“Deeper” and “broader” are words that come to mind when I think about fall 2017 exhibitions and programs at the museum. They represent connections with K-State departments and Kansas communities that are deeper and broader than ever. From the residency activities of “Ubiquitous” artist Enrico Isamu Ōyama, to the youth and school programs in conjunction with Sayaka Ganz’s “Reclaimed Creations”, to the glimpse of our regional past in “Thrift Style”, to the “Fronteras/Frontiers” exhibition’s ambitious community outreach, these artistic projects will touch many lives!

I hope you will visit the Marianna Kistler Beach Museum of Art often during this busy fall to encounter the interesting sights created and ideas proposed by these exhibitions and related programs. The museum aims to serve as a window to the world and to offer an invitation to think anew about this place, the Flint Hills and tallgrass prairie of Kansas. We hope you agree that we are fulfilling our mission. Please join us in these adventures! And please note the listings of generous donors who make this work possible. They deserve our hearty and sincere thanks.

Linda Duke, Director

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**FROM THE DIRECTOR**

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**STAFF**

- Linda Duke, Director
- Otto Bieber, Security Officer
- Luke Dempsey, Technology and Exhibitions Designer
- Marian Gould, Exhibitions Designer
- Theresa Marie Ketterer, Museum Registrar
- Robin Lonborg, Operations and Finance Manager
- Kelsey Longshine, Events and Programs Assistant
- Miki Loschky, Gallery Teacher
- Jui Mhatre, Communications and Marketing Specialist
- Sarah Price, Museum Registrar
- Kim Richards, Education Specialist
- Elizabeth Seaton, Curator
- Katherine Schlagel, Associate Curator of Education
- Martha Scott, Donor Relations Assistant
- Lindsay Smith, Exhibitions Designer
- Kathi Stenfors, Gallery Teacher
- Aileen June Wang, Curator
- Anthony Whitestone, General Maintenance and Repair Technician Senior
- Kathy Wilson, Gallery Teacher

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On the cover:

*Enrico Isamu Ōyama, FIGURATI #88, detail, 2013-2014, acrylic-based aerosol, acrylic-based marker, graphite, latex paint, sumi ink on canvas mounted on aluminum and wood stretchers (2), 2.44m x 2.44m, Collection of IAM Gallery, © Enrico Isamu Ōyama, Photo © Karen Wele*
Thrift Style
August 1-December 16, 2017, Ruth Ann Wefald Gallery

This exhibition of textiles from the collection of the Historic Costume and Textile Museum of Kansas State University explores the reuse of feed sacks to make clothing and other household objects. The exhibition illuminates how “upcycling” of textile materials mutually benefited 20th-century consumers and commercial businesses, an example of past ingenuity that can inform today’s individuals and enterprises as they seek to contribute to sustainability.

The reuse of feed, flour, and sugar sacks was a cost-saving and resource-saving approach employed by homemakers to make new items to meet their families’ needs. The practice became especially popular during the mid-1920s, when businesses began capitalizing on interest by introducing bags with increasingly varied printed patterns. The sacks and other fabric scraps from manufacturers served thrifty home sewers through the Great Depression and into the 1960s. A collectors market for the bags and fabric remnants thrives today.

The feed sacks from mill towns across Kansas in the exhibition are from a 2016 gift to the Historic Costume and Textile Museum by Richard D. Rees in memory of Janet Lee Rees.

Ubiquitous: Enrico Isamu Ōyama
August 15-December 23, 2017, Hyle Family Gallery

Enrico Isamu Ōyama is a member of a contemporary generation with a distinctly global perspective. The child of an Italian father and a Japanese mother, Ōyama was born and raised in Tokyo, Japan, and also lived for extended periods in North Italy. In Tokyo, he immersed himself in an underground art scene infused with the city’s street culture and global influences. In 2011, Ōyama arrived in New York for a residency sponsored by the Asian Cultural Council and has since established his studio in Brooklyn, New York.

“Ubiquitous” surveys how Ōyama channeled his interests in the street cultures of Tokyo and American cities, Western abstract art, and Japanese calligraphy to create Quick Turn Structure, or QTS, his signature expression. QTS thrives in varied creative platforms, including painting, digital media, sound, and fashion. In addition to works on display at the Beach Museum of Art, the exhibition extends to a mural in the Aggieville retail district near campus, a sound installation in the Mark A. Chapman Gallery in Kansas State University’s Willard Hall, and a live painting performance on October 7 in the museum parking lot. Through the QTS, Ōyama gives visual form to the mixed-race, multicultural, transnational experiences of people in today’s world of fluid borders and interconnectivity.

This exhibition is sponsored by Anderson Bed and Breakfast, Manhattan, Kansas, and made possible in part by a grant from The Japan Foundation, New York. Publication of a catalogue documenting Enrico Isamu Ōyama’s residency in Kansas will be supported in part by the Nomura Foundation, Tokyo.

Related events
Live painting performance, part of Art in Motion event
October 7, Noon-4 p.m., museum parking lot
(performance at 2 p.m.)

Mural Lab, 706 N. 11th St.
(North exterior wall, Little Apple Art Supply building, Aggieville)
October 5-28

Aeromural
October 12-26, Mark A. Chapman Gallery, Willard Hall

Stations of the Elevated, film screening presented by Enrico Isamu Ōyama
October 12, 5:30 p.m., 101 Thompson Hall, Kansas State University

Dark Progressivism, film screening presented by director/producer Rodrigo Ribera d’Ebre
October 26, 5:30 p.m., 101 Thompson Hall, Kansas State University

Related event
Public conversation with Marla Day and Edie McGinnis
September 21, 5:30 p.m.

Unknown maker, Women’s apron, 1940, feedsack cotton, bias tape, Kansas State University, Historic Costume and Textile Museum, gift of Marla Day, 2013.9.2
Reclaimed Creations: Sayaka Ganz
September 5 – December 9, 2017, Marion Pelton Gallery

Sayaka Ganz’s sculptures of birds, animals, and marine life incorporate discarded plastic objects that have become dangerous to wild creatures. Her works in this exhibition foreground the need to rethink human use and disposal of materials in a world driven by convenience. Ganz has said, “I try to give new life to discarded objects ... I get my inspiration from nature and from the movement that we find in nature.” She describes her reuse of the found materials as “3-D impressionism”: The recycled objects appear like brush strokes, separated up close but visibly unified at a distance.

A resident of Indiana, Ganz grew up living in Japan, Brazil, and Hong Kong. She holds a Master of Fine Arts degree in sculpture from Bowling Green State University in Ohio. Commissions include a series of four marine life sculptures at the Monterey Bay Aquarium in California. The tour of “Sayaka Ganz: Reclaimed Creations” is produced by David J. Wagner, L.L.C., David J. Wagner, Ph.D., curator and tour director.

“Fronteras/Frontiers” explores the complexity of cultural, political, and physical borders through the work of two nationally recognized artists: Artemio Rodríguez and Fidencio Fifield-Perez. In distinctive ways, these artists express a sense of identity that remains strong in more than one cultural setting. Bilingual, bicultural, and employing different artistic genres, Rodríguez and Fifield-Perez convey hard and beautiful truths about their own boundary-crossing experiences.

Rodríguez is a master printmaker, illustrator, and the founder of La Mano Press — a publishing press, workshop space, and gallery dedicated to contemporary printmaking. Based in Pátzcuaro, Mexico, his practice brings the artist’s craft and community values to the public through the Graficomovil, a mobile gallery and printmaking workshop that welcomes all ages. Rodríguez is a Creative Capital awardee for visual arts and a recipient of the Kala Art Institute Fellowship and Durfee Foundation Grant.

Born in Oaxaca, Mexico, and raised in North Carolina, Fifield-Perez explores issues of migration, labor, and political borders through intricate sculptures made from manipulating maps and newspaper cuttings. Fifield-Perez earned a Master of Fine Arts from the University of Iowa. He is a recipient of a National Association Latino Arts and Culture Artist Grant and a Galveston Artist Residency award.

Major support for this exhibition and related programs is provided by a grant from the Greater Manhattan Community Foundation’s Lincoln & Dorothy I. Deihl Community Grant Program.

Related events
Graficomovil, a mobile printmaking studio/gallery, created by artist Artemio Rodríguez
October 7-13 at various sites in Manhattan, including nonpublic school visits. See calendar for public dates and times.

October 14 at Dia de los Muertos Festival in Topeka in partnership with the Tonantzin Society and the Mulvane Art Museum, Washburn University

Dia de los Muertos/Day of the Dead altar workshop
October 28, 1-2:30 p.m.

The museum’s Exploration Station featuring art supplies for a public altar
October 28-November 2

Día de los Muertos/Day of the Dead celebration
November 2, 5:30-7 p.m.

Family Holiday Workshop
December 2, 1:30-3 p.m.

Lou Douglas lecture by Peter Bratt and screening of his film Dolores
February 22, 2018, 7 p.m., Ballroom, K-State Alumni Center

Film screening of La Mission
March 1, 2018, 5:30 p.m.
Thursday, September 28, 5:30 p.m.
Presentation by Artist Patty Carroll
The museum hosts The Volland Store’s featured artist Patty Carroll, who will talk about her 20-year project Anonymous Women, a photographic series portraying draped female figures alongside furniture, household objects, and fashion accessories. Carroll’s solo show at The Volland Store runs from September 16 through October 14.

October 5-28
Mural Lab, 706 N. 11th St. (Little Apple Art Supply building, Aggieville)
Assisted by a K-State student, artist Enrico Isamu Ōyama creates a mural on the building that houses exhibition sponsor Little Apple Art Supply. Visit throughout the month of October to witness the artist’s progress on this contribution to the Aggieville streetscape.

Saturday, October 7, 5:30-7 p.m.
Recycled Art Welcome Back Night for K-State students
Create large sculptures from recycled materials to display in the museum. Enjoy activities, door prizes and refreshments.

Thursday, September 21, 5:30 p.m.
Public conversation between Marla Day, curator of Kansas State University’s Historic Costume and Public conversation between Marla Day, curator of Kansas State University’s Historic Costume and Fashion Research Collection, and author Edie McGinnis, author of Beautiful Quilts from Humble Beginnings and author Edie McGinnis, author of Beautiful Quilts from Humble Beginnings and author Edie McGinnis, author of Beautiful Quilts from Humble Beginnings, and Galen D. Severy, a K-State student. Presentations will be followed by a presentation by artist Artemio Rodríguez; studio/gallery created by artist Artemio Rodríguez; studio/gallery created by artist Artemio Rodríguez; studio/gallery created by artist Artemio Rodríguez; studio/gallery created by artist Artemio Rodríguez.

Saturday, September 23, 10 a.m.-2 p.m.
Tallgrass Artist Residency Symposium
The Tallgrass Artist Residency, with support from the Kansas Creative Arts Industries Commission, is centered in the small community of Matfield Green near the Tallgrass Prairie National Preserve. The symposium features talks by the artists who participated in the current round of residencies.

Sunday, September 24, 2-4 p.m.
Celebrating “I is for Math, Museum and Manhattan”
Join us for a book signing by K-State mathematician and author Natasha Rozhkovskaya, math and art activities for all ages, and a 2:30 p.m. panel discussion related to creating the book.

Thursday, October 10, 11:30 a.m.-12:20 p.m.
Arcomusical interactive performance
Lecture-performance by Dr. Greg Beyer and his Afro-Brazilian ensemble, featuring the berimbau, an instrument long associated with Capoeira. In partnership with the School of Music, Theatre and Dance, and made possible in part by a gift from Richard and Martha Seaton.

Thursday, October 12, 5:30 p.m.
Stations of the Elevated, film screening, 101 Thompson Hall, Kansas State University
Presented by Enrico Isamu Ōyama, this visual documentary looks at New York subway train graffiti. It was filmed in 1977 and remastered in 2014. Ōyama will discuss why the film inspired him and how graffiti relates to his art.

October 12-26
Aeromural, Mark A. Chapman Gallery, Willard Hall, Kansas State University
Aeromural, a work by Enrico Isamu Ōyama, uses the sound from spray paint cans to propose a new form of mural, one that occupies space in all directions. In partnership with the Digital and Experimental Media Lab, Department of Art, Kansas State University. Check museum website for opening reception date and time.

Saturday, October 14, 11 a.m.-1 p.m.
K-State Family Day Open House on Sustainability with Recycled Art Workshop
Join special guests from K-State Office of Sustainability, Department of Landscape Architecture and Regional & Community Planning, Natural Resources and Environmental Sciences program, and K-State Research and Extension.

Thursday, October 26, 5:30 p.m.
Dark Progressivism, film screening, 101 Thompson Hall, Kansas State University
Presented by director/producer Rodrigo Ribera d’Elbre, Dark Progressivism is a riveting inside look at Los Angeles graffiti and tattoo art from the 1980s to the present. The film addresses the influence of street gangs on these arts and introduces some of the artists who work in this medium.

Saturday, October 28, 1-2:30 p.m.
Día de los Muertos/Day of the Dead altar workshop
Learn more about this seasonal celebration, help create a public altar at the museum for an October 30-November 2 celebration, and make items to take home. Reservation required, $3 per participant, all ages welcome.

Thursday, November 2, 5:30-7 p.m.
Día de los Muertos/Day of the Dead celebration
Explore the traditions of this Mexican holiday. Light refreshments and art activities.

Thursday, November 9, 5:30 p.m.
Artist talk by Sayaka Ganz
Ganz will talk about the environmental concerns that motivate her to incorporate discarded plastic objects in her wild life sculpture in “Reclaimed Creations.” Reception to follow.

Thursday, November 30, 5:30-7 p.m.
USD 383 21st-Century Community Learning Center Open House
Visit the exhibitions “Thrift Style” and “Reclaimed Creations.” Refreshments served.

Saturday, December 2, 1:30-3 p.m.
Family Holiday Workshop
Create holiday cards and decorations inspired by Mexican traditions. Cost is $5 per child. Must be accompanied by an adult. Refreshments served.

Friday, November 3, 12-2 p.m.
Día de los Muertos/Day of the Dead altar workshop
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Fall 2017 ARTSmart programs for families at the Marianna Kistler Beach Museum of Art

Explore Mexico this fall! Programs will introduce participants to Mexican culture through folk art and introduce some basic Spanish vocabulary.

Wednesday 10:30-11 a.m. Toddlers-2
Wednesday 4-5 p.m. All ages
Thursday 10:30-11:30 a.m. Ages 3-5
Thursday 4-5 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:
August 16-19: Alebrijes (decorative animal sculptures)
September 20-23: Zapotec weaving
October 25-28: Día de los Muertos (Day of the Dead)
November 15-18: Arboles de la Vida (clay, Tree of Life)
December 20-23: Mini-piñatas

Homeschool Tuesdays
Homeschool Tuesdays meet on the first Tuesday of the month and allow homeschool families a chance to engage with the current exhibitions. Tours are appropriate for those in kindergarten and up.

September 6, 1-2:30 p.m. “Thrift Style”
October 4, 1-2:30 p.m. “Reclaimed Creations”
November 1, 1-2:30 p.m. “Ubiquitous”
December 6, 1-2:30 p.m. “Fronteras/Fronteras”

Cost for all classes is $3 per child, reservations required. Call 785-532-7718 or email klwalk@k-state.edu for reservations. 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.

SPRING 2018 HIGHLIGHTS

Thursday, February 22, 7:00 p.m.
Lou Douglas Lecture by Peter Bratt
Ballroom, KSU Alumni Center
In conjunction with the exhibition Fronteras/Fronteros, award-winning filmmaker Peter Bratt will speak and screen his new documentary, Dolores, a portrait of United Farm Workers co-founder Dolores Huerta. Lou Douglas Lecture Series, UFM Community Learning Center, LGBT Resource Center, and the Department of American Ethnic Studies are co-sponsors.

Thursday, March 1, 5:30 p.m.
Screening of La Mission
A glimpse into the culture of a Latino neighborhood and a poignant story of a father-son relationship threatened by homophobia. Filmmaker Peter Bratt has called this film “a coming of age story – of the father, not the son.” Co-sponsored by K-State’s LGBT Resource Center and the Department of American Ethnic Studies.

March 6-May 12, 2018
Here, and Now. Kansas State University Art Faculty exhibition

Thursday, March 15, 6 p.m.
Opening reception
Diverse in vision, media and execution, the works in this exhibition demonstrate the visual investigations and studio practices of the K-State Department of Art faculty.

February 13-May 26, 2018
Water Stories by Lynn Benson, 2018 Friends of the Beach Museum of Art Gift Print Artist Exhibition co-sponsored by the Volland Store.

Thursday, March 8, 5:30 p.m.
Presentation by environmental journalist and award-winning author Cynthia Barnett
Q&A session moderated by artist Lynn Benson.

Thursday, April 5, 5:30 p.m.
Artist talk by Lynn Benson
Benson has devoted her career to studying how human activity has affected a vitally important resource: water. In a wide range of mediums, she represents bodies of water implicated in environmental and political struggles.
Collections
Two years after the exhibition "Art for Every Home" filled the Beach Museum of Art galleries and then traveled to New York City and Syracuse, New York, the original prints, paintings, fabrics, and ceramics featured in the exhibition have returned to their respective homes. Borrowed from museums and private lenders across the country, a little over 100 objects were brought together to complement works of art in the Beach Museum of Art’s own collection to present a comprehensive overview of the New York-based business, American Associated Artists.

While the registrars and collections management team are charged with the care and documentation of the permanent collection, they also are responsible for coordinating agreements, transportation, and care of loaned works of art for exhibitions. Such loans require special attention, including custom packaging, separate insurance, and climate-controlled, secure shipping. Sometimes, Beach Museum of Art staff coordinate professional conservation treatment that may be needed before an object can be loaned. In the case of “Art for Every Home,” the Beach Museum sent 18 prints to conservation laboratories for treatment. The staff members often spend months preparing loan documents before an exhibition opening. In the weeks after the exhibition closes, they communicate with lenders to coordinate the safe return of artwork.

All of the museum’s exhibitions involve extensive work behind the scenes, but those that include art loans and that travel to other museums require even more resources to help connect the museum’s collection with the larger world. Community support is vital for providing the resources museum staff members need to develop exhibitions and create meaningful experiences in the galleries and beyond.

— Sarah Price, Museum Registrar, and Theresa Ketterer, Museum Registrar

Exhibition Design: Moving the Mural
The Wall Map of Europe, painted by John Steuart Curry in 1928 is an impressive 10 x 16 ft tall mural, and the largest painting yet to be installed in the Beach Museum of Art galleries. The work, borrowed from the Burr Living Trust, required construction of a special cradle and use of a dedicated semitrailer for its journey from Pennsylvania to the museum. Once it arrived, moving the painting from the museum’s lower-level loading dock up to the West Seaton Gallery proved a logistical enigma. The lower-level halls feature various exposed mechanical and electrical systems that jut out from the ceiling, restricting the movement of tall objects through those spaces. Think of trying to fit a grand piano up the stairwell of a New York City walk-up apartment. Once we determined a way to move the Curry mural through these hallways to the freight elevator, a new problem emerged. We realized that the elevator was too shallow to fit the painting.

After several days of deliberation, museum staff concluded that there was no feasible way to move the painting safely into the second-floor galleries. Later that evening, at around 9:30 p.m., staff member Luke Dempsey, sent out an email saying something like, "WAIT, I THINK I HAVE AN IDEA!" After creating a 3-D CAD model of the elevator, it was then determined by Lindsay Smith, Sarah Price, Theresa Ketterer, and Luke Dempsey that the elevator would accommodate the mural only if the interior safety gates could be raised by Thyssen Krupp elevator technicians. This solution provided the few inches needed to bring the mural to the upstairs galleries. Thanks to our very dedicated team, and careful planning with the technicians, it worked! It took six trained staff and what seemed like a 39-minute eternity, to move the massive mural approximately 400 feet. It now rests safely in West Seaton Gallery. We hope visitors enjoy this unusual artwork’s stay in the museum through fall 2017.

With deep appreciation to Joann Goldstein, whose gift made possible the transport and display of this painting.

— Luke Dempsey, Technology and Exhibitions Designer, and Lindsay Smith, Exhibitions Designer
The touch table, its original platform, will ultimately be able to further develop the creative work and equipment purchase were made possible by a gift from Jackie Hartman Borck and Lee Borck. The mobile touch screen was unveiled April 1, 2017, at the K-State Open House and is now available to visitors in the museum’s galleries. We hope you will check it out on your next visit to the museum.

**Prairie Studies Initiative**

During fiscal year 2017 the Prairie Studies Initiative, or PSI, has continued on-going projects such as The Meadow and the annual Tallgrass Artist Symposium, and undertaken new ones as well. *Touch the Prairie*, an interactive touch screen that links prairie-related artworks in the museum’s collection with natural science information about the prairie ecosystem, has taken on a double life. Programmer/artists Rose Marshack and Rick Valentin were able to further develop *Touch the Prairie* for installation on a large upright mobile touch screen. The creative work and equipment purchase were made possible by a gift from Jackie Hartman Borck and Lee Borck. The mobile touch screen was unveiled April 1, 2017, at the K-State Open House and is now available to visitors in the museum's galleries. We hope you will check it out on your next visit to the museum.

The touch table, its original platform, will ultimately return to the Department of Landscape Architecture and Regional & Community Planning. Before that, the interactive table will spend the 2017-18 academic year as part of a display titled “Artistry and Innovation,” representing the creative cross-disciplinary work of Kansas State University.

**Visual Thinking Strategies**

For the second year, a Visual Thinking Strategies, or VTS, practicum for K-State staffers and area teachers was offered at the museum in June. In addition to the practicum, museum staff offered introductory VTS workshops to K-State departments and area schools, as well as coaching and mentoring trainees, and included VTS in programs for student visitors of all ages.
how the public uses our galleries; and helping maintain The Meadow. Well-organized, enthusiastic people are always needed for carrying out these activities. In this era of persistent emphasis on STEM disciplines, it is well to remember that more and more recent research is providing scientific evidence of the central importance and manifold implications of arts education and experience for human development. Matthew Arnold was not wrong to include among “the powers which go to the building up of human life” the power of beauty, which answers to a profound need in human nature. At the Beach Museum of Art, we have a unique resource for the cultivation of that aesthetic — and I think I might say psychological — development. Your ideas, enthusiasm, engagement, and support can help us to reach new audiences with all that the Beach Museum of Art has to offer, enhancing its value to clients from the schoolchildren of USD 383 who participate in the now annual Early Expressions art show, to retirees who enjoy recharging their sensibilities at our shows, or on our sponsored trips to other museums and exhibitions in the region. Look forward to a new year of imaginative, intriguing, thought-provoking experiences with the arts, and keep October 7 on your calendar for our Art in Motion Festival. Quoting our former president, Sarah Hancock, “Invite a friend to join us!” Like our college town on move-in day, the Friends experience a jolt of energy when new people arrive. New members keep our perspectives fresh and maintain our role as a strong financial contributor to the museum. Success builds on success. Look for people who feel the same spark you do, and help them grow and connect through the transformation art offers.”

— Michael L. Donnelly, President

Friends of the Beach Museum of Art

The annual greeting to the Friends of the Beach Museum of Art from that year’s president traditionally notes the excitement and resurgence of energy that fall brings to both town and gown in a university community. The community itself is renewed and charged with excitement and activity as students return to make their lives here in Manhattan.

Getting to know and work together with the lively, engaged, talented people who are the Friends of the Beach Museum Board has been a pleasure and community itself is renewed and charged with excitement openings, and performances; participating in educational initiatives and public outreach; engaging in research on STEM disciplines, it is well to remember that more and more recent research is providing scientific evidence of the central importance and manifold implications of arts education and experience for human development. Matthew Arnold was not wrong to include among “the powers which go to the building up of human life” the power of beauty, which answers to a profound need in human nature. At the Beach Museum of Art, we have a unique resource for the cultivation of that aesthetic — and I think I might say psychological — development. Your ideas, enthusiasm, engagement, and support can help us to reach new audiences with all that the Beach Museum of Art has to offer, enhancing its value to clients from the schoolchildren of USD 383 who participate in the now annual Early Expressions art show, to retirees who enjoy recharging their sensibilities at our shows, or on our sponsored trips to other museums and exhibitions in the region.

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January 17, 2017: Opening of “John Steuart Curry: Mapping the Early Career”
This exhibition about John Steuart Curry’s journey toward recognition grew out of a spring 2016 credit seminar of students from K-State and the University of Missouri, Kansas City. Programs included a lecture by the conservator of a map mural lent to the exhibition by the Burr Living Trust of Pennsylvania and a curatorial lecture on Curry’s 1920s magazine illustration, the first in-depth look at the topic. During the exhibition, hundreds of elementary school children participated in a program about mapmaking and map reading offered by the museum’s education staff.

February 9, 2017: Opening of “Kansas Veterinarian at Work: A Portrait by Tom Mohr”
“Kansas Veterinarian at Work” attracted farming and ranching families to the museum for the opening, many visiting for the first time. It was exciting for all to see these important regional livelihoods — spotlighted in the artist’s photographs. The opening reception marked the first Facebook Live video produced by the museum, with over 8,000 views and many live comments.

March 9, 2017: Gallery Walk with Lee Penner
Veterinarian Lee Penner, the subject of Tom Mohr’s series Kansas Veterinarian at Work, led an engaging tour of the exhibition, providing detailed stories about the animals and their owners. Many of his clients attended.

April 4, 2017: Presentation by artist Damon Davis, 2017 TED Fellow
Artist and activist Damon Davis lives and works in St. Louis. He witnessed firsthand the response of his community after the shooting of Michael Brown in Ferguson, Missouri. Davis participated in the protests against police violence and created the series All Hands on Deck as a tribute to community leaders who devote their time to help the disenchanted and are willing to risk their lives to stand up for social justice. Two works from this series entered the Beach Museum of Art’s collection. Davis visited K-State to speak about the intersection between his art and activism and showed an excerpt from his latest film Whose Streets? to a packed room in Thompson Hall. The film was nominated in the U.S. documentary category of the 2017 Sundance Film Festival.
**FISCAL YEAR 17 ATTENDANCE**

TOTAL ATTENDANCE: 28,333

- K-State Students: 6,143
- Pre-K-12 Students: 11,475
- Seniors: 3,014
- Adults: 7,701
- Outreach*: 8,762
- Programs*: 12,903
- Walk-in: 6,668

* Outreach: Senior centers, Parkinson’s memory support groups, local schools, Resource Center, K-State’s Early Childhood Education program.

* Programs: Artist talks, exhibition openings, scholarly speakers, workshops, ARTSmart, panel discussions, performances, film screenings

**TOURS**

- School group tours: 163 tours, 8,236 children
- K-State Tours: 127 tours, 1,680 faculty and students

**FISCAL YEAR 17 FINANCIALS**

**Thank you to our Current Endowments**

- Ross and Marianna Kistler Beach Endowment for the Marianna Kistler Beach Art Museum
- H. Alan and Karen Bell Art Museum Fund
- Ruth Ann Wefald Curatorial Internship Endowment
- Pat Ricker Conderman Endowment
- Vera M. Ellithorpe Art Museum Endowment
- Morgan and Mary Jarvis Wing Excellence Fund
- Jeaneane Johnson Art Acquisition Fund
- G.E. Johnson Beach Museum Fund
- Max Byron Miller Art Acquisition and Conservation Fund
- Caroline Peine Museum Endowment
- Marion H. Pelton Fund
- R.M. Seaton Endowment for Exhibitions
- L.W. and Eleanor Stolzer Beach Museum of Art Endowment
- Ward/Downey Print Acquisitions Fund
- Merrill and Dorothy Wilson Werts Fine Arts Internship

**Gifts of Note**

**ANNUAL**

An annual gift from the Weary Family Foundation has made possible crucially important museum work. Bob and Dale Ann Clore serve as liaisons with the foundation, which was established by Dale Ann Clore’s parents. During 2016, a gift from the Weary Family Foundation funded key staff positions, which will allow the museum to digitally interface with the K-State library and make a more user-friendly and professional online museum collection search.

**RECURRING**

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

**BOARD OF VISITORS**

The Beach Museum of Art Board of Visitors has been an integral part of supporting the museum since its beginning. The group was instrumental in raising funds and support for the initial construction of the museum 20 years ago. During the past 20 years, the Board of Visitors has continued to provide the steady stream of financial support for staffing, programs, and art acquisitions that make for a dynamic, growing museum of art. State support for the arts and higher education has steadily diminished. The museum relies on private support to fulfill its mission to the campus, the community and beyond. We salute the 2016-2017 members of the Board of Visitors for their financial support of the museum and their advocacy for the museum.

**Revenue and Expenditures**

- **Revenue FY 2017**
  - State Allocation, Wages $756,600.73
  - State Allocation, Operating Expense $18,212.00
  - Endowment Income $315,404.85
  - Contributions $195,618.50
  - Other Income $32,185.08
  - Reserved Income, prior years $112,910.02
  - Total Income $1,430,931.18

- **Expenditure FY 2017**
  - Wages $957,943.58
  - Acquisitions & Conservation $76,436.92
  - Advertising & PR $52,670.74
  - Building Maintenance $29,705.73
  - Collection Management $73,804.17
  - Exhibitions and Programs $171,426.36
  - Furniture and Equipment $13,156.37
  - Telephone $11,592.80
  - Travel $17,379.50
  - Supplies $4,859.20
  - Foundation Fees $9,464.00
  - Other $13,211.81
  - Total Expenses $1,430,931.18

Margo Kren, Untitled #574, 1974, acrylic on canvas, 72 x 96 in., gift of Margo Kren, 2016.144
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 totals more than 10,000 works. Some of the newest additions:

**SELECTED ACQUISITIONS**

**July 1, 2016-June 30, 2017**

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FRIENDS OF THE BEACH MUSEUM OF ART

Through the generous support of our closest Friends, the Beach Museum of Art is able to bring exhibitions, education and programs that connect regional art, culture, and interests with the larger world and provide a rich terrain for discussion across disciplines.

Elizabeth Jankord, President
Michael Donnelly, President-Elect
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EX OFFICIO MEMBERS
Linda Duke, Director
Erin Wiersma

FRIENDS OF THE BEACH MUSEUM OF ART ADVISORS

Debby Helland
Carole Chelz
Mary Cotton
Janice Flanagan
Jolene Hill

Woylande Gregory, blue jeweled crystal bowl, ca. 1942, glazed, fused earthenware and glass, 2 x 6 in., Angelo C. Garzio Art Collection Fund, 2016.114

2016-2017 MARIANNA KISTLER BEACH MUSEUM OF ART ORGANIZATIONS

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, and programming.

Jackie Hartman, Chair
Margaret Chen
Tim de Noble
Matthew Gaynor
Tom Giller
Lori Goetsch
Elizabeth Jankord
Don Lambert
David Proctor
Tracy Robinson
Richard Seaton
Mary Tildar
Marvin Wade
David Weaver
Mindy Weaver
Fran Willibrant
Linda Duke, ex officio

Susie Grier
Linda Knupp
Steve Lee
Mary Jo Nelson
Judy Regehr
Edward Thompson
Beth Unger
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DONOR SPOTLIGHT

Yes, it’s true! The Marianna Kistler Beach Museum of Art had a strong bovine theme on its Anderson-facing side this past spring. The largest banner on that wall featured a photograph of dairy cows, advertising the exhibition “Kansas Veterinarian at Work: A Portrait by Tom Mohr.” Next to that was a banner celebrating an idyllic painting of Herefords by John Steuart Curry, Kansas Pasture. Both the exhibition and the painting were on view due in great part to the generosity of Dan and Beth Bird. Several years ago, the Birds joined Joann Goldstein (in memory of her late husband, Jack, and her dear friend, Eleanor Stolzer), Russell Clay Harvey and Patricia McGivern, and the Friends of the Beach Museum of Art, with additional support from the Max Miller Art Acquisition and Conservation Fund, in making possible the Curry painting’s purchase. The Birds stepped up once more as sponsors of “Kansas Veterinarian at Work.”

Thank you, Dan and Beth, for your steady support of the museum. Our campus and our community continue to benefit from your passion for the arts — and your love of the ranching and farming livelihoods that are important to our regional heritage!
Those who have supported the Beach Museum of Art with cumulative giving of $10,000 or more are considered members of the Arch Society. These gifts help build the museum, grow the collection, and help us continue to provide exciting programming and educational outreach through endowed funds. Land Grant Legacy Society donors have planned to support the Beach Museum of Art at the Arch Society level through their estate planning.

INDIVIDUALS
Dick and Gloria Anderson
Fabiana Andrade
Frank and Jean Andrews
Charles* and Ann* Arthur
Kathryn Ashenbrenner
Naim and Beverly* Azer
Ross* and Marrianna* Manley
Jesse and Deirdra Bringle
Steve and Deloris Berland
Marvin and Rebecca Gould
Joyce Glasscock
Michael and Donna Flanagan
Howard and Ann Erickson
Gay and Joy Dybwad
Craig and Diana Duncan
Robert* and Mary Cottom
Linda Duke
Scott and Mary Conderman
Charles Marshall and Richard Tooke
Kathy Borck
Don and Lynne Rathbone
Vivian* and Lloyd* Elliott
Don and Beth Bird
Tom Lambert
Vivian* and Dorothy* Werts

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Charitable Trust
Bernarda Bryson Shahn
Enid and Mary Lee Graham
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Chuck and Sharon Reagan
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Kirk and Nicole Krell
Appendix 2, page 246

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YOU GOTTA HAVE ART!


Robin Lonborg, Operations and Finance Manager, and Aileen June Wang, Curator, at the 2016 holiday party.