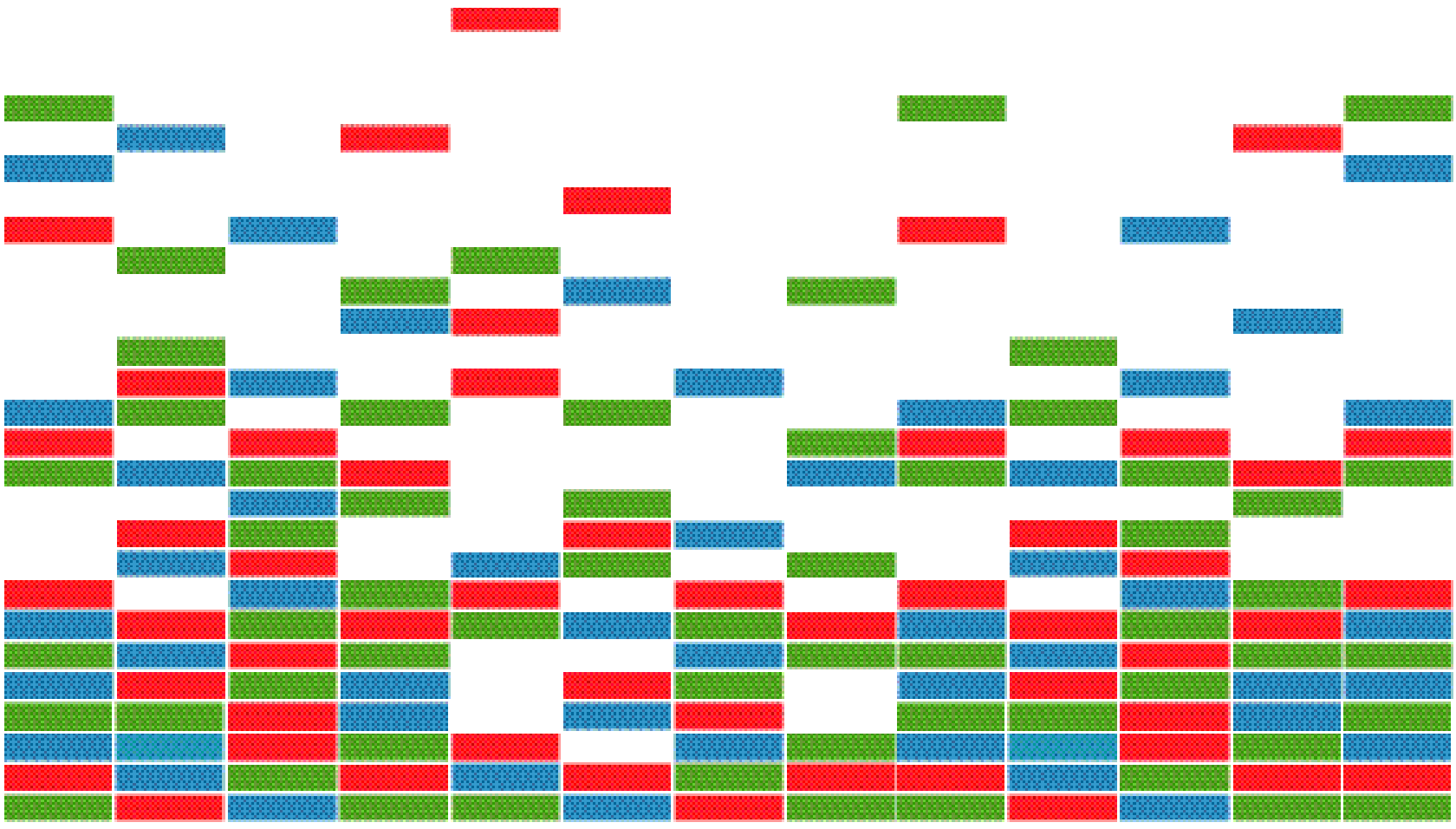


DALLAS MUSEUM OF ART  
CENTENNIAL  
CAMPAIGN

When the Dallas Museum of Art opened its Edward Larrabee Barnes–designed building in the downtown area in 1984, it took a leadership role in establishing the Dallas Arts District. Just as this bold move launched Dallas’s vision for a thriving arts district more than twenty years ago, in 2001 the Museum’s Board of Trustees took another important step to secure the Museum’s financial future and transform it into an extraordinary and vibrant urban center for art and cultural learning centered around the Museum’s renowned and growing encyclopedic collections.

Inspired by the community’s increased participation and expectations, the Museum launched a campaign to more than double its endowment and fund building enhancements including technology upgrades, art acquisitions, and program augmentation. The initial phase, called the Centennial Campaign, focused on things that make a museum great: art and the life-changing influence of art on people.





Robert and Marguerite Hoffman.

#### **CENTENNIAL CAMPAIGN EXECUTIVE COMMITTEE**

Christopher Bancroft  
J. H. Cullum Clark  
Mary McDermott Cook  
Robert H. Dedman, Jr.  
Claire Dewar  
Vernon E. Faulconer  
Jeremy L. Halbreich  
Bryant M. Hanley, Jr.  
Irvin L. Levy  
Mrs. Eugene McDermott  
Susan Mead  
Raymond D. Nasher  
Caren H. Prothro  
Cindy D. Rachofsky  
Howard E. Rachofsky  
Catherine M. Rose  
Daniel G. Routman  
Gayle B. Stoffel

Under the leadership of Campaign Co-Chairs Marguerite and Robert Hoffman, and guided by the Museum's team of trustees and professional staff, the Dallas Museum of Art raised \$85 million during the Centennial Campaign (2001–2004) to establish or increase endowment funding for positions in the curatorial and education areas and the Office of the Director, fund a building master plan, support the Centennial Celebrations, increase levels of programming, and establish new endowed acquisition funds.

This impressive level of success followed the inspired and dedicated leadership of the Centennial Campaign Co-Chairs, the Campaign's Executive Committee, and Museum trustees and staff. We extend heartfelt thanks for their commitment to the future of the Dallas Museum of Art.



The Rachofsky House, Richard Meier & Partners, Architects LLP, 1991–1996. Photo: Tom Jenkins.



Above:  
Ellsworth Kelly, *Sanary*, 1952, oil on wood,  
Marguerite and Robert Hoffman  
Collection, © Ellsworth Kelly

Left:  
Willem de Kooning, *Untitled 3*, 1977, oil on  
canvas, Marguerite and Robert Hoffman  
Collection, © The Willem de Kooning  
Foundation/Artists Rights Society (ARS),  
New York

## THE ART CHALLENGE

The Centennial Campaign took a major step forward when Campaign Co-Chairs Marguerite and Robert Hoffman issued a bold challenge: If the Museum reached its goal for the first phase, they would bequeath to the Dallas Museum of Art their distinguished collection and an endowment for its care as well as make a generous gift to the Campaign. Cindy and Howard Rachofsky quickly joined the Hoffmans and pledged their Richard Meier-designed house, an operating endowment to allow the house to be used for public purposes, and their extraordinary collection, to which they added outright gifts of artworks and Campaign funds. Deedie and Rusty Rose also committed their collection, outright gifts of a number of artworks, and a major contribution of funds to the Campaign. Margaret McDermott, the Museum's most generous benefactor for more than half a century, made a leadership gift to the Campaign and greatly enriched The Eugene and Margaret McDermott Art Fund, Inc., to endow the acquisition of art for the Museum.



Philip Guston, *Studio Landscape*, 1975, oil on  
canvas, Marguerite and Robert Hoffman  
Collection, © Estate of Philip Guston

After four years of successful campaigning, these nationally prominent collectors and Museum trustees allowed the Dallas Museum of Art to claim the art challenge. The works that will enter the Museum's collections over time include:

- The Marguerite and Robert Hoffman Collection, including works by Beuys, Duchamp, de Kooning, Twombly, Kelly, and Richter
- The Cindy and Howard Rachofsky Collection, including works by Judd, Nauman, Polke, González-Torres, Friedman, and Fontana, as well as The Rachofsky House designed by Richard Meier
- The Deedie and Rusty Rose Collection, including works by LeWitt, Ryman, Laib, Mendieta, and Tuttle

Below:

Blinky Palermo, *Untitled*, 1967–1968, casein paint on canvas, Deedie and Rusty Rose Collection, © 1968 Estate of Blinky Palermo, Millerton, New York

Following page, top:

Luciano Fabro, *Efeso*, 1986, marble and steel cable, Cindy and Howard Rachofsky Collection, © Luciano Fabro

Following page, bottom:

Louise Bourgeois, *Cell (You Better Grow Up)*, 1993, steel, glass, marble, ceramic, and wood, Cindy and Howard Rachofsky Collection, © Louise Bourgeois/Licensed by VAGA

In addition, Margaret McDermott made a promised gift to the Dallas Museum of Art of Monet's *Water Lilies—The Clouds* (1903).





## ACCOMPLISHMENTS

The now completed initial phase of the Campaign was launched in conjunction with the Museum's 100th anniversary and focused on positioning the Museum to attain national prominence through its commitment to exploring and championing the life-changing ways in which people interact with art. To achieve that goal, the Centennial Campaign successfully:



- funded a building master plan, new Visitor Services Desks, signage, wayfinding, and the enhanced Flora Street Entrance leading to the Arts District;
- launched a new identity and institutional marketing plan simultaneously with the Centennial Celebrations;
- increased levels of programming in the galleries, in the community, and on the Web;
- established new endowed funds to continually cultivate the Museum's renowned encyclopedic collections, including the art of our time; and
- established or added to permanent funding for nine principal curatorial positions, two education positions, and the staffing of the Office of the Director.

### Endowed Positions

An anonymous donor generously provided 50 percent of the funds needed for principal positions with the challenge of having the funds matched by individuals who could then name the positions. We are proud to announce that as of this writing, of the eight new endowments, the Campaign has successfully matched and named seven endowed positions: The Pauline Gill Sullivan Curator of American Art, The Lillian and James H. Clark Assistant Curator of European Art, The Nancy and Jeffrey Marcus Director of Education, The Mildred R. and Frederick M. Mayer Director of Libraries and Imaging Services, The Cecil and Ida Green Curator of Ancient and South Asian Art, and The Margot B. Perot Curator of Decorative Arts and Design. The Associate Curator of Contemporary Art position has been matched by a donor who wishes to remain anonymous.

These newly endowed and named positions are added to those established in previous years: The Barbara Thomas Lemmon Curator of European Art, The Lupe Murchison Curator of Contemporary Art, The Margaret McDermott Curator of African Art, and The Eugene McDermott Director.

Jacqueline Allen, Director of Library and Imaging Services, who holds a position endowed by an anonymous donor and the Mildred R. and Frederick M. Mayer Foundation.

Curator Anne Bromberg, whose position was endowed by an anonymous donor and The Cecil and Ida Green Foundation, with her husband, Alan.

Curator William Rudolph gives a tour of the American galleries; the Pauline Allen Gill Foundation and an anonymous donor endowed his position.

## Endowments for Exhibitions

Central to the mission of the Museum is the responsibility to "champion the power of art," and, in 2002, Nancy B. Hamon, one of the Museum's grandest patrons, advanced that mission by establishing an exhibitions endowment fund for organizing and presenting exhibitions of the highest caliber for many years to come. The groundbreaking exhibition *Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong*, scheduled to open in fall 2004, is a direct result of this generous gift that guarantees future exhibition projects of this scale and importance.

Under the leadership of trustees Naomi D. Aberly, Catherine M. Rose, Cindy Rachofsky, and Daniel G. Routman, the Exhibitionists Endowment Fund was established in June 2003. This new special exhibitions endowment fund, given by donors who are under forty years of age, will provide ongoing support for selected special exhibitions and their related programs; furthermore, it is a fund supporting the Museum's core mission to which these donors may contribute over their lifetime. Participants in the Exhibitionists Endowment Fund are given the opportunity each year to help choose which exhibition the annual distribution of the endowment's funds will support and to take part in that exhibition's opening festivities. Thank you to Katherine Perot and Leigh and Jason Taylor, and to Regen and Jeffrey Fearon, Rebecca and Barron Fletcher, Lisa and Pete Kraus, Robert M. Levy, Suzanne and Patrick McGee, Megan and Casey McManemin, and Amy and Michael Meadows.

## Endowments for Art Acquisitions

Seven acquisition endowment funds were established or increased during the first phase of the Campaign. Perhaps the most significant among those was a substantial gift to the Cecil and Ida Green Acquisition Fund, by bequest from Cecil Green through his foundation. Over the years, this fund has enabled the Museum to make many remarkable acquisitions that have enhanced its holdings in Egyptian, Greek, Roman, Etruscan, and Asian antiquities. The seven acquisition funds include the following:

Charron and Peter Denker Endowment Fund for Contemporary Texas Art

Laura and Walter Elcock Contemporary Art Endowment Fund

Cecil and Ida Green Art Acquisition Endowment Fund



Nancy Hamon and Director Jack Lane.

Nancy Goldberg with her mother, Iva Hochstim.

Catherine Rose, Cindy Rachofsky, Deedie Rose, and Nancy Marcus.

Beatrice M. and Patrick E. Haggerty Art Acquisition Endowment Fund  
 Theodore and Iva Hochstim Endowment Fund  
 Susan Mead Contemporary Art Endowment Fund  
 Gayle and Paul Stoffel Endowment Fund for Contemporary Art



Claire Dewar and Kay Cattarulla.

Mona and Bill Graue and Nita and Cullum Clark.

The new Visitor Services Desk at the Main Entrance.

The monumental piers featuring images from the Museum's collections.

**Endowments for Education**

Three individual or family foundations and one corporate foundation established or increased endowment funds in support of public programs such as lecture series, school programs, and music performances that attract audiences to the Museum and feature interdisciplinary interpretations of the encyclopedic collections. The funds include the following:

Boshell Lecture Series Endowment Fund  
 Mr. and Mrs. H. Lee S. Hobson Endowment Fund  
 Karen and Richard Pollock Endowment Fund  
 Rosewood Corporation Endowment Fund

In addition, in honor of Kay Cattarulla on the occasion of her retirement, the Museum established The Kay Cattarulla Endowment for Literary and Performing Arts, a new educational endowment fund, as a perpetual tribute to Kay's vision and leadership in establishing and directing the development of the successful literary series Arts & Letters Live. With leadership gifts from the Heglund Foundation, an anonymous donor, Claire Dewar, and The Eugene McDermott Foundation, many donors followed suit by contributing in her honor to this newly established endowment for the ongoing support of literary and performing arts programs at the Museum.

**Building Enhancements**

The Dallas Museum of Art's building is the anchor of the growing Dallas Arts District. Thanks to eight donors, many internal and external enhancements to the Museum took place during the centennial year, all of which make the Museum and its collections more easily accessible to the public and better connected to its newest neighbor, the Nasher Sculpture Center. The Museum's new graphic identity, designed by

Pentagram of New York, is reflected in bold, fresh colors on the Museum's exterior. The New York architectural firm of Gluckman Mayner Architects designed a dramatic new treatment at the Flora Street Entrance, which serves as a gateway to the Arts District, giving us a new pedestrian plaza featuring four monumental piers with images of works from the Museum's collections. Improved interior wayfinding signage, redesigned art storage areas, an additional elevator in the Hamon Building for better access to the collections, and new Visitor Services Desks and furniture were all added as part of the enhancements to the building accomplished between May and October 2003.

The building master plan, funded by an anonymous donor in the Centennial Campaign, will identify resources to be raised during the ongoing Campaign for a reinstallation of the collections, a more intuitive pathway from gallery to gallery and floor to floor, and art storage necessary for the next decade of collections growth.



The recently revamped Flora Street Entrance.



Director Jack Lane with Sue and Chris Bancroft.



Curator Charles Wylie with Catherine Rose, Naomi Aberly, and Larry Lebowitz.



Don and Beverly Freeman in the *Jesús Morales: Rock, Roll, and Play* exhibition.

## CENTENNIAL CAMPAIGN 2001–2004

The following donors made commitments to enable the Dallas Museum of Art to realize its centennial vision of transforming the Museum into an internationally regarded center for culture and learning. This list acknowledges donors' gifts and pledges of \$5,000 or more through September 30, 2004.

Nancy B. Hamon

Mrs. Eugene McDermott/The Eugene McDermott Foundation

The Hoffman Family Foundation

Mrs. Emery Reves

Mr. and Mrs. Edward W. Rose III

The Cecil and Ida Green Foundation

Nancy and Tim Hanley

Estate of Stephen Kahn

Gayle and Paul Stoffel

Anonymous

Mr. and Mrs. Christopher Bancroft

Mr. and Mrs. Vernon Faulconer

Mary Noel and Bill Lamont

Nancy and Jeffrey Marcus Foundation

Margot and Ross Perot

Caren Prothro/Nita and Cullum Clark/  
The Vin and Caren Prothro Foundation

Cindy and Howard Rachofsky

Pauline Gill Sullivan

Anonymous

Mr. and Mrs. Donald S. Freeman, Jr.

Hoblitzelle Foundation

Mildred R. and Frederick M. Mayer Foundation

David T. Owsley

Catherine and Will Rose

The Rosine Foundation Fund at Communities Foundation of Texas

Anonymous  
Mr. and Mrs. Edward O. Boshell/The Boshell Foundation  
Charron and Peter Denker  
Beatrice M. Haggerty/The Patrick and Beatrice Haggerty Foundation  
Estate of Agnes Cluthe Oliver  
The Rosewood Foundation  
William T. and Gay F. Solomon

Anonymous  
Laura and Dan Boeckman  
Kay and Elliott Cattarulla  
James F. and Celia W. Crank  
The Dallas Foundation  
Claire Dewar  
Laura and Walter Elcock  
Mr. and Mrs. Jeremy L. Halbreich  
Mr. and Mrs. H. Lee S. Hobson  
Interceramic  
Susan Mead  
Mrs. Lawrence S. Pollock, Jr.  
Allen and Kelli Questrom  
Estate of Elwin L. Skiles



Director Jack Lane, Amy Faulconer, Deedie Rose, and Inge-Lise Lane.



Family initiatives funded by Catherine and Will Rose include the new family programs mascot, Arturo.



Gayle Stoffel with artist Ellsworth Kelly and Gay and Bill Solomon.

Martin and Laurie Cox  
 The Fidelity Foundation  
 Estate of Earl A. Forsythe  
 Mr. and Mrs. Jerome J. Frank/  
 Mr. and Mrs. Jerome J. Frank, Jr.  
 The Hogle Foundation  
 Susan and Bob Kaminski  
 Macerich Company/Mace Siegal in honor  
 of Ted Hochstim  
 Harvey and Joyce Mitchell Family Foundation  
 Mr. and Mrs. Richard R. Pollock  
 Mr. and Mrs. H. Charles Price  
 Ron and Phyllis Steinhart



Lucilo Peña, curator Suzanne Weaver, and Marguerite Hoffman.

Dan Boeckman with his parents, Elizabeth and Duncan Boeckman.

Cindy and Howard Rachofsky.

Heather and Ray Balestri  
 Mr. and Mrs. Jody L. Bare  
 Regen and Jeffrey Fearon  
 Rebecca and Barron Fletcher  
 Mr. and Mrs. I. D. Flores  
 Lisa and Pete Kraus  
 Robert M. Levy  
 Suzanne and Patrick McGee  
 Megan and Casey McManemin  
 Amy and Michael Meadows  
 Dr. and Mrs. Jules Monier  
 Lucilo Peña/Gay and Lesbian Fund for Dallas  
 Mr. and Mrs. Terdema L. Ussery  
 John L. Ware

Kim J. Askew  
 Locke Liddell & Sapp LLP  
 Charlene C. and Tom F. Marsh  
 R. Clayton Mulford  
 Katherine Perot  
 Mr. and Mrs. Dan Routman  
 Cynthia and Armond Schwartz  
 Leigh and Jason Taylor

Arlene and John Dayton  
 Kathryn and Graham Greene  
 John Lill and Veletta Forsythe Lill  
 Mr. and Mrs. A. K. Mago

The Centennial Campaign allowed for the wonderful celebrations of our centennial year, when we presented a yearlong roster of exhibitions, events, programs, and initiatives that thanked our community for a century of support and celebrated one hundred years of collecting and presenting art of the highest quality. As well, it allowed us to establish a new identity for the Museum and a new brand promise, while underscoring our commitment to programming for all ages with the introduction of Arturo, the family programs mascot.

## THE CAMPAIGN FOR A NEW CENTURY

While we celebrate national and international recognition for our collections and programs, and enjoy increased visitorship to our animated building, our work is not finished until we have secured both reliable annual funding for the near-term and endowment to sustain that prominence for our Museum and our city over the long-term. The ongoing phase of our Campaign, the Campaign for a New Century, under the leadership of Catherine M. Rose and Robert K. Hoffman, will identify new financial resources to support the Museum's leadership position in the community of nationally prominent museums with regard to lifelong learning, outstanding exhibitions, engaging programs, and a stellar encyclopedic collection, all of which connect art and people, spark creativity, and position Dallas as an international art destination.



Robert Hoffman and Catherine Rose.