

Memorandum



CITY OF DALLAS

DATE May 15, 2015

TO Honorable Members of the Arts, Culture & Libraries Committee: Philip T. Kingston (Chair), Monica R. Alonzo (Vice Chair), Vonciel Jones Hill, Jerry R. Allen, Carolyn R. Davis, Jennifer Staubach Gates

SUBJECT Dallas Museum of Art

On Monday, May 18, 2015, the Arts, Culture & Libraries Committee will receive an update on the Dallas Museum of Art from Maxwell L. Anderson, the Eugene McDermott Director of the Dallas Museum of Art.

The briefing materials are attached for your review.

Please contact me if you have any questions or need additional information.


Joey Zapata

Assistant City Manager

Attachment

c: Honorable Mayor and Members of the City Council
A.C. Gonzalez, City Manager
Warren M.S. Ernst, City Attorney
Craig D. Kinton, City Auditor
Rosa A. Rios, City Secretary
Daniel F. Solis, Administrative Judge
Ryan S. Evans, First Assistant City Manager
Eric D. Campbell, Assistant City Manager
Jill A. Jordan, P.E., Assistant City Manager
Mark McDaniel, Assistant City Manager
Jeanne Chipperfield, Chief Financial Officer
Sana Syed, Public Information Officer
Elsa Cantu, Assistant to the City Manager – Mayor & Council



**Arts, Culture, and Libraries
Committee**

May 18. 2015

Maxwell L. Anderson

The Eugene McDermott Director



“The staff and board of the Dallas Museum of Art (DMA) have done an extraordinary job facilitating the growth of a museum of vital relevance to the U.S. and the world. The museum is both fortunate in its resources and strategic in their use, and we commend the DMA for many initiatives that advance not only the museum itself, but the field overall. We particularly commend the culture of innovation, transparency, and informed risk-taking, as seen in your educational and interpretive platforms. This is clearly demonstrated by programs like the Center for Creative Connections and DMA Friends – projects that have established precedents for learning strategies, research, and information gathering.”

DMA friends



Scan Membership Card

Log in with your DMA Friends card! Use the guide on the screen to help you line up your membership card to the camera.



[? I don't have my card.](#)

Cancel

KIDICK HAMON

DMA Friends hits 100,000 members today.
Congratulations Therese! #DMAFriends



RETWEETS

5

FAVORITES

8



Type of Visitor

Hobbyist

Student, Amateur Artist, Professional

Recharger

Wants a place to escape, relax

Explorer

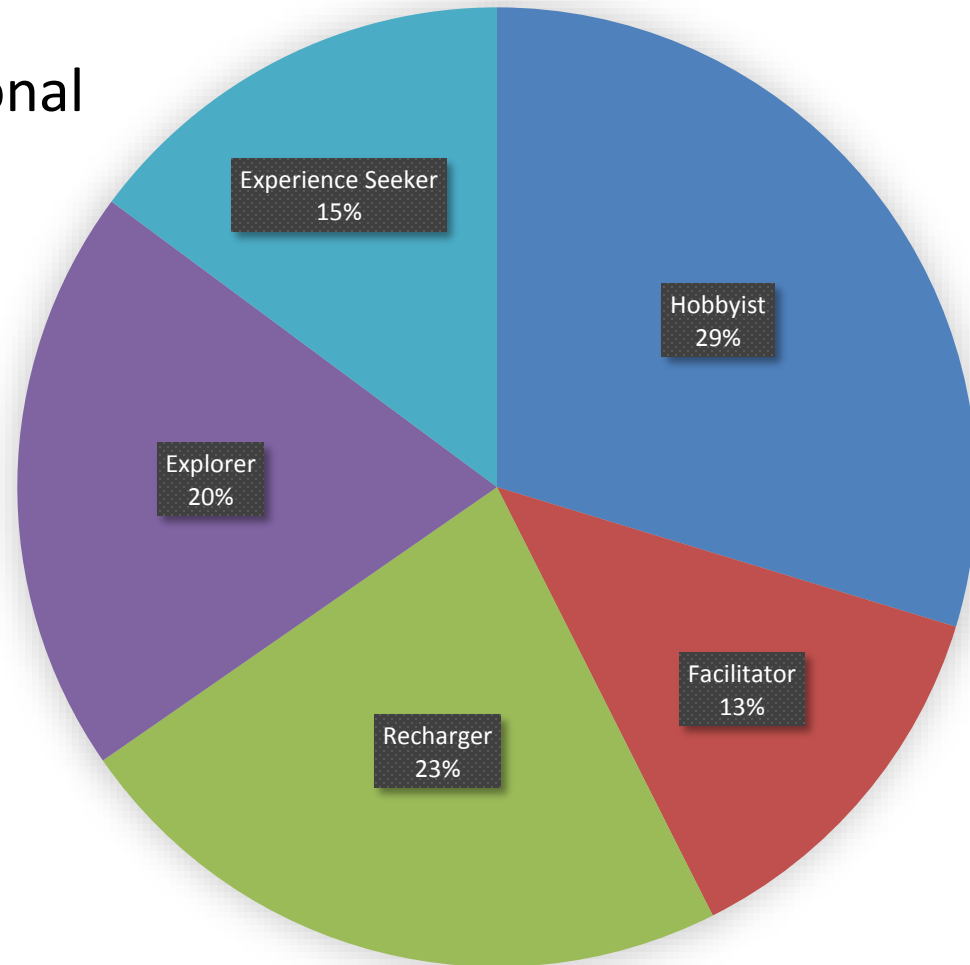
A curious person

Experience Seeker

A tourist with a must-see list

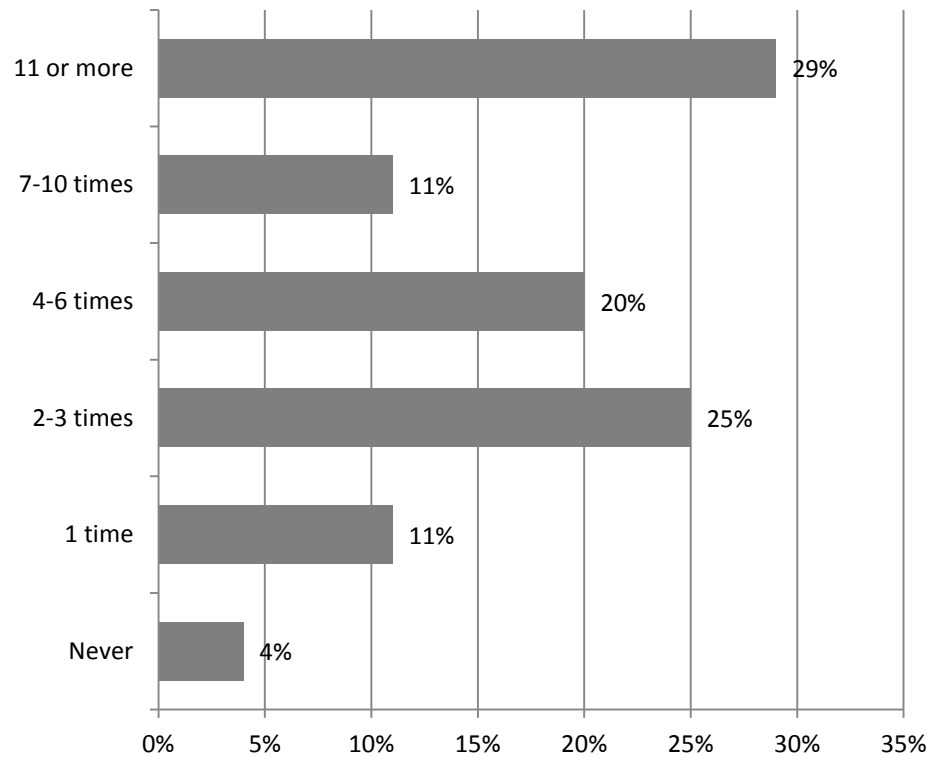
Facilitator

Parents, Out of town guests, Couples on a date

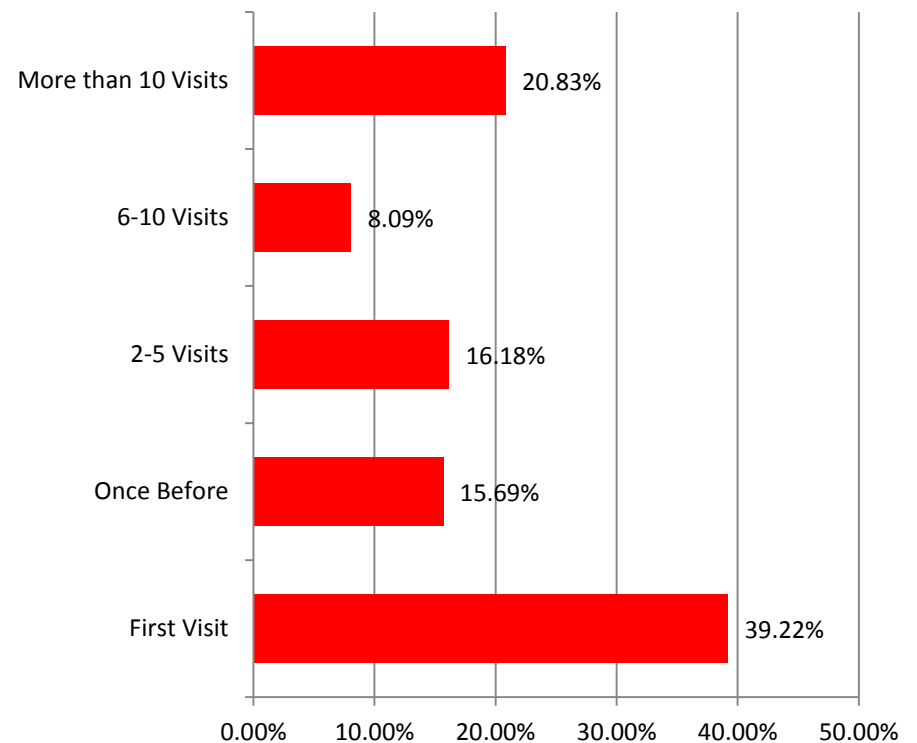


Have You Been to the Museum Before?

2008



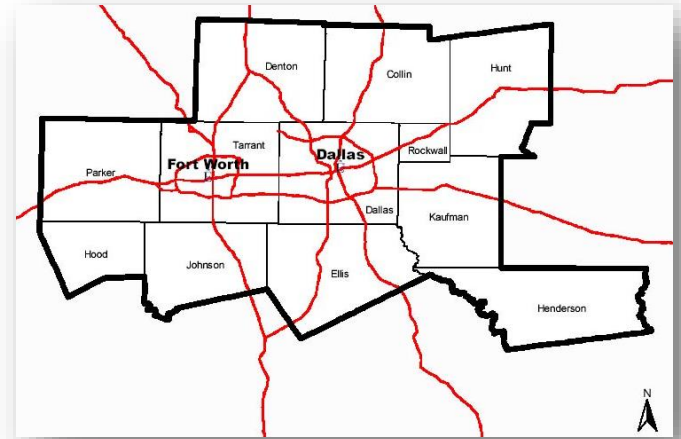
2015



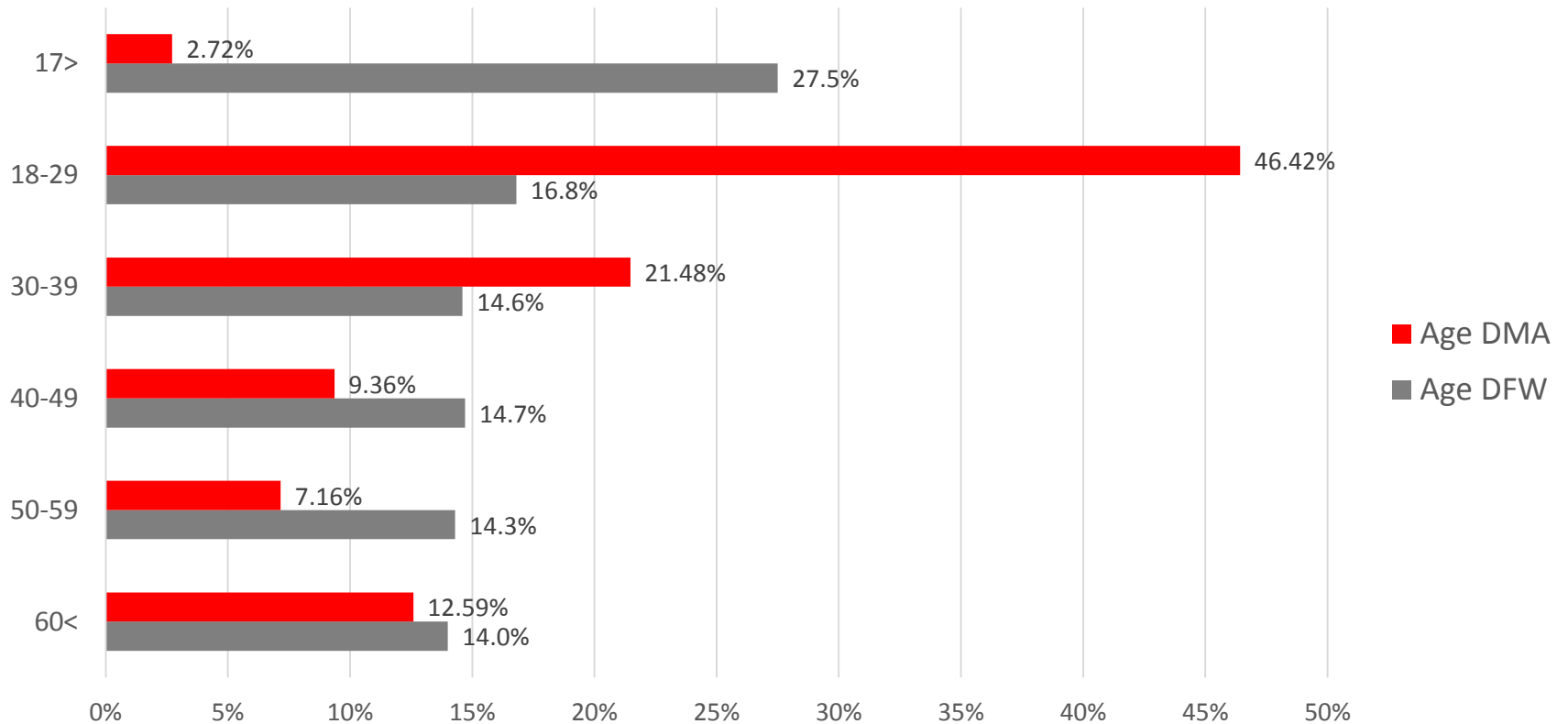
Demographics

Comparisons to the DFW Combined Statistical Area (CSA)

- The CSA includes Dallas, Ft. Worth and other major regional metropolitan areas, as well adjacent micropolitan areas such as sulfur springs.
- The DFW CSA is the 7th largest in the United States by population with 7.2 million people. For reference, this is larger than Houston or Philadelphia's CSA.

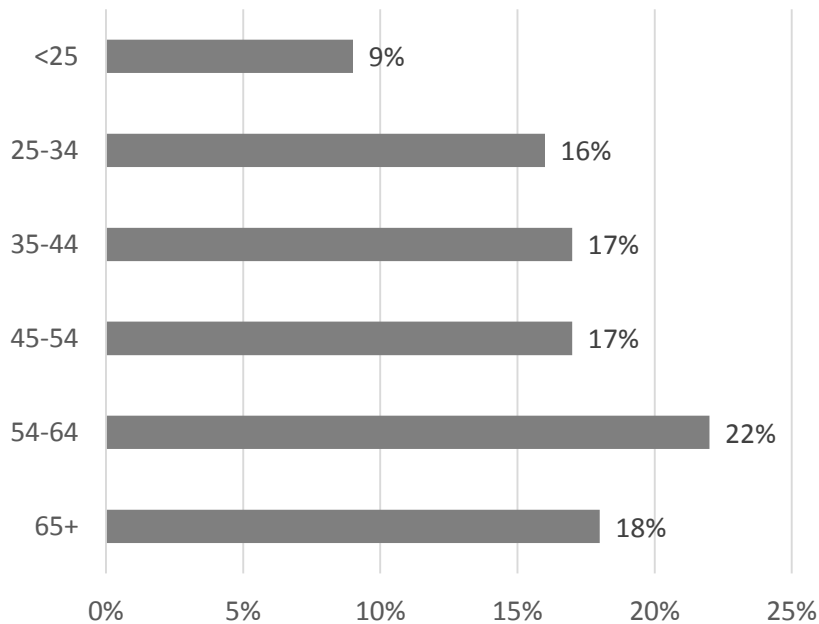


Age at the DMA and in DFW

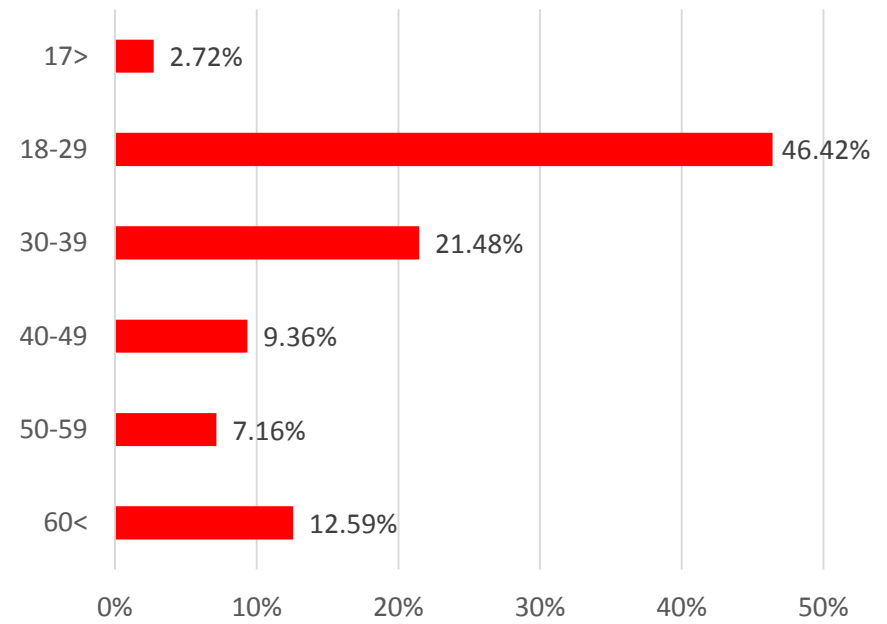


Age at the DMA in 2008 and Today

2008

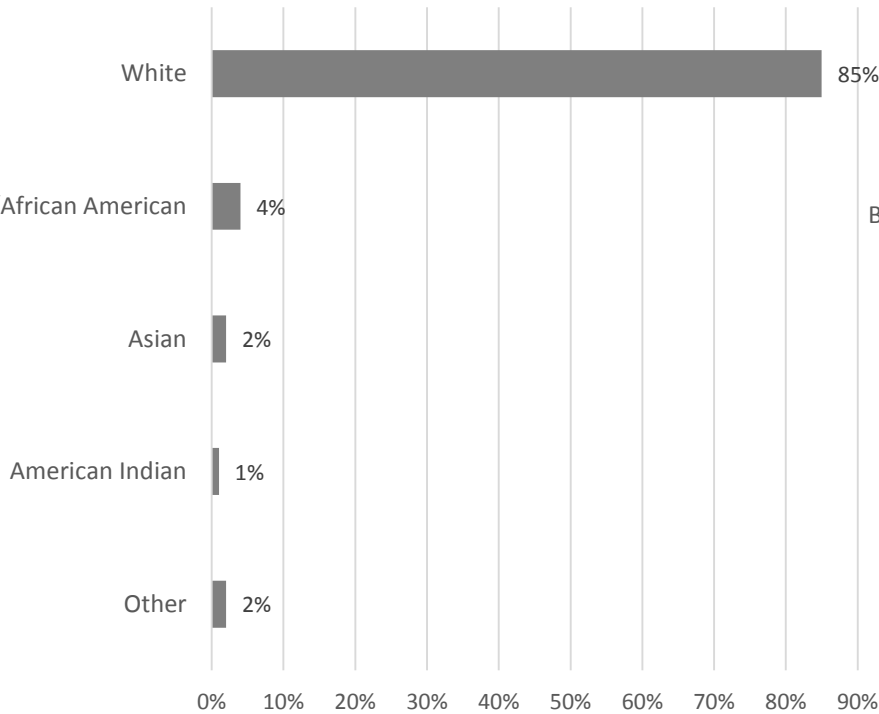


2015

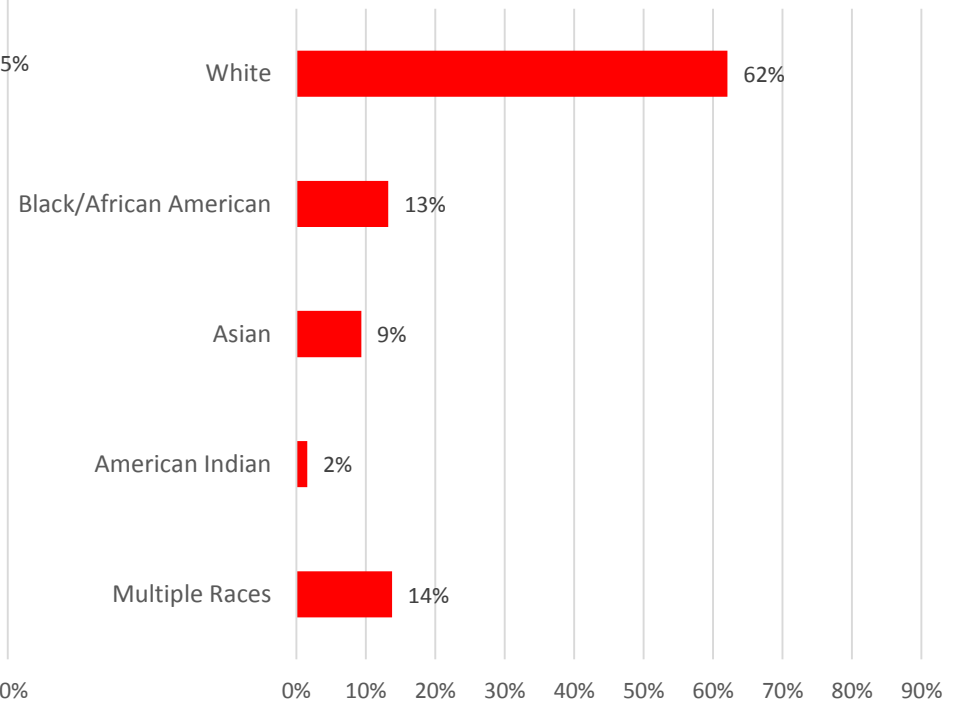


Race DMA in 2008 and Today

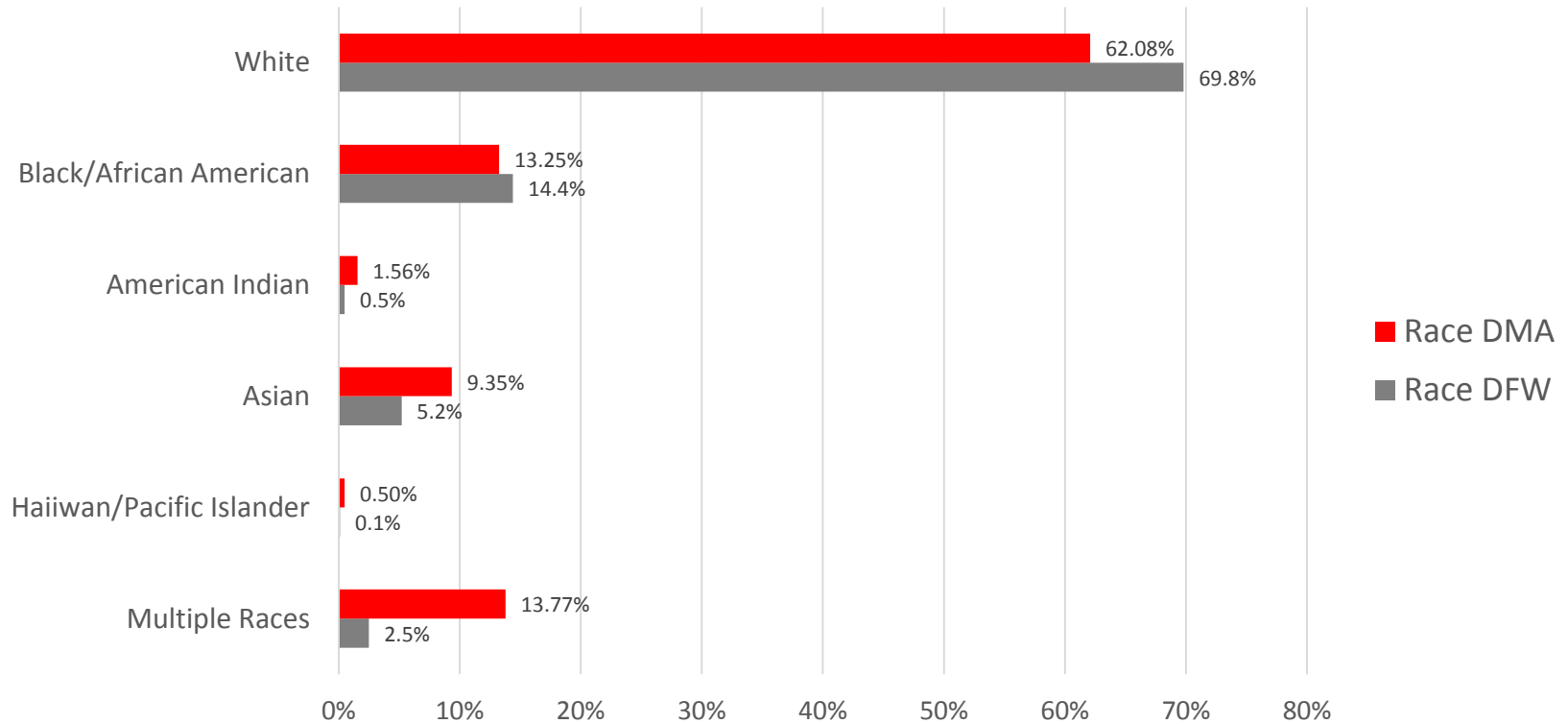
2008



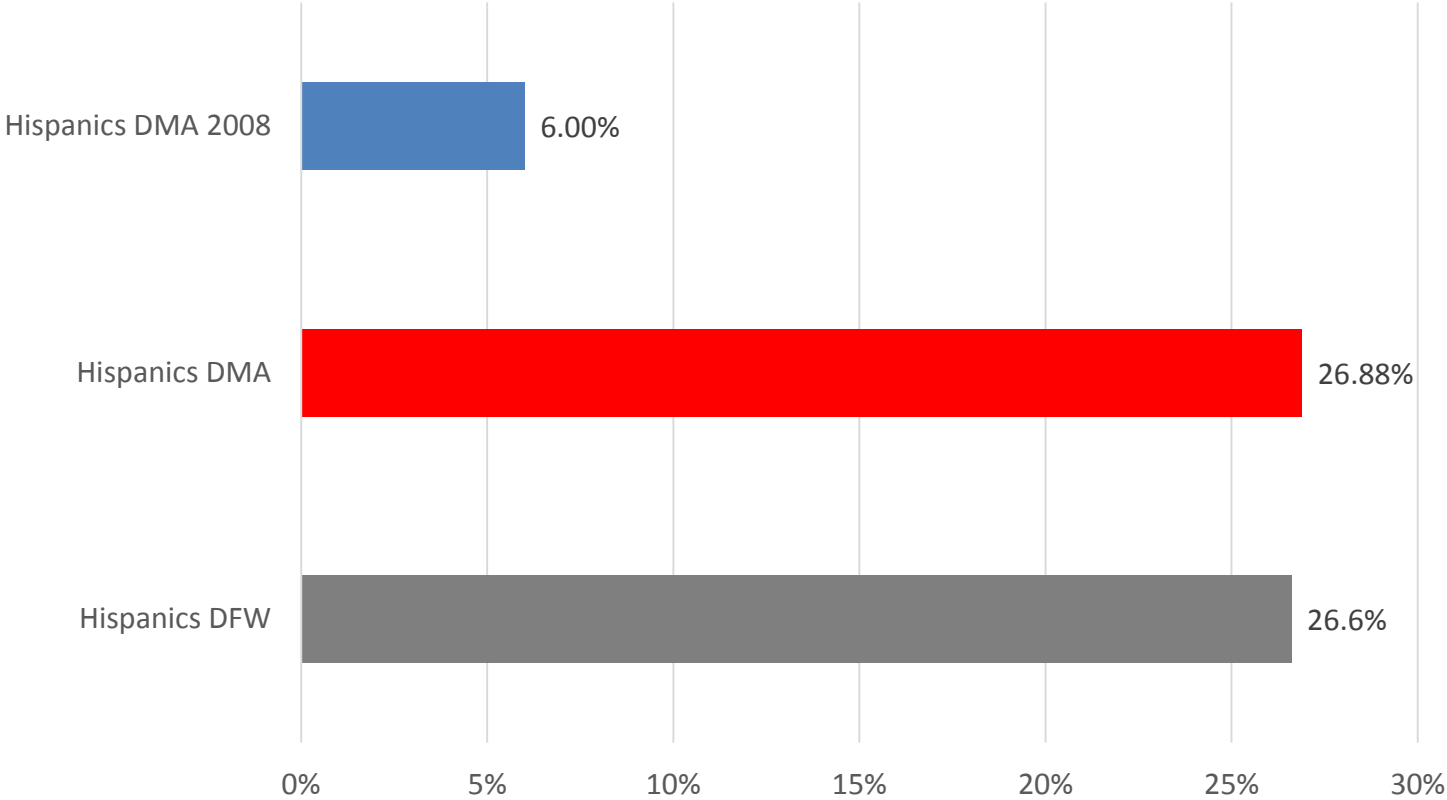
2015



Race at the DMA and in DFW



Ethnicity at the DMA and in DFW





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GLOBAL CULTURAL DISTRICTS NETWORK

The Global Cultural Districts Network (GCDN) is a federation of global centers of arts and culture that fosters co-operation and knowledge-sharing among those responsible for conceiving, funding, building, and operating cultural districts. It is an initiative of the [New Cities Foundation](#), [Dallas Arts District](#), and [AEA Consulting](#). In June of 2015, the Network will meet as part of the fourth annual [New Cities Summit](#), taking place in Jakarta. More information about the Summit will be available [here](#) shortly.



Democratic Republic of the Congo;
Songye peoples, Eki or Kalebwa
group

**“Four Horn” Community Power
Figure (*nkishi*)**

Late 19th-early 20th century

With three Common Waterbuck
Antelope (*Kobus ellipsiprumnus*)
horns and one Domestic Goat
(*Capra hircus*) horn attached to the
head, a beaded collar of Common
Waterbuck Antelope (*Kobus
ellipsiprumnus*) hide around the
neck, and an African Civet
(*Civettictis civetta*) hide draped from
the waist.

Height: 21 7/8 inches

Height as mounted: 31 5/8 inches

2014.4.1.McD

Credit line: The Eugene and
Margaret McDermott Art Fund, Inc.

India: Western Rajasthan or Gujarat

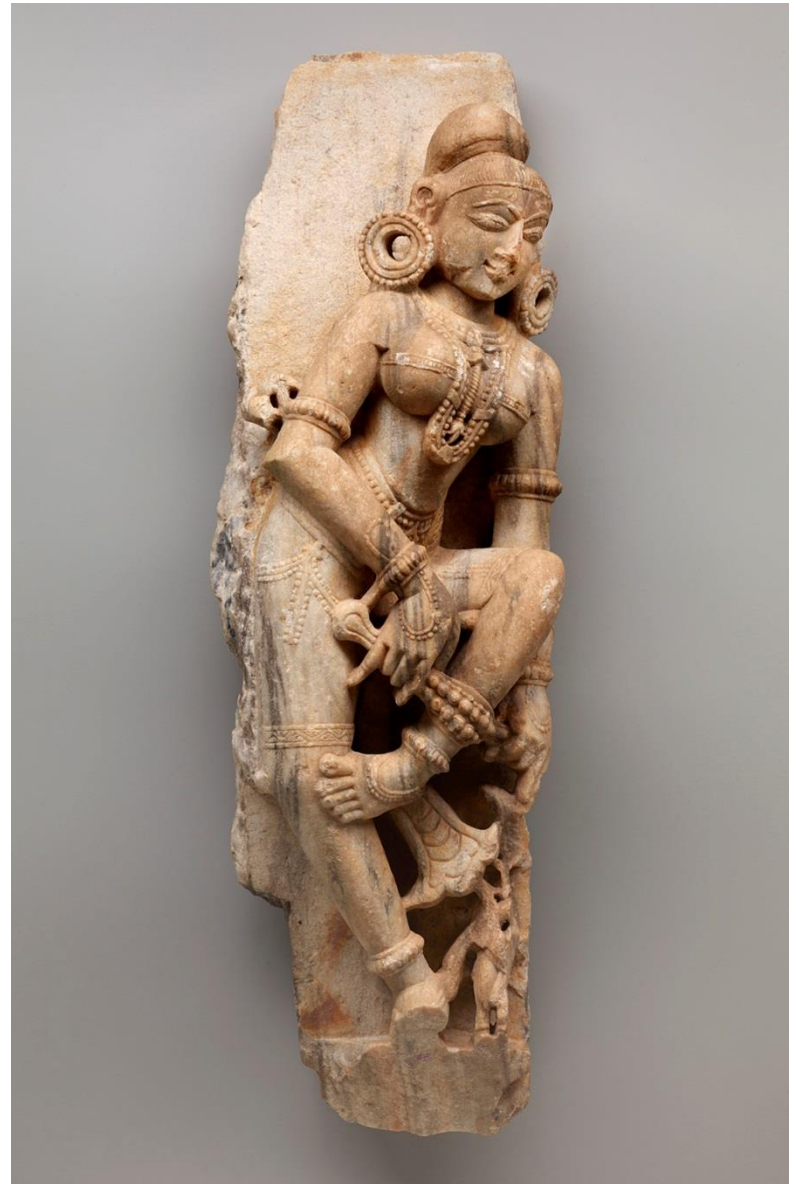
Bracket with celestial attendant

12th/13th century

Marble

Height: 28 3/4 inches

Credit line: The Cecil and Ida Green Acquisition Fund and gift of David T. Owsley via the Alvin and Lucy Owsley Foundation





**Maya *Ek
Chuah* Effigy
Vase**

Maya vessel
Late Classic
(A.D. 700-900)

Jean Antoine
Theodore Giroust
(French, 1753 -
1817)

The Harp Lesson,
1791







Konrad Lueg (German, 1939-1996)

Untitled (Champignons . . .)

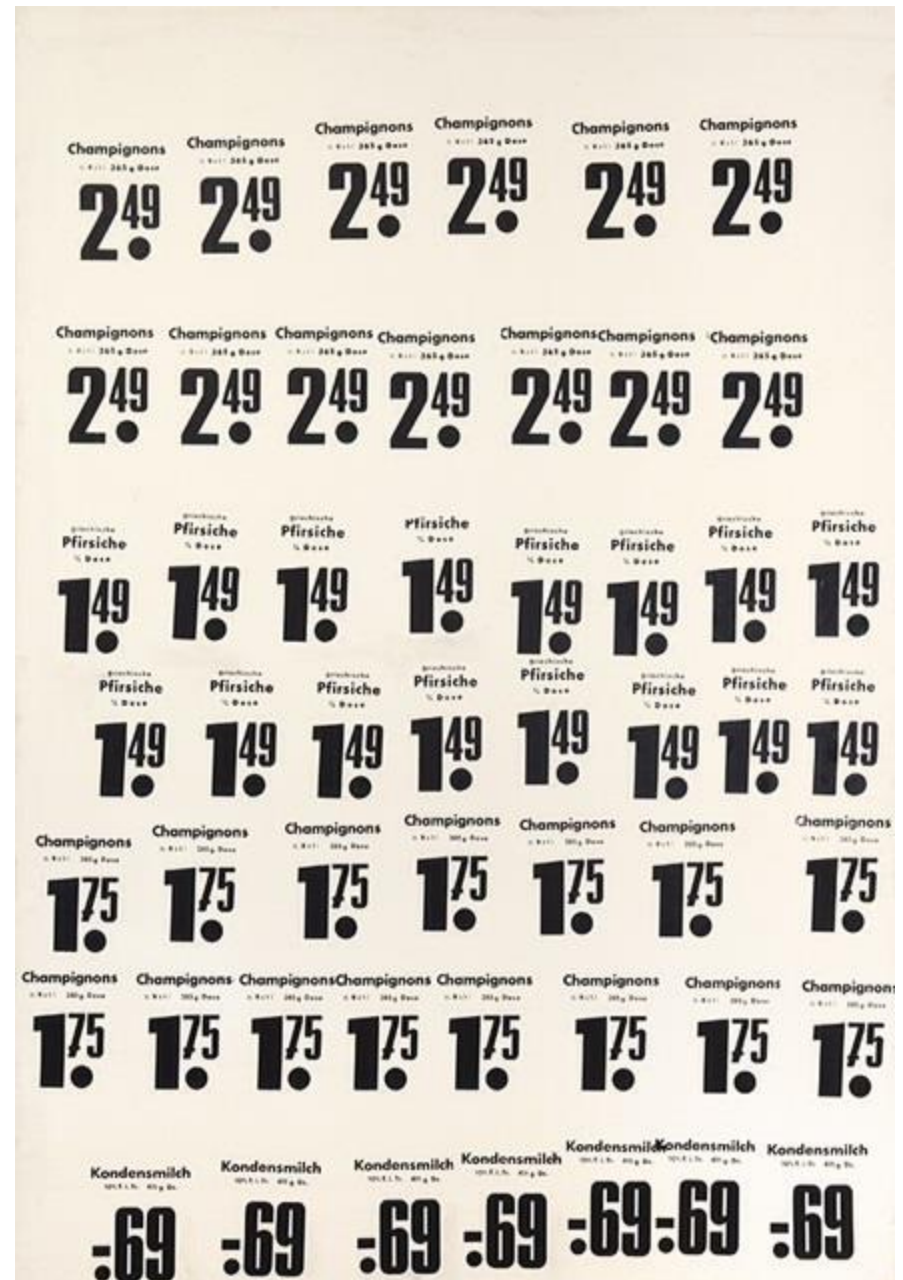
1967

Silkscreen on canvas

57 x 39 1/8 inches

Credit line: DMA/amfAR

Benefit Auction Fund





The Brain

brain.dma.org/collection/object/5047701

WHAP Textbook Holt McDougal Online YouTube Google Maps Apple News Popular Yahoo! Technology ...YTimes.com

Collection - Object Home Friends Map Collection Multimedia Exhibitions

Object detail pk [5047701]

Field	Value
Id	5047701
Title	Watch
Image	
Number	1963.75.FA
Parent	-
Parts	-
Constituents	• Artist - Gerald Murphy [852]
Department	American [6]
Classification	Paintings [3]
Sub Classification	(not assigned) [0]
Copyright	Non-exclusive license [7]

Other media

Display

source
Piction

source
Piction

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Piction

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TMS Media

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Google Art Project



- DMA added more than 500 works
- Visitors can browse objects by artist name, artwork, type of art, etc.
- More than 57,000 high-res objects

Munich Still Life 1882

 Details William Michael Harnett | Dallas Museum of Art



Click the  icon to save items.
Use saved items to create and share exhibits.

Welcome to the Google Cultural Institute. [Take a tour](#) or [watch a video](#) to get started.

Munich Still Life 1882

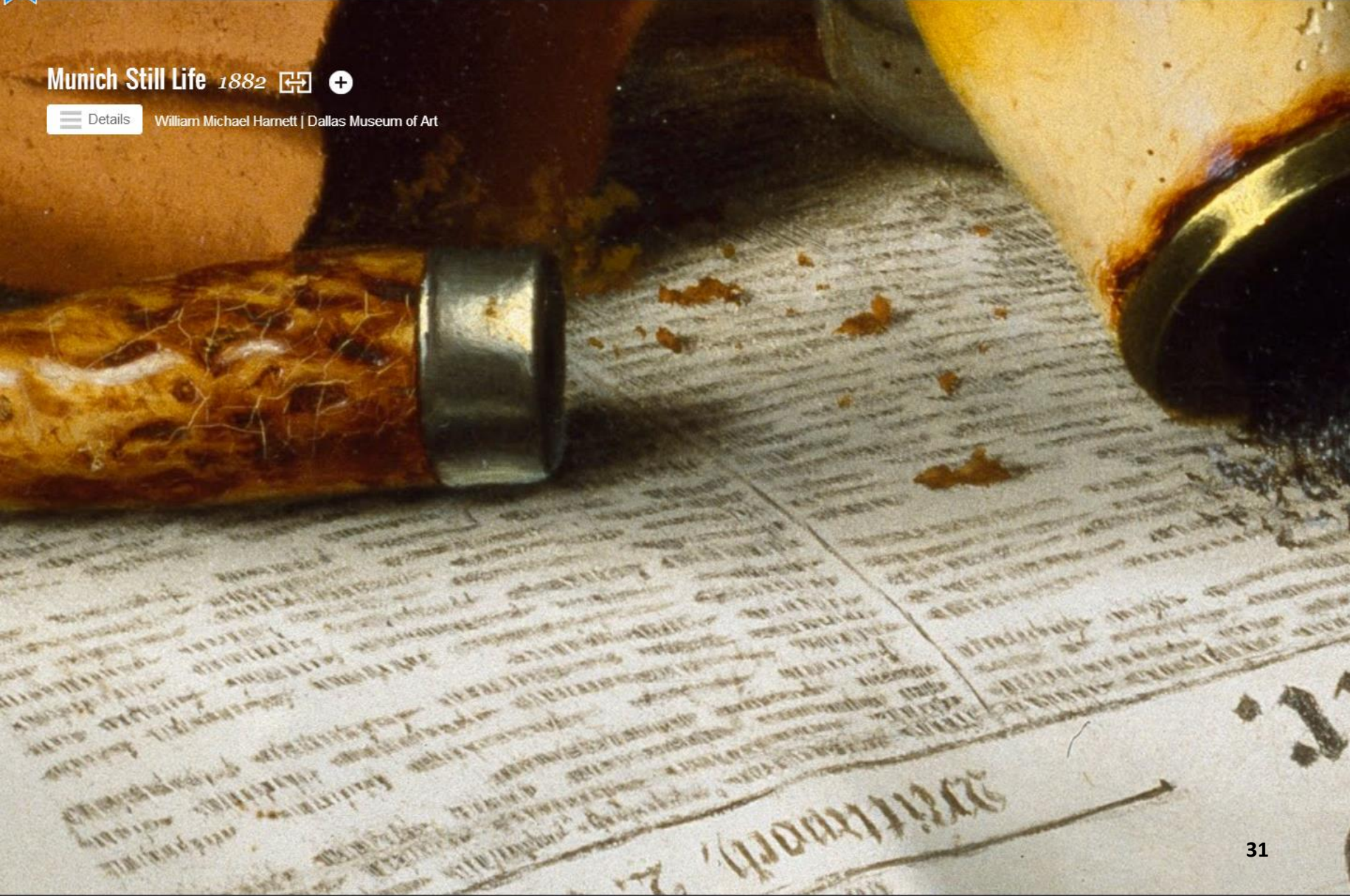
 Details William Michael Harnett | Dallas Museum of Art



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Munich Still Life 1882

 Details William Michael Harnett | Dallas Museum of Art



A close-up photograph of a brass object, likely a pen nib or a decorative part of a pen. The object is highly detailed, featuring intricate Arabic calligraphy in dark ink or patina. The calligraphy is arranged in several lines, with some characters appearing to be 'بسم الله الرحمن الرحيم' (Bismillah). The brass has a warm, golden-brown hue and shows signs of wear and age. The background is blurred, focusing attention on the object's texture and design.

The Keir Collection of Art of the Islamic World

The New York Times

THE Arts

February 4, 2014



PHOTOGRAPHS FROM THE KEIR COLLECTION OF ISLAMIC ART, VIA DALLAS MUSEUM OF ART

Art from the Keir Collection, from left, "Three Doctors in Discussion," a 13th-century miniature from a translation of Dioscorides's "De Materia Medica"; a 10th-century rock crystal ewer from Egypt; and Persian tile from the 13th century.

Dallas Museum Lands a Rich Trove of Islamic Art

By RANDY KENNEDY

While Texas may have the fifth largest Muslim population in the United States by some estimates, its public art collections have only recently begun to reflect the 14-century sweep of Islamic history. But on Friday, with the stroke of a pen — sealing a complex agreement hashed out over months — the Dallas Museum of Art will become the long-term custodian of one of the most important collections of Islamic art in private hands.

The Keir Collection, amassed

lection in the country, after the Metropolitan Museum of Art in New York and the Smithsonian's Freer and Sackler Galleries in Washington.

With the 2011 expansion of the Islamic galleries at the Met and long-term loans and acquisitions of significant works by institutions like the Museum of Fine Arts, Houston, and the Cleveland Museum of Art, the profile of Islamic art in the United States is rising, as threats to major collections and historic sites in parts of the Middle East come with

mir, a highly regarded scholar of Islamic art who was recruited to advise the Dallas museum in 2012, helped persuade the de Unger estate, controlled by the collector's two sons, that the collection would be better served in Texas, where the museum would be able to make room to keep a

A new custodian for the Keir Collection.

lection has been extensively published, this will be the first time the breadth of it will be seen outside of the mansion southwest of London where it was kept. "There is a kind of mystique about it, a curiosity about it, because it is known but has not been seen or studied by many," said Ms. Al Khemir, who was the founding director of the Museum of Islamic Art in Doha, Qatar.

Calling Dallas a "tabula rasa" for Islamic art, she said, "For the de Ungers this was about a question of a place where the col-

THE WALL STREET JOURNAL.

LEISURE & ARTS

February 11, 2014

ISLAMIC ART

Dallas Makes a Great Leap With the Keir Collection

By LEE LAWRENCE

Last week, the Dallas Museum of Art announced that over the next year it will be taking delivery of containers filled with richly colored carpets and delicate textiles, gleaming lusterware and carved rock-crystal, finely wrought metalwork and folios from illustrated manuscripts, intricately decorated book bindings and splendid calligraphy. The almost 2,000 pieces, created from the eighth through 19th centuries from across the Muslim world, will begin arriving in May from London, where Edmund de Unger (1918-2011) collected and lived with them, treasuring them for their beauty and the knowledge they embodied.

Dubbed the Keir Collection, after the home where Hungarian-born de Unger began collecting Islamic art in the 1960s, it arrives in Dallas under a 15-year, renewable loan agreement. Currently the museum has no more than a dozen high-quality Islamic works. But thanks to the Keir, it will boast the only significant museum display of Islamic art in the South and the third-largest museum collection of its kind in the country, after the Metropolitan Museum of Art in New York and the Smithsonian's Freer and Sackler Galleries in Washington.



The Keir Collection of Islamic Art/Dallas Museum of Art

A detail of 'Tile' (early 13th century). With the addition of the Keir Collection, the Dallas Museum of Art will boast the third-largest collection of Islamic art in the country.

decorative openwork of arabesques, richly colored brocades from 16th- and 17th-century Turkey, and a 12th-century bowl from Egypt with the kind of luster glaze potters developed to capture the sheen and sumptuousness of gold.

In Dallas, the collection will become accessible in all its depth, from a spectacular Egvn-

Mesopotamia and Egypt, and, in fact, some of the most important ceramics outside Egypt." Ergo, de Unger's choices were highly informed. He also, she says, changed the placement of his lusterware "according to where the sun was shining." He believed in the power of beauty.

The deal struck with the DMA promises to uphold de Unger's

Dallas benefits from the cancellation of an earlier agreement de Unger had with Berlin's Museum of Islamic Art. A mere three years after its signing, the contract was terminated in July 2012 due to what a terse press release described as "fundamentally different ideas for further work with the collection." This came as a shock, particularly after selections from the Keir had been trotted out with much fanfare in the exhibitions mentioned earlier.

The intensity of the yearlong negotiations between de Unger's heirs and the DMA suggests that, this time, the parties see eye to eye. Let us fervently hope so, for what we routinely refer to as Islamic art is not an isolated phenomenon but, rather, a vital component of world art history. As Mr. Anderson notes, it is important to connect "the dots between the fields of European art—of the late Middle Ages through the Baroque in particular—with the arts of Islam because you can't tell one story without the other very effectively. That missing narrative in art history has to be remedied for there to be a complete tale in general art museums such as ours."

At a local level, the Keir collection will provide teachers in North Texas an unprecedented resource with which to bring



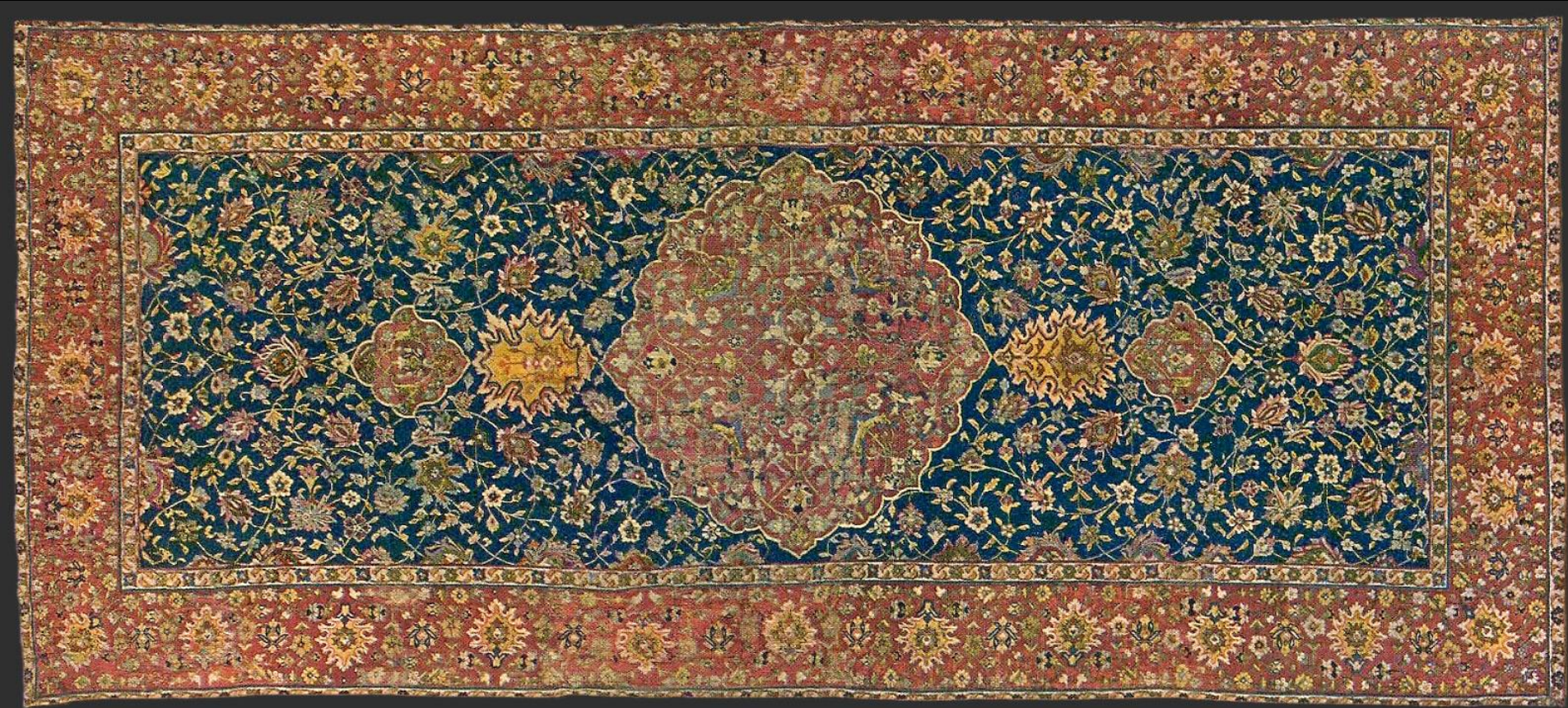
Homberg Ewer,
brass inlaid with silver
Northern Iraq, Mosul, dated 1242,
signed by the renowned master of
metalwork "Ahmad al-Dhaki al-Mawsili"



Slip painted bowl, Persia or Central Asia, Nishapur or Samarkand, 10th-11th century, with inscription "*al-yumn*" (Good Fortune)



Luster-painted tile
Persia (Kashan),
13th century



The Medallion carpet (known as the Stora Carpet), Persia, 16th century

It bears the distinction of being the only other Safavid carpet with a direct relation to the renowned Ardabil Carpet.



Miniature

Emperor Akbar with his grandson,
prince Khusraw

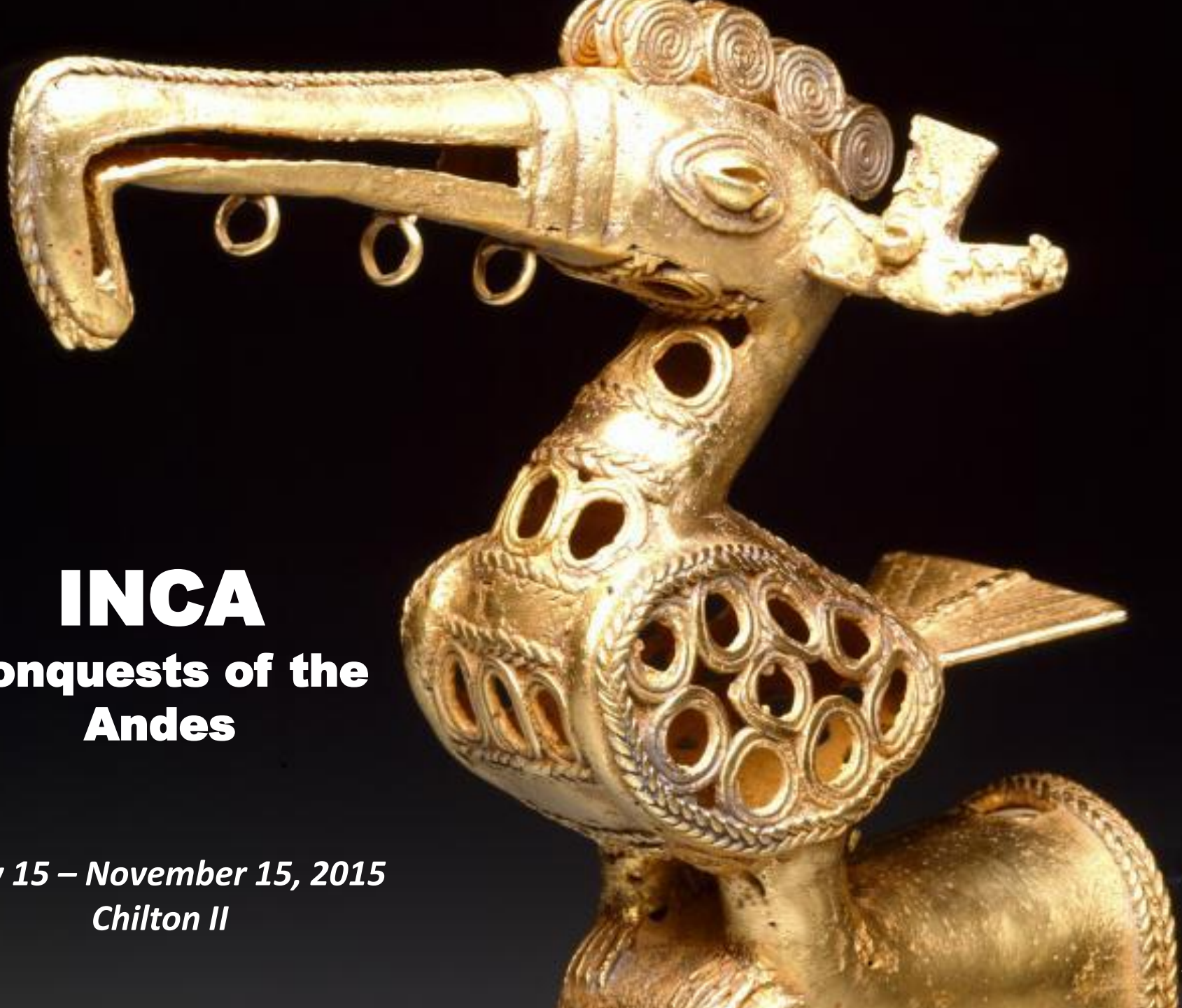
India

Mughal School, c. 1600-1605



The Keir Collection holds the best and largest collection of Islamic rock crystals after the Treasury of San Marco, Venice

Sculpted Rock Crystal Ewer with Lions
Egypt, 10th-11th Century
Mount by Jean-Valentin Morel



INCA

Conquests of the Andes

*May 15 – November 15, 2015
Chilton II*



Jackson Pollock: Blind Spots

November 20, 2015 to March 20, 2016

Chilton I





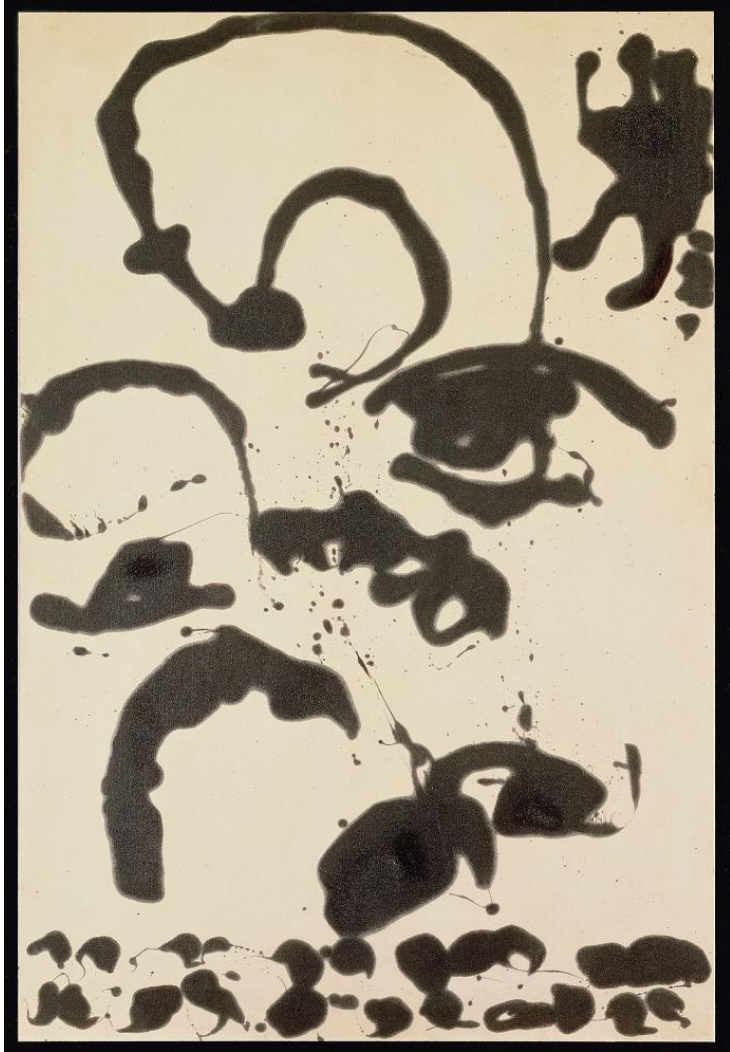
Jackson Pollock
Number 18 (1951)
Whitney Museum of American Art
(confirmed)



Jackson Pollock
Black Flowing, Number 8 (1951)
National Museum of Western Art, Tokyo
(confirmed)



Jackson Pollock
Number 14 (1951)
Tate (confirmed)



Number 26 (1951)
Enamel on canvas
Private Collection (confirmed)



Untitled (1951)
Ink on mulberry paper
MoMA (confirmed)



Untitled (1949-50)
Painted Terracotta
Private Collection (confirmed)



1967.8

Jackson Pollock

Portrait and a Dream, 1953

Oil and enamel on canvas

Dallas Museum of Art, gift of Mr. and Mrs. Algur H. Meadows and the Meadows Foundation, Incorporated

Value: \$25,000,000.00, updated by Christie's in January 2013

For the exhibition *Jackson Pollock: Blind Spots*, organized by Tate Liverpool. The exhibition opens at Tate Liverpool in June 2015 and then travels to the Dallas Museum of Art

COMING
FALL 2015

DMA Partners
see it free!



INTERNATIONAL POP

OCTOBER 11, 2015–JANUARY 17, 2016

Spirit & Matter
*Masterpieces from
the Keir Collection
of Islamic Art*

**September 18, 2015-
Fall 2016
Focus I Gallery**

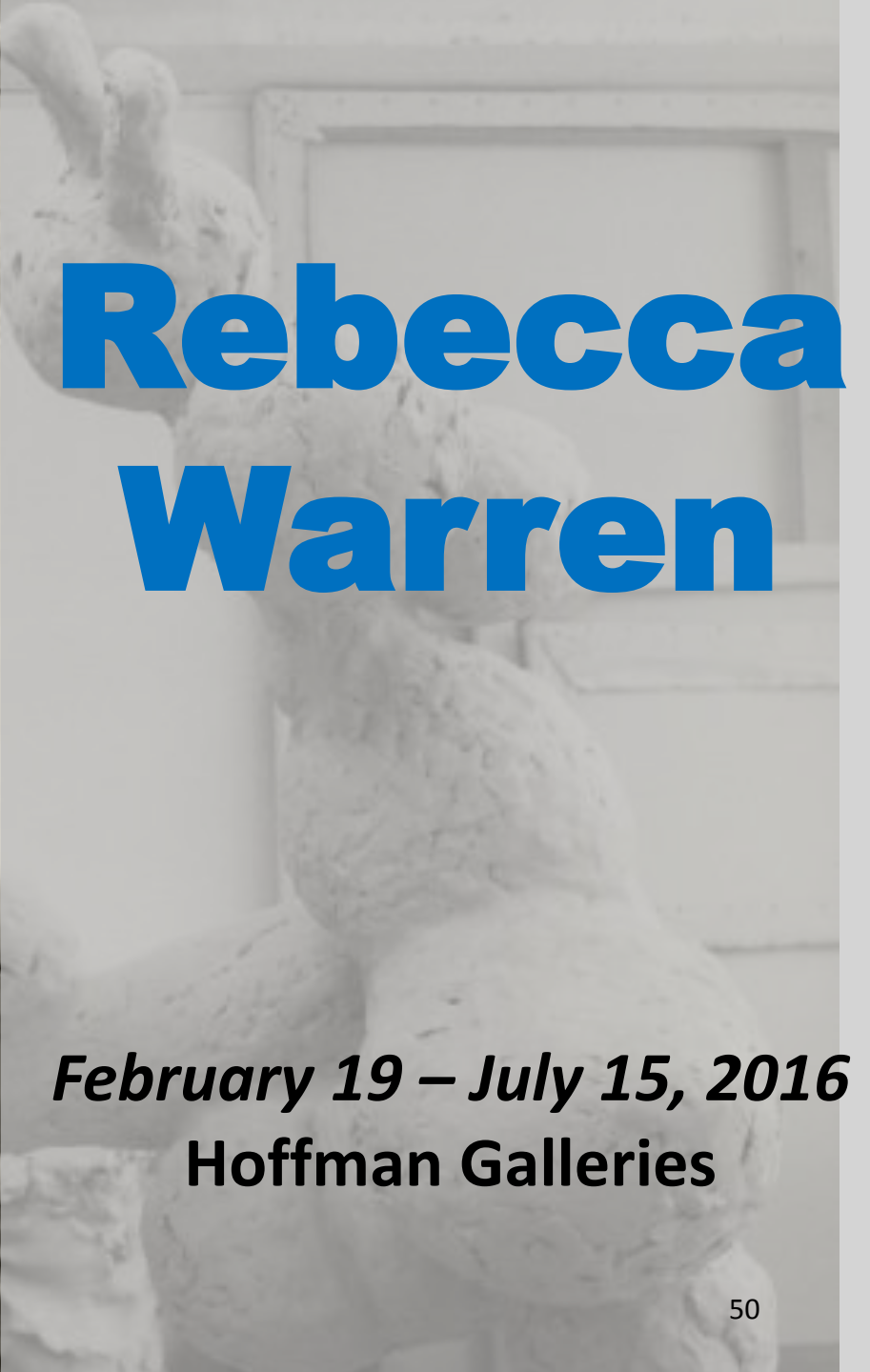


DIVINE FELINES

**Cats of
Ancient
Egypt**

**Opens October 2016
Chilton I**





Rebecca Warren

February 19 – July 15, 2016
Hoffman Galleries



Irving Penn

Beyond Beauty

April 15 – August 14, 2016

Chilton II

*Splendors
of the
Venetian
Renaissance*

*Masterworks from the
Accademia, Venice*



**Opens Early 2017
Chilton**



IRIS VAN HERPEN

Opens Spring 2017

Chilton

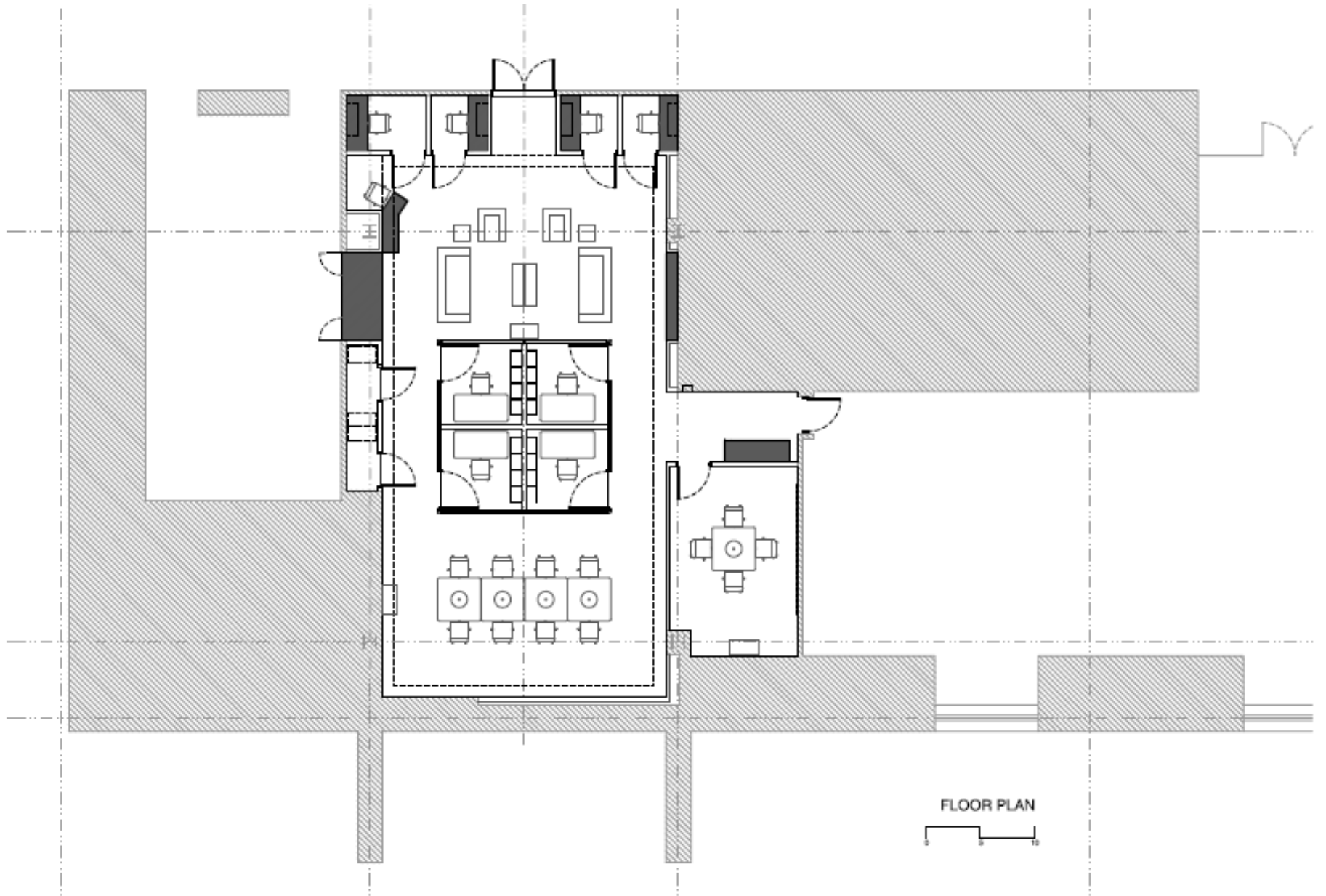
Berthe Morisot

Co-organized with
Musée National des
beaux arts de Quebec

Tentative:
Spring 2019



The Edith O'Donnell Institute of Art History



FLOOR PLAN



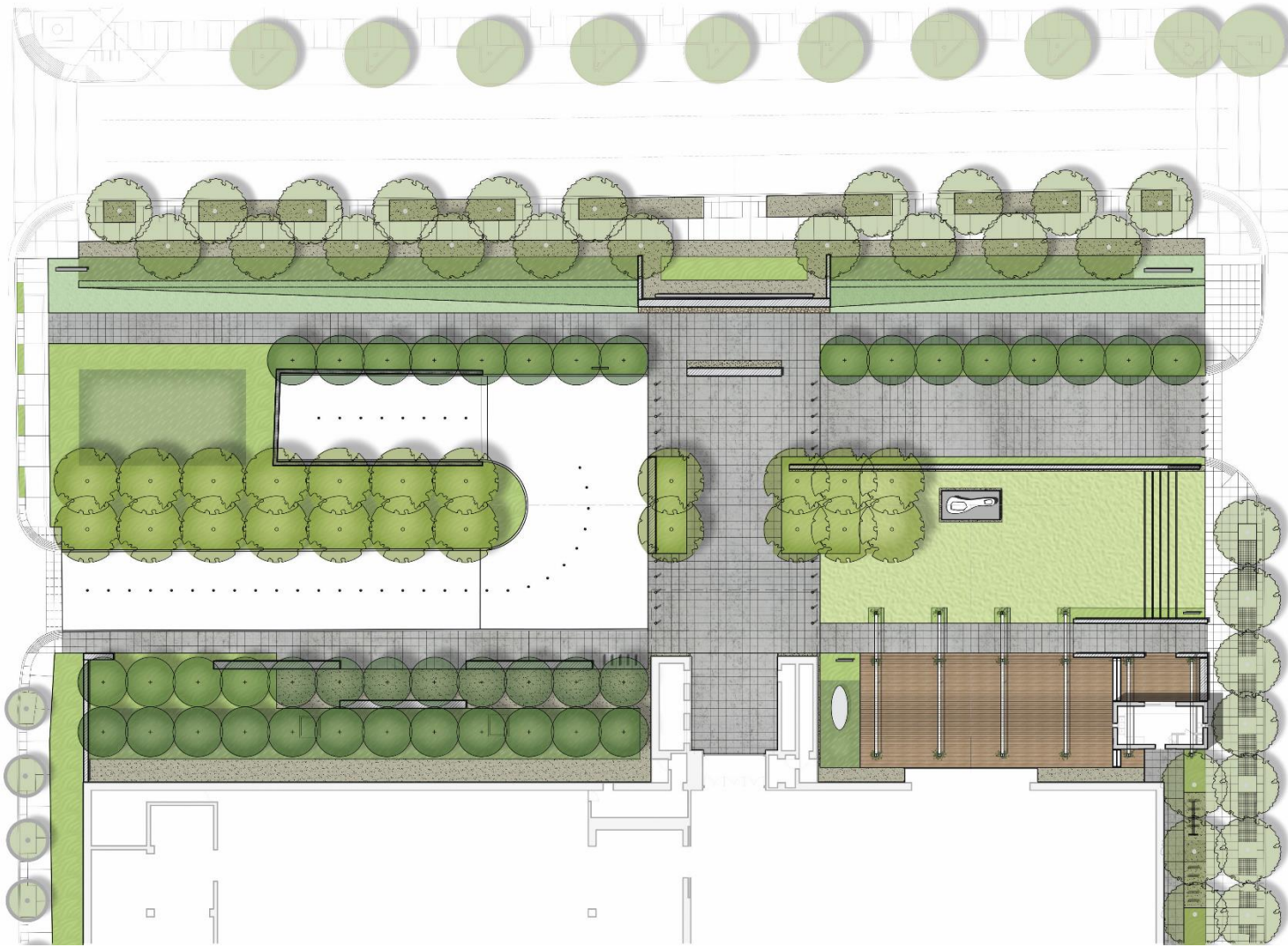






North Entrance



















Naturalization Ceremony

April 6



manderson@dma.org

@MaxAndersonUSA