

# Recent acquisitions (2005–12) at the Dallas Museum of Art

THIS SUPPLEMENT PRESENTS some of the most important objects acquired by the Dallas Museum of Art during the last seven years. Twenty-two objects have been selected from more than fifteen hundred to highlight the quality and diversity of the Museum's collection.

Founded in 1903, and since 1984 an anchor of the downtown Dallas Arts District, the Dallas Museum of Art is housed in a modernist building designed by Edward Larrabee Barnes. From its beginnings, the Museum acquired American art, with a strong accent on South-western artists, and has slowly evolved into a museum of world art through the generous donations of individual works and entire collections. Soon after the Second World War, the Museum initiated a progressive policy of acquiring contemporary art through donations, including Jackson Pollock's *Cathedral* in 1950, and purchases, such as David Smith's *Cubi XVII* in 1965. A gift from the Hoblitzelle Foundation added important European old-master paintings and English and Irish silver. In the 1980s, the Wendy and Emery Reves Collection brought to the Museum an impressive ensemble of Impressionist paintings and drawings and spectacular marbles by Rodin, together with the decor and furniture from Coco Chanel's villa, La Pausa. A series of formidable acquisitions and promised gifts in the contemporary domain culminated with the 2005 exhibition *Fast Forward*, putting the Museum at the forefront of contemporary art collecting. Diversity, quality and curiosity are at the core of the Museum's mission. The recent publication *The Arts of Africa at the Dallas Museum of Art* revealed to a large audience the result of thirty years of collecting African art. Next year we shall publish two catalogues: one on the arts of South Asia, South-east Asia and the Himalayas, and one on the arts of Island South-east Asia, the latter being one of the most important collections of art from Island South-east Asia ever assembled outside the Indonesian archipelago.

A strong and lasting philanthropic tradition mingled with an inclination to independence has had a considerable impact on the Museum's collection. The acquisitions reflect these characteristics. They are supported by a range of funds, including privately held funds such as The Eugene and Margaret McDermott Art Fund, the Mrs John B. O'Hara Fund of the Foundation for the Arts and the DMA/amfAR Benefit Auction Fund. Thanks to these resources, the Museum's collection has been and will continue to be transformed. For instance, in the past seven years, The Eugene and Margaret McDermott Art Fund has supported the acquisition of eighteen major works in five separate curatorial departments, including a Gustav Stickley linen press, a Marsden Hartley landscape and a Gustave Caillebotte still life. Our South and South-east Asian collection has been strengthened by the active and generous



I. Eros lampholder. Hellenistic, perhaps from Asia Minor. Early 1st century BC. Bronze, 30.4 by 27.3 by 54.6 cm. The Eugene and Margaret McDermott Art Fund, Inc., in honour of Anne Bromberg's 30th anniversary with the Dallas Museum of Art, 2005.12.A-B.McD.

The god of love is shown as a beautiful winged youth flying with a tendril in his outstretched hand. This elegant bronze sculpture was part of an ornamental oil lamp.

support of David T. Owsley and the Alconda-Owsley and Alvin and Lucy Owsley foundations. In addition to these acquisitions, a beautiful collection of eighteenth-century French art has been placed on permanent loan to the Museum from the Michael L. Rosenberg Foundation, which continues to acquire works of art, most recently a genre painting by Michel Garnier and a sumptuous fall-front secretary by Jules Leleu.

The Dallas-Fort Worth Metroplex has some of the most impressive museums in the United States, from the Kimbell Art Museum, the Amon Carter Museum of American Art and the Modern Art Museum in Fort Worth to the Nasher Sculpture Center, the Crow Collection of Asian Art and the Meadows Museum in Dallas. The Dallas Museum of Art has staked a leading role in the community thanks to its innovative policies and the acquisitions that have formed its incredibly diverse and strong collection.

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II. (Upper left). Pre-Columbian Cylindrical vessel with sacrificial scene. Maya culture, Late Classic period, Guatemala or Mexico, c.600–850 AD. Ceramic and pigments, 20.9 by 15.2 cm. General Acquisitions Fund, The Otis and Velma Davis Dozier Fund and Roberta Coke Camp Fund, 2005.26.

This scene may commemorate a victory in war with the presentation and sacrifice of a captive.

III. (Lower left). *Durga Mahishasuramardini*. Pala Dynasty, Eastern India or Bangladesh, twelfth century. Phyllite, 82.5 by 20.3 by 50.8 cm. Gift of David T. Owsley via the Alvin and Lucy Owsley Foundation and the Cecil and Ida Green Acquisition Fund, 2009.17.

This powerfully dramatic depiction of the Hindu goddess Durga shows her brandishing weapons and cutting off the head of the Buffalo Demon.

IV. (Below). *Emma-O*. Momoyama period, Japan, late sixteenth–early seventeenth century. Wood, lacquer, gold gilt and glass, 114.3 by 101.6 by 76.2 cm. Wendover Fund in memory of Alfred and Juanita Bromberg and the Cecil and Ida Green Acquisition Fund, 2008.25.A–H.

Emma-O is the Japanese version of the Hindu god of death, Yama. In Chinese and Japanese Buddhism, Emma-O judges how the dead will be reincarnated. Often called 'Lord of the Hells', he is shown with a ferocious face in judge's robes.





V. (Upper right). Bowl with geometric composition and design of radiating feathers. Mogollon culture, Mimbres people, New Mexico, 1000–1150. Mimbres classic black-on-white ceramic, 14.6 by 29.8 cm. Gift of Elizabeth and Duncan Boeckman, 2011.45.

Decorated with geometric and figurative designs, these vessels were deliberately punctured, perhaps to allow the deceased's soul to ascend to the land of the ancestors in the sky.

VI. (Lower right). Ancestor figure of founder hero Owedjebo, Urhobo peoples, Nigeria, 1875–90. Wood with traces of white chalk, 200.6 by 68.5 by 73.6 cm. Gift of David T. Owsley via the Alvin and Lucy Owsley Foundation, 2012.8.

'A spirit in carved form', this monumental figure depicting the founder of a community is both fearsome to humans and beautiful to the spirit world of divinities and ancestors.

VII. (Below). Mask with elaborate crest. Tanimbar Islands, Yamdena Island, Southeast Moluccas, Indonesia, nineteenth century. Gold, 29.2 by 15.8 by 3.8 cm. Gift of The Nasher Foundation in honour of Patsy R. and Raymond D. Nasher, 2008.67. The symbolism of this miniature mask may be a metaphor for the intimate relationship between human sacrifice and fertility.







VIII. *Apollo and Diana attacking the children of Niobe*, by Jacques-Louis David (1748–1825). 1772. Canvas, 120.6 by 153.6 cm. Foundation for the Arts Collection, Mrs John B. O'Hara Fund in honour of Dr Dorothy Kosinski, 2008.6.FA. The failure of this painting to win the Prix de Rome, on David's second attempt, caused him to attempt suicide, but a fellow artist persuaded him to return to painting. In 1774, David finally won the coveted prize with his third submission.



IX. *Seasickness on an English Corvette (Le mal de mer, au bal, abord d'une corvette Anglaise)*, by François-Auguste Biard (1798–1882). 1857. Canvas, 98.1 by 130.9 cm. Gift of J.E.R. Chilton, 2011.27. Biard, who was probably the first painter to travel to the Arctic, created this humorous scene of a rough crossing on the English Channel. He has paid close attention to the costumes of the different classes.



X. *View from Garrison, West Point, NY*, by David Johnson (1827–1908). 1870. Canvas, 46.3 by 76.2 cm. Purchased 2012, The Patsy Lacy Griffith Collection, gift of Patsy Lacy Griffith by exchange, and General Acquisitions Fund, 2012.6.

Johnson, a leading member of the second generation of Hudson River School painters, executed the present work in the distinctive style of his middle career, characterised by a tightly controlled technique, rich colour and masterly compositional structure. This topographically accurate panorama is viewed from the United States Military Academy at West Point.



XI. *Lady Godiva*, by Anne Whitney (1821–1915). c.1861–64. Marble, 170.1 by 71.1 by 60.9 cm. Gift of Dr Alessandra Comini in memory of Dr Eleanor Tufts (who discovered the whereabouts of this long-forgotten statue in a Massachusetts backyard and brought it to Dallas), 2011.8.

This is an early work by Whitney, one of America's foremost women sculptors of the nineteenth century. Rejecting the traditional portrayal of the English heroine of Coventry, usually shown naked, Whitney depicts instead Godiva beginning to remove her belt.



XII. Study for *The dream of Lancelot*, by Edward Burne-Jones (1833–98). 1895. Chalk on brown paper, 37.1 by 23.8 cm. Gift of Henry H. Hawley, 2005.87.2. This study for *Lancelot at the chapel of the Holy Grail* (Southampton City Art Gallery) records Burne-Jones's early ideas for the angel in Lancelot's dream.





XIII. *Comblat-le-Château, the Meadow (Le Prê)*, Opus 161, by Paul Signac (1863–1935). 1887. Canvas, 62.8 by 77 cm. The Eugene and Margaret McDermott Art Fund, Inc., in honour of Bonnie Pitman, 2010.14.McD.

Signac enthusiastically adopted the pointillist technique, which he learned from Georges Seurat. During the summer of 1887, he painted several scenes of the town of Comblat, in the Neo-Impressionist style.



XIV. *Mountains, no.19*, by Marsden Hartley (1877–1943). 1930. Canvas, 91.4 by 83.8 cm. Purchased 2008, The Eugene and Margaret McDermott Art Fund, Inc., 2008.24.McD.

Hartley painted this in New Hampshire shortly after his return from a ten-year stay in Europe, the last half of which he had spent studying the works of Paul Cézanne. The bold forms and lush colours, as well as the very American subject of a New England autumn, had broad appeal with patrons when exhibited later that year at Alfred Stieglitz's gallery, *An American Place*.

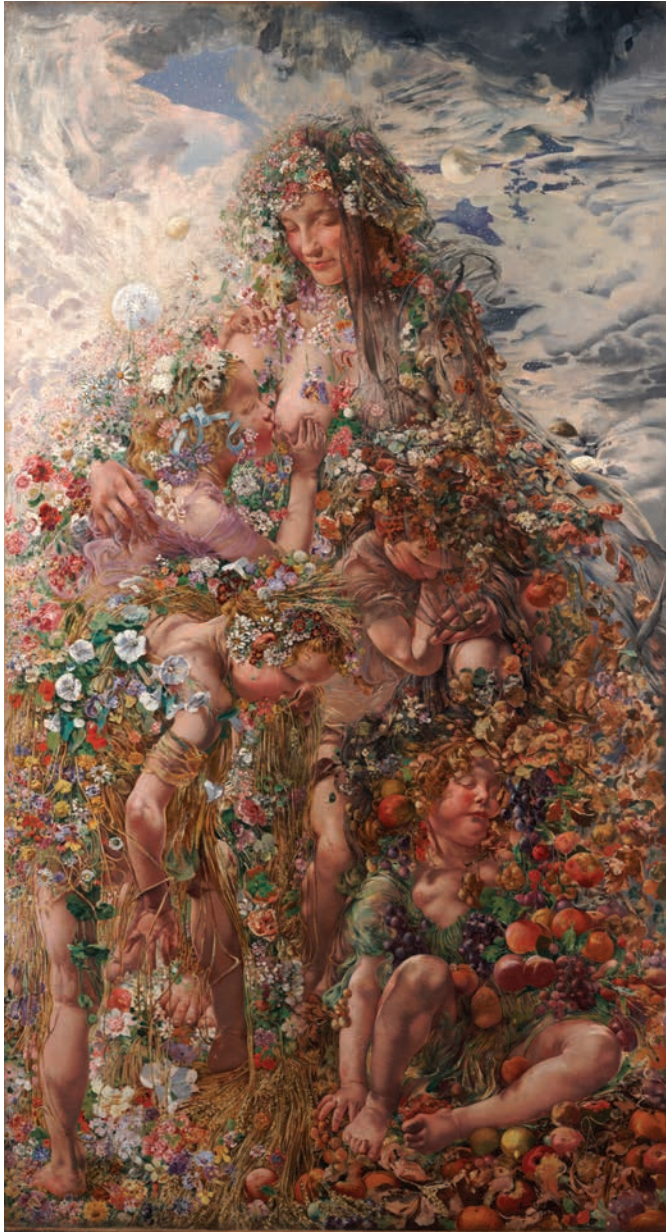


XV. *Four wooden sculptures (Vier Holzplastiken)* (recto); *Ice skater (Schlittschuhläufer)* (verso), by Ernst Ludwig Kirchner (1880–1938). Recto: 1912; verso: 1929–30. Canvas, 70.4 by 60.4 cm. (Sight dimensions). The Eugene and Margaret McDermott Art Fund, Inc., 2010.16.A–B.McD.

The recto of this double-sided painting is typical of Kirchner's Expressionist style towards the end of his time as a member of *Die Brücke*: a vignette of four of Kirchner's sculptures highlights his fascination with primitivism and the naked body. The canvas was recycled during his years of exile in Switzerland.

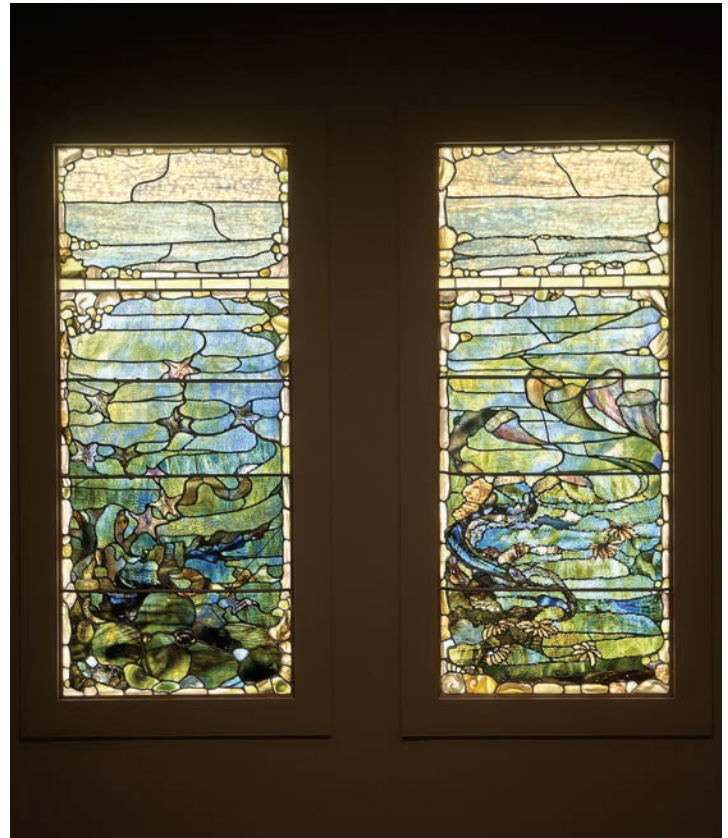






XVI. (Above). *Nature, or Abundance (La Nature, or Fécondité)*, by Léon Frédéric (1856–1940). 1897. Canvas, 165.1 by 90.1 cm. Foundation for the Arts Collection, Mrs. John B. O'Hara Fund, 2007.18.FA.

Originally intended as the central panel of five, Frédéric's allegorical scene of abundance depicts a mother nurturing her four children, surrounded by a profusion of flowers and fruit.



XVII. (Above right). *Window with starfish ('Spring')* and *Window with sea anemone ('Summer')*. Designed by Louis Comfort Tiffany (1848–1933) and manufactured by Tiffany Glass and Decorating Company. c.1885–95. Glass, lead, iron and original wooden frame, each panel 164.4 by 75.5 by 5 cm. The Eugene and Margaret McDermott Art Fund, Inc., 2008.21.1–2.McD.

The plastic properties of glass often provided Tiffany with an opportunity to evoke the beauty of aquatic realms in vases, lamps and, more rarely, windows. These masterly examples utilise plating, or layers of heavily worked glass, to provide carefully modulated depth and richness in depicting abstracted cross sections of the seas.

XVIII. (Right). *Miss Dorothy Quincy Roosevelt (later Mrs Langdon Geer)*, by John White Alexander (1856–1915). 1901–02. Canvas, 152.4 by 101.6 cm. Purchased 2007, gift (of funds) of the Pauline Allen Gill Foundation in memory of Pauline Gill Sullivan, 2007.36.

The restrained colour palette and the simple composition used by Alexander in the portrayal of Theodore Roosevelt's first cousin Dorothy betray the artist's debt to the heightened aestheticism of his long-time friend James McNeil Whistler. The synthesis of that inspiration with the sweeping brushwork learned during his early days in Munich was at the core of Alexander's successful career.





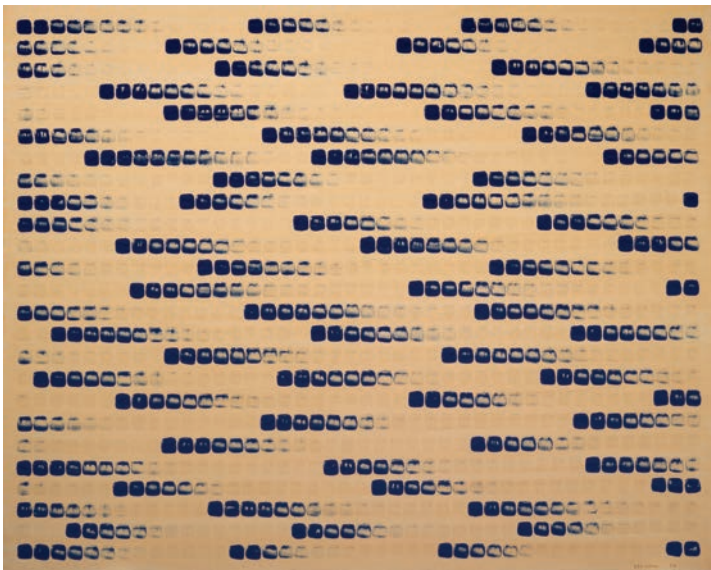


XIX. (Above left). Box (model 652 variant), designed by Archibald Knox (1864–1933) and manufactured by W.H. Haseler & Co. 1905. Silver, enamel and opal, 14.2 by 16.1 by 26 cm. Anonymous gift, 2012.22. In this rare example of Knox's *Cymric* line of Celtic-inspired silver for the London firm Liberty & Co., the delicate colour of the iridescent enamelwork is carefully matched to that of a massive, roughly cut opal upon the lid.

XX. (Above right). *Celestial centerpiece*, designed by Robert L. King (born 1917); made by Albert G. Roy. 1964. Silver and spinel sapphires, 22.8 by 35.5 cm. The Jewel Stern American Silver Collection, acquired through the Patsy Lacy Griffith Collection, gift of Patsy Lacy Griffith by exchange and gift of Jewel Stern in honour of Kevin W. Tucker, 2005.24.1.A–B. Created for International Silver's 'Moon Room' display at the 1964 New York World's Fair, the *Celestial centerpiece* reflects American optimism for a future defined by the possibilities of space travel.



XXI. (Middle left). *Composition with three new piles of sand*, by Mark Manders (born 1968). 2010. Painted bronze, wood, iron, rope, sand and leather, 109.2 by 115.5 by 332.7 cm. Purchased 2012, DMA/amfAR Benefit Auction Fund, 2012.21. Manders presents the individual in a 'balancing act' that seems to hover precariously between order and chaos. This arresting work is a tour de force of asymmetry and balance, peacefulness and tension. In repose and tension, the sculpture is both powerful in its control and poignant in its delicacy.



XXII. (Left). *From point*, by Lee Ufan (born 1936). 1978. Rabbit glue and stone pigment on canvas, 181.6 by 227 cm. Purchased 2011, DMA/amfAR Benefit Auction Fund, 2011.28. An influential artist, teacher and art critic, Lee is best known as one of the founders of the Tokyo-based Mono-Ha (School of Things) movement that developed in the late 1960s. In this painting, the artist offers a fresh approach to minimalist abstraction by presenting repetitive gestural marks as bodily records of time's perpetual passage.