</th>
<th>2007 Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriations from the City of Dallas</td>
<td>$1,073,603</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$1,073,603</td>
<td>$1,073,155</td>
</tr>
<tr>
<td>Contributed services</td>
<td>3,875,091</td>
<td>555,189</td>
<td>141,266</td>
<td>-</td>
<td>-</td>
<td>4,571,546</td>
<td>3,585,939</td>
</tr>
<tr>
<td>Exhibition support</td>
<td>125,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>125,000</td>
<td>141,987</td>
</tr>
<tr>
<td>Contributions</td>
<td>6,740,101</td>
<td>-</td>
<td>-</td>
<td>225,000</td>
<td>-</td>
<td>6,965,101</td>
<td>7,128,745</td>
</tr>
<tr>
<td>Government grants</td>
<td>86,845</td>
<td>-</td>
<td>141,530</td>
<td>-</td>
<td>-</td>
<td>228,375</td>
<td>35,649</td>
</tr>
<tr>
<td><strong>Total support</strong></td>
<td>11,900,640</td>
<td>555,189</td>
<td>228,796</td>
<td>225,000</td>
<td>-</td>
<td><strong>12,963,625</strong></td>
<td>11,965,475</td>
</tr>
</tbody>
</table>

**Revenue**

<table>
<thead>
<tr>
<th>Fund</th>
<th>Operating Fund</th>
<th>Art Leagues</th>
<th>Funds for Specified Purposes</th>
<th>Plant and Collection Funds</th>
<th>Endowment Funds</th>
<th>2008 Totals</th>
<th>2007 Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Membership</td>
<td>2,032,832</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2,032,832</td>
<td>1,705,340</td>
</tr>
<tr>
<td>Auxiliary activities</td>
<td>3,078,358</td>
<td>1,620,383</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4,698,741</td>
<td>5,302,982</td>
</tr>
<tr>
<td>Education</td>
<td>271,853</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>271,853</td>
<td>242,901</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>100,711</td>
<td>-</td>
<td>96,646</td>
<td>-</td>
<td>-</td>
<td>197,357</td>
<td>291,724</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td>5,483,754</td>
<td>1,620,383</td>
<td>96,646</td>
<td>-</td>
<td>-</td>
<td>7,200,783</td>
<td>7,542,947</td>
</tr>
</tbody>
</table>

**Transfers from (to) other funds**

<table>
<thead>
<tr>
<th>Fund</th>
<th>Operating Fund</th>
<th>Art Leagues</th>
<th>Funds for Specified Purposes</th>
<th>Plant and Collection Funds</th>
<th>Endowment Funds</th>
<th>2008 Totals</th>
<th>2007 Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gifts – other than art</td>
<td>1,396,609</td>
<td>-</td>
<td>4,472,876</td>
<td>3,147,619</td>
<td>3,595,221</td>
<td>12,612,325</td>
<td>19,585,028</td>
</tr>
<tr>
<td>Investment return, net</td>
<td>12,989</td>
<td>11,931</td>
<td>5,301</td>
<td>45,564</td>
<td>(28,063,580)</td>
<td>(27,987,795)</td>
<td>21,953,024</td>
</tr>
<tr>
<td><strong>Total other support and revenue</strong></td>
<td>1,409,598</td>
<td>11,931</td>
<td>4,478,177</td>
<td>3,193,183</td>
<td>(24,468,359)</td>
<td><strong>(15,375,470)</strong></td>
<td>41,538,052</td>
</tr>
</tbody>
</table>

**Total support and revenue**

<table>
<thead>
<tr>
<th>Fund</th>
<th>Operating Fund</th>
<th>Art Leagues</th>
<th>Funds for Specified Purposes</th>
<th>Plant and Collection Funds</th>
<th>Endowment Funds</th>
<th>2008 Totals</th>
<th>2007 Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total support and revenue</strong></td>
<td>$27,659,914</td>
<td>$970,164</td>
<td>$2,950,946</td>
<td>$4,078,272</td>
<td>$(30,870,358)</td>
<td><strong>$4,788,938</strong></td>
<td>$61,046,474</td>
</tr>
</tbody>
</table>

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)

<table>
<thead>
<tr>
<th>Operating Fund</th>
<th>Art Leagues</th>
<th>Funds for Specified Purposes</th>
<th>Plant and Collection Funds</th>
<th>Endowment Funds</th>
<th>2008 Totals</th>
<th>2007 Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collections and exhibitions</td>
<td>$11,253,738</td>
<td>$ -</td>
<td>$ 439,689</td>
<td>$ 356,452</td>
<td>$ 416,034</td>
<td><strong>12,465,913</strong></td>
</tr>
<tr>
<td>Education</td>
<td>3,746,317</td>
<td>-</td>
<td>94,781</td>
<td>333,477</td>
<td>189,666</td>
<td><strong>4,364,241</strong></td>
</tr>
<tr>
<td>Development and external affairs</td>
<td>6,113,211</td>
<td>-</td>
<td>-</td>
<td>68,612</td>
<td>-</td>
<td><strong>6,181,823</strong></td>
</tr>
<tr>
<td>General and administration</td>
<td>4,723,782</td>
<td>-</td>
<td>-</td>
<td>446,551</td>
<td>456,885</td>
<td><strong>5,222,748</strong></td>
</tr>
<tr>
<td>Auxiliary activities</td>
<td>1,220,337</td>
<td>998,458</td>
<td>(404,470)</td>
<td>-</td>
<td>-</td>
<td><strong>2,218,795</strong></td>
</tr>
<tr>
<td>Additional minimum liability</td>
<td>523,299</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td><strong>523,299</strong></td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td><strong>$27,580,684</strong></td>
<td><strong>$ 998,458</strong></td>
<td><strong>$ 130,000</strong></td>
<td><strong>$ 1,205,092</strong></td>
<td><strong>$ 1,062,585</strong></td>
<td><strong>$30,976,819</strong></td>
</tr>
</tbody>
</table>

Change in net assets before change related to collection items not capitalized

| Collection items sold | (28,294) | 2,820,946 | 2,873,180 | (31,932,943) | (26,187,881) | 33,299,075 |
| Collection items purchased | - | - | (67,500) | (3,477,674) | - | (3,545,174) | (2,222,365) |

Change in net assets

| Adjustments to net assets** | - | - | - | - | - | (3,399,022) |

Net assets, beginning of year

| (562,128) | 1,016,051 | 6,212,919 | 10,687,590 | 153,403,100 | **170,757,532** | 139,970,724 |

Net assets, end of year

| **$ (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.
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On the cover:
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), The Eugene and Margaret McDermott Art Fund, Inc., 2008.21.1–2.McD
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Dallas Museum of Art
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DallasMuseumofArt.org