



2016 McNay Art Museum
ANNUAL REPORT



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ON THE COVER:
 Vincent Valdez, *The Strangest Fruit 9*, 2013. Oil on canvas. Collection of the McNay Art Museum, museum purchase with the Helen and Everett H. Jones Purchase Fund.





Letter from the Director

2016 was a watershed year for the McNay Art Museum. On September 9, my esteemed predecessor, William J. Chiego, retired after 25 years of pioneering leadership. Three days later, I joined the staff as the Museum's third—and its first Hispanic—director. And unlike most watershed moments, which are defined by a turning point in action, the McNay focused not on change but on growth, building on a commitment to transforming lives across San Antonio through the discovery and enjoyment of the visual arts. As the following pages will show, the Museum defined success in 2016 through artistic excellence, community impact, and financial strength.

The McNay furthered its commitment to bringing unparalleled artistic excellence to the Alamo City through groundbreaking presentations of the arts in San Antonio, the Americas, and Europe. And it shared its celebrated collection of works on paper with the nation through the national tour of *Estampas de la Raza: Contemporary Prints from the Romo Collection*. Back home, new acquisitions and exhibitions exemplified our equal investment in local and global art sensations. The year culminated with the major acquisition of a large-scale painting—our first—by San Antonio native Vincent Valdez. (It graces the cover of this report.) *The Strangest Fruit 9* illustrates the vital role the visual arts play in our communities as agents of beauty, enlightenment, and hope in an increasingly diverse, interconnected world.

Throughout 2016, the McNay also expanded its commitment to empowering audiences, from cradle to college to community. Our gifted, award-winning team of educators and volunteers inspired toddlers, school groups, teens, and budding medical professionals through culturally relevant programs designed to engender empathy and appreciation of all worldviews. New core values—social consciousness, transparency, excellence, purpose, and strength (STEPS)—reinforced our commitment to inclusion and inspired the campaign *Mi McNay Es Su McNay*.

We look forward to expanding the McNay's reach in the coming years, and to bringing the transformative power of the visual arts to every member of our growing community.

A handwritten signature in black ink, appearing to read 'Richard Aste'. The signature is fluid and cursive, written on a white background.

Richard Aste
Director

2016: Year in Review

**95,941
visitors**

participated in the Museum's 2016 programs. Of these, 51,832 were students who benefited from their teachers' professional development at the McNay.

*Coney Island:
Visions of an
American Dreamland,
1861–2008* reached
37,086 visitors.

Nearly
**10,000
children** and their
families participated
in McNay Family
Programs.

16,519
K–12 students
served through
McNay school tours, and
51,832 students served
through the McNay's
teacher professional
development
programs.

On July 24, 2016, the McNay welcomed **3,100 children** and their families for the Free Family Day: Summer Spectacular highlighting the exhibition *Coney Island: Visions of an American Dreamland, 1861–2008*—making it our biggest Family Day yet.



**511
college
students** attended
the McNay's third annual
free College Night in
November—attendance
at this event keeps
rising each year.

Dr. Aste assumed his role as the McNay's third Director on September 12, 2016, and is the Museum's first Hispanic director. **Richard Aste** is a socially-conscious curator, art historian, and cultural leader, and an advocate for community access to museums. With Dr. Aste's leadership, the Museum is launching a radical commitment to access and inclusivity.

Produced a Breast Cancer Awareness Month PSA video, communicating how the McNay is a place for **spiritual and emotional healing.**

**248
volunteer
docents, greeters,
and Teen Art Guides**
volunteered more
than three hours
per week.



The McNay continues its relationship with The University of Texas Health Science Center at San Antonio's Center for Medical Ethics and Humanities, which provides **arts-based professional development** through in-gallery learning for medical students, nursing students, and now allied health students.

Produced an anti-bullying day PSA video—featuring Dr. Aste telling the community how the McNay is a **safe place** to go to grow, be inspired, and to dream.

In partnership with VIA Metropolitan Transit and area museums, as of June 6, 2016 the McNay is the northernmost stop on **VIA's VIVA Culture Bus route**, which connects museums along Broadway daily until 8:30 pm.

The McNay continues to conduct **visitor studies** to assess the interests, needs, and motivations of our visitors.



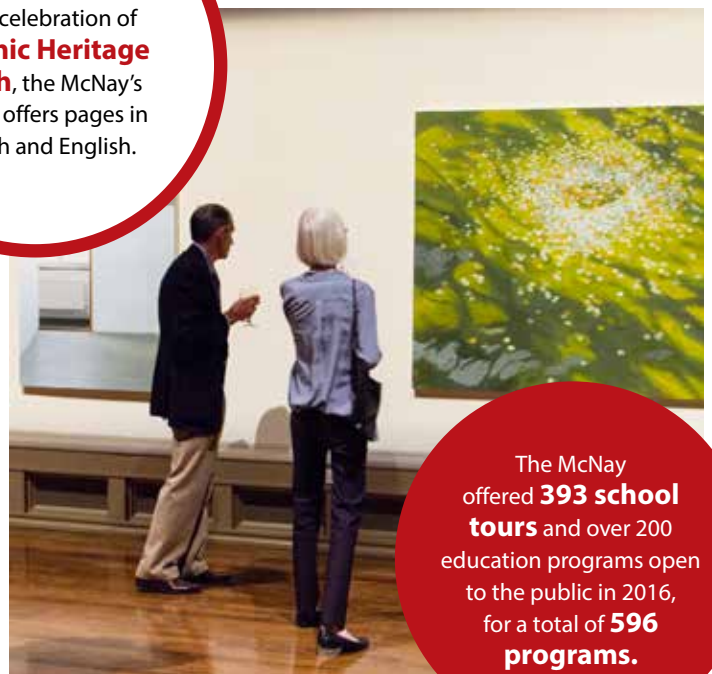
As of September, 2016, and in celebration of **Hispanic Heritage Month**, the McNay's website offers pages in Spanish and English.

Living and Collecting Mexico: Gifts from Susan Toomey Frost exhibition labels are in **English and Spanish**.

Semmes Foundation Museum Educator for Teacher and Public Programs **Rosemary Hickman** is nominated for the 2017 National Art Education Association Museum Educator of the Year Award, Western Division. In November 2015, she was named Outstanding Museum Art Educator by the Texas Art Education Association.

McNay Docents contributed **10,110 hours** of volunteer service.

The McNay offered **393 school tours** and over 200 education programs open to the public in 2016, for a total of **596 programs**.



McNay Welcomes Rich Aste as Museum's Third Director



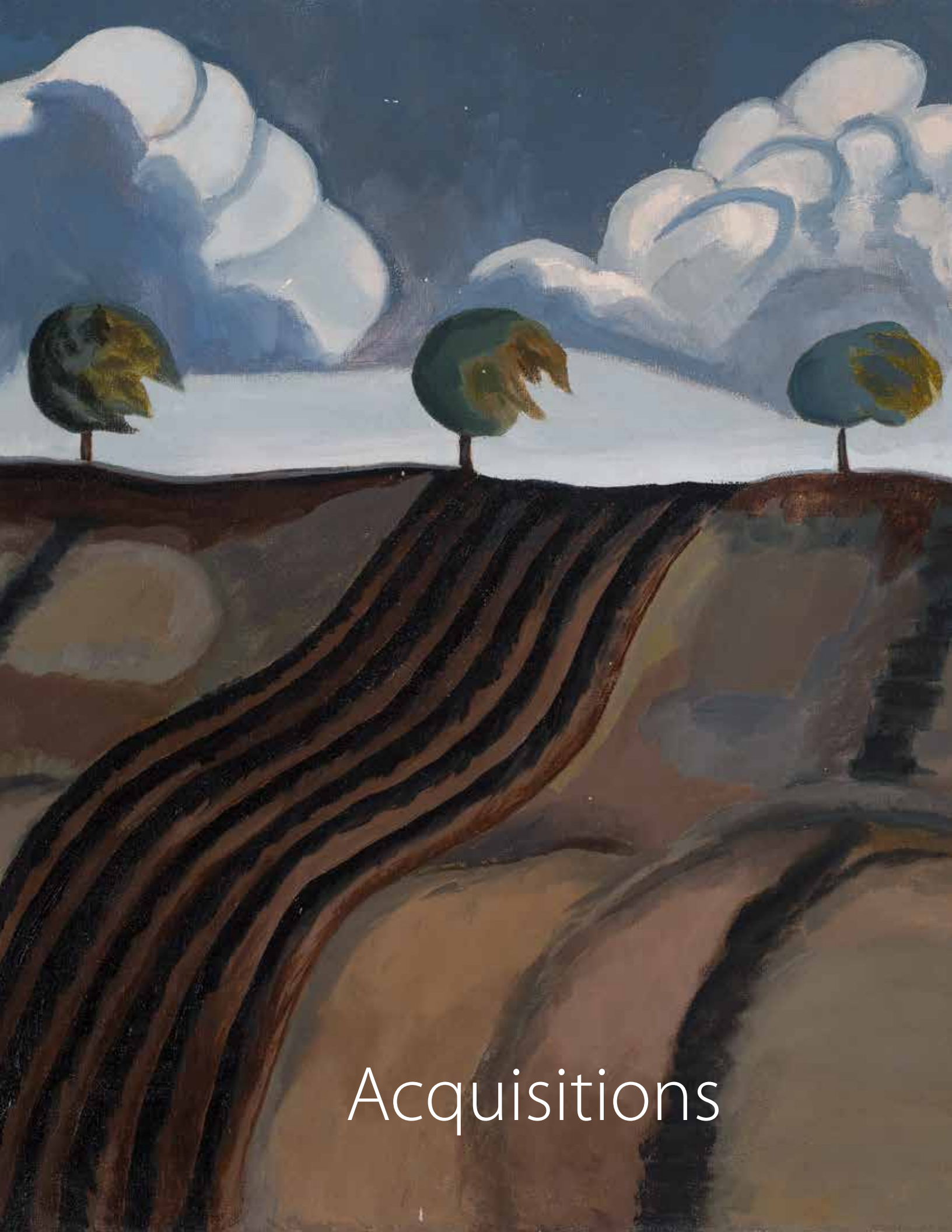
Rich Aste is a third-generation South American with roots in Peru, Bolivia, and Chile. He was born in Lima, and spent his formative years in Miami. He received his BA in psychology from the University of Michigan, Ann Arbor. His plans to become a psychologist changed when he discovered and cemented his love for the visual arts; he then pursued an MA in the history of art from Hunter College, in New York, where he co-curated his first exhibition, *Giulio Romano: Master Designer*. Aste's additional graduate work also focused on the Italian Renaissance, and included two years of dissertation research in Florence, Italy. He then taught art history at Hunter College, and worked as an Old Master specialist in Christie's New York, London, and Rome, as well as a sales associate at Wildenstein & Co. He received his PhD from the Graduate Center of the City University of New York. He is a 2016 fellow of the Center for Curatorial Leadership.

Aste assumed his first full-time curatorial role as Associate Curator of European Art at the Museo de Arte de Ponce, in Puerto Rico, where he co-curated the exhibitions *El Greco to Goya: Masterpieces of Spanish Painting from the Prado*; *The Journey to Impressionism; Masterpieces of European Painting from Museo de Arte de Ponce*; and *The Age of Rodin*. In 2010 he joined the Brooklyn Museum, where his

global, transatlantic approach to the arts of Europe and Latin America informed the exhibitions *Impressionism and the Caribbean: Francisco Oller and His Transatlantic World*, which was awarded a grant from the National Endowment for the Arts; and *Behind Closed Doors: Art in the Spanish American Home, 1492–1898*, which received a major grant from the National Endowment for the Humanities.

Aste's Brooklyn Museum exhibition *French Moderns: Monet to Matisse, 1850–1950* will be featured at the McNay Art Museum in the spring of 2017. It will position Paris as the artistic center of international modernism from the mid-19th to the mid-20th century and will bring paintings and sculptures to San Antonio from Brooklyn's celebrated collection by Pierre Bonnard, Gustave Caillebotte, Paul Cézanne, Marc Chagall, Edgar Degas, Jean-Léon Gérôme, Henri Matisse, Jean-François Millet, Claude Monet, Berthe Morisot, Odilon Redon, Pierre-Auguste Renoir, Auguste Rodin, and Édouard Vuillard to San Antonio.

Richard Aste has contributed to numerous exhibition catalogues, ranging from *Venus and Love: Michelangelo and the New Ideal of Beauty to Kehinde Wiley: A New Republic*.



Acquisitions

Acquisitions

Paintings

Judith Foosaner, *Breaking and Entering #3*, 2011. Collage with acrylic on canvas, 40 x 40 in. Gift of Robert Blomberg, 2016.63. (pictured on page 21)

Dan Rizzie, *Coral Snake*, 1985. Wood, sandpaper, wire, and paint on board, 16 ½ x 13 ½ in. Gift of G. Marvin Watson, 2016.13.

Helen Torr, *Fall*, 1935. Oil on canvas, 18 x 20 in. Gift of C. Thomas Wright, 2016.116. (pictured on page 16)

Helen Torr, *Ice*, 1927. Oil on board, 9 ¾ x 8 ½ in. Gift of C. Thomas Wright, 2016.115. (pictured far right)

Vincent Valdez, *The Strangest Fruit 9*, 2013. Oil on canvas, 96 x 136 in. Museum purchase with the Helen and Everett H. Jones Purchase Fund, 2016.118.

Sculpture

Ann Agee, *Gross Domestic Product*, 2010. Porcelain with steel armature, 66 ½ x 40 x 6 in. Museum purchase with funds from the McNay Contemporary Collectors Forum in memory of George Muellerich, 2016.114. (pictured on page 12)

Danville Chadbourne, *The Circumstantial Immutability of Greed*, 1985–87. Wood with beads, 30 x 5 x 4 in. Gift of Alice and Jerry Kruse, 2016.28. (pictured on page 20)

Danville Chadbourne, *The Great Multiplicity of Greed*, 1984–88. Wood with acrylic, 76 x 26 x 17 in. Gift of Alice and Jerry Kruse, 2016.27.

Steve Keister, *USO #10*, ca. 1978. Painted wood with alligator skin, 10 x 9 x 15 in. Gift of Mary Conley Downe, 2016.117. (pictured on page 13)

Drawings and Watercolors

Oscar Bluemner, *Canal, South Easton, Pennsylvania*, 1914. Crayon and ink on paper, 5 x 6 ⅞ in. Gift of Ann Tobin in memory of Margaret and Edgar Tobin, 2016.1.

Henry Botkin, *Treviso No. 2*, 1964. Collage on board, 11 ¾ x 7 ¾ in. Gift of René Paul Barilleaux and Tim Hedgepeth in honor of Elizabeth and William J. Chiego, 2016.29.

Henry Botkin, *Untitled*, ca. 1965. Collage on board, 12 ¾ x 11 ¾ in. Gift of René Paul Barilleaux in honor of William J. Chiego, 2016.30.

James Brown, *Stabat Mater #5*, 1988. Graphite on paper, 40 x 26 in. Gift of Alice and Jerry Kruse, 2016.64.

Cisco Jimenez, *Gremlins*, 2015. Collage and ink on paper, 34 ¼ x 22 ¾ in. Museum purchase, 2016.41.



Helen Torr, *Fall and Ice*

Helen Torr's oil paintings *Fall*, 1935, (pictured above and on page 9) and *Ice*, 1927 (pictured on page 11), were given to the McNay by San Antonio collector C. Thomas Wright.

Torr was trained at the Pennsylvania Academy of Fine Arts, and was married to the American modernist and Stieglitz-circle artist Arthur Dove.

Both paintings, examples of works by women modernists like Georgia O'Keeffe, were featured in the Heckscher Museum of Art's landmark *Out of the Shadows: Helen Torr, A Retrospective*, organized by Curator Anne Cohen de Pietro in 2003.

Leigh Anne Lester, *Untitled*, ca. 2006. Graphite on paper, 36 x 24 in. Gift of Alice and Jerry Kruse, 2016.66.

Lance Letscher, *Untitled*, ca. 1999. Five collages on board or paper, about 5 ⅞ x 3 ⅞ in each. Gift of Alice and Jerry Kruse, 2016.67-71.

Lionel Lofton, *Sophisticated Man*, 1998. Graphite on paper, 13 x 10 ¾ in. Gift of Bonnie and Lee Stone, 2016.33. (pictured on page 16)

J. Jay McVicker, *Elemental Figures*, 1951. Casein and watercolor on paper, 15 ½ x 23 in. Gift of Bonnie and Lee Stone, 2016.31.

J. Jay McVicker, *Rhythmic Imagery*, 1955. Casein on paper, 15 ½ x 23 in. Gift of Bonnie and Lee Stone, 2016.32.

Dan Rizzie, *Collage*, 1978. Watercolor and collage on paper, 18 x 14 ½ in. Gift of G. Marvin Watson, 2016.14.

Dan Rizzie, *Untitled*, 1978. Gesso, acrylic, and charcoal on paper, 20 x 22 in. Gift of G. Marvin Watson, 2016.15.

Liz Ward, *Study for Poza*, 2000. Watercolor on paper, 12 x 9 in. Gift of Alice and Jerry Kruse, 2016.81.





Ann Agee, *Gross Domestic Product*

Ann Agee's *Gross Domestic Product*, 2010, consists of 18 blue and white Delftware-inspired porcelain platters set into a steel armature. Close inspection of the platters reveals modern domestic scenes of kitchen tables, living-room couches and chairs, empty formal dining rooms, and dishes drying on a dish rack. The artist's contemporary settings reference Northern 16th-century genre paintings and the household tableaus and goods (including Delftware) they captured. Agee imagines these stylistic ideas in clay and glaze as a reflection on domesticity, feminism, and artistic medium.

Agee was born in 1959 in Philadelphia, Pennsylvania, and received her BFA from the Cooper Union School of Art, New York, New York, in 1981, and her Master of Fine Arts from Yale University, New Haven, Connecticut, in 1986. The artist lives and works in New York.

This sculpture was acquired for the collection with funds raised by the McNay Contemporary Collectors Forum in memory of George Muellich.

Prints

Ángel Bracho, *Amistad: Mexico-Cuba*, ca. 1960. Linocut, 22 $\frac{3}{4}$ x 14 $\frac{7}{8}$ in. Gift of Susan Toomey Frost, 2016.2.

Ángel Bracho, *El Puente (Bridge)*, ca. 1950. Linocut, 12 $\frac{1}{2}$ x 17 $\frac{5}{8}$ in. Gift of Susan Toomey Frost, 2016.3.

Félix Buhot, *Un Debarquement en Angleterre*, 1879. Etching, drypoint, and aquatint, 11 $\frac{1}{2}$ x 7 in. Museum purchase, 2016.22.

Félix Buhot, *Une Jetée en Angleterre*, 1879. Etching, drypoint, and roulette, 11 $\frac{3}{4}$ x 7 $\frac{7}{8}$ in. Museum purchase, 2016.23.

Letterio Calapai, *11:45 p.m.*, 1947. Engraving and etching, 20 $\frac{13}{16}$ x 11 $\frac{7}{8}$ in. Museum purchase, 2016.25.

Lesley Dill, *Soul*, 1994. Lithograph with hand-coloring, collage, and thread, 11 $\frac{5}{8}$ x 9 $\frac{5}{8}$ in. Gift of Alice and Jerry Kruse, 2016.65.

Shepard Fairey, *Day of the Dead Skull*, 2008. Screenprint, 24 x 18 in. Gift of Harriett and Ricardo Romo, 2016.20.

Shepard Fairey, *Know Your Rights*, 2014. Screenprint, 42 x 42 in. Gift of Harriett and Ricardo Romo, 2016.5.

Shepard Fairey, *Lotus Woman*, 2014. Screenprint, 42 x 42 in. Gift of Harriett and Ricardo Romo, 2016.6.

Shepard Fairey, *Michael Jordan, Bulls*, 2009. Screenprint, 26 x 36 in. Gift of Harriett and Ricardo Romo, 2016.18.

Shepard Fairey, *Michael Jordan, Hall of Fame Portrait*, 2009. Screenprint, 26 x 36 in. Gift of Harriett and Ricardo Romo, 2016.17.

Shepard Fairey, *Michael Jordan, UNC*, 2009. Screenprint, 26 x 36 in. Gift of Harriett and Ricardo Romo, 2016.19.

Shepard Fairey, *Obey 95*, 2005. Screenprint, 30 x 42 in. Gift of Harriett and Ricardo Romo, 2016.4.

Shepard Fairey, *Subcomandante Marcos*, 2003. Screenprint, 24 x 18 in. Gift of Harriett and Ricardo Romo, 2016.21.

Gunther Gerzso, *Na Bolom*, 1993. Aquatint, 42 x 53 in. Gift of Harriett and Ricardo Romo, 2016.82.

Max Klinger, *Pest (The Plague)*, 1903. Etching and engraving, 14 $\frac{3}{8}$ x 12 $\frac{3}{8}$ in. Museum purchase, 2016.42. (pictured on page 19)

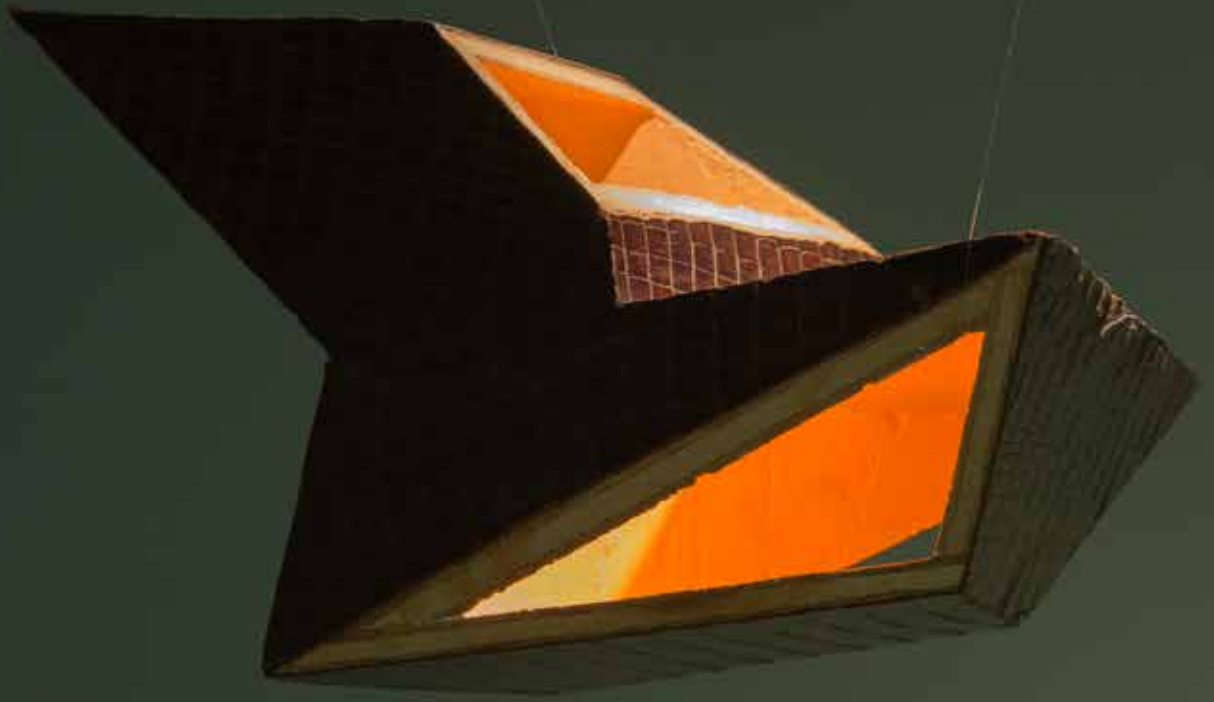
Richard Mogas, *Bull Fighter*, 2004. Etching, 10 $\frac{1}{2}$ x 7 $\frac{3}{4}$ in. Gift of Alice and Jerry Kruse, 2016.72.

Richard Mogas, *Dog*, 2004. Etching, 10 $\frac{3}{4}$ x 8 $\frac{1}{8}$ in. Gift of Alice and Jerry Kruse, 2016.73.

Richard Mogas, *Laredo, Texas 1923*, 2004. Etching, 10 $\frac{3}{4}$ x 8 $\frac{1}{2}$ in. Gift of Alice and Jerry Kruse, 2016.74.

Richard Mogas, *Mr. Mogas*, 2004. Etching, 10 $\frac{3}{4}$ x 8 $\frac{1}{4}$ in. Gift of Alice and Jerry Kruse, 2016.75.

Richard Mogas, *Tool*, 2004. Etching, 11 $\frac{1}{8}$ x 8 $\frac{1}{4}$ in. Gift of Alice and Jerry Kruse, 2016.76.





27
58

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Emmanuel Montoya, *Las Campesinas (Fieldworkers)*, 1988. Linocut, 12 x 17 5/8 in. Gift of Bonnie and Lee Stone, 2016.34.

Juan de Dios Mora, *Asunción del Emigrante*, 2009. Linocut, 29 3/4 x 22 1/4 in. Gift of Harriett and Ricardo Romo, 2016.108.

Juan de Dios Mora, *Atacado por los Pescados*, 2009. Linocut, 30 x 17 in. Gift of Harriett and Ricardo Romo, 2016.100.

Juan de Dios Mora, *Bien Arreglada*, 2010. Linocut, 22 x 30 in. Gift of Harriett and Ricardo Romo, 2016.110.

Juan de Dios Mora, *Canto y Canto*, 2012. Linocut, 20 x 20 in. Gift of Harriett and Ricardo Romo, 2016.98.

Juan de Dios Mora, *Chu Cho Revolucionario*, 2010. Linocut, 23 x 30 in. Gift of Harriett and Ricardo Romo, 2016.97.

Juan de Dios Mora, *Con Todo y Tiliches se Aventura a la Tierra Prometida*, 2009. Linocut, 30 x 23 in. Gift of Harriett and Ricardo Romo, 2016.106.

Juan de Dios Mora, *El Más Bravo*, 2008. Linocut, 20 1/4 x 13 in. Gift of Harriett and Ricardo Romo, 2016.94.

Juan de Dios Mora, *Familia Luchona*, 2010. Linocut, 22 1/2 x 15 in. Gift of Harriett and Ricardo Romo, 2016.95.

Juan de Dios Mora, *Huerquillos Saving the Taco Cuisine*, 2012. Linocut, 22 x 20 in. Gift of Harriett and Ricardo Romo, 2016.105.

Juan de Dios Mora, *I'm Outta Here with my Chivas*, 2012. Linocut, 26 x 34 in. Gift of Harriett and Ricardo Romo, 2016.112.

Juan de Dios Mora, *Leading the Camino*, 2011. Linocut, 22 x 30 in. Gift of Harriett and Ricardo Romo, 2016.109.

Juan de Dios Mora, *La Dust Demonía*, 2011. Linocut, 20 1/2 x 29 3/4 in. Gift of Harriett and Ricardo Romo, 2016.104.

Juan de Dios Mora, *Mira ta' que Vuela con Esas Pilas*, 2010. Linocut, 25 x 28 in. Gift of Harriett and Ricardo Romo, 2016.102.

Juan de Dios Mora, *Montando a la Escoba Voladora*, 2010. Linocut, 20 1/4 x 30 in. Gift of Harriett and Ricardo Romo, 2016.103.

Juan de Dios Mora, *Nave Espacial Maya del 2012 (Mayan Spaceship of the Year 2012)*, 2011. Linocut, 30 1/4 x 22 in. Gift of Harriett and Ricardo Romo, 2016.99.

Juan de Dios Mora, *Paletero Desfilador*, 2010. Linocut, 26 x 33 1/2 in. Gift of Harriett and Ricardo Romo, 2016.101.

Juan de Dios Mora, *Presumiendo la Escoba con Delantera de Guajolote*, 2010. Linocut, 21 x 28 in. Gift of Harriett and Ricardo Romo, 2016.111.

Juan de Dios Mora, *Rapto del Emigrante*, 2009. Linocut, 30 x 23 in. Gift of Harriett and Ricardo Romo, 2016.107.

Juan de Dios Mora, *Salimos Rechinando*, 2012. Linocut, 22 x 39 3/4 in. Gift of Harriett and Ricardo Romo, 2016.113.

Juan de Dios Mora, *Se Esta Ladeado para la "Right"*, 2013. Linocut, 16 x 15 in. Gift of Harriett and Ricardo Romo, 2016.96.



Robert Moskowitz, *Untitled (Swimmer)*

Robert Moskowitz's *Untitled (Swimmer)*, 1984, is a seemingly abstract exercise in form, yet the elegant shapes in pink take form and show a person's head, an arm reaching out, and a hand perfectly cupped to take the next stroke. Suddenly, pink shapes on a blue background become a swimmer and water.

Moskowitz studied at the Pratt Institute in Brooklyn, beginning in 1956. Most critics see his work as a link between the abstract expressionism of the New York School and subsequent American painting that blurs the line between abstraction and representation.

This acquisition complements a major pastel by Moskowitz in the McNay collection of the Flatiron Building in Manhattan, and three etchings by the artist.

Robert Moskowitz, *Untitled (Swimmer)*, 1984. Screenprint with wax, 3/2 x 30 1/8 in. Museum purchase, 2016.26. (pictured above)

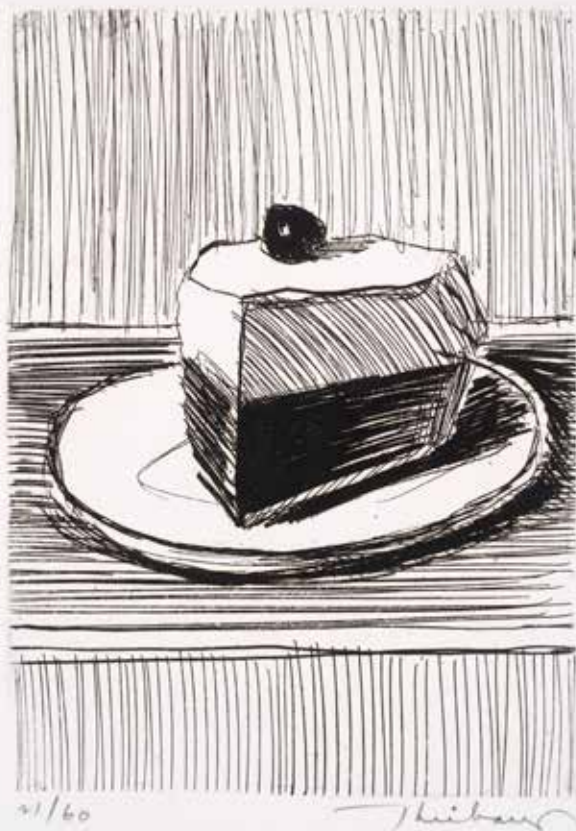
Claes Oldenburg, *Apple Core*, 1990. Suite of four lithographs, about 41 x 30 in each. Gift of Ann Tobin in honor of Josephine Tobin Cothren, 2016.37.1–4. (pictured on page 14)

Nathan Oliveira, *Autunno in Toscana (Autumn in Tuscany)*, 1986. Monotype, 15 1/2 x 17 1/4 in. Gift of Alice and Jerry Kruse, 2016.77.

Katja Oxman, *Evening Softly Lit*, 2010. Aquatint and four proofs, 23 5/8 x 17 3/4 in each. Gift of the artist, 2016.7.1–5.

Katja Oxman, *If Bird the Silence Contradict*, 1997. Aquatint, 35 x 23 1/2 in. Gift of the artist, 2016.9.





Wayne Thiebaud, *Slice of Pie*

Wayne Thiebaud's *Slice of Pie*, 1962, has a wonderful sketch-like quality. The etched lines seem to have been scratched into the copper plate in a quick and not altogether careful manner. Thiebaud created the range of tonalities in the print by thickening the etched lines and placing them close together for the dark areas, and thinning the lines and spacing them apart to create the light areas. *Slice of Pie* gives us a sense of the excited artist trying to capture an idea on the copper plate as quickly as he could. Consequently, the print has a wonderful sense of energy, immediacy, and freshness

Thiebaud was born in Mesa, Arizona, and grew up in California. With the help of the G.I. Bill, he studied art at California State College (now University) in Sacramento. Among his first teachers was Fritz Scholder (1937–2005).

This etching and *Dark Cherries*, 1984, are works on paper bequeathed by San Antonio collector David Kvapil in 2016.

Katja Oxman, *The Other Side of Air*, 1986. Aquatint, 35 1/8 x 23 5/8 in. Gift of the artist, 2016.8.

Katja Oxman, *Upon the Window Pane*, 2006. Aquatint, 32 3/4 x 23 3/4 in. Gift of the artist, 2016.10.

Frank Romero, *Blue Car (Woody)*. Screenprint, 16 1/2 x 22 3/4 in. Gift of Harriett and Ricardo Romo, 2016.84.

Frank Romero, *Citroën*. Screenprint, 16 3/4 x 22 3/4 in. Gift of Harriett and Ricardo Romo, 2016.90.

Frank Romero, *Cruz Arroyo Seco*, 1988. Screenprint, 25 x 19 1/4 in. Gift of Harriett and Ricardo Romo, 2016.85.

Frank Romero, *Dolores*, 1993. Screenprint with varnish, 30 x 39 1/2 in. Gift of Harriett and Ricardo Romo, 2016.91.

Frank Romero, *[Heart]*. Screenprint, 29 x 31 1/2 in. Gift of Harriett and Ricardo Romo, 2016.93.

Frank Romero, *[Highways]*. Screenprint, 28 x 34 in. Gift of Harriett and Ricardo Romo, 2016.92.

Frank Romero, *Homage to Courbet*. Screenprint, 19 x 31 1/4 in. Gift of Harriett and Ricardo Romo, 2016.89.

Frank Romero, *[Street Scene]*. Screenprint, 22 x 39 1/4 in. Gift of Harriett and Ricardo Romo, 2016.87.

Frank Romero, *Tierra Blanca*, 1988. Lithograph, 22 1/2 x 30 in. Gift of Harriett and Ricardo Romo, 2016.86.

Frank Romero, *White Horse*. Screenprint, 19 3/4 x 27 3/4 in. Gift of Harriett and Ricardo Romo, 2016.88.

Frank Romero, *Yellow Car (Woody)*. Screenprint, 16 x 22 1/4 in. Gift of Harriett and Ricardo Romo, 2016.83.

Fritz Scholder, *Buffalo and Mate*, 1973. Lithograph, 11 1/8 x 15 in. Gift of Alice and Jerry Kruse, 2016.78.

Fritz Scholder, *Film Indian*, 1975. Lithograph, 20 3/4 x 29 in. Gift of Alice and Jerry Kruse, 2016.79. (pictured on page 22)

Peri Schwartz, *Bottles and Jars III*, 2015. Aquatint with drypoint, 14 7/8 x 23 3/4 in. Gift of the artist, 2016.39.

Jonathan Seliger, *Grove*, 2010. Digital print, 16 x 44 in. Gift of Alice and Jerry Kruse, 2016.80.

Wayne Thiebaud, *Dark Cherries*, 1984. Drypoint and aquatint, 8 3/4 x 11 1/2 in. Bequest of David J. Kvapil, 2016.36.

Wayne Thiebaud, *Slice of Pie*, 1962. Etching, 5 3/4 x 4 1/8 in. Bequest of David J. Kvapil, 2016.35. (pictured on at left)

John Valadez, *Untitled*, 1985. Screenprint, 36 x 25 in. Gift of Harriett and Ricardo Romo, 2016.16.

Terry Winters, *Multiple Visualization Technique*, 1998. Sugar-lift aquatint and open-bite etching, 53 x 43 in. Bequest of David Kvapil, 2016.38.

Alfredo Zalce, *Hamaca*, 1947. Engraving and etching, 8 3/8 x 12 7/8 in. Museum purchase, 2016.24.



Desmond Heeley, Gift of 103 Costume and Scene Designs

In 2016, the McNay received a significant gift of costume and scene designs from the Desmond Heeley Revocable Trust.

Desmond Heeley (1931–2016) was a British set and costume designer who had an active international career in theatre, ballet, and opera from the late 1940s through the 2010s.

He worked for the Royal Shakespeare Theatre and the Sadler's Wells Theatre in London, as well as for the Stratford Festival in Ontario, Canada, where he designed sets for for than 40 plays. He also designed sets and costumes for several Broadway productions and the Metropolitan Opera.

Heeley's work has been recognized by numerous awards including three Tonys and, in 2013, the Robert L. B. Tobin Award.

Pictured above is one of Heeley's costume designs for *Theme and Variations*, ca. 1978.

Theatre Arts

Jean René Bazaine, Costume design for Lubin in *George Dandin*, 1950. Graphite and gouache on paper, 12 ¾ x 8 ⅝ in. Gift of Laure and Olivier Meslay in honor of Blin Vose-Trincal, 2016.40.1.

Jean René Bazaine, Costume design for Claudine in *George Dandin*, 1950. Graphite, gouache, and collage on paper, 11 ¾ x 7 ¼ in. Gift of Laure and Olivier Meslay in honor of Blin Vose-Trincal, 2016.40.2.

Paul Cornu, *Galerie des Modes et Costumes Françaises 1778–1787*, 1912. Suite of 325 etchings, 12 x 16 in. each. Gift of Robert L. B. Tobin, 2016.61.1–325.

Desmond Heeley, two designs for *Camelot*, ca. 1996. Graphite, ink, and watercolor on paper, 8 ½ x 11 in. each. Gift of the Desmond Heeley Revocable Trust, 2016.119.1–2.

Desmond Heeley, Design for commedia dell'arte in an unidentified production. Gouache on paper, 13 x 17 ½ in. Gift of the Desmond Heeley Revocable Trust, 2016.120.

Desmond Heeley, Costume designs for *Coppelia*, ca. 1991. Graphite and gouache on paper, 11 ½ x 14 ¾ in. Gift of the Desmond Heeley Revocable Trust, 2016.121.1.

Desmond Heeley, Lighting design for Act II of *Coppelia*, 1985. Gouache on paper, 11 ½ x 17 ½ in. Gift of the Desmond Heeley Revocable Trust, 2016.121.2.

Desmond Heeley, Costume design for Dainty Fidget in *The Country Wife*, ca. 1983. Gouache and graphite on paper, 11 ½ x 9 in. Gift of the Desmond Heeley Revocable Trust, 2016.122.1.

Desmond Heeley, Design details for *The Country Wife*, ca. 1983. Graphite on paper, 11 x 16 in. each. Gift of the Desmond Heeley Revocable Trust, 2016.122.2–5.

Desmond Heeley, Headpiece and hat designs for *Don Quixote*, ca. 1994. Graphite on paper, 8 ½ x 11 in. each. Gift of the Desmond Heeley Revocable Trust, 2016.123.1–3.

Desmond Heeley, 10 costume designs for *Don Quixote*, ca. 1994. Gouache and graphite on paper, one with metallic paint, sizes vary. Gift of the Desmond Heeley Revocable Trust, 2016.123.4–13.

Desmond Heeley, Costume designs for Masquers and Satyr, scene 14, of *The Merchant of Venice*, ca. 1989. Gouache and graphite on paper, 13 ¼ x 18 ½ in. Gift of the Desmond Heeley Revocable Trust, 2016.124.

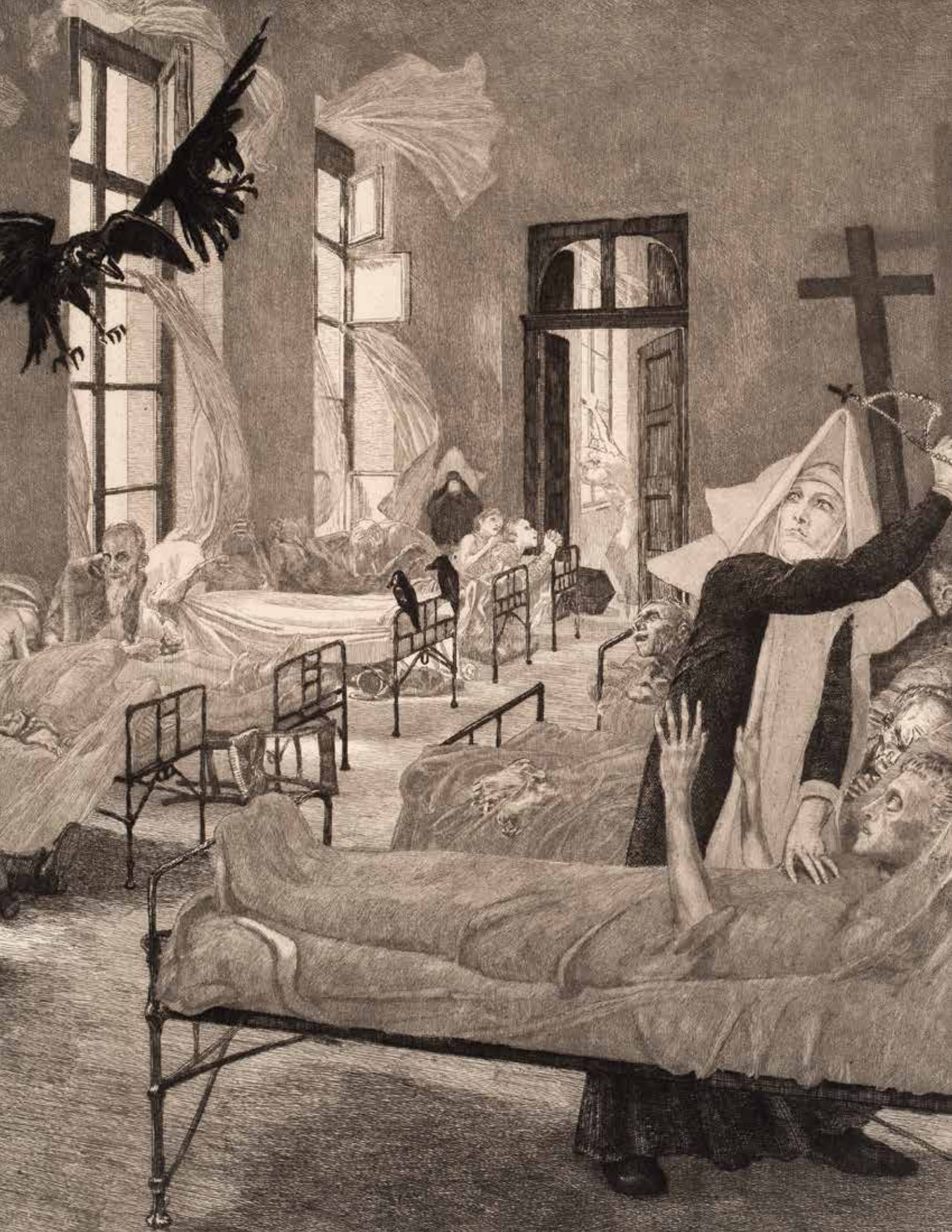
Desmond Heeley, four costume designs and costume-design details for *The Merry Widow*, ca. 1986. Graphite and gouache or ink on paper, sizes vary. Gift of the Desmond Heeley Revocable Trust, 2016.125.1–4.

Desmond Heeley, Costume bible for *The Nutcracker*, ca. 1987. Gift of the Desmond Heeley Revocable Trust, 2016.126.47.

Desmond Heeley, 11 costume designs for *The Nutcracker*, 1987. Gouache and graphite on paper, one with fabric swatch, sizes vary. Gift of the Desmond Heeley Revocable Trust, 2016.126.1–8, 10–11, 14.

Desmond Heeley, nine costume design details for the Arabian Dance in *The Nutcracker*, ca. 1987. Graphite, colored pencil, and watercolor on paper, or ink on paper, 8 ½ x 11 in. each. Gift of the Desmond Heeley Revocable Trust, 2016.126.21–29.

Desmond Heeley, 10 design details for *The Nutcracker*, ca. 1987. Graphite on paper, some with colored pencil, sizes vary. Gift of the Desmond Heeley Revocable Trust, 2016.126.37–46.





Desmond Heeley, Designs for Angel's Hair and Headdress in *The Nutcracker*, ca. 1987. Graphite, watercolor, and colored pencil on paper, 9 x 12 in. Gift of the Desmond Heeley Revocable Trust, 2016.126.19.

Desmond Heeley, eight prop designs for *The Nutcracker*, ca. 1987. Graphite, ink, gouache, and/or colored pencil on paper, sizes vary. Gift of the Desmond Heeley Revocable Trust, 2016.126.9, 12, 13, 15–18, 20.

Desmond Heeley, seven scene design ideas and notes for *The Nutcracker*, ca. 1987. Ink on paper, 11 x 8 ½ in. each. Gift of the Desmond Heeley Revocable Trust, 2016.126.30–36.

Desmond Heeley, 10 costume designs for *The Sleeping Beauty*, ca. 1989. Graphite and gouache on paper, sizes vary. Gift of the Desmond Heeley Revocable Trust, 2016.127.1–9, 12.

Desmond Heeley, two designs for *The Sleeping Beauty*, ca. 1989. Ink or graphite and gouache on paper, 9 x 11 in. and 11 x 14 in. Gift of the Desmond Heeley Revocable Trust, 2016.127.10–11.

Desmond Heeley, Designs for the Journey of the Lilac Fairy in *The Sleeping Beauty*, ca. 1989. Graphite and gouache on paper, 11 ⅝ x 16 in. Gift of the Desmond Heeley Revocable Trust, 2016.127.13.

Desmond Heeley, Scene design for *The Sleeping Beauty*, ca. 1976. Pastel, gouache, and watercolor on paper, 12 ¾ x 19 ½ in. Gift of the Desmond Heeley Revocable Trust, 2016.127.14.

Desmond Heeley, four costume designs for *Swan Lake*, ca. 1967. Gouache and graphite on paper, some with metallic paint, sizes vary. Gift of the Desmond Heeley Revocable Trust, 2016.128.1–4.

Desmond Heeley, five designs for *The Tempest*, ca. 1982. Graphite on paper, some with watercolor or colored pencil, sizes vary. Gift of the Desmond Heeley Revocable Trust, 2016.129.1–5.

Desmond Heeley, two costume designs for *Theme and Variations*, ca. 1978. Graphite, watercolor, and metallic paint on paper, 10 ⅞ x 9 ½ in. each. Gift of the Desmond Heeley Revocable Trust, 2016.130.1–2. (pictured on page 18)

Desmond Heeley, four costume designs and design details for *La Traviata*, ca. 1993. Ink, graphite, colored pencil, and/or watercolor on paper, 11 x 8 ½ in. each. Gift of the Desmond Heeley Revocable Trust, 2016.131.1–4.

Susan Hilferty, five costume designs for *Lestat*, ca. 2005. Watercolor and/or colored pencil on paper, one on Mylar, about 16 x 10 in each. Gift of the artist, 2016.12.1–5.

Florence Klotz, nine costume designs for *Pacific Overtures*, ca. 1975. Watercolor and/or ink on paper, one with fabric swatches and color sample, 17 x 14 in each. Gift of the Tobin Theatre Arts Fund, 2016.11.1–9.

Francesco Santurini, *Kurfürstlich Bayrisches Freudenfest... Maximilian Emmanuel... [son of] Ferdinand Maria*, 1662. Suite of 27 engravings, about 12 x 15 in. each. Gift of Robert L. B. Tobin, 2016.60.1–27.



Judith Foosaner, *Breaking and Entering #3*

Judith Foosaner's *Breaking and Entering #3*, 2011, is a collage with acrylic showing the artist's interest in line and rhythm to animate the canvas without relying on recognizable figurative elements. Black and white gestural lines and forms reveal the mark-making capacity of the artist's hand and her often improvisational layering of erasures and additions.

Foosaner, born in 1940, lives and works in Berkeley, California where she received her BA in English and an MA in Art from the University of California, Berkeley. Her work is in collections at the Albuquerque Art Museum, New Mexico; the Bank of America, San Francisco, California; the San Diego Museum of Art, California; and the Shanghai Museum Conservatory, China.

She has taught at the California College of Arts & Crafts, Oakland; the University of California, Berkeley; the University of California, Davis; and the Wimbledon School of Art, London, England.

This work, a bold addition to the already strong collection of collages held by the McNay, is a gift from Robert Blomberg.

Books

Le Costume au Théâtre. Paris, 1887–90. Gift of Robert L. B. Tobin, 2016.55.

George Barbier, *Vingt-cinq Costumes pour le Théâtre*. Paris: Camille Bloch and Jules Meynial, 1927. Gift of Robert L. B. Tobin, 2016.56.

William Blake, *Illustrations of the Book of Job*. London, 1826. Gift of Robert L. B. Tobin, 2016.62.

Giovanni Borgherini, with illustrations by Giovanni Battista Falda, *Esequie di Filippo IV (Funeral of Philip IV)*. Florence: Nella Stampa di SAS, 1665. Gift of Robert L. B. Tobin, 2016.50.



Fritz Scholder, *Film Indian*

Born in 1937 in Breckenridge, Minnesota, Scholder was one-quarter Luiseño, a California Native American tribe. Scholder became an influential teacher for generations of Native American artists, having taught at the Institute of American Indian Arts, in Santa Fe, New Mexico, before beginning his career as a printmaker at Tamarind in 1970.

Scholder's work often challenges American Indian stereotypes. In *Film Indian* he critiques the U.S. film industry's use of white actors for Native American roles, as well as Hollywood's habit of characterizing all Native Americans as a homogenous ethnicity and culture. He often combined issues of social awareness with a Pop aesthetic, and *Film Indian*, one of his most iconic works, is a great addition to the McNay's Pop art holdings.

This work was featured on video in November 2016, in honor of Native American Heritage Month. The video can be seen at mcnayart.org.

Geoffrey Chaucer with illustrations by Rockwell Kent, *The Canterbury Tales of Geoffrey Chaucer, Together with a Version in Modern English Verse by William van Wyck*, Vol. 1–2. New York: Covici-Friede, 1930. Transfer from the McNay Art Museum Library, Gift of Mr. and Mrs. Herbert Oppenheimer, 2016.47.1–2.

Edward Gordon Craig, *Gordon Craig's Book of Penny Toys*. Hackbridge, England: The Sign of the Rose, 1899. Gift of Robert L. B. Tobin, 2016.57.

Edward Gordon Craig, *The Marionette To-Night*. Florence: The Mask, 1918. Gift of Robert L. B. Tobin, 2016.58.

Rockwell Kent, *Later Bookplates and Marks*. New York: Pynson Printers, 1937. Transfer from the McNay Art Museum Library, Gift of Mr. and Mrs. Herbert Oppenheimer, 2016.49.

Geoffrey Keynes, with illustrations by William Blake, *Blake's Illustrations of Dante*. Clairvaux: Trianon Press for the William Blake Trust, 1978. Gift of Robert L. B. Tobin, 2016.59.

Govert Klinkhamer, with illustrations by Jan Fokke, *Historie van den Amsterdamschen Schouwburg*. Amsterdam: G. Warnars, P. den Hengst, 1772. Gift of Robert L. B. Tobin, 2016.53.

Thomas Malton, *A Compleat Treatise on Perspective in Theory and Practice on the Principles of Dr. Brook Taylor*. London: printed for the author, 1778. Gift of Robert L. B. Tobin, 2016.52.

Charles Percier and Jean-Baptiste Isabey, illustrators, *Le Sacre de S. M. l'Empereur Napoléon, dans l'Eglise Métropolitaine de Paris, le XI Frimaire an XIII, Dimanche 2 Décembre 1804 (The Coronation of Emperor Napoleon in the Metropolitan Church of Paris)*. Paris: Imp. Impériale, 1815. Gift of Robert L. B. Tobin, 2016.51.

William Shakespeare, with illustrations by Rockwell Kent, *The Complete Works of William Shakespeare, The Cambridge Edition Complete in Two Volumes*, Vols. 1–2. New York: Doubleday, Doran, and Company, 1936. Transfer from the McNay Art Museum Library, Gift of Mr. and Mrs. Herbert Oppenheimer, 2016.48.1–2.

Mary Wollstonecraft Shelley, with illustrations by Lynd Ward, *Frankenstein, or, The Modern Prometheus*. New York: Harrison Smith and Robert Haas, 1934. Transfer from the McNay Art Museum Library, Gift of Mr. and Mrs. Herbert Oppenheimer, 2016.44.

Lucien Vogel, editor, *Gazette du Bon Ton: Arts, Modes, Frivolities*, Vols. 1–2. Paris: Librairie Centrale des Beaux-Arts, Nov 1912–Apr 1913. Gift of Robert L. B. Tobin, 2016.54.1–2.

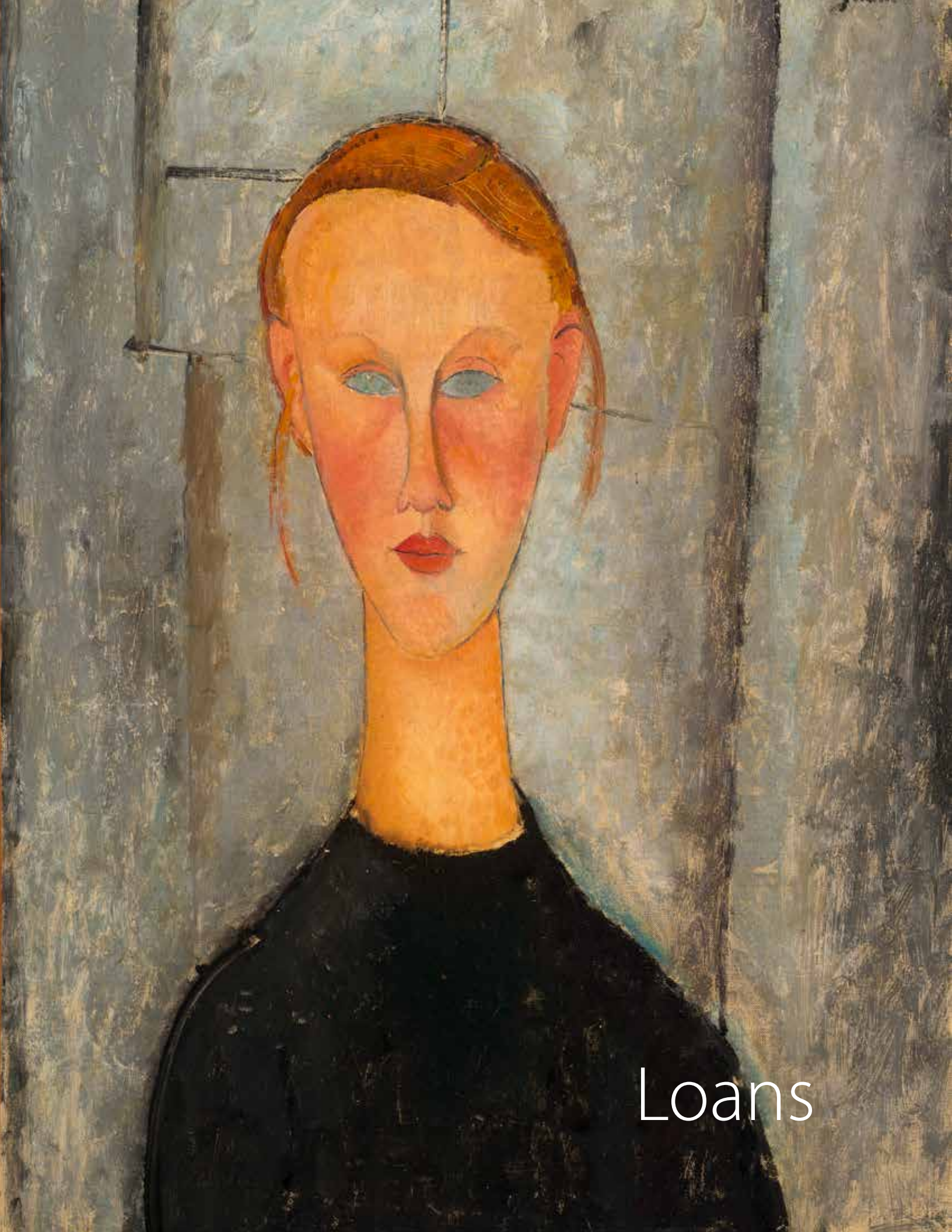
Lynd Ward, *Song without Words: A Book of Engravings on Wood*. New York: Random House, 1936. Transfer from the McNay Art Museum Library, Gift of Mr. and Mrs. Herbert Oppenheimer, 2016.45.

Lynd Ward, *Vertigo: A Novel in Woodcuts*. New York: Random House, 1937. Transfer from the McNay Art Museum Library, Gift of Mr. and Mrs. Herbert Oppenheimer, 2016.46.

Lynd Ward, *Wild Pilgrimage: A Novel in Woodcuts*. New York: Harrison Smith and Robert Haas, 1932. Transfer from the McNay Art Museum Library, Gift of Mr. and Mrs. Herbert Oppenheimer, 2016.43.

Deaccessions

Jack Zajac, *Apparition #2*, 1959. Bronze, 6 ¾ in high. Gift of the Estate of Tom Slick, 1973.33.



Loans

Loans

Edna Andrade

Organized by Locks Gallery, Philadelphia, Pennsylvania. Harnett Museum of Art, University of Richmond, Richmond, Virginia, October 27, 2015–February 8, 2016.

Edna Andrade, *Space Frame C*, 1965. Oil on canvas, 50 x 50 in. Gift of the American Academy of Arts and Letters through the Child Hassam fund, 1968.13.

Designing Dreams—A Celebration of Leon Bakst

Nouveau Musée National de Monte Carlo, Villa Sauber, Monaco, October 23, 2016–January 15, 2017

Léon Bakst, Costume design for a Polish Gentleman in *Boris Godunov*, 1913. Watercolor, graphite, ink, and metallic paint on paper, mounted on board, 10 $\frac{5}{8}$ x 8 $\frac{3}{8}$ in. Gift of Robert L. B. Tobin, TL1998.45.

Léon Bakst, Costume design for a Polish Gentleman, scene 4, of *Boris Godunov*, 1922. Gouache, watercolor, and graphite on paper, mounted on board, 19 $\frac{1}{4}$ x 13 in. Gift of Robert L. B. Tobin, TL1998.44.

Léon Bakst, Variation of the design for scenes 1 and 3 in *Daphnis et Chloé*, ca. 1912. Graphite on paper, mounted on board, 10 $\frac{5}{8}$ x 15 $\frac{3}{4}$ in. Gift of Robert L. B. Tobin, TL1998.51.

Workshop of Léon Bakst, Costume design for the Beautiful Fairy in *La Belle au Bois Dormant (The Sleeping Princess)*, 1916. Watercolor, metallic paint, ink, and graphite on paper, mounted on board, 11 $\frac{3}{8}$ x 17 $\frac{3}{8}$ in. Gift of Robert L. B. Tobin, TL1998.63.

Léon Bakst, Costume design for Puss in Boots in *La Belle au Bois Dormant (The Sleeping Princess)*, 1921. Watercolor, metallic paint, and graphite on paper, 18 $\frac{13}{16}$ x 12 $\frac{3}{4}$ in. Gift of Robert L. B. Tobin, TL1998.64.

Léon Bakst, Costume design for Catalabutte, Master of Ceremonies, in *La Belle au Bois Dormant (The Sleeping Princess)*, 1921. Watercolor, gouache, metallic paint, and graphite on paper, mounted on board, 11 $\frac{1}{2}$ x 8 $\frac{7}{8}$ in. Gift of Robert L. B. Tobin, TL1998.65.

Léon Bakst, Costume design for Lilac Fairy in *La Belle au Bois Dormant (The Sleeping Princess)*, ca. 1921. Watercolor, metallic paint, and graphite on paper, 11 $\frac{1}{2}$ x 8 $\frac{7}{8}$ in. Gift of Robert L. B. Tobin, TL1998.67.

Léon Bakst, Scene design for *La Belle au Bois Dormant (The Sleeping Princess)*, ca. 1921. Watercolor and graphite on paper, mounted on board, 11 $\frac{5}{8}$ x 17 $\frac{3}{4}$ in. Gift of Robert L. B. Tobin, TL1998.71.

Léon Bakst, Scene design for the Forest in *La Belle au Bois Dormant (The Sleeping Princess)*, 1921. Watercolor and graphite on paper, mounted on board, 13 x 19 $\frac{1}{4}$ in. Gift of Robert L. B. Tobin, TL1998.72.

Léon Bakst, Costume design for a woman in *Schééhérazade*, ca. 1910. Watercolor, ink, and graphite on paper, with metallic paint, 13 $\frac{1}{4}$ x 10 $\frac{1}{2}$ in. Gift of Robert L. B. Tobin, TL1998.80.

Léon Bakst, Fabric design with a grape motif, ca. 1922. Gouache and metallic paint on paper, 20 $\frac{1}{4}$ x 25 $\frac{3}{4}$ in. Gift of Robert L. B. Tobin, TL1998.87.

José Bernal: Obra de Arte

Cameron Art Museum, Wilmington, North Carolina, September 26, 2015–February 21, 2016

José Bernal, *El Sueño*, 1962. Collage with found and cut papers, metallic foil, and rhinestone on paper, 6 x 8 in. Gift of the artist, 2009.106.

Shakespeare in Print and Performance

Harry Ransom Center, University of Texas, Austin, Texas, December 22, 2015–May 29, 2016

Edward Gordon Craig, Scene design for Hamlet greeting the Actors (Players), Act III, of *Hamlet*, ca. 1909. Watercolor and pastel on paper, 18 $\frac{3}{4}$ x 26 $\frac{1}{4}$ in. Gift of Margaret Batts Tobin, TL1988.1.258.

Robert Edmond Jones, Scene design for Act I, scene 6, of *Macbeth*, ca. 1921. Watercolor and ink on paper, 14 x 20 in. Gift of Robert L. B. Tobin, TL1999.104.2.

Flamenco

The Museum of International Folk Art, Santa Fe, New Mexico, November 22, 2015–September 11, 2016 (each design for half the loan period)

Natalia Gontcharova, Two designs for Nijinska's costume in *Boléro*, ca. 1932. Watercolor and graphite on paper, 14 $\frac{3}{4}$ x 10 $\frac{3}{4}$ in. each. Gift of Robert L. B. Tobin, TL1998.160–161.

Natalia Gontcharova, Scene design for *Boléro*, ca. 1932. Gouache, watercolor, ink, and graphite on paper, 10 $\frac{3}{4}$ x 14 $\frac{1}{2}$ in. Gift of Robert L. B. Tobin, TL1998.163.

Pablo Picasso, Four sheets from *Trente-deux reproductions de maquettes en couleurs d'après les originaux des costumes & décor par Picasso pour le ballet Le Tricorne*, 1920. Collotypes with pochoir, about 10 $\frac{1}{2}$ x 7 $\frac{3}{4}$ in. each. Gift of Robert L. B. Tobin, TL1984.1.714.1, 3, 24, 28.

Nicolai Remisoff, Scene design, possibly for *Boléro*, ca. 1930. Watercolor on paper, 11 3/8 x 17 in. Gift of Robert L. B. Tobin, TL1998.314.

Berlin Metropolis, 1918–1933

Neue Galerie, New York, New York, October 1, 2015–January 4, 2016
De Chirico a Ferrara 1915–1918: Pittura Metafisica e Avanguardia;
Europee, Staatsgalerie, Stuttgart, Germany, March 18–July 3, 2016

George Grosz, *The Gymnast*, ca. 1922. Oil on canvas, 41 x 31 1/2 in. Gift of Robert L. B. Tobin, 1974.26.

Dorothy Hood (1918–2000):

The Color of Being/El Color del Ser

Art Museum of South Texas, Corpus Christi, Texas, September 29, 2016–January 8, 2017

Dorothy Hood, *The Dark Continent Rises*, 1972. Ink on paper, 25 5/8 x 19 3/4 in. Gift of Gary Hardison, 1977.1.

Dorothy Hood, *Extensor of the Sky*, 1973. Oil on canvas, 96 x 120 in. Gift of Gary Hardison, 1976.19.

Dorothy Hood, *On Untrodden Paths*, 1972. Oil on canvas, 90 x 70 in. Gift of C. Thomas Wright, 2008.74.

Her Action: Women and Abstract Expressionism

Denver Art Museum, Denver, Colorado, June 12–September 25, 2016; Mint Museum, Charlotte, North Carolina, October 22, 2016–January 22, 2017; Palm Springs Art Museum, Palm Springs, California, February 18–May 14, 2017

Joan Mitchell, *Hudson River Day Line*, 1955. Oil on canvas, 79 x 83 in. Museum purchase with funds from the Tobin Foundation, 1994.7.

Amedeo Modigliani: A Retrospective

Lille Metropole Musée d'Art Moderne et d'Art Contemporain, Lille, France, February 26–June 5, 2016

Amedeo Modigliani, *Girl with Blue Eyes*, 1918. Oil on canvas, 24 x 18 1/4 in. Bequest of Marion Koogler McNay, 1950.99.

Picasso and the Great War

Barnes Foundation, Philadelphia, Pennsylvania, February 13–May 9, 2016; Columbus Museum of Art, Columbus, Ohio, June 10–September 11, 2016

Pablo Picasso, *Femme Couchée*, 1915. Graphite on paper, 12 5/8 x 9 3/4 in. Mary and Sylvan Lang Collection, 1975.46.

Jackson Pollock: Blind Spots

Tate, Liverpool, England, June 30–October 18, 2015; Dallas Museum of Art, Dallas, Texas, November 15, 2015–March 20, 2016

Jackson Pollock, *No. 27-A*, 1952. Oil on canvas, mounted on panel, 7 1/4 x 11 1/4 in. Mary and Sylvan Lang Collection, 1975.47.

Jackson Pollock, *No. 27-B*, 1952. Oil on canvas, mounted on panel, 23 x 7 1/4 in. Mary and Sylvan Lang Collection, 1975.48.

Gift: An Exquisite Exhibition

Blue Star Contemporary, San Antonio, Texas, January 7–February 7, 2016

Gary Sweeney, *Post Card*, 2001. Neon and digital print, 48 x 76 x 6 in. Promised gift of Cathy Cunningham-Little and Ken Little, courtesy of the McNay Art Museum.

New York's Yiddish Theatre: From the Bowery to Broadway

Museum of the City of New York, New York, March 9–August 14, 2016

Sointu Syrjala, Scene design for *Mene, Mene, Tekel* in *Pins and Needles*, 1939. Watercolor, gouache, graphite, and ink, on paper, 15 1/8 x 22 1/2 in. Gift of Robert L. B. Tobin, TL1999.328.26.

Sointu Syrjala, Scene design for *The Red Mikado* in *Pins and Needles*, 1938. Watercolor, gouache, and ink, on paper, 15 x 14 3/4 in. Gift of Robert L. B. Tobin, TL1999.328.11.

Traveling Exhibition

Estampas de la Raza:

Contemporary Prints from the Romo Collection

Organized by the McNay Art Museum. Albuquerque Museum of Art, Albuquerque, New Mexico, July 6–September 29, 2013; North Carolina Museum of Art, Raleigh, North Carolina, April 13–July 27, 2014; Vincent Price Museum, Los Angeles, California, February 7–May 23, 2015; National Museum of Mexican Art, Chicago, Illinois, March 25–August 14, 2016



Exhibitions & Publications

Exhibitions & Publications

McNay Art Museum Annual Report 2013–2015

Stephen Westfall: The Holy Forest

Thursday, August 6, 2015–Sunday, July 31, 2016

Art History Goes to the Theatre: Research Secrets of Great Designers

Wednesday, September 23, 2015–Sunday, January 31, 2016

Studio to Stage: Degas's Little Dancer/Seurat's Sunday Afternoon

Wednesday, September 23, 2015–Sunday, January 31, 2016

Miró: The Experience of Seeing

Organized by the Seattle Art Museum and the Museo Nacional Centro de Arte Reina Sofía
Wednesday, September 30, 2015–Sunday, January 10, 2016

Picasso, Braque, and the Cubist Legacy:

Prints and Drawings from the Collection
Wednesday, October 21, 2015–Sunday, January 24, 2016

The Extraordinary Ordinary: Three Installations

Wednesday, October 21, 2015–Sunday, April 10, 2016

Martín Gutierrez: Transcending Rhythm

Tuesday, December 8, 2015–Tuesday, January 19, 2016

Collecting in Context

Wednesday, December 16, 2015–Sunday, April 17, 2016

Kahlil Joseph: Wildcat

Tuesday, January 12–Sunday, April 24, 2016

Meet the Future 2016: A Pop-up Exhibition

Friday, January 22–Sunday, January 24, 2016

Fait Accompli: Charles Dulac's Masterpieces Reunited

Wednesday, February 3–Sunday, April 10, 2016

Against the Grain: Robert L. B. Tobin and the Expressionist Print

Wednesday, February 3–Sunday, April 10, 2016

Made in Germany: Contemporary Art from the Rubell Family Collection

Wednesday, February 10–Sunday, April 24, 2016

Made in Germany: Contemporary Art from the Rubell Family Collection
(Exhibition gallery guide)

Made in Germany: Contemporary Art from the Rubell Family Collection
(Family guide)

Dressed to Kill: Glam and Gore in Theatre

Wednesday, February 17–Sunday, June 5, 2016

My Royal Past: Cecil Beaton and the Art of Impersonation

Wednesday, February 17–Sunday, June 5, 2016

Greg Smith: Loop

Tuesday, April 26–Sunday, August 28, 2016

Art for the Sake of Art: Ornament Prints from the Blanton Museum of Art

Wednesday, April 27–Sunday, August 7, 2016

Object Romance: Contemporary Approaches to Still Life

Wednesday, April 27–Sunday, August 7, 2016

Shepard Fairey at the McNay

Wednesday, April 27–Sunday, September 11, 2016

Coney Island: Visions of an American Dreamland, 1861–2008

Organized by the Wadsworth Atheneum Museum of Art, Hartford, Connecticut

Wednesday, May 11–Sunday, September 11, 2016

Coney Island: Visions of an American Dreamland, 1861–2002
(Family guide)

Parlour Games: Ruloff Kip's Toy Theatre

Wednesday, July 6, 2016–Sunday, March 12, 2017

Leigh Anne Lester: A Variety of Forms Recovering from Transubstantiated Clarity

Wednesday, August 10, 2016–Sunday, July 30, 2017

Jennifer Steinkamp: Botanic 3

Tuesday, August 30, 2016–Sunday, January 8, 2017

Jim Dine: Salome Reimagined

Wednesday, August 31–Saturday, December 24, 2016

Orientalism: The Middle East Onstage

Wednesday, August 31–Saturday, December 24, 2016

ARTMATTERS 16: John Fraser

Wednesday, September 28, 2016–Sunday, January 8, 2017

ARTMATTERS 16: John Fraser (Exhibition gallery guide)

Telling Tales: Contemporary Narrative Photography

Wednesday, September 28, 2016–Sunday, January 15, 2017

Telling Tales: Contemporary Narrative Photography
(Exhibition catalogue)

Telling Tales: Contemporary Narrative Photography (Family guide)

Living and Collecting Mexico: Gifts from Susan Toomey Frost

Wednesday, October 12, 2016–Sunday, February 5, 2017

Ready, Set, Look! McNay Collection Family App, July 2016



February 10 | April 24, 2016

MADE IN GERMANY

CONTEMPORARY ART
FROM THE RUBELL
FAMILY COLLECTION



Made in Germany: Contemporary Art from the Rubell Family Collection was the first significant survey of works created over the past 35 years by both groundbreaking and emerging artists from across Germany. Drawn from the deep holdings of the Rubell Family Collection, in Miami, Florida, the exhibition chronicled this landmark period through paintings, sculptures, photographs, and works on paper. Artists represented included acknowledged masters Anselm Kiefer, Sigmar Polke, and Gerhard Richter; sculptors Katharina Fritsch and Thomas Schütte; influential photographers Bernd and Hilla Becher, Thomas Demand, and Thomas Ruff; and up-and-coming painters Kerstin Bratsch and David Ostrowski, among others.

Exhibition organized by the McNay Art Museum in collaboration with the Rubell Family Collection.

The Elizabeth Huth Coates Exhibition Endowment and the Arthur and Jane Stieren Fund for Exhibitions are lead sponsors.

The Flora Crichton Visiting Artist Fund, the Ewing Halsell Foundation Endowment for Visiting Artists, the King Ranch Family Trust Endowment for Visiting Artists, the Director's Circle, and the Host Committee are providing additional support.

Adjacent: David Schnell, *Park* (detail), 2003. Tempera on canvas. Courtesy of the Rubell Family Collection.





May 11 | September 11, 2016

CONEY ISLAND

Visions of an American Dreamland, 1861–2008

Coney Island: Visions of the American Dreamland, 1861–2008 celebrated the most iconic, uniquely American amusement park in the United States. Also called “the People’s Playground,” Coney Island is a national cultural symbol that has inspired artists, musicians, novelists, poets, and filmmakers. From Coney Island’s beginning as a watering hole for the wealthy, through its transformation into an entertainment mecca for the masses, to the closing of Astroland Amusement Park following decades of urban decline, the exhibition explored 150 years of the lure of Coney Island.

Coney Island was organized by the Wadsworth Atheneum Museum of Art, Hartford, Connecticut, and the McNay was the exhibition’s only Southwest venue. The exhibition featured more than 140 objects—paintings, drawings, photographs, prints, documentary and popular film clips, posters, sideshow banners, architectural artifacts, memorabilia, and carousel animals.



This exhibition was organized by the Wadsworth Atheneum Museum of Art, Hartford, Connecticut.



Coney Island: Visions of an American Dreamland, 1861–2008 has been generously funded by the National Endowment for the Humanities: Celebrating 50 Years of Excellence, the Henry Luce Foundation, and The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, Inc.

Lead funding at the McNay is most generously given by the Dan and Gloria Oppenheimer and the John L. Santikos Charitable Foundation Funds of the San Antonio Area Foundation, and an anonymous benefactor.

Additional support is provided by the Elizabeth Huth Coates Exhibition Endowment, the Arthur and Jane Stieren Fund for Exhibitions, the G.A.C. Halff Foundation, the Joan and Herb Kelleher Charitable Foundation, Barbara and Stanley Spigel, the Director’s Circle, and the Host Committee.

Adjacent: Red Grooms, *Weegee 1940* (detail), 1998–99. Acrylic on paper, Private Collection. Image Courtesy Marlborough Gallery, New York; © 2016 Red Grooms/Artists Rights Society (ARS), New York.





September 28, 2016 | January 15, 2017

Telling Tales

Contemporary Narrative Photography

Telling Tales: Contemporary Narrative Photography was a survey of work by artists who record stories through pictures, whether real or imagined. Organized by the McNay's Chief Curator and Curator of Contemporary Art, René Paul Barilleaux, the exhibition included approximately 50 photographs from the late 1970s to the present by 17 groundbreaking photographers.

While some contemporary artists explore photographic imagery as it is filtered through and mediated by technology and the Internet, others exploit photography's ability to present a momentary, frozen narrative. Images are staged for the camera or highly manipulated through digital processes, yet they often resemble a casual snapshot or movie still. Primarily in color and often large-scale, the photographs reference everything from classical painting and avant-garde cinema to science-fiction illustration and Alfred Hitchcock. The exhibition included examples of these various approaches to image-making.

The McNay Art Museum published *Telling Tales: Contemporary Narrative Photography*, an accompanying 88-page illustrated book on the Museum's first large-scale exhibition of photography.



This exhibition is organized by the McNay Art Museum.

The Elizabeth Huth Coates Exhibition Endowment and the Arthur and Jane Stieren Fund for Exhibitions are lead sponsors.



This project is supported in part by an award from the National Endowment for the Arts.

The Director's Circle is providing additional support.

Adjacent: Julie Blackmon, *Time Out* (detail), 2005. Archival pigment print. Courtesy of the artist and Robert Mann Gallery, New York City. © Julie Blackmon.



Events & Programs

Events & Programs



January

- 3 Members-only Last Look:
Miró: The Experience of Seeing
- 6 ArtFULL Wednesdays:
Sprechen Sie Deutsch
- 8 Toddler Art Play:
Play with your food!
- 10 Spanish Brunch @ the McNay:
Paella Sunday
- 13 ArtFULL Wednesdays:
Art-making for Adults
- 13 Educator Workshop: *FULL STOP*
- 14 Exhibition Lecture: *FULL STOP*
- 20 ArtFULL Wednesdays: *One-on-One*
- 21 Educator Workshop:
Spotlight Thursday
- 21 Film: *Picasso and Braque Go to the Movies*
- 22 McNay After Dark Party
- 23 *Meet the Future* Pop-up Exhibition
- 24 *Meet the Future* Pop-up Exhibition Reception
- 24 Family Art Play: *Cube Your Face!*
- 27 ArtFULL Wednesdays:
Food for Thought
- 28 Exhibition Talk:
Collecting in Context
- 28 Get Reel Film Series: *Fitzcarraldo*

February

- 3 ArtFULL Wednesdays: *One-on-One*
- 4 Distinguished Lecture:
Lindsay Pollock, Edith Halpert:
The Girl with the Gallery
- 5 ArtStrolls: *Building Blocks*
- 6 Workshop: *Print Poetry*
- 7 Film: Holbrook/Twain:
An American Odyssey
- 8 Members-only Preview:
Lecture & Cocktail Reception
Made in Germany: Contemporary Art from the Rubell Family Collection



- 9 Members-only First Look:
Made in Germany: Contemporary Art from the Rubell Family Collection
- 10 ArtFULL Wednesdays:
Art-making for Adults
- 11 ART | MUSIC | FOOD | DRINKS:
McNay Second Thursdays
Band: *Der Klein Steins*
- 12 ArtStrolls: *Make-believe*
- 17 ArtFULL Wednesdays:
Sprechen Sie Deutsch
- 18 Evening for Educators:
German Exports
- 18 Artist Looking at Art:
Stefani Job Spears
- 19 ArtStrolls: *Puzzles*
- 24 ArtFULL Wednesdays:
Food for Thought
- 25 GET REEL Film Series: *The Lost Honor of Katharina Blum*
- 26 ArtStrolls: *Movement*
- 28 Founder's Day:
5K Run/Walk & Family Fun

March

- 2 ArtFULL Wednesdays: *One-on-One*
- 3 Tobin Distinguished Lecture: Suzy Benzinger, Costume Designer
Turning Clothes into Characters
- 4–6 2016 McNay Print Fair Preview
- 9 ArtFULL Wednesdays:
Art-making for Adults
- 10 ART | MUSIC | FOOD | DRINKS:
McNay Second Thursdays
Band: *Bene Medina y su Conjunto Aguila*
- 11 Toddler Art Play: *Play Pretend*
- 12 Workshop:
Photo Assignment: Water tower
- 13 Dressed to Kill Film Series:
Dressed to Kill
- 15–17 Spring Break Free Family Days:
We Are Royals!
- 20 Dressed to Kill Film Series: *Tootsie*
- 23 ArtFULL Wednesdays:
Sprechen Sie Deutsch
- 24 Exhibition Talk: *Fait Accompli*

24 Get Reel Film Series: *Wings of Desire*
 29 Patron Gallery Talk & Reception:
*Made in Germany: Contemporary
 Art from the Rubell Family Collection*
 30 ArtFULL Wednesdays:
Food for Thought
 31 Conversation: *Made in Berlin*

April

1 FREE Teen Night: *Art After Dark*
 3 Dressed to Kill Film Series: *Psycho*
 6 ArtFULL Wednesdays: *One-on-One*
 7 Performance: *An Evening with
 Baroness von Bülop*
 8 Toddler Art Play: *Paint Party*
 9 Workshop: *Cardboard Construction*
 10 Dressed to Kill Film Series:
Torch Song Trilogy
 10 Members-only Last Look:
*Made In Germany: Contemporary
 Art from the Rubell Family Collection*
 13 ArtFULL Wednesdays:
Art-making for Adults
 14 ART | MUSIC | FOOD | DRINKS:
 McNay Second Thursdays
 DJ: *Other Systems*
 17 Exhibition Lecture: *German Culture
 from the War to the Fall of the Wall*
 20 ArtFULL Wednesdays:
Food for Thought
 21 Artist Looking at Art:
James Hetherington
 24 Family Art Play: *Photo ID*
 28 Get Reel Film Series: *Veronika Voss*

May

4 ArtFULL Wednesdays: *One-on-One:
 Luis Jiménez's Man on Fire*
 5 Exhibition Talk/Photoshoot: *From
 Period Dress to Fashion Forward*
 6 ArtStrolls: *Animal Menagerie*
 10 Members-only First Look: *Coney
 Island: Visions of an American
 Dreamland, 1861–2008*
 10 Members Preview: Conversation &
 Cocktail Reception: *Coney Island:
 Visions of an American Dreamland,
 1861–2008*
 11 ArtFULL Wednesdays: *Art-making
 for Adults: Hand-lettering*
 12 ART | MUSIC | FOOD | DRINKS:
 McNay Second Thursdays
 Band: *King Pelican*
 15 Spotlight Celebration: *Marsden
 Hartley's Portrait Arrangement*
 18 International Museum Day
Tour-a-thon
 19 Performance:
Dancing on the Ceiling
 20 Toddler Art Play: *Animals on Parade*
 22 Beach & Boardwalk Film Series:
The Gilded Lily
 25 ArtFULL Wednesdays: *Food for
 Thought: Hot Dogs*
 26 Exhibition Talk:
Art for the Sake of Art
 26 Get Reel Film Series: *The Crowd*
 29 Family Art Play: *Patterns at Play*

June

1 ArtFULL Wednesdays: *One-on-One:
 Reginald Marsh's Wooden Horses*
 2 Mash-Up Lecture Series:
*Competitive High Diving &
 21st Century Theme Parks*
 3 ArtStrolls: *Under the Big Top*
 3 Eighth Annual Spring Party:
Coney Island at the McNay
 5 Free Community Day: *William J.
 Chiego Chalks Up 25 Years*
 5 Performance: *Coney Island LIVE!*
 8 ArtFULL Wednesdays: *Art-making
 for Adults: Circus Art Photography*
 9 ART | MUSIC | FOOD | DRINKS:
 McNay Second Thursdays
 Band: *The Soul Stick Q*
 9 Pop-up Performance:
ALA artist Raul Gonzalez
 12 Beach & Boardwalk Film Series:
The Devil and Miss Jones
 15 ArtFULL Wednesdays: *Food for
 Thought: Gourmet Popcorn*
 16 Artists Looking at Art:
Raul Gonzalez
 17 Toddler Art Play: *Circus Fun*
 19 Summer Jazz Concert & Lunch:
Dirty River Dixie Band
 19 Pop-up Performance:
ALA artist Raul Gonzalez
 22 ArtFULL Wednesdays:
Sideshow: Balloon Artist
 23 Exhibition Lecture:
Obey Shepard Fairey
 25 Workshop: *Chalk Lettering*
 26 Family Art Play: *Art in Motion*
 29 ArtFULL Wednesdays: *Tour*
 30 Get Reel Film Series: *Little Fugitive*

July

1 ArtStrolls: *Making Faces*
 6 ArtFULL Wednesdays:
One-on-One: Red Groom's Weegee
 7 Exhibition Lecture:
Songs for a Ride to Coney Island
 10 Beach & Boardwalk Film Series:
Imitation of Life
 12 Summer Teacher Institute:
Modern Masters
 13 ArtFULL Wednesdays: *Art-making
 for Adults: Relief Printmaking*





Ready, Set, Look! McNay Collection Family App

Created for young visitors (and those young at heart), *Ready. Set. Look!* invites families to take a closer look at a selection of objects from the McNay's permanent collection. Solve a puzzle, strike a pose, remix a painting, or find another fun way to talk about what you see. From medieval sculpture to contemporary art, *Ready. Set. Look!* helps families explore objects and discover their stories. Available for check-out at the information desk, iPads equipped with Augmented Reality technology "recognize" 11 works of art and deliver content in playful ways. Launched July 2016.

- 13-14 Summer Teacher Institute: *Modern Masters*
- 14 ART | MUSIC | FOOD | DRINKS: McNay Second Thursdays Band: *Military Band*
- 14 Pop-up Performance: *ALA artist Raul Gonzalez*
- 15 Toddler Art Play: *Clowning Around*
- 16 Workshop: *Applied Ornament*
- 19 Patron Gallery Talk & Reception: *Coney Island: Visions of an American Dreamland, 1861-2008*
- 20 ArtFULL Wednesdays: *Sideshow: Contortionist*
- 21 Mash-Up Lecture Series: *The Beach & Vintage Carousels*
- 24 Free Family Day: *Summer Spectacular!*
- 24 Pop-up Performance: *ALA artist Raul Gonzalez*
- 27 ArtFULL Wednesdays: *Food for Thought: Ice Cream*
- 28 Exhibition Talk: *Shepard Fairey at the McNay*
- 28 Get Reel Film Series: *He Got Game*
- 31 Summer Jazz Concert & Lunch: *Henry Brun & the International Trio*

August

- 3 ArtFULL Wednesdays: *One-on-One: Morris Engel's Under the Boardwalk, Coney Island*
- 4 Exhibition Lecture: *Cinema by the Seashore*
- 4 *Tres Museos: Museum Day for Educators*
- 5 ArtStrolls: *Summer Fun*
- 10 ArtFULL Wednesdays: *Art-making for Adults: Carnival Food Still Life*

- 11 ART | MUSIC | FOOD | DRINKS: McNay Second Thursdays Band: *Dirty River Dixie Band*
- 12 Performance: *By the Beautiful Sea*
- 14 Beach & Boardwalk Film Series: *Annie Hall*
- 17 ArtFULL Wednesdays: *Sideshow: Magician*
- 17 FAV3: FASHION | ART | VOTE: *Julian Gold Fashion Show*
- 18 Artists Looking at Art: *Jimena Marin*
- 19 Toddler Art Play: *Beach Party*
- 21 Summer Jazz Concert & Lunch: *Ken Slavin*
- 24 ArtFULL Wednesdays: *Food for Thought: Lemonade*
- 25 Exhibition Talk: *Ruloff Kip's Toy Theatre*
- 25 Get Reel Film Series: *Requiem for a Dream*

- 28 Family Art Play: *Say it & Spray it*
- 28 Members-only Last Look: *Coney Island: Visions of an American Dreamland, 1861-2008*
- 31 ArtFULL Wednesdays: *Tour*

September

- 1 Mash-Up Lecture Series: *Aerial Dancing & Bird's Eye View*
- 2 ArtStrolls: *Fantasy Fun*
- 8 ART | MUSIC | FOOD | DRINKS: McNay Second Thursdays Band: *Future Sailor*
- 14 ArtFULL Wednesdays: *Art-making for Adults: Paper Marbling*
- 15 Conversation: *Taboo Table Topics*
- 16 Toddler Art Play: *Fall Garden*
- 16 Art to the Power of Ten
- 21 ArtFULL Wednesdays: *Food for Thought: Moroccan Tajine*
- 22 Exhibition Conversation: *Forms Recovering from Transubstantiated Clarity*
- 25 Family Art Play: *Small Stage*
- 27 Members-only First Look: *Telling Tales: Contemporary Narrative Photography and ARTMATTERS 16: John Fraser*
- 27 Members-only Preview: *Conversation & Cocktail Reception: Telling Tales: Contemporary Narrative Photography and ARTMATTERS 16: John Fraser*



- 28 ArtFULL Wednesdays:
*One-on-One: John Fraser's
ARTMATTERS 16* exhibition
- 29 Get Reel Film Series:
Nanook of the North

October

- 2 Storyteller's Film Series:
Stand by Me
- 6 Evening for Educators:
Freeze Frame
- 6 Exhibition Talk:
*Telling Tales: Contemporary
Narrative Photography*
- 7 ArtStrolls: *Spooky Stories*
- 12 ArtFULL Wednesdays:
Art-making for Adults: Pastels
- 12 Special Reception:
*Living and Collecting Mexico:
Gifts from Susan Toomey Frost*
- 13 ART | MUSIC | FOOD | DRINKS:
McNay Second Thursdays
Band: *The Texases*
- 16 Family Performance:
Tales from Ancient Lands
- 18 MCCF MEMBERS ONLY: *View & Vote*
- 19 ArtFULL Wednesdays:
Food for Thought: Mexican Mole
- 20 Distinguished Lecture: *Tina Barney:
The Power of the Narrative*
- 21 Toddler Art Play: *Spooktacular*
- 22 Workshop: *Papermaking*
- 23 Performance: *Exotic Allure:
European Escapism in the Late 1800s*

- 26 ArtFULL Wednesdays: *One-on-One:
Ruloff Kip's Toy Theatre*
- 27 Book Signing: *The Art of Found
Objects: Interviews with Texas Artists*
- 27 Get Reel Film Series: *Il Posto*
- 28 Costume Dance Party &
Celebration: *Muertosween Bash*
- 30 Storyteller's Film Series:
The Princess Bride

November

- 1 ArtFULL Wednesdays: *Short Story
Study with Coleen Grissom*
- 1 Patrons Party
- 3 Tobin Distinguished Lecture:
Francesca Zambello
- 4 ArtStrolls: *Favorite Fables*
- 6 Free Family Day: *Picture This!*
- 9 ArtFULL Wednesdays: *Artist
Workshop: Leigh Anne Lester*
- 10 ART | MUSIC | FOOD | DRINKS:
McNay Second Thursdays
Band: *Jonathan Garcia*
- 12 Educator Workshop:
Spotlight Saturday
- 16 ArtFULL Wednesdays: *Food for
Thought: Chinese Takeout*
- 17 Exhibition Talk:
ARTMATTERS 16: John Fraser
- 17 GET REEL Film Series: *Walkabout*
- 18 Toddler Art Play: *Exotic Art*
- 18 College Night: *McNay Mixer*
- 27 Storyteller's Film Series:
The Magnificent Ambersons



- 30 ArtFULL Wednesdays: *One-on-One:
Julie Blackmon's New Chair*

December

- 1 Conversation: *Benign Obsession*
- 2 ArtStrolls: *Winter Tales*
- 3 Trunk Show: *Susan Butler: Glass
Jewelry*
- 3 Workshop: *Hand-painted Tiles*
- 4 Concert: *500 Years of Mexican Song*
- 6 Patron Gallery Talk & Reception:
*Telling Tales: Contemporary
Narrative Photography*
- 7 ArtFULL Wednesdays: *Short Story
Study with Coleen Grissom*
- 8 Trunk Show: *Whispers: Ribbon
Accessories*
- 8 Lecture: *Painting with Words:
Joni Mitchell's Music & Metaphor*
- 10 Trunk Show: *Ayala Bar Jewelry*
- 11 Storyteller's Film Series:
A Christmas Story
- 14 ArtFULL Wednesdays:
Art-making for Adults: Quick Pics
- 15 Get Reel Film Series:
*Jeanne Dielman, 23 Commerce
Quay, 1080 Bruxelles*
- 16 Toddler Art Play: *Holiday Fun*
- 18 Family Art Play: *Drumming Around*
- 28 ArtFULL Wednesdays: *One-on-One:
Léon Bakst's costume design for
Judith with head of Holofernes in
Judith*



Special Events

Friday, January 22, 2016

Meet the Future Celebration and McNay After Dark After-party

A special evening recognizing donors to the McNay's Meet the Future Fund for Exhibitions and Education.

Saturday and Sunday, March 5 and 6, 2016

McNay Print Fair

Celebrating its 20th anniversary, the McNay Print Fair hosted more than a dozen dealers from around the U.S. Works on paper for every taste and budget were on sale.

Friday, June 3, 2016

Eighth Annual Spring Party: Coney Island at the McNay

Our annual Spring Party event transported guests to the fun and lively Coney Island era. The event raised funds for the Museum's education and conservation programs.

Wednesday, August 17, 2016

Julian Gold Fashion Show

A runway fashion show styled by Julian Gold and benefiting the McNay Contemporary Collectors Forum.

Friday, September 16, 2016

Art to the Power of Ten

A unique one-night art fair featuring ten galleries and art dealers, as well as creative food and cocktails. The event benefited the McNay Contemporary Collectors Forum.



Guests take delight in a live fire performance during the *Eighth Annual Spring Party: Coney Island at the McNay*.

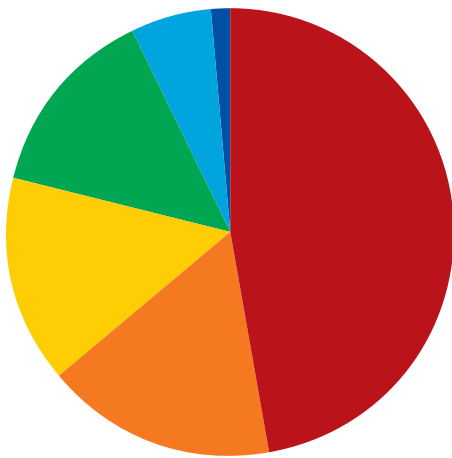


Financial Overview

Financial Overview

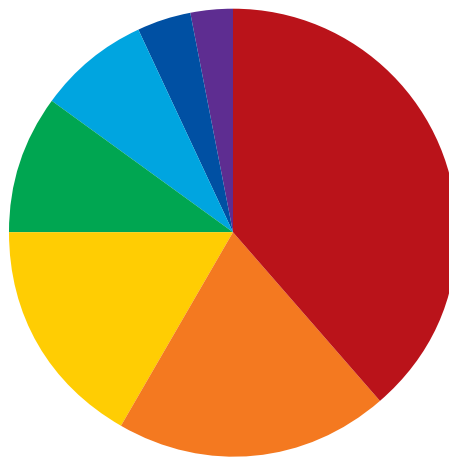
2016 Revenues

■ Contributions	47.37%
■ Exhibitions	16.65%
■ Memberships	15.09%
■ Special Events/Rentals.....	13.94%
■ Museum Store.....	5.75%
■ Other	1.20%



2016 Expenditures

■ Exhibitions	38.66%
■ Curatorial	20.35%
■ Education	16.51%
■ Management.....	9.91%
■ Fundraising.....	8.06%
■ Library.....	3.59%
■ Museum Store.....	2.93%



STATEMENTS OF FINANCIAL POSITION

June 30, 2016

Assets

Cash, receivables, inventories and prepaids	\$ 3,489,501
Investments	49,993,785
Land, buildings, and equipment, net	<u>27,872,383</u>
Total Assets	<u>\$ 81,355,669</u>

Liabilities

Accounts payable and accrued expenses	\$ 651,591
Deferred revenue	731,759
Net Assets	<u>79,972,319</u>
TOTAL LIABILITIES AND NET ASSETS	<u>\$ 81,355,669</u>

STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS

For the Year Ended June 30, 2016

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
Revenue, Gains, and Other Support				
Contributions	\$ 1,788,791	\$ 691,956	\$ 200	\$ 2,480,947
Memberships	790,032	—	—	790,032
Special events, net	419,007	—	—	419,007
Investment income	(527,376)	335,410	9,953	(182,013)
Rental income	311,106	—	—	311,106
Museum Store	300,891	—	—	300,891
Exhibition income	871,822	—	—	871,822
Other	227,873	86,452	(69,218)	245,107
Net assets released from restrictions	1,582,525	(1,582,525)	—	0
Total Revenue, Gains, and Other Support	\$ 5,764,671	\$ (468,707)	\$ (59,065)	\$ 5,236,899
Expenditures				
Curatorial and conservation	\$ 2,165,365	\$ —	\$ —	\$ 2,165,365
Exhibitions and presentations	4,114,581	—	—	4,114,581
Education	1,757,299	—	—	1,757,299
Museum Store	382,289	—	—	382,289
Library	311,645	—	—	311,645
Management and general	1,054,347	—	—	1,054,347
Fundraising	857,329	—	—	857,329
Total Expenditures	10,642,855	0	0	10,642,855
Change in net assets before changes related to collection items not capitalized and non-operating transfers	(4,878,184)	(468,707)	(59,065)	(5,405,956)
Changes related to collection items not capitalized—art purchases	(554,498)	—	—	(554,498)
Loss on disposal of fixed assets	868,683	—	—	868,683
Change in Net Assets	(4,563,999)	(468,707)	(59,065)	(5,091,771)
Net assets, beginning of period	49,118,040	3,739,697	32,206,353	85,064,090
NET ASSETS, END OF PERIOD	\$ 44,554,041	\$ 3,270,990	\$ 32,147,288	\$ 79,972,319



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The President appoints committees and serves ex officio on all committees. The Executive Committee is required by the bylaws but has no scheduled meetings. Some committees are larger than others by design.

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Vincent Valdez, *The Strangest Fruit 9*

"It's very important to me that the subjects of these paintings are modern. It's the idea of how, in America, the noose has evolved in various ways. It's no longer a rope over a tree, it's a slow death of incarceration, drug wars, combat wars, poverty, lack of education, and racial profiling." —Vincent Valdez

Vincent Valdez's visually arresting and monumental painting *The Strangest Fruit 9* depicts two life-sized male figures suspended against a white background. The work is from *The Strangest Fruit* series, which takes its title from the 1937 poem *Strange Fruit*, by Abel Meeropol, made popular through song by Billie Holiday in 1939. The original text addressed the hanging of black Americans; for his series, Valdez has adapted the poem to reference the obscured history of Mexican-American lynchings from the late 1800s to the 1930s.

The paintings feature men with dark hair, skin, and eyes, dressed in contemporary clothing. Valdez links historical events with modern figures, connecting past and present oppression of minorities. The work directly contends with lynching, but Valdez erases the rope suspending his figures to create a tension between hanging and flying. The imagery takes on spiritual connotations, recalling crucifixions and ascensions in Renaissance painting.

Valdez received his BFA from the Rhode Island School of Design, Providence, in 2000. A San Antonio native, he frequently employs friends and family as models for his paintings, including *The Strangest Fruit 9*, to underscore the immediacy and personal nature of social-justice issues.