

Total NEH funds requested:		\$375,000
Year 1:	\$66,667	
Year 2:	\$116,667	
Year 3:	\$116,666	
Year 4:	\$75,000	
Total nonfederal contributions:		\$1,125,000
Total grant funds (NEH plus match):		\$1,500,000

Planned Expenditures:

Endowed

Principal		\$1,500,000
Rate of return to be expended		5%
Projected annual expendable income*		\$ (b) (6)
Uses of endowment income		
Support of Chief Conservator salary and benefits		\$ (b) (6)

*Until fully funded, the balance of the Chief Conservator's annual salary will be provided through operating or philanthropic support.

DMA Endowment Spending Policy

Endowment investment earnings are allocated in a judicious and balanced way between current distribution and reinvestment for future earnings. Distributions provide a reasonably stable and predictable source of funds for the activities of the Museum that are supported by the endowment.

Subject to Uniform Prudent Management of Institutional Funds Act (UPMIFA) to the extent applicable, the annual distributable funds from endowments are 5% of the average end-of-quarter market value of the endowment for the previous twelve (12) quarters, to be determined at the end of each fiscal year for the ensuing fiscal year.

The economic downturn, which began in 2008, negatively impacted the appreciated value of the endowment portfolio, causing some endowments to approach or go below their historic dollar gift value. To avoid going below an endowment's historic gift value and using the guidance provided by UPMIFA, the Museum's Investment Committee maintained the overall 5% distribution from those endowments with higher appreciated levels. This action resulted in some funds having more than 5% distributed to arrive at the total endowment portfolio distribution of 5%.

I. EXECUTIVE SUMMARY

The Dallas Museum of Art (DMA) respectfully requests a grant in the amount of \$375,000, to be matched 3:1, from the National Endowment for the Humanities' Office of Challenge Grants to support an endowment for its Chief Conservator position. While \$4 million is needed to fully endow this critical position, a Challenge Grant from the NEH will serve as a crucial catalyst in leveraging additional funding and securing the position into perpetuity.

II. INSTITUTIONAL COMMITMENT TO THE HUMANITIES

The Collections

Since its founding in 1903, the DMA has assembled one of the most important collections of art in the Southern and Southwestern United States. Encompassing over 22,000 works and spanning 5,000 years of history, the collections reflect some of humanity's greatest artistic accomplishments and comprise a significant resource for local, national, and international research on the history of art; political and social history; the history of religion; the progression of technology; and the study of literature, science, philosophy, anthropology, and social science. The encyclopedic nature of the collections allows for art historical interpretation through a succession of styles, techniques, and artists. Moreover, the collections' reflection of global cultural pluralism attracts a broad and diverse audience interested in world cultures and creative traditions. For most of its 100 years, and again since January 2013, admission to these extraordinary collections has been free to the public.

The DMA's African collection focuses on the traditional art of the sub-Saharan peoples and cultures from twenty-one countries and dates from the 4th century B.C. to the mid-20th century. It includes sculpture in the form of masks and figures, textiles, musical instruments, and household objects that were used in religious, political, social, and domestic contexts, as well as an extensive collection of over 1,000 European glass trade beads and locally made beads from indigenous materials. The artworks

reflect the diversity of styles, forms, meanings, and aesthetic choices among African peoples and cultures from Mali to South Africa, Guinea to Ethiopia.

The works of ancient American art in the Museum's collection extend from northern Mexico through South America, from about 1500 B.C. until A.D. 1550. Representing twelve countries, these holdings offer a critical survey of many cultures, religions, traditions, and political systems. For example, two Maya objects – the *Cylindrical vessel with royal ballgame scene* and the *Tablet with two royal women and jaguarian beast* – provide an enhanced understanding of the ballgame, interaction among Maya polities, and the role of women in ritual and politics. The DMA also has exceptional ancient Mediterranean works, dating from the third millennium B.C. to the later stages of the Roman Empire.

The DMA's Asian holdings are comprised of a notable selection of Japanese and Chinese works, as well as a large concentration of South Asian art, including significant Indian, Himalayan, and Southeast Asian art. Works range in date from the first few centuries B.C. through the Buddhist arts of the Gandharan and Kushan periods, to Hindu sculptures from the 5th to the 15th century, to the arts of India under Mughal rule. A highlight of the collection is the inspiring *Shiva Nataraja*, an 11th century bronze sculpture of the Hindu god from the Chola dynasty, which was featured in the 2003 NEH-funded exhibition *The Sensuous and the Sacred: Chola Bronzes from South India* (organized by the American Federation of Arts and the Arthur M. Sackler Gallery, Smithsonian Institution).

Sculpture and textiles in the regional art styles of Indonesia and Sarawak distinguish the DMA's Pacific collection. Artistic quality has been a primary consideration in forming the collection, yet most of these works embody rich animist belief systems and functioned in a ritual context. A number of these works were collected in the field, including the *Mentawai Wall panel with figure of a slain shaman* and *Protective animal figure* by anthropologist Reimar Schefold; the *Batak Male and female ancestor figures* by Ben Tursch; Iban and Toraja textiles by Steven G. Alpert.

The Museum also possesses the most comprehensive collection of 19th and 20th century American silver in the world, in addition to glassware, furniture, and premier works of turn-of-the-century international design and early modernism – all of which comprise its American and European decorative arts and design holdings. These objects distinctively complement the DMA's European and American art collection, which contains an exquisite grouping of paintings, sculptures, and works on paper, with strengths in the 18th, 19th, and 20th centuries. The American paintings collection includes one of the most iconic images of 19th century landscape paintings, Frederic Edwin Church's *The Icebergs* (1861). Holdings of late 19th century French paintings are particularly strong due to the presence of major works by Paul Gauguin, Claude Monet, and Vincent van Gogh. The early 20th century European paintings collection includes an exceptional group of early and mature works by Piet Mondrian.

The DMA is increasingly well known for its rapidly growing collection of contemporary art, including painting, sculpture, works on paper, installation, and media-based works. With historically significant masterpieces such as Jackson Pollock's *Cathedral* (1947) and Mark Rothko's *Orange, Red and Red* (1962), these holdings provide visitors with important educational opportunities and have galvanized major acquisitions in all areas of the Museum's collections.

Interpreting the Humanities through Exhibitions, Programs, and Publications

The DMA annually offers a balanced exhibition schedule to the public, hosting between four and six major traveling exhibitions and from six to eight smaller exhibitions each year, with an increased emphasis on originating shows. These exhibitions involve extensive interpretive resources to place works of art into historical and cultural contexts and regularly include brochures, timelines, text labels, videos, and reading and education areas. Of the fourteen shows the DMA presented in FY2012, five were nationally-touring, including the NEH-supported *Legacy of the Plumed Serpent in Ancient Mexico*,

featuring 150 rare objects tracing the development of entrepreneurship and innovation in Mexico and Central America.

The DMA employs eight curators, each of whom specialize in one of the Museum's collecting areas. Working with artists, scholars, donors, and other stakeholders, curators regularly make important contributions to the DMA's collections through the acquisition of major works of art. Curators interpret the humanities by making contributions to catalogues and scholarly publications; providing gallery talks, docent training, tours, and lectures; and traveling extensively nationally and internationally for research, to meet with their peers, and to represent the DMA at professional conferences and art fairs. The DMA's curators also collaborate with education and programming staff to develop interpretive programs inspired by special exhibitions or works in the collection.

The DMA's conservation, curatorial and educational divisions currently are benefiting from a three-year research effort, funded by a grant from the University of Texas at Dallas' (UTD) Texas Fund for Curatorial Research. The grant is enabling four different research projects in various areas of the DMA's collections (African art, contemporary art, Texas art, and European art). One of these projects focuses upon the study and potential conservation treatment of a late sixteenth century Italian portrait in the DMA's collection, *Grand Duchess Bianca Cappello de Medici and her Son Antonio*. Dr. Mark Rosen, Assistant Professor of Art History at UTD, initiated the project with his colleagues and students and with DMA curatorial staff by highlighting the picture in his courses and arranging a seminar to outline the issues surrounding the painting (including whether or not the picture's current attribution, to Alessandro Allori, remains viable). Technical studies are underway and have begun to shed light on the complicated appearance of the face of Antonio, which has been re-painted. Treatment of the picture will begin in the fall of 2013, after the DMA's new paintings conservation studio is complete, and UTD students and faculty will spend time in the studio as work progresses. As the project comes to a close, a

final interdisciplinary symposium will be held to review the findings, and a focus exhibition will be developed for the Museum's public galleries.

The DMA annually publishes two to four catalogues and three to six brochures. Recent major publications include *The Arts of India, Southeast Asia, and the Himalayas at the Dallas Museum of Art*, a survey of the cultural and artistic significance of 1,700 years of visual art over the Museum's nearly 60 years of collecting; and *Eyes of the Ancestors: The Arts of Island Southeast Asia at the Dallas Museum of Art*. In addition, the Museum publishes a tri-annual magazine with a circulation of approximately 22,000, containing articles focused on recent acquisitions, exhibitions, and programs.

The DMA's educational and public programs reflect a dedication to help visitors experience, interact with, and learn from great works of art by illuminating their cultural and historical significance. With more than 4,000 multi-disciplinary, humanities-rich programs, opportunities abound for deriving a deeper understanding of the historical, religious, and cultural contexts of the DMA's collections. Annual program offerings include lectures, symposia, gallery talks, family programming, concerts, festivals, programs for visitors with special needs, art camps and classes, and many more. Program design is informed by the *Framework for Engaging with Art*, the DMA's groundbreaking research on the behaviors and preferences of museum-goers.

In particular, the DMA celebrates the humanities through its signature literary and performing arts series, *Arts & Letters Live*. Currently in its 22nd season, *Arts & Letters Live* features award-winning authors, illustrators, and performers of regional, national, and international acclaim. The series is recognized for its creative, multi-disciplinary programming, combining literature with visual arts, music, and film, and for commissioning new work inspired by works of art in the Museum's collection and special exhibitions. Select participants have included celebrated fiction authors John Updike, Margaret Atwood, Ernest Gaines, Geraldine Brooks, and Jeffrey Eugenides; historians David McCullough, Jared Diamond, and Robert Caro; and poets Seamus Heaney, Billy Collins, and Robert Hass.

One of the most successful recent *Arts & Letters Live* events brought the DMA and the Dallas Theater Center (DTC) together for a collaborative exploration of iconic artist Mark Rothko in *Red*, John Logan's Tony-award winning play about the painter. A sold-out evening at the DMA featured a moderated conversation between Joel Ferrell, the play's director, and Carol Mancusi-Ungaro, Director of Conservation at the Whitney Museum and a widely-recognized expert on Rothko's materials and techniques (stemming from her long-term involvement with the care and restoration of the Rothko Chapel in Houston). In addition, more than seventy-five staff from several departments within both institutions participated in a conservation-related workshop with Mancusi-Ungaro to learn more about the artist and to create a series of public programs in concert with the play. This rich, collaborative approach to the humanities provided an invaluable learning experience for staff from both organizations, as it ultimately influenced technical aspects of the play's set and enriched DMA staff members' ideas for public presentations of Rothko's work.

Using Technology to Advance Humanities Content

The DMA consistently disseminates the humanities content of its collections and programs through innovative channels. The DMA shares more than 10,000 images on the ARTstor Digital Library, a nonprofit resource that provides more than 1.5 million digital images in the arts, architecture, humanities, and sciences with an accessible suite of software tools for teaching and research (<http://library.artstor.org/library/collection/dallasmuseum>). In addition, many images from the DMA's collections are accessible via the Digital Public Library of American (DPLA) through a collaboration between ARTstor and the DPLA to make America's cultural and scientific history free and publicly available.

In 2007, the DMA became one of the first museums in the nation to install a comprehensive wireless network. Thanks to investments from donors like the Institute of Museum and Library Services, the DMA's wireless network enables visitors to access highly personalized interpretive material about

the collections, special exhibitions, and programs. For example, smARTphone tours (www.DMA.mobi) offer video documentaries, photos, audio interviews, and other interpretive material in relation to specific galleries and selected special exhibitions.

In January 2013, the Museum launched an innovative new effort in technology and visitor engagement called DMA Friends. Designed with the goals of enhancing visitor participation and building long-term relationships with the community, DMA Friends is a free, opt-in program that allows visitors to customize their relationship with the DMA according to their preferences and interests. DMA Friends are offered a constellation of experiences called “badges,” which they can earn by participating in various activities. Since January, over 8,700 visitors have enrolled as Friends, yielding encouraging preliminary data on the ways in which visitors are connecting with the Museum’s offerings.

Dr. Maxwell L. Anderson, the DMA’s Eugene McDermott Director, and Robert Stein, Deputy Director, are widely regarded among the leading technological innovators in the museum field, having pioneered several innovative web-based public engagement tools such as the Dashboard and ArtBabble. The Dashboard (www.dmadashboard.org) is an online database of real-time statistics, documenting everything from endowment health to exhibition space, from recent acquisitions to the number of strategic partnerships. This repository of institutional performance indicators has become a new model for museums as they strive to report publicly relevant information and promote transparency. The award-winning ArtBabble video website (<http://artbabble.org>) features videos about art and artists through a collaboration of over fifty-five leading art organizations from around the world.

III. PROJECT BACKGROUND

History of Conservation at the DMA

Beginning in 1984, the DMA maintained a small conservation studio devoted to the treatment of objects, which was managed by one full-time objects conservator. Three-dimensional objects in the

permanent collection historically have been properly cared for and maintained; monitoring and support of proper environmental conditions also have been an integral part of the work of the institution. The paintings collection has received consistent care and treatment from professional conservators in the North Texas region, working privately, or as in the case of the Old Master painting collection, in collaboration with the conservation staff at the Kimbell Art Museum in Fort Worth. Until now, a missing link in the work of the DMA has been a larger scale in-house conservation program, fostering daily collaboration between curators and conservators in order to care for the collections, develop and present exhibitions, and support innovative public programming.

In a significant demonstration of its commitment to expand the conservation program, the DMA appointed Mark Leonard as its first Chief Conservator in July 2012. Leonard is widely respected in the field and has contributed many significant publications to the body of knowledge concerning technical art history. His collaborations with historians and other scholars have been prolific and fruitful, resulting in the discovery of new knowledge about the historical and cultural contexts of works of art.

A painter by training, Leonard brings a unique perspective to the art and science of conservation. He also has a proven track record of building new and creative conservation-based partnerships – bringing new perspectives and understanding to the works of art that are at the foundation of those partnerships – and contributing to the broader roles of the collaborative institutions. For example, he spearheaded a multi-year partnership between the J. Paul Getty Museum and the Yale University Art Gallery that focused upon the study and treatment of Yale’s early Italian Renaissance collection. This particular undertaking culminated in a symposium with an international group of participants, as well as a major publication of the proceedings that contributed significantly to a deeper understanding of the study, treatment, and display of Italian Renaissance paintings. While at the Getty, Leonard also fostered an ongoing program of collaborative conservation projects with dozens of global institutions, working with museums that often had no in-house conservation facilities of their

own, as well as providing training and developing partnerships with an international array of guest conservators from institutions that had not been able to provide broad experiences for their own staff.

Chief Conservator's Role and Contributions

The technical study and analysis which art conservation provides can often reveal the cultural history of an art object. The field of technical art history not only focuses upon the materials used in the original creation of works of art, but also can trace the pathways works have followed over time. Such histories vary widely, influenced by the cultural and sociological circumstances at the time of a work's creation, as well as those encountered throughout each work's subsequent journey. Understanding the initial materials and processes involved in the genesis of a work of art and then tracking its cultural and physical history through time contributes to a multi-dimensional understanding of both the original meaning of the work and the layers of meaning it acquires through its travels. By combining scientific and historical research, the DMA's conservation program aims to share the humanities content of artworks with scholarly institutions as well as the general public, ultimately advancing and disseminating knowledge of humanities.

With Leonard's expertise and guidance, the DMA is now on a clear path toward weaving the work of conservation into the daily fabric of the institution. Since his arrival, Leonard has spent time with staff from many departments, such as curatorial, education, collections, exhibitions, and technology, working to identify and expand upon the ways in which art conservation informs the content of the DMA's collections, exhibitions, and programming. By first taking time to understand both the original physical genesis and the current condition of a work of art, the Museum can then accurately determine its significance to the humanities.

Leonard collaborates regularly with curatorial and exhibitions staff on many facets of the DMA's operations, such as acquisitions, loans, and exhibition planning. He has worked with curators to design and implement appropriate plans for the care and treatment of works of art in the permanent collection

and offer recommendations on issues related to preservation for loans and acquisitions. He also works closely with curatorial staff in contributing to scholarly research and publications on works in the DMA's permanent collections and exhibitions, and plays an active role in development of web-based resources and publications.

In addition to curatorial and exhibitions staff, Leonard has worked closely with the DMA's conservator of objects, as well as the institutional and private conservators in the region who have worked with the DMA's collections in the past to develop a clear understanding of the history of the collections. He has surveyed and prioritized conservation needs, and, working with the curatorial staff, established a multi-year plan for developing a diverse conservation program. He also has collaborated with the DMA's educational division to design and implement programs that help visitors understand the humanities implications of works of art and the practice of art conservation.

Leonard is now building collaborative bridges with a number of strategic collections, museums, and universities in the area to establish a distributed local commitment to the scholarly technical study of art. Existing partnerships between the DMA and the Nasher Sculpture Center (Dallas), the Trammell & Margaret Crow Collection of Asian Art (Dallas), the Meadows Museum at Southern Methodist University (Dallas), the Amon Carter Museum of American Art (Fort Worth), the Modern Art Museum (Fort Worth), and the Kimbell Art Museum will be greatly enhanced through the expansion of the DMA's conservation program. In a significant step toward strengthening collaborative opportunities, Leonard has begun exploring the possibility of sharing conservation resources and staff with the Nasher Sculpture Center, the DMA's nearest neighbor, to develop programs and allow for richer exchanges between the two institutions. Future plans include not only the potential for sharing two objects conservator positions, but creating fellowship opportunities that would capitalize upon the depth of the collections while training the next generation of experts in the field.

These partnerships also draw upon the tremendous opportunities in scientific and art historical expertise affiliated with a number of universities in the North Texas region. Two such projects are already underway, with the faculties, staff, and students at both The University of Texas at Dallas (UTD) and the University of North Texas (UNT) in Denton.

The UNT project focuses upon the DMA's exceptional collection of American silver and silverplate – arguably the most important collection of its kind. Scientists at UNT have developed a new analytical approach to the study of these objects, using a Focused Ion Beam (FIB) to produce a sample at an atomic scale, completely invisible to the naked eye. FIB analysis allows for atom-by-atom elemental identification of the materials during the drilling process, starting at the exterior surface and moving through the entire layered structure of an object. Simultaneously, a Scanning Electron Microscope photographs the microscopic sample location, thus linking the elemental analysis to the various materials layers within the structure.

This new approach will shed fresh light on the exceptional collections at the DMA, deepening understanding of how and why these objects were made, and increasing the Museum's ability to interpret the works for a wider public audience. The ongoing research and, ultimately, the final results of this interdisciplinary, humanities-based study will inform the broader fields of art history and conservation, and will be disseminated as widely as possible through publications, symposia, and as part of a series of rotating exhibitions in the new Conservation Gallery at the DMA (please see pp. 12-13).

Leonard also has begun collaborative research with the faculty, students, and staff at UTD, looking at a well-known but little-understood problem found in areas of Old Master paintings containing ultramarine blue. Even in well-preserved pictures, areas of natural ultramarine (which is ground lapis lazuli) can turn grey and flat, resulting in formless areas of drapery, landscape and sky, for example. Often referred to as 'ultramarine disease,' the phenomenon has never been adequately explained, and its cause – as well as any potential for treatment – remains largely a mystery. The UTD partnership aims

to develop a full understanding of the phenomenon's underlying mechanisms, which could ultimately lead to development of treatment techniques for reversing its damaging visual effects.

UTD has a rich history of excellence in the humanities and currently is implementing an institution-wide goal of combining collaborative efforts between its School of the Arts and the School of Natural Sciences. The DMA's growing relationship with the university neatly complements this directive, allowing for the Museum's conservation work to play a vital role in these cross-disciplinary approaches to the humanities.

Conservation Studio

During his first year at the DMA, Leonard has worked closely with Manhattan-based Samuel Anderson Architects (SAA) to design and begin construction on a new conservation studio. Construction on the studio space, which is currently underway, and the adjacent public gallery is scheduled to be complete in August. The strategic location of

this studio – on the top level of the DMA – will afford the appropriate footprint and amenities to enlarge the conservation program and will, for the first time at the DMA, allow public viewing of conservation work. The new facility will include a working studio space illuminated primarily with natural light for the proper study and



treatment of paintings; a multi-purpose analytical room for technical studies of works of art; and the scientific equipment needed for conservation research and analysis. A Conservation Gallery – open to the public and highlighting knowledge gained about the collections as a result of conservation-related study and treatment – will be directly adjacent to the glass walls of the new studio. An outdoor space

will be transformed into a contemporary sculpture terrace so that works of art will be visible in all directions and in all areas surrounding the studio and Gallery.

The public face of the studio will allow visitors to see work that is often kept behind-the-scenes, with appropriate didactic materials provided in the Conservation Gallery. The retractable design of the windowed walls which access the studio will also allow for the public to interact with the conservator



when projects of particular interest or importance are underway. Similar efforts at creating transparency for conservation studios and laboratories have met with great success at the Lunder Conservation Center of the Smithsonian American Art Museum and the “Open Conservation Lab” at the Penn Museum

in Philadelphia. The goal for the DMA’s new studio space is to build upon these successes and offer increased access to the experience and understanding of works of art that conservation provides.

The new studio is located directly across from rooms that are used for private meetings and functions, including Board Meetings and high-level donor gatherings, making the studio ideally suited for strengthening the DMA’s relationships with important stakeholders in the institution. The DMA’s conservation program will provide direct and intimate behind-the-scenes access to works of art, deepening patrons’ involvement with the Museum’s collections and demonstrating a long-term institutional commitment to the important work of conservation and humanities research.

The opportunity for both public and private audiences to see works of art in a setting which is different from that of a formal gallery will, in many respects, de-mystify the art objects by providing a more intimate viewing experience. In a typical museum gallery setting, paintings are displayed in frames, secured on walls, and often kept out of reach, limiting a viewer’s understanding and interpretation of a

work of art. The first exhibition for the new Conservation Gallery at the DMA calls for the installation of paintings without frames, installed on pedestals so that they will be visible from both front and back. This unique philosophy of installation will enable the public to have a more intimate view of the paintings' physical presence, ultimately helping to de-mystify the works of art and encourage a deeper understanding of how the works were created and what has happened to them over time. This experience will be reinforced by the visibility of the adjacent studio, where the public also will be able to see conservators handling works of art, underscoring access to the physical qualities of the objects. The new studio will function as a dynamic research space that fosters collaboration not only between the staff at the DMA, but also with scholars in universities and museums throughout the region, across the country, and globally.

The DMA's increased in-house conservation capabilities have already resulted in the following new areas of study and research instigated by conversations between DMA curators and the Chief Conservator:

1. Exhibition Project: *Gauguin in the Studio: Tahiti-Paris.*

Gauguin: Tahiti-Paris will explore Paul Gauguin's studio practice and artistic production during his first voyage to Tahiti in 1891-93, as well as his later re-working of these Tahitian motifs after his return to Paris between 1893 and 1895. With enhanced conservation resources, notably access to infrared reflectography, x-ray radiography and pigment identification through x-ray fluorescence techniques, the exhibition will be structured around a series of close examinations of the artist's "repetitions," or repeated compositions, based upon initial research into the two versions of *I Raro te Ovirī* in the collections of the DMA and the Minneapolis Institute of the Arts.

The goal of the studies and the subsequent exhibition is to answer fundamental questions about the genesis and earliest histories of these works that, until now, have only been studied in the artist's drawings and monotypes. The exhibition will pursue research into other repetitions from Gauguin's first

Tahitian voyage, a number of which have been long confused in the literature. Approximately four of these “case studies” will be featured, each surrounded by closely related works on paper, paintings, and sculptures. Collaborative work has already begun with conservation and curatorial colleagues at the Musée d’Orsay in Paris, the Galerie Neue Meister in Dresden, the Cleveland Museum of Art, and the Art Institute of Chicago.

The works of art in the exhibition will be accompanied by presentations of technical research in clear and informative didactic materials, including the use of video and interactive presentations to elucidate Gauguin’s studio practice. Given the rich visual materials that will result from technical analysis of this nature, DMA staff members hope to create innovative and engaging new means of presenting this object-based research to a broad public. An accompanying catalogue, which will include all results of the collaborative technical studies, will become an important new reference point in the scholarship on the period encompassing Gauguin’s first Tahitian voyage and interlude in Paris.

2. Deepening Knowledge of European Modernist Works in the DMA’s Collection.

In addition to this groundbreaking investigation into Gauguin’s working methods, DMA staff see exciting opportunities for discovery and dissemination of knowledge about the work of many important painters represented in its permanent collection. Vincent van Gogh’s *River Bank in Springtime* (1887), for example, has the remnants of a bright red painted border at all four edges. This type of painted frame is not unusual in van Gogh’s work, but the original appearance of the border in the DMA’s picture is not well understood, and its relationship to pictures of similar dimensions is in need of further exploration and study.

Another example of a conservation project with the potential for expanding upon the current corpus of knowledge is found in two paintings by Piet Mondrian: *Composition with Large Blue Plane, Red, Black, Yellow, and Gray* (1921), and *Place de la Concorde* (1938-43). Although much is known about Mondrian’s materials and techniques, the condition problems associated with these particular works, as

well as issues related to their framing and presentation, present unique challenges. A comparative technical study, development of appropriate treatment options, and a re-evaluation of framing options will contribute to the expansive collection of research that has focused upon Mondrian's work. The DMA's collection of European modernism contains twelve Mondrian works in total, including paintings and works on paper.

As with the Gauguin project, both the van Gogh and Mondrian studies would not only be of interest to specialists in the field, but also would appeal to Museum visitors as these important works are properly treated and made available to view. Results of this research would be publicized through exhibition catalogues, scholarly articles, special featured exhibitions in the Conservation Gallery and a permanent online presence on the DMA's website, contributing to the body of knowledge concerning technical art history and the advancement of the humanities.

IV. IMPACT OF GRANT: NEAR- AND LONG-TERM

Institution-Wide Impact

The Museum recognizes the vital role conservation plays in the care of its collection, as well as its significance in art historical research and humanities education. An endowment for the Chief Conservator position will secure the program into the future, enabling focused efforts on research, study, and dissemination of important humanities knowledge. An NEH Challenge Grant in support of this effort also will have a transformative impact on visitors' understanding of the humanities as the importance of conservation is woven throughout the fabric of the institution.

As previously detailed, increased institutional capacity in the area of art conservation will enable the Museum to significantly enhance the humanities interpretation of its exhibition program. The DMA will be able to present exhibitions of greater quality as conservation, curatorial, and educational staff collaborate to interpret the humanities content of works of art in previously unexplored ways. The

important collaborative efforts between curators, conservators, and conservation scientists form the foundation for the study, treatment, and presentation of works of art. The DMA is committed to fostering this triumvirate, and the establishment of the Chief Conservator position provides the foundation for its development. Discussions between Leonard and the DMA's curators already have sparked numerous plans for exploration and treatment of the collections, as well as future exhibitions and publications. As Leonard helps DMA staff attain a greater understanding of the ways in which art conservation informs the humanities, the Museum anticipates an increase in the quality of exhibitions it can present each year, as well as an increase in major long-term loans.

Securing a firm future for the Chief Conservator position also will allow for the study and treatment of objects in the collection that have remained in storage due to their complex conservation needs. One example is *Arrangement in Blue and Grey*, a multi-panel late work by artist Leon Polk Smith. Created in 1981 and acquired by the museum in 2000, the work has not been exhibited due to some disfiguring and clumsily applied earlier restorations which interrupt the pristine surfaces of the canvas panels. Ensuring the future of the Chief Conservator position will not only allow for conservation of this and other similar works of art, but will enable inclusion of these paintings in focus exhibitions specifically devoted to such complex projects.

As education and dissemination of knowledge is a crucial aspect of any successful conservation program, the DMA also sees opportunities to enhance its education and public programming. With public access to the conservation studio, the DMA can provide scheduled tours of the space; regular "open hours" to dialogue with conservation staff; workshops, lectures and symposia; and many other offerings, targeted not only to the general public but to specific audiences, ranging from university students to potential donors.

Plans are also under discussion to use the conservation studio as part of an "artist-in-residence" program, which could add an extraordinary dimension to the strength of the contemporary art

collections at the DMA and provide an informative complement to the complicated issues surrounding the care and treatment of contemporary works of art. Although many museums have artist-in-residence programs, none are specifically targeted to involve the work of conservation, and none invite the artist to work within the conservation studio itself. As the brainchild of Leonard, who is himself a painter, the DMA's conservation-focused programs will spark new dialogues between artists and conservators that will be open and accessible to the public. The adjacent Conservation Gallery space would allow for exhibition of an artist's work while the artist is actively involved in creating new work just a few feet away.

Enriching its education and public programming in this way will increase public awareness of the important role conservation plays in an art museum's efforts to preserve and protect works of art from many different cultures across 5,000 years of human history. These efforts also will allow for robust inter-organizational working relationships as conservation, curatorial, and education staff members collaborate to help DMA visitors better understand the multi-faceted humanistic implications of conservation and thus consider works of art in a new light.

Establishing complete transparency in the study and care of collections has emerged as a best practice among museums around the world. Many institutions, such as the Yale Center for British Art, have expanded and amplified their web-based presence, providing increased access to information about their collections, as well as image databases. Such efforts, which the DMA is developing, contribute to fulfilling the mission of presenting and interpreting its collection to as wide and diverse an audience as possible.

Long-Range Impact on the Humanities

Scholarly Research

In addition to physically repairing and restoring works of art and guiding the exhibition planning process, an essential function of the Chief Conservator is to contribute to a scholarly understanding of

the original materials used in the creation of works of art and their subsequent historical significance.

Support from the NEH to expand the DMA's institutional capacity to treat and analyze the works of art in its collection will have a profound impact on the Museum's efforts in research and original scholarship.

The DMA's new strategic plan calls for a strong emphasis on primary research of the collection, art history, conservation, and museum practice toward the goal of making a greater impact on the humanities and museum field at large. With increased efforts in original scholarship, the DMA can feature more exhibitions of scholarly merit, contributing to a greater public understanding of the history of its invaluable collection. Permanently endowing the Chief Conservator's position ensures that the DMA can sustain and enhance this important part of its mission.

Collaboration

The DMA's strategic plan also includes initiating collaborative relationships with local art museums and universities toward the goal of enhancing and expanding public knowledge and understanding of art history. The DMA envisions a regional conservation network with local art museums and universities to conduct primary research and generate new insights that will benefit the Museum and the larger community. As previously detailed, partnerships with area universities and museums are already underway, paving the way for a wider and more robust collective to study, research, and disseminate new innovations in art conservation.

With the appointment of its Chief Conservator, the DMA has built a solid foundation for advancing the humanities through its conservation program. This foundation is strengthening with the construction of a new studio and the development of multi-faceted, collaborative research projects. As conservation becomes an increasingly integral part of the DMA's programs and operations, long-range stability for the program will be assured if the leadership position is supported with an endowment.

V. FUNDRAISING STRATEGY

The DMA has a proven track record of long-term financial stability, evidenced by fourteen consecutive years of operating a balanced budget. The DMA's talented senior staff and dynamic Board of Trustees expertly guide the Museum's fundraising, exhibitions, collections, technology, and communications activities. The Museum successfully completed a seven-year fundraising campaign in celebration of its centennial in 2009. The Campaign for a New Century garnered \$187 million and more than 2,000 gifts of art for the DMA in all areas of its collection.

Staff Leadership and Board Capacity

Key senior staff members leading fundraising efforts include The Eugene McDermott Director, Dr. Maxwell L. Anderson; Deputy Director, Robert Stein; Chief Conservator, Mark Leonard; and Associate Director of External Affairs, Anne Bergeron.

Having successfully established a renowned conservation program through substantial national funding for lab renovations at the Indianapolis Museum of Art (IMA), where he previously served as the Melvin & Bren Simon Director and CEO, Anderson approaches the expansion of the DMA's conservation program with notable expertise. Stein previously served as the IMA's Deputy Director for Research, Technology, and Engagement from 2006-2012, a role in which he pioneered methods of digital documentation and information management and made an expanded commitment to conservation and technical analysis in the museum. Stein led the IMA's departments of Conservation and Conservation Science, as well as numerous international collaborations in museum technology.

Leonard has more than thirty years of experience as a painter and restorer, having served in the Paintings Conservation Department at the J. Paul Getty Museum for twenty-six years, twelve of which he spent as the Head of the Department. He also successfully convened a group of donors who supported a number of major collaborative conservation projects between the Getty and numerous

international institutions, raising over \$1 million to support these efforts during the last five years of his tenure. Bergeron has more than twenty-five years of fundraising experience as an arts administrator, fundraiser, and consultant, and has held senior management posts at several cultural and educational organizations, including the Solomon R. Guggenheim Museum, the Missouri Arts Council, and the Rhode Island School of Design. Specializing in cultural enterprise, she has raised millions of dollars for museums and other cultural initiatives worldwide.

The DMA's Board of Trustees also will aid in fundraising for the match by stewarding and facilitating relationships with prospective individual, foundation, and corporate donors. Efforts will be led by the DMA's Development Committee, which is comprised of approximately thirty Trustees and community leaders. The DMA's Board has already demonstrated significant support for the institution's conservation efforts, evidenced by its generous financial support and prioritization of expanding conservation activities in the new strategic plan. In February 2012, the Museum hosted a luncheon for past Board leadership and their families toward the goal of raising funds to build the Conservation Gallery space and update an adjacent meeting/dining room. To date, twenty gifts have been pledged or paid in full for a total of over \$400,000.

Fundraising Plan

With its return to free general admission and the launch of free membership in January 2013, the DMA is revitalizing its fundraising efforts to reflect a targeted, strategic approach to philanthropy, anchored by a more robust major gifts model. A comprehensive fundraising plan has been developed, outlining specific institutional priorities and goals. Among these priorities is endowing various senior level administrative, curatorial, and educational positions – including the position of Chief Conservator.

The DMA began raising support to expand its conservation program in 2010, catalyzed by a commitment of \$1 million from a member of its Board of Trustees toward the goal of building a new conservation studio. In late 2012, this donor made an additional commitment of \$1 million, which

served as a catalyst for a private gift of \$250,000 from another donor to complete the funding needed for construction. The Museum also succeeded in obtaining a grant of \$100,000 from the Ellsworth Kelly Foundation in 2011 to support the purchase of equipment, and, in 2013, additional development efforts resulted in gifts of \$140,000 from the Williford Foundation and \$100,000 from the Fidelity Foundation to complete the funding needed to outfit the new facility. In total, \$2.59 million has been raised to underwrite the new on-site paintings conservation studio.

With the new facilities assured, the DMA seeks to secure resources that will undergird its ongoing operations by endowing the position of Chief Conservator. An NEH Challenge Grant of \$375,000, matched 3:1 by nonfederal funds, would establish an endowment of \$1.5 million toward the ultimate goal of a \$4 million endowed fund. The DMA's investment policy directs the DMA to draw no more than five percent of the total value of the fund in each fiscal year. In the event that the accumulated earnings of the fund are less than five percent, the DMA would spend commensurately less in that year, thus protecting the original value of the endowed fund. According to this policy, an endowment of \$1.5 million would generate \$ (b) (6) per year to be used toward the salary and benefits of the DMA's Chief Conservator. The Museum would then use the operating funds traditionally earmarked for this purpose to support staff dedicated to objects conservation and to develop further programs of presentation and interpretation of the collections with a conservation-based perspective as a critical component.

To raise the \$1.125 million needed to match a Challenge Grant of \$375,000 from the NEH, the DMA will work closely with members of its Board of Trustees and Development Committee to cultivate its existing major donor base, as well as identify new prospects. A previous donor to the DMA's conservation efforts already has indicated interest in supporting an endowment for the position of Chief Conservator. In addition, the DMA received a grant of \$500,000 from the Andrew W. Mellon Foundation in 2012 to support the salary and benefits of the Chief Conservator over a period of three years. This

early demonstration of support provides a solid foundation for raising additional gifts, and a challenge grant from the NEH would dramatically bolster the DMA's fundraising efforts.

A grant from the NEH will provide tremendous leverage in securing additional funding toward the goal of fully endowing the position of Chief Conservator. The DMA anticipates the balance will be funded through additional individual gifts as the Museum continues to reinvigorate and galvanize its major gifts program. To this end, plans are underway to establish an advisory group/giving society focused specifically upon raising funds for the DMA's conservation program – as well as the need to endow the Chief Conservator position – once the new studio and the adjacent Conservation Gallery, sculpture terrace, and private reception spaces are complete and activated in the fall of 2013. A percentage of the funds raised from this conservation-focused society each year would be set aside for the endowment for the position of Chief Conservator, providing a portion of the nonfederal match to NEH funds.

The DMA has made a long-term commitment to conservation, as evidenced by the appointment of its experienced Chief Conservator and the construction of a state-of-the-art conservation studio designed for public access. As noted in the examples discussed previously, conservation has emerged as a vital part of the Museum's mission and vision. Support from the NEH for an endowment of the Chief Conservator position will enable the DMA to secure in perpetuity its ability to attract and retain a top quality professional with both experience and vision to lead this important aspect of the Museum's institutional program.

History of NEH Support of the DMA

For nearly twenty-five years, the DMA has received support from the NEH for various humanities activities, including exhibitions, scholarly catalogues, public programs, and preservation initiatives. The DMA's first NEH grant was awarded in 1988 to support the planning of the traveling exhibition *Black Art—Ancestral Legacy: The African Impulse in African American Art*, which examined the

importance of African cultural heritage in the work of contemporary black artists in the United States and the Caribbean.

In 1992, the DMA received a grant to support the planning of the exhibition *Silver in America: A Century of Splendor, 1840–1940*. A second grant was awarded in 1994 to support the exhibition itself, as well as the catalogue and related programs. In 1995, the NEH awarded the DMA a grant of \$280,000 for *Japan's Golden Age: Momoyama*, an exhibition with related public programming focused upon the arts of Japan's Momoyama period (1568-1615). With over 150 works, and a large percentage officially designated National Treasures and Important Cultural Properties by the Japanese government, the exhibition presented rarely before seen ceramics, textiles, sculptures, lacquer ware, painted screens and scroll mask weaponry.

Most recently, the DMA received a grant of \$600,000 from the NEH's Division of Preservation and Access for Phase II of its Museum Storage Improvement Project. This grant enabled the Museum to create room for the future growth of its collection, facilitate easier access to works for research and viewing, and improve the care and management of its collections. With support from the NEH, the DMA relocated, reorganized, and rehoused over 15,000 works of art from nine curatorial collections and over 1,100 linear feet of historical records and special collections in the DMA's archives.

The DMA also has received support from Humanities Texas, the Texas state affiliate of the NEH. Past awards include a grant for the 2009 lecture *Mysteries of Tutankhamun Revealed: Dr. Zahi Hawass*, which was presented as part of the DMA's *Arts & Letters Live* and Boshell Family Lecture Series on Archaeology; and a grant in 2011 to support the DMA's second annual BooksMART Festival in June of 2012, which provided 5,000 children, families, and educators with a free day of readings, performances, book signings, and activities with nationally acclaimed authors and illustrators. The Museum also has served as a venue for traveling exhibitions supported by the NEH, such as the Los Angeles County Museum of Art-organized *Legacy of the Plumed Serpent in Ancient Mexico*, which was on view at the

DMA in 2012, and the Williams College Museum of Art-organized *Making it New: The Art and Style of Sara and Gerald Murphy*, which was on view at the DMA in 2008.

The NEH's longstanding support of the DMA has enabled ground-breaking exhibitions, new acquisitions, and major contributions to the humanities through scholarly catalogues and interpretive programs that further explore the historical context of the Museum's collections.

VI. CONCLUSION

The creation of an endowment to support the DMA's Chief Conservator position is part of the Museum's long-range strategic plan to extend the humanities value of its collection and enhance scholarly research and conservation resources throughout North Texas. A \$375,000 Challenge Grant from the NEH toward this important goal will have a critical impact on the Museum's ability to provide ongoing, specialized care for works of art; analyze and interpret for broad audiences the important humanities elements reflected in its collections; and support collaborative scholarly research efforts toward the goal of disseminating knowledge about the illuminating perspectives brought to light through art conservation. The North Texas community and the field of conservation at large stand to gain a wealth of new knowledge rooted in the humanities as the DMA's conservation capacity is strengthened through NEH support.

A grant from the NEH also will serve as a powerful catalyst in generating additional support for the proposed endowment. A gift of this magnitude will instill confidence in donors and provide a strong foundation for future fundraising. Through this grant, the DMA will be able to establish and solidify an enduring source of support for this essential leadership position, enabling the Museum to undertake an even wider range of conservation activities and contribute to new research and interpretations of its collections for the public. Such an investment will undoubtedly fortify the DMA's educational and research mission for future generations.