

MARIANNA KISTLER
BEACH MUSEUM OF ART

ANNUAL REPORT
FISCAL YEAR 2015



DIRECTOR'S LETTER

A REFLECTION ON FISCAL YEAR 2015

ADVISORY BOARD

The Advisory Board advises the director of the Beach Museum of Art on all matters related to the collections, exhibitions, programs, visitor services, and operations of the museum.

Jackie Hartman, Chair
Deloris Berland
John Buckwalter
Margaret Chen (*partial term*)
Fred Cholick (*partial term*)
Gerry Craig
Tim deNoble
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Lori Goetsch
Jon Levin
David Procter
Tracy Robinson
Richard Seaton
Bob Shannon
Mary Tolar
Kathy Toll
Fran Willbrant
Linda Duke, *ex officio*

Cover image:

Anthony Baab
(United States, born 1981)
Sunndo object, 2013,
printed 2014
Inkjet print on paper
40 x 60 in
Gift of the artist
2014.260

Photo on opposite page:

Marianna Kistler Beach
Museum of Art Staff in the
Meadow

Kansas State University had a tradition of collecting art long before the founding of the Marianna Kistler Beach Museum of Art. As described by Bill North in *... to build up a rich collection ... Selected Works from the Marianna Kistler Beach Museum of Art*, a group of faculty, students, and local residents came together in 1928 to purchase two paintings by Lindsborg-based artist Birger Sandzen. The founding of the Friends of Art in 1934 and John Helm's oversight of that group's art programs and purchases gave definition to the collection. Exhibitions and purchases by the Friends of Art provided early career support to John Steuart Curry and other Kansas artists. These can now be seen as important steps toward the creation of the strong regional art collection that came to the museum at its founding. That permanent collection, growing every year, is stewarded, displayed, and held in the public trust by the Marianna Kistler Beach Museum of Art.

A permanent collection is at the heart of an art museum, but a collection alone does not a museum make. Private individuals, corporations, schools, and institutes hold permanent collections that may or may not be accessible to the general public. Unless these entities have a strong mission to serve the community, they do not become forums for the exploration of ideas and ideals that museums so often do. It is their welcoming spaces, exhibitions, education offerings, and public programs that enable museums to become places where people can explore art and human possibilities. It is these that make a museum far more than its collections. These designs and activities are created by people: staff members who have dedicated their lives to making art available and accessible; people who believe art matters.

At this point in time the museum holds wonderful collections and is proudly housed in a beautiful building. You may wonder what further needs it may have. Now, more than ever in its 19-year history, the museum needs to increase its endowment to support staffing and programming costs. Before too long, it needs to prepare for a building expansion. It is a talented staff that makes a collection into a museum, but currently state allocations cover only some of the museum's essential staff positions. If the museum is to retain talented professionals now on staff, as well as attract and add necessary staff in the future, increased endowment funds will be necessary.

We love and are endlessly grateful for our distinctive building. However, our success as a museum has meant that it is harder and harder to meet the facilities needs of programming and art storage. The public programming spaces — classroom and UMB theater — are no longer ample for the increased usage and attendance capacities we require. Within the next few years, art storage and work areas will be inadequate. These are signs of the museum's success, but only if the community of our supporters recognize and help us meet the cost of expanded spaces.

I hope you will be pleased with the summary of this past year's work presented in the Annual Report. I hope, too, that you will find this work to be worthy of your support.



Linda Duke
Director



CAMPUS AND COMMUNITY PROGRAMS

MISSION

The Marianna Kistler Beach Museum of Art furthers the teaching, research, and service missions of Kansas State University by collecting, studying, caring for, and presenting the visual art of Kansas and the region. The Museum's exhibitions and programs connect regional art, culture, and interests with the larger world.

VISION

Art provides a rich terrain for discussion across disciplines. We present encounters with art as opportunities for exploring human experience.

IMPACT

Individuals think anew about perceptions, personal experiences, and sense of place.





Aaron Martin performs during the Dinner and a Mid-Night Snack opening reception.

CAMPUS PROGRAMS



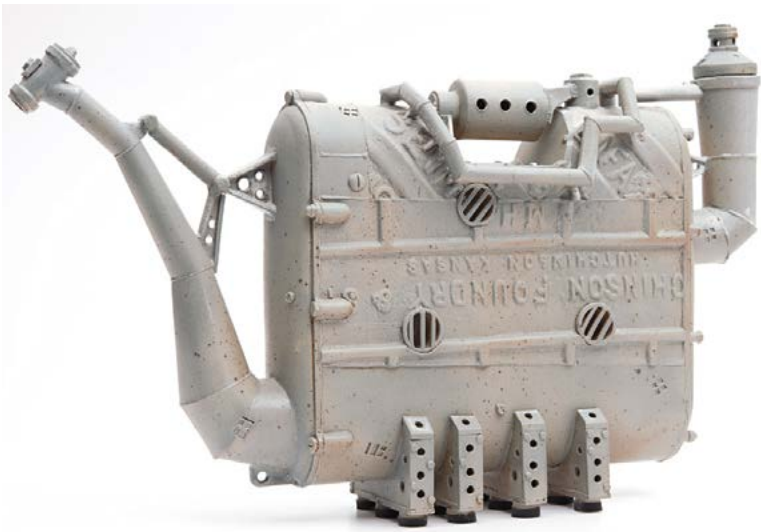
Students from K-State's Departments of Art and Landscape Architecture and Regional & Community Planning with Beach Museum staff working with artist Stan Herd on Cairns on the Beach.

Cairns on the Beach: CREATING

Students and professors from K-State's departments of Art and Landscape Architecture and Regional & Community Planning collaborated with Stan Herd to create an outdoor installation in the museum's Stolzer Family Foundation Gallery. The installation, inspired by Herd's encounter with stacked rock sculptures in the woods near Lake Perry, features stacked stone structures as well as a green roof, all planned and constructed with student involvement.

Dinner and a Mid-Night Snack: PERFORMING

Katie Kingery-Page, associate professor in the Department of Landscape Architecture and Regional & Community Planning, and Thomas Bell, associate professor and librarian for faculty and graduate services, guest curated this exhibition. A series of in-gallery performances, conversations, and readings by K-State faculty and students linked the works on display to developments in music and literature. The Dinner and a Mid-night Snack Salon series featured performances by musician Aaron Martin, KSU faculty and student saxophone players, poetry readings by Drip Torch and a vocal performance by David Wood, and KSU Theatre and Dance Students.



Patrick Taddy (United States, born Canada 1950), *Salvage Yard Teapot D4E*, 1997, glazed stoneware, KSU, Beach Museum of Art, gift of Jim, Angele, Luke, & Julia Johnson in memory of Jeaneane Berryhill Johnson, 2004.44

Common Work of Art 2014-2015: **CONNECTING**

Each year the K-State Book Network selects a common reading, providing students with a shared intellectual experience with professors, administrators, staff, and other students. In 2014, the museum exhibited, *Salvage Yard Teapot D4E* by Patrick Taddy, a 1998 K-State MFA graduate, in conjunction with K-State's 2014 Common Book, Steven Johnson's *The Ghost Map*. The museum welcomed students to think anew about themes in the book during the year.

Prairie Studies Initiative: **RESEARCH**

The Prairie Studies Initiative, PSI, is a collaborative community of K-State faculty, staff, students and the broader public to explore the cultural and ecological dimensions of the prairie, challenges to sustaining grassland ecosystems, and envisioning new futures for these unique and important landscapes.

K-State Libraries and its special collections offer important scholarly resources for PSI. Researchers from the Konza Prairie Biological Station and K-State departments of Landscape Architecture and Regional and Community Planning, English, Art and many others contribute diverse perspectives to help us better understand this unique place: Kansas.

The Meadow, a park-like native plant garden just north of the Beach Museum, developed by PSI collaborators, provides opportunities to enjoy and learn about plants native to the Flint Hills region and demonstrates an intentional landscape that requires far less water and chemical use.

"A new experience, life is so fascinating"

—attendee of In Conversation: Dawoud Bey and Hamza Walker, age 87.

The Prairie Studies Initiative has received support from the Office the President and an Excellence Award from the Office of the Provost, both at Kansas State University, as well as gifts for specific projects from the Hummel Family, K-State's Green Action Fund, and the John T. Henley Meadow Excellence Fund.

Open A.I.R.: **DIALOGUE**

University and public audiences were invited to attend an annual PSI art-science residency titled Open A.I.R. Sean Starowitz, led a 3-day socially-engaged dialogue exploring a range of food-related issues on campus.

"This was an amazing discussion. I think everyone should research about food and the sustainability side of food productions."— Sustainability discussion attendee.

Dawoud Bey: **INSPIRATION**

K-State Departments of Art, Leadership Studies, and K-State Libraries partnered with the museum on the Dawoud Bey: Picturing People exhibition and programming. One program brought together Dawoud Bey and Hamza Walker, Associate Curator and Director of Education at The Renaissance Society, University of Chicago, to discuss the power of art, its potential as a means of social engagement, and unique aspects of the aesthetic research carried out by artists.

"I am glad to see the Beach presenting work from minorities, being a young black woman from KCK and coming here, it is refreshing to see faces that look like me" — attendee of In Conversation: Dawoud Bey and Hamza Walker.

Lauren Karle: **COMMUNITY**

Artist and K-State graduate, Lauren Karle returned to the campus for two special programs using her ceramic ware and program concept, Cultivating Community. The program linked current and former military spouses and Job Corps and K-State Leadership Studies students through beverages, scones and conversation.

"This is a great program. There should be more events like this. I wouldn't have met these great people without the tea." —attendee comment card



Students and community members converse during Cultivating Community.



Making Progress: RECOGNITION

Gallerist Kat Griefen made selections for Making:Progress, a juried exhibition of work by students enrolled in the Kansas State University Department of Art. Griefen co-directs the Accola Griefen Gallery in New York City.

In addition to selecting student art, Griefen gave a talk on her experiences as a gallery director in New York City. Timothy R. Donoghue Graduate Scholarship recipients assisted with the exhibition installation and selection process.

EDUCATION

Ninety-six academic tours for 1,802 K-State students were given during the year. The Dawoud Bey photography exhibition created a high demand for tours for K-State students in creative and expository writing.

Sally Bailey's Creative Drama class presented a puppet show based on art in the museum's permanent collection for young audiences in December. Stories included Ferdinand the Bull, Three Billy Goats Gruff, and a variation of the Wizard of Oz.

The museum co-sponsored Aprendiendo del Arte-Learning from Art, a program organized by K-State Art Education with an Office of Student Activities and Services diversity grant to bring to campus two folk artists from Mexico and Nancy Walkup, a well-known art educator and curriculum developer. They presented three lectures and two workshops in February. More than 400 people, the majority K-State students, participated.

A performance during the 2014 Friends of the Beach Museum annual gala near the exhibition Life Forms: Chet Peters



COMMUNITY PROGRAMS

EDUCATIONAL TOURS

4,412 community members toured the museum with education staff during the year. School tours in 2014-2015 included, The Intersection of Math and Art, Picturing Kansas, and the Fine Art of Observations, as well as a new tour, Color and Light, to coincide with a USD 383 districtwide initiative to promote Science, Technology, Engineering, and Math learning.

ARTSmart

For the year, 1,765 children and parents participated in 73 ARTSmart classes.

The Education Department's summer exhibition in collaboration with the Manhattan Public Library's summer reading program was "The Hero's Journey." This exhibition was co-curated by Manhattan High School sophomore Emma Kellogg, a graduate of the museum's ARTSmart program. Kellogg began volunteering as classroom assistant in the Education Department during summer 2014.

OUTREACH

Outreach programs reached 5,525 community members outside of K-State. Programs for seniors took place at several area living centers. Specially designed therapeutic Visual Thinking Strategies (VTS) programs were ongoing for the Parkinson's Support Group and Meadowlark Hills's Tinklin Place Memory House. In addition, museum educators participated in Summer Fun Camp, a day camp for students on the autism spectrum and with attention deficit. They are conducting research on the use of VTS as a tool for these students.

PUBLIC PROGRAMS

In 2014-2015, 2,048 people attended 39 public programs, an increase of more than 800 in program attendance from 2013-2014. The most popular programs were In Conversation: Dawoud Bey and



Children and parents participate in a Valentine's Day Workshop

Hamza Walker, Observing an Artist: Margo Kren, an artist talk with Dean Mitchell, and a three-day artist residency with Sean Starowitz. Additional programs included film screenings and lectures.

The Early Expressions collaborative display with USD 383 ran February 11-15. Represented were 111 student artists and more than 380 attended the open house event in conjunction with the display.

SCHOOLTEACHER VTS TRAINING

Since 2013, the museum has been working to introduce Visual Thinking Strategies (VTS) to the campus and Manhattan community. An educational methodology based on looking at works of art, VTS develops cognitive, communication, observation and social skills.

A grant from the Caroline Peine Foundation funded a June 2015 four-day teacher training workshop in the use of VTS, curriculum materials, mentoring support for participating teachers, and field trips and busing for students of participating teachers.

PRESERVICE AND POSTSERVICE TEACHER PROGRAMS

The museum continues to contribute to K-State programs for teacher training, including Visual Thinking Strategies. K-State students in Art for Elementary Education, Math Education, and Art Education in the College of Education, as well as Early Childhood in the School of Families Studies and Human Services, participated. Senior Educator Kathrine Schlageck presented at several conferences and taught a distance-learning course for the Kansas Child Care Training Opportunities, a sponsored project of K-State.

BLUE STAR PROGRAMS FOR MILITARY

The museum continues to partner with the National Endowment for the Arts in its Blue Star Museum program, offering discounted military memberships, education workshops in collaboration with Military Child Education Coalition's Parent to Parent Team at Fort Riley, Operation Military Kids, and the Institute for the Health and Security of Military Families.

AWARDS

The Young Curators and Artists program won the Mountain-Plains Museum Association Education Committee's award for Excellence in Programming.



Children explore the
Meadow during a Found
Art Sculpture Workshop





A performance during the 2014 Friends of the Beach Museum annual gala in the exhibition Dawoud Bey: Picturing People

EXHIBITIONS

STAN HERD: CAIRNS ON THE BEACH

December 2014 – May 2017

DAWOUD BEY: PICTURING PEOPLE

June 17 – October 5, 2014

MAKING: PROGRESS

November 4 – December 7, 2014

TREE OF LIFE: THE ART OF CHARLES BELLO

September 12 – December 14, 2014

EARTH AND LOOM: A CENTURY OF NATIVE AMERICAN ART FROM THE COLLECTION OF DENNIS AND CAROLA DESCHNER

October 28 – December 21, 2014

LIFE FORMS: CHET PETERS

September 12, 2014 – March 22, 2015

OPEN A.I.R. (ARTIST IN RESIDENCE): THE CENTER FOR FOOD PERCEPTION AND AESTHETICS

April 15 – 17, 2015

2014 COMMON WORK OF ART

August 26, 2014 – May 17, 2015

DEAN MITCHELL: A PLACE, A MENTAL SPACE

March 3 – June 21, 2015

DINNER AND A MID-NIGHT SNACK: GIFTS OF CONTEMPORARY ART FROM DONALD J. MROZEK AND R. SCOTT DORMAN

February 3 – July 12, 2015

THE HERO'S JOURNEY: SELECTIONS FROM THE PERMANENT COLLECTION

June 2 – July 26, 2015

TOUCH THE PRAIRIE

Prototype, under development



Chryssa Vardea
Mavromichali, *Calligraphy
III*, ca. 1978, screenprint
on paper (left) Dallas
John, *Aqueous Humor*,
1979, screenprint on
paper (right)

EXHIBITIONS IN DEVELOPMENT

FIRST FOLIO! THE BOOK THAT GAVE US SHAKESPEARE

February 5 – 28, 2016

BENEATH THE PRAIRIE SKY: PHOTOGRAPHY BY JIM RICHARDSON

March 8, 2016 – June 26, 2016

MINIDOKA ON MY MIND: PAINTINGS AND PRINTS BY ROGER SHIMOMURA

April 5, 2016 – July 17, 2016

BEHIND THE GLASS EYE: PHOTOGRAPHS BY TOYO MIYATAKE

April 5, 2016 – July 31, 2016

GRANTS RECEIVED

CAROLINE PEINE FOUNDATION: \$10,000

Project period: 2015 – 2016 school year

Description: Helps fund teacher training in the use of Visual Thinking Strategies.

HENRY LUCE FOUNDATION:

Total award of \$75,000

Project period: December 2011 – January 2016

Description: Supports the Art for Every Home: Associated American Artists exhibition and accompanying publication.

INTERNATIONAL FINE PRINT DEALERS ASSOCIATION: \$3,000

Project period: September 2014 – September 2015

Description: Supports the development of a free, illustrated index of Associated American Artist works.

SIGNIFICANT ANNUAL AND RECURRING GIFTS

An annual gift from the Weary Family Foundation has made possible crucially important museum work. Bob and Dale Ann Clore serve as liaisons with the Foundation that was established by Dale Ann's parents. During 2015, a gift from the Weary Family Foundation allowed the museum to replace its aging van, used for transporting art; purchase power tools that brought its shop into the 21st century; and, once again, funded a crucial staff position.

Artist Margo Kren is an individual whose support, in the form of the George and Margo Kren Fund, has inspired the museum staff by making possible creative renewal and professional development. As in the case of the Weary gift, the Kren Fund strengthens the museum behind-the-scenes to make its public work excellent.

THANK YOU TO OUR CURRENT ENDOWMENTS

Ross and Marianna Kistler Beach Endowment for the Marianna Kistler Beach Art Museum

H. Alan and Karen Bell Art Museum Fund

Ruth Ann Wefald Curatorial Internship Endowment

Pat Ricker Conderman Endowment

Vera M. Ellithorpe Art Museum Endowment

Morgan and Mary Jarvis Wing Excellence Fund

Jeaneane Johnson Art Acquisition Fund

G.E. Johnson Beach Museum Fund

Max Byron Miller Art Acquisition and Conservation Fund

Caroline Peine Museum Endowment

Marion H. Pelton Fund

R.M. Seaton Endowment for Exhibitions

L.W. and Eleanor Stolzer Beach Museum of Art Endowment

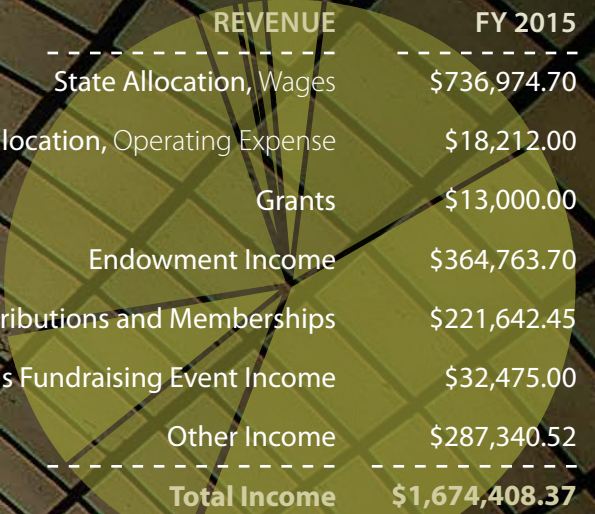
Ward/Downey Print Acquisitions Fund

Merrill and Dorothy Wilson Werts

Fine Arts Internship

*Gratitude to all
past and future
endowments.*

REVENUE AND EXPENDITURES



| REVENUE | FY 2015 |
|-------------------------------------|-----------------------|
| State Allocation, Wages | \$736,974.70 |
| State Allocation, Operating Expense | \$18,212.00 |
| Grants | \$13,000.00 |
| Endowment Income | \$364,763.70 |
| Contributions and Memberships | \$221,642.45 |
| Friends Fundraising Event Income | \$32,475.00 |
| Other Income | \$287,340.52 |
| Total Income | \$1,674,408.37 |



| EXPENDITURE | FY 2015 |
|-----------------------------------|-----------------------|
| Wages | \$881,553.64 |
| Acquisitions & Conservation | \$31,023.57 |
| Advertising & PR | \$55,853.45 |
| Building Maintenance | \$ 9,747.96 |
| Collection Management | \$11,312.88 |
| Exhibitions and Programs | \$293,763.24 |
| Telephone | \$11,417.00 |
| Travel | \$29,134.32 |
| Supplies | \$11,599.67 |
| Vehicle | \$29,495.00 |
| Other (includes Friends expenses) | \$31,829.32 |
| Total Expenses | \$1,396,730.05 |

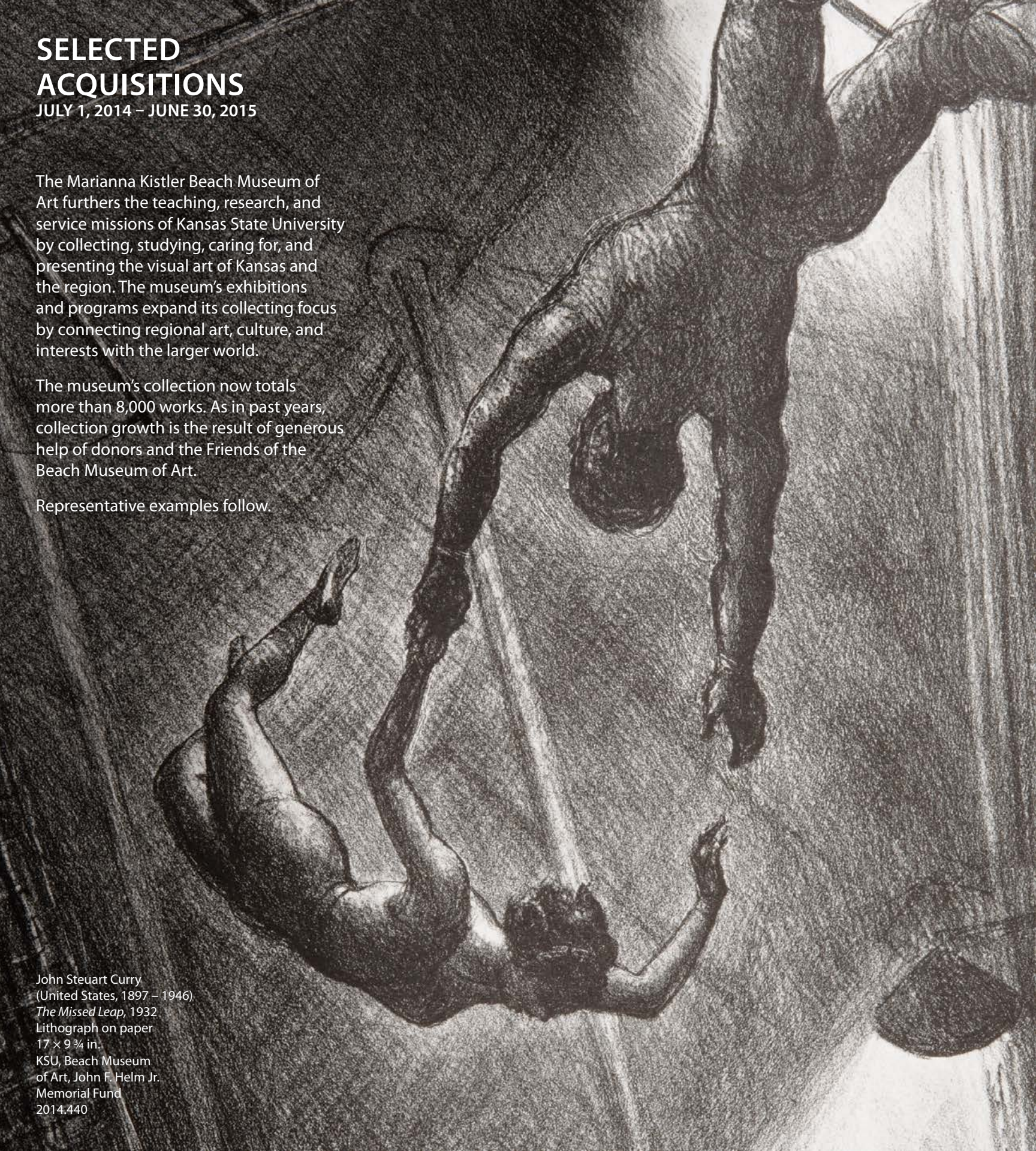
SELECTED ACQUISITIONS

JULY 1, 2014 – JUNE 30, 2015

The Marianna Kistler Beach Museum of Art furthers the teaching, research, and service missions of Kansas State University by collecting, studying, caring for, and presenting the visual art of Kansas and the region. The museum's exhibitions and programs expand its collecting focus by connecting regional art, culture, and interests with the larger world.

The museum's collection now totals more than 8,000 works. As in past years, collection growth is the result of generous help of donors and the Friends of the Beach Museum of Art.

Representative examples follow.



John Steuart Curry
(United States, 1897 – 1946)
The Missed Leap, 1932
Lithograph on paper
17 × 9 ¾ in.
KSU, Beach Museum
of Art, John F. Helm Jr.
Memorial Fund
2014.440

John Stuart Curry
(United States, 1897 – 1946)
The Missed Leap, 1932
Lithograph on paper
17 x 9 ¾ in.
KSU, Beach Museum of Art,
John F. Helm Jr. Memorial Fund
2014.440



Elizabeth Layton
(United States, 1910 – 1993)
ERA, 1978
Colored pencil and graphite on paper
28 x 22 in
Gift of the Lawrence Arts Center
2014.454

Elizabeth Layton
(United States, 1910 – 1993)
ERA, 1978
Colored pencil and
graphite on paper
28 x 22 in
Gift of the Lawrence
Arts Center
2014.454

Robert Walker
(United States, 1920 – 1990)
Title unknown (man with
field and grain elevator in
background), 20th century
Oil on canvas
34 x 34 1/4 in
Gift of Don Lambert
(KSU 1972, Journalism)
2015.2



Robert Walker
(1920 – 1990)
Title unknown (man with
field and grain elevator in
background), 20th century
Oil on canvas
34 x 34 1/4 in
Gift of Don Lambert
(KSU 1972, Journalism)
2015.2

Bernard Joseph Steffen
(United States, 1907 – 1980)
Inspection, 1945
Screenprint on paper
20 5/8 x 14 7/8 in
Gift of John, Susan, and
Johnny Watt in memory of
Sarah Katherine Watt
2015.10

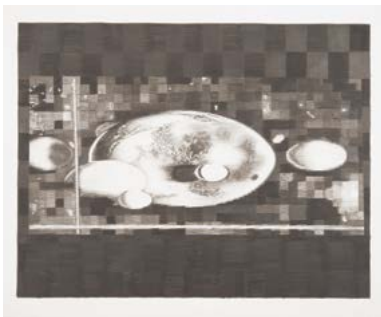


Bernard Joseph Steffen
(United States, 1907 – 1980)
Inspection, 1945
Screenprint on paper
20 5/8 x 14 7/8 in
Gift of John, Susan, and
Johnny Watt in memory of
Sarah Katherine Watt
2015.10

Jacqueline Bishop
(United States, born 1955)
Samauma, 1993
Screenprint on paper
21 1/8 x 14 3/8 in
Gift of Joe and Barb Zanatta
2015.12



Jacqueline Bishop
(United States, born 1955)
Samauma, 1993
Screenprint on paper
21 1/8 x 14 3/8 in
Gift of Joe and Barb Zanatta
2015.12



Jonah Criswell
No Precipitation, 2013
Graphite on paper
22 7/8 x 28 15/16 in
Gift of the artist
2015.16



Luke Townsend
F4, 2008
Inkjet print on paper
15 7/8 x 23 7/8 in
Gift of the artist
2015.17



Joe Price (born 1935)
August Morning, 1978
Screenprint on paper
16 3/8 x 21 1/2 in
Gift of Joe Price
2015.18

Jonah Criswell
No Precipitation, 2013
Graphite on paper
22 7/8 x 28 15/16 in
Gift of the artist
2015.16

Luke Townsend
F4, 2008
Inkjet print on paper
15 7/8 x 23 7/8 in
Gift of the artist
2015.17

Joe Price (born 1935)
August Morning, 1978
Screenprint on paper
16 3/8 x 21 1/2 in
Gift of Joe Price
2015.18

Adolf Arthur Dehn
(United States, 1895 – 1968)
Associated American Artists, publisher
Caribbean Fantasy (Good Morning), 1953
Bourges process paintagraph
17 1/8 x 11 3/8 in
KSU, Beach Museum of Art purchase
2015.20

Margaret Evelyn Whittemore
(United States, 1897 – 1983)
Emmanuel Church, ca. 1935
Color block print on paper
8 x 10 in
Gift of the Estate of Lolafaye Coyne
2015.23

Ned Jacob
(United States, born 1938)
Title unknown (man on pony),
20th century
Watercolor and graphite on paper
9 15/16 x 13 3/8 in
Gift of the Estate of Lolafaye Coyne
2015.24

Harrison Begay
(United States, 1917 – 2012)
Fawn, ca. 1951
Screenprint on paper
12 1/2 x 10 1/2 in
Gift of the Estate of Lolafaye Coyne
2015.26

Lyman Byxbe
(United States, 1886 – 1980)
Bear Lake, ca. 1935
Etching on paper
4 5/8 x 3 1/8 in
Gift of the Estate of Lolafaye Coyne
2015.28

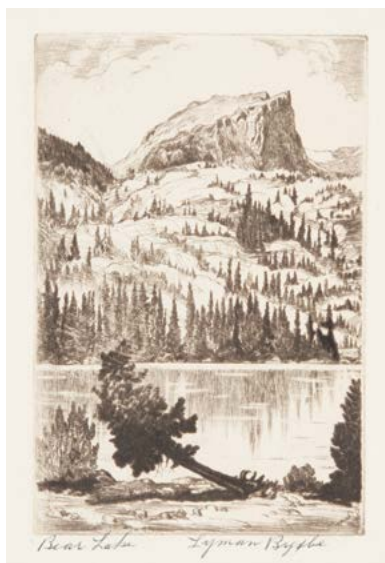
Rene Victor Auberjonois
(Switzerland, 1872 – 1957)
War Horses, 20th century
Lithograph on paper
14 11/16 x 17 1/8 in
Gift of K-State Veterinary Medical Library
2015.33

Jenny Holzer
(United States, born 1950)
Inflammatory Essays, 1995
Screenprint on colored paper
9- 10 x 10 in sheets
Gift of Donald J. Mrozek and
R. Scott Dorman
2015.34

Minna Citron
(United States, 1896 – 1991)
Formation, 1971
Lithograph on paper
22 x 16 in
Gift of Donald J. Mrozek and
R. Scott Dorman
2015.35

Louise Nevelson
(Russia, 1899 – 1988)
Title unknown (abstraction in brown
and black), 1973
Screenprint on colored paper
28 3/4 x 40 7/8 in
Gift of Donald J. Mrozek and
R. Scott Dorman
2015.37

John Chamberlain
(United States, 1927 – 2011)
Flashback III, 1981
Lithograph on paper
19 x 14 1/2 in
Gift of Donald J. Mrozek and
R. Scott Dorman
2015.38



Lyman Byxbe
(United States, 1886 – 1980)
Bear Lake, ca. 1935
Etching on paper
4 5/8 x 3 1/8 in
Gift of the Estate of
Lolafaye Coyne
2015.28

Marie Zieu Chino
(United States, Acoma Pueblo,
1907 – 1982)
Feather pattern canteen, 20th century
Earthenware with pigment
2 5/8 x 3 1/4 x 3 1/8 in
Gift of the Estate of Lolafaye Coyne
2015.41



Corrine Chino
(United States, Acoma Pueblo,
born 1959)
Jar, 20th century
Earthenware with pigment
2 7/16 x 2 3/8 in
Gift of the Estate of
Lolafaye Coyne
2015.42

Corrine Chino
(United States, Acoma Pueblo, born 1959)
Jar, 20th century
Earthenware with pigment
2 7/16 x 2 3/8 in
Gift of the Estate of Lolafaye Coyne
2015.42

Delores Lewis Garcia
(United States, Acoma Pueblo, born 1938)
Kokopelli bowl, 20th century
Earthenware with pigment
1 3/4 x 2 1/4 in
Gift of the Estate of Lolafaye Coyne
2015.46

Emma Lewis
(United States, Acoma Pueblo, born 1931)
Lizard bowl, 20th century
Earthenware with pigment
1 7/8 x 1/8 in
Gift of the Estate of Lolafaye Coyne
2015.51



John Chamberlain
(United States, 1927 – 2011)
Flashback III, 1981
Lithograph on paper
19 x 14 1/2 in
Gift of Donald J. Mrozek and
R. Scott Dorman
2015.38

Lucy M. Lewis (United States, Acoma
Pueblo, 1898 – 1992)
Feather pattern bowl, 20th century
Earthenware with pigment
3 11/16 x 5 1/8 in
Gift of the Estate of Lolafaye Coyne
2015.53
image on back cover

Christina Naranjo
(United States, Santa Clara Pueblo,
1891 – 1980)
Blackware Awanyu (water serpent) jar,
20th century
Earthenware
5 7/8 x 5 7/8 in
Gift of the Estate of Lolafaye Coyne
2015.58

Sue Jean Covacevich
(United States, 1905 – 1998)
Title unknown (geometric abstraction
in blue and red acrylic), 1970
Acrylic
10 x 9 1/16 x 2 1/4 in
Gift of Teresa Covacevich Grana
2015.60



Charles Brice
(United States, born 1899)
Title unknown (portrait of
a man), 20th century
Crayon with graphite on
paper
11 7/8 x 8 1/8 in
Gift of Teresa Covacevich
Grana
2015.72



Sue Jean Covacevich
(United States, 1905 – 1998)
Wind Swept Trees, ca. 1940
Linoleum cut on paper
5 1/4 x 6 5/8 in
Gift of Teresa Covacevich
Grana
2015.81

Sue Jean Covacevich
(United States, 1905 – 1998)
Caged, ca. 1959
Oil on canvas
35 1/8 x 28 in
Gift of Teresa Covacevich Grana
2015.61

Sue Jean Covacevich
(United States, 1905 – 1998)
Title unknown (passageway), ca. 1936
Watercolor and graphite on paper
13 13/16 x 9 13/16 in
Gift of Teresa Covacevich Grana
2015.70

Charles Brice
(United States, born 1899)
Title unknown (portrait of a man),
20th century
Crayon with graphite on paper
11 7/8 x 8 1/8 in
Gift of Teresa Covacevich Grana
2015.72

Sue Jean Covacevich
(United States, 1905 – 1998)
Casa de las Monjas, Uxmal—Yucatan,
ca. 1940
Watercolor and graphite on paper
15 11/16 x 11 7/8 in
Gift of Teresa Covacevich Grana
2015.76

Sue Jean Covacevich
(United States, 1905 – 1998)
Wind Swept Trees, ca. 1940
Linoleum cut on paper
5 1/4 x 6 5/8 in
Gift of Teresa Covacevich Grana
2015.81

Zona Lorraine Wheeler
(United States, 1913 – 1998)
Title unknown (workers), 1949
Oil and tempera on illustration board
15 15/16 x 21 1/16 in
Gift of Teresa Covacevich Grana
2015.87



Zona Lorraine Wheeler
(United States, 1913 – 1998)
Title unknown (workers), 1949
Oil and tempera on
illustration board
15 15/16 x 21 1/16 in
Gift of Teresa
Covacevich Grana
2015.87



Sue Jean Covacevich
(United States, 1905 – 1998)
Title unknown (two sunflowers), ca. 1985
Watercolor on paper
18 x 22 7/8 in
Gift of Teresa Covacevich Grana
2015.88

Undetermined
Navajo wedding basket, 20th century
Plant fiber
2 1/16 x 13 1/8 in
Gift of the Estate of Lolafaye Coyne
2015.89

Undetermined
Apache olla, 20th century
Plant fiber
22.4 x 7 1/8 in
Gift of the Estate of Lolafaye Coyne
2015.93

Philipp Fehl
(United States, 1920 – 2000)
*Grateful emotion upon meeting
a friend in the wilderness after
the blizzard*, 20th century
Ink on paper
18 x 23 1/8 in
Gift of an anonymous donor
2015.96

Richard Serra
(United States, born 1939)
Out-of-round X, 1999, printed 2008
Duotone with paint on heavy
Tintoretto gesso on paper
25 1/2 x 23 1/8 in
Gift of Donald J. Mrozek and
R. Scott Dorman
2015.99

Chet Peters
(United States, 1922 – 1995)
Pinwheel of Growth and Development, 1972
Wood, metal, and felt
Gift of the Doris Peters Trust
2015.102

Chet Peters
(United States, 1922 – 1995)
Title unknown (hollow, organic form), ca.
1975
Wood
21 x 7 5/8 x 5 3/4 in
Gift of the Doris Peters Trust
2015.107
Image courtesy of K-State Photo Services

Clara Anna Hatton
(United States, 1901 – 1991)
Bowl, 1956
Glazed terra cotta
1 1/2 x 6 1/4 in
Gift of John, Susan, and Johnny Watt, in
memory of Sarah Katherine Watt
2015.108

Charles Leroy Marshall Sr.
(United States, 1905 – 1992)
Title unknown (boy reading book), 1934
Ink and watercolor on paper
2 7/8 x 4 3/8 in
Gift of Charles L. Marshall Jr.
2015.109



Sue Jean Covacevich
(United States, 1905 – 1998)
Title unknown (two
sunflowers), ca. 1985
Watercolor on paper
18 x 22 7/8 in
Gift of Teresa Covacevich
Grana
2015.88



Undetermined
Navajo wedding basket,
20th century
Plant fiber
2 1/16 x 13 1/8 in
Gift of the Estate of
Lolafaye Coyne
2015.89



Richard Serra
(United States, born 1939)
Out-of-round X, 1999, printed 2008
Duotone with paint on heavy
Tintoretto gesso on paper
25 1/2 x 23 1/8 in
Gift of Donald J. Mrozek and
R. Scott Dorman
2015.99



Chet Peters
(United States, 1922 – 1995)
Title unknown (hollow,
organic form), ca. 1975
Wood
21 x 7 5/8 x 5 3/4 in
Gift of the
Doris Peters Trust
2015.107
Image courtesy of
K-State photo services

MARIANNA KISTLER BEACH MUSEUM OF ART BOARDS

BOARD OF VISITORS

The Beach Museum of Art Board of Visitors has been an integral part of supporting the museum since its founding. The group was instrumental in raising funds and support for the initial construction of the museum nearly 20 years ago.

During the past 19 years, the Board of Visitors has continued to provide the steady stream of financial support for staffing, programs, and art acquisitions that make for a dynamic, growing museum of art. Most recently, the board has funded a "young museum professional" position for a recent K-State graduate. State support for the arts and higher education has steadily diminished. The museum relies on private support to fulfill its mission to the campus, the community, and beyond.

We salute the current members of the Board of Visitors for not only their financial support of the museum, but also for their advocacy.

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The Friends of the Beach Museum of Art raises funds through membership fees and other projects for the acquisition of art for the permanent collection and to support conservation of the collection.

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2015 Friends of the Beach
Museum of Art Gift Print
Dean Mitchell (United
States, born 1957)
Break Time, 2014
Etching on paper
9 7/8 x 16 1/4 in
2015.3



DONOR SPOTLIGHT MAX MILLER

2015 Friends of the Beach
Museum of Art purchase
Waylande Gregory
(United States,
1905 – 1971)
The Artist's Wife (Portrait of
Yolande) with base, 1932
Painted terra cotta with
wooden base
18 1/2 x 13 1/8 x 7 1/8 in
KSU, Beach Museum
of Art, 2015 Friends
of the Beach Museum
of Art Purchase
2015.95



Photo of Max Miller
provided by Michael and
Barbara Finnegan

Each year as museum staff members prepare an Annual Report to share with our community and supporters, we naturally pause to remember with gratitude the generosity that makes this work possible. Some crucially important endowments, such as the Beach and Jarvis funds, were set in place years

ago to benefit the museum far into the future. Others have been established more recently. Still other gifts take an annual form. Without all of these, the Marianna Kistler Beach Museum of Art could not be the vibrant museum it is.

When Max Miller passed away at the age of 88 in fall 2012, we learned that he had quietly bequeathed his estate to the museum for the purpose of growing and caring for the art collection. As I spoke with Max's friends about this talented man I had never met, I learned of his lifelong love of art, architecture, performing arts, landscape design, and plants. Though his gift was a wonderful surprise to the museum staff, those who knew Max well didn't seem surprised, either by his philanthropy or the form it took.

An avid collector of art and all sorts of cultural curios, Max created a miniature museum in his cabin at Lake Wabaunsee and enjoyed time there with his wide circle of friends. That cabin and its contents were part of the estate gift. I asked the Chapman Center for Rural History to document this remarkable creation before it was sold. Thanks to the hard work of Chapman student interns and staff, material collections were recorded, as were reminiscences from Max's many friends.

Max Miller and many other donors make a real difference in the everyday lives of the staff, and they make possible the constant striving for excellence that characterizes the Marianna Kistler Beach Museum of Art.

Linda Duke
Director



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* Deceased

Coffe Table (detail), 2013
Anthony Ngo, IAPD student

Lucy M. Lewis (United States, Acoma Pueblo, 1898 – 1992)

Feather pattern bowl,
20th century

Earthenware with pigment

3 11/16 x 5 1/8 in
Gift of the Estate of
Lolafaye Coyne
2015.53

