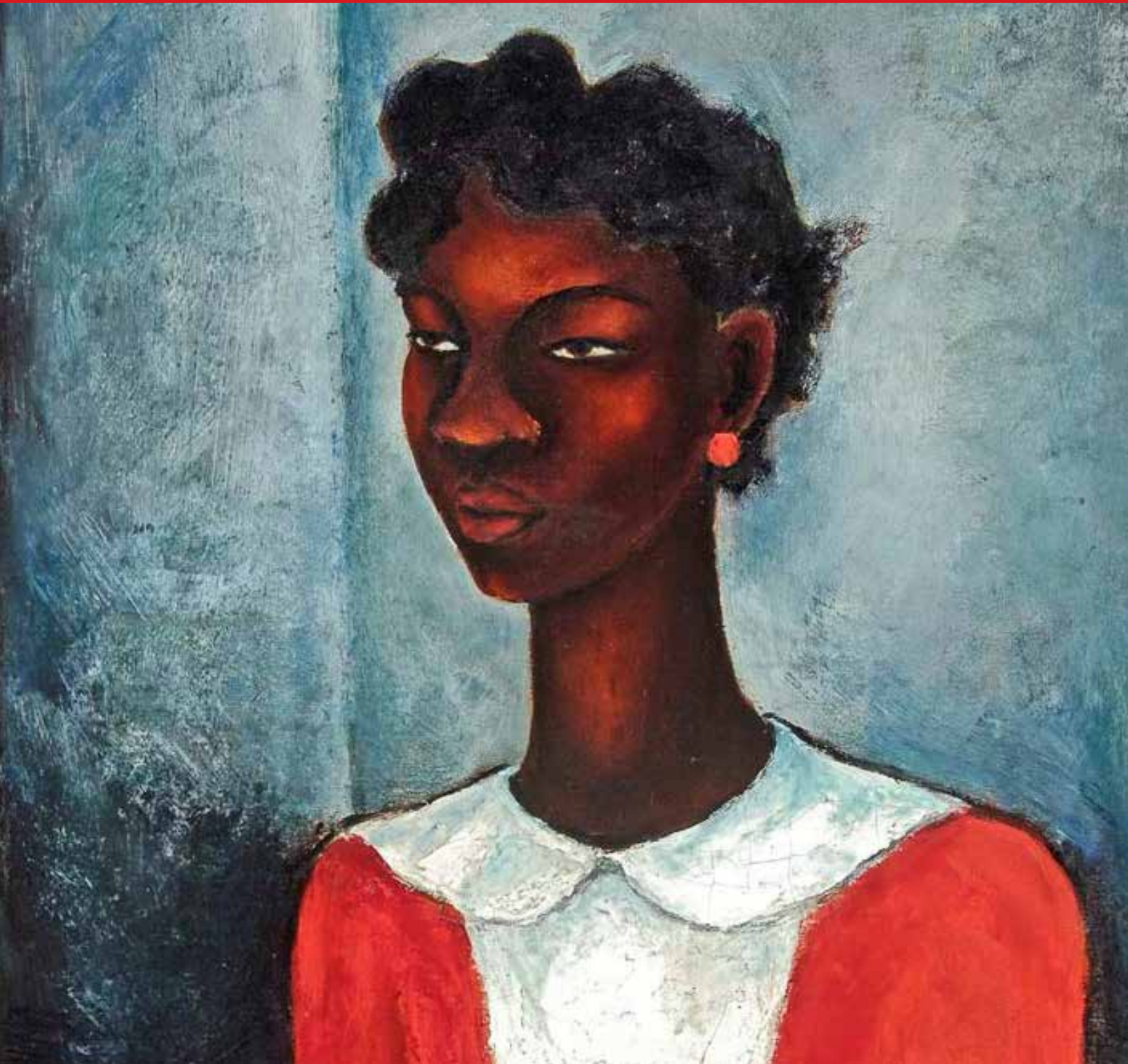


theMcNay  
McNay Art Museum

January | April 2018

# IMPRESSIONS



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### Opposite page:

Charles Alston, *Girl in a Red Dress* (detail), 1934. Oil on canvas. The Harmon and Harriet Kelley Foundation for the Arts

Glenn Ligon, *America* (detail), 2008. Neon sign and paint. Rubell Family Collection, Miami

Deborah Roberts, *Talking to Beauty* (detail), 2017. Mixed media on paper. Collection of Ann Daughety. Photograph courtesy Robert Beam

Jacob Lawrence, *Flotilla from Toussaint L'Ouverture* (detail), 1996. Silkscreen. The Harmon and Harriet Kelley Foundation for the Arts. © 2017 Jacob Lawrence/Artist Rights Society (ARS), New York

Mary Bonner, *Two Dogs* (detail). Etching. Collection of the McNay Art Museum, Bequest of Marion Koogler McNay

Seth Eastman, *Hunt's Landing, 25 Miles Above Mouth of the Ohio River, Looking North, October 1848*, from *Sketchbook* (detail), 1848-49. Graphite on paper. Collection of the McNay Art Museum, Gift of the Pearl Brewing Company

Carlos Mérida, Scene design for *Carmen* (detail), ca. 1944. Gouache and graphite on paper. Collection of the McNay Art Museum, Gift of The Tobin Endowment

Remigio Cantagallina, Giulio Parigi. *Ship of Jason, Guided by Pallas Athena*, from *The Argonautica* (detail), 1608. Etching. Collection of the McNay Art Museum, Gift of Robert L. B. Tobin

**McNay Art Museum**  
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mcnayart.org



## From the Director

The start of a new year is an opportunity to step back and reflect on the past and chart a course for the future. Since its inception, the McNay Art Museum has thoughtfully meditated on both. In fact, in her final years, our founder, Marion Koogler McNay, reflected on a lifetime of collecting modern American and European masterpieces in San Antonio. And with an eye on the future, she crafted a vision that would manifest, in 1954, as the first modern-art museum in Texas. Two visionary McNay directors, John Leeper and William J. Chiego, also reflected on her vision and set a course for future decades defined by artistic excellence and community impact. So today, at the dawn of our city's 300th anniversary as a Spanish settlement, we reflect on the past and look at 2018 through an inclusive, global lens.

We celebrate the new year with a museum-wide reinstallation of the permanent collections, *The McNay Reimagined*. Our gifted team of curators, educators, designers, and preparators unite iconic works from across time, place, and medium under timeless themes that remain relevant today. The momentum continues throughout 2018 with a series of exhibitions that speak to the McNay's and the Alamo City's vital roles in the local and global art worlds. We begin with *100 Years of Printmaking in San Antonio; Spain to San Antonio: Hispanic Culture on Stage*; and *Something to Say: The McNay Presents 100 Years of African American Art* and we conclude next Fall with *Pop América: 1965–1975*. *Something to Say* is the Museum's first survey of modern and contemporary African American art, as well as a tribute to pioneering San Antonio collectors Harriet and Harmon Kelly.



Richard Aste, Director, and Toby Calvert, President of the Board of Trustees

Every new year, the McNay will reflect on its past and define its future through artistic excellence and community impact. That commitment is at the heart of *The McNay Reimagined* and of every exhibition and program we will present in 2018. We look forward to seeing you back home, at your McNay, throughout the year.

Richard Aste  
Director

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

Celebrating  
African American Art

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THE FINAL DAYS:  
Nightmare Before  
Christmas

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The McNay  
Reimagined

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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 Day,  
and Christmas Day.

During Daylight Saving Time,  
grounds are open 7 am–7 pm.

During Standard Time, grounds  
are open 7 am–6 pm.

## ADMISSION

McNay Members	FREE
Children 12 and under	FREE
Teens	FREE
Adults	\$10
Students with I.D.	\$5
Seniors (65+)	\$5
Active Military	\$5

During *Something to Say* and  
*30 Americans*, a \$10 special  
exhibition fee is added. During  
FREE times, the \$10 special  
exhibition fee applies for  
entrance to *Something to Say*  
and *30 Americans*.

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.

FREE admission for teens 19  
and under provided by the  
John L. Santikos Charitable  
Foundation of the San Antonio  
Area Foundation.



## Something to Say

### The McNay Presents 100 Years of African American Art

Pioneering collectors Harmon and Harriet Kelley paved the way for the collecting of African American art across San Antonio, Texas, and the United States. *Something to Say: The McNay Presents 100 Years of African American Art* illustrates the Kelley Collection's impact by juxtaposing works from their renowned holdings with loans from the burgeoning collections of Guillermo Nicolas and Jim Foster, John and Freda Facey, and the McNay. *Something to Say* is the first survey of modern and contemporary African American art at the McNay.

Drawn primarily from the Kelleys' groundbreaking collection, *Something to Say* presents more than 50 artworks by a range of 20th- and 21st-century artists. Featuring masterpieces by such iconic figures as Charles Alston, Elizabeth Catlett, Lois Mailou Jones, Jacob Lawrence, Norman Lewis, and Charles White, the exhibition and related programs allow visitors to reflect on a range of African American experiences, and examine how artists have expressed personal, political, and racial identity over approximately 100 years. *Something to Say* exemplifies the McNay's commitment to equity, inclusion, and social consciousness as well as artistic excellence.

Serving as curatorial advisor is Lowery Stokes Sims, former director of the Studio Museum in Harlem. The exhibition is accompanied by an illustrated catalogue featuring two essays by Sims.



This exhibition is organized by René Paul Barilleaux, Head of Curatorial Affairs, for the McNay Art Museum. Lead funding for *Something to Say: The McNay Presents 100 Years of African American Art* is most generously given by Jane Stieren Lacy; The Brown Foundation, Inc.; USAA; Capital Group Companies Charitable Foundation; and San Antonio (TX) Chapter of The Links, Incorporated.

Stanley Whitney, *Untitled*, 2014. Gouache on paper. Collection of the McNay Art Museum, Museum purchase. © Stanley Whitney

Charles White, *Hear This*, 1942. Oil on canvas. The Harmon and Harriet Kelley Foundation for the Arts

## Benny Andrews: Sexism



Between 1970 and 1975, Benny Andrews created six monumental paintings as part of his Bicentennial series, in response to official United States Bicentennial plans to be carried out in 1976. The McNay presents the fourth work in the series, *Sexism*, 1973, wherein Andrews, inspired by his involvement with feminist groups and activists, explores similar oppressions of women. The work is humorous, surreal, provocative, and complex in its contemplation of the distribution of power among genders. This presentation is the seventh AT&T Lobby installation and is part of *Something to Say*.

Benny Andrews, *Sexism (The Bicentennial Series)*, 1973. Oil on eight canvases with painted fabric and mixed-media collage. Courtesy of Michael Rosenfeld Gallery, New York. © Estate of Benny Andrews/ Licensed by VAGA, New York

February 8 | May 6, 2018

## 30 Americans

Rubell Family Collection

*30 Americans* presents selections drawn from the Rubell Family Collection in Miami, Florida, and is presented alongside *Something to Say: The McNay Presents 100 Years of African American Art* in the Tobin Exhibition Galleries. *30 Americans* showcases works by many of the most important African American artists of the last three decades. This provocative exhibition focuses on issues of racial, sexual, and historical identity in contemporary culture while exploring the powerful influence of artistic legacy and community across generations. Artists whose work is represented in this sweeping survey include icons such as Mark Bradford, Nick Cave, Robert Colescott, Glenn Ligon, Kerry James Marshall, Mickalene Thomas, and Kehinde Wiley.



This exhibition is organized by the Rubell Family Collection, Miami. Lead funding for *30 Americans: Rubell Family Collection* is most generously given by Jane Stieren Lacy; The Brown Foundation, Inc.; USAA; Capital Group Companies Charitable Foundation; and San Antonio (TX) Chapter of The Links, Incorporated.

Clockwise from top right:

Glenn Ligon, *America*, 2008. Neon sign and paint. Rubell Family Collection, Miami

Kehinde Wiley, *Equestrian Portrait of the Count Duke Olivares*, 2005. Oil on canvas. Rubell Family Collection, Miami

Mickalene Thomas, *Whatever You Want*, 2004. Acrylic, rhinestone, and enamel on wooden panel. Rubell Family Collection, Miami



February 8 | May 6, 2018

## Haiti's Revolution in Art

Jacob Lawrence's  
*Toussaint L'Ouverture Series*

As a young student of American history, Jacob Lawrence was frustrated with the lack of narratives addressing the African American experience, as well as the absence of black heroes from history books. He later discovered that there were indeed black heroes to admire and emulate, including Harriet Tubman. He was most fascinated, however, with the leader of the 18th-century Haitian Revolution, Toussaint L'Ouverture (1743–1803). In 1938 he painted his first image of the narrative, but soon realized that this great and complex story needed to be a series. Eventually, Lawrence would create 41 panels about Toussaint L'Ouverture and the struggle for Haitian self-governance. A gifted printmaker, he decided to create a portfolio of 15 screenprints based on the panels.

Echoing Thomas Jefferson's words that "all men are created equal," Toussaint L'Ouverture said, "I was born a slave, but nature gave me the soul of a free man." This sentiment informed his leadership of the Haitian Revolution, and created what was the first free colonial state in which race was not a factor in determining social status.

The 15 screenprints comprising the portfolio are being generously lent by Harriet and Harmon Kelley.

This exhibition is organized by Lyle Williams, Curator of Prints and Drawings, for the McNay Art Museum. Lead funding is most generously given by the Elizabeth Huth Coates Exhibition Endowment and the Arthur and Jane Stieren Fund for Exhibitions.

Jacob Lawrence, *Flotilla* from *Toussaint L'Ouverture* (detail), 1996. Screenprint. The Harmon and Harriet Kelley Foundation for the Arts. © 2017 Jacob Lawrence / Artist Rights Society (ARS), New York

Photograph courtesy Davidson Galleries, Seattle



March 1 | May 6, 2018

## 4 Texans The Next Chapter

Presented concurrently with *Something to Say* and *30 Americans*, *4 Texans: The Next Chapter* features work by Xavier Gilmore (San Antonio), Rafael Gutierrez (San Antonio), Calvin Pressley (Philadelphia/San Antonio), and Deborah Roberts (Austin); artists who either live in or have connections to the South Texas region. They explore themes including identity, race, and appearance in varying mediums and subject matter. The exhibition engages in the broader conversation about art-making in and around San Antonio, especially from the perspective of young artists of color.

This exhibition is organized by Jacqueline Edwards, Assistant Curator, for the McNay Art Museum. Lead funding is most generously given by the Elizabeth Huth Coates Exhibition Endowment and the Arthur and Jane Stieren Fund for Exhibitions.

Deborah Roberts, *Talking to Beauty*, 2017. Mixed media on paper. Collection of Ann Daughety. Photograph courtesy Robert Beam

January 4 | April 1, 2018

# 100 Years of Printmaking in San Antonio

Mary Bonner

As part of the McNay's celebration of San Antonio's 300th anniversary, we are planning a series of exhibitions that will highlight the works of four San Antonio printmakers: Mary Bonner, Bill Reily, Kent Rush, and Michael Menchaca. First up is Mary Bonner (1887–1935), San Antonio's first fine art printmaker.

Bonner, like Mary Cassatt before her, traveled to Paris to learn the printmaker's art in large part because Paris was the center of the art world, but also because it was easier for a woman to study art in Europe than in the U.S. in the early 20th century. Bonner's prints of cowboys and ranch life caused a sensation when exhibited in Paris and are still her most beloved images. This exhibition will include virtually all of Bonner's West Texas subjects, including *Les Cowboys*, an etched triptych that garnered the artist rave reviews in the Parisian press in 1925. The exhibition will also include a few prints that seem to have been commissioned by Mrs. McNay from the artist, such as early views of the patio of the McNay residence.

A fascinating component of the exhibition is a selection of Bonner's etching plates. This is the first time that these recently restored copper plates will be on public view.

Prints in the exhibition are from the McNay's collection as well as from the collection of Walter Mathis at Villa Finale, San Antonio's first National Trust Historic Site.

This exhibition is organized by Lyle Williams, Curator of Prints and Drawings, for the McNay Art Museum. Lead funding is most generously given by the Elizabeth Huth Coates Exhibition Endowment and the Arthur and Jane Stieren Fund for Exhibitions.

Mary Bonner, *Two Dogs* (detail). Etching. Collection of the McNay Art Museum, Bequest of Marion Koogler McNay



January 4 | April 1, 2018

# Captain Seth Eastman's Journey with a Sketchbook Down the Mississippi

As part of the McNay's celebration of San Antonio's 300th anniversary, the Museum has organized a series of exhibitions of the drawings of Captain Seth Eastman, a West Point-trained draftsman who traveled to Texas in the late 1840s. These four exhibitions follow Eastman's journey down the Mississippi to New Orleans, across the Gulf of Mexico to Matagorda Bay, then up to San Antonio and the Texas Hill Country.

While Eastman's drawings of the Alamo and other San Antonio missions are famous and widely reproduced, the minutely detailed drawings he did on the first leg of his journey down the Mississippi are not nearly as well known. Drawings of the riverscape, steamboats, cities, and settlements give contemporary viewers a vivid sense of what it would have been like to travel down the Mississippi in the mid-19th century.

Captain Eastman's sketchbook is one of the great historical works in the McNay's collection. This is the first time in years that so many of the drawings will have been on view.

An interactive map in the gallery will enable visitors to follow Eastman's journey using excerpts from his journal as well as historical and modern-day photos of locations he sketched.

This exhibition is organized by Lyle Williams, Curator of Prints and Drawings, for the McNay Art Museum. Lead funding is most generously given by the Elizabeth Huth Coates Exhibition Endowment and the Arthur and Jane Stieren Fund for Exhibitions.

Seth Eastman, *Hunt's Landing, 25 Miles Above Mouth of the Ohio River, Looking North, October 1848*, from Sketchbook (detail), 1848-49. Graphite on paper. Collection of the McNay Art Museum, Gift of the Pearl Brewing Company



March 1 | June 10, 2018

## Cities on Parade

### 300 Years of European Festival Books

Like Europe's great cities of the 1600s–1800s, San Antonio celebrates on its streets and river and in its parks and squares. From Rodeo's Cattle Drive and Fiesta's River Parade to New Year's Eve fireworks at the Tower of the Americas and Cinco de Mayo mariachi in Market Square, public festivals express the city's history and identity.

Rare books invite comparisons between the festivals of today and those organized by the Medici, Bourbons, Habsburgs, and other courts of Europe. In *Argonautica*, Florentine aristocrats competed on the Arno River in a quest for the mythical Golden Fleece. In *The Pleasures of the Enchanted Island*, staged at Louis XIV's Versailles, fireworks exploded the spell a sorceress cast on a hero.

Donated by the late Robert L. B. Tobin, the McNay's collection of festival books is one of the most important in the United States. These volumes are invaluable to the history of printing and theatre. Created as lavish gifts for dignitaries, festival books also provide insights into the role of image-making in today's official celebrations.

*Cities on Parade: 300 Years of European Festival Books* is organized by Jody Blake, Curator, Tobin Collection of Theatre Arts, with Timothy Retzliff, Tobin Theatre Arts Fund Curatorial Assistant, McNay Art Museum. This exhibition is a program of the Tobin Theatre Arts Fund.

Remigio Cantagallina, Giulio Parigi. *Ship of Jason, Guided by Pallas Athena*, from *The Argonautica* (detail), 1608. Etching. Collection of the McNay Art Museum, Gift of Robert L. B. Tobin



March 1 | June 10, 2018

## Spain to San Antonio

### Hispanic Culture on Stage

Spain looms even larger on the stage than it does on the map. To commemorate the 300th anniversary of the McNay's home city, established as Presidio San Antonio de Béxar in 1718, this exhibition explores theatre's fascination with the culture of San Antonio's Spanish colonial founders.

The Spanish port city of Seville, from which conquistadors, missionaries, and colonists set sail for the Americas, has contributed such memorable characters as Mozart's womanizing nobleman Don Giovanni and Georges Bizet's fiery cigarette maker Carmen. The meeting place of Arab, Romani ("Gypsy"), and Castilian cultures, Seville also inspired flamenco sequences in Manuel de Falla's *La Vida Breve* and Maurice Ravel's *Boléro*.

These and other operas, ballets, and revues are brought to life in a vibrant, music-filled exhibition. Drawings and prints from the McNay's collection are presented along with actual stage costumes in an interactive environment. Imposing church façades and a welcoming *taberna* and patio evoke Seville, and attest to San Antonio's beginnings as an outpost of New Spain.

*Spain to San Antonio: Hispanic Culture on Stage* is organized by Jody Blake, Curator, Tobin Collection of Theatre Arts, with Timothy Retzliff, Tobin Theatre Arts Fund Curatorial Assistant, McNay Art Museum. This exhibition is a program of the Tobin Theatre Arts Fund.

Carlos Mérida, Scene design for *Carmen*, ca. 1944. Gouache and graphite on paper. Collection of the McNay Art Museum, Gift of The Tobin Endowment



Extended through February 4, 2018

## Behind the Screen

Tim Burton's

*The Nightmare Before Christmas*

"Everybody scream!" Jack Skellington, Pumpkin King of Halloween Town, and other character puppets and set pieces from *The Nightmare Before Christmas* return to the McNay galleries in an immersive new installation of works from the Tobin Collection of Theatre Arts. The product of Tim Burton's B-movie–steeped imagination, this 1993 tour de force of stop-motion animation has been a cult favorite for three generations.

Like Burton, who originally sketched the film when he was an alienated teenager living in the shadow of Disney Studios, many museum visitors will identify with the lanky antihero. Echoing Burton's own creative impulse, Jack attempts to make his gloomy, gothic-towered world brighter; the result is a mash-up of holidays, complete with tombstones and tinsel.

The exhibition provides a rare opportunity to discover how camera crews shot 24 stills for each second of film. Full of human warmth, verbal and visual wit, and technical virtuosity, *Behind the Screen* should win new fans for Tim Burton's *The Nightmare Before Christmas* and for the McNay's theatre arts collection.

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

Tim Burton, Jack Skellington and his dog, Zero, in Jack's Tower from *The Nightmare Before Christmas* (detail), 1993. Painted wood, metal, plastic, paper, and styrofoam, with fabric and found objects. Collection of the McNay Art Museum, Gift of Robert L. B. Tobin. © Disney ©Tim Burton



Extended through February 4, 2018

## Stage Frights

Madness, Monsters, Mayhem

As days grow shorter, *Stage Frights* explores what happens when the house goes dark. From its origins in sacred ritual, theatre has always expressed the supernatural. Gods have withdrawn from the stage, but magic and madness, ghosts and ghouls remain. We continue to look to performance to explore the demons and dreams that torment and inspire us, as individuals and societies.

*Stage Frights* features scene and costume designs for plays, operas, and ballets by writers and composers—from Shakespeare to Lorca to Anne Rice's adaptations; from Wagner to Stravinsky to Scott Joplin. Drawing on diverse folklore traditions and popular-culture forms, scene and costume designs entice both adults and children to explore the dark side of their imaginations and the world.

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

Georges Wakhévitch, Scene design for *El Amor Brujo (Bewitched Love)* (detail), ca. 1954. Watercolor, ink, and graphite on board. Collection of the McNay Art Museum, Gift of The Tobin Endowment



## mi McNay es su McNay

*Mi McNay es su McNay* immerses visitors in a domestic setting that blurs the lines between art and life, creating a space that feels like home or visiting a good friend. Rooms furnished with artworks from the 18th century to the present activate the experience. Work up an appetite while engaging in a lively dialogue with Sandy Skoglund's cheesy family matriarch, attempt to apply



makeup in Isamu Noguchi's black mirror, and sit down for dinner on Andrea Zittel's drop-leaf table carpet—but try to avoid taking a nap on Donald Judd's minimalist bed.

In the central playroom, activate artworks by Austrian artist Erwin Wurm, recently exhibiting in the Venice *Biennale*. Wurm's interactive sculptures elicit amusement while provoking questions about objects of everyday life. Become part of the art by closely following the cartoon instructions found on Wurm's sculptures—and have a friend photograph the living work of art that results!

## The McNay Reimagined

*The McNay Reimagined* is a new way of thinking about the beloved works of art in the McNay collection. The curatorial staff has worked together to approach the Museum's collection in an entirely different and nontraditional way, looking for timeless themes to create the gallery installations. This new approach brings together works of art from across disciplines, movements, and eras to create exciting and provocative juxtapositions.

Consider the portrait. Artists have studied the human face for centuries, depicting models, clients, family members, and even themselves. The McNay's new installation brings together a range of portraits, from Pablo Picasso's *Portrait of Sylvette* to Heidi McFall's contemporary monochromatic pastel of *Gabby*—even a 16th-century portrait of Anna de Bergh by the Flemish painter called Mabuse. Images of men by Americans John Sloan and Norman Lewis are installed adjacent to late 19th-century works by Europeans Ernst Ludwig Kirchner and Paul Cézanne. This installation invites viewers to explore the commonalities as well as the differences in these diverse objects.





## Parker Collection

We are proud to announce the transformative gift to the Museum of the collection of John M. Parker Jr. The Parker Collection is a game changer for the Museum's contemporary art collection, featuring more than 160 prints, drawings, photographs, paintings, and sculptures. A majority of the most important works can be characterized as Minimal or Conceptual art. Among artists represented in the collection are Alice Aycock, Donald Judd, Zoe Leonard, Agnes Martin, Robert Rauschenberg, and Frank Stella.

"Artworks in the Parker Collection significantly enhance the McNay's holding of examples by artists who emerged during the 1970s and 1980s, particularly in America and Germany," said René Paul Barilleaux, Head of Curatorial Affairs. "The impact of this donation is immediately apparent in our current exhibition, *Mi McNay es Su McNay*, which includes artworks by Donald Judd, Daniel Oates, Erwin Wurm, and Andrea Zittel."

Mr. Parker, a native of San Antonio, studied art at Trinity University with Robert "Bob" Tiemann and became an avid collector. In addition to beginning his collection through the McNay, Parker maintains close ties with a number of Museum patrons and staff.

Several works from the Parker Collection are featured in *ARTMATTERS 17: Mi McNay es Su McNay*, October 2017–July 2018, in the Museum's Frost and Patio Galleries.

Donald Judd, *Untitled*, 1961–78. Woodcut. Collection of the McNay Art Museum, Gift of John M. Parker Jr. © Judd Foundation/Artists Rights Society (ARS), New York

Frank Stella, Sheet from *Multicolored Squares, State II*, 1973. Suite of six lithographs. Collection of the McNay Art Museum, Gift of John M. Parker, Jr. © Frank Stella/Artists Rights Society (ARS), New York



# Notable Acquisitions

All of these acquisitions premiere in *Something to Say: The McNay Presents 100 Years of African American Art*.



## Rashaad Newsome *Kwabena*

Rashaad Newsome plays with layers of collaged imagery in *Kwabena*, presenting a glittering humanoid portrait cleverly cobbled from appropriated motifs of opulence. Jewel-encrusted surfaces, made-up lips, and images of rich textiles create the glamorous bust enclosed by a contrasting black background and ornate, square black frame. In works that heavily sample hip-hop and pop culture, tropes of conspicuous consumption mingle with reflections from trans and feminist voices to explore ideas of power, gender, race, and agency.

Newsome's artwork has been featured in major exhibitions, including the Venice Biennale and Whitney Biennial. This acquisition assists in growing the McNay's collection of artwork by both African American artists and artists who work in collage.

Rashaad Newsome, *Kwabena*, 2017. Collage on panel in artist-made frame with leather and automotive paint. Collection of the McNay Art Museum, Museum purchase with the Helen and Everett H. Jones Purchase Fund. © Rashaad Newsome



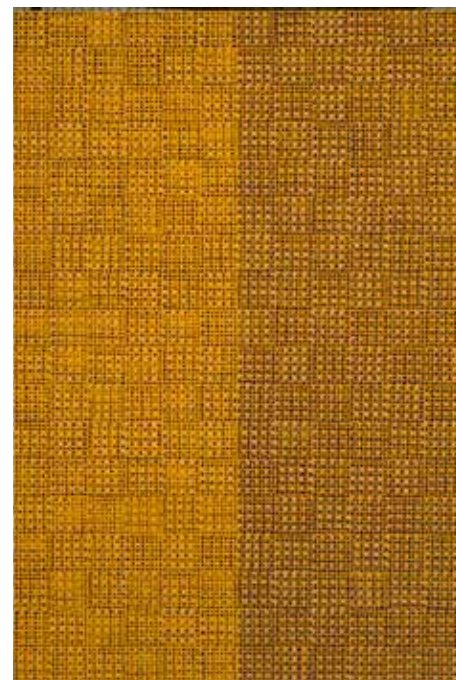
## Benny Andrews *The Cop*

Representing the evolution and diversity of modern portraiture, Benny Andrews's *The Cop* incorporates three-dimensional elements of cut fabric collaged with oils to gritty visual effect. *The Cop* is a richly textured, expressively painted portrait of a male police officer, indicated by his badge and hat. Here, Andrews offers a figurative social commentary depicting the struggles and everyday occurrences within his own community.

From 1982 to 1984, Benny served as Director of the Visual Arts Program of the National Endowment for the Arts. His artwork is represented in numerous collections, including the Metropolitan Museum of Art, the Museum of Modern Art, and the Art Institute of Chicago. This acquisition enhances the McNay's robust collection of collages and expands the collection of artworks created by African Americans.

Be sure to visit the AT&T Lobby, where a monumental painting by Andrews is on view beginning in February.

Benny Andrews, *The Cop*, 1968. Oil on canvas with fabric collage. Collection of the McNay Art Museum, Museum purchase with the Helen and Everett H. Jones Purchase Fund. © Estate of Benny Andrews/Licensed by VAGA, New York



## McArthur Binion *ghost: rhythms: III*

At the annual View & Vote acquisition event in October, the McNay Contemporary Collectors Forum selected McArthur Binion's *ghost: rhythms: III* for the Museum's collection. In this artwork, autobiographical abstraction meets geometrical rigor and the painstaking application of oil paint sticks to the surface, creating imagery that mimics the interwoven elements of basketry or textiles. Only the attentive eye can see the underlayers of biographical information. Here, the artist incorporates his self-portrait as the primary surface on which intensely applied layers of paint stick result in purely abstract patterns of alternating vertical and horizontal marks.

In 1973, McArthur Binion was the first African American to graduate from the Cranbrook Academy of Art, in Bloomfield Hills, Michigan, with a Master of Fine Arts. His paintings were recently included in the exhibition *Viva Arte Viva*, in the 2017 Venice Biennale.

McArthur Binion, *ghost: rhythms: III*, 2016. Oil stick and paper on board. Collection of the McNay Art Museum, Museum purchase with funds from the McNay Contemporary Collectors Forum. © McArthur Binion





## 2018 Print Fair

Saturday, March 3, 10 am–5 pm

Sunday, March 4, noon–5 pm

Leeper Auditorium

Free with Museum admission

The McNay Print Fair is the only event of its kind in the Southwest. More than a dozen dealers from around the U.S. bring thousands of prints, drawings, watercolors, and photographs to show and sell over the course of Print Fair weekend. The event is a great opportunity for novice and seasoned collectors alike to hone their connoisseurship skills, get to know and learn from respected and informed dealers, and perhaps go home with a newfound discovery.

Participating dealers have something for every taste and budget, from Old Master prints to contemporary drawings and photography. Whether you buy or not, however, the Fair is a great opportunity to learn about collecting and to learn how an art fair works.

Over the years, the McNay Print Fair has placed high-quality art in the homes of our community, providing us with a solid and growing collector base. Come help us celebrate our 22nd year!



## The McNay Reimagined

2017–18 Fund for Exhibitions and Education

Three years ago, the McNay established the Fund for Exhibitions and Education to secure the critical operational support necessary for the Museum to present exhibitions and educational program of the highest caliber to our community and to visitors around the globe. Since its creation, the Fund has provided more than \$1.3 million toward the Museum's operation, and has enabled us to engage more than 138,000 visitors through 300 public educational programs for children and adults annually.

Leadership gifts to the 2017–18 Fund for Exhibitions and Education are recognized in the Museum's AT&T Lobby for one year, and donors are celebrated at an exclusive event, *The McNay Reimagined: A Celebration!*

To make a contribution, and for more information about the 2017–18 Fund for Exhibitions and Education and *The McNay Reimagined: A Celebration!*, please contact the Development Office at 210.805.1772, or e-mail [development@mcnayart.org](mailto:development@mcnayart.org).

## SAVE THE DATE

*The McNay Reimagined:  
A Celebration!*

Friday, March 23, 2018

Contributors to the 2017–18 Fund for Exhibitions and Education will be honored at an exclusive celebration, co-chaired by Walton and Claiborne Gregory and Emma and Rene Farret. This special evening will feature dining and live entertainment throughout the Museum and will highlight the transformation of every collection gallery—presenting old favorites in new conversations and contexts.



## The Big Give

Thanks to your help, we broke all of our Big Give records in 2017. The McNay raised almost \$30,000 (up from \$7,000 in 2016), and we placed first in the Arts and Culture category. Will you help us do it again?

For those not in the know, the Big Give is a 24-hour online giving day to support nonprofits in the Central South Texas region. Essential to Museum's daily operations and programs, your contribution to the McNay's Big Give campaign provides support where it is most needed. Your investment ensures that the Museum can uphold its mission to create a safe and inclusive space for the discovery and enjoyment of the visual arts. Be an ambassador of the McNay by saving the date, telling your friends and family, and making a donation that will help us deliver innovative education initiatives and exhibitions, groundbreaking research, and accessible collections to our diverse community on March 22, 2018.



June 7 | September 2, 2018

## Immersed

### Local to Global Art Sensations

Organized in conjunction with the San Antonio Tricentennial celebrations and the 50th anniversary of HemisFair '68, this exhibition focuses on San Antonio as a place of deep history, local values, and global thinking. Immersive, environmental, installations by Yayoi Kusama and Philip Worthington, a film by Andy Warhol, and a new commission by San Antonio-based artist Chris Sauter take over the McNay's Tobin Exhibition Galleries. Save the date for a special event on June 8, 2018.

Yayoi Kusama. *Aftermath of Obliteration of Eternity* (detail), 2009. Wood, metal, glass mirrors, plastic, acrylic paint, LED lighting system, and water, edition 3/3. Museum of Fine Arts, Houston, Museum purchase funded by the Caroline Wiess Law Accessions Endowment Fund. Image courtesy David Zwirner, New York; Ota Fine Arts, Tokyo/Singapore; Victoria Miro, London; KUSAMA Enterprise. © Yayoi Kusama



## McNay Rentals

### Add Monet, Picasso, and Renoir to your Guest List

The McNay offers a unique opportunity to entertain your guests in style as well as give them the chance to view an internationally renowned art collection during your private event. Choose between the sleek, modern Stieren Center for Exhibitions or the historic Main Collection building to make any wedding reception, rehearsal dinner, corporate cocktail party, or life event unforgettable.

To view the McNay's special-events brochure, please visit our website at [mcnayart.org/rentals](http://mcnayart.org/rentals). Call 210.805.1782 or e-mail [rentals@mcnayart.org](mailto:rentals@mcnayart.org) for pricing and availability.



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*as of October 31, 2017*

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Mr. & Mrs. Tom C. Frost Jr.  
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Mr. & Mrs. Houston H. Harte  
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Mr. & Mrs. J. R. Hurd  
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Ms. Alice C. Simkins  
The Tobin Endowment  
The Tobin Theatre Arts Fund

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*as of October 31, 2017*

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Ms. Ann Griffith Ash  
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*as of October 31, 2017*

### Benefactor \$5,000 & above

Argo Group, Inc.  
Bank of America  
Cram Roofing Co., Inc.  
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### Educational \$5,000 & above

Alamo Community College District  
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Voya Financial

### Business Partner \$500 & above

Crossvault Capital Management, LLC  
Hamlin Capital Management, LLC  
Service Mechanical Group, Inc.  
Shell Oil Company

## Honoraria

*July 1–October 31, 2017*

### Kate Carey

Dr. Coleen Grissom

### Jane Dreyfus

Judy & Seymour Palans

### Dianna Hopkins

Insperity Services, LP

### Tom & Pat Semmes

Mr. & Mrs. Clifford S. Waller

## Memorials

*July 1–October 31, 2017*

### Joan K. Clapp

Mr. & Mrs. Gerald Beverly  
Laurie Cerratani  
Dr. & Mrs. William J. Chiego  
Teri & Sandy Holtzclaw-Seymour  
Michael R. Maloy  
Dr. Judith L. Martin  
McNay Docent Council  
Dr. & Mrs. John C. Russell  
Muriel F. Siebert  
Muriel F. Siebert Foundation  
Richard Teitz  
Joan McGuire Mellard Voigt  
Mr. & Mrs. Lyman Webb  
Margaret L. Ziperman

## Library

*as of October 31, 2017*

Jody Blake  
Grace Casas  
Danville Chadbourne  
David Freeman  
Susan Toomey Frost  
John Henry  
Sharon Kopriva  
Tobin Theatre Arts Fund  
**In memory of Jennifer A. Lopez**  
Dr. Rafael & Mrs. Noris Lopez

# In Memoriam

Emeritus Trustee Edward Hal Corrigan, known far and wide as E.H., died at his home in Laredo on Sunday, November 19, 2017. He was president of the Corrigan Dispatch Company, one of the largest customs brokerages operating on the U.S.–Mexico border. A passionate supporter of the arts, E.H. became involved with the McNay through his friendships with Robert L. B. Tobin, Libby and Sandy Oppenheimer, John Palmer Leeper, Tom Frost, and many others. He became a trustee in 1993. His many donations to the McNay included a group of Mexican modern prints purchased in memory of his sister Mary Alyce Corrigan; the underwriting of a major exhibition, *Theatre in Revolution: Russian Avant-Garde Stage Design*; and a generous contribution to the Stieren Center fund. Those of us lucky enough to have known him will forever miss his signature greeting, so here's a heartfelt "Cheers!" to E.H.

A memorial concert in Laredo is being organized for the spring.

# theMcNay

McNay Art Museum

6000 North New Braunfels | PO Box 6069  
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mcnayart.org

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## Cover:

Charles Alston, *Girl in a Red Dress* (detail), 1934. Oil on canvas. The Harmon and Harriet Kelley Foundation for the Arts

# IMPRESSIONS

a members magazine

This ceramic collection was hand-created by skilled artisans inspired by the artwork of Clementine Hunter, whose life on the Melrose Plantation, in Natchitoches Parish, Louisiana, is recorded.

Mugs depicting cotton harvest  
*\$45 each | Members \$40.50 each*

Oblong serving tray  
*Saturday Night at the Honky Tonk*  
*\$165 | Members \$148.50*

Round serving plate *Zinnias Looking at You*  
*\$165 | Members \$148.50*



Created with beads and safety pins, South African upcycled jewelry adds sparkle to any wardrobe.

Earrings  
*\$24-\$32 | Members \$21.60-\$28.80*

Egyptian Queen bracelet  
*\$55 | Members \$49.50*

Silver necklace  
*\$75 | Members \$67.50*



*Something to Say*  
Available in the  
Museum Store

*\$35 | Members \$31.50*

ART MUSIC FOOD DRINKS



**Join us every month,  
March–November, for  
SECOND THURSDAY  
AT THE McNAY!**

Our blockparty-style community event offers free general admission, gallery tours, live music on the lawn, local food trucks, adult beverages for sale, activities, and more! Bring your dog to the outdoor portion of the event (or adopt your new best friend at the event from San Antonio Pets Alive!).