Director’s Message

This fall the McNay presents a particularly rich array of exhibitions and installations exploring major developments in modern and contemporary art. *Miró: The Experience of Seeing* is a rare opportunity to see a superb collection from Madrid’s Museo Nacional Centro de Arte Reina Sofia. One of the great innovators of modern art, Joan Miró (1893–1983) created an expressive and joyful pictorial and sculptural universe throughout his 60-year career. A contemporary of Picasso, he was aligned with the Surrealists in 1920s Paris, but developed an independent body of work that earned him a central place in the history of 20th-century art, culminating in an extraordinary burst of creativity in the two last decades of his long life.

Simultaneously, the museum presents the exhibition *Picasso, Braque, and the Cubist Legacy*, featuring prints and drawings from the permanent collection. A special opportunity to see works of art infrequently exhibited, it explores the work of the two inventors of Cubism and their lasting influence on the art of the next generation.

From Europe, we turn to the U.S. in *American Modern: Works from the Collection of Alice C. Simkins*. Organized by the Museum of Fine Arts, Houston from a choice personal collection, this exhibition nicely complements the museum’s strength in American modernism. *Collecting in Context* takes a related approach by demonstrating the historical and aesthetic connections to our existing collection that we consider when choosing new acquisitions for the museum.

The history of art is key to two new exhibitions from the Tobin Collection of Theatre Arts. *Art History Goes to the Theatre: Research Secrets of Great Designers* explores the sources in past art that scene and costume designers have tapped to create sympathetic environments for their productions. *Studio to Stage: Degas’s Little Dancer/Seurat’s Sunday Afternoon* is a perfect example of such influence, and one where works of art serve as the very inspiration for the drama itself.

Bringing us up to the present moment are new installations of contemporary art. *The Extraordinary Ordinary: Three Installations* presents works by Tom Burckhardt, Ernesto Pujol, and Sandy Skoglund that create unique environments for the viewer, using a variety of ordinary materials. Martin Gutierrez’s *Transcending Rhythm* is the latest in the museum’s series of video installations in the Frost Octagon, adjoining the AT&T Lobby where Stephen Westfall’s *The Holy Forest* remains on view through July 2016. In addition, you can see many of our 60th anniversary acquisitions, dating from the 19th century to the present day, on view throughout the Main Collection Galleries.

Finally, I am delighted to report that the San Antonio City Council has made the decision to close the Rittiman Road spur at the southwest corner of the museum’s campus, allowing the McNay to move forward with our master plan and create a safer, more attractive welcome to the museum’s campus.

As I begin my final year as director of the McNay, I want to thank the many members and colleagues who have written to wish me well since announcing my planned retirement in the fall of next year. Meanwhile, I look forward to an exciting year of progress on the museum's strategic plan and a smooth transition to new leadership. As we continue to bring our public the best of modern and contemporary art from near and far, I hope to see you here often during this superb season of exhibitions and public programs.

William J. Chiego
Director
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HOURS
Su Noon–5 pm
M Closed
Tu 10 am–4 pm
W 10 am–4 pm
Th 10 am–9 pm
F 10 am–4 pm
Sa 10 am–5 pm
Closed New Year’s Day, July 4, Thanksgiving, and Christmas.
During Daylight Saving Time, grounds are open 7 am–7 pm.
During Standard Time, grounds are open 7 am–6 pm.

ADMISSION
During Miró: The Experience of Seeing, September 30, 2015–January 10, 2016:
McNay members FREE
Children 12 and under FREE
Adults $20
Students with I.D. $15
Seniors (65+) $15
Active Military $15
Admission price includes entrance to Main Collection Galleries and to Miró.
On H-E-B Thursday Nights (4–9 pm) and First Sundays of the Month, entrance to Main Collection Galleries is FREE.
FREE FIRST SUNDAYS is made possible by generous support from Dickson-Allen Foundation.
Miró: The Experience of Seeing presents a rare opportunity to introduce American audiences to the astounding and innovative paintings and sculptures that Joan Miró (1893–1983) created in his later years. Comprised of 57 paintings, drawings, and sculptures, this exhibition is the first dedicated to the fruitful period of the artist's life in the United States. The exhibition focuses on Miró's late period with works beginning in the 1960s, a chapter that even today remains mostly overshadowed by his contributions during the interwar and immediate postwar periods. Miró's works during those mature years represent a more personal language, where neither painting nor sculpture takes precedence. Instead, approaching these disciplines again from his original perspective, he set out to explore their conceptual limits by questioning their very nature.

The paintings and sculpture in the exhibition closely examine aspects of the art-making process, part of the basis of his output since his earliest works. In his quest to transcend the idea of easel painting, the pictorial space is enlarged across expanded canvas fields, on which calligraphic signs reach maximum intensity through minimum resources, reflecting the artist's attempt to reach a square one of painting through simplicity and emptiness. Assembling found objects, and adding techniques such as modeling and bronze casting, also meant that he could create a work that somehow bestrode all of modern sculpture's possibilities for expression. Without ever being part of any formal categories, Miró continually changed his expressive medium, developing a process of intervention-reaction in the various series that he worked on for extensive periods. The modifications he introduced affected the group's final equilibrium, always reiterating in both media the same conceptual aspects and technical solutions: simplicity, flatness, line, gesture, and ideogram.

Miró: The Experience of Seeing was conceived by Chief Curator of Sculpture Carmen Fernández Aparicio and Chief Curator of Paintings Belén Galán Martín, under the guidance of Rosario Peiró, Chief Curator of the permanent collection at the Museo Nacional Centro de Arte Reina Sofía in Madrid, Spain. The McNay exhibition is the final presentation before the works are returned to Spain. A fully illustrated catalogue is available.

Monday, September 28, 6:00–8:30 pm
Members Preview: Lecture & Cocktail Reception
$25 for members

Tuesday, September 29, 1:00–3:00 pm
Members-only First Look

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Lead funding at the McNay is most generously given by Brown Foundation, Inc., the Elizabeth Huth Coates Charitable Foundation of 1992, and Jane and Bill Lacy.

Additional support is provided by the Elizabeth Huth Coates Exhibition Endowment, the Arthur and Jane Stieren Fund for Exhibitions, the Robert J. Kleberg Jr. and Helen C. Kleberg Foundation, the Marcia and Otto Koehler Foundation, Terry Touhey, the Nathalie and Gladys Dalkowitz Charitable Trust, Rackspace, the Director's Circle, and the Host Committee.


Joan Miró, Figure and Bird, 1968. Lost-wax casting, patinated bronze. Museo Nacional Centro de Arte Reina Sofía. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2015.

Clockwise:
Joan Miró, Figure, Birds, 1974. Oil on canvas. Museo Nacional Centro de Arte Reina Sofía. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2015.
The McNay has a very fine collection of Cubist prints and drawings, including an outstanding group of etchings and drypoints by Georges Braque. The museum has made a concerted effort in the last few years to add to this strength of the collection. These new acquisitions not only provide fascinating context for the work of Pablo Picasso and Georges Braque, but also show the different ways various artists used the ideas introduced by those pioneers of Cubism. This exhibition is the first time the public has a chance to see newly acquired works by Louis Marcoussis, Jean-Emile Laboureur, and Henri van Straten alongside the Picasso and Braque works that inspired them. Comparing the prints and drawings in the show reveals how each artist used Cubist elements in different ways, contributing to the evolution of modern art throughout the 20th century. The exhibition shows how Cubism inspired or influenced other important art movements of the 20th century, including Futurism and Expressionism. Both American and European prints and drawings are included to show the reach of Cubist ideas not only over time, but across the Atlantic as well.

Some of the other artists included in the exhibition are Fernand Leger, Albert Gleizes, Burgoine Diller, Stuart Davis, Werner Drewes, Sybil Andrews, C.R.W. Nevinson, Mildred Rackley, and Fannie Hillsmith.

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 generously funding this exhibition.


Louis Marcoussis, La Table, 1930. Etching and engraving. Museum purchase.

Alice C. Simkins’s aunt, the Houston collector and philanthropist Alice N. Hanszen, introduced her to the McNay when she was quite young. However, it was during a museum trip in 1969 to London, Paris, and Madrid, led by founding McNay director John Palmer Leeper, that her long history with the museum really began. Leeper was so impressed with the Newcomb College graduate that he invited Simkins to join the McNay’s staff. During her time as a staff member, she completed her Master of Arts thesis, a beautifully researched and much needed catalogue of the collection of Mary and Sylvan Lang, and organized an exhibition of American women artists in celebration of the American Bicentennial, *American Artists ’76: A Celebration*.

Having grown up around art collectors and having served as a curator at the McNay, it is no surprise that Simkins would become a collector in her own right. Hers is a laser-focused group of American watercolors and drawings from the early Modernist period, particularly the 1910s when American artists were experimenting with new ideas and forms emanating from the influential Armory Show in 1913. Tellingly, many of the artists she has collected have parallels in the McNay’s collection, particularly works collected by the Langs as well as by Margaret Batts Tobin and Robert L.B. Tobin. Perhaps the most poignant connection between Simkins’s and the McNay’s collections is her masterful watercolor by Charles Burchfield, *Sunrise and Rain* from 1916. Simkins was intimately involved in the acquisition of the McNay’s equally masterful *Nasturtiums and Barn* created just a year later.

The exhibition is organized by the Museum of Fine Arts, Houston and is accompanied by a fully illustrated catalogue with an essay co-authored by MFAH curator Alison de Lima Greene and McNay Curator of Prints and Drawings Lyle W. Williams.

Museum collections like the McNay’s are built very carefully by their curators to draw connections between objects, to show the evolution of a particular style or movement, or to give fascinating historical context to individual objects. These connections are not always that visible or obvious. This exhibition strives to change that. Drawing from the strengths of the McNay’s print collection and including many recent acquisitions, this exhibition illustrates the connections a curator sees when making an acquisition, thus providing a fascinating view into how a museum builds its collection.

One wonderful example of how the collection is growing is revealed by the juxtaposition in the show of Mary Cassatt’s masterpiece *In the Omnibus* with our recently acquired print by Henri Boutet, called *L’Averse (Deluge)*. Both are technically accomplished 19th-century color etchings produced in Paris in the 1890s. Yet that is not the really important connection. Cassatt’s image shows a young Parisian mother traveling in an omnibus, an early form of horse-drawn public transportation, with her child and nanny. Boutet’s etching shows people running for cover during a sudden downpour outside the gates of the Louvre. The location he shows is an important transportation hub where people could board an omnibus. One of these vehicles is clearly visible in the background of the composition, with the lights of the omnibus shining from within.

Another great example is the pairing of David Alfaro Siqueiros’s *Portrait of William Spratling*, a masterpiece of the McNay’s outstanding Mexican print collection, with Mabel Dwight’s beautifully and affectionately drawn portrait of Carl Zigrosser. The connections between these two objects might not be readily apparent, but there are many. Zigrosser was the proprietor of the Weyhe Gallery in New York and an early promotor of Diego Rivera, José Clemente Orozco, and Siqueiros in the U.S. William Spratling, the American silversmith who resurrected the silver industry in Taxco, often acted as an agent for Siqueiros in his dealings with Zigrosser.

Other artists include Howard Cook, Jan Wiegers, Ernst Ludwig Kirchner, Henri de Toulouse-Lautrec, Rene Hermann-Paul, Henri Guérard, and Pierre-Georges Jeanniot.

Art History Goes to the Theatre
Research Secrets of Great Designers

Giotto, El Greco, Veronese, Degas, Monet, Seurat, Klimt, Kirchner, Delaunay, Mondrian, Ernst, O’Keeffe, Nevelson, Stella. The names of these and other visual artists may not appear in playbills. As this exhibition demonstrates, however, their paintings and sculpture have played leading roles in theatre productions. Whether quoted directly, or exerting a more subtle influence, works of art can be essential to how designers and their collaborators envision the worlds they create on stage. For scene and costume designers, paintings, sculpture, and print, are invaluable historical documents, recording polychrome reliefs in Egyptian temples or elegant garments of the Italian Renaissance courts. The works of well-known artists also function as cultural shorthand. By referencing El Greco, Monet, O’Keeffe, or Bearden, designers evoke the austerity of Hapsburg Spain, the excitement of modern Paris, the vastness of the American West, or the rhythms of African-American jazz.

In the hands of visionary designers, art history can actually shape the underlying concept of theatre productions. When the ruthless philanderer Don Giovanni meets his fiery end, it takes the form of the Last Judgment from Medieval churches. The enlarged and fragmented imagery of Pop Art conveys the dehumanizing effects of war in Die Soldaten (The Soldiers). These references not only add new layers of meaning to theatre, but also call attention to how, and why, certain works of art continue to capture the imagination.

How did such famous works as Edgar Degas’s Little Dancer Aged Fourteen (1878–81) and George Seurat’s Sunday Afternoon on the Island of La Grande Jatte–1884 (1884–86) come into being? The subject of art historical studies, these questions also inspired two musicals: Stephen Sondheim and James Lapine’s Sunday in the Park with George (1884) and Stephen Flaherty and Lynn Ahrens’s Little Dancer (2014).

Ann Hould-Ward’s costume designs for Sunday in the Park with George underscore the strength of Sondheim’s musical, its exploration of Seurat’s color theories. For the character Dot, Hould-Ward created a bustled dress with a silhouette recognizable from the painting. Using layers of different colors and patterns of fabrics, she suggested the simultaneous contrasts of colors Seurat sought in his “pointillist” paintings.

William Ivey Long shared Little Dancer director Susan Stroman’s fascination with the socio-economic realities of the struggling young performers at the Paris Opera. Inspired by Degas’s other paintings, Long created a fictionalized persona for Marie van Goethem. Like her mother, an alcoholic, and sister, a prostitute, Marie seemed destined to succumb to the enticements of male admirers who pursued members of the corps de ballet.

Represented in the exhibition by drawings and costumes as well as research materials and performance videos, these musicals raise provocative questions about art historical fact and fiction.

This exhibition is organized by the McNay Art Museum and is a program of the Tobin Theatre Arts Fund.


Martín Gutierrez’s music videos, four of which are shown together at the McNay, explore self-transformation and the intersection of fantasy and reality. His videos subvert typical gender tropes, thereby forcing viewers to come to their own conclusions. In Clubbing, a video from Gutierrez’s undergraduate years, the artist plays multiple characters, both male and female, in a bid to supplant ideas of traditional identity. Trio appears to display Gutierrez’s form inserted in a bleak desert landscape. The artist manipulates images of his figure—in triplicate—in order to arouse in the viewer questions of identity and reality.

Both Blame the Rain and If feature the character Martine, Gutierrez’s singer persona. These works examine the status of celebrity, media, and subculture through videos that are written, sung, and produced by Gutierrez alone. The artist describes these music videos as explorations on the theme of pop singer “Lana del Rey goes to the Caribbean and is still sad.”

Martín Gutierrez was born in 1989 in Berkeley, California, to an American mother and Guatemalan father, and as an adolescent moved to rural Vermont. The artist received his Bachelor of Fine Arts from the Rhode Island School of Design in 2012. He works in a variety of media and is currently focusing on music.

The exhibition is organized by the McNay Art Museum. The Elizabeth Huth Coates Exhibition Endowment and the Arthur and Jane Stieren Fund for Exhibitions are generously funding this exhibition.

Recent Acquisition

The McNay recently acquired a representative group of five works by American sculptor Saul Baizerman, including *Moonlight-November*, as a purchase and partial gift of Mary Jo and George N. Newton and family. One of 12 sculptures from his *Months of the Year* series executed between 1950 and 1957, *Moonlight-November*, a lyrical interpretation of the female form, has been on loan to the museum for many years. It is currently on view in the Lang Galleries; other works from this acquisition will be exhibited later.

The Russian-born Baizerman is a unique figure in American sculpture. His distinctive medium of hammered copper allies him to the hand work tradition of direct carving in wood and stone that is a hallmark of avant-garde American sculpture in the early 20th century. His work is an important addition to the museum’s growing collection of American modernist sculpture that includes our recently acquired limestone *Head of a Woman* by Chaim Gross, Seymour Lipton, Charles Umlauf, and others.

On Loan
Two Pollock paintings featured in Tate Liverpool’s *Jackson Pollock: Blind Spots*

The McNay is pleased to lend Jackson Pollock’s *No. 2-A* and *No. 2-B* to Tate Liverpool, which features late paintings of Jackson Pollock, made between 1951 and 1953, in the exhibition *Jackson Pollock: Blind Spots*. The exhibition focuses on a phase of work referred to as his black pourings, considered a highly influential part of his career.

*No. 2-A* and *No. 2-B* were painted using Pollock’s classic drip-and-pour technique he became famous for in the late 1940s and 1950s. The two paintings, featuring black, red, and yellow blobs, drips, spirals, and lines on white unprimed canvas, were part of an important bequest to the museum by Mary and Sylvan Lang in 1975.

An accompanying catalogue includes scholarly texts on Pollock’s practice with new essays by Jo Applin, University of York; Gavin Delahunty, Dallas Museum of Art; Michael Fried, Johns Hopkins University, Baltimore; and Stephanie Straine, Tate Liverpool.

The exhibition is on view in Liverpool from June 30 to October 18, 2015. It will then be on view from November 15 to March 20, 2016 at the Dallas Museum of Art, which organized *Jackson Pollock: Blind Spots* in partnership with Tate Liverpool.
Julie Ledet
Coordinator of Communications and Marketing

Julie Ledet joined the McNay staff as Coordinator of Communications and Marketing in March 2015. Ledet holds a Master of Fine Arts degree from the University of Texas at San Antonio. For the past three years she has worked in collaboration with several artists to form an artist collective, The Lullwood Group. She is also a board member for Contemporary Art Month in San Antonio. Prior to working at the McNay, she was the Digital Media Coordinator at the Witte Museum, an adjunct instructor in the art department at UTSA, and the Assistant Gallery Director at Parchman Stremmel Galleries.

Former Semmes Interns
Where Are They Now?

The McNay has tracked down several of our former interns and they have all gone on to start successful careers in the arts.

Our most recent Semmes Curatorial Intern, Genevieve Hulley, has just accepted a position as Curatorial Assistant with the Sterling and Francine Clark Art Institute in Williamstown, MA.


Jacqueline Edwards, Semmes Curatorial Intern 2012–2013, is currently Curatorial Assistant at the McNay. Jaqueline helps coordinate several yearlong projects such as Art to the Power of Ten, View and Vote, GET REEL film series, Artists Looking at Art, and works closely with the McNay Contemporary Collectors Forum.

Kate Kunau, 2011–2012 Semmes Curatorial Intern, is Associate Curator at the Cedar Rapids Museum of Art in Iowa.

Celeste Wackenhut, 2010–2011 Semmes Curatorial Intern, has since opened French & Michigan Gallery and currently represents a dozen artists from the central Texas region.

The 2009–2010 Semmes Curatorial Intern, Lana Meador, is San Antonio Museum of Art’s Curatorial Assistant for Modern and Contemporary Art.

Rebecca Norris, 2006–2007 Semmes Curatorial Intern, currently holds the position of Project Assistant to Vicky Avery, Keeper of Applied Arts at the Fitzwilliam Museum in Cambridge, England. Rebecca continues to participate in national conferences, including the Renaissance Society of America.

Adam McCoy, 2005–2006 Semmes Curatorial Intern, is now Vice President and Senior Specialist at Christie’s International.

Timothy Retzloff
Tobin Theatre Arts Fund Curatorial Assistant

Timothy Retzloff, a native of San Antonio, joined the McNay in 2013 as the Tobin Fund Intern in Theatre Arts and continued until the summer of 2015, when he enthusiastically transitioned into his new role as the Tobin Theatre Arts Fund Curatorial Assistant. Timothy is an alumnus of Texas State University, where he received both his Bachelor of Fine Arts degree in directing for the stage and his Master of Arts degree in dramaturgy. Prior to joining the McNay, Timothy acted as dramaturg for several productions at the Classic Theatre of San Antonio.

While at the McNay, Timothy has had the pleasure of curating several exhibitions, including a three-part salute to the new Tobin Center as well as his most notable exhibition, Jedermann: Medieval Morality Onstage at the Salzburg Festival.

Timothy thanks his family for their continuous and generous support of both him and the McNay.

Geraldine “Geri” Bannister Makes Donation

Special thanks to Geraldine “Geri” Bannister for her recent donation of two concrete benches for the McNay grounds. One bench is in honor of Marion Koogler McNay and the other is in honor of the McNay docent program. As an active McNay docent and volunteer, Bannister is pleased to offer more seating for the enjoyment of the grounds and outdoor sculpture at the museum.
Special Events

**Annual Patrons Party**
Tuesday, November 10, 7:00–10:00 pm
Stieren Center for Exhibitions

This year's elegant event includes a cocktail reception, live music, dancing, and more! Members of the Patrons Program are also invited to enjoy a private viewing of *Miró: The Experience of Seeing*. Invitation to follow.

For more information about joining the Patrons Program, please call Jessica Anderson at 210.805.1755 or email jessica.anderson@mcnayart.org.

**Holiday at the McNay and Shopping Extravaganza**
Tuesday, December 8, 5:30-8:00 pm
Stieren Center for Exhibitions

Presale: Member $25 | Nonmember $35
At the door: $40

Our festive and popular holiday shopping event returns for a second year. You’re invited to join us to kickoff the Museum Store double discount days, trunk shows including Susan Butler jewelry, Ayala Bar jewelry, painted silk scarves by Kavita Singh, and all things wine by Wine-tique. The Trinity AcaBellas perform merry carols while you sip sparkling cocktails and indulge in delicious hors d'oeuvres. *Miró: The Experience of Seeing* admission is also included.

Presale admission now through midnight, December 7. Visit mcnayart.org or call 210.805.1772 to purchase tickets.
Friday, January 22, 2016
Cocktails & Dinner 6:00–9:30 pm
After Party 9:30 pm–1:00 am

Donors at leadership levels to the Meet the Future Fund for Exhibitions and Education are cordially invited to a special celebration on January 22. The evening includes cocktails and hors d’oeuvres on the Blackburn Patio, an elegant dinner in the Tobin Exhibition Galleries with each gallery celebrating a regional artist, and an After-Party in Leeper Auditorium with live music by Blind Date, drinks, desserts, and dancing.

Established during the museum’s 60th anniversary, the Fund for Exhibitions and Education was a resounding success this year. Emma & Toby Calvert and Caroline & William Carrington are chairing this initiative in 2016. With a $500,000 annual goal, gifts made to the fund provide lasting support for the presentation of changing exhibitions and related educational programs. This special celebration is fully underwritten, allowing all donations to be directed to the Meet the Future Fund.

To contribute to the Meet the Future Fund, please contact Colleen Kelly at 210.805.1769 or colleen.kelly@mcnayart.org.
1. Members enjoy the Brown Sculpture Terrace at the Lesley Dill: Performance as Art preview and reception on June 9, 2015.


3. Lesley Dill at the Lesley Dill: Performance as Art preview and reception on June 9, 2015.


7. Ashley and Britt Campbell, Party Chairs, at the 7th Annual Spring Party My Big Fat Greek McNay Party on May 15, 2015.


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as of June 30, 2015

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as of June 30, 2015

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Mr. & Mrs. Albert C. Droste
Donald G. Elliott & J.T. Rabinowitz
Margaret Mitchell & Douglas Endsley
Joel K. Erben
Mrs. Hertzler Finesilver
Mr. & Mrs. Joseph B.C. Fitzsimons
Charles A. Forster
Mr. & Mrs. Ben F. Foster Jr.
Mr. & Mrs. Charles F. Foster
Mr. & Mrs. Don Frost
Dr. & Mrs. Joseph W. Goldzieher
Dr. & Mrs. Roy R. Gonzalez Sr.
David Greenwood
Mr. & Mrs. Raul J. Guerra
Lisa Half
Sally Half
Dr. Glenn Half & Mrs. Mindy Alterman
Dr. & Mrs. Weldon W. Hammond Jr.
Mr. & Mrs. John Hannah
Mr. & Mrs. Phillip Hardberger
Mr. & Mrs. Houston H. Harte
Dr. & Mrs. P. Allen Hartsell
Mr. & Mrs. James L. Hayne
Dr. & Mrs. Jay H. Heizer
Peter J. Hennessey
Christopher C. Hill & Rodolfo Choperena
Mr. & Mrs. Ronald Hornberger
Mr. & Mrs. Reagan Houston IV
Mr. & Mrs. Harvey Howell
Allen Jacobson
Mr. & Mrs. James Jennings
John S. Jockusch
Curtis Johnson
Mrs. Murray L. Johnston Jr.
Mary B. Jones
Dr. & Mrs. Robert L. Jones
Mr. & Mrs. William M. Kanyusik
Mr. & Mrs. Gregory C. King
Mr. & Mrs. Graham B. Knight
Mr. & Mrs. John C. Korbell
Michael Kreager
Dr. & Mrs. Kenneth Kruenger
Mr. & Mrs. Daniel Kurokawa
Barbara C. Kyse
Mr. & Mrs. Robert Lende
Corporate Partners

as of June 30, 2015

**Philanthropist $10,000 & above**
Argo Group, Inc.
AT&T Inc.
The Capital Group Companies
Charitable Foundation
Frost Bank
Gunn Automotive LLC
HEB Grocery Company
Jefferson Bank
JP Morgan Chase Securities
Luther King Capital Management
Meja Engineering Company
Monticello Group at Jefferson Bank
Sendero Wealth Management, LLC
Valero Energy Foundation

**Benefactor $5,000 & above**
Bank of America
Lucifer Lighting Company
Neiman Marcus
Paratus Group II, Inc.
Prism Technologies Group

**Educational $5,000 & above**
Alamo Community College District
Trinity University
University of the Incarnate Word

**Sponsor $2,500 & above**
BDI USA, LLP
Catto & Catto LLP
Ford, Powell & Carson,
Architects & Planners, Inc.
Plains Capital Bank
Schoeder Interests LLC

**Associate $1,500 & above**
Argent Court Assisted Living
Bolner's Fiesta Products, Inc.
Christie’s - New York & Houston
Honar Law Firm PC
North American Development Bank
Phyllis Browning Company
Salient Partners LP
Soleil Advertising, Inc.

**Business Partners $1,000**
Crosstown Capital Management, LLC
Mission Pharmacal
Porter Loring Mortuaries

**Business Partners $500**
Giles-Parscale
Hamlin Capital Management, LLC
Hot Joy

**Honoraria**
March 1–June 30, 2015
Parman Family
Paul Darr
Rodrigo Portillo-Oliver
Bradley J. Parman & Tim Seeliger
Grace Trumble
Bradley J. Parman & Tim Seeliger
Peg Ziperman
Lisa Bragg

**Memorials**
March 1–June 30, 2015
Ingeborg Buech
Santikos Theatres—Bijou

**Library & Archives**
as of June 30, 2015

**Special Thanks**
Santikos Theatres—Bijou
at Crossroads
Whole Foods Market
HOLIDAY Double Discounts December 9–24
Current members receive 20% discount on all purchases in the Museum Store.