

SALINA **ART** CENTER 2008/2009 ANNUAL REPORT



TO CREATE EXCHANGES AMONG ART, ARTISTS AND AUDIENCES THAT REVEAL LIFE

## FROM THE BOARD PRESIDENT

As I think back on this last year, the idea that most comes to mind is “challenging.” The current deep recession has had a shattering impact on many individuals, businesses and institutions. And of course the art world has felt the impact of dwindling endowments and the changed financial situations of donors. Brandeis University is considering closing its Rose Art Museum and selling works from its permanent collection, which includes important pieces by American artists such as Roy Lichtenstein, Andy Warhol, Willem de Kooning and Jasper Johns. The Orange County Museum of Art recently sold 18 California Impressionist paintings from the early 1900s. The Los Angeles County Museum of Art cancelled three major exhibitions, and the Getty Trust, which operates the Getty Museum as well as conservation, research and grant-making programs, is cutting its operating budget for the coming fiscal year by around 24%, while the Getty Museum is shedding 62 positions and a quarter of its budget. This is just a sample of how some art institutions have had to come to grips with the realities of funding budgets in our current economic times. As David Robertson, a Northwestern University professor who is president of the Association of College and University Museums and Galleries said, “It’s always art that goes first.”

Although the Salina Art Center hasn’t been immune from the economic downturn, I am grateful that we have ended our year “in the black” and are optimistic about our future budget. We have been able to do this through the hard work and diligence of a skillful staff and dedicated Board and volunteers—all of whom have stayed focused on our mission: *to create exchanges among art, artists and audiences that reveal life.*

The economy hasn’t been the only challenge the Art Center has faced this past year. Following the resignation of Heather Ferrell last June, a search committee of faithful and loyal Art Center supporters enthusiastically set out to find the very best person to fill the position of Executive Director and Curator. They fulfilled their mission, and on July 1, 2009, Christopher Cook started a new era of leadership at the Salina Art Center. As the former curator of the Kemper Museum of Contemporary Art and the Sioux City Art Center, Christopher has worked with both established and emerging artists and developed a network of supportive colleagues. We know he will bring an atmosphere to the Art Center that is collaborative, dynamic, innovative and intellectually demanding. (After receiving our press release announcing the hiring of Christopher Cook, Alice Thorson, the art critic of the Kansas City Star, called me and asked, “How did you pull off such a dream coup?”)

And finally, I would be remiss without recognizing a person who answered the call to another challenge. For the past year, along with her usual gargantuan duties as Director of Community Development, Wendy Moshier took on the added job of Interim Executive Director. Along with the many day-to-day chores that both jobs demand, she added the tasks of directing the first full year of our Artist-in-Residence program in the newly renovated Warehouse, overseeing the daunting responsibility of re-accreditation by the American Association of Museums, and initiating a new fundraiser – *WarehouseLIVE*. Through it all, she quietly pushed us to continue providing art experiences, exploring ideas, creating opportunities and offering our usual high level of activities. We are grateful that she held us on a steady course of connecting art with contemporary issues.

Challenges? Yes, we have had a few. But I am happy to report that art was NOT the first thing to go here, because in Salina, Kansas, the art goes on and on and on....



Sydney Soderberg  
*President*  
*Salina Art Center*  
*Board of Trustees*



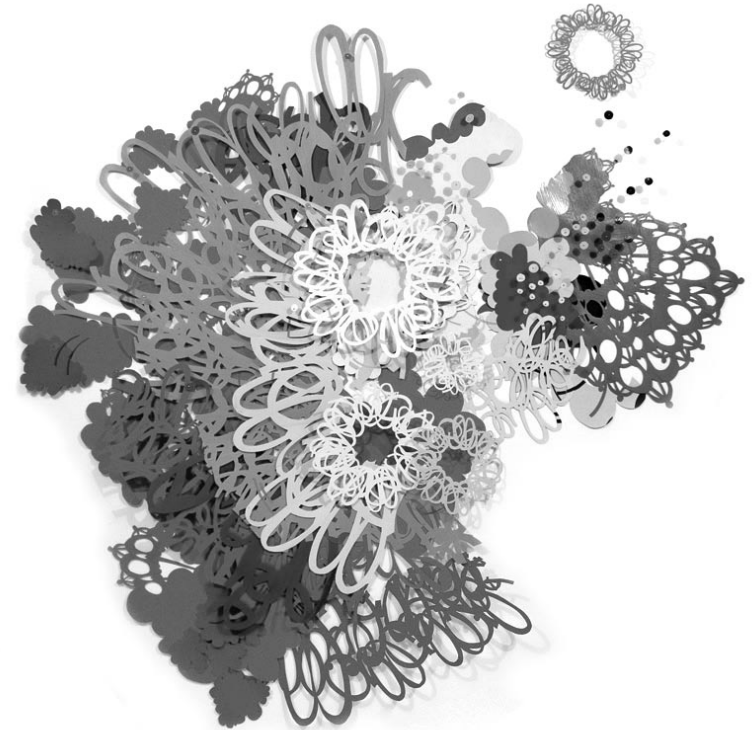
E X H I B I T I O N S

**ABOUT ABSTRACTION  
NEW APPROACHES BY CONTEMPORARY ARTISTS**

*September 12 through November 16, 2008*

*About Abstraction* featured four contemporary artists—James Brinsfield, Matthew Burke, Allie Rex, and Frank Shaw—who explore various approaches to abstraction, from the expressionistic to the metaphoric, from the analytical to the lyrical. Representing some of today's current trends in contemporary abstraction, these artists pursue their distinctive styles through a diverse range of media including drawing, painting, sculpture, and installation. While "abstract art" often tends to perplex many viewers, it is a vital and dynamic form of artistic expression that has the ability to transcend age and gender, language and culture. *About Abstraction* endeavored to make contemporary abstraction more accessible through a lively visual discourse that explored its intrinsic meaning and beauty.

*Organized by the Salina Art Center; curated by Heather Ferrell.*



Allie Rex  
*Where Does it Come From, Where Does It Go?*, 2008  
colored pencil, ink, vinyl, pins, mylar  
26 x 103 inches  
Courtesy of the artist and  
Byron C. Cohen Gallery, Kansas City, Missouri

**DON'T FENCE ME IN**  
**MAX-CARLOS MARTINEZ**

September 12 through November 16, 2008

Vowing to never be “fenced in” by stereotypical southwestern art themes, Max-Carlos Martinez, a self-taught painter born in New Mexico, left Albuquerque for New York City in 1981. His paintings were primarily abstract or geometric until 1993, when a new creative journey was inspired by the intersection of two life-changing events: the death of his grandfather and the Latin American exhibition at the Museum of Modern Art. He began a portrait series that he hoped would “restore some of the life to six generations” of his family. Five of these portraits were featured in this exhibition. The show also included six new works on paper, a series that began when Martinez saw photographs of Abu Ghraib.

*Max-Carlos Martinez's Salina Art Center residency and exhibition were made possible by a grant from the U.S. Institute of Museum and Library Services and the Horizons Grants Program of the Salina Arts & Humanities Commission, City of Salina.*



Max-Carlos Martinez  
*Summertime Blues*, 2008  
acrylic on paper  
22 x 30 inches  
Courtesy of the artist

**PHANTASMAGORIA: SPECTERS OF ABSENCE**

*December 12, 2008 through February 15, 2009*

Long before large art exhibitions and blockbuster shows, crowds were awed by traveling shows called "phantasmagoria" in which stories were performed via magic lanterns and rear projections, creating dancing shadows and frightening theatrical effects. These lively, interactive events incorporated narrative, mythology, and theater in a single art form that entertained while providing a space for thinking about the otherworldly. The artists in *Phantasmagoria: Specters of Absence* drew on forms of representation linked with the tradition of fantasy and magic used by phantasmagoria and reframed them around contemporary issues, reflecting on notions of absence and loss. These artists' approaches ranged from the festive to the ironic, counterbalancing the emotionally charged, often somber implications of their subject matter.

*Phantasmagoria: Specters of Absence is a traveling exhibition co-organized by iCI (Independent Curators International), New York, and the Museo de Arte del Banco de la República, Bogotá, Colombia, and circulated by iCI. The guest curator for the exhibition is José Roca. The exhibition, tour, and catalogue are made possible, in part, by the iCI independents and the iCI Exhibition Partners.*

*Phantasmagoria: Specters of Absence was also made possible in part by a grant from the Horizons Grants Program of the Salina Arts & Humanities Commission, City of Salina.*



Jim Campbell  
*Library*, 2004  
L.E.D. screen with attached Plexiglas and photogravure  
26.25 x 31.5 x 3 inches  
Courtesy Bryce Wolkowitz Gallery, New York

**ALWAYS BECOMING SOMETHING**  
**BARRY ANDERSON**

*March 6 through May 17, 2009*

Kansas City-based artist Barry Anderson created a new video work entitled *Always Becoming Something (3)*, as the debut artist of the Salina Art Center's New Media Project. This single-channel projected video featured a cross-section of the Salina community filmed in August 2008. *Always Becoming Something (3)* was part of a series of videos first begun during a residency at Light Work in Syracuse, NY, and involved art and drama students at Syracuse University. Within a constant loop, Anderson's video was composed of multiple figures that slowly passed by in a constant, steady stream. His mesmerizing video allowed the viewer to observe each person's psychological state evoking a sense of meditation and contemplative reflection on universal themes of identity and transformation.

*Organized by the Salina Art Center. This exhibition was made possible in part by a grant from the U.S. Institute of Museum and Library Services and the Horizons Grants Program of the Salina Arts & Humanities Commission, City of Salina.*



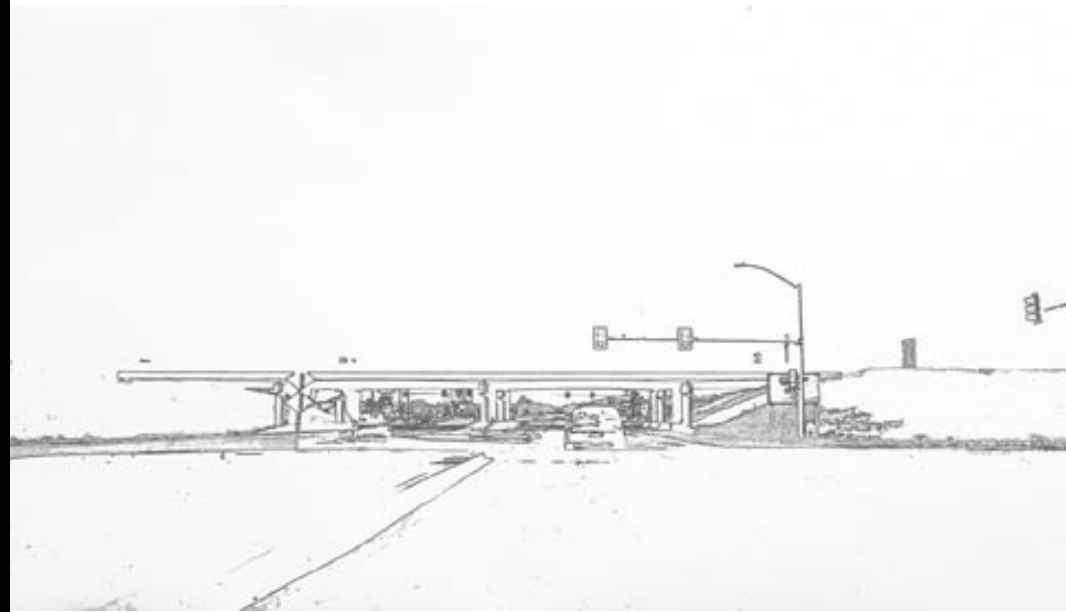
Barry Anderson  
still image from *Always Becoming Something (3)*, 2009  
Single-channel HD video  
Courtesy of the artist

**VISION / VOICE / PLAN: SALINA**  
**ROBERT BUBP**

*March 6 through May 17, 2009*

*Vision / Voice / Plan: Salina* asked what the community of Salina should be in the next 25, 50, or 100 years. Artist Robert Bulp, in a series of workshops with citizens, facilitated an artistic conversation via collage, text, photographs and dialogue on a series of "planning" topics that included: cultural amenities, housing, schools, homeless shelters, green spaces, and community centers. Bulp's interpretation was a mixed-media installation incorporating the community's and artist's drawings, text, constructions, and video. Visitors added to the dialogue through a blog and drawing station where they added their own ideas and visions.

*Organized by the Salina Art Center. This exhibition was made possible in part by a grant from the U.S. Institute of Museum and Library Services and the Horizons Grants Program of the Salina Arts & Humanities Commission, City of Salina.*



Robert Bulp  
*City Limits North\_9th & 170*, 2009  
pencil over laserprint on paper  
42 x 70 inches  
Courtesy of the artist

ALLEGORIES AND ARCHITECTURE  
CARRIE SCANGA

March 6 through May 17, 2009

Enigmatic and uncanny, Carrie Scanga's images are both hauntingly familiar and strangely other. These pictures grew out of and suggested stories, which Scanga saw as having the power to link "all that's personal to something more universal." Beginning with a feeling that she wanted to pinpoint, the artist consciously sifted through "fictional and true, personal and cultural stories and settings," seeking out scenarios that would visually express her sensation or emotion. Of particular interest to her were those "buildings and cultural myths," architecture and allegories, that were "saturated with people's stories through use and circulation"—a home that had absorbed traces of its inhabitants, the traditional tales that become richer with each retelling. Drawing upon these tangible and intangible repositories of meaning, Scanga created scenes dense with potential interpretations. Conveying more than just her personal feelings, each of Scanga's images prompted viewers to invoke their own memories and imaginings.

*Allegories and Architecture and Carrie Scanga's spring 2010 SAC residency are made possible in part by a grant from the U.S. Institute of Museum and Library Services, and by the R.C. Kemper Charitable Trust, UMB Bank, n.a. Corporate Trustee.*



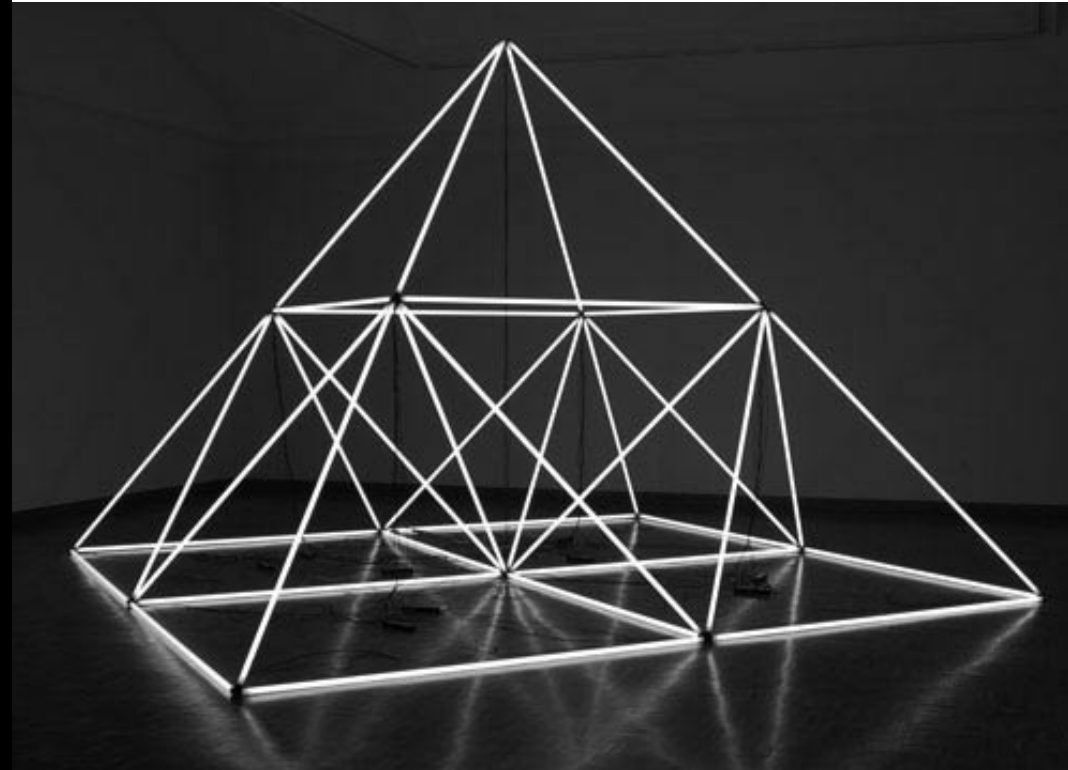
Carrie Scanga  
*Cornation Snapshot, 2006*  
charcoal and collaged etching  
42 x 57 inches  
Courtesy of the artist

OPEN AND AS POINTED AS POSSIBLE  
JASON PETERS

*June 5 through August 16, 2009*

During his Salina Art Center residency, Brooklyn-based artist Jason Peters created art with everyday objects: plastic buckets, tires, chairs, and surprise materials found in Salina industry and agribusiness. These then became modules of larger forms relating organically to the Art Center's exhibition space. Peter's sculptures are often defined as dystopic, futuristic, spectacular, and just plain beautiful. They undulate, twist, and climb up and over each other, seemingly with their own energy.

*Organized by the Salina Art Center. Open And as Pointed as Possible and Jason Peter's SAC residency were made possible in part by a grant from the U.S. Institute of Museum and Library Services and the R.C. Kemper Charitable Trust, UMB Bank, n.a. Corporate Trustee.*



Jason Peters  
*cube dementia*, 2009  
fluorescent light bulbs  
192 x 192 x 192 inches  
Courtesy of the artist

**A SPECIAL THANKS TO OUR EXHIBITION ARTISTS**

**ABOUT ABSTRACTION: NEW APPROCHES BY CONTEMPORARY ARTISTS:**

JAMES BRINSFIELD, MATTHEW BURKE, ALLIE REX, FRANK SHAW.

**DON'T FENCE ME IN:** MAX-CARLOS MARTINEZ. **PHANTASMAGORIA:**

**SPECTERS OF ABSENCE:** CHRISTIAN BOLTANSKI, JIM CAMPBELL,  
MICHEL DELACROIX, LAURENT GRASSO, JEPPE HEIN, WILLIAM KENTRIDGE,  
RAFAEL LOZANO-HEMMER, TERESA MARGOLLES, OSCAR MUÑOZ,  
JULIE NORD, ROSÂNGELA RENNÓ, REGINA SILVEIRA. **ALWAYS BECOMING**

**SOMETHING:** BARRY ANDERSON. **VISION / VOICE / PLAN: SALINA:**

ROBERT BUBP. **ALLEGORIES AND ARCHITECTURE:** CARRIE SCANGA.

**OPEN AND AS POINTED AS POSSIBLE:** JASON PETERS.

A R T I S T I N I T I A T I V E

Recognizing the vital impact of artists who serve communities as thinkers, leaders, and agents for positive change, the SAC relies upon collaborative interaction with these gifted partners to achieve its mission. The Artist Initiative is the SAC's comprehensive plan for effectively nurturing artists as they in turn nurture vibrant, thinking communities wherever they live or work.

The three primary components of the Initiative—*Artist Exchange*, *Artist-in-Residence*, and *Artist at Work*—are designed to provide opportunities for artists to create substantive new work while interacting and exchanging ideas with diverse individuals in varied settings. By inviting questions and conversations that explore contemporary issues from local, regional, national, and international perspectives, the SAC encourages evolving expressions of the Salina region, its progressive growth, and its coactive relationship with the global community.

#### **ARTIST-IN-RESIDENCE/WAREHOUSE**

With renovations to the Warehouse complete, Brooklyn painter Max-Carlos Martinez lived and worked in the space during August and September 2008. His residency was accompanied by an exhibition in the Art Center gallery space and outreach activities at the Lincoln Art Center and Kansas Wesleyan University. From mid-February to mid-April, interdisciplinary artist Jeff Schmuki of Lafayette, IN, created new work that engaged community audiences in conversations about global sustainability. His outreach activities included an extensive workshop for Salina high school students, two days with art students at Wichita State University, and a panel discussion related to the SAC's spring exhibition. In May, Jason Peters, also of Brooklyn, began a three-month residency during which he created work for an SAC exhibition and the Smoky Hill River Festival.

#### **ARTIST AT WORK**

The *Artist at Work* program is designed to provide local and regional artists access to artists-in-residence and to visiting exhibition artists for the purpose of exploring professional development strategies and opportunities. Lectures/discussions were provided by all three of this year's residency artists, as well as by exhibition artists Robert Bubp of Wichita and Carrie Scanga of Philadelphia, who will be in residence here in summer 2010. In addition to these formal activities, the purpose of *Artist at Work* was accomplished through open studio hours at the Warehouse, when local and regional artists visited with artists-in-residence, allowing more focused conversations about individual creative journeys and practical experiences that contribute to professional growth.

#### **ARTIST EXCHANGE**

*November 2008 through September 2009*

The *Artist Exchange* is a mentoring process that enables local and regional artists to teach and learn together while engaged in challenging, innovative work throughout the year. Three regional artists are invited to serve as mentors to three mentorees selected through an application process which seeks artists who are embarking on new work, taking their work in new directions, or striving to advance the level of their work, with mentors serving on the selection committee.

These artists communicate and meet regularly as they develop work for a culminating exhibition at the Art Center. Participants document their methods and insights in personal journals as they share ideas, discuss concepts and techniques, and refine their artistic philosophies. In addition to meeting as mentor-mentoree pairs, the full group comes together three times during the year to participate in retreats with Art Center staff members. During these sessions, artists engage in wide-ranging discussions about the creative processes and progression of ideas that serve as motivating forces in their artmaking. In April 2009, this year's group was joined by past participants for an in-depth conversation about questions currently influencing their thought processes.

The 2008-09 *Exchange* matched Sandy Wedel (Salina) with Amy Payne (Salina), Marc Berghaus (Meade) with Brady Hatter (Wichita), and Barbara Waterman-Peters (Topeka) with Andrea Fuhrman (Abilene). The opening reception for their culminating exhibition (September 3 - October 4, 2009) provided the public an opportunity to hear the artists speak about the work they created this year as well as the depth and impact of their mentoring experiences.



*Artist-in-Residence:* Jason Peters  
Photo courtesy of Salina Journal, Tom Dorsey



*Artist Exchange* reunion



E D U C A T I O N

Educational programming at the Salina Art Center is centered on its mission, to *create exchanges among art, artists and audiences that reveal life*. During the year, visitors of all ages participated in a wide variety of educational opportunities and activities designed to facilitate meaningful dialogues with visual art.

## TOURS

Over 1500 learners, from preschoolers to senior citizens, participated in 68 guided, inquiry-based tours of Art Center exhibitions this year. Of the 584 Salina students and teachers who engaged in tours, the majority came to view the forms, colors, and ideas explored in *About Abstraction* and resident artist Max-Carlos Martinez's *Don't Fence Me In. Phantasmagoria: Specters of Absence* gave over 300 visitors the opportunity to physically interact with contemporary artwork in unique ways. Thirteen different groups, totaling 300 visitors, came from Salina and beyond to explore the idea of "place" through exhibitions of work by Barry Anderson, Robert Bubp, and Carrie Scanga.

## PROGRAMS AND CLASSES

### GERRY NEUSTROM: YOUNG ARTIST CHALLENGE

*April 5 through April 26, 2009*

The 16th Annual *Gerry Neustrom Young Artist Challenge* exhibition provided the Salina Art Center the opportunity to showcase a selection of the finest artwork created by high school students in central and northwest Kansas. The 73 drawings, paintings, sculptures, photographs, and mixed-media artworks were chosen from more than 400 submissions from 15 regional high schools. Over 1000 visitors viewed the resulting exhibition at Salina's Central Mall.

This memorial competition was established by Fr. Willys Neustrom in 1993 in honor of his late wife, Gerry. Fr. Neustrom passed away on Sunday, March 8, 2009. We will miss his tireless devotion and enthusiastic support of this exhibition for high



*Gerry Neustrom* memorial exhibition

### SNAPSHOTS: LIVES IN TRANSITION

*August through December 2008*

*Exhibition: December 5, 2008 through January 4, 2009*

Through the *Snapshots* program high school students had the opportunity to express and share their lives through art. This year, artists Robin Ginther and Ruth Moritz worked with students from *Opportunity Now! Education Center* from August through December to create artworks using photography, mixed media, and text. A culminating exhibition of these artworks, along with written artist statements, provided community members a unique glimpse into the lives, insights, and talents of these young people.

*Funding for Snapshots was provided in part by the Community Health Investment Program of the Salina Regional Health Foundation and the Kansas Arts Commission.*



*Snapshots: Lives in Transition*

## **ADDITIONAL PROGRAMS AND CLASSES**

### **ART BREAK**

During the week of spring break, 22 students from Big Brothers Big Sisters and Cottonwood Elementary School interacted with teaching artists Katy England and Marilla Colson to experience a variety of different art disciplines, materials, and processes.

### **ARTERY**

In this free, interactive arts lab, children, families, and visitors of all ages engaged in learning activities that relate to school curriculum and current exhibitions and encourage thoughtful creativity through artistic exploration and problem solving.

### **DISCOVERERS**

From October through May, middle school students selected by teachers and counselors visited the Art Center once a week to work with SAC education staff and visiting artists to explore a variety of art media, techniques, and processes.

### **DOCENT PROGRAM**

Volunteer docents and staff participated in monthly discussions of exhibitions and gallery teaching techniques to provide guided tours to groups of visitors of every age and level of artistic understanding.

### **GALLERY TOURS**

Students and community groups experienced contemporary art through tours led by trained docent educators. Offered year round, tours are age-appropriate, interactive, and include hands-on art activities.

### **MULTIARTS**

Thirty-nine preschoolers ages 4 to 6 learned the fundamentals of art in two 8-week series of classes that integrate visual arts, drama, music, and creative movement. Taught by Katy England and Barb Gutsch, MultiARTs was facilitated in partnership with Salina Parks and Recreation.

### **SECOND SUNDAYS**

Children and accompanying adults created art together in two-hour intergenerational sessions, held monthly in the ARTery and guided by instructor Anne Nettleton.

### **SUMMERART**

Each summer the Art Center offers two months of week-long art classes for preschool through eighth grade students and adults taught by local artists and art educators. This program is offered in partnership with Salina Parks and Recreation and was made possible in part by support through Research Products Company.

S P E C I A L E V E N T S

## FUNDRAISERS

Every year the Salina Art Center hosts two annual events to raise funds for exhibition and education programs. This year's *Grape Expectations*, held for the first time in the Art Center's new Warehouse space, featured wines from Charles Creek Vineyard, a gourmet cocktail buffet, live music, and live and silent auctions. A new spring event, *WarehouseLIVE*, was a lively mix of disco music by *Disco Dick* and the *Mirror Balls*, Kansas City, fun-loving guests, food from the 60's, and raffles and sign-up parties. The sixth annual benefit for the Art Center's endowment, *Mardi Gras*, almost brought the Ray House house down with entertainment by *Big Fat Fun*, Wichita, plus amazing cajun cuisine by some of Salina's best chefs (and hosts).

## FIRST THURSDAY ART RUSH

Featuring exhibition openings, artist talks, gallery walks, discussions, and lectures, the Art Center's Art Rush programs brought community members together with art and artists at the Art Center's galleries and Warehouse on the first Thursday of every month. The Art Center joined Salina downtown's galleries, businesses, restaurants, and other venues in offering a variety of memorable art experiences centered around art center exhibitions and visiting artists-in-residence.

## OPEN HOUSES

Over 750 children, parents, grandparents, and friends attended the SAC's three open houses this year: *Pumpkin Carving* in October, *Holiday Open House* in November and *Spring Open House* in April. Open Houses offer artmakers of all ages hands-on art activities, exhibition tours, refreshments, and fun.

## TEACHERS' NIGHT OUT

*Wednesday, August 20, 2008*

*Teachers' Night Out* was a celebration of area teachers, administrators, counselors, librarians, and nurses and all they do for students. This special event featured food, conversation, door prizes, and friendship.

*Teachers' Night Out was sponsored by First Bank Kansas and co-sponsored by See to Learn, Salina Optometrists.*



*Pumpkin Carving in October*



WarehouseLIVE

C I N E M A

## FILM DISCUSSIONS AND HIGHLIGHTS

The Art Center Cinema continued to engage audiences through contemporary, independent, and documentary films that would not otherwise have been available in our region. A few highlights of this year's line-up of films—which were selected with input from a community committee—included four of the five Academy Award nominees for Best Picture. The following film discussions were presented, encouraging community conversation and adding insight into the themes addressed: Jennifer Rawlings: *Forgotten Voices*; Kevin Willmott: *Bunker Hill*; Arianna Garfintel: *Trumbo*; Fr. Kerry Ninemire, Fr. Nick Parker, Sr. Esther Pineda and Gerald Gillespie: *Doubt*.



S U P P O R T

### 2008-2009 FILMS

Chop Shop	My Winnipeg	Rachel Getting Married
The Visitor	The Edge of Heaven	Milk
Son of Rambow	Brideshead Revisited	The Reader
Flight of the Red Balloon	Tell No One	Doubt
Bunker Hill	The Wackness	Frost/Nixon
Forgotten Voices	Frozen River	Last Chance Harvey
Reprise	Vicky Christina Barcelona	The Wrestler
Mongol	Happy Go Lucky	Pray the Devil Back to Hell
Roman de Gare	A Girl Cut in Two	Wendy and Lucy
Up the Yangtze	The Duchess	The Class
The Fall	Secret Life of Bees	Sunshine Cleaning
When Did You Last See Your Father?	Trumbo	Two Lovers
Encounters at the End of the World	Momma's Man	Waltz with Bashir
Manhattan Short Film Festival	I Served the King of England	Great Buck Howard
	Ballast	Everlasting Moments
	Slumdog Millionaire	The Soloist
	I've Loved You So Long	Sin Nombre

**STAFF**

**SALINA ART CENTER**

Interim Director / Director of Community Development:  
Wendy Moshier

Curator of Education: Ann Marie Kriss

Artist Initiative Director: Connie Burket

Communications Coordinator: Libby Shoup

Finance and Operations Administrator: Heather Greene

Exhibition Coordinator / Artist Initiative Assistant:  
Stefani Schrader

Gallery Manager: Joshua Smith / Justin Border

SummerArt Assistants: Jessica Wyatt, Kirstin Tobey

Gallery Attendants: Daniel Hill, Anne Hoekstra, Brianna Lennox,  
Erik Peterson, Chris Seitz, Dahlia Smith, Robbin Ward Sierra Wiegert

Contract Personnel: Steve Britt, Toby Gebhart, Kay Hakoda, Pam  
Harris, Anne Hoekstra, Patrick Martin, Peggy Medina, Erik Peterson,  
Doreen Simpson, Barbara Snyder, Cindy Zimmerman

**INTERNS**

Graphic Design: Tina Clark, Robbin Ward

Gerry Neustrom: Anna Flores, Erik Peterson

**ART CENTER CINEMA**

Director: Heather Smith\*

Film Curator: Rosemary Heidrick\*

Reviews: David Cooper\*

Manager: Joe Riley

Head Projectionist: Gary Chrisben

Projectionists: Brandon Daley, Callan Turner, Elizabeth  
Schrader, Jessica Wyatt

Tickets/Concessions: John Dorsey\*, Quint Hall, Hannah Hemmer,  
Kirsten Hickok-Lilak, Claire Miller, Ann Neumann\*, Sydney Rayl,  
Elizabeth Schrader, Javon Shackelford, Donna Shafer\*, Laura  
Stegman, Connie Stevens\*, Callan Turner, Whitney Vaughn, Kristy  
Yenkey\*, Jessica Wyatt, Robyn Zey

**GERRY NEUSTROM JUROR**

Daniel Reneau, Kansas City Art Institute

**TEACHERS**

Discoverers: Marilla Colson, Katy England, Andrea Fuhrman,  
Peggy Medina, Erika Nelson, Debbie Wagner, Cindy Zimmerman

MultiARTs: Katy England, Barb Gutsch, Kendra Winters

Second Sundays: Anne Nettleton

Snapshots: Robin Ginther, Ruth Moritz

SummerART: Gina Applegate, Erica Arb, Sue Banker, Shin-Hee  
Chin, Marilla Colson, Tamara Constable, Katy England, Cathy  
Hayes, Anne Hoekstra, Margy Hogarty, Cindy Mahanay, Michelle  
Meade, Erika Nelson, Anne Nettleton, Lynne Ryan, Debbie Wagner,  
Jill Werner, Lori Wright

**BOARD OF DIRECTORS**

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*Vice President*

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David Petty

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Steve Brown

Lynn Gillam

Dusty Moshier

Morrie Soderberg

Brad Stuewe

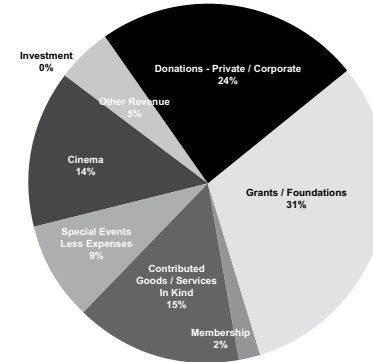
*\* volunteer staff*

**FINANCIAL**

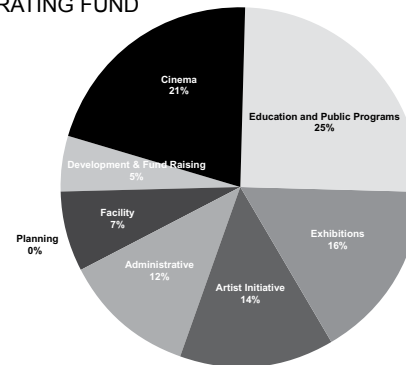
**2008- 2009 - unaudited**

Support And Revenue \$630,488  
Expenses \$614,454

**SUPPORT AND REVENUE OPERATING FUND**



**EXPENSES OPERATING FUND**



**PARTICIPATION**

ADULTS - 7425  
CHILDREN - 5232  
FILM - 12,597  
**TOTAL - 25,254**

**MEMORIALS**

Anne Parker

**IN-KIND CONTRIBUTIONS**

City of Salina  
Construction Rental  
Costello Company, Inc.  
Kennedy & Coe  
Doug Kroeger  
Philips Lighting Co  
Salina BiCentennial Center  
Salina Concrete  
Sankey Auto Center  
Jan Wilson

**IN-KIND CINEMA CONTRIBUTIONS**

David Cooper  
John Dorsey  
Rosemary Heidrick  
McDonalds  
Pepsi-Cola Bottling Co.  
Salina Journal

**GRANTS AND FOUNDATIONS**

Anonymous  
Horizons – Salina Arts and Humanities Commission  
Institute of Museum and Library Services  
Kansas Arts Commission  
McCune Foundation  
R.C. Kemper Charitable Trust,  
UMB Bank n.a., Corporate Trustee  
Target  
Teasley Foundation  
USD 305  
Verla Nesbitt Joscelyn Foundation  
YWCA Legacy Fund

## VOLUNTEERS

### EXHIBITIONS

#### COMMITTEE

Paula Fried  
Paula Knox  
Frank Shaw  
Sandy Wedel  
Jan Wilson  
Cindy Zimmerman

### NEW MEDIA

#### ADVISORY

#### COMMITTEE

Paul Archer  
Brandon Daley  
Andy Davis  
Debbie Divine  
Rebekah Gaston  
Bill Genereux  
Brigid Hall  
Randy Hardy  
Phil Meckley  
David Morris

### ARTIST

#### INITIATIVE

#### WAREHOUSE

#### COMMITTEE

#### MEMBERS

Bob Batt  
Fr. Frank Coady  
Pam Harris  
Charlie Livingston  
Betsy Scholten, *Co-chair*  
Frank Shaw  
Barbara Snyder, *Co-chair*  
Sandy Wedel  
Jan Wilson  
Norman Yenkey

### ARTIST

#### INITIATIVE

#### RESIDENCY

#### PROGRAM

#### COMMITTEE

Brad Anderson  
Bob Batt  
Katy England  
Kelli Exline, *Co-chair*  
Randy Graham  
Pam Harris  
Charlie Livingston  
Susy Reitz  
Barbara Snyder  
Sandy Wedel, *Co-chair*  
Jan Wilson  
Cindy Zimmerman

### WAREHOUSE

#### APARTMENT

#### COMMITTEE

Ann Arkebauer  
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## FROM THE INTERIM DIRECTOR

20  
08

### REFLECTIONS

20  
09

with Wendy Moshier

Artist in residence Jeff Schmuki pulling his portable garden—filled with fully grown collard greens—along downtown sidewalks during an early spring snow storm.....

Gallery visitors shrieking in surprise and giggling with delight as they disappear from view when *Phantasmagoria's* "Smoking Bench" erupts.....

Discoverers middle school students converting the classroom into a virtual forest of dreams, memories, and personal reflections.....

Frank Shaw's series of abstractions asking us to consider the relationships and emotions evoked by his composition.....

Staff and board members celebrating the success of the \$150,000 IMLS grant to support the new Artist Initiative.....

A young boy grimacing in disgust and fascination while extracting the guts from his pumpkin during Pumpkin Carving.....

Moviegoers holding their breath as Jamal considers his answer for the final question in *Slumdog Millionaire*.....

Participants actively discussing the merits of sustainable design and civic planning during Robert Bupp's exhibition *Vision / Voice / Plan: Salina*.....

Young preschool artists creating, moving, listening, and exploring during MultiARTs classes.....

Jason Peter's *Meandering* serpent-like sculpture entwining tree limbs at the River Festival, creating different experiences—depending upon the light.....

**THE SALINA ART CENTER THANKS ITS GENEROUS CONTRIBUTORS FOR THEIR TIME AND SUPPORT OF OUR EXHIBITIONS, EDUCATION PROGRAMS AND EVENTS**

These are a few snapshots of the past year at the Salina Art Center: a year filled with images, voices, emotions, reflections, changes, challenges, and successes. And—as it is at every year end—we take stock in what has happened and what we have learned from the experiences made possible through the Art Center’s exhibition, film, education, and artist programs.

We learned that artists love the new Warehouse with its spacious studio area and efficient apartment and find it extremely difficult to leave Salina when their residency is over. We learned that the majority of people who participated in Robert Bubb’s workshops would like to see more growth, development and improvement in the north part of our community. We learned that hot chocolate is very popular and adds to a family evening of storytelling, even on an unusually warm winter night. We learned that abstract art is experiencing a rebirth and that video artwork focusing on individuals in a minimalist environment is visually compelling. We were reminded about how creative and insightful children are and that Art Center Cinema films are terrific vehicles for generating conversations about important issues of our time. We learned that a generous group of donors, a dedicated board of trustees, a supportive corps of volunteers, and a committed, passionate, determined staff can provide meaningful, memorable, and thought provoking experiences inspired by contemporary art during a year of transition.

I wish to thank the staff, board, and volunteers for moving the Art Center’s mission forward while we searched for the next visionary leader of the Salina Art Center. Finally, I am grateful for board president Sydney Soderberg whose never-ending optimism, can-do attitude, and organizational expertise brought strength and confidence to us all during this year of change.

Wendy Moshier  
*Interim Director  
Salina Art Center*



## FROM THE DIRECTOR

I am elated and humbled by the opportunity to contribute to my first Annual Report as the Salina Art Center’s Executive Director and Curator. As I read the draft content for this report, I am amazed by the impressive quality of programs the Art Center offered to the community of Salina over the course of the past year. And, let us not forget, the Art Center was able to provide these important art experiences and maintain its position as a leading cultural institution without a director, which illustrates the steadfast commitment and perseverance of its professional staff, volunteers, and board of trustees. Hence, I feel it is appropriate to take this moment to extend my gratitude to these individuals for meeting the demands of a challenging year, and for making my transition into this leadership position smooth and streamlined. I look forward to closely working with all of you for many years to come.

Since I am unable to provide credible details or poignant reflections on the Art Center’s noteworthy offerings in 2008-09, I offer you an abbreviated interview I conducted with Salina Journal reporter Gary Demuth on my fifth day as Director. The following, I hope, will provide a window into my experience, passion, and optimism for leading the Salina Art Center toward a promising future.

Q  
AND  
A

*with Christopher Cook*

**Gary Demuth:** *What do you see as the mission of the Salina Art Center?*

**Christopher Cook:** The Art Center creates a lot of freedom as far as the types of programs it can explore in contemporary art. I not only want the art center to be able to sustain the success it’s already achieved, but to be able to amplify that success by increasing the number and caliber of exhibits organized here. I have what I believe to be two tangible goals: I’d like to increase the visibility and caliber of artists that participate in the residency program, and I’d like to continue the community’s participation in the arts.

**Demuth:** *What do you think the Art Center's role in the community should be?*

**Cook:** I see the art center as a laboratory; a place of experimentation and collaboration; a place where everyone should be comfortable in exchanging and participating in a world of ideas. As long as we can build a platform here that nurtures community involvement by exploring issues relevant to their lives and the contemporary human condition, we're doing our jobs. It's fair and easy to predict that not everyone is going to agree with your choice of exhibits. The important thing is that we have discussions to find out why he or she doesn't agree with your choices.

**Demuth:** *What is your vision for the future of the Salina Art Center?*

**Cook:** I have a rather limited perspective at this moment, so it's difficult for me to sketch out grand visions and realistic roadways for the future. Just from speaking to people here, the interaction they have with artists and artists-in-residence have been such rewarding experiences. I'd like to increase the dialogue between art makers and viewers.

**Demuth:** *What value does a nationally recognized art center have for Salina and the region?*

**Cook:** An art center adds another layer of complexity, education and insight into all of our lives. Whether we engage art for those reasons or not, it's there to enrich us and enrich society. This community is very sophisticated and has built a foundation that supports the arts here. It's been made quite clear to me, to the community, and to visitors on their way to Denver or Kansas City that Salina advocates for all the arts. In my line of work, that's what you are looking for—to be part of a community that you can support and that can support you.

Christopher Cook  
*Executive Director  
Curator  
Salina Art Center*



The Salina Art Center is accredited by the American Association of Museums.





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Cover: James Brinsfield, *No Ticket - No Ride*, 2007, oil and enamel on canvas photo, 48 x 72 inches, Courtesy of the artist and the Dolphin Gallery, Kansas City, MO. Inside cover: Jason Peters, *Meandering*, 2008, paintbuckets and rope lighting, on view at the Smoky Hill River Festival. Inside exhibitions page: William Kentridge, *Shadow Procession* (detail), 1999, still from single channel projection (35mm film with sound transferred to DVD), Courtesy of the artist and Marian Goodman Gallery, New York. Inside back: Frank Shaw, *SP3*, 1999, oil on wood, 48 x 25 inches, Courtesy of the artist. Back: Jeff Schmuki, Salina Art Center Artist-in-Residence, March 2009.