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As of April 20, 2022

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 heartful 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.

Richard Aste  
Director and CEO
Impact Highlights

143,379 McNAY VISITORS
from 2,777 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 1 and Communities in Schools (CIS) students served through 185 programs

789,724 website pageviews from users across 173 countries

624 new donors to the Museum

373 local, regional, national, and international earned press mentions

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**


**DRAWINGS AND WATERCOLORS**


**PAINTINGS**


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.


**PRINTS**


**PHOTOGRAPHS**


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
Sculpture


Theater Arts

Eugene Berman, Maquette for *Cosi 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.


Loans
Loans

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


**Another World: The Transcendental Painting Group, 1938–1945**  


**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


**Georgia O’Keeffe: Photographer**  


**Rediscovering Picasso: Paris/Barcelona and the Blue Period**  


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


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© The Joan Mitchell Foundation
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

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**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 Freguis (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.

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.

Program Highlights
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.

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
Special Events

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.
Special Events

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 Nahuatlatos, Santiago Jimenez Jr., Madelyn Victoria

Thank you to our sponsor: Kerr Family Charitable Foundation
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
# STATEMENT OF FINANCIAL POSITION

*June 30, 2022*

## ASSETS

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<td>Cash, receivables, inventories, &amp; prepaids</td>
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<td>Investments</td>
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<td>Land, buildings &amp; equipment, net</td>
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<td><strong>TOTAL ASSETS</strong></td>
<td><strong>$88,824,083</strong></td>
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## LIABILITIES

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<td>Deferred revenue</td>
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<td><strong>NET ASSETS</strong></td>
<td><strong>$88,351,638</strong></td>
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**TOTAL LIABILITIES AND NET ASSETS**

**$88,824,083**
# STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS

For the Year Ending June 30, 2022

<table>
<thead>
<tr>
<th>REVENUE, GAINS AND OTHER SUPPORT</th>
<th>UNRESTRICTED</th>
<th>WITH DONOR RESTRICTIONS</th>
<th>TOTAL</th>
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<td>Exhibition Income</td>
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<td>Other</td>
<td>$219,117</td>
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| NET ASSETS RELEASED FROM RESTRICTIONS                      | $2,062,403   | ($2,062,403)            | $0             |

TOTAL REVENUE, GAINS AND OTHER SUPPORT                      | $560,923     | $402,840                | $963,763       |

## 2021 REVENUE
- Contributions: 27%
- Memberships: 3%
- Exhibitions & Admissions: 4%
- Museum Store: 1%
- Special Events & Rentals: 1%
- Investments: 64%

## 2022 REVENUE
- Contributions: 518%
- Memberships: 74%
- Exhibitions & Admissions: 65%
- Museum Store: 12%
- Special Events & Rentals: 70%
- Investments: -647%
- Other: 8%
## Financial Overview

### EXPENDITURES

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Change in net assets before changes related to collection

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<td>($9,288,325)</td>
<td>$402,840</td>
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<td>($8,885,485)</td>
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Changes related to collection items not capitalized - art purchases

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<tr>
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<td>($405,306)</td>
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Gain (Loss) on disposal of fixed assets

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Change in net assets

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<td>$402,840</td>
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Net assets, beginning of period

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<td>$55,309,055</td>
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**NET ASSETS, END OF PERIOD**

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### 2021 EXPENDITURES
- Curatorial & Conservation: 20%
- Exhibitions & Presentations: 38%
- Public Relations, Mktg, Media: 2%
- Museum Store: 3%
- Education: 17%
- Management & General: 12%
- Fundraising: 8%

### 2022 EXPENDITURES
- Curatorial & Conservation: 20%
- Exhibitions & Presentations: 40%
- Public Relations, Mktg, Media: 4%
- Museum Store: 1%
- Education: 18%
- Management & General: 10%
- Fundraising: 7%
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*
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
The Brown Foundation, Inc.
Mr. Ben F. Foster Jr.

$100,000 and Above
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Mrs. Betty Lou Sheerin
Smothers Bruni Foundation
Texas Commission on the Arts
The Gambrinus Company
The George Weldon Sheffield Fund
The Henry Luce Foundation, Inc.
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Mr. and Mrs. William D. Balthrop
Mr. and Mrs. Bill Been
Mr. Thomas Belden and Ms. Janice Miller
Mr. and Mrs. Mrs. David Berman
Bexar County Economic & Community Development

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Mr. Darryl Byrd
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Cavender Auto Group
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Darrell and Jodi Kirksey Foundation
Susan Toomey Frost and Craig Bunch
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IBC Bank San Antonio
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Mrs. Jo Anne Yau
Dr. Raúl J. Yordán-Jovet and Ms. Norma C. Bodevin

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Anne Zanikos Art Conservation
Dr. Mary Arno and Mr. Peter Hollimon
Mr. and Mrs. William H. Atwell II
Mr. and Mrs. Joe Babb
LTC Michael Battista and Dr. Pamela Ray
Mr. and Mrs. Michael Baucum
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Mr. and Mrs. Steve Blank
Mr. and Mrs. Guy Bodine
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Broadway Bank
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Mrs. Mary Jane Ely
Douglas Endsley and Margaret Mitchell
Mr. and Mrs. Robby Felder
Mr. and Mrs. Joseph B. Fitzsimons
Mr. and Mrs. Bruce M. Fiohr
Mrs. Carol Foster
Mr. and Ms. Paul Hamborg
Mr. and Mrs. Eugene Garcia
Mr. and Mrs. Stephen L. Golden
Jane Welch and Raymond Goldstein
Damián González and Raymond De Leon
Dr. and Mrs. Roy R. Gonzalez Sr.
GPM Life Insurance Company
Ms. Lauren Guido
Mrs. Sally Half
Mr. and Mrs. Harry Half
Hannah Foundation
Mr. and Mrs. Jay S. Haselwood
Stephen Henry
Sandy Hornberger
Mr. and Mrs. H. Glenn Huddleston
Mr. and Mrs. Cliff Hurd

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<td>In Memory of Mr. Michael Young</td>
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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.