

**THE**   
**STUDIOS INC**  

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**PATRON**  
**PROGRAM**

**The Studios Inc  
1708 Campbell  
Kansas City, MO  
816.916.0620**

## **Our Mission**

The Studios Inc provides studio space, professional development, networking, and exhibitions for mid-career artists in Greater Kansas City.

## **About The Studios Inc**

Located in a 51,000 square foot building on the east side of the Crossroads Arts District, The Studios Inc, a 501 c 3 organization, provides studio space for mid career artists. In addition to their studios, artists share access to a wood shop and 4500 square foot exhibition space. The Studios Inc was created with underwriting from the Brad and Linda Nicholson Foundation. The Studios Inc's ongoing operations are underwritten primarily through two programs: The Patron Program and the Corporate Collector Program.

## **2012 Resident Artists**

Barry Anderson  
Diana Heise  
Miki Baird  
Jamie Warren  
Peter Warren

Beniah Leuschke  
Julie Farstad  
Davin Watne  
Andrea Flamini

Colby K Smith  
Garry Noland  
Dylan Mortimer  
Matthew Dehaemers

## **The Studios Inc Underwriting Partnership Programs**

The following underwriting partnership programs introduce several ways to support The Studios Inc. Donors are encouraged to collaborate with The Studios Inc to create a customized donor program that best reflects their community relations intentions and desired level of financial support.

### **The Studios Inc Patron Program \$5,000**

The Patron Program matches patrons with artists to underwrite a year's operating costs for their working studio space while in residence. For a \$5,000 donation, patrons not only play an imperative role in The Studios Inc, they also have the option to receive the gift of a work from the artist to add to their private collection (the amount of the contribution that is tax deductible is limited to the difference between the amount of the contribution and the value of the art work received) or take a the full tax deduction for their contribution. Furthermore, the Patron Program provides the opportunity for a heightened level of dialogue between patron and artist. Patrons are encouraged to cultivate relationships with the artists to learn more about the creative process and perhaps provide additional career assistance through networking and patron resources.

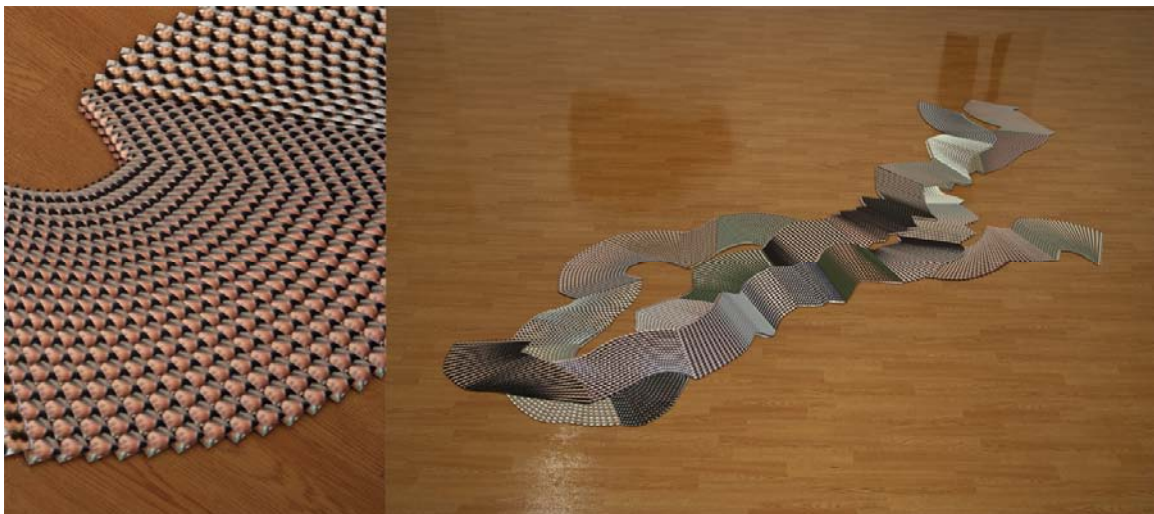
### **The Studios Inc Corporate Collector Program \$65,000**

The Corporate Collector Program provides the opportunity for a corporation to invest in a complete collection of works, one from each of the Studio's resident artists who were selected for their career's impact and dedication to their practice. (See current list of resident artists above.) The Studios Inc underwrites the cost of an independent curator to assemble the collection. The Studios Inc will collaborate with the Corporate Collector to design and implement a public relations campaign that creates meaningful visibility.

# Miki Baird

Miki Baird received a BFA in sculpture and an MFA in art from the University of Kansas. She is the recipient of numerous grant awards and commissions including a 2012 Studios Inc residency award, ArtsKCFund Inspiration Grant, Missouri Bank Artboards Commission in conjunction with Art Through Architecture Kansas City and the Charlotte Street Foundation, Avenue of the Arts Municipal Commission and Grant as well as residencies with Vehicle Tow Services of Kansas City under the auspices of the Department of Neighborhood and Community Services and community outreach in collaboration with the Salina Art Center. She held academic positions from 2000-2007 at the Kansas City Art Institute in the Departments of Sculpture and Interdisciplinary Arts and in 2004 as artist/instructor with the MFA Program at Vermont College. Baird's most recent exhibitions include Eric Fischl's America: Now and Here 2011, Familiar: Portraits of Proximity at Epsten Gallery 2010-2011 and the Flatfile Collection of the Contemporary Art Museum St. Louis.

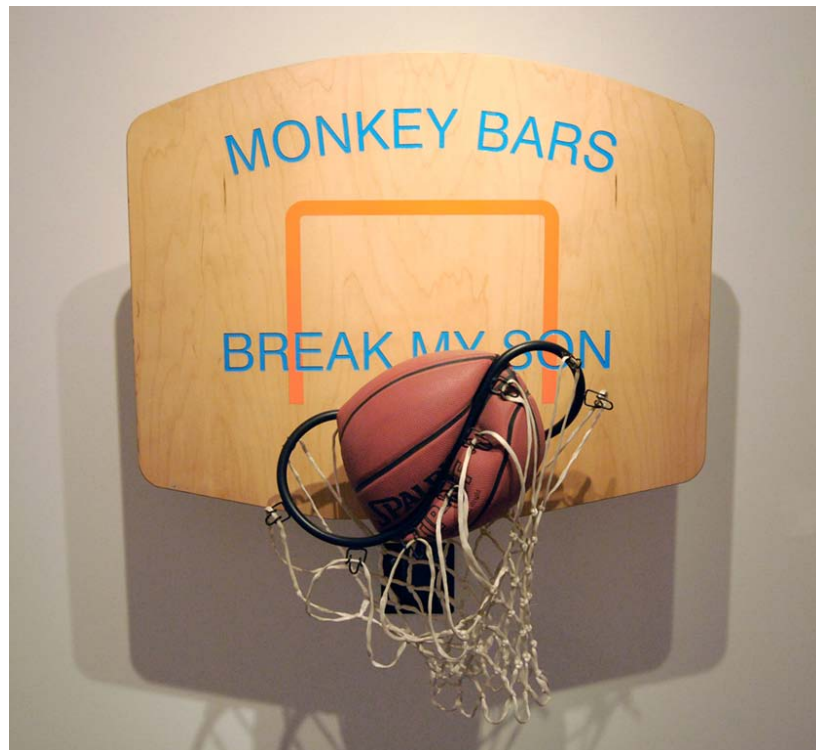
Pedestrian activity along with investigative process is the point of departure from which I begin my work---it is the genesis of my visual voice. The people, places and objects I observe and photograph are the reticent hosts and clue-makers that make up my work. Their images generously and unwittingly provide descriptors of presence, of movement, of relationships and an ensuing memory of being (here) and having been (there). The tapestry-like structures I work with are not only compiled from photo fragments but are dependent upon strategic reorganization, re-contextualization and repetition of the reduced sized images that make up each piece. The resulting imagery transitions and resonates an underlying abstraction layered within pattern, color, texture and topographic strata.



# Beniah Leuschke

Beniah Leuschke is a graduate of the Kansas City Art Institute with a BFA in Photography and New Media. His work has been exhibited at the Nerman Museum Of Contemporary Art, Fahrenheit, Max L. Gatov Gallery, and telephonebooth. Leuschke's work relies on conceptual wit to gain multiple layers of accessibility, humor, and, most importantly, viewer interaction. His work has been discussed in Art In America, The Kansas City Star, Review, and on KCUR 89.3FM.

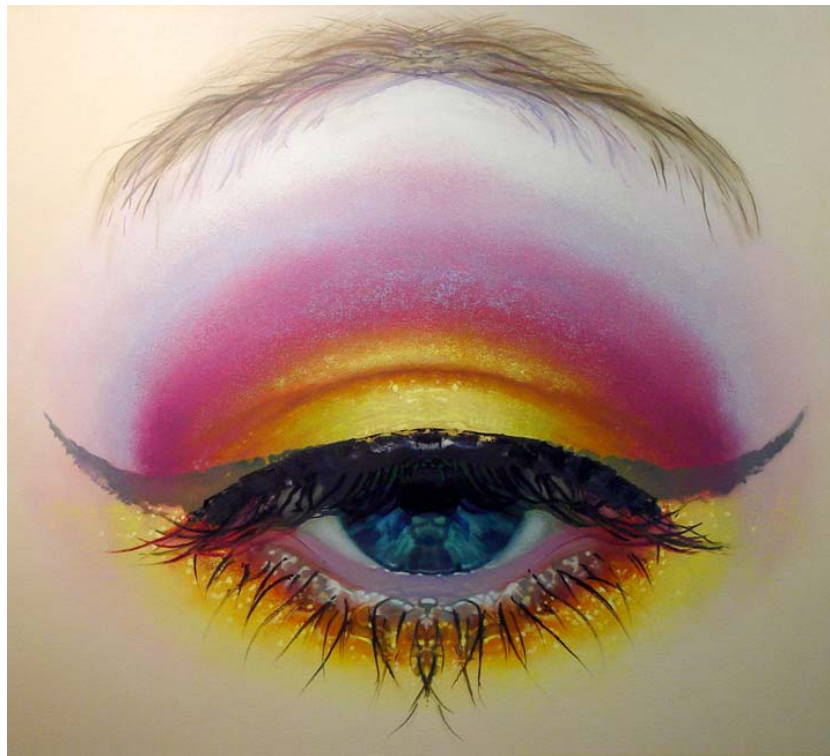
I think of myself as a builder of ideas rather than a maker of objects. I treat my work as the longest distance between two points. These points are not beginning and end, rather strategic points within the game of object making. I use word plays, double entendre, and general misuse of language as a base for improvisation. My aim is to create temporary solutions for imaginary problems. The work may seem incomplete or imply an absurd function. Its work is play with a purpose. Tools and toys are easily confused. The objects threaten to be arbitrary, celebrating the foibles of masculinity, confusing boundaries between furniture, tools, and sports ephemera. The viewer experience is my primary emphasis. Problematized by multiple layers of accessibility and interactivity, the experience becomes a synthesis of memory and the flutter of an idea becoming several things simultaneously. I aim for the work to be a cluster of grapes—not grape juice; equal parts granny smith, Smith & Wesson, Wesson oil, and Oil of Olay. Interpretation solves as many problems as it causes, but I believe that if you're thinking anything about the work you can't be wrong.



# Davin Watne

Davin Watne is an artist based in Kansas City with an established record of professional achievement. He received his BFA from the Kansas City Art Institute and his MFA at Maryland Institute College of Art. He has been awarded the Charlotte Street Foundation Award, ArtsKC Inspiration Grant, Avenue of Arts Municipal Arts Grant, Art in the Loop Public Arts Grant and is a resident of the Studios Inc. Residency Program. Davin holds a fulltime lecturer position at University of Missouri Kansas City where he teaches 2D design foundations.

My current artistic practice uncovers ways in which people deny their connection to nature and the consequences of that denial. Through the use of depiction and material exploration, I am able to reflect the many manifestations of this denial as a way to better understand it. My interests in this subject have extended beyond painting into the worlds of music, fashion, installation, photography and animation.



# Colby K Smith

Colby K Smith received his B.F.A. from Emporia State University, and his M.F.A. from Southern University of Illinois at Carbondale. Smith taught at both Emporia State University and Southern University of Illinois before relocating to Kansas City, Missouri, in 2002. In 2003 he opened Gallery HQ, an alternative contemporary art space that occupied two locations in the West Bottoms and in the Crossroads Gallery District. In 2004, Smith closed Gallery HQ to dedicate his time and energy to developing The Studios Inc, where he currently serves as Director, and to focus on his career as a professional artist.

Smith continues to create and exhibit multi-media work that has been featured in numerous solo and group exhibitions throughout the Midwest. In Kansas City he has exhibited at Millennial Glass, The Late Show, Society for Contemporary Photography, and The Studios Inc Exhibition Space. His work was also recently featured in the book *Glass Art International*, and it has been reviewed nationally and regionally in publications such as *Sculpture and Review*.

The choice of a visual language as a means to communicate was an obvious one for me. Years ago, it occurred to me that I could not find words to give form to the ideas and images I wished to express. Since that time, I have pushed my work to reach a point of clarity in which it communicates the inexplicable feelings that pervade my mind, from thoughts of beauty to isolation, to thoughts of comfort.

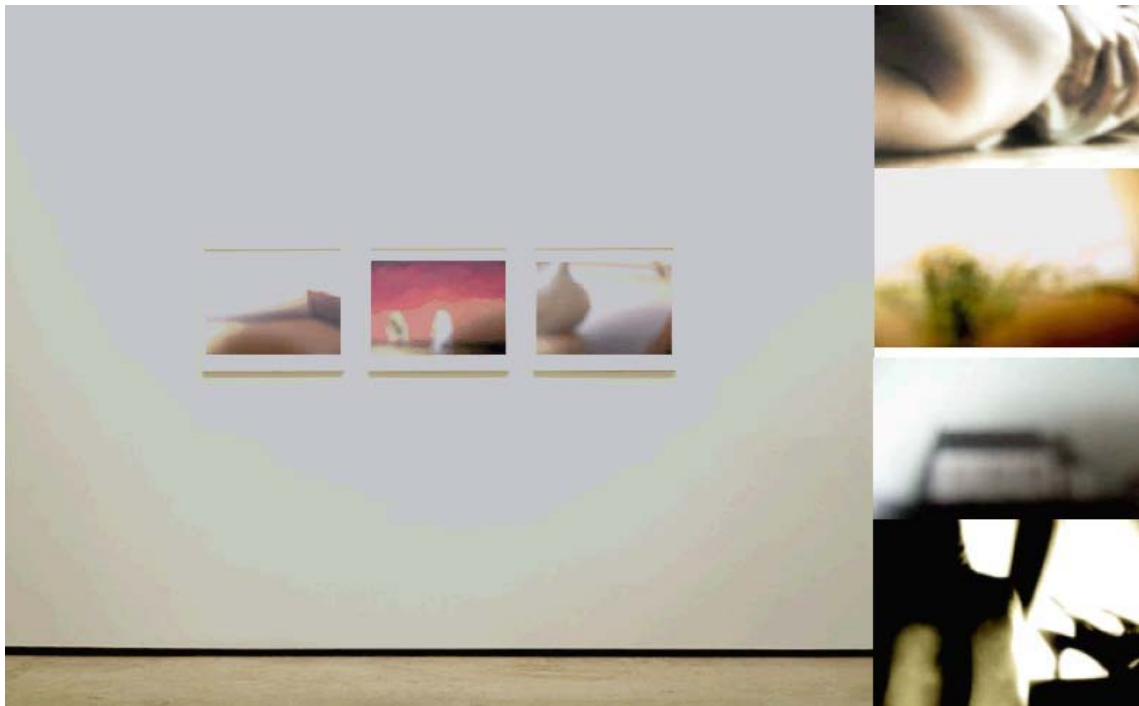


# Andrea Flamini

Language and space (mental, physical, virtual), drama and memory, illusion and perception, are instruct and form the work of filmmaker and media artist Andrea Flamini. Flamini divides his time living and working in both Kansas City, Missouri, and Rome, Italy. From August 2003 to March 2008 Flamini was Assistant Professor in the Photography and Digital Filmmaking department at the Kansas City Art Institute.

His work with database narratives has been featured in RES, among other publications, and published by the Labyrinth Research Initiative on Interactive Narrative at the Annenberg Center for Communication of the University of Southern California. His photographs, films, and video art installations are distributed by Paris-based roARTorio and have been exhibited internationally in the following galleries, museums, and media festivals: ZKM Museum in Karlsruhe, Germany; Knitting Factory in New York, New York; Istanbul Contemporary Art Museum in Turkey; Manifesta 4, Frankfurter Kunstverein in Frankfurt, Germany; The Nelson-Atkins Museum of Art in Kansas City, Missouri; Museum of Contemporary Art in Zagreb, Croatia; Museum of Contemporary Art Kiasma in Helsinki, Finland; Galeria De Arte Do Sesi in San Paulo, Brazil; ICC in Tokyo, Japan; Cinema L' Entrepot in Paris, France; Aqua Art Fair in Miami Beach, Florida; Cinemateca Nacional in Caracas, Venezuela; Studio MATTEO BOETTI in Rome, Italy, and at the Hong Kong Film Archive in Hong Kong, China.

In December 2008 his video work was the subject of a retrospective, curated by Piero Pala, at the Nuovo Cinema Aquila in Rome, Italy.



# Diana Heise

Diana Heise's artistic practice investigates violence, fear and peace through the use of video, photography, performance, installation, film, writing, sculpture, public intervention and sound. My work has been exhibited in galleries and festivals internationally, including at the Brooklyn Museum, the Film Anthology Archives, Soho20 Chelsea Gallery, DUMBO Art Under the Bridge Festival, Des Moines Art Center and Cinemazzurro, Ancona Italy. She is a recipient of a Fulbright Fellowship in the Creative and Performing Arts, a Performance Art Fund Grant from the Franklin Furnace Inc. as well as a Presidential Fellowship at the American University in Cairo. She has spoken about her work at venues such as the Parsons School of Art and Design, the H&R Block Artspace and the Kemper Museum of Contemporary Art. She holds a MFA in Photography, Video and Related Media from the School of Visual Arts in New York, NY and a BA in Art History from Vassar College. She teaches in the department of Photography and Digital Filmmaking at the Kansas City Art Institute. Diana Heise lives and works in Kansas City, MO and North Hero, VT.

When I look, I see a large degree of violence in our lives, from the worldly violence of war, sexual assault and totalitarianism to the small violence of plastic bags in trees and dripping faucets. With my work, I address these circumstances that I witness. To comment on these occurrences, I choose not to contribute more violent images, intended to generate fear and alienation. Instead, I create art that tackles the complexity of the human condition that is capable of brutality, while presenting methods that transcend this cruelty by non-violent creative means. With a deep belief in the transformative powers of art making, it is my intention to produce a space for an expanding understanding of the human condition for myself and my audience.



# Barry Anderson

Barry Anderson's work in video and photography has been shown extensively around the country and the world, with recent exhibitions in California, Texas, New York, and England. His work is included in the collections of the Kemper Museum of Contemporary Art, the Nerman Museum of Contemporary Art, the Everson Museum of Art, and Light Work, as well as other numerous corporate and private collections. A monograph of his video work was published by Light Work in 2009. He received his MFA in Photography and Digital Media from Indiana University Bloomington and his BFA in Photography from the University of Texas at Austin.

The majority of the recent work in video is created in part from appropriated American advertising images of the 1950s to 1970s, an era which historically represents a massive change in the cultural landscape of the country. This period is not referenced out of a simple sense of nostalgia but rather for an historical counterpoint to our present era of increasing global homogenization.

Anderson's continuing interest in truly motion pictures relates more to the history of painting and collage than that of video and cinema. This is heightened by the use of motifs commonly related to trance and psychedelia such as hyper-color, limitless space, and looping rhythm. Here, these motifs are not intended to create a state of euphoria or release from reality, but rather to focus intently on the present moment. They are also used to further question typical expectations of the video medium both in popular culture (news reporting, narrative entertainment, etc.) and in the contemporary art world (conceptual performance, experimental narrative, etc.)



## Peter Warren

Peter Warren is a graduate of the University of North Carolina-Chapel Hill. Since 1997, Warren has worked as a technical/collaborative artist with the Trisha Brown Dance Company, The Wooster Group, Collapsible Giraffe, Accinosco, Gale Gates et al., and Combustive Motor Corporation. In 2002, Warren worked with choreographer Ming Lung Yang to create an interactive set design for an evening-length piece for Dance Forum Taipei. In Kansas City, his installation and set design work, produced in collaboration with his wife, dancer Trina Warren has been shown in an empty retail space and at the Folly Theater in 2009. Warren is also involved in an ongoing collaborative performance project with sound and video artist Iver Findlay and dancer Diane Madden. The next installment includes residencies and performances in Stavanger, Norway, and at the Baryshnikov Art Center in New York City in 2010. Warren's work has been shown in New York City, Des Moines, Iowa, and in Kansas City, Missouri, where he is represented by Blue Gallery.

My work is not about making sense of the past or finding clarity for the future. My focus has been an attempt to completely delve into the present moment, to be immersed in the process with the materials on hand. I find the satisfaction and necessity of pattern within the delicate balance between chaos and order. My goal is to let my instinct guide and inform my process and to allow the materials to find their own voice – in a way, to celebrate the beauty inherent in abandonment and decay.



# Julie Farstad

Julie Farstad, who joined the painting faculty in 2005 at the Kansas City Art Institute, received her B.F.A. Degree in Painting from the University of Notre Dame and her M.F.A. Degree in Painting from the University of Illinois at Urbana-Champaign, graduating summa cum laude from both institutions. She has exhibited her work nationally, and is represented in New York by Ricco/Maresca Gallery, in Chicago by Zolla Lieberman Gallery and in Kansas City by Byron Cohen Gallery. Most recently, Julie's work has been selected for the Women to Watch 2010 Exhibition at the National Museum for Women in the Arts in Washington, D.C. Before moving to Kansas City, Julie lived in Chicago, where she taught, exhibited her work and was the co-founder, co-editor and co-publisher of mouthtomouth magazine, an independent, interview format contemporary arts magazine that focused on the Chicago art scene.

In my work, I seek to explore themes of childhood, specifically the psychological dramas of girlhood, femininity and feminism. My paintings focus primarily on the doll as subject, and I use children's toys and landscape references to create images that are about identity development, rites of passage, and my own experiences of childhood and adolescence. My practice is labor intensive, not only in the course of painting, but also in that I sculpt many of my paintings' subjects out of papier-mâché or play dough before photographing them, in order to create the source images for my paintings. This process serves to underline the theme of childhood within the work, while also presenting the idea of experience as being an event that is dynamically created through perception, memory and invention.



# Dylan Mortimer

Dylan Mortimer graduated with a BFA Kansas City Art Institute and a MFA from the School of Visual Arts in New York. He has created public art installations in nine states including New York, Chicago, Baltimore, and Washington. In 2003 Mortimer was voted Kansas City's Best Artist by The Pitch. He is a recipient of the 2009 Charlotte st. award, ArtsKC Fund Inspiration Grant, 2004 Avenue of the Arts and Art in the Loop in 2005. His exhibition history includes David Zwirnir Gallery in New York, Columbia University, The Longwood Arts Gallery in the Bronx, the Dumbo Arts Center, PS 122 Gallery in New York, the Kansas City Jewish Museum, and the Leedy-Voukos Art Gallery in Kansas City.

My work explores how ideas are sold. I navigate concepts of marketing, soliciting and evangelism... ideas about selling an idea. The views we hold closest to our hearts- politically, socially, spiritually- the things we feel are too valuable to be kept to ourselves, motivate us to go about the work of convincing others of our view/perspective/belief. Visually, my work employs methods of communication through signage, advertising, slogans, etc. My struggle deals with my upbringing in evangelical Christianity, and the navigation of my own beliefs in the context of growing up with a respiratory disease. My faith was helpful in my struggle in many ways. The rest of my life has been navigating how that relates to anyone outside of me. We all have convictions that have helped us privately. My interest is in how those private convictions function outside the self. I'm interested in the messy, yet necessary process of how personal beliefs/opinions/convictions collide in the public.



# Garry Noland

Garry Noland received his B.A. in History of Art from UMKC. He has reviewed exhibitions for New Art Examiner, Forum and Art Extra and was director of the Kansas City Artists Coalition. In 1994 he was awarded a MAAA/NEA Works on Paper Fellowship. Garry's most recent solo exhibition was One Artist, One Curator, One Critic curated by Tiffany Thompson at the Empire in Kansas City, MO. Haydon Art Center, Lincoln, Nebraska, Synagogue for the Arts, New York, NY, and Johnsonese Gallery, Chicago, IL are just a few galleries he has exhibited in nationally. His upcoming show, Cradles and Traps (working title), at the Epsten Gallery, Kansas City Jewish Museum of Contemporary Art, Overland Park, Kansas will open in May 2012.

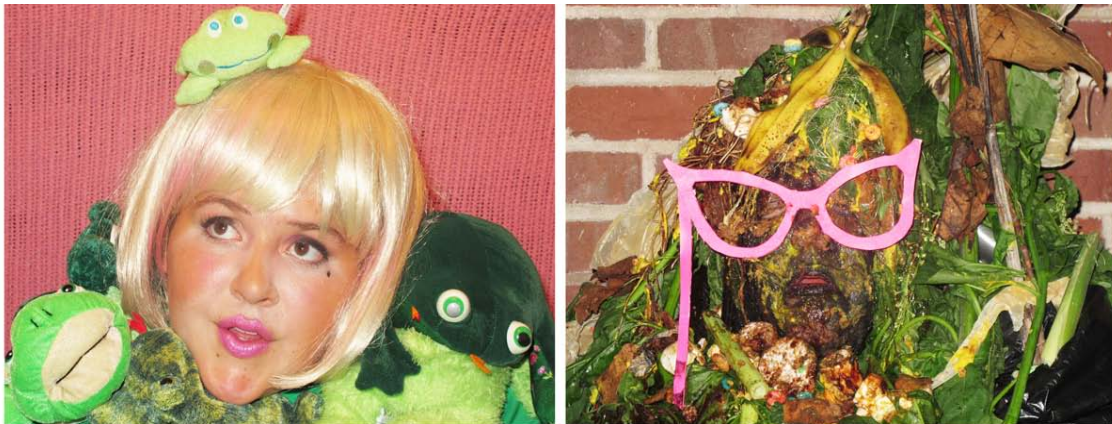
My work refers to two themes. Initially I think of my grandmothers' quilts and rugs made from scraps of used cloth. They wouldn't have called themselves artists but they did what artists do: transforming material and experience into new identities. Secondly I think of something Galway Kinnell wrote: 'the only human context is the non-human world. The continents, because we are ON them, are seen as positive. The seas become not positive or negative. Each requires the other for definition. The leap is to conclude that the continents we ride on and the water around us are like letters...the letters of the alphabet AND the continents require the negative spaces. We assign and derive meaning from/to both. The globe is a text. Pattern is important in my work. Pattern records this balance of positive/negative equalities. While there are abundant random natural patterns, less random are patterns of process in nature. The rhythms of daily/seasonal change, tidal flow and migrations exemplify patterns that make chance possible. Pattern describes process.



# Jaimie Warren

Jaimie Warren is a photographer, performance artist, and Creator/Co-Director of the faux public access television show Whoop Dee Doo. She is represented by Higher Pictures (New York, NY), she has had her first solo artist monograph published by Aperture (New York, NY) in 2008, she had her first solo museum exhibition at the Kemper Museum of Contemporary Art, and her work is featured in the Rizzoli publication SHOOT: Photography of the Moment featuring 26 photographers including Nan Goldin, Juergen Teller and Wolfgang Tillmans, which was released at the New Museum in New York in November, 2009. Warren has exhibited at White Flag Projects, St. Louis; Smith-Stewart, New York; David Castillo, Miami; The Hole, New York; The Atlanta Center for Contemporary Art, Atlanta; Max Wigram, London; Showroom for Media and Moving Art,, Rotterdam, NL, Getsumin, Osaka; Beida University, Beijing; Rocket Projects, Miami; Colette, Paris, among other venues. Her photography has been published in dozens of national and international publications. Warren is a recipient of the Lighton International Artist Exchange Program grant, the Rocket Projects grant funded by the Charlotte Street Foundation and the Andy Warhol Foundation for the Visual Arts, a 2009 Charlotte Street Fund grant, and a United States Presidential Scholars Program Teacher Recognition Award.

In my photography practice, my predominant focus is my self-portrait series that is created in either the context of my own community or by inserting myself in camouflage or costume into other subcultures. The images experiment with a clash between the extreme and the mundane, and often reference images in both art history and pop culture. They use humor as a tool to question contemporary etiquette and cultural stereotypes in these various contexts, and to connect disparate parts of the community through visual collisions.



# Matthew Dehaemers

Matthew graduated in 2002 with a Master of Fine Arts from the University of Wisconsin, Madison. Dehaemers was one of ten graduating master's students in the country to receive the Joan Mitchell Art Fellowship. Five of Dehaemers' projects have received national recognition by Public Art Network's Year in Review as outstanding and innovative public art projects. Matthew has been awarded residencies around the country including the Bemis Center for Contemporary Art and the Delaware Center for Contemporary Art. Recently, he completed a public art project for the L.A. County Public Art Commission. He is working on a kinetic public art piece for Johnson County, Kansas and a new installation to be installed at the Bank of America Plaza in Charlotte, North Carolina in the spring of 2012.

The arsenal of mediums I employ is vast--from water, wood, steel, bread, to fiber and murals that at the onset one might not see the shared relationship among my various projects. In reality, upon a little deep investigation there is a great consistency that weaves my many art installations together. Inspired by aspects of history, contemporary issues and community life, his goal is to make art that operates on different levels of audience engagement. On arts writer has said, Dehaemers places a great deal of importance on the transformative forces of culture, history, and place. My work addresses issues that are social, economic, and environmental, from the global water crisis to telemarketing and the progression of Alzheimer's disease. My goal is to make art that operates on many different levels in a way that people can be involved in the process allowing everyone to have a relationship with the art form.

