

In addition to the notable acquisitions, exhibitions, programs, and events that capped the end of the Museum's centennial year and began our second century of activity in service to Dallas and the broader national and international art world, I wish to make note of three important developments that are highly significant and very encouraging augurs for the institution's future.





President Walter Elcock, Chairman Marguerite Hoffman, and Director Jack Lane.

Thousands of visitors enjoy the Museum's Late Night program, which was honored this year with a 2004 Best of Dallas award by the *Dallas Observer*.

FIRST, trustee leadership and the senior management team together recognized that a reconsideration of the plan to provide the financial underpinnings for the Museum's expanded and enhanced programmatic endeavor would be required to maintain institutional stability and planned growth. President Walter B. Elcock outlined in his report the progress that has been made on this front. I would observe that it represents one of the most remarkable stories of commitment to the advancement of a cultural institution that it has been my privilege to experience in thirty years of museum service.

SECOND, the curatorial and management staff embarked on a master plan for a wholesale re-presentation of the collections. We are now taking into account the very significant changes in the collections that have occurred over the past ten years and are likely to occur in the reasonably near future. We are fortunate to possess one of the most sophisticated and engaging art museum education programs anywhere in the world, and this expertise, with accompanying technology, will be a central part of our thinking about how to make our galleries places in which visitors have exceptional aesthetic and learning experiences with works of art. This will be a multi-year endeavor, the results of which are intended to both underline and highlight what a rich resource the Dallas Museum of Art's collections are currently and to provide appropriate circumstances for their ever-increasing distinction.

THIRD, we had anticipated that, with the excitement of our Centennial Celebrations and the draw of our new Arts District neighbor, the Nasher Sculpture Center, at its most magnetic, this would be a very good year for Museum attendance and, happily, even our optimistic expectations were exceeded. We welcomed more than 430,000 visitors and observed dramatic growth in cultural tourism with a great many groups coming to North Texas to experience the remarkable museums, architecture, and private collections that now make the Dallas–Fort Worth Metroplex one of the most rewarding art destinations on the continent. The significant increase in the public's use of and affection for the Museum that we are now enjoying is a source of reinforcement and inspiration.

ACQUISITIONS

As the Museum entered its 101st anniversary year, the beneficence of the Museum's supporters has increased the collections with many fine treasures that enrich the quality, breadth, and depth of the Museum's holdings in each of the collecting areas. We appreciate the stewardship and direction of the Committee on Collections, chaired this year by Daniel D. Boeckman, and we are grateful to those who provided funds toward purchases of works of art, who remembered the Museum in their wills, and who made gifts from their collections.

A highlight of this year's acquisitions is the kneeling female figure with bowl, carved by the Yoruba artist Olowe of Ise in the early 20th century. The sculpture, a gift of The Eugene and Margaret McDermott Art Fund, Inc., is the first major addition to the Museum's collection of art from sub-Saharan Africa made under the aegis of Roslyn A. Walker, the Museum's newly appointed Senior Curator of the Arts of Africa, the Pacific, and the Americas and The Margaret McDermott Curator of African Art. A welcome addition to our antiquities collection came from the joint gift of Bill and Jean Booziotis and the Wendover Fund in honor of Pepecha Zaráfonetis Booziotis, in the form of a Greek black-figure *kylix*. A significant addition to the Museum's Latin American textile collection is the late 19th-century Argentinean chief's poncho, acquired through the Textile Purchase Fund. The Museum's Pacific collection was augmented by the generous centennial gift from John Lunsford of a mask from Papua New Guinea. This acquisition joins our already distinguished group of Melanesian masks.

Our American collection is enhanced by the collage *Soul Three* by Romare Bearden, acquired through the General Acquisitions Fund and Roberta Coke Camp Fund. The collage dates from the 1960s, the seminal decade of the artist's career. Lillian and Derek Ostergard further augmented the American collection with a 1920s marble sculpture by artist Malvina Hoffmann, given in honor of Henry Hawley.

The Huntingdon Wine Cistern by Abraham Portal, gift of Mrs. Patricia D. Beck, is one of the grandest examples of 18th-century English silver. The collection of modernist silver continues to grow with the addition of several works: the delicate, jewel-like Austrian centerpiece vase, 1910, designed by Josef Hoffmann, gift of the Junior Associates; a four-piece flatware setting by Margaret De Patta, c. 1936–1937, gift of Patsy Lacy Griffith by exchange; and a selection of works including the silverplate *Century* candlestick, c. 1984, designed by Robert A. M. Stern, all gifts of Jewel Stern. The work of Buffalo cabinetmaker Charles Rohlf's is now represented in our collections with the anonymous gift of his iconic swiveling desk from 1899–1901, and the work of Karl Emmanuel Martin (Kem) Weber is further represented by a rare armchair from around 1928, gift of Patsy Lacy Griffith by exchange. Also a gift of Patsy Lacy Griffith by exchange, the *Nocturne* radio (Model 1186), c. 1936, designed by Walter Dorwin Teague, provides our 20th-century collection with an extraordinary masterwork of industrial design. The anonymous gift of a beautiful Pennsylvania *Urn of Flowers* quilt, c. 1850, extends the Museum's small but exceptional American quilt collection.

The European collection of works on paper was graced by several significant additions, including the enigmatic etching by James Ensor, *The Gendarmes*, 1888, a gift of Jon L. and Paula M. Mosle. The Museum also acquired a rare complete portfolio of prints by a number of important European artists from the early 20th century who were associated with the German Bauhaus movement. The portfolio, *New European Graphics First Portfolio (Neue Europäische Graphik Erste Mappe)*, 1921, a gift of Stuart Gordon Johnson by exchange, Patsy Lacy Griffith by exchange, and the General Acquisitions Fund, includes works by artists Paul Klee, Lyonel Feininger, and Oskar Schlemmer, among others. Over many years Beatrice M. and Patrick E. Haggerty gifted the Museum with several significant works such as *The Flagellation* by Georges Rouault and *Head of a Woman* by Odilon Redon. The gifts, which also included the stunning *The Conversion of St. Paul* by American master Benjamin West, remained as partial and life-interest gifts until Mrs. Haggerty's death this past year and have now entered the Museum's collections.



Children show their faces in the life-size replica collage inspired by the new acquisition *Soul Three* by Romare Bearden.

William Garret Forbes, four-piece tea service, New York, New York, c. 1795, silver and hardwood, gift of an anonymous donor and the Dallas Antiques and Fine Arts Society, 2004.271-4.a-b.

Curator Kevin Tucker, trustee and Committee on Collections Chair Dan Boeckman, and former Deputy Director Charles Venable at the 100 Years of Collecting event.



Students from Lida Hooe Elementary in Dallas present their own Matisse-inspired collages in the *Passion for Art* exhibition.

Artist Lothar Baumgarten and Director Jack Lane in the *Lothar Baumgarten: Carbon* exhibition.

Ellsworth Kelly, *Study for Wall Piece for the Dallas Symphony I*, 1989, pencil and collage on paper, gift of the artist, 2004.22.1

The Museum continues to acquire contemporary sculptural works, enhancing its internationally regarded contemporary art collection. The complex multimedia room installation by Bruce Nauman titled *Shadow Puppet Spinning Head*, 1990, was jointly acquired by the Rachofsky Collection and the Museum through the DMA/amfAR Benefit Auction Fund and the Contemporary Art Fund: Gift of Naomi Aberly and Laurence Lebowitz, Arlene and John Dayton, Mr. and Mrs. Vernon E. Faulconer, Mr. and Mrs. Bryant M. Hanley, Jr., Marguerite and Robert K. Hoffman, Cindy and Howard Rachofsky, Evelyn P. and Edward W. Rose, Gayle and Paul Stoffel, and an anonymous donor. Other sculptural works that were added this year include the installation work *Landscape Model for Total Reflection Abstraction (I)*, 2004, by Josiah McElheny, the first work to be acquired through the newly established Gayle and Paul Stoffel Fund for Contemporary Art, the mixed-media sculpture *Anytown USA* by Jack Pierson from 2000, gift of the Junior Associates, and the monumental Styrofoam form by Tom Friedman, *Untitled (big/small figure)*, 2004, acquired jointly with the Rachofsky Collection through the DMA/amfAR Benefit Auction Fund. Other works that came to the Museum through the DMA/amfAR Benefit Auction Fund include the striking painting in coal dust and printing ink by Glenn Ligon, *Untitled*, 2002, and the slide and sound piece by German artist Lothar Baumgarten, *"I like it here better than in Westphalia," El Dorado 1968–1976 ("Da gefällt's mir besser als in Westfalen," El Dorado 1968–1976)*. Through the Texas Artists Fund, the Lay Family Acquisition Fund, and the Mary Margaret Munson Wilcox Fund, the Dallas Museum of Art continued its tradition of collecting the work of contemporary Texas artists with the addition of works by Scott Barber, Celia Eberle, and Sam Reveles.

Other works welcomed into the contemporary art collection include the gift from Robert R. Littman of a large drawing by Meg Webster titled *Cement*, 1996, and the generous donation of two works on paper by artist Ellsworth Kelly. The latter two works, *Study for Wall Piece for the Dallas Symphony I*, 1989, and *Study for Dallas Sculpture*, 1982, which are both related to important public commissions by Dallas institutions, were given to the Museum in recognition of the important ties the artist has with the city of Dallas and in celebration of the exhibition of his work organized by the Museum that commemorated the relationship. The recent publication of *Gerhard Richter Editions 1965–2004*—the English-language edition of which my colleague Charles Wylie and I co-edited and the DMA helped publish—brought to light a substantial number of unknown works that the Museum acquired to maintain the integrity of our position as the only institution to hold the complete Richter editioned works.

Many other fine individual gifts and purchases were brought into the Museum's collections. For a complete list of acquisitions, please turn to page 54.

EXHIBITIONS AND PUBLICATIONS

The exhibition calendar for the year included sixteen exhibitions originated by the Museum, one traveling exhibition organized by another leading institution, and work on the reinstallation of three of the Museum's important collections. The Publications Department produced one exhibition catalogue and three exhibition brochures while also completing the crowning achievement of the centennial year, *Dallas Museum of Art 100 Years*, which traces the rich and diverse history of the Museum.

The Museum opened the fall with *Passion for Art: 100 Treasures 100 Years*. The exhibition, directed by Dorothy Kosinski, Senior Curator of Painting and Sculpture and The Barbara

Thomas Lemmon Curator of European Art, presented one hundred of the Museum's greatest treasures in a unique and invigorating installation designed by Robert Anderson, a noted Canadian exhibition designer. The works of art were presented in thematic groupings that provoked fresh associations between these cherished objects and allowed our visitors to experience the works in entirely new ways. The exhibition was accompanied by a brochure authored by Dorothy Kosinski.

The opening of the exhibition also coincided with the publication of the massive work *Dallas Museum of Art 100 Years*. The publication, directed by Dorothy Kosinski with assistance from Natalie H. (Schatzie) Lee, and authored by Museum staff, donors, friends, and colleagues, contains 101 richly illustrated folios, each of which chronicles the Museum's hundred-year evolution through stories about people, places, art, and other events that shaped the Museum. The small exhibition *From the Archives: A Building Celebration*, curated by Jacqueline Allen, The Mildred R. and Frederick M. Mayer Director of Libraries and Imaging Services, continued the celebration of the Museum's history with a selection of archival papers, photographs, and objects documenting the historic 1984 Edward Larrabee Barnes–designed building in the downtown Arts District, as well as the expansion of the Museum with The Nancy and Jake L. Hamon Building in 1993.

Also on view during the fall culmination of our centennial year was the invigorating and singularly beautiful exhibition *Celebrating Sculpture: Modern and Contemporary Works from Dallas Collections*, co-curated by Charles Wylie, The Lupe Murchison Curator of Contemporary Art, Suzanne Weaver, Associate Curator of Contemporary Art, and Dorothy Kosinski. The exhibition, featuring major works from the Museum's modern and contemporary sculpture collection, as well as loans from local private collections, was conceived as both a celebration of the community's and the Museum's growing collections as well as a tribute to our new neighbor, the Nasher Sculpture Center.

Other exhibitions during the year celebrated various facets of the Museum's collections. *Through the Needle's Eye: American Quilts from the Permanent Collection of the Dallas Museum of Art*, organized by Kevin W. Tucker, The Margot B. Perot Curator of Decorative Arts and Design, showcased the Museum's collection of American quilts dating from the 1820s to 1945, including the Museum's recently acquired Pennsylvania *Urn of Flowers* quilt, and formed a part of *Quiltmania*, a citywide collaboration. The Museum debuted its newly acquired Romare Bearden work *Soul Three* during the exhibition *The Art of Romare Bearden*. The exhibition, organized by the National Gallery of Art in Washington, D.C., and presented in Dallas by Roslyn A. Walker and Dorothy Kosinski, was the first-ever full retrospective of this important African American modernist artist's oeuvre.

Two exhibitions focused on the Museum's extensive holdings of prints. *With Black Lines Only: Engravings and Woodcuts by Albrecht Dürer*, organized by Carl Wuellner, the former Lillian and James H. Clark Assistant Curator of European Art, offered an overview of Dürer's inventive approach to printmaking. The exhibition *Worlds and Dreams of Salvador Dalí*, curated by Lora Sariaslan, The McDermott Curatorial Assistant, commemorated this icon of 20th-century art and culture. In conjunction with the important international exhibition *Masterworks of French Painting, "Bonjour, Monsieur Courbet!": The Bruyas Collection from the Musée Fabre, Montpellier*, scheduled to open early in fiscal year 2004–2005, the Museum presented *Before Impressionism: French*



Curator Charles Wylie and artist Matthew Barney at the *Matthew Barney: A Conversation* event.

Echo Theater presents Katherine Mansfield's "Daughters of the Late Colonel" in the *Through the Needle's Eye* exhibition as part of Literary Cafe on a Late Night.

A stroller parade down the Concourse in celebration of the close of our centennial year.



Guest Matthew Marks, Chairman Marguerite Hoffman, artist Ellsworth Kelly, Campaign Co-Chairman Robert Hoffman, and Director Jack Lane at the *Ellsworth Kelly in Dallas* exhibition opening.

Artist Jesús Moroles gives members a tour of the exhibition *Jesús Moroles: Rock, Roll, and Play*.

Former trustee Michael Rosenberg's sister Susan Goldstein and her husband, Stuart, at the celebration of the Rosenberg Collection installation.

19th-Century Art at the Dallas Museum of Art, co-curated by Dorothy Kosinski and Lora Sariaslan. The exhibition presented masterworks from the Museum's permanent collection, including works by Barye, Corot, Courbet, Daubigny, Millet, and Rousseau.

Several other exhibitions during the year continued the Museum's long tradition of working with living artists. *Ellsworth Kelly in Dallas*, curated by Charles Wylie, presented a survey of artworks by Ellsworth Kelly in the Museum's Barrel Vault, Quadrant Galleries, and Sculpture Garden. It is difficult to imagine a more felicitous conjoining of a great artist's work and the distinguished architectural spaces of Edward Larrabee Barnes. The exhibition featured several works from the Museum's collections and also tied together institutions in the Dallas Arts District by including works from the Nasher Sculpture Center and studies for the Morton H. Meyerson Symphony Center panels. The exhibition was accompanied by a fully illustrated publication authored by Charles Wylie, with contributions from Yve-Alain Bois, Robert Storr, and Wood Roberdeau. *Jesús Moroles: Rock, Roll, and Play*, one of the many exhibitions mounted in 2003–2004 in honor of the Nasher Sculpture Center, consisted of a site-specific interactive "dreamscape" conceived by the artist. The exhibition, curated by María Teresa García Pedroche, Head of Family Programs and Community Outreach, featured works from the Museum's permanent collection and included interactive sculptural works for all ages.

Other exhibitions that focused on living artists included the mesmerizing film installation *Concentrations 44: Matthew Buckingham, A Man of the Crowd*. The exhibition was a continuation of the insightful *Concentrations* series curated by Suzanne Weaver. A fully illustrated exhibition brochure, authored by Weaver, accompanied the exhibition. *Lothar Baumgarten: Carbon*, which I curated, was the most expansive presentation yet mounted of the artist's legendary project *Carbon*. The accompanying exhibition brochure discussed the work in relation to the history of the railroads in Texas and across America.

The exhibition *Sigmar Polke: Recent Paintings and Drawings, 1998–2002*, organized by the Dallas Museum of Art, traveled to Tate Modern, London, in the fall of 2003. The accompanying catalogue, which was co-published with Yale University Press, and which I edited along with my colleague Charles Wylie, received an honorable mention by the American Association of Museums for publication design.

The decorative arts galleries that stand immediately before the Wendy & Emery Reves Collection galleries were revamped this year by a new installation of European decorative arts from the 17th through the 19th century, as well as a selection of European and American 20th-century design objects, coordinated by Kevin W. Tucker. The European galleries on Level 2 were greatly enriched with a new installation of 18th-century works on loan from the Estate of Michael L. Rosenberg, directed by Dorothy Kosinski. Deborah Gage, Larry Barzune, and Bob Harrison, trustees of the Michael L. Rosenberg Foundation, must be thanked for facilitating this very generous loan. During the year, work also began on the reinstallation of the galleries of contemporary art, scheduled to open in early fiscal year 2005. The renovation will be designed by Gluckman Mayner Architects, New York, under the direction of Deputy Director Bonnie Pitman, Charles Wylie, and Suzanne Weaver. In addition to the many gallery enhancements this year, Dale Chihuly's *Hart Window* was temporarily removed in order to clean and maintain the support structure and window.

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

EDUCATION, LIBRARIES, AND DIGITAL IMAGING

This year almost one out of every two visitors engaged in education programs at the Dallas Museum of Art. This dramatic increase in participation is the result of Museum-wide innovative programming that included strengthened relationships with living artists and collaboration with our public and community partners in new and exciting ways.

Building on the energy and success of the Centennial Celebrations, highlighted by last year's 100 HOURS, the Museum recognized the need to expand its hours in order to better serve the public. A new program, Late Nights at the Dallas Museum of Art presented by Starbucks Coffee Company, addresses this need, and now once a month on a Friday evening the Museum is open until midnight. Visitors of all ages are treated to hundreds of experiences including concerts, films, tours, family programs, yoga in the galleries, and more.

Launching Late Nights with a spectacular All Night Kickoff Party, the Museum remained open for thirty hours straight, complete with a parade including family programs mascot Arturo, the Kumaasi African Drum Ensemble, area cheerleaders, and Radio Disney's Jay Jenson. Over 10,000 visitors enjoyed a concert by the Grammy Award-winning band Brave Combo and performances provided by the City of Dallas Office of Cultural Affairs. Dallas celebrities, actors, and volunteers performed a complete reading of J. R. R. Tolkien's *The Hobbit*, and visitors participated in a wide variety of events including a midnight movie marathon and tai chi and yoga classes in the galleries. Families enjoyed a Pajama Dance Party, Bedtime Stories with Arturo, artist demonstrations, and drop-in art activities.

In July the Museum celebrated the exhibition *The Art of Romare Bearden* with a Late Night special outdoor concert, An Evening with Branford Marsalis presented by Starbucks Coffee Company. Before and after the concert, over 10,000 visitors enjoyed music performances in the Atrium and galleries as well as tours of the exhibition.

The programming staff worked diligently to connect visitors with living artists. The exhibition *Jesús Morales: Rock, Roll, and Play* provided a perfect platform to engage our audiences with a living artist in deep and meaningful ways. Morales, known for encouraging people to interact with his art, worked with groups of adults and students at the Museum throughout the year. Programs related to the exhibition included lectures, master sculpture classes, sketching in the galleries, outreach classes, guided tours, musical performances by the artist, and artist demonstrations. In addition, as part of the *Passion for Art: 100 Treasures 100 Years* and *Celebrating Sculpture* exhibitions, the Museum welcomed internationally recognized artists Matthew Barney and Bill Viola, who spoke to sold-out crowds as part of the Museum's popular Icons of the Collection series.

This year, Arts & Letters Live continued its commitment to the programmatic life and mission of the Museum. Four acclaimed musicians used the Museum's collections as inspiration for the performance *ARTsong: A Voyage with the Muses*. Billy Collins, U.S. Poet Laureate 2001–2003, wrote a poem entitled "Lost in Paris" in response to Piet Mondrian's painting *Place de la Concorde* and debuted it during his reading.

Arts & letters live, jr., a family literary series for ages nine and up, featured three sold-out programs with Newbery Medal-winning authors. Over 1,000 people attended the Late Night event with E. L. Konigsburg, author of the classic work *From the Mixed-Up Files of Mrs. Basil E. Frankweiler*, about two children who run away and live inside a museum for a week. Families



Students stretch during Art & Yoga in the Crossroads gallery.

The Kumaasi African Drum Ensemble leads visitors through the African galleries during the All Night Kickoff Party.

Musician Branford Marsalis and Deputy Director Bonnie Pitman at the Evening with Branford Marsalis event presented by Starbucks Coffee Company.



Vasari Award-winner John R. Clarke gives a lecture in the classical galleries.

University of Texas at Dallas graduate students share *DIG: The Maya Project* with teachers at a technology workshop.

A young artist paints outdoors during the Mural Art Program sponsored by the Ice House Cultural Center and the Dallas Museum of Art.

experienced the Museum as never before through "choose your own adventure" tours, flash-light tours developed and led by Teen Docents, and readings by students from Booker T. Washington High School for the Performing and Visual Arts.

Our continued broad array of music and film programming is based on longstanding partnerships with diverse community groups. Concerts by the Fine Arts Chamber Players, Dallas Classical Guitar Society, Indian Classical Music Circle, and Indian Fine Arts Academy served the varied cultural interests of the Dallas-Fort Worth community. As part of the Museum's free Thursday Night Live programming, Jazz in the Atrium was honored with *D Magazine's* Best of Big D 2004 award for "Best Cultural Bargain."

The Robert J. O'Donnell Film Series presents a wide range of titles while maintaining a link to the Museum's exhibition schedule. Partnerships with other community film organizations include Asian Film Festival Dallas, Video Association of Dallas, the Long on Shorts Film Festival, Cinema India!, the Dallas South Asian Film Festival, and Vistas Film Festival, with which we presented the North Texas premiere of the film *The Motorcycle Diaries*.

The Museum's partnership with The University of Texas at Dallas (UTD) was strengthened as we initiated an undergraduate honors course, taught by DMA and UTD staff, that focused on the arts of Africa, Asia, and the Pacific. Our UTD graduate course for teachers, *African Art & Culture: Teaching Through Technology*, included an intensive week in the Museum's galleries followed by equally rigorous work in UTD's technology labs as teachers developed technology-based curriculum materials for classroom use. Through *DIG: The Maya Project*, a Web component for students and teachers, the Museum and students and faculty from the Institute for Interactive Arts and Technology at The University of Texas at Dallas explored new ways to use Web technology and gaming strategies to connect students and teachers with works of art in our collections. We also continued to develop important partnerships with our fellow Arts District organizations, including the Nasher Sculpture Center, the Booker T. Washington High School for the Performing and Visual Arts, and the Crow Collection of Asian Art.

The Museum's Go van Gogh® outreach staff participated in the Mural Art Program, in which fourteen talented young artists devoted their summer to creating five large-scale murals in Oak Cliff's Bishop Arts District. The exhibition *Artistic Urban Development: Mural Art Program in the Bishop Arts District*, in the Museum's Gateway Gallery, showcased some of the students' portraits and photographs documenting the process.

The Mildred R. and Frederick M. Mayer Library annually sponsors a juried award to honor innovative research by scholars working in Texas. The nineteenth annual Vasari Award went to John R. Clarke, Annie Laurie Howard Regents Professor, Department of Art and Art History, The University of Texas, Austin, for his book *Art in the Lives of Ordinary Romans: Visual Representation and Non-Elite Viewers in Italy, 100 B.C.–A.D. 315*.

The Mildred R. and Frederick M. Mayer Library received several additions to its collection through the generosity of the following individuals: Diane Roberts and family, Philip Van Keuren, Ray Entenmann, Natalie H. (Schatzie) and George T. Lee, and Paul Rogers Harris.

At the close of the year, we launched a dynamic Web site with expanded access to our collections and teaching resources. Staff compiled state-of-the-art equipment resources and began to convert our collection images from film to digital format, and we began to document our collections and programs using digital cameras exclusively. As a result of these tran-

sitions and careful planning, the Museum's new Web site incorporates hundreds of images that highlight the best of the collections. Starting with 125 of our most highly regarded objects and 17 sets of teaching materials, our collections are more accessible than ever before.

DEVELOPMENT AND MEMBERSHIP

During the past fiscal year, the Development Committee focused its efforts on restructuring membership levels and benefits and on raising necessary resources to support programs funded by the annual operating budget, specifically the fiscal year 2004 exhibition schedule. This past fiscal year began during the closing months of our centennial year, when we hosted two centennial events celebrating collectors, donors, and benefactors. In October we hosted 100 Years of Collecting, and in November we honored our Grand Benefactors over the one hundred years of the life of the Museum. As we embark upon our second century, with an upturn in the economy and a concentration on fundraising efforts, the committee and staff produced a 31% increase in revenue over last year. Total annual revenue from all sources, including auxiliary league activities, totaled \$20,321,661; membership revenue alone accounted for \$3,306,750.

Celebrating Sculpture: Modern and Contemporary Works from Dallas Collections received support with a major gift from Neuberger Berman Foundation, funding from the Dallas Museum of Art League, and support from the Museum's Contemporary Art Fund through gifts of an anonymous donor, Naomi Aberly and Laurence Lebowitz, Arlene and John Dayton, Mr. and Mrs. Vernon Faulconer, Nancy and Tim Hanley, The Hoffman Family Foundation, Cindy and Howard Rachofsky, Evelyn P. and Edward W. Rose, and Gayle and Paul Stoffel. The Contemporary Art Fund also provided funds for exhibitions presenting monographic installations by living artists, including *Ellsworth Kelly in Dallas* and *Lothar Baumgarten: Carbon*.

The Museum is also grateful for the support of special exhibition programs by corporations, foundations, and individuals who were instrumental to their success. This past year we received gifts from Joseph L. Goldstein and Gay and Bill Solomon for the presentation of *Ellsworth Kelly in Dallas* and gifts from Marguerite and Robert Hoffman and Mary Noel and Bill Lamont for the accompanying catalogue publication. Mr. and Mrs. John Ford Lacy and the Burlington Northern and Santa Fe Foundation representing The Burlington Northern and Santa Fe Railway Company provided support for *Lothar Baumgarten: Carbon*. The exhibition *Jesús Morales: Rock, Roll, and Play* received major support from Exxon Mobil Corporation and FOLEY'S with additional support provided by The Belo Foundation, Nancy and Tim Hanley, Lyda Hill, Lockheed Martin, Frank Ribelin, Jon and Mary Shirley Foundation, Mr. and Mrs. William C. Ward, and Charles Weatherby.

The exhibition *The Art of Romare Bearden* was presented in Dallas by RBC Dain Rauscher with support from the AT&T Foundation. Promotional support was provided by *The Dallas Morning News*, *Dallas Weekly*, and Southwest Airlines. The exhibition afforded the context in which Starbucks Coffee Company presented An Evening with Branford Marsalis for more than 12,500 concertgoers, who participated in the Late Night program sponsored by Starbucks and enjoyed free coffee drinks.

Annually we receive special support from American Airlines; the company's gift of travel award certificates allows Museum staff to travel nationally and internationally and enables the Museum to host lecturers and artists and to provide items for special benefit auctions.



The Museum's new Web site.

Curator Dorothy Kosinski, exhibition sponsors Curtis and Hortense Ransom, and curator Roslyn Walker with Tallal ElBoushi, Co-Chair of the Board of Directors of the Romare Bearden Foundation, and Ruth Fine, National Gallery of Art curator.

Concertgoers on the Ross Avenue Plaza during An Evening with Branford Marsalis presented by Starbucks Coffee Company.



CFO Bob Robertson and Director of Development Diana Duke Duncan with endowment fund donor Alta Brenner at the annual Season Sponsor event.

Ray and Heather Balestri, Junior Associates Chairs.

Peyton Hayslip and Sherry Hayslip Smith, Silver Supper Chair, celebrate the evening.

Microsoft gave the Museum an extraordinary gift of software, allowing the Museum to upgrade its technology infrastructure. J.C. Penney provided the Museum with invaluable printing services, and IBM donated much-needed laptop and desktop computer hardware for use in the Museum's community outreach programs. Bank of America gave the Dallas Museum of Art its largest single-year corporate contribution in recent years to support K-12 education programs, the annual Beaux Arts Ball, and the 2005 exhibition *Masterworks of French Painting, "Bonjour, Monsieur Courbet!": The Bruyas Collection from the Musée Fabre, Montpellier*. Bank One renewed its presenting sponsorship of the annual Jazz Under the Stars summer concert series.

The Museum's education and community outreach programs, specifically the Museum's K-12 education program, received support from the Dallas Museum of Art Professional Members League, Frito-Lay, Inc., the Junior League of Dallas, Target/Mervyn's, Staples Foundation for Learning, Union Pacific Foundation, Ecolab Foundation, H. E. Butt Grocery Company, State Farm Insurance, Ford Motor Company, Kraft Foods, RBC Dain Rauscher Foundation, Northrup Grumman Corporation, Texas Commission on the Arts, and many other corporations and organizations. Upon the recommendation of a group of peers from across the American museum field, the Museum received a \$150,000 federal government grant from the Institute of Museum and Library Services. Frost Bank sponsored the annual benefactors event, honoring the Museum's Season Sponsors. The Bybee Foundation provided support for the Museum's docent program, and Infinity Broadcasting's The Oasis 107.5 radio station, along with TACA and the Andrea Brenner-McMullen Endowment Fund, supported the Museum's Thursday Night Live Jazz in the Atrium performances. Promotional partnerships with community partners CBS 11, Lamar Transit Advertising (formerly Obie Media), DART, Radio Disney, and Infinity Broadcasting boosted awareness of the Museum's varied programs and new initiatives. Many thanks go to the Museum's members and donors who shopped at Tom Thumb Food and Pharmacy using the store's Good Neighbor Program-Reward Card and at Kroger Food Stores using their Share Card, adding more than \$26,000 to the Museum's annual operating fund.

The Dallas Museum of Art League hosted the 2004 Beaux Arts Ball, *Light Up the Night*, co-chaired by Liz Minyard Lokey and Gretchen Minyard Williams, and the sixth annual Floral Symposium, chaired by Glenda Cotner. These two events provided funding for the Museum's 2005 programming, including the exhibitions *Masterworks of French Painting, "Bonjour, Monsieur Courbet!": The Bruyas Collection from the Musée Fabre, Montpellier* and *Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong* and the Museum's 2005 Thursday Night Live and Family Day programs. The Dallas Museum of Art Professional Members League hosted The Platinum Party, chaired by Jose Reyes, and Wine & Art, co-chaired by Kristi Hamilton and Jennifer LaFond; both events provided funding for the Museum's education programs.

Mason and Allen Custard and Amy and Corey Prestige, Co-Chairs of this year's annual Junior Associates An Affair of the Art dinner dance, raised more than \$137,000 to purchase works of art for the Museum's permanent collection. Over the past eleven years, the Junior Associates have raised in excess of \$950,000 and acquired fourteen distinctive works for the Dallas Museum of Art's permanent collection.

Sherry Hayslip Smith, Silver Supper Chair, and her husband, Cole Smith, hosted the thirteenth annual Silver Supper, *Fantasy and Reason: An Elegant Georgian Evening*. This annual event

honored Margot B. Perot for her generous support, leadership, and commitment to the Museum. The evening raised more than \$80,000 for the Decorative Arts Acquisition Endowment Fund. The Museum continued its partnership with the American Federation for AIDS Research (amfAR) with plans underway for the sixth annual 2x2 for AIDS and Art benefit auction event. Chaired by Naomi D. Aberly and Brian Bolke, the event will continue its success in raising funds for both AIDS research and the Museum's contemporary art acquisitions. Major sponsors of the event will include Tolleson Wealth Management and Harry Winston.

We ended the year in anticipation of the opening of our fall exhibitions, *Masterworks of French Painting, "Bonjour, Monsieur Courbet!": The Bruyas Collection from the Musée Fabre, Montpellier* and *Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong*, with leadership gifts from Bank of America and Essilor of America for the *Masterworks of French Painting* exhibition and significant support for the *Forbidden City* exhibition from JPMorgan Chase, Texas Instruments, PAJ, Inc., and FedEx Kinko's.

We want to acknowledge all the individuals and corporations who provided essential support for this past year at the Museum and into the coming year. For a complete list of donors and supporters, please turn to page 65.

STAFF NOTES

One of the greatest pleasures I had during this past year was, on the occasion of the October 8, 2003, celebration of one hundred years of art collecting by the Dallas Museum of Art, welcoming back to the Museum my colleagues Merrill C. Rueppel, Harry S. Parker, and Richard R. Brettell, each a distinguished former director of the institution who, during his tenure, contributed enormously to the Museum's development.

A number of our talented professional staff made significant accomplishments or received special awards or recognition this past year. Deputy Director Bonnie Pitman co-authored *New Forums: Art Museums and Communities*, which was published by the American Association of Museums. Gail Davitt, Senior Educator, Gallery Interpretation and School Programs, was named National Museum Educator of the Year by the National Art Education Association. The award recognized Davitt for her knowledge and leadership in the museum education field, establishing known models for school programs, gallery interpretation, and evaluation. The US Art Critics Association awarded curator Charles Wylie second place for the best monographic museum show organized nationally for the traveling exhibition *Thomas Struth. Concentrations 43: Maureen Gallace*, curated by Suzanne Weaver, was named one of the ten best exhibitions and events of 2003 by critic and writer Bruce Hainly in *Artforum*. Curator Dorothy Kosinski attended the Museum Leadership Institute at the Getty Center in Los Angeles. The Leadership Institute offers intensive learning opportunities designed to strengthen and sustain both museum professionals and their institutions.

With pleasure I introduce selected new staff members:

Michelle E. Bleiberg joined the Dallas Museum of Art as Director of Public Relations with more than fifteen years of strategic public relations experience.

Rudy Pollan was hired as Director of Individual Giving, bringing us a wealth of non-profit experience.

William Keyse Rudolph is the first Pauline Gill Sullivan Associate Curator of American



Curator William Rudolph with endowment donors and collectors Monica and Steve Alpert.

Curator Carol Robbins with former Director Harry Parker in the *Passion for Art* exhibition.

Endowment donors Lee DeGolyer and Anne Kimbrough with curator Suzanne Weaver at the Awards to Artists presentations.



Curator Roslyn Walker with trustee Marjorie Craft.

Vice President Mary McDermott Cook with former Shipping and Receiving Manager Lonnie Carter at his retirement party.

Director Jack Lane with former Director of the Associate Program Jean Coleman and her husband, George.

Art. Dr. Rudolph comes to Dallas from the Philadelphia Museum of Art, where he served in both the American and European curatorial areas since 1998, most recently as Department Associate, European Decorative Arts and Sculpture. He is a specialist in American colonial art and portraiture with a Ph.D. in Art History from Bryn Mawr College and an M.A. from the University of Virginia with additional graduate work at the Courtauld Institute, London, and a B.A. from the University of Nebraska, Lincoln.

Roslyn A. (Roz) Walker joined the Museum staff as the Senior Curator of the Arts of Africa, the Pacific, and the Americas and The Margaret McDermott Curator of African Art. She is the former director of the National Museum of African Art, Smithsonian Institution, Washington, D.C., where she had served in varying capacities since 1981. She earned her M.A. and Ph.D. in African Art History from Indiana University and her B.A. from Hampton University.

In addition I would like to note the several long-term employees who retired during the year and others who moved on. After forty years of service to the Dallas Museum of Art, Lonnie Carter, Shipping and Receiving Manager, retired. He served the Museum in various roles during his long tenure, and he will be sorely missed. After nearly thirty years, first as a distinguished volunteer, and then in a professional capacity as Director of the Associate Program, Jean Coleman retired from the Museum staff in July. Scott Gensemer, Human Resources Director, left the Museum after nearly seventeen years of service, and Carl Wuellner, former Lillian and James H. Clark Assistant Curator of European Art, departed for new opportunities in California.

IN APPRECIATION

With sincere appreciation, I wish to thank all of the Museum's friends and supporters—the City of Dallas, trustees, staff, volunteers, donors, and members—who enable the Dallas Museum of Art to be a great resource for the community and an important contributor to cultural life regionally, nationally, and internationally. I give warm thanks to Bonnie Pitman, Deputy Director and my staff partner in encouraging and guiding the advancement of the institution, for her contributions. I offer special appreciation to Tim Hanley, immediate past President, and Jeremy Halbreich, immediate past Chairman, for the privilege of serving under their admirable leadership during the years leading up to and including the Museum's centennial. And, I am most grateful to Walter Elcock and Marguerite Hoffman, newly elected President and Chairman, respectively, for their enthusiastic commitment as they lead this institution's fine Board of Trustees into the Museum's very promising second century.

John R. Lane
The Eugene McDermott Director