

# Insight

Marianna Kistler Beach Museum of Art

FALL 2025 NEWSLETTER  
ANNUAL REPORT FISCAL YEAR 2025





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## DIRECTOR'S MESSAGE

Dear friends,

This fall marks a significant milestone for the Marianna Kistler Beach Museum of Art with the launch of the first-ever *Kansas Triennial*, a major new exhibition series highlighting the vital work of contemporary artists actively working in this state.

The idea for the Triennial has been with me for some time, born from a desire to create a platform that could respond meaningfully to the artistic life of Kansas. I was born, educated, and ultimately returned to this state with the hope of making a difference. Kansas is more than just a place I know — it's home. It matters to me that the creative voices rooted here are seen, heard, and taken seriously. They should not be viewed as peripheral or secondary, but essential to the evolving cultural landscape.

The Triennial is not a survey or a themed exhibition. It is an intentionally curated moment, a conversation among distinctive artistic voices presented in one place, at one time. Rather than trying to define a Kansas

identity or aesthetic, the Triennial is intended as an evolving snapshot, a way to witness and reflect on the lived realities, concerns, and creative responses of artists working in Kansas today. This inaugural presentation brings together four remarkable artists whose work reflects the complexity and richness of what it means to create in this place. Presented every three years, the exhibition will build a layered and generational portrait of the state, capturing not just what our state looks like, but how it thinks, feels, and expresses itself through its artists.

As we open this new chapter, I'm also pleased to welcome Kim Belanger as our new Head of Education and Outreach. The creation of this position reflects a deliberate restructuring of the museum's education department, recognizing that our educational mission should guide and inform our outreach efforts. Kim joins us with more than a dozen years of experience as an art educator. She is also an active artist with deep ties to the community



of Manhattan and is uniquely positioned to expand our educational mission and strengthen connections across the region.

These developments reflect what I believe a land-grant university museum can and should be: a gathering place for serious inquiry and sincere wonder, a bridge between campus and the community, and a champion of the many perspectives that shape our understanding of this region. Whether attending a lecture, bringing students for a class visit, or simply spending time with the works on view, I hope your experience at the Beach Museum deepens your connection to Kansas, the university, and the transformative possibilities of art.

Thank you for being part of this work. We trust artists to illuminate what we don't always know how to ask, and we trust you to come with curiosity, openness, and care.

— Kent Michael Smith, Director



**On the cover:**

A view of the *Kansas Triennial 25/26* exhibition





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Charles Lindsay, *Early Tibetan Computer* 2019, mixed media, 2020.10

## VIRTUAL OFFERINGS #BEACHMUSEUMFROMHOME

Enjoy our interactive tools and platforms for adults, children, and families. For a frequently updated guide to these online resources, visit [beach.k-state.edu/explore](https://beach.k-state.edu/explore)

### Virtual exhibitions

- *Return to Prairie: Textiles for Green Burial Awareness*
- *To the Stars Through Art: A History of Art Collecting in Kansas Public Schools, 1900–1950*
- *Do You See What I See?*
- *Voices: Women Artists in the Era of Second Wave Feminism*
- *Salt Air*
- *Gordon Parks: "Homeward to the Prairie I Come"*
- *Doug Barrett: Find Your Voice*
- *Sunrise Over Kansas: John Steuart Curry*
- *Two by Two: Animal Pairs*
- *Waylande Gregory: Art Deco Ceramics and the Atomic Impulse*

### eMuseum

Explore the museum's art collection of over 12,000 objects for research or enjoyment with the online collection search tool. Visit [beach.k-state.edu/explore](https://beach.k-state.edu/explore).

### BMA YouTube channel

Find videos of art, artist interviews and special programs, including the museum's virtual series "Let's Talk Art" and "Art Bytes," the "Hear What I'm Seeing?" videocasts and more! To subscribe to our channel, find us at [youtube.com/@beachmuseum](https://youtube.com/@beachmuseum).

### Educational resources

Resources are available for schools, early childhood programs, social service organizations and homeschool groups. Visit [beach.k-state.edu/participate/educational-resources](https://beach.k-state.edu/participate/educational-resources).

### Social media

Stay connected with the latest in regional art and artists through engaging posts on our social media. Discover exciting museum activities and share your experience with us by tagging the museum!

 [beachmuseum](https://www.instagram.com/beachmuseum)

 [BeachMuseumofArt](https://www.facebook.com/BeachMuseumofArt)

 [@beachmuseum](https://www.youtube.com/@beachmuseum)

### Staff

Kent Michael Smith, *Director*

Kim Belanger, *Head of Museum Education and Outreach*

Luke Dempsey, *Exhibition Designer and Museum Technology Lead*

Jennifer Harlan, *Programs and Events Specialist*

Emma Kellogg, *Gallery Teacher and Visitor Studies Specialist*

Theresa Marie Ketterer, *Registrar and Collections Specialist*

Robin Lonborg, *Deputy Director*

Nate McClendon, *Museum Outreach Specialist*

Jui Mhatre, *Communications and Marketing Specialist*

Sarah Price, *Registrar and Collections Manager*

Kim Richards, *Education Specialist*

Elizabeth Seaton, Ph.D, *Curator*

Benjamin Shubert, *Security Officer*

James Taylor, *Gallery Preparator and Building Systems Lead*

Aileen June Wang, Ph.D, *Curator*



## EXHIBITIONS

### KANSAS TRIENNIAL 25/26

Marion Pelton and Archie & Dorothy Hyle  
Family Galleries  
August 5, 2025–May 31, 2026

Launching this fall, the *Kansas Triennial* marks an exciting new chapter for the Beach Museum of Art. As a recurring exhibition series focused on contemporary artists working within the state, the Triennial is both a celebration and an inquiry into what it means to make art in Kansas today, and how those expressions resonate far beyond state lines.

The inaugural exhibition, on view August 5, 2025, through May 31, 2026, brings together work by Mona Cliff, Mark Cowardin, Poppy DeltaDawn, and Ann Resnick. The work of these artists reflects a wide range of materials, disciplines, and lived experiences.

"This exhibition is about listening closely to the artists working in Kansas right now," says museum director and Triennial curator Kent Michael Smith. "There's no imposed theme — just a commitment to trust artists, to honor their urgency and insight, and to recognize them as tellers of truth in a time and place where that can feel scarce."

Major Sponsors: Friends of the Beach Museum of Art, Greater Manhattan Community Foundation's Lincoln & Dorothy Deihl Community Grants Program, and The Weary Family Foundation  
Sustaining Sponsors: Mike & Dee Michaelis  
Contributing Sponsors: Dick and Gloria Anderson  
Media Sponsor: KANSAS! Magazine

### Related events

**Artist Talk: Mark Cowardin**  
Thursday, October 9, 2025, 5:30 p.m.

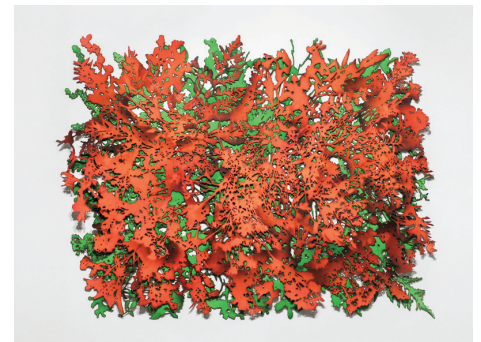
**Artist Talk: Poppy DeltaDawn**  
Thursday, March 12, 2026, 5:30 p.m.

**Artist Talk: Mona Cliff**  
Thursday, April 2, 2026, 5:30 p.m.

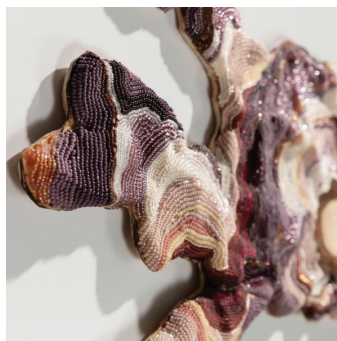
Each artist brings a distinct voice. Cliff, based in Lawrence, merges traditional Indigenous beadwork with contemporary abstraction in vibrant wall hangings rooted in heritage and ecological awareness. Cowardin, also of Lawrence, navigates themes of consumption, sacredness, and interconnected systems, often incorporating functional elements like ladders and lighting to evoke both utility and metaphor. Poppy DeltaDawn's conceptual textile works use digital weaving and layering to examine bodily autonomy and identity with visual and emotional precision. Wichita artist Ann Resnick offers deeply personal works rendered through pyrography and monoprinting — gestures of mourning, memory, and quiet persistence.

As a triennial event, this exhibition series will grow over time. It offers an evolving platform for discovering and reflecting on the most vital artistic voices in Kansas. We look forward to welcoming audiences into this ongoing conversation, one that we hope fosters connection, dialogue, and deeper engagement with the art of our time.

Mark Cowardin, *Chit Chat #14*, 2023, slip cast ceramic, glaze, walnut wood and paint. Courtesy of the artist



Ann Resnick, *Cenotaph (Orange/Green)*, 2015, spray paint, two layers burned paper, 38 × 51 in., Image courtesy of the artist



Mona Cliff, *Conjured Topography* (detail) 2023–2024, seedbeads, beeswax (copal, pine rosin, petroleum jelly), thread, maple wood, plywood, resin, glue, 109 x 32 x 2 in. Image courtesy of the artist



Poppy DeltaDawn, *LMBL*, 2025, handwoven mylar and cotton thread, 75 x 59 in. Image courtesy of the artist



## Rural America

Ruth Ann Wefald Gallery

September 2, 2025–August 1, 2026

Rural communities across America face unique hardships, such as limited access to healthcare, education, and broadband services. Yet they also possess strengths, such as close-knit social networks, natural resources, and cultural traditions that contribute to their resilience and character.

The artworks in this exhibition highlight the challenges rural communities have faced and the unique qualities that have sustained them. The works offer a lens through which to consider the struggles and assets of today's rural communities. Through prints, drawings, and paintings, artists explore themes such as the decline of small farms, school consolidation, grocery store closures, and the fading of local journalism. These are balanced by depictions of rural vitality such as tourism, community events, local cooperatives, faith institutions, and efforts in historic preservation.

Featured works in the exhibition include *Brush Fire* by Ernest William Watson, *Rural School in Moonlight* by Mary Huntoon, *Meeting House* by Thomas Hart Benton, *Destruction of the Family Farm* by Brian Maxwell, *Fourth Estate* by Jeremiah Ariaz, and *Youth Helps Rebuild a World* by John Steuart Curry.

The exhibition will be in two parts, aligning with the fall and spring semesters of the 2025-2026 academic year.

Major Sponsor: Greater Manhattan Community Foundation's Lincoln &

Dorothy Deihl Community Grants Program

Sustaining Sponsors: Dan and Beth Bird

Contributing Sponsor: The Beach-Edwards Family Foundation

## Related events

Let's Talk Local Newspapers with Photographer Jeremiah Ariaz

Thursday, October 2, 2025, 5:30 p.m.

**Hungry Heartland: Exploring Food Deserts in the Breadbasket**  
Conversation with K-State Faculty and Students in Art, Media and Communications, and Social Transformation Studies

Thursday, April 16, 2026, 5:30-7 p.m.

Charles Leroy Marshall Sr., *Auction Day at Waverly, Ks.*

1942, egg tempera and opaque watercolor on paper, 18 3/4 x 25 7/8 in., 1954.1



Thomas Hart Benton, *Meeting House*, 1942, egg tempera and opaque watercolor on paper, 18 3/4 x 25 7/8 in., 1954.1



## STE[A]M: Exploring Science and Math through Art

Donna Lindsay Vanier Gallery

Opening December 2, 2025

The Beach Museum of Art will soon reopen a new iteration of the dynamic exhibition series, *STE[A]M: Exploring Science and Math through Art*. This exhibition highlights the integration of Art into the traditional STEM curriculum, enriching the educational experience for students and fostering the development of both analytical and creative thinking. By showcasing how art complements science and math, *STE[A]M* offers a rich opportunity for students to experience learning in an innovative, interdisciplinary way.

Through works drawn from the museum's diverse collection, *STE[A]M* invites visitors to explore scientific concepts, such as the behavior of light waves and the phenomenon of refraction. Students will delve into the intricacies of rainbows, gaining a deeper understanding of how these natural occurrences can be interpreted visually through art. The exhibition emphasizes the importance of seeing art not just as an aesthetic practice but as a tool for scientific inquiry and exploration.

A key component of the exhibition is the museum's Intersection of Math and Art tour, where older elementary and middle school students can explore mathematical concepts like tessellations. Students will examine both 2D and 3D tessellations, discovering the mathematical patterns and symmetry embedded within visual works. This hands-on, interactive experience deepens their understanding of the overlap between math and visual art, helping students see the connection between these disciplines.

By presenting these concepts in a creative, visual context, *STE[A]M* offers an exciting opportunity to spark curiosity and critical thinking among young learners. It's an exploration of how science, technology, engineering, and math come to life through the lens of art, making abstract ideas more tangible and engaging. Whether through geometric tessellations or the physics of light, this exhibition will give students a holistic view of the world, blending logic and imagination in inspiring ways.

Major Sponsors: Greater Manhattan Community Foundation's Lincoln & Dorothy I. Deihl Community Grants Program

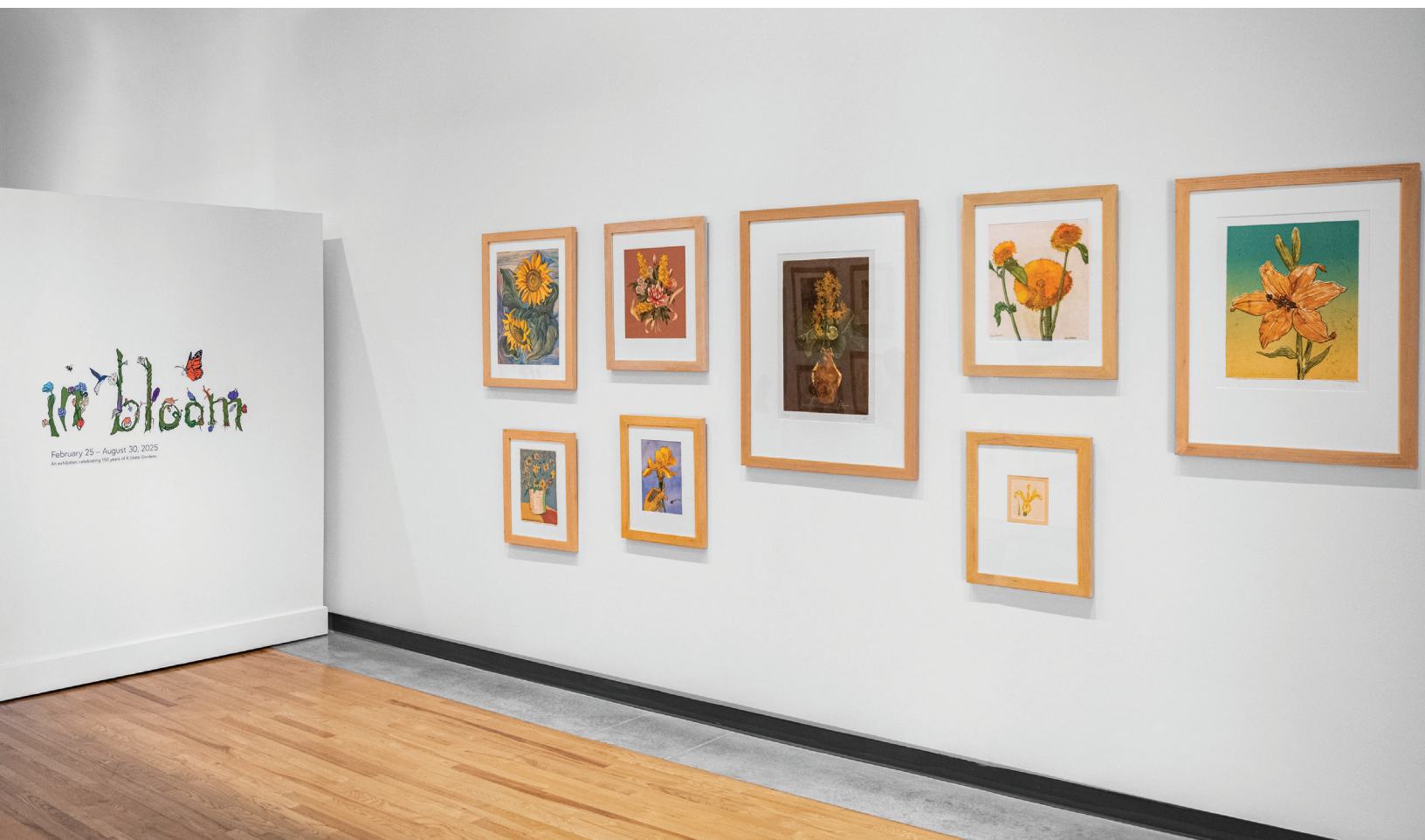


Robert Rauschenberg, *Faus*, 1984, lithograph on paper, 10 x 12 in., 1984.37



Jesus (Jessie) Manuel Montes, *21 with Cube*, 2001, corrugated paperboard with acrylic, cube: 19 11/16 x 19 13/16 x 19 13/16 in., pedestal: 31 7/16 x 16 5/16 x 16 7/16 in., Friends of the Beach Museum of Art purchase, 2003.5



A view of the *In Bloom* exhibition

## Collection Galleries 2025 Installation

Beach Museum staff have been working hard behind the scenes to refresh the collection galleries in the past few months. If you have not visited recently, now is a good time to do so! Many works are on display for the first time since their acquisition, including those by contemporary regional artists Miki Baird, Larry Schwarm, and Andrzej Zielinski.

The east section of Seaton Gallery features artists conveying a personal story through a self-portrait or an object or landscape. One grouping, for example, explores what the American Southwest region represented to artists from different backgrounds, such as San Ildefonso Pueblo potters Maria Montoya Martinez and Julian Martinez, Kansas artist Doel Reed, and contemporary Chicana artist Delilah Montoya.

The west section of Seaton Gallery highlights the expressive strength of abstraction and pattern across a range of media and sensibilities. Works by Robert Blunk, Patricia DuBose Duncan, and Fritz Scholder evoke layered psychological and symbolic depth. Bold and colorful compositions by Jesus Manuel Montes, Gordon Moore and Alan Shields explore formal rhythm, vibrant surface and the tension between structure and spontaneity.

Later this fall, Vanier Gallery will present art incorporating ideas from mathematics and the sciences. Highlights include a Klein bottle by Mitsugi Ohno, who was a senior master glassblower at K-State (1961-1996), and prints by such well-known artists as Man Ray and Robert Rauschenberg.



## 2025 K-State Common Work of Art

Each year, the K-State Book Network selects a common reading for first year students to provide a shared intellectual experience. The 2025 K-State First Book is *Together: The Healing Power of Human Connection in a Sometimes Lonely World* by Dr. Vivek H. Murthy, who served as U.S. Surgeon General in 2015-2017 and 2021-2025.

Murthy has warned of a nationwide epidemic of loneliness that deeply affects Americans' mental and physical health. "Mental health is the defining public health crisis of our time," he writes, "and for many Americans, loneliness is at the heart of that crisis." At any time, about half of U.S. adults report measurable loneliness. The problem, Murthy emphasizes, transcends age, income, and social status. "There are people in marriages who are lonely, CEOs of major companies who are lonely, seemingly happy people posting pictures of their fabulous vacations on social media who are lonely. And far too many young people who are lonely."

In *Together*, Murthy combines research and personal stories to describe the scope of the issue and real-life strategies individuals and communities have used to reconnect. "Connection is the essential glue of our lives," Murthy says. "It is what brings us happiness and fulfillment."

To complement this selection the Beach Museum of Art presents Carol Pylant's *No Masters*, the 2025 Common Work of Art. The quiet, interior scene suggests a kind of psychological distance. Pylant has said that the work invites viewers to consider "the psychology of the place and the relationship between the individuals." The artist is professor emeritus at the University of Wisconsin-Madison.



Carol Pylant, *No Masters*, 1986, oil on panel,  
30 1/2 x 26 7/8 in., 1988.6



## CALENDAR

### Guest Artists and Speakers

Kate Nessler, *Wild Yam (detail)*, 2009,  
watercolor and graphite on vellum,  
28 x 19 in., gift of Chris J. Haas, M.D., 2024.27



Elizabeth Seaton



Jeremiah Ariaz



Nate McClendon



Mark Cowardin



## Programs and Events | Fall 2025

All events, which are free and open to the public, will be held in the museum's UMB Theater and/or virtually. More details and links to join virtual events at [beach.k-state.edu/calendar](https://beach.k-state.edu/calendar). For in-person events requiring preregistration, call 785-532-7718 or email [beachart@k-state.edu](mailto:beachart@k-state.edu).

Thursday, August 14, 5-6:30 p.m.

### Gathering of Friends

Private donor event

Thursday, September 11, 5:30-7:30 p.m.

### Fall 2025 Exhibition Opening

Thursday, September 25, 5:30-6 p.m.

### Double Take:

### Gallery Tour of Select Artworks

Saturday, September 27, 11 a.m.-4 p.m.

### K-State Family Day Open House

Thursday, October 2, 5:30-6:30 p.m.

### Let's Talk Local Newspapers with Photographer Jeremiah Ariaz

Thursday, October 9, 5:30-6:30 p.m.

### Artist Talk: Mark Cowardin

Friday, October 17, 6:30-10 p.m.

### Beach Ball Fundraiser

Ticketed event



Thursday, October 23, 5:30-6 p.m.

### Double Take:

### Gallery Tour of Select Artworks

Thursday, November 13, 5-6:30 p.m.

### Gathering of Friends

Private donor event

Thursday, November 20, 5:30-6 p.m.

### Double Take:

### Gallery Tour of Select Artworks

Saturday, December 6, Noon-3 p.m.

### Holiday Makerspace

\$7.50 per person, BMA Friends and military discount applies. Registration required

Thursday, December 11, 5-7 p.m.

### Winter Party



Eleanor Crank, *Kansas Fall* — *Jewels from Kansas Artists' Postcard Series XXIII*, 2000, photomechanical reproduction, 4 x 5 13/16 in., CM21p.2023





## EDUCATION

### ARTSmart Thursdays

Explore current exhibitions. Each class includes looking activities in the galleries and an art-making project. Classes meet on the first Thursday of the month at 10-11 a.m. (ages 2-5) and 4:30-5:30 p.m. (PreK-5th grade).

**September 4: Hibernating Pollinators**

**October 2: Lighted Construction**

**November 6: Mark Making**

**December 4: Weaving**

### Homeschool Tuesdays

Homeschool Tuesdays take place on the first Tuesday of each month, offering homeschool families a chance to explore the exhibitions and collection with integrated curriculum. These tours, designed for students from kindergarten and up, include a hands-on art project to enhance the experience.

**September 2, 1-2:30: Pollinators in Winter**

**October 7, 1-2:30: Lighted Construction**

**November 4, 1-2:30: Mark Making**

**December 2, 1-2:30: Weaving**

The cost for ARTSmart and Homeschool classes is \$5 per child. Friends of the Beach Museum of Art members and Blue Star/Military Families\* discount \$2.50. Payment can be made with cash or check. Reservations are required. Call **785-532-7718** or email [bmaeducation@ksu.edu](mailto:bmaeducation@ksu.edu). Children must be accompanied by an adult. If you need to cancel your reservation, please let us know so we can call those on the waiting list.

*\*In conjunction with the Blue Star Museum program*

Join Friends of the Beach Museum of Art at [beach.k-state.edu/friends](http://beach.k-state.edu/friends).

Found object sculptural flowers created by students during Homeschool Tuesdays



**The Exploration Station**, located next to the Pelton Gallery, features books, activities, and art projects inspired by our current exhibitions and the museum's collection.

### Virtual resources for families and teachers

Curricula, including 24 animal units for *Two By Two* exhibition [beach.k-state.edu/participate/educational-resources](http://beach.k-state.edu/participate/educational-resources)

Materials available to borrow from the Resource Center. Visit [beach.k-state.edu/documents/BMA-Education-Resources-for-Loan.pdf](http://beach.k-state.edu/documents/BMA-Education-Resources-for-Loan.pdf).



Completed Icosahedron  
by a Job Corps participant



Job Corps field trip participants create sculptures in a geometric form called an icosahedron inspired by Alan Shields' sculpture, *Kansas Meatball*.





## WHAT'S HAPPENING ... BEHIND THE SCENES

### Collections in the Community

2025 was a busy year for the Beach Museum of Art collection. Gallery rotations in the museum introduced new works to visitors, while loans to external museums attracted the attention of other audiences. To ensure the safety of each work, loan approval is contingent on institutions meeting strict standards for security, climate, and light exposure.

One of the year's highlights was the nationwide tour of *Homeward to the Prairie I Come: Gordon Parks Photographs from the Beach Museum of Art*. Featuring 71 photographs, the exhibition traveled to three venues in 2025 and is scheduled for three more stops in 2026 and 2027. The tour is managed by the Art Bridges Foundation.

In addition, works by Joan Mitchell, Elaine de Kooning, Kiki Smith, and Renée Stout were loaned to the Mulvane Art Museum in Topeka and the Ulrich Museum of Art in Wichita for exhibitions.

Didn't make it to these outside museum displays? You can explore the full collection anytime online at [beach.k-state.edu/explore](https://beach.k-state.edu/explore).

Photo courtesy of Ulrich Art Museum



**LISTENING DEVICES: THE PHOTOGRAPHER AND NEW PERSPECTIVES**

JANUARY 23, 2025 - JULY 12, 2025  
BEREN GALLERY | ULRICH MUSEUM OF ART |  
WICHITA STATE UNIVERSITY | NEW MUSEUM HOURS

**50** Ulrich Museum of Art



Photo courtesy of Wichita Art Museum



Education Specialist Kim Richards (right) reads to participants before they engage in an art activity at the Abilene Public Library.



## Education and Outreach News

This summer was full of playful collaborations with area libraries. The museum's education and outreach team provided engaging arts programming at public libraries in Manhattan, Wamego, Leonardville, and Abilene.

The 2025 library summer reading program, "Color Our World," complemented the Beach Museum of Art *In Bloom* exhibition, a collection of works depicting flowers installed in honor of the 150th anniversary of the Kansas State University Gardens. Museum educators introduced floral subjects to young library patrons through engaging story times, explorations of color theory, and art making activities.

Not all the fun was reserved for children! In May, Emma Kellogg, museum gallery teacher and visitor studies specialist, led a creative evening for adults at the Manhattan Public Library. Participants crafted May baskets filled with 3D paper flowers. The museum and library plan to host another DIY program this fall.

July 2025 featured a special presentation by Education Specialist Kim Richards at the Wamego Public Library focused on artist Maude Mitchell. Mitchell was a resident of Wabaunsee County, Kansas. Her landscape art reveals a deep love of the region and its agricultural workers. A painting by Mitchell is part of the Wamego Public Library art collection; additional works are held by the Wamego Historical Museum and the Beach Museum of Art.



Children at the Manhattan Public Library design watercolor flowers during a summer program led by Education and Outreach staff.



## Double Take: Seeing Art Anew at the Beach Museum of Art

Double Take, hosted by Museum Specialist Nate McClendon, is a lively 30-minute interactive gallery program where visitors — alongside curators, artists, and staff — look beyond the surface of selected artworks and ask questions: *What is the artist trying to say? Is there a story behind this piece?*

The program emphasizes art as a form of living communication instead of something distant or elitist. In 2025 sessions, participants responded in real time via anonymous digital prompts and word-cloud reflections. Whether discussing a portrait, landscape, or still life, the program highlights art's connection to identity, storytelling, history, and our relationship with the natural world.

Rooted in ideas such as John Dewey's aesthetic experience theory, Double Take encourages attendees to feel art as much as see it — to notice how color stirs emotion, symbols deepen narratives, or images awaken memories. From exploring cultural symbolism and historical perspective to examining how everyday scenes carry universal truths, the program reveals the rich, layered meanings available in each artwork.

Double Take makes art appreciation approachable and deeply personal. It shows that when we pause, look closely, and ask questions, art becomes more than an object. It becomes a mirror, a conversation, and a connection to the world around us.

Double Take gallery conversation





## STAFF SPOTLIGHT

The museum is excited to welcome Kim Belanger as the new Head of Museum Education and Outreach. I spoke with Belanger and learned how her interests and work experiences relate to her role in the museum. The questions and responses below are excerpted from our conversation.

— Jui Mhatre,  
Communications and  
Marketing Specialist



Kim Belanger

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

I'm delighted by the opportunity to work at the Beach Museum of Art because it feels like a culmination of all my past experiences. For the past 8 years, I've been a gifted and enrichment educator at several of Manhattan's middle and elementary schools, working with students on creative and critical thinking projects. Sponsoring after-school clubs and teaching STEM and arts camps allowed me to lead creative projects like stop motion animation, makerspace, robotics, and city design with Minecraft. Before this, I organized and taught community arts programs at the Manhattan Arts Center and am still involved with their galleries. I also make art with cyanotype, fiber, and encaustic and have always been passionate about community art experiences. All these jobs and experiences are the dots I've connected to prepare me for my new position as Head of Education and Outreach.

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

In July, I completed my second artist residency, living for a month in a carriage house behind a historic inn on the shore of Lake Michigan. I spent my days in the studio, printing cyanotypes with the ferns that grew outside my door, stitching fiber collages inspired by the landscape, or sewing garments with old bedsheets. The residency is an opportunity for artists to take time and space to immerse themselves in their artmaking, which can be hard to do at home with regular life demands. This experience strengthened my practice last summer, giving me momentum to continue making and sharing my work into the rest of the year. Spending time in this magical place was rejuvenating, inspiring, and immensely satisfying, and I'm so grateful to have been able to return.

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

I love the diversity of artists and work in the *Kansas Triennial 25/26* exhibition. One of the artists, Poppy DeltaDawn, creates baskets that are woven with invasive species found in Kansas, which feels deeply meaningful to me. Creating beautiful work with materials that are considered invasive, or unwanted, allows the opportunity to stimulate meaningful discussions about identity and belonging. I also look forward to the *STE[A]M* exhibition, as I was a STEM teacher for USD 383 for several years and love integrating art with science, technology, engineering, and math! I am excited to build programming inspired by these exhibitions with our educational team for students and visitors to enjoy.

Kim Belanger, *Up North: Cedar, Fern, and Blueberry* (detail), 2024, cyanotype with lake water on paper





## FRIENDS OF THE BEACH MUSEUM OF ART



Larie Schoap

Hello Friends of the Beach Museum of Art,

As individuals, we support this museum because we each possess a love of the arts. There is no better place to see outstanding art of Kansas and the region — which is our focus — than visiting the Beach Museum of Art and having an interactive experience socializing with friends. How fortunate we are to have this free museum of over 12,000 works of art on the main campus of Kansas State University.

The museum has another wonderful year planned for all, so come visit, and get involved. This year, I was appointed chair of the Friends of the Beach Museum of Art Membership Committee. Members serve on subcommittees for the Meadow, the Beach Ball (annual fundraiser), Recruitment & Retention, and the Friends Annual Reception. I invite you to get involved with any of the fun subcommittees that may align with your interests.

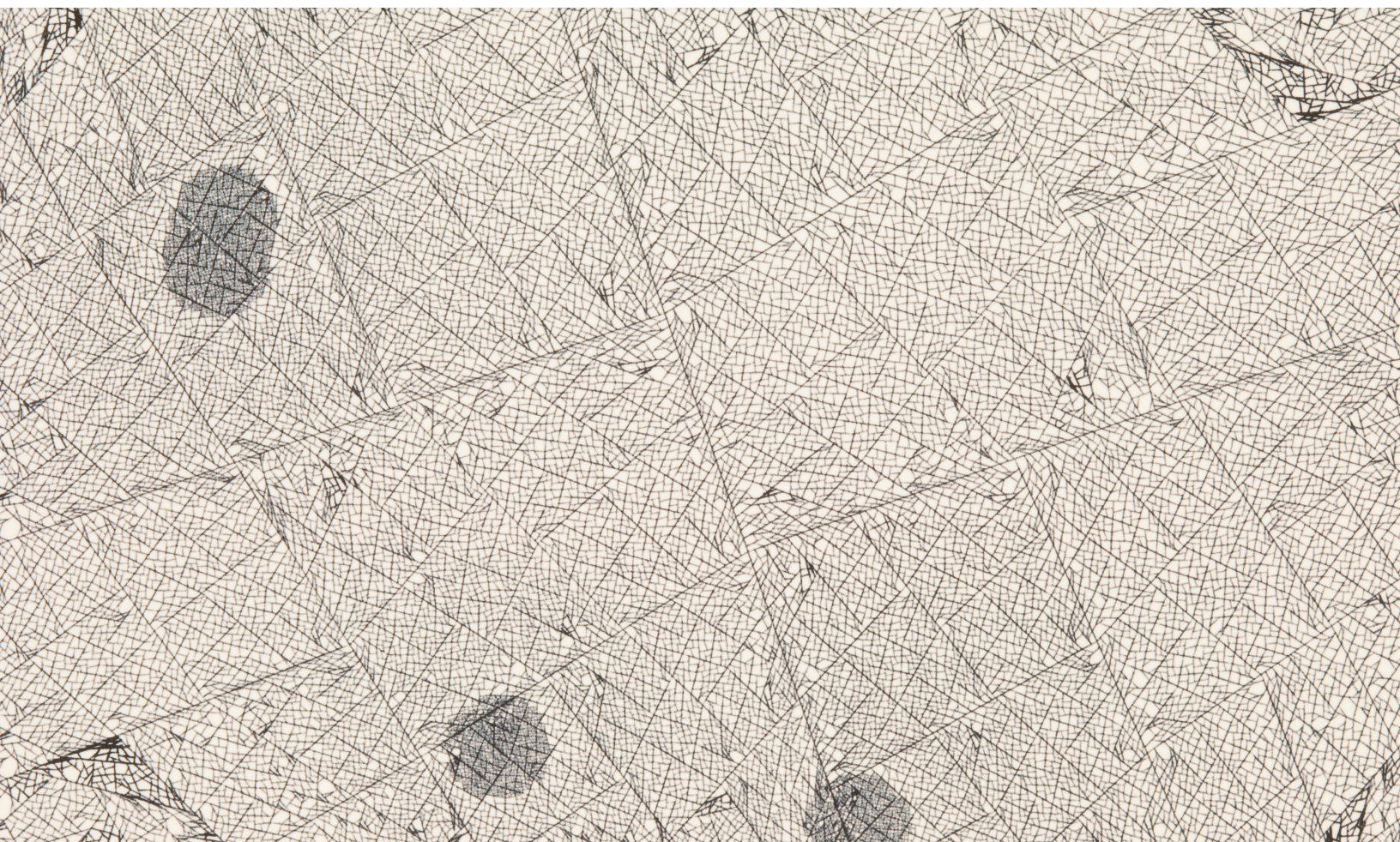
This year, we will continue our quarterly meetings, known as A Gathering of Friends, where we discuss ongoing exhibitions and offer educational opportunities that provide deeper insight into the museum and the art on display. We encourage you to bring friends who may be interested in becoming a Friend of the Beach.

Through the generous support of our closest Friends, the Beach Museum of Art continues to bring exhibitions and education programs that connect regional art, culture, and interests with the larger world and provide a rich terrain for discussion across disciplines. The museum provides lasting benefits for the community it serves. It is a pleasure to welcome everyone to the Marianna Kistler Beach Museum of Art, and we look forward to an extraordinary year for all to share.

— Larie Schoap

*Chair, Friends of the Beach Museum of Art Membership Committee*

Colette Stuebe Bangert, *Three C* (detail), from the series *Ground Detail*, 2004, inkjet print on paper, 9 3/4 x 5 7/8 in., gift of Colette Stuebe Bangert and Charles Jeffries Bangert, 2018.72





## SPONSOR SPOTLIGHT



Mike Michaelis

Mike Michaelis, Chairman and CEO of Emprise Financial Corporation, is a prominent figure in Kansas's art community. Over the past five decades, he has cultivated a significant collection of Kansas art, now comprising over 3,400 works by more than 870 artists. This collection, known as the *Art of Emprise*, is displayed throughout the Emprise headquarters in Wichita, Kansas, and their 34 bank branch locations across the state, reflecting Michaelis's commitment to making art accessible to all Kansans.

This fall, Michaelis is lending his support to the *Kansas Triennial* exhibition at the Beach Museum of Art — not only as a sponsor, but as someone deeply engaged with its goals. His backing reflects a shared belief in the importance of amplifying the voices of Kansas artists and bringing their work to new audiences.

"Mike has become a true friend to the museum — and to me personally," says Kent Michael Smith, director of the Beach Museum of Art. "His passion for Kansas artists is genuine and contagious, and it dovetails perfectly with the mission of the museum. I'm incredibly grateful for his vision and belief in what we're doing here."

Through his extensive collection and steadfast support, Mike Michaelis continues to shape and celebrate the cultural identity of Kansas

Beyond his role at Emprise Bank, Michaelis has been a vital supporter of numerous art institutions. He has served on the boards of the Wichita Art Museum, the Spencer Museum of Art at the University of Kansas, the Ulrich Museum of Art at Wichita State University, and he was recently appointed to the Beach Museum of Art's acquisitions/collections committee. In 2021, he purchased the Reuben Saunders Gallery in Wichita to ensure its continued support of local and regional artists.

Janice Lee, *Autumn*, from the series *Rainbow Tree*, printed 2013, chromogenic print, 8 x 12 in., gift of Janice Lee, 2013.17





## 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 committees of finance, collections, Friends of the Beach Museum of Art membership and other areas where expertise can improve functions.

### Members

Norman Akers	Shreepad Joglekar	Larie Schoap	David Weaver
Margaret Chen	Don Lambert	Richard Seaton	Mindy Weaver
Tom Giller	Michael McClure	Lucas Shivers	Fran Willbrant
Mike Goss	Bryan Pinkall	Mary Tolar	

### Ex Officio:

Marshall Stewart, *Executive Vice President  
for External Engagement and Chief of Staff*

Evan Jones, *KSU Foundation*

Kent Michael Smith, *Museum Director*

Robin Lonborg, *Museum Deputy Director*

Jennifer Harlan, *Museum Programs and Events Specialist*

### Finance Committee

Margaret Chen  
Mark Knackendoffel  
David Weaver, *Chair*  
Fran Willbrant

### Friends of the Beach Museum of Art Membership Committee

Linda Knupp, *Secretary*  
Alison Wheatley, *Past Chair*  
Larie Schoap, *Chair*

### Collections Committee

Norman Akers  
Dick Anderson  
Gloria Anderson  
Shirley Baker  
Carole Chelz  
Shreepad Joglekar  
Don Lambert  
Mike Michaelis  
Larry Peters  
Patty Reece  
Richard Seaton, *Chair*  
Barbara Waterman-Peters



# ANNUAL REPORT 2024–2025

## Highlights of fiscal year 2025

Enjoy recorded videos of the past year's events on the museum's YouTube channel at [beach.k-state.edu/videos](https://beach.k-state.edu/videos). Please subscribe, like, comment or share.

### Beach Ball 2024: Museum Fundraiser







During the spring 2025 semester, K-State art professor Erin Wiersma's Drawing Workshop I class visited the museum for a special viewing. Unlike a typical visit, museum staff members Theresa Ketterer and James Taylor selected artworks in response to personal statements written by the students. This approach gave students the opportunity to reflect on the connections between their own words and the art, and to consider how the works might inspire their practice.





*Field Guide to a Hybrid Landscape* exhibition artist Dana Fritz worked with students and lead gallery discussions during her visit at the museum



A selfie moment with photographer Dana Fritz (left) and Curator Elizabeth Seaton (right) in Fritz's exhibition.



**India: A Cultural Celebration**, offered in conjunction with the exhibition *Printing Beyond Borders: Contemporary Indian Prints at Kansas State University*. The event was organized in collaboration with the K-State chapter of the Society for the Promotion of Indian Classical Music and Culture Amongst Youth (SPICMACAY) and K-State Indian Students Association (ISA).



^ "Seeing Sound," a Cymatics demonstration by Suhan Balyatanda (second from left)



^ "Designing Dance," a demonstration by Bhavana Sivayokan (left)



^ Name writing in multiple Indian languages



^ Hands-on block printing station





#### India: A Cultural Celebration organizing team:

Bottom row (from left): Suhan Balyatanda, Bhavana Sivayokan

Middle row (from left): Sri Aditi Challagulla, Student Marketing Assistant and ISA; Vibhavari Jani, K-State faculty advisor to SPICMACAY; Rujuta Pradhan, SPICMACAY; Emma Kellogg, Gallery Teacher and Visitor Studies Specialist; Theresa Ketterer, Registrar and Collections Specialist; Aileen June Wang, Curator; Jui Mhatre, Communications and Marketing Specialist

Top row (from left): Prasanth Chandran, SPICMACAY; Nate McClendon, Museum Outreach Specialist, Kim Richards, Education Specialist; Kent Michael Smith, Museum Director; Jennifer Harlan, Programs and Events Specialist



The museum had the honor of acquiring a beaded crown made by Prairie Band Potawatomi artist Joanna Mitchell. This type of crown is worn during tribal social dances. Joanna visited the museum to deliver the crown with daughter Tara Mitchell, also a beadwork artist.



From left: Jui Mhatre, Communications and Marketing Specialist; Elizabeth Seaton, Curator; Kent Michael Smith, Museum Director; Aileen June Wang, Curator; Melissa Poll, Instructor, K-State Social and Transformation Studies; Tara Mitchell; Joanna Mitchell





- ^ In fall 2024, the museum hosted Nyle DiMarco (right), author of the K-State First Book Deaf Utopia and students for a gallery session. The museum staff chose two Common Works of Art: Communication by Chet Peters and The Back Side of Words by Geraldine Craig in the museum's collection to complement DiMarco's book and stimulate discussion about communication.



- ^ The KSUnite celebration featured Museum Outreach Specialist Nate McClendon's Manhattan Community Portrait video project. It received a great response from participants.





2024 Mid America Print Council (MAPC) Biennial Conference  
*From the Ashes: Printmaking, Preservation, and Renewal*



┌ The museum hosted several programs of the 2024 MAPC Conference organized at K-State by the art department. Programs included special tours of the museum's collections and panel discussions. The museum was one of the venues for the lively Campus Art Crawl.



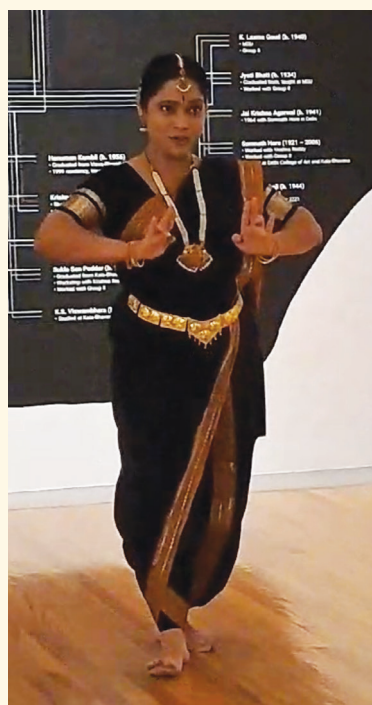
Return to Prairie: Textiles for Green Burial Awareness  
 exhibition artist talk by Sherry Haar



Storytelling: Arts of India, organized in conjunction with the exhibition  
*Printing Beyond Borders: Contemporary Indian Prints at Kansas State University*



^ Jessica Falcone discussed some religious and cultural themes that emerge from the artworks in the exhibition. Falcone is a professor of cultural anthropology in the K-State Sociology, Anthropology and Social Work department.



> Jui Mhatre's performance presentation explored storytelling in the classical Indian dance, Bharata Natyam, through the elements of movement vocabulary and the art of expression to convey meaning. Mhatre is a performance artist and a dancer and teacher of Bharata Natyam.





## 2024 Fall Student Welcome event







Curator Aileen June Wang delivered a talk on the artistic evolution of Gordon Parks's photography at the Wichita Art Museum (WAM). The program celebrated the opening of the exhibition *Homeward to the Prairie I Come: Gordon Parks Photographs from the Beach Museum of Art*. WAM was the third venue of the Gordon Parks touring exhibition, which originated at the Beach Museum of Art in 2021 and was co-curated by Wang and Registrar and Collections Manager Sarah Price. The national tour is organized by the museum with major support from Art Bridges.



## 2025 FRIENDS OF THE BEACH MUSEUM OF ART ANNUAL RECEPTION

On May 1, the Friends gathered for their annual reception, featuring guest artist Ryan RedCorn and sisters Courtney Neff and Brittney Trout, all affiliated with the Wazhazhe/Osage Nation. RedCorn spoke movingly about two of his photographic portraits of Indigenous individuals that were finalists in the Friends' acquisition election. Courtney Neff, a subject alongside her sister, highlighted the presence of traditional finger-woven belts — created by her grandmother — selected for the portrait's background, explaining how the belts embody a cherished family heritage.

The event concluded with the announcement that the portrait, *Courtney and Brittney Neff*, was selected as the 2025 Friends of the Beach Museum of Art acquisition. The strikingly large photograph — printed with dye-sublimation on polyester fabric — will become a valued part of the museum's collection.

We extend thanks to our Annual Reception Subcommittee: Marlene Ver Brugge (lead), Larie Schoap, Alison Wheatley, and Linda Knupp for their assistance in making the event a great success.

From left: Aileen June Wang, Curator; Kent Michael Smith, Director; Brittney Trout; Courtney Neff; Ryan RedCorn; Marshall Stewart, K-State Executive Vice President for External Engagement and Chief of Staff





## DONOR IMPACT

When we speak of donor impact, we often think of financial support. But sometimes, the most powerful gifts are works of art — objects that reshape how we see the world. This year, the Beach Museum of Art received such a gift from award-winning photographer Larry Schwarm.

Schwarm, a longtime friend of the museum, donated a photograph taken on May 5, 2007 — the day after an EF5 tornado devastated his hometown of Greensburg, Kansas. The image is raw and haunting, capturing both the magnitude of the destruction and the fragile pulse of a place on the edge of recovery. It joins nearly fifty of Schwarm's works in the museum's collection.

The gift came after Museum Director Kent Michael Smith, a former student of Schwarm's, reached out about the Greensburg series. Schwarm responded with generosity, offering the work to the museum outright.

Now living in Bellingham, Washington, with his wife, Patricia McDonnell, Schwarm remains rooted in Kansas. His photographs — of prairie fires, rural towns, and quiet devastation — tell the story of this place in ways few others can.

"Larry has been a generous friend to the Beach Museum for many years," said Smith. "You can take the boy out of Kansas, but you can't take Kansas out of the boy. Even as distances have grown, our connection has only deepened."

His gift is a reminder that artists don't just create — they contribute, and their impact lasts.

Larry W. Schwarm, *Blue Cloth in Tree, Greensburg, Kansas, May 5, 2007*, 2007, printed 2024, inkjet print, 42 x 42 in., gift of the artist, 2025.1





## GROW GREEN MATCH DAY

On April 22, the Beach Museum of Art proudly participated in the 13th Annual Grow Green Match Day, organized by the Greater Manhattan Community Foundation (GMCF). Thanks to the generosity of 36 donors, the museum raised \$8,658. With the added 50% Grow Green Match, an additional \$4,329 was contributed, bringing the total to \$12,987 in support of the museum.

We extend our heartfelt gratitude to each of our donors and to GMCF for facilitating the match. These gifts are instrumental in making our education and outreach programs a reality. Please join us in celebrating these incredible supporters!

Susan Adamchak

Dick & Gloria Anderson

Richard & Shirley Baker

Dan & Beth Bird

Brenda Butler & Joel Woodward

Tony Crawford

John Devore

Elizabeth Dodd

Duane Dunn

Ron & Jane Erickson

Joann S. Goldstein

Rebecca Gould

Steven & Cheri Graham

Grant Hill

Tom & Vera Hintz

Shreepad Joglekar & Jui Mhatre

Roger & Angela Kelley

Sue Maes

Martha Mather

Karen McCulloh

Jonathan Mertz

Philip Nel & Karin Westman

Jay & Barbara Nelson

Mary Katherine Philp

Dr. M.C. Reay

David & Judith Regehr

William L. Richter

Don & Mary Rickley

Larie Schoap

Bill & Sharon Snyder

George & Julie Strecker

John Triplett

Alison Wheatley

Jonathan & Erin Wiersma

(2 anonymous donors)

Beach Museum Communications and Marketing Specialist Jui Mhatre represents the museum at the live Grow Green event in downtown Manhattan, Kansas.



✓ Karen Kunc, *Mirroring* (detail), 2010, woodcut, 11 1/4 x 30 in., Friends of the Beach Museum of Art purchase, 2011.69





## CURATOR FOR A DAY

*Curator for a Day* at the Beach Museum of Art offers a unique opportunity to step into the role of a curator, exploring the museum's vast collection of more than 12,000 works and selecting one or two for public display. A written statement reflecting on their curatorial experience completes the participant's presentation. This exclusive opportunity is available as an auction item at the museum's annual fundraising event — the Beach Ball — held each October. Designed to provide insight into the curatorial process, the experience has already proven to be deeply rewarding for both the museum staff and Cynthia Amano, the inaugural participant.

**The reason** I chose these two pieces for this installation is deeply personal and reflects my desire to reconnect with my cultural roots and heritage. Growing up in a military environment, I often felt caught between worlds — I wasn't fully American, and my Korean and Japanese heritage wasn't a significant part of my life. Life in that strict environment came with heavy expectations: standing at attention, no laughing, no playing, and always ensuring I didn't embarrass my father in front of his soldiers. To the outside world, we reflected the image of a perfect nuclear family, but I spent much of my time alone — often wandering through the woods like my own version of Peter Pan, building a fantastical world to escape into.

The military eventually took me to the Netherlands, where I was fortunate to have a wonderful art teacher. She didn't just teach us different mediums — she immersed us in the lives of the artists, sharing their personal stories and even taking us to museums to see their works firsthand. I loved learning about the history behind each piece, uncovering the layers of meaning beyond the brushstrokes. It was during that time that I dreamed of becoming an art curator. But life took a different turn — I set that dream aside to stay close to my mother and take care of her.

This Curator for a Day experience reminded me that no dream is impossible; sometimes, it just takes extra time to find your way back to it. Seeing the behind-the-scenes workings of the museum — exploring the art files and reading notes about different artists — rekindled that passion. Reading about Yoshiro Ikeda, the artist behind *Jeaneane's Teapot*, was especially fascinating.

His achievements, awards, and accomplishments were impressive, but hearing stories about who he was as a person gave me an even deeper connection to his work. It was a reminder that life is so much more than the polished image we see on social media — it's about the stories, struggles, and humanity behind the scenes.

*Jeaneane's Teapot* resonated with me not just because of its design but because it reminded me of a neighbor who became a mother figure to me. She often noticed a dirty, wild-looking girl wandering out of the woods alone and, one day, invited me into her garden. She would make me a pot of Earl Grey and lay out an array of treats, and we would talk until the sun began to set. Those small afternoon tea moments brought comfort and connection — something I rarely experienced growing up.

*The Good Samaritan* also holds deep significance. Beyond reminding me of that same woman's kindness, it speaks to the compassion and grace we need in today's divided world. It's a reminder of the importance of caring for one another, offering grace in times of need, and nurturing the kind of compassion that can leave a lasting impact on future generations.

Even though my curator experience was brief, it exceeded every expectation I had. It was, without a doubt, one of the most meaningful experiences of my life — thanks to the incredible team at the Beach Museum. This journey reminded me that some dreams never truly fade; they're just waiting for the right moment to come alive again.

— Cynthia Amano







Yoshiro Ikeda, *Jeaneane's Teapot*, 1996, stoneware with low fire glazes, 18 x 11 x 8 in., gift in memory of Richard "Toben" Johnson, given by his mother, Jeaneane Berryhill Johnson, 1998.213



*The Good Samaritan*

E. Hubert Deines (Artist Imp.)

E. Hubert Deines, *The Good Samaritan*, 1935, wood engraving on paper, 5 15/16 x 4 3/16 in., gift of the family of E. Hubert Deines, 1969.31



FISCAL YEAR 2025 ATTENDANCE

Total attendance	23,358
Walk-in	4,975
Programs	6,713*
Outreach	11,670**

\* Programs: Artist talks, exhibition openings, scholarly speakers, workshops, ARTSmart, panel discussions, performances, tours

\*\* Outreach: Senior centers, Parkinson’s and memory support groups, local schools, libraries, community events, educational resources for loan

Gifts of note

A special thank you to Friends who renew their memberships with a gift of \$2,500 or more per year. These annual gifts are vital to the museum.

George and Margo Kren Fund

The George and Margo Kren Fund for professional development ensures staff members have the means to pursue creative and inspiring activities and projects. This gift from Margo Kren keeps us professionally current and inspired. The staff is grateful to the Krens for these opportunities.

The Weary Family Foundation

The Weary Family Foundation has consistently provided financial assistance that has helped the museum carry out its mission. The foundation’s steady support has been invaluable.

Grants

Art Bridges

Greater Manhattan Community Foundation’s Lincoln & Dorothy I. Deihl Community Grants Program

SOCIAL MEDIA AND WEBSITE STATISTICS

Beach Museum of Art followers (as of July 1, 2025)

Facebook	2,687
Instagram	2,549
YouTube	228

Beach Buddies Facebook group

Members (as of July 1, 2025): 650

Website statistics

Combined Beach Museum of Art (beach.k-state.edu), Virtual Exhibitions (mkbma.org) and eMuseum Online Collection Search System

July 1, 2024–June 30, 2025

Total users	28,811
Total sessions	41,758
Pageviews	121,851

Mitsugi Ohno, *Klein bottle*  
20th century, blown glass, 5 x 9 1/4 in.,  
gift of G. L. Dybwad, physics 1968, U19.2017



## FISCAL YEAR 2025 FINANCIALS

### Thank you to our current endowments

Acquisitions Endowment (multiple supporters)  
 Ross and Marianna Kistler Beach Endowment for the Marianna Kistler Beach Art Museum  
 H. Alan and Karen Bell Art Museum Fund  
 Pat Riker Conderman Endowment  
 Vera M. Ellithorpe Art Museum Endowment  
 Morgan and Mary Jarvis Wing Excellence Fund  
 G. E. Johnson Beach Museum Fund  
 Jeaneane Johnson Art Acquisition Fund  
 Charles L. Marshall Sr. Beach Museum of Art Fund  
 Nolan G. and Jean M. McKenzie Beach Museum Excellence Fund  
 Max Byron Miller Art Acquisition and Conservation Fund  
 Caroline Peine Museum Endowment  
 Marion H. Pelton Fund  
 Priorities Endowment (multiple supporters)  
 Repairs and Renovations (multiple supporters)  
 R. M. Seaton Endowment for Exhibitions  
 L. W. and Eleanor Stolzer Beach Museum of Art Endowment  
 Ward-Downey Print Acquisitions Fund  
 Weary Family Beach Museum of Art Fund  
 Ruth Ann Wefald Curatorial Internship Endowment  
 Merrill and Dorothy Wilson Werts Fine Arts Internship

### Revenue and expenditures

Revenue	FY 2025
State allocation, wages	\$665,616.00
Endowment income	\$458,622.21
Grants	\$50,019.00
Contributions	\$271,606.75
Other Income	\$36,950.71
<b>Total income</b>	<b>\$1,482,814.67</b>

Expenditures	FY 2025
Wages	\$1,108,419.38
Acquisitions & conservation	\$59,906.53
Advertising & PR	\$24,558.63
Building maintenance	\$53,626.26
Collection management	\$29,957.98
Exhibitions and programs	\$51,124.70
Foundation fees	\$11,782.00
Memberships and subscriptions	\$4,247.80
Professional development	\$15,052.21
Supplies	\$21,103.56
Telephone	\$7,035.50
Other	\$250.99
<b>Total expenses</b>	<b>\$1,387,065.54</b>

Mitsugi Ohno, *Klein bottle*  
 20th century, blown glass, 5 x 9 1/4 in.,  
 gift of G. L. Dybwad, physics 1968, U19.2017



## ACQUISITION HIGHLIGHTS

**July 1, 2024–June 30, 2025**

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 collection comprises more than 12,000 works. Some of the newest additions include:

Kate Nessler, *Lady Slipper Orchid*, 1994, watercolor on paper, 15 x 10 1/2 in., gift of Chris J. Haas, M.D., 2024.25



Kelly Yarbrough, *Trap Happy*: *Mist Net*, 2023, walnut ink, acrylic, charcoal and graphite on paper, 49 x 50 3/4 in., 2024.13. Image courtesy of the artist



Elmer John Tomasch, *Life Cycle*, mid-20th century, acrylic on canvas, 35 7/8 x 36 in., gift of Steel and Pipe Supply, 2024.19



John Stockton deMartelly, *Old Man Towne Bought a New Scythe*, published 1938, lithograph, 9 7/8 x 11 3/4 in., gift of Kim Dayton, 2024.31





Wilbur Niewald, *View from Penn Valley Park*, 1980, oil on canvas, 28 x 30 in., gift of Janet Niewald, 2025.26



Harold Smith, *Visible Man 22.11.18*, 2022, acrylic on canvas, 60 x 48 in., gift of the Jedel Family Foundation, 2024.33. Image courtesy of E.G. Schempf Photography



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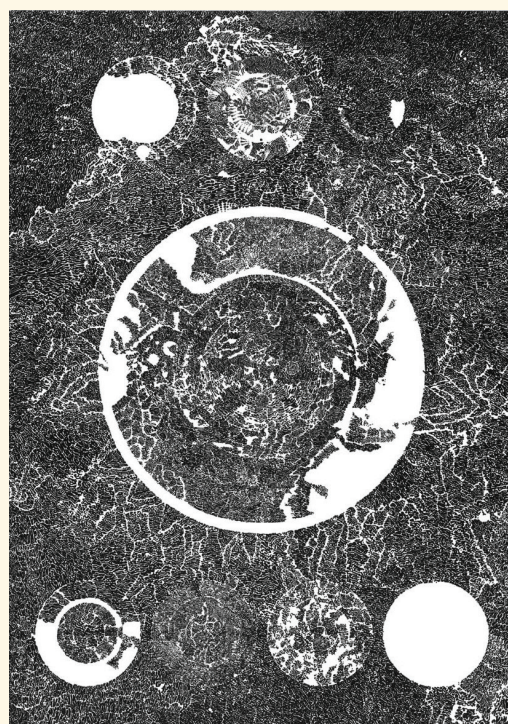
Lisa Grossman, *River Mile 104, Mill Creek on the Kaw*, 2024, oil on canvas, 52 1/2 x 59 7/8 in., gift of the Jedel Family Foundation, 2024.34. Image courtesy of E.G. Schempf Photography



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Wanda Gág, *Ploughed Fields*, 1936, lithograph, 8 3/4 x 11 3/4 in., gift of Barbara J. Thompson, in memory of C.A. Seward, 2023.33

Bruce Conner, *#120 Mandala*, 1970, offset lithograph, 20 1/4 x 14 1/4 in., gift of the Conner Family Trust, San Francisco, 2024.48







Sherry Haar, *Above & Below*, 2024, fiber, natural color and print. Image courtesy of the artist

## FISCAL YEAR 2025 EXHIBITIONS

### ***Upon a Time: Create Your Own Adventure***

May 28–December 21, 2024

### ***Printing Beyond Borders: Contemporary Indian Prints at Kansas State University***

August 13, 2024–May 31, 2025

### ***Return to Prairie: Textiles for Green Burial Awareness***

September 3–December 21, 2024

### ***Field Guide to a Hybrid Landscape: Dana Fritz***

2025 Friends of the Beach Museum of Art Gift Print Artist  
February 4–August 2, 2025

### ***In Bloom***

February 25–August 30, 2025

### ***Collection Galleries***

Ongoing with new selections





YOU  
THANK

TO ALL FRIENDS

WHO HAVE MADE A GIFT TO THE MUSEUM THIS  
YEAR AND TO OUR ARCH SOCIETY MEMBERS

Your generosity has made possible another year  
of quality exhibitions and programs at the  
Marianna Kistler Beach Museum of Art!

Patricia DuBose Duncan, *Autumn Flint Hills Near Elmdale* (detail), 1976,  
chromogenic print, 13 1/8 x 19 7/8 in., gift of the artist, 1998.114



## RECENT ACQUISITION



<

Doug Barrett, *Protest 0014 (Young Man Reading Black Wall Street Journal, Greenwood District, Tulsa)*, 2020, archival pigment print, 20 1/4 x 30 1/4 in., 2024.11