

theMcNay

**JULY 1, 2021-JUNE 30, 2022**  
**ANNUAL REPORT**



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**Cover:** Hank Willis Thomas, *History of the Conquest*, 2017.  
Bronze, 85 5/8 x 118 1/8 x 48 1/4 in. Museum purchase with funds from  
Ben Foster in memory of Raye B. Foster, 2021.42. © Hank Willis Thomas

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# Letter from the Director and CEO



The McNay's 2022 fiscal year (July 1, 2021 through June 30, 2022) was the first full year the Museum operated under its four-year Strategic Plan. The impact of the Strategic Plan was extraordinary, and it will continue to drive our work through 2024. We are proud to report that in fewer than two years, the Plan has become our work, driving everything we do for the diverse community we proudly serve. We once again extend heartfelt thanks to every McNay stakeholder who contributed their time, expertise, insights, and passion to the work of the Strategic Plan Task Force. The Strategic Plan is a bright reflection of your support and love of the McNay.

Over the last twelve months, the Museum's Board and staff addressed all five Strategic Plan goals, beginning with Goal 1— Deliver outstanding, relevant, and balanced artistic and educational programs. We began the new fiscal year with the exhibition *The Art of SA Eats/Sabor a San Antonio*, a celebration of five community artists who explore the Alamo City's culinary landscape from conchas to pecan pralines and paletas in paintings, photographs, sculpture, and video. McNay Educators grew our Spotlight program to include 17 additional Bexar County schools from 6 additional districts. Over half of all participating schools were designated Title 1. In addition, Museum Educators introduced a first-time stipend to our Teen Art Guide (TAG) program, creating great access to participation for San Antonio's high school students.

Our Curatorial and Education teams also brought to life Goal 2— Advance diversity, equity, and inclusion (DEI) throughout the organization—through strategic acquisitions of outdoor sculpture, including Hank Willis Thomas' *History of the Conquest*. Together with our Operations and Development teams, they transformed the former Museum Store into the Studio: an interactive, mission-driven creativity center featuring imaginative expressions of home by our inaugural San Antonio artist Soomin Jung Remmler. Our talented Communications and Marketing team also expanded our impact by piloting radio advertising through Spotify and deepening relationships with KLRN-TV and TikTok.

Throughout the fiscal year, every Museum department leaned into Goals 3, 4, and 5—Broaden and redefine the visitor experience, bolster financial resources, and invest in the people who bring the McNay's mission to life—and the results were truly noteworthy. The Museum exceeded pre-pandemic attendance; surpassed 2020 social media mentions (particularly on Instagram); attracted new donors while retaining local and national arts funders such as the Mellon Foundation and the Henry Luce Foundation; resumed beloved Second Thursday programming; and completed a \$6.5 million landscape transformation that has expanded, opened, and activated the McNay grounds as a destination for all.

At the close of the fiscal year, the Museum announced my departure in December 2022. A year from now, when the Museum's fourth director is firmly in place, the Strategic Plan will continue to serve as a powerful resource as they chart the course for the McNay's next brilliant chapter.



A handwritten signature in black ink, which appears to read "Richard Aste". The signature is fluid and cursive, written in a professional style.

Richard Aste  
Director and CEO

# Impact Highlights

The background of the page is a solid dark blue. Overlaid on this is a complex, abstract pattern of lighter blue lines and shapes. These elements are arranged in a way that creates a sense of depth and movement, resembling a dense, layered structure or a stylized architectural facade. The lines vary in length and orientation, some running parallel while others intersect at various angles, creating a rich, textured visual field.

**143,379**  
McNAY VISITORS  
**2,777**  
from  
UNIQUE  
ZIP CODES

**8,342** participants in  
**66** in-person and virtual  
educational programs

**24,897**  
students  
served by teachers  
engaged at the McNay

**2,051**  
Title I and Communities in Schools (CIS)  
students served through **185** programs



**789,724**  
website pageviews from  
users across 173 countries

**624**  
local, regional, national,  
and international earned  
press mentions

**373**  
new donors to  
the Museum

- 2,671** participants in **15** virtual & in-person family programs
- 10** educator programs served **1,420** teachers
- 26** Continuing Professional Education hours awarded to **1,399** teachers
- 18** Teen Art Guides (TAGs) volunteered **501.5** hours
- 20** exhibitions at the Museum
- 53** artworks accessioned to the collection
- 78** docents volunteered **6,058** hours

# Acquisitions





## COSTUMES

Robert Indiana, *Costume for Anne in The Mother of Us All*, 1976. Felt with cotton trim and wire. Gift of The Tobin Theatre Arts Fund, 2021.20.

## DRAWINGS AND WATERCOLORS

Heyd Fontenot, *Lili Making a Face*, 2018. Graphite and ink on paper, 20 x 14 in. Gift of Stanley Light, 2021.38.

Heyd Fontenot, *Martha (Bust, Green Ink)*, 2018. Graphite and ink on paper, 16 1/4 x 12 1/4 in. Gift of Stanley Light, 2021.39.

Heyd Fontenot, *Michael Clasp His Hands in Front*, 2018. Graphite and ink on paper, 20 x 14 in. Gift of Stanley Light, 2021.40.

## PAINTINGS

Margaret Putnam, *Esther*, ca. 1967. Batik with gouache and ink, 10 3/8 x 13 3/8 in. Gift of the Family of Charles F. Sugerman and Sondra W. Sugerman, 2021.18.

Deborah Roberts, *True believer*, 2020. Collage on canvas, 65 x 45 in. Museum purchase with the Helen and Everett H. Jones Purchase Fund, 2021.43.

Eva Marengo Sanchez, *Six Yellow Conchas*, 2021. Oil on panel, 65 x 100 x 2 1/2 in. Museum purchase with the Helen and Everett H. Jones Purchase Fund, 2021.41.

Sean Scully, *Doric Yellow Crimson*, 2020. Oil on canvas, 28 x 32 in. Gift of the artist, 2021.22.

Brian Wood, *Vehicle*, 2019. Oil on linen, 14 x 11 in. Gift of the American Academy of Arts and Letters, New York: Hassam, Speicher, Betts, and Symons Funds, 2020, 2021.23.

## PRINTS

James Pernotto, *P.O.P. Poet of Pulp (for Joe)*. Reduction woodcut, 23 x 18 7/8 in. (sheet). Gift of the artist, 2021.25.

Frank Stella, *Les Indes Galantes*, 1973. Suite of 5 lithographs, 15 1/4 x 21 3/4 in. each (sheet). Given anonymously, 2021.32.1–5.

## PHOTOGRAPHS

Anthony Francis, *Edward, Cold Frozen, or Too Cool, San Antonio*, 2018. Inkjet print, 50 x 40 in (sheet). Museum purchase with funds from the McNay Contemporaries, 2021.33.

Anthony Francis, *Krystal, A greeting, A challenge, Cool, and/or Having the Strongest Legs in Human History, San Antonio*, 2019. Inkjet print, 50 x 40 in (sheet). Museum purchase with funds from the McNay Contemporaries, 2021.34.



Eva Marengo Sanchez, *Six Yellow Conchas*, 2021. Oil on panel, 65 x 100 x 2 1/2 in. Museum purchase with the Helen and Everett H. Jones Purchase Fund, 2021.41. © Eva Marengo Sanchez

Anthony Francis, *Ma, San Antonio, This and/or That, San Antonio*, 2019–2020. Inkjet print, 50 x 40 in (sheet). Museum purchase with funds from the McNay Contemporaries, 2021.35.

## SCULPTURE

Alejandro Diaz, *FIESTA/SIESTA*, 2009. Neon on clear Plexiglas, 12 x 26 in. Museum purchase with funds from the McNay Contemporaries, 2021.36.

Anastasia Pelias, *mama*, 2018–19. Limestone concrete, 98 x 98 x 24 in. Gift of JONATHAN FERRARA GALLERY, 2021.24.

Katie Pell, *Candy Dryer*, 2006. Dryer with automotive paint, upholstery, and found objects, 41 x 29 x 27 in. Gift of Guillermo Nicolas and Jim Foster, 2021.17.

George Schroeder, *Redemption IV*, 2009. Steel, 162 x 76 x 58 in. Gift of Stacey Hill, 2021.37.

Hank Willis Thomas, *History of the Conquest*, 2017. Bronze, 85 5/8 x 118 1/8 x 48 1/4 in. Museum purchase with funds from Ben Foster in memory of Raye B. Foster, 2021.42.

## THEATRE ARTS

Eugene Berman, *Maquette for Così fan Tutte (Thus do They All, or, School for Lovers)*, ca. 1955. Watercolor and ink on paper and board, 8 3/4 x 11 x 9 in. Gift of The Tobin Theatre Arts Fund, 2021.21.

John Conklin, *Preliminary stage designs for traveling production of Julius Caesar*, ca. 1977–78. Graphite and ink on carbon blueprint paper, 19 3/4 x 24 1/4 in. Gift of The Tobin Theatre Arts Fund, 2021.26.

Wolfgang Roth, *Shadow box for Life of Galileo*, ca. 1966. Wood, with cut, painted paper, string, and found objects, 18 1/4 x 24 1/2 x 3 in. Gift of The Tobin Theatre Arts Fund, 2021.19.

Tony Straiges, 3 scene designs for *Chrysalis*, ca. 2010–13. Graphite on paper, 10 x 13 7/8 in each. Gift of The Tobin Theatre Arts Fund, 2021.27.1–3.

Tony Straiges, 2 drop designs for traveling production of *Into the Woods*, 1988. Watercolor, ink, and metallic paint on board, 12 3/4 x 28 3/8 in, 13 7/8 x 27 5/16 in. Gift of The Tobin Theatre Arts Fund, 2021.28.1–2.

Tony Straiges, *Design for The Giant in Into the Woods*, ca. 1987. Watercolor, with acrylic, ink, and graphite on board, 12 1/2 x 11 1/8 in. Gift of The Tobin Theatre Arts Fund, 2021.29.

Tony Straiges, *Proscenium design detail with cherubs for Into the Woods*, ca. 1987. Digital image on board, with hand-coloring, 7 5/8 x 10 3/8 in. Gift of The Tobin Theatre Arts Fund, 2021.30.

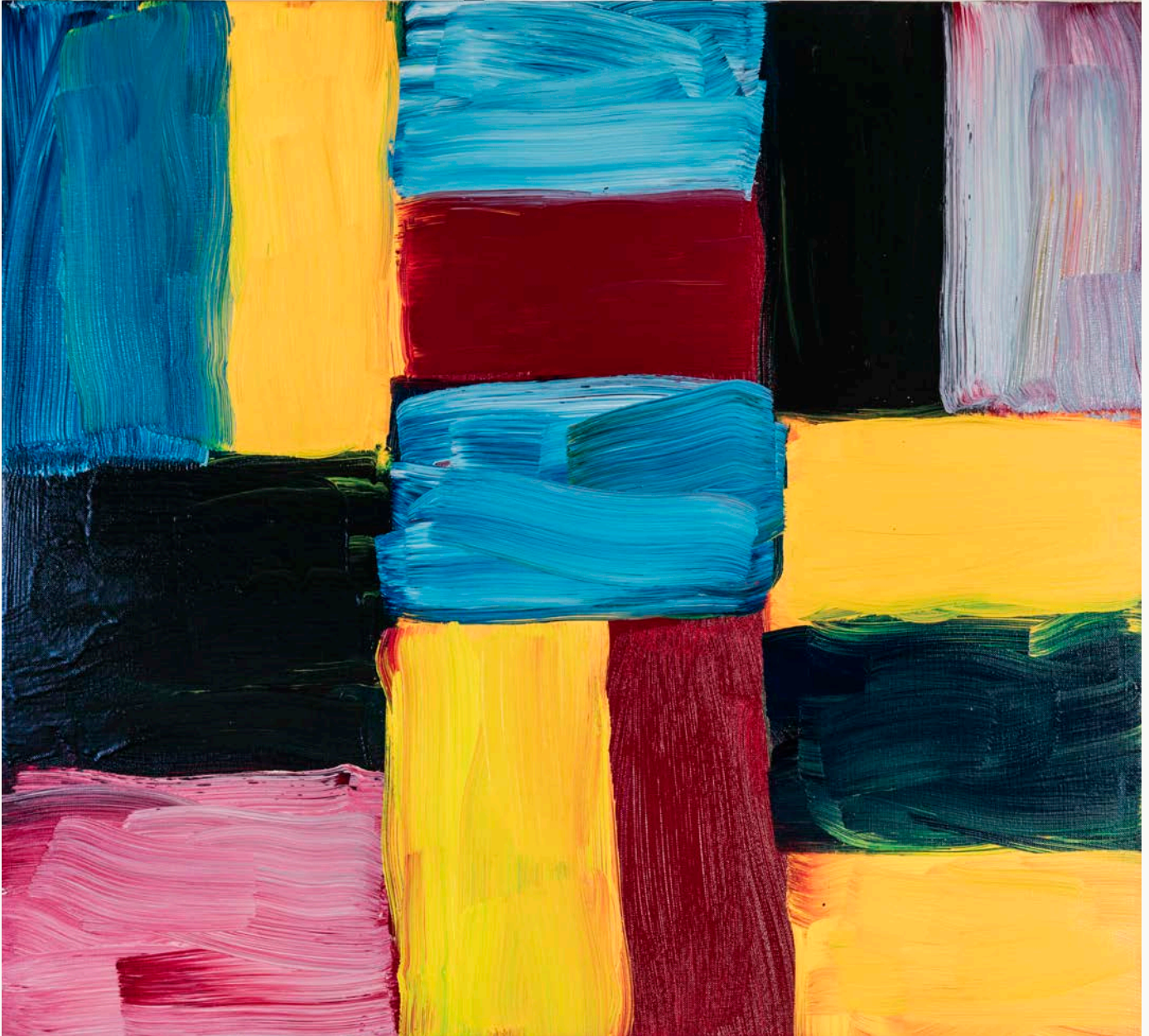
Tony Straiges, 20 designs for *Coppelia*, ca. 1990. Graphite on paper, varied dimensions. Gift of The Tobin Theatre Arts Fund, 2021.31.1–20.



Tony Straiges, 2 drop designs for traveling production of *Into the Woods*, 1988. Watercolor, ink, and metallic paint on board, 12 3/4 x 28 3/8 in, 13 7/8 x 27 5/16 in. Gift of The Tobin Theatre Arts Fund, 2021.28.1–2.



Katie Pell, *Candy Dryer*, 2006. Dryer with automotive paint, upholstery, and found objects, 41 x 29 x 27 in. Gift of Guillermo Nicolas and Jim Foster, 2021.17.



Sean Scully, *Doric Yellow Crimson*, 2020. Oil on canvas, 28 x 32 in. Gift of the artist, 2021.22. © Sean Scully

# Loans



***Cartier and Islamic Art: In Search of Modernity***  
Dallas Museum of Art, May 14–September 18, 2022

Léon Bakst, Variation of the original scene design for *Schéhérazade*, after 1910. Watercolor, metallic paint, and graphite on paper. Gift of Robert L. B. Tobin, TL1998.81.

Léon Bakst, Fabric design with a Persian motif. Gouache and graphite on paper. Gift of Robert L. B. Tobin, TL1998.90.

Léon Bakst, Costume design for an Odalisque in *Schéhérazade*, 1911. Gouache, graphite, ink, and metallic paint on paper, mounted on board. Gift of Robert L. B. Tobin, TL1999.2.

Léon Bakst, Costume design for Indian with Nosegay in *Aladin, ou la Lampe Merveilleuse (Aladdin's Wonderful Lamp)*, ca. 1919. Watercolor, gouache, and metallic paint on paper, mounted on board. Gift of Robert L. B. Tobin, TL1998.41.

***Another World: The Transcendental Painting Group, 1938–1945***  
Albuquerque Museum of Art, June 26–September 26, 2021;  
Philbrook Museum of Art, Tulsa, October 17, 2021–February 20, 2022;  
The Baker Museum, Artis-Naples, Florida, March 26–July 24, 2022;  
Crocker Art Museum, Sacramento, August 28–November 20, 2022;  
Los Angeles County Museum of Art, December 18, 2022–June 19, 2023

Raymond Jonson, *Rising Moon*, 1935. Oil on canvas. Bequest of Marion Koogler McNay, 1950.322.

William Lumpkins, *Untitled*, ca. 1940. Watercolor on paper. Gift of Alice C. Simkins, 2018.15.

Florence Miller Pierce, *Rising Red*, 1942. Oil on canvas. Museum purchase with the Ralph A. Anderson Jr. Memorial Fund and the Helen and Everett H. Jones Purchase Fund, 1999.21.

***To Paint Out of My Own Landscape: Joan Mitchell***  
San Francisco Museum of Modern Art, September 4, 2021–January 17, 2022;  
Baltimore Museum of Art, March 6–August 14, 2022

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

***Georgia O'Keeffe: Photographer***  
The Museum of Fine Arts, Houston, October 17, 2021–January 17, 2022;  
Addison Gallery of American Art, Andover, MA, February 27–June 5, 2022;  
Denver Art Museum, July 3–November 6, 2022;  
Cincinnati Art Museum, February–May 2023

Georgia O'Keeffe, *Goat's Head*, 1957. Oil on canvas. Gift of the Estate of Tom Slick, 1973.34.

***Rediscovering Picasso: Paris/Barcelona and the Blue Period***  
Art Gallery of Ontario, Toronto, October 9, 2021–January 16, 2022;  
The Phillips Collection, Washington, D.C., February 26–June 12, 2022

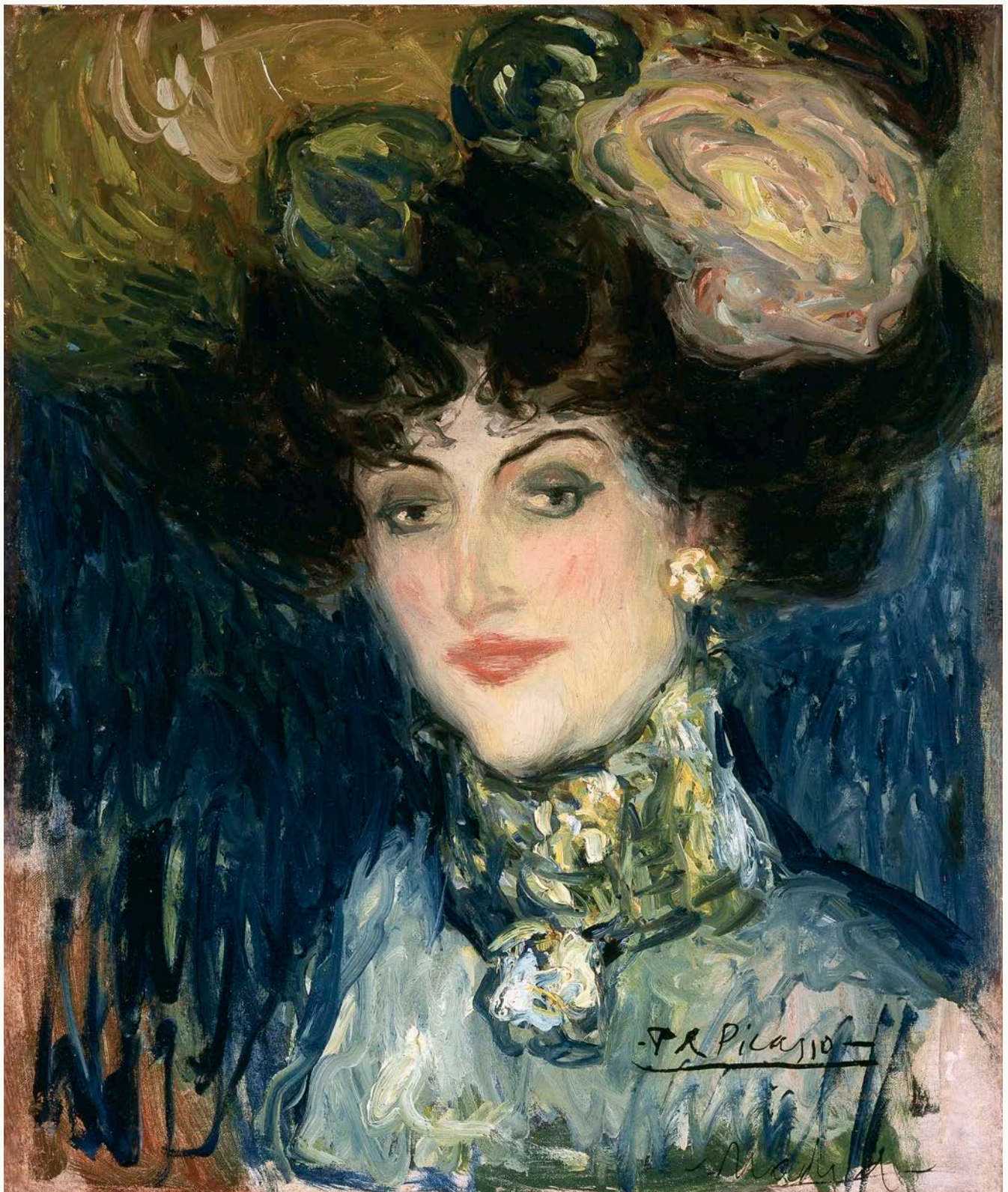
Pablo Picasso, *Woman with a Plumed Hat*, 1901. Oil on canvas. Bequest of Marion Koogler McNay, 1950.113.

***Modernism installation at The Museum of Fine Arts, Houston, December 19, 2021–December 31, 2022***

Max Weber, *Conversation*, 1919. Oil on canvas. Museum purchase, 1961.1.



Joan Mitchell, *Hudson River Day Line*, 1955. Oil on canvas. Museum purchase with funds from the Tobin Foundation, 1994.7. © The Joan Mitchell Foundation



Pablo Picasso, *Woman with a Plumed Hat*, 1901. Oil on canvas. Bequest of Marion Koogler McNay, 1950.113. © Estate of Pablo Picasso/Artists Rights Society (ARS), New York

# Exhibitions





## 2021–2022

***The Art of SA Eats / Sabor a San Antonio***

August 4, 2021–November 6, 2022

***Monet and Whistler in London***

August 18, 2021–January 23, 2022

***2021 Texas Biennial: A New Landscape, A Possible Horizon***

September 1, 2021–January 9, 2022

***Beth Van Hoesen and Wayne Thiebaud: Friendship and Community***

September 16, 2021–January 23, 2022

***Spotlight at 10: K-12 Artists Embrace the McNay***

September 16, 2021–May 8, 2022

***Letitia Huckaby: Koinonia***

September 22, 2021–March 6, 2022

***Wayne Thiebaud 100: Paintings, Prints, and Drawings***

October 28, 2021–January 16, 2022

***Street Scene: Cities on Stage***

November 24, 2021–February 6, 2022

***Georgia O’Keeffe and American Modernism***

January 21–December 11, 2022

***Drawn in San Antonio—Today***

February 2–October 9, 2022

***The Great Stage of Texas***

March 3–July 24, 2022

***DONALD MOFFETT + NATURE CULT + THE McNAY***

March 17–September 11, 2022

***Marion Koogler McNay’s Legacy***

March 17–September 11, 2022

***Spotlight: K–12 Artists Embrace Willie Cole***

May 19–October 16, 2022

***Picasso and Braque: Radicals***

May 25–August 28, 2022

***Reflecting Selves: Asian American Artists in Texas***

June 9, 2022–January 8, 2023

### Traveling Exhibitions

***Selena Forever / Siempre Selena***

Crystal Bridges Museum of American Art, Bentonville, Arkansas

September 4, 2021–January 10, 2022

***Fashion Nirvana: Runway to Everyday***

El Paso Museum of Art, El Paso, Texas

November 11, 2021–March 13, 2022

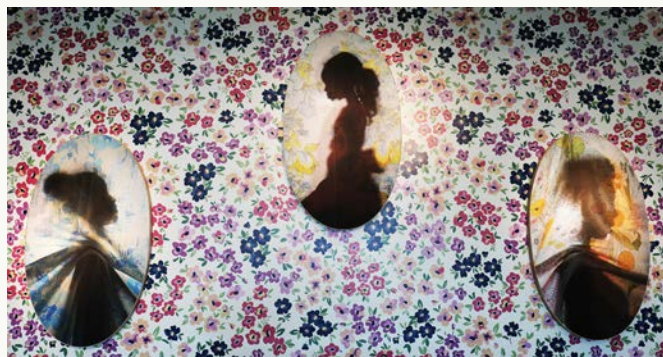
### Artists Looking at Art

***Artists Looking at Art: Lyle W. Williams***

July 7, 2021–January 23, 2022

***Artists Looking at Art: Jenelle Esparza***

February 2–August 7, 2022



**Wayne Thiebaud 100: Paintings, Prints, and Drawings**

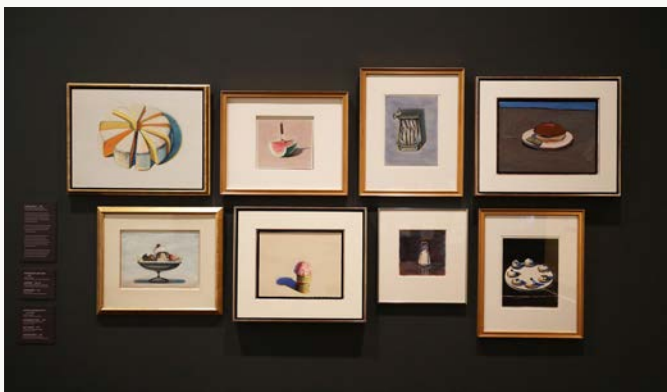
Wayne Thiebaud 100: Paintings, Prints, and Drawings celebrated the artist's 100th birthday through 100 works of art. Thiebaud was best known for his tantalizing paintings of desserts and has been long associated with the Pop Art movement. This exhibition presented the artist's work in various media and a broad array of subjects, including still lifes, portraits, and landscapes.

Born November 15, 1920, in Mesa, Arizona, Thiebaud moved to the Sacramento region of California with the United States Army Air Forces in 1942. Following his service, he worked in commercial art in Los Angeles before pursuing a career as a studio artist. Steeped in memories both personal and cultural, this exhibition evoked reflection on our own experiences with the people, places, and foods we love.

Wayne Thiebaud 100: Paintings, Prints, and Drawings was organized by the Crocker Art Museum, Sacramento, California. The presentation at the McNay Art Museum was organized by René Paul Barilleaux, Head of Curatorial Affairs; and Lauren Thompson, Assistant Curator.

Lead sponsorship was most generously provided by The Brown Foundation. Major funding was provided by The Jane and Arthur Stieren Fund for Exhibitions and the Elizabeth Huth Coates Charitable Foundation of 1992. Additional support was provided by the Semmes Foundation, J. B. and Corinna Holt Richter, The Tobin Endowment, and the Host Committee, chaired by Terri and Glenn Huddleston.

Artists included: Wayne Thiebaud



**DONALD MOFFETT + NATURE CULT + THE McNAY**

San Antonio native Donald Moffett returned to his birthplace in this homecoming exhibition. In his youth, Donald Moffett's encounter with the McNay's Georges Seurat drawing profoundly influenced his decision to become an artist. After graduating from Trinity University, Moffett found success in the New York art world. Working with the McNay, Moffett conceived a presentation of his paintings interwoven with artworks from across the Museum's modern and contemporary collection along with art, artifacts, and everyday objects from the artist's home.

The title *NATURE CULT* broadly referred to Moffett's monochromatic paintings based on the natural environment. These artworks commingled with other artists' work. The inclusion of other artists offered multiple perspectives of the past and present, with references to what the future may hold. This presentation hinted at both the beauty and chaos of human relationships to nature and the artist's attendant hope of safeguarding a future.

*DONALD MOFFETT + NATURE CULT + THE McNAY* was organized for the McNay Art Museum by René Paul Barilleaux, Head of Curatorial Affairs, with Donald Moffett.

Lead funding was most generously provided by the Ewing Halsell Foundation. Major funding was provided by Stephanie & Tim Ingrassia and The Flora Crichton Visiting Artist Fund. Additional funding was provided by Marianne Boesky Gallery, Anthony Meier Fine Arts, Lora Reynolds Gallery, and Chuck & Anne Parrish.

Artists included: Donald Moffett and over 100 artists from the McNay collection and the Moffett-Gober Collection.



### Marion Koogler McNay's Legacy

This exhibition celebrated the life and legacy of McNay Art Museum founder Marion Koogler McNay. An artist, collector, educator, and philanthropist, Marion believed it was important to support living artists and amassed her collection of art for future generations.

*Marion Koogler McNay's Legacy* interwove artwork from the founding bequest—that is, assets given through Marion's will that became the foundation for the Museum's collection—with works by San Antonio artists Drew Morros and Joshua Perez. Artworks by Morros and Perez responded to objects in the bequest. From its establishment to the present, the McNay endeavors to be San Antonio's place of belonging, where the Museum's expanding community is reflected in transformational art experiences.

*Marion Koogler McNay's Legacy* was organized for the McNay Art Museum by René Paul Barilleaux, Head of Curatorial Affairs; Lauren Thompson, Assistant Curator; Liz Paris, Collections Manager; and Edward Hayes, Exhibitions Senior Manager/Registrar; with Isabel Servantez and Philana Li, Semmes Foundation Interns in Museum Studies.

Major funding was provided by the Robert J. Kleberg, Jr. and Helen C. Kleberg Foundation and The Flora Crichton Visiting Artist Fund.

Artists included: Marion Koogler McNay, Drew Morros, Joshua Perez, Rafael Aragón, Mary Bonner, Jessie Arms Botke, Mary Cassatt, Marc Chagall, Edgar Degas, Raoul Dufy, Pedro Antonio Frequis (known as Truchas Master), Paul Gauguin, Winslow Homer, Käthe Kollwitz, Marie Laurencin, John Marin, Julian Martinez, Carlos Mérida, Amedeo Modigliani, Robert Montenegro, Waldo Mootzka, José Benito Ortega, Jules Pascin, Camille Pissarro, Diego Rivera, Georges Rouault, Olga Sacharoff, Santo Niño Santero, Georges Seurat, Helen Ferne Slimp, Chaim Soutine, Henri Toulouse-Lautrec, Monroe Tsatoke, and Vincent van Gogh.



### Georgia O'Keeffe and American Modernism

*Georgia O'Keeffe and American Modernism* was the McNay's first major exhibition featuring the artist's work since the 1998 exhibition *O'Keeffe and Texas*. Known as the "mother of American Modernism," O'Keeffe figures prominently in the early-twentieth-century artistic movement. American Modernist artists were inspired by immigrant cultures, and in many cases their experiences as first-generation American citizens. Conventions on class, gender, religion, and race were increasingly challenged and redefined, as were social norms. American Modernist artists found unity in the disarray, and the range of work they produced reflected this rapidly evolving period in American history.

This exhibition focused on a more inclusive view of the American Modernist movement, combining key loans from major institutions with works from the McNay's renowned collection. O'Keeffe's artwork was the through line, evoking the ethos of American Modernism in its varied subject matter and unique style.

*Georgia O'Keeffe and American Modernism* was organized for the McNay Art Museum by Lyle W. Williams, Curator of Prints and Drawings, Curator of Modern Art; and Liz Paris, Collections Manager; with René Paul Barilleaux, Head of Curatorial Affairs; and Lauren Thompson, Assistant Curator.

Major funding was provided by Elizabeth Huth Coates Foundation of 1992 and the McCombs Foundation. Additional support was provided by Frost Bank, Joanie and JR Hurd, and the Tobin Endowment.

Artists included: Georgia O'Keeffe, Milton Avery, Paul Cadmus, Alexander Calder, Elizabeth Catlett, Ralston Crawford, Joseph Delaney, Charles Demuth, Burgoyne Diller, Arthur Dove, Elsie Driggs, Betty Tseng Ecke, Kelly Fearing, Constance Forsyth, Frank Gonzalez, Arshile Gorky, Marion Greenwood, Marsden Hartley, Fannie Hillsmith, Rebecca Salsbury James, Lois Mailou Jones, Walt Kuhn, Yasuo Kuniyoshi, Norman Lewis, Isamu Noguchi, Alfred Maurer, Martha Mood, Ida O'Keeffe, Jane Peterson, Charles Louis Sallée, Jr., Ben Shahn, Charles Sheeler, David Alfaro Siqueiros, John Sloan, Chester Tooney, Helen Torr, Laura Wheeler Waring, Grant Wood, Karl Zerbe, and William Zorach.



### The Great Stage of Texas

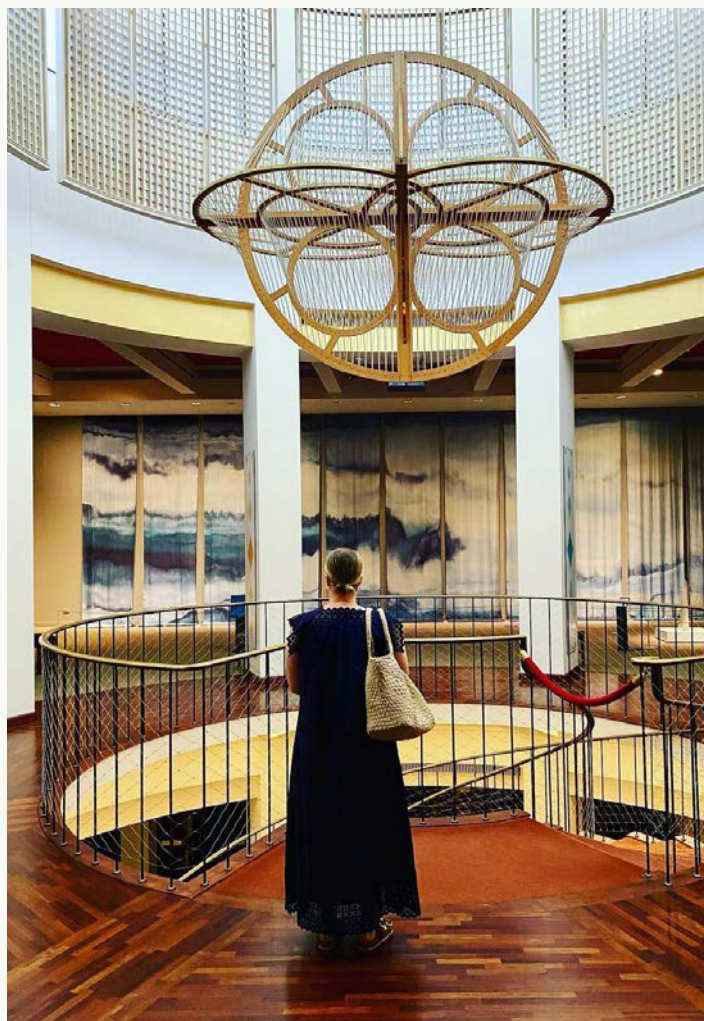
*The Great Stage of Texas* spotlighted stage, set, costume, lighting, and special-effect designers connected to the Lone Star state. Their engaging and profound work not only lives in the hearts and minds of Texans, but also entertained folks in theatres around the world. In the exhibition, thirteen contemporary designers and visual artists feature their artwork, allowing San Antonio to experience excellence in the theatre arts.

Artworks from the Tobin Collection of Theatre Arts by Jean and Bill Eckart, Robert Wilson, and John Rothgeb—all Texans, as well—were paired with theatre designs by the exhibition’s thirteen featured Texas artists. Visual artists Carlos Mérida, Mary Lee Bendolph, Keith Haring, and Marion Koogler McNay, among many others from the McNay’s permanent collection, melded seamlessly into the exhibition and added context to the creative conversation.

*The Great Stage of Texas* was organized for the McNay Art Museum by R. Scott Blackshire, Ph.D., Curator, The Tobin Collection of Theatre Arts; with Kim Neptune, The Tobin Theatre Arts Fund Assistant Curator.

This exhibition was a program of The Tobin Theatre Arts Fund.

Artists included: Jeffrey Beecroft, Mary Lee Bendolph, Eugene Berman, Montana Levi Blanco, Seth Eastman, Jean Eckart, Jack Edwards, Sam Gilliam, Steve Gilliam, Keith Haring, Marjorie Kellogg, Michael Locher, Arnulfo Maldonado, Karen Maness, Christopher McCollum, Marion Koogler McNay, Carlos Mérida, Yvonne L. Miranda, Margaret Mitchell, James Stewart Morcom, Jesús Morales, Scott Neale, Michelle Ney, Daniel Oates, Robert Onderdonk, Rene Pène du Bois, George Pettit, Chuck Ramirez, John Rothgeb, Otakar Schindler, Bruno Schwengl, Penelope Umbrico, Robert Wilson, and Robert Yodice.



@clintbracher



# Program Highlights

The background of the slide features a complex, abstract pattern of overlapping, irregular lines and shapes in various shades of blue. The pattern is dense and textured, resembling a stylized, layered geometric design. The lines vary in thickness and orientation, creating a sense of depth and movement. The overall effect is a modern, artistic backdrop for the text.

## Be Well

*I work too much, and with COVID I have been isolated. This community event brought me so much joy in being outside and enjoying yoga in a safe way with community.*

—Be Well participant

Originally titled Be Well: Outdoor Practices in Mindfulness and shortened to Be Well, this series blends wellness with the beautiful McNay grounds. Launched in September 2021, when visitors expressed anxiety about returning for indoor programs, Be Well embraced the Museum’s scenic surroundings. Yoga, meditation, sound baths, and nature walks brought community members together and participants cited decompression, relaxation, and joy as byproducts of the experience. Additionally, Be Well invited visitors to ‘pay what you wish,’ which is a Museum first.



## Photo Session: That Could Be Me

*Bonding with my son as we took our photo together was a highlight of the experience.*

—Photo session participant

By illuminating figures behind signature floral patterns, Letitia Huckaby simultaneously reveals their silhouette and masks their identity. In collaboration with the artist and inspired by her artwork *Koinonia* on view in *Limitless: Five Women Reshape Contemporary Art*, workshop attendees enjoyed a one-of-a-kind experience.

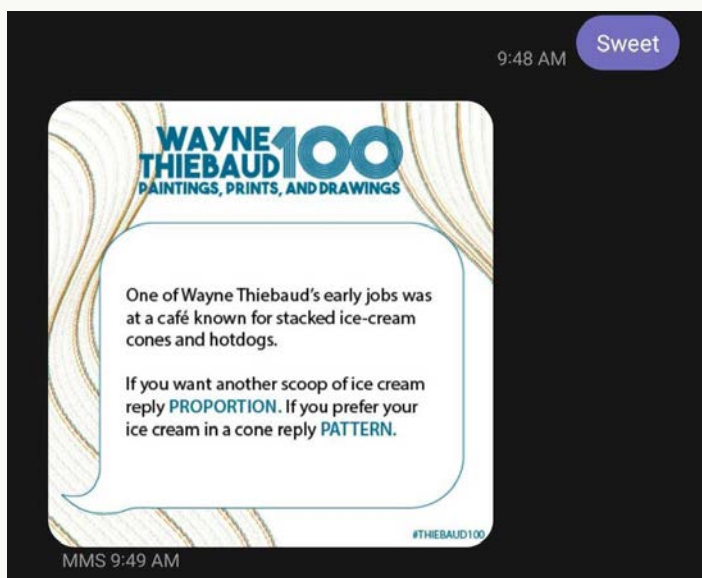
In addition to the artist photoshoot, participants pondered the process of posing or drew their experience. Subjects received an archival image photographed by Letitia Huckaby and printed by Hare & Hound Press.



## Wayne Thiebaud Color Quiz

Wayne Thiebaud's vivid color palette is one of the most notable traits of his artwork. The artist combined cotton candy-pinks, sherbet shades of orange, and lemon meringue-yellow, creating a feast for the senses. For the exhibition *Wayne Thiebaud 100: Paintings, Prints, and Drawings*, visitors engaged in a personality color quiz via text bot.

By texting "THIEBAUD" to a program via text message, visitors could learn several biographical Wayne Thiebaud facts and discover the Thiebaud-inspired color that best fit their personality. The bot offered a chance to communicate with visitors in real time and a novel way to share content about the artist.



Alejandro Diaz, *FIESTA/SIESTA*, 2009. Neon on clear Plexiglas, 12 x 26 in. Museum purchase with funds from the McNay Contemporaries, 2021.36. © Alejandro Diaz



## Distinguished Lecture Conversation: Willie Cole and Jenny Browne

*I want to challenge the viewers' sense of knowing, and the brain's ability to accept what it sees, kind of like a magician.*

—Willie Cole, artist

Each year the McNay highlights a single artwork and invites students across San Antonio to submit art inspired by the selected Spotlight artist. Artwork by Diego Rivera, Georgia O'Keeffe, and Camille Pissarro has animated the creativity of K–12 students for the past decade. Now, the Patio Gallery features the work of San Antonio youth year-round.

In December 2021, students studying the art of Willie Cole met the artist when he visited the McNay for a conversation with San Antonio poet, Jenny Browne. Spotlight teachers, who had been teaching about Cole's creative use of materials and the McNay's sculpture *The Sole Sitter*, had an opportunity to attend the conversation and meet the artist.



## Storytime Flow

Before the pandemic, the McNay offered a pair of monthly programs for its youngest visitors; Art Strolls for infants up to a year old, and Toddler Art Play for children ages three to five. In reimagining the experience for the Museum's youngest creatives and their caregivers, McNay educators leaned heavily on the outdoors as a family-friendly setting, particularly in the early pandemic period. Storytime Flow merges previous programs, combining an outdoor learning experience with gentle movement, read-a-loud stories, and sensory play followed by a brief time in the galleries. Focusing broadly on early childhood—less on specific ages—and outdoor play simplified the formula for families and staff.



# Special Events



## Mayhem at the Mansion

October 29, 2021

In its seventh year, the Halloween costume contest and dance party benefited the McNay's education, exhibition, and conservation programs.



## View & Vote

November 16, 2021

Members of the McNay Contemporaries and sponsors gathered to select works of art to add to the Museum's permanent collection. Three photographs by Anthony Francis and a neon sculpture by Alejandro Diaz were acquired.

Thank you to our sponsors: Julianna Hawn Holt, Candace and Michael Humphreys, Donna and Greg Seiler, Annette C. Gould, and Marge and Al Miller.



Anthony Francis, *Ma, This and-or That*, San Antonio, 2019-20. 50 x 40 in (sheet). Museum purchase with funds from the McNay Contemporaries, 2021.35. © Anthony Francis

# Dining with the Masters Gala: Georgia O'Keeffe and American Modernism

January 20, 2022

Guests enjoyed an exclusive preview of the exhibition *Georgia O'Keeffe and American Modernism* along with a fabulous evening of cocktails and dinner. The event benefited the McNay's education, exhibition, and conservation programs.

Chairs: Betty Lou Sheerin and Kate Sheerin.

Thank you to our title sponsors: Neiman Marcus and Valero Energy Foundation.



# McNay Print Fair

November 16, 2021

For the 26th consecutive year, the McNay held its annual Print Fair. The Fair remains the only event of its kind in Texas and the region.

Thank you to our lead sponsors: Sarah E. Harte and John S. Gutzler and Janet and Joe Westheimer.



# Cheech Marin at the McNay

May 13, 2022

The Museum's inaugural luncheon celebrated comedian, actor, writer, activist, and longtime art collector, Cheech Marin and moderated by Dr. Patricia Ruiz-Healy. Marin shared his passion for collecting Chicano art as well as The Cheech Marin Center for Chicano Art & Culture which opened recently at the Riverside Art Museum. The event benefited the McNay's education, exhibition, and conservation programs.

Chair: Jordana Mathews

Committee: Catriona Cavender, Juliana Dusek, Ashley Friedman, Alicia McNab

Thank you to our title sponsor: Mathews Lighting Group



# Second Thursday

March 20, April 14, May 12, 2022

After a two-year pandemic hiatus, Second Thursdays returned to the McNay in spring 2022. On the second Thursday of each month from March through May, the community joined in for live music, art, friends, drinks, and food. Free general Museum admission (from 4 to 9 p.m.) was provided courtesy of H-E-B during this family-fun event.

Bands included: Los Nahuatlitos, Santiago Jimenez Jr., Madelyn Victoria

Thank you to our sponsor: Kerr Family Charitable Foundation



# the Studio Preview



## the Studio Preview

The McNay Art Museum's mission to engage a diverse community in the discovery and enjoyment of the visual arts started taking shape in summer 2022 in the form of a new interactive space in the Museum's AT&T Lobby. On June 29, 2022, the McNay announced the July 1, 2022 opening of the Studio. In collaboration with an inaugural studio artist, visitors would be invited to reflect, co-create, and share experiences through activities centered around artwork from the Museum's permanent collection.

The McNay's outdoor environment inspired an indoor oasis conceived by The DoSeum Design Studios, in concert with McNay education, curatorial, and operations staff. Activities in the Studio were designed to facilitate learning, inspiration, and innovation through shadow play, exhibition design, discovery boxes, community reflection prompts, and more. Alongside objects from the permanent collection, San Antonio artists have the opportunity to present artwork responding to a thematic prompt.

San Antonio-based Soomin Jung Remmler was selected as the inaugural Studio artist. Remmler is known for meticulous landscape drawings rendered in gouache, colored pencil, and graphite on paper. The artist was born in Seoul, South Korea, and received an MFA from The University of Texas at San Antonio in 2008.

All activities are meant to be explored at the visitor's own pace, allowing for a self-guided experience. the Studio also holds artist-led workshops, programming, and exhibition-related community engagement opportunities.

Inaugural funding for the Studio was generously provided by the Greehey Family Foundation, Bank of America, and the Smothers-Bruni Foundation. Special thanks to McNay staff, San Antonio artists, and the San Antonio community for providing essential feedback in the planning process, which helped bring the space to life.





# Strategic Plan



## OUR MISSION

The McNay Art Museum engages a diverse community in the discovery and enjoyment of the visual arts.

## OUR VISION

The McNay will be San Antonio's place of belonging, where the Museum's expanding community is reflected in transformational art experiences.

## OUR VALUES

**INTEGRITY**  
Do the right thing

**EXCELLENCE**  
Achieve outstanding results

**INNOVATION**  
Broaden the museum experience

**EQUITY**  
Foster a fair, impartial and just environment

## OUR GOALS

Deliver outstanding, relevant, and balanced artistic and educational programs

Advance diversity, equity, and inclusion throughout the organization

Broaden and redefine the visitor experience

Bolster financial resources

Invest in the people who bring the McNay's mission to life

# Financial Overview

The background of the slide features a complex, abstract pattern of overlapping, irregular lines and shapes in various shades of blue. The pattern is dense and textured, resembling a stylized, layered geometric design that fills the lower two-thirds of the page.

## STATEMENT OF FINANCIAL POSITION

June 30, 2022

### ASSETS

Cash, receivables, inventories, & prepaids	\$7,990,377
Investments	\$56,190,419
Land, buildings & equipment, net	\$24,643,287
<b>TOTAL ASSETS</b>	<b>\$88,824,083</b>

### LIABILITIES

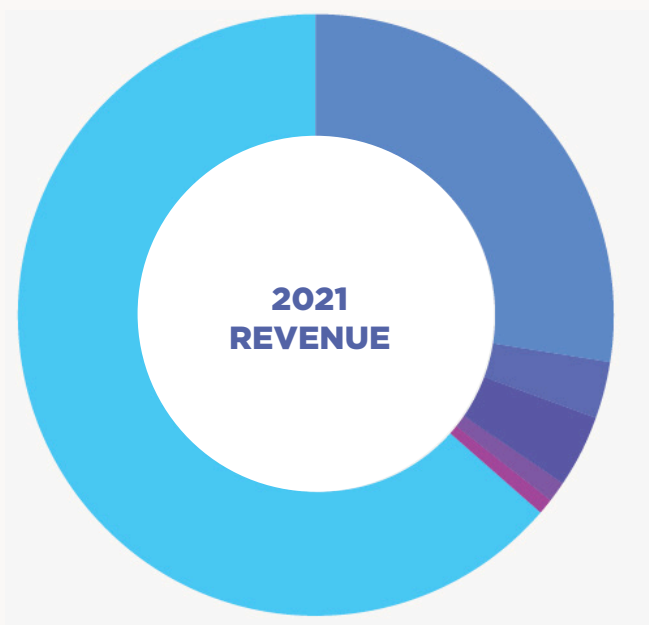
Accounts payable & accrued expenses	\$292,190
Deferred revenue	\$180,255
<b>NET ASSETS</b>	<b>\$88,351,638</b>
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>\$88,824,083</b>



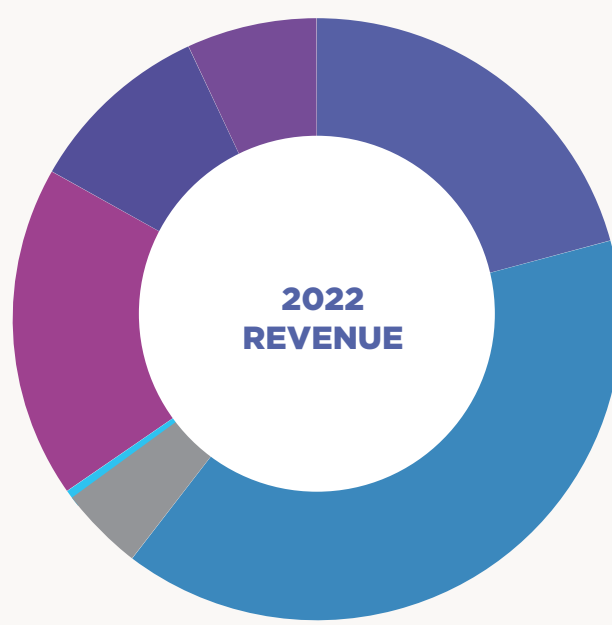
## STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS

For the Year Ending June 30, 2022

	UNRESTRICTED	WITH DONOR RESTRICTIONS	TOTAL
<b>REVENUE, GAINS AND OTHER SUPPORT</b>			
Contributions	\$3,916,135	\$958,886	\$4,875,021
Memberships	\$711,623		\$711,623
Special Events, net	\$311,916		\$311,916
Investment Income	(\$7,737,578)	\$1,506,357	(\$6,231,221)
Rental Income	\$359,728		\$359,728
Museum Store	\$116,790		\$116,790
Exhibition Income	\$600,789		\$600,789
Other	\$219,117		\$219,117
<b>NET ASSETS RELEASED FROM RESTRICTIONS</b>	<b>\$2,062,403</b>	<b>(\$2,062,403)</b>	<b>\$0</b>
<b>TOTAL REVENUE, GAINS AND OTHER SUPPORT</b>	<b>\$560,923</b>	<b>\$402,840</b>	<b>\$963,763</b>



- Contributions: 27%
- Memberships: 3%
- Exhibitions & Admissions: 4%
- Museum Store: 1%
- Special Events & Rentals: 1%
- Investments: 64%



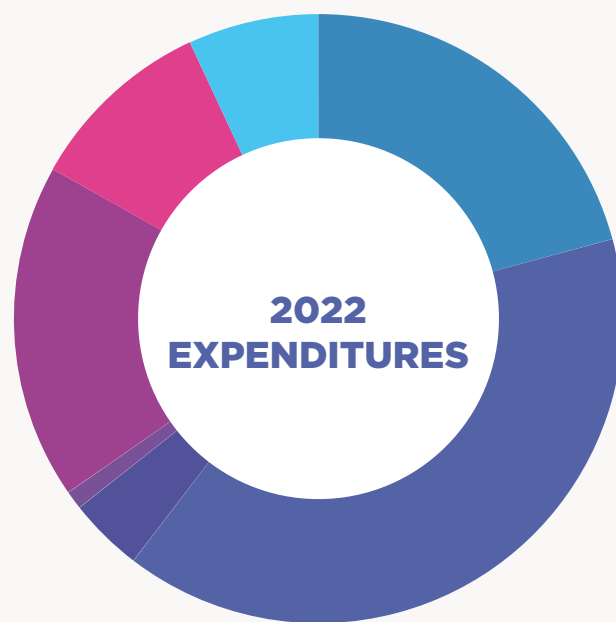
- Contributions: 518%
- Memberships: 74%
- Exhibitions & Admissions: 65%
- Museum Store: 12%
- Special Events & Rentals: 70%
- Investments: -647%
- Other: 8%

**EXPENDITURES**

Curatorial & conservation	\$2,046,097		\$2,046,097
Exhibition & presentations	\$3,942,280		\$3,942,280
Education	\$1,731,131		\$1,731,131
Public Relations, Mktg, Media	\$357,382		\$357,382
Museum Store	\$64,518		\$64,518
Management & General	\$976,331		\$976,331
Fundraising	\$731,509		\$731,509
<b>TOTAL EXPENDITURES</b>	<b>\$9,849,248</b>		<b>\$9,849,248</b>
Change in net assets before changes related to collection	(\$9,288,325)	\$402,840	(\$8,885,485)
Changes related to collection items not capitalized - art purchases	(\$405,306)		(\$405,306)
Gain (Loss) on disposal of fixed assets	\$1,790		\$1,790
Change in net assets	(\$9,691,841)	\$402,840	(\$9,289,001)
Net assets, beginning of period	\$55,309,055	\$42,331,584	\$97,640,639
<b>NET ASSETS, END OF PERIOD</b>	<b>\$45,617,214</b>	<b>\$42,734,424</b>	<b>\$88,351,638</b>



- Curatorial & Conservation: 20%
- Exhibitions & Presentations: 38%
- Public Relations, Mktg, Media: 2%
- Museum Store: 3%
- Education: 17%
- Management & General: 12%
- Fundraising: 8%



- Curatorial & Conservation: 20%
- Exhibitions & Presentations: 40%
- Public Relations, Mktg, Media: 4%
- Museum Store: 1%
- Education: 18%
- Management & General: 10%
- Fundraising: 7%

# Stakeholders

Thank you to the McNay Board  
of Trustees and Board of Trustee  
Committees for your dedicated service to  
the first modern art museum in Texas.

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*As of April 20, 2022*

2022



# Cumulative Gifts



## Cumulative Gifts

---

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The Geraldine G. Lawson Charitable Trust

### \$750,000 and Above

The Andrew W. Mellon Foundation

### \$250,000 and Above

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### \$100,000 and Above

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### July 1, 2021 – June 30, 2022 HONORARIUMS

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*In Honor of Mr. René Paul Barilleaux*  
The Steven Alan Bennett  
Charitable Fund

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Mr. Chad Carey and Mrs. Katherine Carey  
McNay Docent Council

*In Memory of Taylor S. Boone*  
Mr. and Mrs. Claiborne B. Gregory, Jr.

*In Memory of Mr. Robert Burns*  
Mr. Chad Carey and Mrs. Katharine Carey  
Mr. and Mrs. Michael Young  
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McNay Docent Council

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Mr. and Mrs. Joseph B.C. Fitzsimons

*In Memory of Mrs. Peggy Calvert*  
Ms. Nancy Hayne

*In Memory of Mr. Raymond Casillas*  
McNay Docent Council

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Theresa M. Nycz and Gary L. Morrison

*In Memory of Gerald Doebbler*  
Ms. Maureen F. Doebbler

*In Memory of Patricia H. Frost*  
Mr. and Mrs. Michael Baucum

*In Memory of Rose M. Glennon*  
Mr. Chad Carey and Mrs. Katharine Carey  
Ms. Julie McGarraugh  
Theresa M. Nycz and Gary L. Morrison  
Sue Telle  
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# Landscape Master Plan



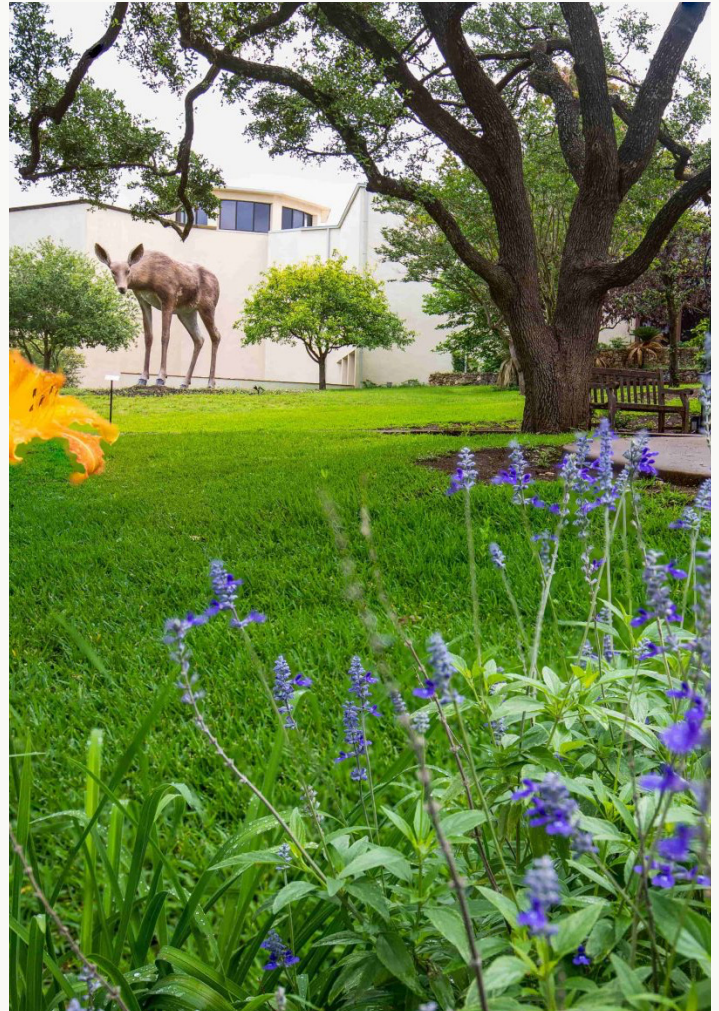
In November 2021, the McNay announced the completion of Phase I of its Landscape Master Plan. This first chapter enhanced the McNay's outdoor experience with new sculpture, reimagined fencing, sustainable landscaping, and increased accessibility—affirming the McNay as San Antonio's place of beauty and belonging.

Two acres of green space at the intersection of Austin Highway and North New Braunfels joined the existing grounds, extending the Museum's footprint to 25 acres. Known as the Mays Family Park in honor of the generous \$2 million lead gift from the Mays Family Foundation, this additional area offers a dynamic, 360-degree viewing experience of the monumental sculpture, *Ascent*, by Alexander Liberman.

Both campus entrances were reimagined with new entry and exit gates, enhanced signage, improved lighting, and wider roads that create safer two-way traffic flow. The Austin Highway entrance is now the Russell Hill Rogers Sculpture Gateway, and visitors entering the campus from North New Braunfels now drive in on Tom Frost Way in honor of the McNay's late Board Chairman.

The McNay is grateful for additional major funding of \$1 million from the Kronkosky Charitable Foundation; \$500,000 from the Frost Family and Frost Bank; and \$500,000 from the Semmes Foundation, Inc. for this important project.

The Museum thanks landscape architects Michael Van Valkenburgh Associates, Inc. for their initial vision for this master plan as well as our Texas partners: San Antonio architects Ford, Powell & Carson; Austin urban landscape architect dwg.; and San Antonio construction firm G.W. Mitchell for making this possible.

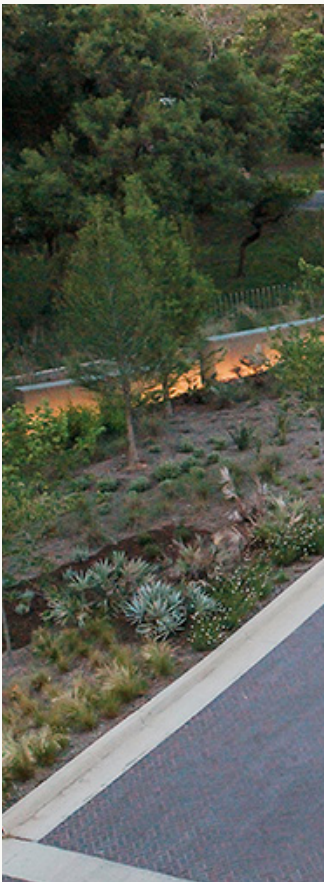


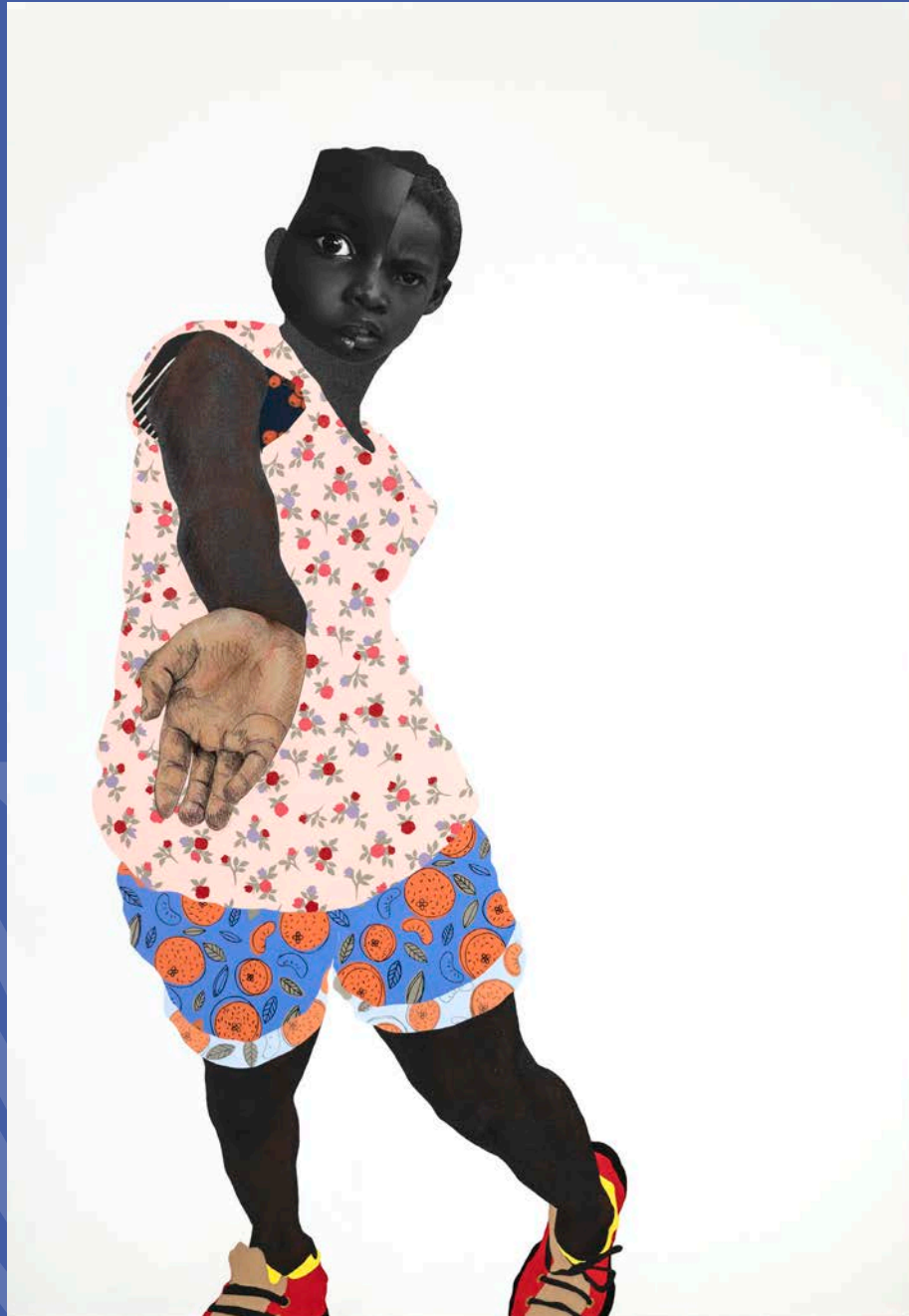




**SPECIAL THANKS TO:**

McNay Docent Council, Teen Art Guides, and Staff for your dedicated work in bringing the Museum's mission—engaging a diverse community in the discovery and enjoyment of the visual arts—to life.





Deborah Roberts, *True believer*, 2020. Collage on canvas. Collection of the McNay Art Museum, Museum purchase with the Helen and Everett H. Jones Purchase Fund, 2021.43. © Deborah Roberts

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