

Marianna Kistler Beach Museum of Art

WINTER/SPRING 2020



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On the cover:
FIELD STATION 4. Photo by Charles Lindsay

FROM THE DIRECTOR



Linda Duke, Director

On May 30, 2019, the first Annual EPSCoR¹ Wheat Symposium was held at Oklahoma State University in Stillwater. I represented the museum at this gathering. If you are wondering why, please read on!

The symposium brought together lead collaborators in a research project that uses science to boost crop yields and improve in-field management. The work is funded by a four million dollar grant from the National Science Foundation, with a multidisciplinary, multi-institution research team led by Stephen Welch, professor of agronomy at K-State, in partnership with Phillip Alderman of OSU, and Franklin Fondjo-Fotou of Oklahoma’s Langston University.

Steve Welch asked the art museum to participate in the project in two ways. First, he asked me to lead Visual Thinking Strategies (VTS) workshops for the grant’s Workforce Development activities, especially aimed at graduate students on the project. VTS has a proven ability to build participants’ skills in observation, evidence-based reasoning, critical thinking, and communication. At the Annual Symposium I led a VTS workshop for 18 faculty members and students at the OSU Museum of Art. Workshop participants from all three universities provided positive feedback about the experience.

Steve’s second request of the museum was for assistance with an unusual data visualization. In Steve’s words, the project is timely:

“With the advent of drones with cameras (including thermal) plus other sensors of many types, both aloft and onboard farm machinery, agriculture is rapidly going big data digital. Moreover, genetically-informed biophysical models and many other computational analytics seek to reduce that data Niagara to mere information firehose proportions. However, to convert and communicate the results as actionable intelligence requires creative new forms of visualization, the most useful

of which must resonate both aesthetically and technically. Our part of the effort is to work with the researchers to come up with new visualization types....”

I approached Luke Dempsey, one of the museum’s exhibition designers, with this idea. An accomplished 3D modeler and a lover of challenges, Luke readily agreed to join the grant team and work with Steve on the visualization, which is still in process.

Here is Luke’s description of his task:

“I’ve been writing code to be run by a 3D program called Blender, which creates the complex structure of a glass ball, called the ‘mesh’. The scale and density of the ball is a direct reflection of the resolution of tabulated data. Each section of the sphere represents different factors, including sun angle, leaf segment height, and probability of a segment type occurring. The next step is to export this model into another application that will be scripted to map materials (like glass) to each of the mesh sections, and make the glass ball interactive.”

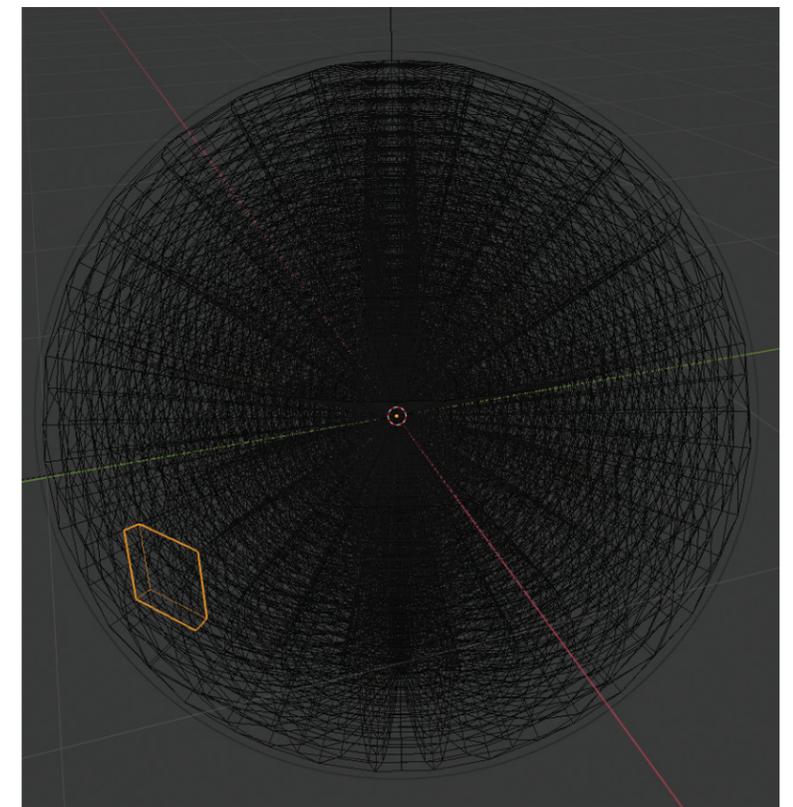
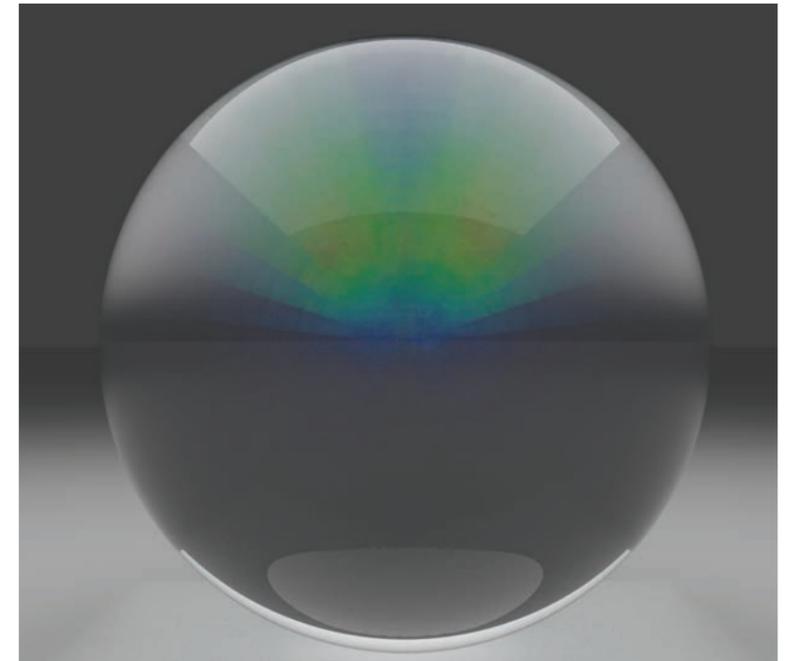
I am thrilled that expertise based in the arts and at the museum can be applied to this significant research. This is yet another example of art as an important part of our lives and a catalyst for discovery.

Linda Duke, Director

¹EPSCoR stands for Established Program to Stimulate Competitive Research, a section of the National Science Foundation’s Office of Integrated Activities.



< Linda Duke leads the VTS workshop at the OSU Museum of Art. Photo by Carrie Kim



^
Top image: 10800 spherical sections.

Bottom image: 10800 spherical sections (mesh) with single section highlighted.

EXHIBITIONS

Voices of the West

February 4 – July 3, 2020
Mary Holton Seaton Gallery West

Americans' understanding of the history of the American West, including that of the Great Plains, has been significantly shaped by novels, movies, and television Westerns. These narratives often leave out the voices of the region's indigenous inhabitants and other groups, including women, African Americans, and Asian Americans.

This selection of works from the museum's permanent collection presents alternative perspectives on the historic and modern of the American West. Images by American Indian artists, for example, address the displacement of Native peoples and the challenge of maintaining cultural traditions. Other artworks highlight the idealization of the Western landscape as well as its overdevelopment. Still other works reassess the iconic status of historical Western figures.

Two paintings by the Potawatomi artist Louis ShipShee included in the exhibition are recent gifts to the museum and have received conservation treatment at the Gerald R. Ford Conservation Center in Omaha.

Related events

The Only Good Indian

Film screening and post-film discussion

Thursday, February 20, 5:30 p.m. Parental discretion is advised.

This film, directed by University of Kansas Film Professor Kevin Willmott, presents a story about the harsh federal boarding schools many American Indian children were forced to attend. K-State Linguistic Anthropologist Amber Neely and others will comment and invite audience discussion after the screening.

Native American Perspectives

Panel discussion

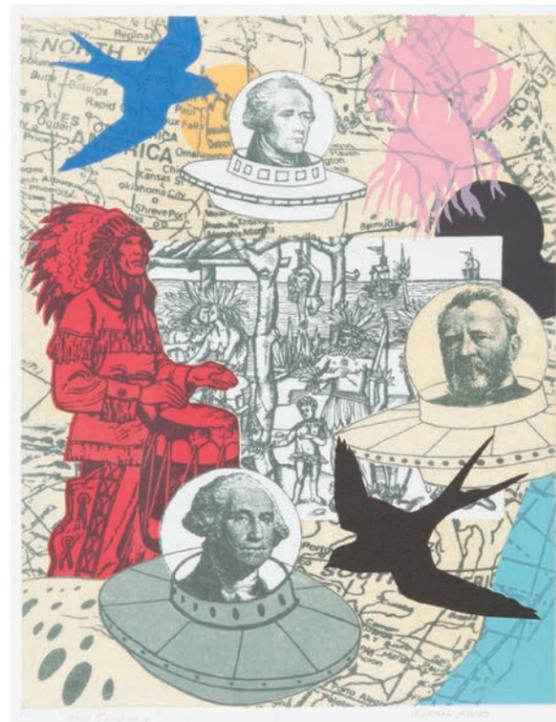
Thursday, February 27, 5:30 p.m.

Join us for a closer look at historic and contemporary Native American imagery in the *Voices of the West* exhibition. Hear from guest speakers University of Kansas Art Professor Norman Akers (Osage), K-State Anthropology Professor Lauren Ritterbush, and Oklahoma-based artist Minisa Crumbo Halsey, daughter of late artist Woody Crumbo (Potawatomi).



Edward Moran, *Western Landscape*, 1866, oil on canvas, 29 1/2 x 50 in., gift of Charles V. Kincaid, 1963.6

Moran's transcendental *Western Landscape* appears in *Voices of the West*. The museum seeks donations for this artwork's conservation during the exhibition. The canvas on which the scene is painted suffers areas of loss and discoloration. A collection box will be in the gallery.



Norman Akers, *New Company*, 2011, monotype, 9 13/16 x 13 3/4 in., Friends Kansas Art Fund, 2012.149



China Marks, *Monkey Boy and the Magic Beans*, 2007, machine embroidery and appliqué on various fabrics, lace, thread, fusible adhesive, and Beva, 2007 Friends of the Beach Museum of Art annual acquisition, 2007.50

Inspirations: Art for Storytelling

March 3 – July 3, 2020
Ruth Ann Wefald Gallery

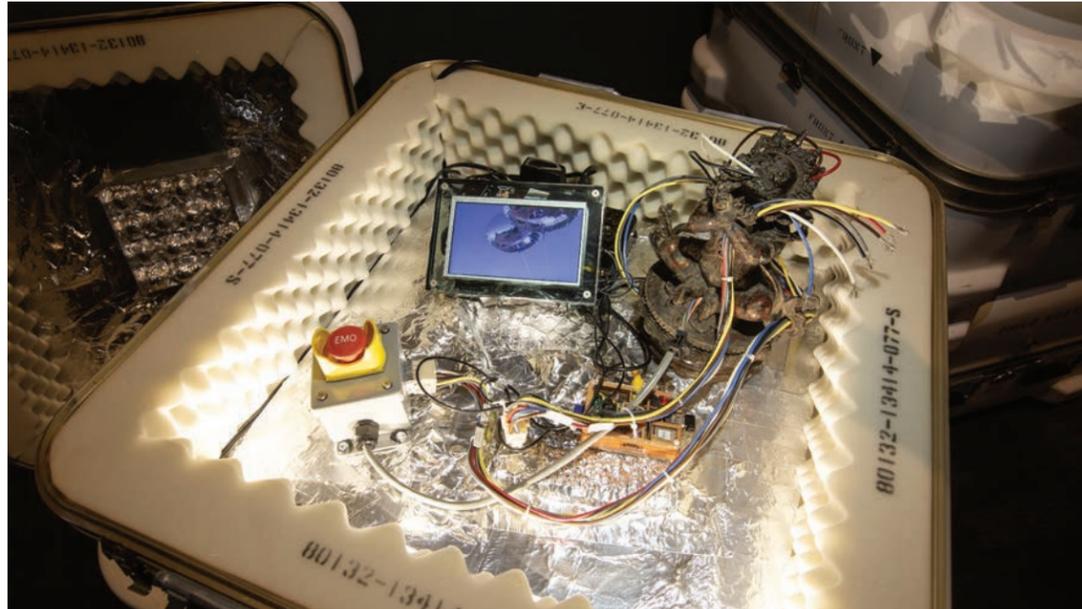
The 2020 American Library Association's Summer Reading theme, "Imagine Your Story," celebrates myths, fairy tales, and fantasy. This installation of whimsical art from the museum's permanent collection welcomes visitors to create their own stories.

Inspirations invites all of us to explore the dynamic relationship between art and storytelling, the visual language of pictures, and the language of words. Tours and summer programming for all ages will feature looking

activities that encourage viewers to tell stories and create new visual and written art in response to what they see.

For information on the K-State English Department's Young Writers Summer program held at the museum and using this exhibition, please visit: k-state.edu/english/summer/youngwritersworkshop.html.

Silver Sponsor: Mary Cottom
Bronze Sponsor: Chuck and Sandy Bussing



< Photo by Charles Lindsay

Charles Lindsay: FIELD STATION 4

November 5, 2019 – October 17, 2020
Donna Lindsay Vanier Gallery

Exploration geologist, author, and artist-adventurer Charles Lindsay delves into earth's geologic and cultural pasts. Along the way, he investigates inter-species communication, music, memory, and the promise of Artificial Intelligence. His traveling "laboratory," *FIELD STATION 4*, re-purposes scientific equipment salvaged from the aerospace, biotech, and military sectors to probe biologic specimens and ancient artifacts in order to explore the rough edges of human perception.

Though the equipment is scientific, the inquiries pursued in *FIELD STATION 4* fall outside the bounds of current research practices. One would not normally expect a 1,000-year-old bronze sculpture to emit brain wave-like electrical impulses, as it seems to in Lindsay's fantastic pursuit of a kind of "unified field," a deep understanding of reality that merges the material, the intellectual, and the spiritual.

Lindsay directs SETI AIR, the artists-in-residence program at the SETI Institute (Search for Extra Terrestrial Intelligence) in Mountain View, California. His latest book, *Recipes for the Mind*, published by Terra Nova/MIT Press, is available for purchase at the museum.

Bronze Sponsor: Sharon and Bill Snyder

Related events

Art and Science in the Anthropocene Age Thursday, February 6, 5:30 p.m.

Public conversation with artist Charles Lindsay and K-State faculty: Associate Professor of Physics Eleanor Sayre, Associate Professor of Philosophy Scott Tanona, and Professor of English Lisa Tatonetti. Moderated by K-State Associate Professor of Art Shreepad Joglekar.

Arrival Film Screening and post-film discussion Thursday, March 26, 5:30 p.m.

This celebrated film is based on the narrative "Story of Your Life" by science fiction author Ted Chiang. Post-film conversation will be led by K-State Linguistic Anthropologist Amber Neely and K-State Associate Professor of English Carol Franko.

Sci-Fi Saturdays Film Series From hilarious social critique to chilling suspense! February, 29, 1 p.m., *Idiocracy* (2006) March 21, 1 p.m., *Moon* (2009) April 4, 1 p.m., *Close Encounters of the Third Kind* (1977)



< John Stuart Curry, *Arizona #6* (Superstition Mountain), ca. 1942, sepia ink and red chalk on paper, 15 x 21 in., bequest of Kathleen G. Curry, 2002.903

John Stuart Curry: The Cowboy Within

September 24, 2019 – March 21, 2020
Marion Pelton Gallery

Artist John Stuart Curry (1897–1946) was raised on a farm in Northeast Kansas and is best known for his depictions of the Midwest. Another region revealed in his art, the American West, has always deserved more attention.

Experiences on a family-owned ranch in Arizona nurtured Curry's love of the Western landscape. During the 1920s the artist illustrated serialized magazine stories that took readers on Wild West adventures. In later years he interpreted the history of Westward expansion in murals for federal buildings and classic novels such as James Fenimore Cooper's *The Prairie*.

Through more than forty works, including paintings and magazine illustrations, this exhibition and its accompanying catalogue explore the motives for Curry's fascination with the region and the dialogue between his depictions of a real and imagined American West. The

exhibition is co-curated by independent scholar Frank N. Owings Jr. and Curator Elizabeth Seaton.

Platinum Major Sponsors: The Beach-Edwards Family Foundation, Dan and Beth Bird, Greater Manhattan Community Foundation's Lincoln & Dorothy I. Deihl Community Grants Program, and Frank N. and Patricia L. Owings Foundation, Inc.
Gold Sponsors: The Archie & Dorothy Hyle Family
Silver Sponsor: Mary Cottom
Bronze Sponsors: Annette and Steven Huff, Buck and Lisa Kiechel, Kiechel Fine Art, Lincoln, Nebraska, and Charles L. Marshall, Jr. and Richard L. Tooke

Related event

"The Old Chisholm Trail"
Thursday, March 5, 2020, 5:30 p.m.
Talk by Professor of English Jim Hoy, Emporia State University

CALENDAR

Annual Program Series 2019-2020

A tribute to Marianna's love for lifelong learning



This public program series is as varied and colorful as the museum's exhibition cycle, which it complements. Marianna Kistler Beach believed in the value of art and the importance of cross-cultural understanding. The museum's staff is inspired by her work in these areas and presents the 2019-2020 Art in Motion programs in celebration of her leadership.

Platinum Major Sponsor: Greater Manhattan Community Foundation's Lincoln & Dorothy I. Deihl Community Grants Program | Silver Sponsors: Jerry and Barbara Boettcher, and Manhattan Broadcasting Company



The Beach Museum of Art is a participant in K-State 360, a program designed to provide students with a well-rounded experience of co-curricular activities to prepare them for life and career after college.

All events, which are free and open to the public, will be held in the museum's UMB Theater unless otherwise noted. For events requiring preregistration, call 785-532-7718 or email beachart@k-state.edu. More details about each event at beach.k-state.edu/visit/calendar.

Thursday, January 30, 5-7:30 p.m.

Buffalo Soldiers (TNT TV movie starring Danny Glover, 1997; 100 min.)

Parental discretion is advised.

Film screening with comments from actor and consultant to the filmmakers Barrie Tompkins, Nicodemus Buffalo Soldiers Association.

Saturday, February 1, 1:30-3 p.m.

Valentine's Workshop

\$5 supply fee per participant, \$2.50 military families.

Thursday, February 6, 5:30 p.m.

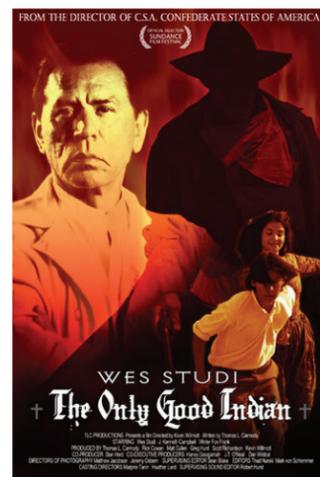
Art and Science in the Anthropocene Age

Public conversation with artist Charles Lindsay and K-State faculty: Associate Professor of Physics Eleanor Sayre, Associate Professor of Philosophy Scott Tanona, and Professor of English Lisa Tatonetti. Moderated by K-State Associate Professor of Art Shreepad Joglekar.

February 10-15, during museum open hours

USD 383 Early Expressions Student Art Exhibition

Public reception, Saturday, February 15, 2019, 2-4 p.m.



© 2009 Kevin Wilmott

Thursday, February 20, 5:30 p.m.

The Only Good Indian

Parental discretion is advised.

Film screening and post-film conversation.

K-State Linguistic Anthropologist Amber Neely and others will comment after the screening and invite audience discussion.

Thursday, February 27, 5:30 p.m.

Native American Perspectives

Panel presentation with artists Norman Akers (Osage) and Minisa Crumbo Halsey (Potawatomi), and K-State Anthropology Professor Lauren Ritterbush.

Saturday, February 29, 1 p.m.

Film Screening: Idiocracy

Part of Sci-Fi Saturdays Film Series in conjunction with Charles Lindsay: FIELD STATION 4 exhibition.

How do you imagine the future of our society? In this 2006 comedy, Luke Wilson plays a man who wakes up after 500 years of dormancy in a cryogenic preservation experiment.

Thursday, March 5, 2020, 5:30 p.m.

"The Old Chisholm Trail"

Talk by Professor of English Jim Hoy, Emporia State University.

Thursday, March 19, 5:30 p.m.

Spring Party

By-Invitation Celebration for Donors

Through the generous support of our Friends, the Beach Museum of Art is able to present exhibitions and programs that connect regional interests with the larger world and provide a rich terrain for discussion across disciplines. One way we thank our Friends at the \$250 level and above is with invitations to exclusive parties.

Saturday, March 21, 1 p.m.

Film Screening: Moon

Part of Sci-Fi Saturdays Film Series in conjunction with Charles Lindsay: FIELD STATION 4 exhibition.

In this 2009 film Sam Rockwell plays an astronaut who works alongside his robot computer GERTY (voice by Kevin Spacey) and is about to end his three-year period on the Moon mining precious resource to send back to Earth. He experiences a personal crisis that changes his life.



Photo © Paul Abdoo

Tuesday, March 24, 5:30-7 p.m.

Joy Harjo: U.S. Poet Laureate

A Reading and Musical Performance

Ballroom, K-State Alumni Center

Joy Harjo is the first Native American to be named Poet Laureate of the United States. Her career has been dedicated to poetry and music as healing forces – for individuals and for our society.

In partnership with Kansas State University's Student Governing Association, the Student Association of Graduates in English (SAGE) and the English Department, the Indigenous Faculty and Staff Alliance, K-State Libraries, and the DOW Center for Multicultural and Community Studies at K-State Libraries.

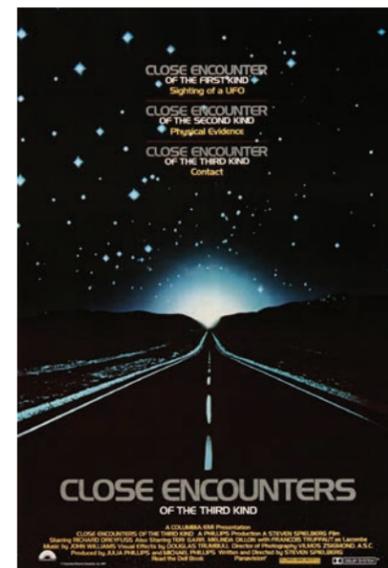


© Paramount Pictures

Thursday, March 26, 5:30 p.m.

Arrival

Film screening and post-film conversation. This celebrated 2016 film is based on the narrative "Story of Your Life" by science fiction author Ted Chiang. Post-film discussion led by K-State Linguistic Anthropologist Amber Neely and K-State Associate Professor of English Carol Franko.



© Columbia Pictures

Saturday, April 4, 1 p.m.

Film screening: Close Encounters of the Third Kind

Part of Sci-Fi Saturdays Film Series in conjunction with Charles Lindsay: FIELD STATION 4 exhibition.

Unidentified Flying Object? Military operation? Extraterrestrials? One man's quest for the truth leads to an unimaginable reality in this 1977 classic.

Saturday, April 11, 1-3 p.m.

Week of the Young Child Open House

Saturday, April 18, 9 a.m.-4 p.m.

All-University Open House

EDUCATION

ARTSmart classes

Move and play with 3D art in the museum's collection galleries and special exhibitions. The focus is on creativity and problem solving.

Class Schedule

Wednesday	4:30-5:30 p.m.	All ages
Thursday	10:30-11:30 a.m.	Ages 3-5
Thursday	4:30-5:30 p.m.	School-age (Kindergarten and up)
Friday	10:30-11:30 a.m.	All ages
Saturday	1:30-2:30 p.m.	All ages

Classes are scheduled the following weeks:

January 8-11: 3D Paper

February 5-8: Mobiles

March 4-7: Clay Play

April 8-10: Bendable (No Saturday class. Join us for Week of the Young Child Open House on April 11.)

May 6-9: Found Objects

Homeschool Tuesdays

Classes meet on the first Tuesday of the month, allowing homeschool families to participate in the museum's school field trip program. They are appropriate for those in kindergarten on up. Each tour has an early elementary and upper elementary to middle school track.

January 7, 1-2:30 p.m.

Picturing Kansas (environmental science and social studies)

February 4, 1-2:30 p.m.

Geometric Art (math)

March 3, 1-2:30 p.m.

Voices of the West (social studies and language arts)

April 7, 1-2:30 p.m.

Stories from Art (language arts)

May 5, 1-2:30 p.m.

Cinco de Mayo (social studies)

Cost for each class is \$3 per child, \$1.50 for military families (cash or check). Reservations required, call 785-532-7718 or email klwalk@ksu.edu. Children must be accompanied by an adult. If you need to cancel your reservation let us know so we can call those on the waiting list.

Special price for military families: In conjunction with the Blue Star Museum program, the Beach Museum of Art offers military families half price on all workshops and classes!



< Young artists finding inspiration at the museum.



FALL 2020 EXHIBITION PREVIEW

The Forms: Four Worlds

David Lebrun

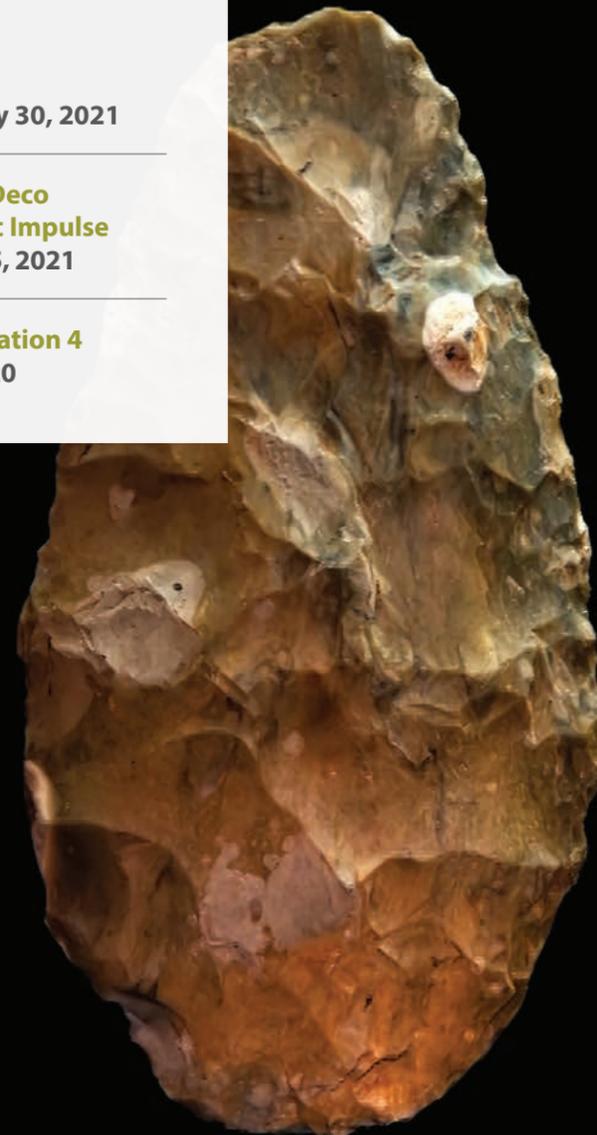
September 3, 2020 – May 30, 2021

Waylande Gregory: Art Deco Ceramics and the Atomic Impulse

October 1, 2020 – May 15, 2021

Charles Lindsay: Field Station 4

Through October 17, 2020



The Forms: Four Worlds

Simulation.

© 2019 Night Fire Films >

SPONSOR SPOTLIGHT

Clayton Henri Staples, *Winter Nocturne* (detail), mid 20th century, oil on canvas, 26 x 24 in., gift of John, Susan, and Johnny Watt, in memory of Sarah Katherine Watt, 2019.28

The exhibition *John Steuart Curry: The Cowboy Within* attracted significant support from several sponsors. The exhibition's theme made it a natural choice for **Dan and Beth Bird**, who explained "we like to support art that has rural and agriculture themes." The Birds' ongoing support of the museum's work is consistent with their philosophy that "people should support the Beach Museum to widen their horizons about the art world." Dan and Beth live this philosophy and their generosity makes projects such as this exhibition possible.

Beach-Edwards Family Foundation is also a sponsor of the John Steuart Curry exhibition. Terry Beach Edwards offered three reasons for the foundation's support of the exhibition and the museum:

1. Our foundation chose the Curry exhibit as my mother (Marianna Beach) had a strong feeling for the regionalists ... probably stemming from her growing-up years in Kansas during the Depression. One of her goals with this museum was to promote these regional artists and provide a venue for their art for Kansans to understand, enjoy, and relate to.
2. The museum provides an excellent venue for providing culture and art for all. Linda Duke's interdisciplinary approach allows everyone to see how art is part of all aspects of life and is interrelated with all we do. Art is no longer a separate discipline, but an integral part of daily life. The museum is doing an outstanding job of reaching many in this way.
3. Our Foundation's mission statement includes "...to enhance the lives of Kansans through art and culture..." Need I say more about our supporting this program?!

The museum staff is proud to serve the legacy of Ross and Marianna Beach. Marianna was a strong advocate for lifelong learning and was herself an example of someone who never lost curiosity.

The **Greater Manhattan Community Foundation's Lincoln & Dorothy Deihl Community Grants Program** provided generous support for *John Steuart Curry: The Cowboy Within*. It also sponsored *Jeremiah Ariaz: Louisiana Trail Riders*, and the 2019-2020 Art in Motion public program series. Deihl Community Grants "are intended to support projects likely to have a major impact on community efforts in the arts, basic human needs and youth." The museum staff is honored that this important philanthropic program has found value in the work the museum does to bring rich experiences with the arts to the community and region.

DONOR IMPACT

Logans provide funding for conservation of American illustration collection

A generous donation from Sam and Martha Logan has enabled the museum to conserve 12 oil paintings by prominent and lesser-known American magazine illustrators.

The paintings were collected by artist Herschel C. Logan (1901-1987), one of the founders of the Wichita-based Prairie Print Makers group established during the Great Depression. Logan was a commercial artist who became known for his fine art woodcut prints and for a cartoon character, "The Colonel," whose witticisms greeted readers of the *Salina Journal* for nearly three decades.

During the 1930s, Logan conceived of a plan to trade woodcuts for cartoons, comic strips, and magazine and book illustrations by such artists as Art Young, J. N. "Ding" Darling, Lu Kimmel, and Harold Bryant. Logan purchased historical imagery as well, amassing "one of the most extensive and widely representative collections of cartoon art in America," according to former K-State Librarian Everette Dennis.

A significant portion of Logan's collection came to the university's journalism program in 1959 with the assistance of newspaper publishers R.M. and Fred Seaton, both graduates of K-State. Sam Logan donated additional cartoons and illustrations to K-State during the late 1980s. The drawings now reside in the special collections department of K-State Libraries; the Beach Museum of Art cares for the paintings.

Created during the 1920s and into the 1940s, the paintings have suffered damage over time, including tears, paint loss, and discolored varnish. They will be treated at the Gerald R. Ford Conservation Center of the Nebraska Historical Society in Omaha.



Harold Bryant, title unknown (bull attack), ca. 1935, oil on canvas, 30 x 20 in., transfer from the Department of Technical Journalism, The Herschel C. Logan Collection, gift of Fred A. and Richard M. Seaton, 2018.378

Sam and Martha Logan reside in Winfield, Kansas, where Herschel Logan was raised. Sam earned a bachelor's degree in journalism from K-State and higher degrees in agricultural economics at K-State and Berkeley. He taught agricultural economics at the University of California, Davis, for more than three decades. Martha earned her bachelor's degree in accounting from Sacramento State University in California, and later worked in banking and construction.

KUDOS AND UPDATES

Curry Digital Humanities Seminar

One year from now Curator Liz Seaton will reprise the museum’s 2018 digital humanities course on the illustration work of Regionalist artist John Stuart Curry (1897-1946). Few are aware that Curry produced hundreds of pictures for magazines and books in the 1940s alongside his easel paintings and murals. The museum holds dozens of sketches related to the artist’s illustration commissions.

Last spring, the museum formally launched “The Curry Illustrations Project,” a website developed by K-State students in the 2018 course. Students in the 2021 seminar will contribute additional research to this digital humanities resource. The credit seminar is offered through K-State’s Art Department and assisted by Beach Museum of Art Registrars Sarah Price and Theresa Ketterer.

The Curry Illustration Project is supported by K-State’s Digital Humanities Center. Explore the website at thecurryillustrationsproject.wordpress.com.



Students in the museum’s 2018 digital humanities course on John Stuart Curry work with Curry’s art while developing a website about his book illustrating.

Colette Stuebe Bangert, *Inland Seasons: Haze IV* (detail), 2010, watercolor, oil crayon, colored pencil, and ink on paper, 19 1/4 x 24 1/4 in., gift of Colette Stuebe Bangert and Charles Jeffries Bangert, 2018.80



Inaugural Prairie Studies Institute residencies

For ten days in October, 2019, artists Jim Richardson and Zhang Hongtu explored their fascination with the prairie, sharing ideas, concerns, and powerful images with each other and with audiences at the museum and the Volland Store Gallery, outside of Alma, Kansas. Richardson is an award-winning photojournalist whose work, especially for National Geographic, explores the Midwest prairie lands where he was born and raised. In his stunning photographs, Richardson connects the American prairie with similar grasslands worldwide in an ongoing effort to understand how this precious ecosystem can be stewarded to preserve its role in feeding the planet.

Zhang Hongtu (Zhang is the surname) was born in China and immigrated to the United States as a mature artist. He has lived in New York since 1982. As a teenager, Zhang saw an American bison for the first time in a Beijing zoo. His fascination with this animal was renewed when he visited Kansas in fall 2018. His encounter with the Kansas tallgrass prairie inspired a new series of paintings, drawings, and carvings in stone. A naturalized American citizen, Zhang recognized the bison as a powerful symbol of the prairie’s beauty and rich history, and of America itself. He sensed that the story of the bison was a metaphor for the fragility of the Kansas prairie and all grasslands.

During the residency Richardson and Zhang explored the Anthropocene Prairie, the prairie now, when human activity is reshaping the Earth’s surface at an unprecedented rate. They surveyed the Flint Hills from the air to discern the contours of an ancient ocean floor and visited master stone cutters at a quarry to learn about the region’s geology. They also talked with ranchers and farmers who know this land well. We look forward to seeing how this conversation between two artists unfolds and what expressions it will take in their individual work.

The Prairie Studies Institute is a biennial collaboration between the Volland Foundation and the Marianna Kistler Beach Museum of Art, supported in part by a grant from the Kansas Creative Arts Industries Commission, and with a Bronze level sponsorship from Tara and Terry Cupps.



Jim Richardson, Curator Aileen June Wang, Zhang Hongtu, and K-State Associate Professor of Art Shreepad Joglekar spoke at the closing event for the exhibition *Hungry Heartland*, at the Volland Store Gallery.



Aerial survey of the Flint Hills. Photo by Zhang Hongtu



Zhang Hongtu with Alex Gnad, owner of Flint Hills Stone, pose for Jim Richardson and Patty Reece, founding director of the Volland Store Gallery. Photo by Huang Miaoling



Gallery Teacher Kathi Stenfors leads a workshop at Manhattan's Northview Elementary School.

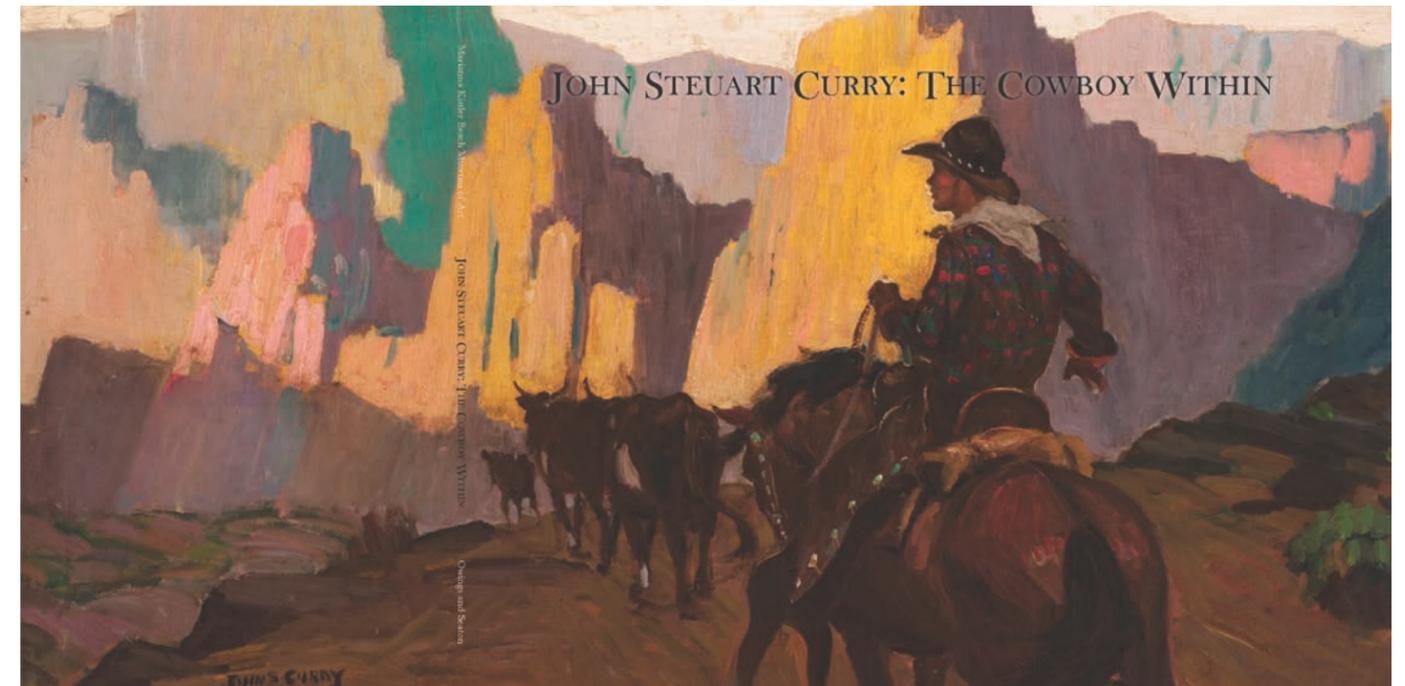
K-LiNK grant for educational programs

The Beach Museum of Art received a K-LiNK (Literacy Network of Kansas) community partnership grant from USD 383 for afterschool workshops at the two 21st Century Community Learning Centers run by the Manhattan Boys and Girls Club, Northview Elementary, and Bluemont Elementary.

The theme for the workshops is Latin American Art, Language, and Culture. Each workshop series lasts four weeks and features a story time, art history, and an art project, with associated Spanish vocabulary. Students receive information and vocabulary sheets to take home and share with their families, along with two bilingual books.

Students will be able to handle real folk art objects from the Beach Museum of Art education study collection. Workshops include:

- *Allebrijes* (carved and painted wooden animals from Oaxaca Mexico) with the story *Dream Carver* by Diana Cohn, a biography of artist Manuel Jimenez.
- *Molas* (reverse appliqué designs made by the Kuna Indians from Panama), with folk stories from the book *Mola: Cuna Life Stories and Art* by Maricel E. Presilla.
- *Neirilka* (yarn paintings made by the Huichl Indians of the Sierra Madres), with the story book *The Journey of Tunari and the Blue Deer: A Huichol Story*, written by James Enderby and illustrated with yarn paintings.
- *Arpilleras* (3D quilted and appliquéd art from Peru), with the book *Tonight is Carnival*, written by Arthur Dorros and illustrated with Arpilleras by the Club de Madres Vergen del Carmen.

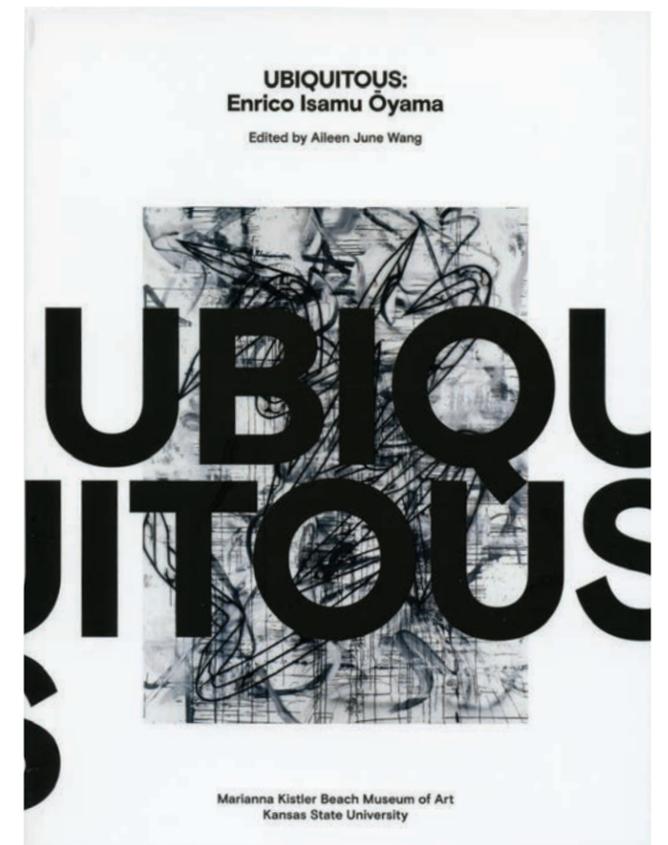


Two new publications by the museum

UBIQUITOUS: Enrico Isamu Ōyama focuses on Japanese Italian artist Enrico Isamu Ōyama's recent activities in Manhattan, Kansas, with a curatorial essay by Curator Aileen June Wang and statement by the artist. With texts in English and Japanese, the 140-page book documents and analyzes Ōyama's first major U.S. exhibition and related residency in 2017, organized by Wang. The volume illustrates how the project exemplifies socially engaged curatorial practice, with research produced through collaboration and interaction with diverse community groups.

John Steuart Curry: The Cowboy Within is the exhibition catalogue for the museum's current exhibition exploring Regionalist John Steuart Curry's depictions of the American West. The West—as a romantic environment of the past and a real locale for exploration and respite—played an important role in shaping the Kansas native and his art. This 80-page volume includes an essay by Curator Elizabeth Seaton and exhibition collaborator Frank N. Owings Jr. of Indianapolis, as well as an introduction by William H. Truettner, Smithsonian American Art Museum emeritus curator and author of *The West as America: Reinterpreting Images of the Frontier* (1991).

Copies of both catalogues are available for \$25 in the museum's gift shop on the first floor of the museum.



Smartify and Verandah

Smartify is a free smartphone app that helps museum visitors learn more about art in the galleries. Download Smartify from the Apple Store or Google Play Store. Open the app and point the camera at any artwork in the museum with a Smartify logo on the label. The app will instantly recognize the work and load text, images, and web links onto your screen.

More information at beach.k-state.edu/explore/apps



Verandah is the museum's new collection search tool, a collaboration between the museum and Kansas State University's Hale Library. The museum and K-State Libraries will share Verandah with other museums and libraries for use by their institutions. Through Verandah, the museum is furthering its mission to serve the public by sharing its collections as they grow.

Explore the art at beach.k-state.edu/explore/collection

verandah...
explore the art here

THANK YOU TO



WEARY FAMILY FOUNDATION

Herbert J. Demmin, *Farrell Library* (detail), mid 20th century, oil on canvas, 25 1/4 x 18 3/8 in., U23.2019



STAFF SPOTLIGHT



I recently spoke with Gallery Teacher Kathi Stenfors as she prepared to facilitate a museum education program. Hearing about her past work and experience, I learned how her interests relate to her current role in the museum. The questions and responses below are excerpted from our conversation.

— Jui Mhatre, *Communications and Marketing Specialist*

Q1: Before coming to work at the museum, was there a job or other experience that you feel prepared you well for this work?

The transition from a Kansas elementary school teacher for over 35 years to gallery teacher at the Beach Museum of Art has been rewarding and refreshing. My public school teaching experience helped me acquire many skills useful for working with tour groups and visitors to the museum. It has been a wonderful opportunity for me to continue my passion of working with youth while being challenged to learn more about the world of art. As an educator, I believed in integrating art into the classroom and served on the committee Integrating Art into Social Studies at the Smoky Hill Museum in Salina, Kansas. Prior to that, while teaching third grade at Bennington, Kansas, I piloted their first art program.

Q2: What recent project has been satisfying for you personally and why?

One thing I really love about being a part of the Beach Museum of Art is the variety of ages we work with, both at the museum and in outreach programs. It has been rewarding to be a part of afterschool outreach in elementary schools and on-site programs for senior citizens. What a pleasure to see the responses of young and old to art opportunities provided by the Beach!

A current exhibition that speaks to me is *John Steuart Curry: The Cowboy Within*. Since I was a Kansas farm kid and have family that are "real cowboys," I have enjoyed learning about this wonderful artist's life and can identify with his work.

Q3: Is there an upcoming program or exhibition at the museum to which you especially look forward?

Inspirations: Art for Storytelling, which starts March 3, holds a special interest for me. Having taught and encouraged reading and writing skills at various levels, I am excited to experience our visitors' own stories inspired by the museum's permanent collection. Being somewhat of an amateur poet, I am intrigued to see how this exhibition unfolds and look forward to the special programs that will accompany it.

I am happy to report that educational programming at the Beach Museum of Art has almost doubled this past year, keeping our education department very busy. If you would like to help us continue to grow our programs by providing funds to support expansion of our gallery teaching staff, please let us know.

— Kathrine Schlageck, *Associate Curator of Education*

GOT ART?



Jeremiah Ariaz, *Gavin (front) and Jock (rear) Saddle Horses, Ride or Die Club (Opelousas, LA)*, 2016 (printed 2019), inkjet print on paper, 10 x 15 in.

Add to your art collection or create a collection by purchasing a Friends of the Beach Museum of Art Gift Print. Prints are an exciting and affordable way to bring original art to your home.

In 1934 the Friends of Art at Kansas State University (now the Friends of the Beach Museum of Art) issued an original print—K-State art professor John Helm’s *Early Settler’s House*—as a premium for membership in the new organization. Intended as a one-time offering, the “gift print” proved so popular that Salina, Kansas, artist Herschel Logan was asked to produce another print for members in 1935, beginning a tradition of recognizing Kansas-connected printmakers and photographers that continues today.

The 2019 gift print was released in conjunction with the museum’s fall 2019 exhibition *Jeremiah Ariaz: Louisiana Trail Riders*, selections from a photographic essay on the

African American trail riding clubs of southwest Louisiana. The artist, Jeremiah Ariaz, was raised in Great Bend, Kansas, and is a photography professor at Louisiana State University in Baton Rouge.

Ariaz’s gift print, *Gavin (front) and Jock (rear) Saddle Horses, Ride or Die Club (Opelousas, LA)*, shows Gavin Sinegal and Jock Chambers preparing their horses for an afternoon trail ride. Gavin and his family are members of the “Ride or Die Club” of Opelousas, Louisiana.

The Beach Museum of Art has a variety of prints from previous years available for sale. Friends members at the \$100 or higher level are eligible for a 25% discount. To see available prints, go to <https://beach.k-state.edu/support/shop/friends.html>. A nearly complete set of prints can be viewed in the Stamey Gallery at Meadowlark Hills, 2121 Meadowlark Rd., in Manhattan.

FRIENDS OF THE BEACH MUSEUM OF ART



In starting my second year as president of the Friends of the Beach Museum of Art there are several reasons why I remain as excited and enthusiastic as ever. We have a great group of individuals who have committed their time and energy to serving on the Friends Board. I am always amazed at Friends’ willingness to volunteer time and impressed by the great ideas they generate to further the mission of the museum. We have added several advisors to the board this year, and they have been excellent contributors.

I also want to thank everyone who is a Friend of the Beach. Your patronage of museum events and financial contributions are crucial.

Although the Friends Board has numerous goals it wants to achieve this year, two important efforts are to 1) increase Friends membership and 2) plan a spectacular

event for the 25th anniversary of the Beach Museum of Art in the fall of 2021. I have no doubt we can accomplish these goals.

Another reason to be as enthusiastic as ever about the museum is the diverse ways it continues to serve the community. There are programs for children, retirement centers, and college students as well as film screenings and talks on a variety of cultural issues. The exhibitions that will be showcased over the next year will make us laugh and cry, challenge our assumptions, stimulate conversation, offer insights into other cultures as well as our own, and provide thoughtful reflection—all of what art is supposed to do.

Take a winter/spring vacation this year at the Beach Museum of Art. I guarantee you that you will go home rejuvenated!

— Susan Noblett

Colette Stuebe Bangert, *AC 29 31 IAM=4 (detail)*, 2008, inkjet print on paper, 10 3/8 x 17 in., gift of Colette Stuebe Bangert and Charles Jeffries Bangert, 2018.74

FRIENDS OF THE BEACH MUSEUM OF ART

The Friends board functions to organize and implement volunteer activities on behalf of the Marianna Kistler Beach Museum of Art. Its members are comprised of annual donors and it operates according to its own by-laws.

- Susan Noblett, *President*
- Tony Crawford, *President-Elect*
- Mickey Chance-Reay, *Vice President*
- Katie Philip, *Secretary*
- Michael Donnelly, *Past President*

Board Members

- | | |
|--------------------|-----------------|
| Mickey Chance-Reay | Karen McCulloh |
| Tony Crawford | Mary Jo Nelson |
| Marla Day | Susan Noblett |
| Anne de Noble | Aaron Oleen |
| Michael Donnelly | Katie Philp |
| Mary Kevin Giller | Judy Regehr |
| Susie Grier | Cindy Sloan |
| Elizabeth Jankord | Alison Wheatley |
| Beth Kesinger | Sue Ann Wright |
| Linda Knupp | |
| Steve Lee | |

Ex Officio Members

- Linda Duke, *Museum Director*
- Martha Scott, *Museum Donor Relations Assistant*
- Erin Wiersma, *K-State Department of Art*

Friends Advisors

- | | |
|------------------|-------------------|
| Mimi Balderson | Jeffery Sackrider |
| Carole Chelz | Sharon Snyder |
| Janice Flanary | Rae Stamey |
| Barbara Gatewood | Marlene VerBrugge |
| Mary Mertz | Ruth Ann Wefald |
| Jay Nelson | |

ADVISORY COUNCIL

The Advisory Council is a group of expert community and university professionals who advise the museum's director on various museum activities. The Advisory Council includes the subcommittees of finance, collections, programming, and other areas where expertise can improve functions

Margaret Chen, Chair

- Leslie Brothers
- Tim de Noble
- Matthew Gaynor
- Tom Giller
- Lori Goetsch
- Mike Goss
- Jackie Hartman
- Don Lambert
- Jason Morales
- David Procter
- Bryan Samuel
- Richard Seaton, *Vice Chair*
- Mary Tolar
- Marvin Wade
- David Weaver
- Mindy Weaver
- Fran Willbrant
- Greg Willems (*represented by Chris Spooner*)

Ex officio

- Linda Cook, *Office of the President*
- Linda Duke, *Museum Director*
- Elizabeth Jankord, *Friends of the Beach Museum of Art*
- Robin Lonborg, *Museum Assistant Director of Operations*
- Martha Scott, *Museum Donor Relations Assistant*

Sven Birger Sandzén, *Autumn Gold* (detail), 1927, oil on metal, 11 7/8 x 13 7/8 in., gift of the friends of Jules H. Robert (faculty in Applied Mechanics) in his memory, 1951.1

THANK YOU TO OUR 2019 – 2020 EXHIBITION AND PROGRAM SPONSORS



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- Greater Manhattan Community Foundation's Lincoln & Dorothy I. Deihl Community Grants Program
- Frank N. and Patricia L. Owings Foundation, Inc.

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- The Archie & Dorothy Hyle Family
- Manhattan Broadcasting Company
- Annette and Steven Huff
- Buck and Lisa Kiechel, Kiechel Fine Art, Lincoln, NE
- Sharon and Bill Snyder
- Charles L. Marshall, Jr. and Richard L. Tooke

Love Art? Support an exhibition and its programs!

Additional privileges are available to businesses or individuals who sponsor specific exhibitions and programs. Please call Linda Duke at 785-532-7718 for details.

Photographs of John Steuart Curry's boyhood scrapbook mark the entrance to *The Cowboy Within* exhibition.



A young cowboy poses at the Old West Photo Booth during the museum's Art in Motion Kickoff event, September 28, 2019.



Photographer Jeremiah Ariaz and riding club member Latoya Paris speak about the exhibition *Jeremiah Ariaz: Louisiana Trail Riders* at the Art in Motion Kickoff.

RECENT ACQUISITION



< Johann Hürlimann after Karl Bodmer, *Sih-Chidä & Mahcsi-Karehde, Mandan Indians*, 1841, from *Travels in the Interior of North America, 1832-1834* (London: Ackermann & Co., 1841), engraving, etching, aquatint, and mezzotint with hand coloring on paper, 19 ¾ x 16 ½ in., gift of Patricia O'Brien, 2019.206

MARIANNA KISTLER

BEACH
MUSEUM OF ART

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