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As of June 3, 2021

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Letter from the Director and CEO

Last year, the world paused in response to the onset of the COVID-19 pandemic. The Museum temporarily closed its doors for over three months and began looking ahead, beyond the pandemic, and envisioning its future through a new Strategic Plan. At a Museum that for over 67 years has helped Texas connect and, together, make sense of our world through the best of modern and contemporary art, reinvention is in our DNA. This challenging, unprecedented moment in our global history afforded us that next moment of reflection and vision setting.

During summer and fall, McNay Board President Don Frost appointed a Strategic Planning Task Force of McNay Trustees, staff, and community members. Co-chaired by Trustees Dr. Harriett Romo and Mr. Brooks Englehardt, the group met monthly on Zoom to chart a course for the Museum's next chapter. Facilitated by Creative Fundraising Advisors, 15 stakeholders reviewed results from surveys and focus group sessions, listened a lot, discussed findings, and co-created the Museum's Strategic Plan, including our mission, vision, values, and goals for 2020–2024. The McNay Board of Trustees formally approved the Museum's new Strategic Plan at the October 8, 2020, Board meeting.

Early in the process, the McNay's Strategic Planning Task Force revisited our mission statement, which then Board President Sarah E. Harte, dedicated trustees, and my esteemed predecessor, William Chiego, rewrote in 2014. After much discussion, those 17 words proved to be as powerful and relevant in 2020 as they were in 2014; they remain our north star. The Task Force then revisited—and modified—our vision statement to center on the impact we seek to have on the diverse community we proudly serve today: the McNay will be San Antonio's place of belonging. The Museum expanded its core values to include equity, which the Task Force defined as fostering a fair, impartial, and just environment. Through the strategic planning process, the McNay committed to being a place where active participation is facilitated, contributions are affirmed and celebrated, and diverse stories are shared.

Since 1954, the McNay has introduced artistic innovation to Texans; the years 2020–2024 will build on this practice. We will honor the trust our community has placed in this dynamic institution by realizing our strategic goals, beginning with delivering outstanding, relevant, and balanced artistic and educational programs. We will advance diversity, equity, and inclusion throughout the organization; broaden and redefine the visitor experience; bolster our financial resources; and invest in the people who bring our mission to life. Today, we stand stronger than ever with community-focused collection, exhibition, and marketing plans in place to ensure our expanding Museum community is reflected in everything we do.












As this report went to print, the McNay began reimagining its former Museum Store in our AT&T Lobby into a creativity center where everyone can see themselves as an artist and creator. The McNay Studio is scheduled to open in Summer 2022. There is so much to look forward to in the years ahead at the McNay. And with a new Strategic Plan in place, the Museum's next reinvention is on track to be San Antonio's place of belonging.



Photo Credit: Josh Huskin

Richard Aste
Director and CEO

Impact Highlights

 <p>84,103 visitors from 2,214 zip codes in 48 states</p>	<p>742,322 website pageviews from users across 10 countries</p> 
 <p>74 docents volunteered 927 hours</p>	<p>27 Teen Art Guides volunteered 537 hours</p> 
 <p>1,834 Title I and Communities in Schools students served through 37 programs</p>	<p>48,249 participants in 220 in-person and virtual educational programs</p> 
 <p>424 local, regional, national, and international earned press mentions</p>	<p>28,104 students served</p> 
 <p>717 new donors and funders</p>	<p>48 drawings, paintings, photographs, prints, sculptures, watercolors, and theatre arts acquired</p> 
 <p>3,728 members supported the museum with \$672,707 in membership contributions</p>	

Acquisitions

DRAWINGS AND WATERCOLORS

Paul Jenkins, *Creature of Blue*, 1985. Watercolor on paper, 15 x 11 in. Gift of The Estate of Paul Jenkins / Suzanne D. Jenkins, 2020.1.

Paul Jenkins, *From Around*, 1986. Watercolor on paper, 15 x 11 in. Gift of The Estate of Paul Jenkins / Suzanne D. Jenkins, 2020.2.

Paul Jenkins, *Primordial Creature*, 1985. Watercolor on paper, 15 x 11 in. Gift of The Estate of Paul Jenkins / Suzanne D. Jenkins, 2020.3.

Paul Jenkins, *Shaman Turns to Red*, 1987. Watercolor on paper, 30 x 22 in. Gift of The Estate of Paul Jenkins / Suzanne D. Jenkins, 2020.4.

Paul Jenkins, *Shaman Visitation*, 1986. Watercolor on paper, 15 x 11 in. Gift of The Estate of Paul Jenkins / Suzanne D. Jenkins, 2020.5.

Paul Jenkins, *Shaman's Mantle*, 1987. Watercolor on paper, 30 x 22 in. Gift of The Estate of Paul Jenkins / Suzanne D. Jenkins, 2020.6.

César A. Martínez, *El Perico*, 2001. Pastel on paper, 42 x 30 in. Gift of Diana Andrus, 2020.24.

César A. Martínez, *La Coneja*, 2001. Pastel on paper, 42 x 30 in. Gift of Diana Andrus, 2020.25.

PAINTINGS

Janet Alling, *Coleus M: Interiors*, 2019. Oil on linen, 40 x 40 in. Gift of the Alex Katz Foundation, 2020.27.

Oliver Clegg, *I Am Pretty Sure My Imagination Functions Better When I Don't Have To Speak*, 2019. Oil on linen, 50 x 80 in. Gift of the Alex Katz Foundation, 2020.26.

Anne Neely, *Palace*, 2017. Oil on canvas, 14 x 11 in. (35.6 x 27.9 cm). Gift of the Alex Katz Foundation, 2020.28.

Udo Nöger, *Ineinander Findend (Finding Each Other)*, 2004. Oil on layers of canvas and fabric, 74 x 96 in. Gift of J. Travis Capps Jr. and Lee Anthony, 2020.31.

Jane Peterson, *The Green Dress*, ca. 1920s. Oil on canvas, 24 x 24 in. Museum purchase with funds gifted anonymously in memory of Madeline O'Connor, 2021.2.

PHOTOGRAPHS

Luis Aguirre, *Betzy* from *Desvestidas*, 2011–2013. Digital print, 24 x 17 $\frac{3}{16}$ in. Gift of Allen Blevins, 2020.7.

Luis Aguirre, *Phoebe* from *Desvestidas*, 2011–2013. Digital print, 23 $\frac{7}{8}$ x 17 $\frac{1}{4}$ in. Gift of Allen Blevins, 2020.8.

Letitia Huckaby, *Koinonia*, 2021. Pigment prints on fabric with wooden embroidery hoops and wallpaper, dimensions variable. Museum purchase with funds gifted anonymously in memory of Madeline O'Connor, 2021.4.

Nelson Morales, *Our Piety* from *Flores de la Agua Salada*, 2016. Digital print, 11 x 16 in. Gift of Allen Blevins, 2020.10.

Nelson Morales, *Queen on Board* from *Musas Muxe*, 2015. Digital print, 20 x 30 in. Gift of Allen Blevins, 2020.9.

Antonia Padilla, *Becoming Antonia*, 1985–2015. 21 Polaroid Spectra prints, 4 $\frac{3}{16}$ x 3 $\frac{3}{8}$ in. each. Gift of Antonia Padilla, 2020.14.

Ernesto Pujol, *Shrouded Novice*, 1999. Digital print, 55 $\frac{3}{4}$ x 34 $\frac{3}{4}$ in. Gift of the artist, 2020.12.

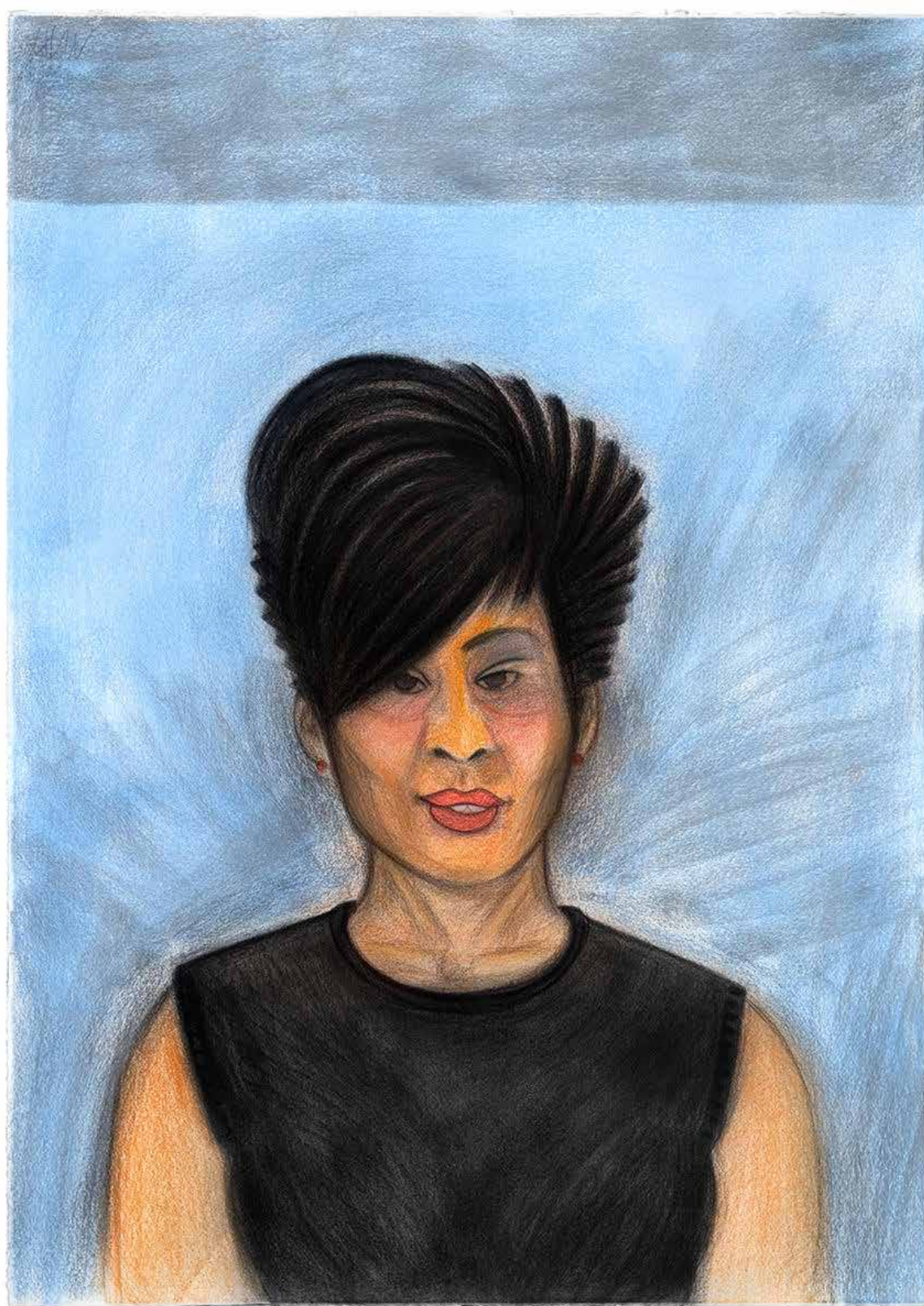
Ernesto Pujol, *Veiled Novice*, 1999. Digital print, 55 $\frac{3}{4}$ x 34 $\frac{3}{4}$ in. Gift of the artist, 2020.13.

Ernesto Pujol, *Levitation*, 1999. Digital print, 96 x 62 in. overall. Gift of the artist, 2020.11.

Hellen van Meene, *Untitled #0321 (Tout va disparaitre, Saint Petersburg, 2008)*, 2008. C-print, image: 9 $\frac{13}{16}$ x 9 $\frac{13}{16}$ in. Gift of Nancy and Robert Mollers, 2021.5.



Paul Jenkins, *Shaman's Mantle*, 1987. Watercolor on paper, 30 x 22 in.
Gift of The Estate of Paul Jenkins / Suzanne D. Jenkins, 2020.6.



César A. Martínez, *La Coneja*, 2001. Pastel on paper, 42 x 30 in.
Gift of Diana Andrus, 2020.25.

PRINTS

John Baldessari, *French Horn Player (With Three Contexts—One Uncoded) from A French Horn Player, A Square Blue Moon, and Other Subjects*, 1994. Lithograph and screenprint, 60 x 22 in. Gift of Jane Stieren Lacy, 2020.29.

Minna Citron, *Concert*, 1933. Lithograph, image: 9 $\frac{3}{8}$ x 6 $\frac{7}{8}$ in. Gift of Janet and Joe Westheimer, 2021.10.

Mabel Dwight, *Book Auction*, 1932. Lithograph, image: 7 $\frac{3}{8}$ x 8 $\frac{1}{2}$ in. Gift of Janet and Joe Westheimer, 2021.8.

Charles Gesmar, *Mistinguett (Rags to Riches)*, ca. 1928. Lithograph, 124 x 45 in. Gift of Norman Jacobson, 2020.21.

Luis A. Jiménez Jr., *Illegals*, 1985. Lithograph, 30 x 40 in. Gift of Diana Andrus, 2020.23.

Jean-Emile Laboureur, *Chez Le Pâtissier (At The Baker's)*, 1924. Engraving, image: 5 $\frac{1}{2}$ x 4 $\frac{5}{8}$ in. Gift of Janet and Joe Westheimer, 2021.9.

Mary Lovelace O'Neal, *City Lights*, 1988. Offset lithograph and screenprint, 28 x 32 $\frac{1}{4}$ in. Gift of Marge and Al Miller, 2021.6.

Charles Renouard, *Toits de l'Administration from L'Opéra*, 1892. Etching and aquatint, 10 $\frac{3}{8}$ x 6 $\frac{15}{16}$ in. Gift of Janet and Joe Westheimer, 2021.7.

Ed Saavedra, *Beast*, 2012. Silkscreen with metallic paint on board, 60 x 60 $\frac{1}{8}$ in. Gift of Elaine Wolff and Michael Westheimer, 2020.22.

Ethel Shipton, *Turn Around from Roadwork Ahead series and Mask*, 2015–2020. Screenprint with cloth mask, 11 x 18 in. Gift of The Eugenia and Lawrence A. Bertetti Foundation, 2020.15.

Ethel Shipton, *Wrong Way from Roadwork Ahead series and Mask*, 2015–2020. Screenprint with cloth mask, 11 x 18 in. Gift of The Eugenia and Lawrence A. Bertetti Foundation, 2020.16.

Ethel Shipton, *Rough Road from Roadwork Ahead series and Mask*, 2015–2020.

Screenprint with cloth mask, 11 x 18 in. Gift of The Eugenia and Lawrence A. Bertetti Foundation, 2020.17.

SCULPTURE

Deborah Butterfield, *Untitled*, 1979. Steel armature with chicken wire, mud, sticks, paper, dextrin, and grass, 70 x 100 x 26 in. Museum purchase with funds gifted anonymously in memory of Madeline O'Connor, 2021.3.

Margarita Cabrera, *Space in Between: Agave (Doris Lindo)*, 2010. Border patrol uniform fabric, copper wire, thread, and terra-cotta pot, 70 x 21 x 25 in. Museum purchase with funds gifted anonymously in memory of Madeline O'Connor, 2021.14.

Margarita Cabrera, *Space in Between: Carrizos (Teresa Sanchez Garay)*, 2010. Border patrol uniform fabric, copper wire, thread, and terra-cotta pot, 56 x 32 x 48 in. Museum purchase with funds gifted anonymously in memory of Madeline O'Connor, 2021.15.

Margarita Cabrera, *Space in Between: Pipe Organ*, 2016. Border patrol uniform fabric, copper wire, PVC pipe, foam, thread, and terra-cotta pot, 93 x 40 x 24 in. Museum purchase with funds gifted anonymously in memory of Madeline O'Connor, 2021.16.

Vanessa German, *BLACK GIRL WITH SNAKES*, 2020. Assemblage, 75 x 80 x 12 in. Museum purchase with funds gifted anonymously in memory of Madeline O'Connor, 2021.13.

John A. Hernandez, *Home*, 1985. Acrylic on wood, 75 x 32 x 7 $\frac{1}{2}$ in. Gift of Terry A. Fassburg, 2020.30.

Jon Isherwood, *Findings*, 2004. Marble, 13 x 56 x 30 in. Gift of J. Travis Capps Jr. and Lee Anthony, 2020.32.

Katie Pell, *Charm and Weight*, 2008. Wood, with paint, 228 x 396 in. Museum purchase with funds from Rick Liberto, The Smothers Foundation, Lori and Joel Dunlap, Chris Hill and Lachlan Miles, and Guillermo Nicolas and Jim Foster, 2021.1.

THEATRE ARTS

Léon Bakst, Costume design for Le Prince de la Cour in *La Belle au Bois Dormant (The Sleeping Princess)*, 1921. Graphite, watercolor, and metallic paint on paper, 11 $\frac{9}{16}$ x 7 $\frac{7}{16}$ in. Gift of The Tobin Theatre Arts Fund, 2020.18.

Léon Bakst, Costume design for Page de la Fee Lilas in *La Belle au Bois Dormant (The Sleeping Princess)*, 1921. Graphite, watercolor, and metallic paint on paper, 11 $\frac{5}{8}$ x 8 $\frac{7}{8}$ in. Gift of The Tobin Theatre Arts Fund, 2020.19.

Robert Edmond Jones, Costume design for Militaires (Vaslav Nijinsky) in *Till Eulenspiegel*, 1916. Graphite, chalk, ink, and metallic paint on paper, 12 $\frac{2}{16}$ x 9 $\frac{7}{8}$ in. Gift of The Tobin Theatre Arts Fund, 2020.20.

William Dudley, Ship maquette for *Billy Budd*, ca. 1978. Painted paper and board with mesh, twine, and found objects, 22 x 24 x 26 in. Gift of The Tobin Theatre Arts Fund, 2021.12.

Robert Umholtz Taylor, Maquette for the entire production of *The Beggar's Opera*, 1972. Wood, cut paper, and found objects, 20 $\frac{3}{8}$ x 41 $\frac{1}{2}$ x 9 $\frac{1}{8}$ in. Gift of The Tobin Theatre Arts Fund, 2021.11.



Jane Peterson, *The Green Dress*, ca. 1920s. Oil on canvas, 24 x 24 in.
Museum purchase with funds gifted anonymously in memory of
Madeline O'Connor, 2021.2.

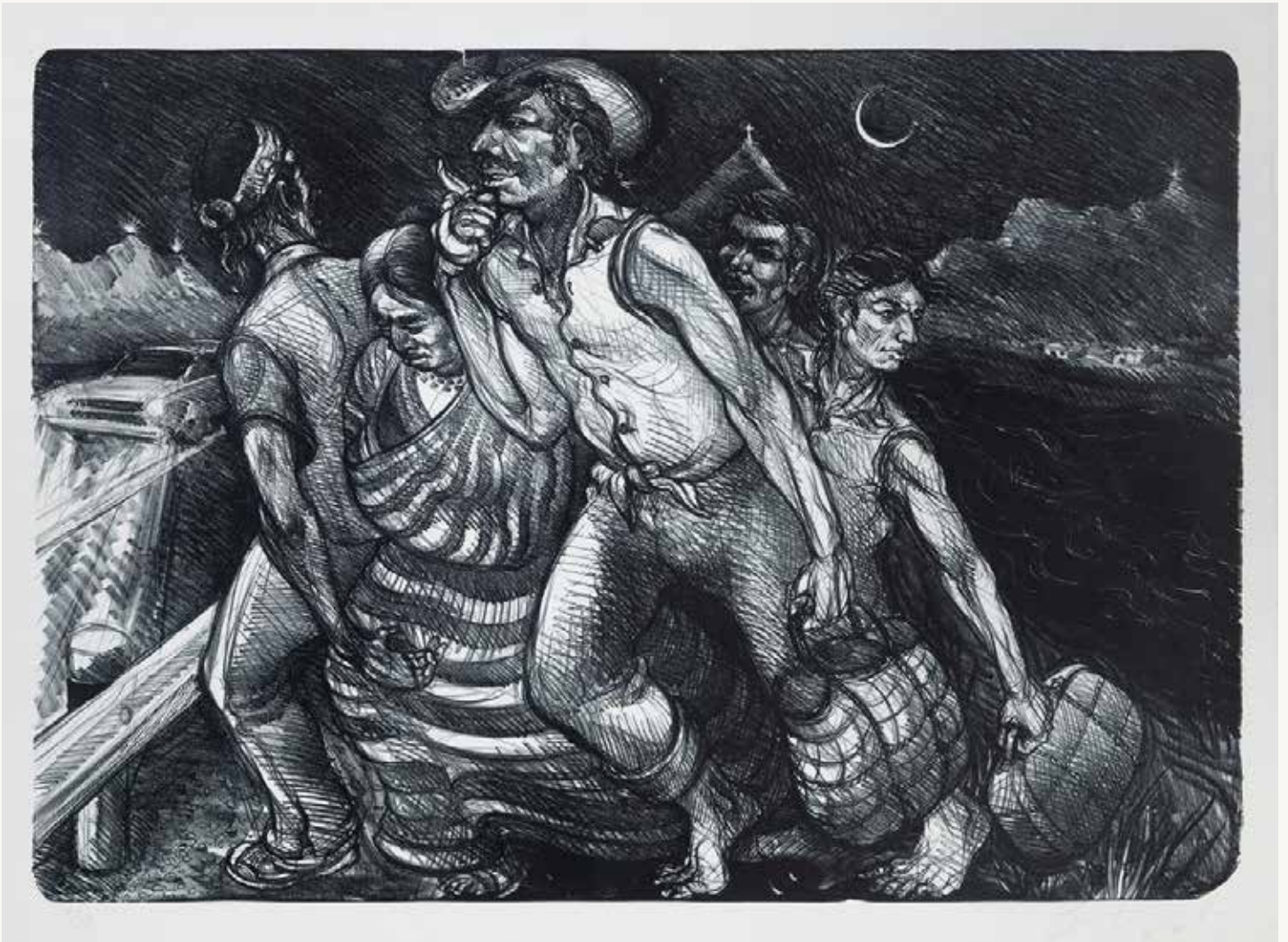


Letitia Huckaby, *Koinonia*, 2021. Pigment prints on fabric with wooden embroidery hoops and wallpaper, dimensions variable. Museum purchase with funds gifted anonymously in memory of Madeline O'Connor, 2021.4. Installation view in the AT&T Lobby.





John Baldessari, *French Horn Player (With Three Contexts-One Uncoded)* from *A French Horn Player, A Square Blue Moon, and Other Subjects*, 1994. Lithograph and screenprint, 60 x 22 in. Gift of Jane Stieren Lacy, 2020.29.



Luis A. Jiménez Jr., *Illegals*, 1985. Lithograph, 30 x 40 in. Gift of Diana Andrus, 2020.23.

Loans

Seth Eastman, 3 sheets from *Sketchbook*, 1848–49. Graphite on paper. Gift of the Pearl Brewing Company, 1961.5.102, 108, 110.

The Art of Fredericksburg: 175 Years National Museum of the Pacific War, Fredericksburg, Texas
May 8–September 19, 2021

Sue Fuller, *Red and Blue String*, 1966. Nylon and Lucite, 3 x 3 x 3 in. Bequest of Barbara and Ozzie Baum, 1986.19.

Multiples, Inc.
Marian Goodman Gallery, New York
January 12–February 27, 2021

Valerie Jaudon, *Bellefontaine*, 1976. Metallic paint and oil on canvas, 72 x 72 in. Museum purchase, 2005.40.

With Pleasure: Pattern and Decoration in American Art, 1972–1985
Museum of Contemporary Art, Los Angeles, October 27, 2019–
May 18, 2020; CCS Bard Hessel Museum of Art, Annandale-on-
Hudson, New York, June 26–November 28, 2021

Raymond Jonson, *Rising Moon*, 1935. Oil on canvas, 26 ¾ x 31 ¾ in. Bequest of Marion Koogler McNay, 1950.322.

William Lumpkins, *Untitled*, ca. 1940. Watercolor on paper, sheet: 14 7/8 x 20 7/8 in. Gift of Alice C. Simkins, 2018.15.

Florence Miller Pierce, *Rising Red*, 1942. Oil on canvas, 36 x 36 in. Museum purchase with the Ralph A. Anderson Jr. Memorial Fund and the Helen and Everett H. Jones Purchase Fund, 1999.21.

Another World: The Transcendental Painting Group, 1938–1945
Albuquerque Museum of Art, June 26–September 26, 2021;
Philbrook Museum of Art, Tulsa, Oklahoma, October 17, 2021–
February 20, 2022; The Baker Museum, Artis-Naples, Florida,
March 26–July 24, 2022; Crocker Art Museum, Sacramento,
California, August 28–November 20, 2022; Los Angeles County
Museum of Art, December 18, 2022–April 16, 2023

José Clemente Orozco, *Ruined House*, 1929. Lithograph, image: 12 ¾ x 17 7/8 in. Museum purchase with the Rio Grande Fund of the San Antonio Area Foundation in memory of Mary Alyce Corrigan, 2003.31.

José Clemente Orozco, *The Flag*, 1928. Lithograph, image: 10 5/16 x 17 in. Museum purchase with the Rio Grande Fund of the San Antonio Area Foundation in memory of Mary Alyce Corrigan, 2000.48.

José Clemente Orozco, *Scavengers*, 1935. Lithograph, image: 12 1/8 x 16 5/8 in. Gift of Robert L. B. Tobin, 1982.57.

José Clemente Orozco, *Women*, 1935. Lithograph, image: 12 1/4 x 17 in. Mary and Sylvan Lang Collection, 1975.96.

Diego Rivera, *Delfina Flores*, 1927. Oil on canvas, 32 1/4 x 26 in. Bequest of Marion Koogler McNay, 1950.124.

David Alfaro Siqueiros, 7 sheets from *13 Grabados*, 1930. Woodcuts, 9 1/4 x 7 in. each. Museum purchase with the Rio Grande Fund of the San Antonio Area Foundation in memory of Mary Alyce Corrigan, 2004.2.2-3, 8-10, 12-13.

Flores Mexicanas: Women in Modern Mexican Art
Dallas Museum of Art, February 15, 2020–January 10, 2021
*** 1950.124 for partial duration of loan period, February 15–**
September 20, 2020

Diego Rivera, *Open Air School*, 1932. Lithograph, 12 1/2 x 16 5/16 in. image. Museum purchase, 2000.59.

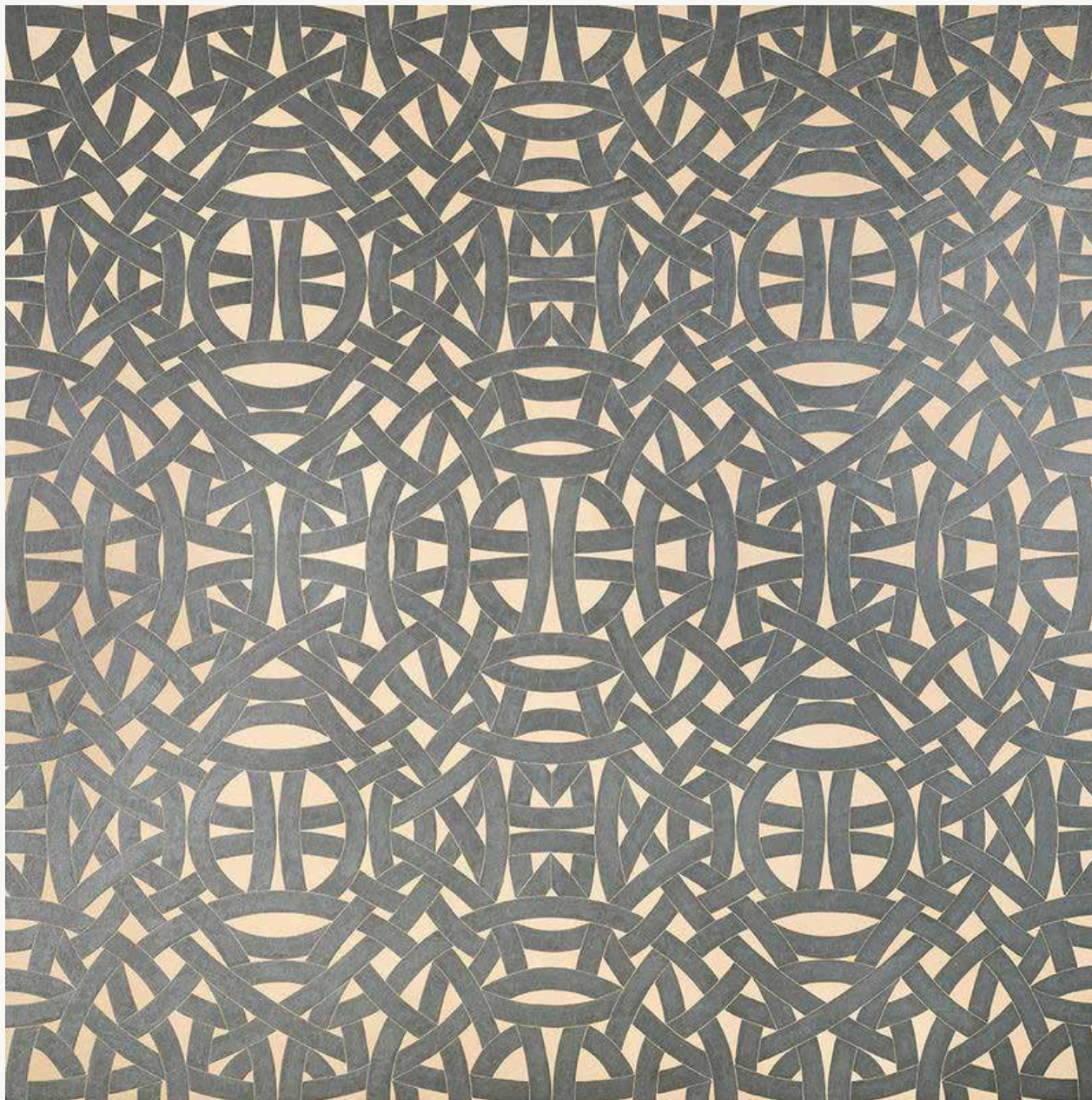
Vida Americana: Mexican Muralists Reshape American Art, 1925–
1945; Whitney Museum of American Art, New York
February 14, 2020–January 31, 2021



Diego Rivera, *Delfina Flores*, 1927. Oil on canvas, 32 1/4 x 26 in. Bequest of Marion Koogler McNay, 1950.124.



Raymond Jonson, *Rising Moon*, 1935. Oil on canvas, 26 $\frac{3}{4}$ x 31 $\frac{3}{4}$ in.
Bequest of Marion Koogler McNay, 1950.322.



Valerie Jaudon, *Bellefontaine*, 1976. Metallic paint and oil on canvas, 72 x 72 in. Museum purchase, 2005.40.

Exhibitions

2020–2021

Selena Forever/Siempre Selena

January 15, 2020–August 1, 2021

Spotlight: San Antonio's K–12 Artists Embrace Diego Rivera

January 16–September 6, 2020

Fashion Nirvana: Runway to Everyday

January 30–September 13, 2020

Contemporary Art Month Perennial

Exhibition: Topographies of Truth

February 13–September 13, 2020

Goya's Caprichos and the Human Condition

March 5–August 9, 2020

Matisse's Jazz: A Modern Masterpiece

June 24–August 16, 2020

Kelly O'Connor: Multifaceted Woman

July 17, 2020–January 17, 2021

Folk Pop: Victoria Suescum's Tienditas

August 19, 2020–January 10, 2021

Hockney to Warhol: Contemporary Drawings from the Collection

August 27, 2020–January 3, 2021

Spotlight: San Antonio's K–12 Artists Embrace Sue Fuller

September 9, 2020–January 10, 2021

Hollywood's Sistine Chapel: Sacred Sets for Stage & Screen

September 10, 2020–April 4, 2021

Los Tres Grandes: Obras de Rivera, Siqueiros, y Orozco

September 17, 2020–January 3, 2021

Robert Indiana: A Legacy of Love

October 15, 2020–January 24, 2021

Spotlight: San Antonio's K–12 Artists Embrace Sue Fuller

January 13–September 12, 2021

Water Marks: Images of Water in the Collection

January 14–April 25, 2021

Andy Warhol and Richard Duardo: Pop Portraits

January 14–May 9, 2021

El Rancho McNay: Animals in the Collection

January 21–May 30, 2021

Leticia Huckaby: Koinonia

January 21–February 28, 2021; September 22, 2021–March 6, 2022



Limitless! Five Women Reshape Contemporary Art

March 4–September 19, 2021

Is it Real? Staging Nature

April 22–October 24, 2021

John Baldessari: California Dreaming

May 5–August 15, 2021

Optical Dazzle: Op Art at the McNay

June 10–September 12, 2021



@a_skeleton_of_artwork_

Artists Looking at Art

Ruben Luna

June 24, 2020–January 3, 2021

Dan Guerrero

January 20–June 6, 2021

Lyle Williams

July 7, 2021– January 23, 2022



Ruben Luna



Dan Guerrero



Lyle Williams

Exhibitions

Robert Indiana: A Legacy of Love October 15, 2020–January 24, 2021

Robert Indiana: A Legacy of Love honored the life and art of the late Pop icon and his resounding legacy. A self-proclaimed “painter of signs,” Robert Indiana shaped a highly original body of work that explores American identity; his own personal history; and the power of abstraction, symbolism, and language. Surveying Indiana’s art in conversation with works by his contemporaries, including Roy Lichtenstein and Andy Warhol as well as contemporary artists including Mel Bochner, Deborah Kass, Glenn Ligon, Stephanie Patton, and Jack Pierson, this exhibition examined the innovative foreground of text and symbol within visual art during the postwar era. With artworks that at once call on the viewer to “see” and to “read,” Robert Indiana pioneered a triumphant union of text and image.

Robert Indiana: A Legacy of Love was organized for the McNay Art Museum by René Paul Barilleaux, Head of Curatorial Affairs, and Alexis T. Meldrum, 2019–2020 Semmes Foundation Intern in Museum Studies, with Lauren Thompson, Assistant Curator, and Edward Hayes, Exhibitions Senior Manager/Registrar.

Lead funding was most generously provided by The Brown Foundation, Inc. Major funding was provided by The Tobin Theatre Arts Fund. Additional support was provided the Marcia and Otto Koehler Foundation, Frost Bank Charitable Foundation, and the Host Committee, chaired by The Tobin Theatre Arts Fund, Mel Weingart, Linda Hardberger, and Robert Perdziola.



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@moose_on_a_locomotive



MP 1/6

R. Indiana 12

Robert Indiana, Sheet from *Four Seasons of Hope*, 2012. Screenprint.
Gift of Michael, Leif, and Simona McKenzie, American Image Art. 2013.10.2

Exhibitions

Limitless! Five Women Reshape Contemporary Art March 4–September 19, 2021

Limitless! Five Women Reshape Contemporary Art featured artists who have carved out a path for their creative visions, defying categorization, disregarding prevalent art trends, and reminding us of contemporary arts' limitless possibilities. The exhibition offered trailblazing installations in diverse mediums by female artists Martine Gutierrez, Letitia Huckaby, Yayoi Kusama, Sandy Skoglund, and Jennifer Steinkamp. From floor-to-ceiling art and video installations to a fan-favorite *Infinity Mirror Room*, this multigenerational and multicultural group of artists demonstrated boundless creativity and serves as an inspiration to their contemporaries and future generations.

Limitless! Five Women Reshape Contemporary Art was organized for the McNay Art Museum by René Paul Barilleaux, Head of Curatorial Affairs, with Lauren Thompson, Assistant Curator.

Presenting sponsorship was most generously provided by Bank of America. Lead funding provided by the John L. Santikos Charitable Foundation Fund of the San Antonio Area Foundation. Major funding provided by the McCombs Foundation. Additional support provided by Guillermo Nicolas and Jim Foster.



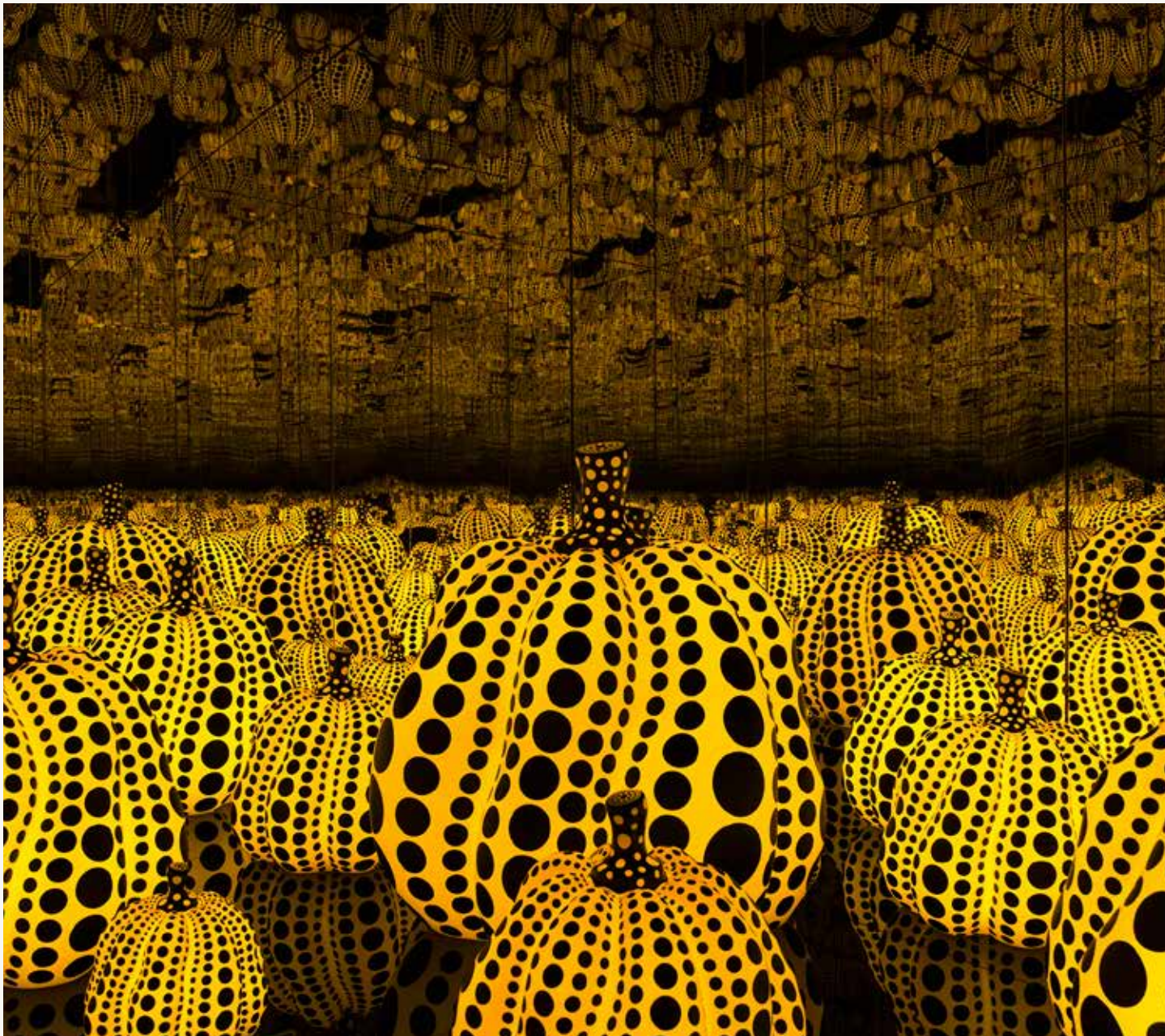
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Yayoi Kusama. *All the Eternal Love I Have for the Pumpkins*, 2016. Wood, mirror, plastic, acrylic, LED.
Collection of Dallas Museum of Art, TWO x TWO for AIDS and Art Fund. ©YAYOI KUSAMA.
Courtesy of Ota Fine Arts and Victoria Miro.

Is It Real? Staging Nature

April 22–October 24, 2021

Is It Real? Staging Nature explored the technical side of recreating aspects of nature on the stage and in performance. Stage designers manipulate building materials, reimagining stages as dense forests, winter wonderlands, swirling oceans, and surreal landscapes. Costume designers stretch their imaginations, as well as the limitations of fabric and embellishments to transform a performer into a tree creature, a flying owl, a supernatural fairy, or an earthly element.

Handcrafted marionette animals made from hardware supplies by Mexico City theatre artists La Liga-Teatro Elástico mingled with opera, theatre, and ballet designs from The Tobin Collection of Theatre Arts by artists Boris Aronson, Franco Colavecchia, Natalia Gontcharova, Helen Pond, and Tony Straiges, while an expansive tree trunk set-piece anchored the exhibition, giving guests the impression of standing center stage.

This exhibition was conceived by R. Scott Blackshire, PhD, Curator, The Tobin Collection of Theatre Arts; and organized with Kim Neptune, The Tobin Theatre Arts Fund Assistant Curator, The Tobin Collection of Theatre Arts; and Liz Paris, Collections Manager.

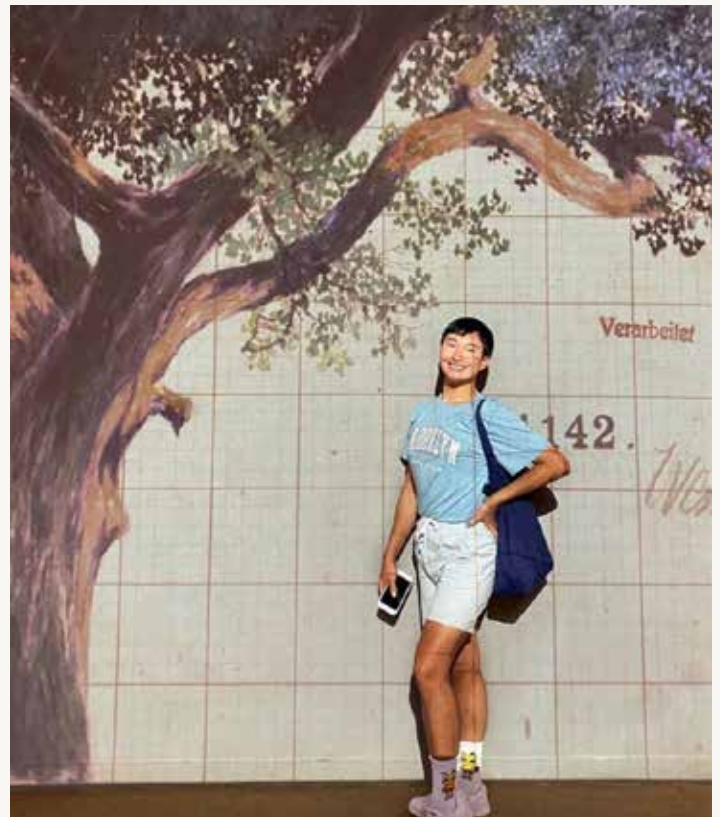
This exhibition was a program of The Tobin Theatre Arts Fund.



@bri.crescendo



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Installation view of Is it Real? Staging Nature

Los Tres Grandes: Obras de Rivera, Siqueiros y Orozco
September 17, 2020–January 3, 2021

In *Los Tres Grandes: Obras de Rivera, Siqueiros y Orozco*, the museum offered a rare opportunity to see nearly all the prints in its permanent collection by the “three greats” of Mexican modernism—Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros.

Following the Mexican Revolution of 1910, Mexico’s golden age of printmaking began in the 1920s and lasted until the 1940s, throughout which Rivera, Siqueiros, and Orozco created prints depicting life both during and after the revolution. Subjects ranged from Rivera’s heroic depiction of Emiliano Zapata to Siqueiros’s exploration of sculpture in his large-scale lithographs, to Orozco’s condemnation of war. A selection of artworks by the next generation of Mexican printmakers—including lithographs and linocuts by Jesús Escobedo, Leopoldo Méndez, and Francisco Mora—illustrated the lasting influence of *los tres grandes*.

Los Tres Grandes: Obras de Rivera, Siqueiros y Orozco was organized for the McNay Art Museum by Lyle W. Williams, Curator of Collections.

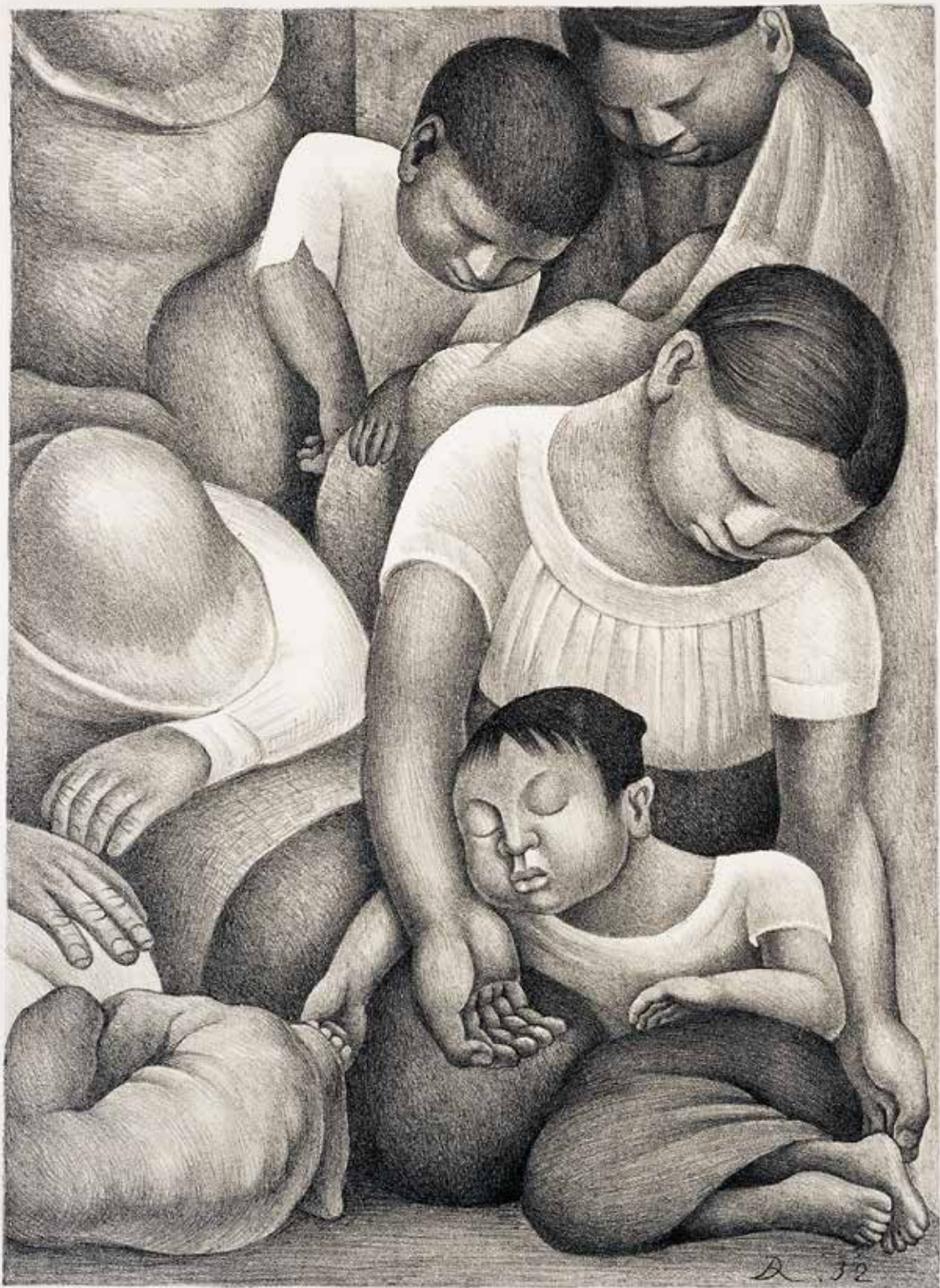
This exhibition was a program of the Elizabeth Huth Coates Foundation of 1992.



David Alfaro Siqueiros, *Portrait of William Spratling, Taxco*, 1939. Lithograph. Collection of the McNay Art Museum, Gift of Mr. and Mrs. Harry C. Burkhalter, 1962.10.



José Clemente Orozco, *Rear Guard*, 1929. Lithograph. Collection of the McNay Art Museum, Museum purchase with funds from the Cullen Foundation, the Friends of the McNay, Charles Butt, Margaret Pace Willson, and Jane and Arthur Stieren. © José Clemente Orozco / Artists Rights Society (ARS), New York / SOMAAP, Mexico, 2000.49.



1/2 39 Diego Rivera 1932

Diego Rivera, *Sleep*, 1932. Lithograph. Museum purchase with funds from the Cullen Foundation, the Friends of the McNay, Charles Butt, Margaret Pace Wilson, and Jane and Arthur Stieren. © Banco de México Diego Rivera Frida Kahlo Museums Trust, México, D.F. / Artists Rights Society (ARS), New York, 2000.61.

Program Highlights

Virtual Field Trips & Workshops

I travel virtually to San Antonio every Wednesday to escape the COVID isolation.

—Virtual Field Trip Participant

On July 1, 2020, the McNay Education team launched an experiment. What started as a question morphed into a weekly check-in with an art-curious community. Artworks sparked conversations about quinceañeras, beach trips, space, activism, family, heroes, and hometowns. Once the team found a rhythm, partnerships with the Kimbell Art Museum, the San Antonio Museum of Art, the San Antonio African American Community Archive & Museum expanded the program's reach. In total, 51 field trips examining 144 works of art reached approximately 3,947 participants—creating a virtual community in a safe way.



Very relaxing and a way to de-stress and relax beyond the workshop with a newfound hobby.

—Virtual Workshop Participant

Virtual Workshops brought artists, writers, and performers digitally into homes to provide a much-needed distraction via making and movement. Notable presenters included San Antonio painter Victoria Suescum, printmaker Juan Mora, reuse artist Calder Kamin, and San Antonio Poet Laureate Andrea 'Vocab' Sanderson. Nearly 900 registrants participated in 13 transformative workshops.



#McNayFromHome & Art and the Brain

Thank you for providing these opportunities for non-Texans. The McNay has provided a long-distance experience that is much appreciated!

—Virtual Program Participant

When COVID restrictions limited in-person events in March 2020, the home played the leading role as classroom, gym, office, cafeteria, and art room. With online lessons frequently accompanied by video tutorials, McNay educators created engaging art activities using household materials, offering a unique #McNayFromHome experience.

A collaboration with Mind Science and art therapist Gaby Gámez resulted in an expansion of the #McNayFromHome concept with the debut of Art and the Brain: A Wellness Series. The four-part video series created space for stress reduction, self-care, art engagement, and overall brain health. Each wellness practice invited participants to exercise creativity and mindfulness while practicing relaxation techniques followed by a thoughtful activity.



Drive-Through Family Events

It felt great to get out of the house and take my kids somewhere that felt safe.

—Drive-Through Participant

With the goal of lifting spirits lowered by COVID, fear, loss, and screen fatigue, the Museum created two drive-through events on the picturesque grounds. Holiday Print Drive: Share the Love (December 12, 2020) invited families to safely drive through the McNay grounds and receive a free custom screen-printed poster inspired by the exhibition *Robert Indiana: A Legacy of Love*. 190 prints were distributed to 130 participants.

Building on previous success, the summer Drive Through Celebration: Limitless Fun! (June 13, 2021) packed the fun of a family day into the timespan of a Sunday drive around the grounds. Complementing the exhibition *Limitless! Five Women Reshape Contemporary Art*, the celebration included creativity kits, a goody bag from H-E-Buddy, a drive-through photo-op, and a block print using the weight of a car. 163 adults and 121 children drove through to receive 600 activity bags, 82 posters, and 73 digital videos of the experience.



Virtual Conversations

I was thrilled at the opportunity to see this interview with such an accomplished and famous artist. It made my day!

—Virtual Conversation Participant

Virtual conversations attracted participants who would not be able to attend in-person because they live outside San Antonio. Artist Sandy Skoglund, known for her *Winter* and *Cocktail Party* installations in *Limitless! Five Women Reshape Contemporary Art*, joined for a conversation with René Paul Barilleaux, Head of Curatorial Affairs, and Lauren Thompson, Assistant Curator, on May 12, 2021.

I LOVED IT!!! It is SO relevant right now, and after spending time listening to the podcast I have told EVERYONE I know, family and friends to listen, as we are ALL impacted in some way by Selena. Young and old alike and she is SO important to our culture and our history..

—Virtual Conversation Participant

The exhibition *Selena Forever/Siempre Selena* opened January 15, 2020, in the Pat and Tom Frost Octagon, a space that recalls a chapel or sanctuary. By extending the run of the exhibition through August 1, 2021, many visitors took comfort in being surrounded by Selena Quintanilla-Perez's music and photographs of the beloved icon by John Dyer. On June 23, 2021, Maria Garcia, Host and Creator of the nationally recognized podcast *Anything for Selena* joined Kate Carey, Head of Education and Curator of *Selena Forever*, for a conversation titled *Selena, Identity, and Belonging*.



DANCE: Cumbia Class & Guadalupe Dance Company *No Limits* Performance

I wanted to take a moment and thank you for all the hard work everyone put into offering this workshop. My 8 year old granddaughter anxiously awaited it, actively participated throughout, and thoroughly enjoyed it.

—Aria’s Nana

Choreographer and educator Fabiola Torralba led a virtual cumbia class that was part dance lesson, part Selena dance party. The class was filmed and broadcast live from the *Selena Forever/Siempre Selena* exhibition on December 10, 2020.



I appreciate you bringing these kinds of events to everyone. We really enjoyed it. Our only wish would have been for it to last longer! Thank you so much again!

—*No Limits* Virtual Performance Attendee

Celebrating the opening of *Limitless! Five Women Reshape Contemporary Art* and drawing inspiration from all five artists, the Guadalupe Dance Company choreographed a new virtual dance performance called *No Limits*. A combination of pre-filmed and live segments streamed on May 14, 2021 for an audience of 296. The performance was supported by the Texas Commission on the Arts, and is available on the McNay YouTube channel.



Special Events

Dining with the Masters: Virtual Soirée

February 26, 2021

Due to COVID-19, guests celebrated the McNay's annual gala from the comforts of their own home. Sponsors and their guests had the opportunity to visit with 19 San Antonio-based artists via Zoom. Attendees learned more about the artists' current projects as well as recent and upcoming exhibitions. The evening segued to YouTube where viewers got a sneak peek of *Limitless! Five Women Reshape Contemporary Art* and learned how the Museum has transitioned from in-person field trips, tours, and so on to a more virtual experience.

Chair: Chris Cheever, pictured below with Richard Aste



25th Annual Virtual Print Fair

May 1–2, 2021

The McNay Art Museum's highly anticipated annual Print Fair celebrated its 25th anniversary with an all-new virtual format. The event was held on the McNay's website at mcnayart.org/print-fair. Access was free and open to the public. The webpage hosted interviews with print dealers from around the country as they highlighted works of art available for purchase. Links to each dealer's website, images of artwork, and a description of their unique offerings gave guests a roadmap to exploring the thousands of prints, drawings, watercolors, and photographs for sale.

Additional highlights of the fair included a step-by-step Tortilla Press and Foam Print printmaking activity, and interviews with San Antonio printmakers Ethel Shipton and Humberto Saenz. The McNay gave a behind-the-scenes look inside the Museum's Print Room with Lyle W. Williams, Curator of Collections and Curator of Modern Art, as he discussed printmaking, print history, tips for collecting, and showed some of the print treasures from the McNay's permanent collection.



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

STATEMENT OF FINANCIAL POSITION

For the year ending June 30, 2021

ASSETS

Cash, receivables, inventories, & prepaids	\$6,506,070
Investments	\$65,355,297
Land, buildings, & equipment, net	\$26,250,448
TOTAL ASSETS	\$98,111,815

LIABILITIES

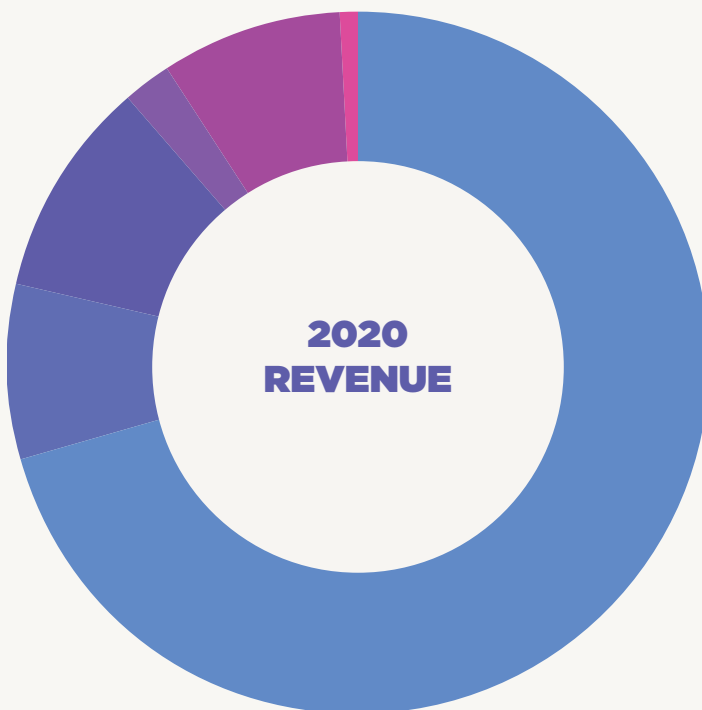
Accounts payable & accrued expenses	\$264,609
Deferred revenue	\$206,567
NET ASSETS	\$97,640,639
TOTAL LIABILITIES AND NET ASSETS	\$98,111,815



STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS

For the Year Ending June 30, 2021

	UNRESTRICTED	WITH DONOR RESTRICTIONS	TOTAL
REVENUE, GAINS AND OTHER SUPPORT			
Contributions	\$3,765,395	\$1,411,851	\$5,177,246
Memberships	\$661,494		\$661,494
Special Events, net	\$205,561		\$205,561
Investment Income	\$15,637,718	\$2,090,524	\$17,728,242
Rental Income	\$138,088		\$138,088
Museum Store	\$136,338		\$136,338
Exhibitions & Admissions	\$593,557	\$352,500	\$946,057
Other	\$146,279	\$14,547	\$160,826
Transfers/appropriations	(\$15,840)	\$15,840	\$0
NET ASSETS RELEASED FROM RESTRICTIONS	\$4,246,169	(\$4,246,169)	\$0
TOTAL REVENUE, GAINS AND OTHER SUPPORT	\$25,514,759	(\$360,907)	\$25,153,852



- Contributions: 87%
- Memberships: 10%
- Exhibitions & Admissions: 12%
- Museum Store: 3%
- Special Events & Rentals: 10%
- Other: 1%
- Investments: -23%



- Contributions: 27%
- Memberships: 3%
- Exhibitions & Admissions: 4%
- Museum Store: 1%
- Special Events & Rentals: 1%
- Other: 0%
- Investments: 64%

EXPENDITURES

Curatorial & conservation	\$1,814,189		\$1,814,189
Exhibition & presentations	\$3,310,112		\$3,310,112
Education	\$1,483,112		\$1,483,112
Public Relations, Mktg, Media	\$121,682		\$121,682
Museum Store	\$274,408		\$274,408
Management & General	\$1,025,411		\$1,025,411
Fundraising	\$745,068		\$745,068
TOTAL EXPENDITURES	\$8,803,867	\$0	\$8,803,867
Change in net assets before changes related to collection items not capitalized and non-operating transfers	16,710,892	(360,907)	16,349,985
Changes related to collection items not capitalized - art purchases	(1,379,052)		(1,379,052)
Gain (Loss) on disposal of fixed assets	(\$18,199)		(\$18,199)
Change in net assets	\$15,313,641	(\$360,907)	\$14,952,734
Net assets, beginning of period	\$39,995,414	\$42,692,491	\$82,687,905
NET ASSETS, END OF PERIOD	\$55,309,055	\$42,331,584	\$97,640,639



- Curatorial & Conservation: 22%
- Exhibitions & Presentations: 39%
- Public Relations, Mktg, Media: 1%
- Museum Store: 3%
- Education: 19%
- Management & General: 9%
- Fundraising: 7%



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

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the first modern art museum in Texas.

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2021

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Cumulative Gifts

July 1, 2020–June 30, 2021

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Thank you to the 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.



COVER IMAGE

Vanessa German, *BLACK GIRL WITH SNAKES*, 2020. Assemblage, 75 x 80 x 12 in.
Museum purchase with funds gifted anonymously in memory of Madeline O'Connor, 2021.13.

theMcNay

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San Antonio, Texas, 78209-0069
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