The Ball State University Museum of Art cultivates lifelong learning and recreation in the visual arts through its collection of original works of art, engaging exhibitions, and educational programs for the university community and other diverse audiences.
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THE MUSEUM OF ART’S STRATEGIC PLAN HAS TWO MAIN INITIATIVES: AWARENESS AND ACCESS. SIGNIFICANT PROGRESS WAS MADE IN BOTH AREAS IN THE PAST YEAR.

SPECIAL EXHIBITIONS

Exhibitions are the most visible part of the museum’s program frequently driving audiences and education programs. Outstanding among a lively and diverse schedule of exhibitions was “Collecting Modernism: European Masterworks from the Munson-Williams-Proctor Arts Institute.” These twenty-four masterpieces by many of the principal innovators in the visual arts in the first quarter of the twentieth century were generously lent as a group by the Utica, New York museum for the first time. The exhibition was made possible by funds from the Arts Alive initiative.

There were four major exhibitions mounted, and four exhibition changes in the Brown Study Room. Major exhibitions were “MuZOOum: Zoo life in the Museum”; “Art in the ‘Toon Age”; the 71st Annual Student Exhibition, “Reordering the Universe: Recent Acquisitions,” and “Creatures of the Sky and Sea.”

The Brown Study Room continues to be used to rotate selections from the museum’s notable collection of works of art on paper: “The English Garden Revisited: Illustrations from Curtis’s Botanical Magazine”; “Masters of American Watercolor; European Modernist Printed Pictures”, “The Passion of Christ: Twelve Paintings by Jules-Claude Zeigler,” from the collection of John and Janice Fisher was an unusual opportunity to see a complete decorative program by an important 19th century French muralist.

THE COLLECTION

The Ancient and Asian Gallery was reinstalled to emphasize several recent acquisitions of Chinese sculpture including a Qi Dynasty Bodhisattva, and to allow a linear presentation of the growing collection of Chinese ceramics. Bay V in the North Gallery was reinstalled to makes a stronger presentation of American art 1800 to 1900 and include two important still lifes by Raphaelle Peale, lent to the museum by the Virginia Ball Estate. The East Gallery, presenting European paintings and sculptures from 1700 through 1850, now has a significant representation of English paintings as well as Italian, French, and German work.

ACQUISITIONS

The museum’s collection continues to evolve through gifts and purchases in virtually every area of the museum interest. In honor of museum patron David T. Owsley, who received an honorary degree in 2005, the museum acquired a rare Chola period Festival Bronze Group of Shiva and Parvati, made about 1000 CE, the first
Indian bronze to enter the collection. Among other important purchases was Roger Brown’s 1992 painting *Beaters, Burglars, and Burners*, the capstone on a collection of paintings and works on paper by the Chicago Imagists that were assembled by the museum in the early 1970s.


gifts of works of art to the museum made in FYE 2006 included important works of art from David T. Owsley (Hiram Powers’ 1868 *Proserpine*); the family of the late Norman Bluhm (Norman Bluhm, *Chandelle*, 1966); and Tom and Marcia French (ancient Chinese works of art). Ned, and Gloria Griner presented a collection of thirty-four American Scene prints they assembled to dovetail with the existing collection of American prints.

**CONSERVATION**

We have completed conservation on a number of paintings, including Frank Tenny Johnson’s *High in the Sierras*, Nikolai Kuznetsof’s *Arbiter of Peace*, and Perle Fine’s *Impact*. These were cleaned and stabilized at the Intermuseum Conservation Association, Cleveland. Sanford Gifford’s *Twilight Sketch, Venice* and Domenico Puligo’s *Portrait of a Lady* were cleaned at the Indianapolis Museum of Art. Still in treatment is a recently acquired *Black figure Lekythos*, made in Athens, Fifth century BCE.

Conservators from the Intermuseum Conservation Association completed a survey of current installations, making recommendations for the removal of certain kinds of works of art, and the improvement of conditions of exhibition for others. Three-dimensional works needing treatment were surveyed, and treatment proposals written and priorities established.

There is a backlog of works of art on paper in need of conservation treatments, mats, and improved storage conditions. Starr Siegele was identified as the consultant to review the collection, probably in summer 2006, to recommend collecting priorities, interim conservation measures. Several frames were improved for important works on paper (notably two watercolors by Winslow Homer) and a program of acquiring gilt frames for old master prints was undertaken.
ADMINISTRATIVE

Successful application, award, and completion from the Enhanced Provost’s Initiative for DIDO (Digital Imagery Delivered Online) on time and within budget, exceeding goals set for the pilot. For the same project, we applied to the Institute for Museum and Library Services in November 2005.

Nancy Huth, Assistant Director/Curator of Education left the museum after eighteen years to accept a position at The Walters Art Museum, Baltimore. We successfully concluded a national search hiring Tania Said as Curator of Education in November 2005.

OUTREACH

The museum’s newly designed web site in the Vignette format went live in July 2005. The total number of hits July 06 through April 06 was 485,024. The museum is now listed on the University’s home page. The museum has continued to utilize large-scale banners outside the museum on Riverside Avenue, and inside the Riverside Foyer, to announce exhibition changes. The newsletter, ARTwords, continues to evolve to a more user-friendly format, and printed ephemera are maintained on very high qualities levels of design and production. Announcements are sent to all faculty, and selected staff of the university.

EDUCATORS’ OPEN HOUSE

With the other museums in Delaware County, the art museum hosted educators at an evening open house to encourage partnerships with the regional public schools. This was generously funded in part by the Ball Brothers Foundation special projects fund, and the George and Frances Ball Foundation. This event was on March 17, 2006.

There was a significant increase in visits to the museum website after that date. Average daily hits on the Museum’s website January 1 through March 17, 2006 were 1702. Average daily hits on the Museum’s website March 18 through April 26, 2006 were 2488.

Peter F. Blume, Director
EXHIBITIONS

Collector and Connoisseur: A Tribute to David T. Owsley
May 7 – July 31, 2005; organized by Peter F. Blume

MuZOOum: Zoo life in the Museum
May 26 – July 31, 2005; organized by Nancy Huth

An English Garden Revisited: Illustrations from Curtis’s Botanical Magazine
July 1 – September 18, 2005; organized by Nancy Huth

Art in the ‘Toon Age’
August 18 – October 30, 2005
Organized from the collection of the Kresge Art Museum at Michigan State University by April Kingsley; circulated by Landau Traveling Exhibition Services, Los Angeles.

Masters of American Watercolor
September 23 – November 13, 2005
Organized by Peter F. Blume

European Modernist Printed Pictures
November 18 2005 - March 19, 2006

Collecting Modernism: European Masterworks from the Munson-Williams-Proctor Arts Institute
November 18, 2005 – March 19, 2006
Organized by Mary Murray from the collection of the Munson-Williams-Proctor Arts Institute in Utica, New York. Funding was provided, in part, by the National Endowment for the Arts, a federal agency and the New York State Council for the Arts, a state agency. The venue at Ball State University Museum of Art was made possible by the University’s Arts Alive Initiative, and Friends of the Ball State University Museum of Art.

71st Student Exhibition
March 31 – April 30, 2006
Organized by Fred Bower; Robert Lee Mejer, Distinguished Professor of Art, Quincy University, Quincy, Illinois was the juror.

President Jo Ann M. Gora presents student artist Lindsay Jones the first Presidential Purchase Award for her work Schematic Map at the 71st Student Exhibition
CREATURES OF THE SEA AND SKY
May 19, 2005 – November 5, 2006
Organized by Ruta Saliklis

INSTALLATIONS OF THE MUSEUM’S COLLECTION

CHINESE CERAMICS
Ancient and Asian Gallery

EUROPEAN PAINTINGS AND SCULPTURE: 1700–1850
East Gallery

AMERICAN PAINTINGS: 1800–1900
North Gallery

EXHIBITIONS

The Passion of Christ: Twelve Paintings by Jules-Claude Ziegler
March 31 – April 30, 2006
Organized by Peter F. Blume from the collection of Mr. and Mrs. John Fisher.

Reordering the Universe: Recent Acquisitions
May 19, 2005 – November 5, 2006
Organized by Peter F. Blume with contributions from Professors Chris Shea, Chair, Department of Modern Languages, and Classics; Frank Felsenstein, Honors College, and Department of English; Coleen Boyd, Anthropology, Kenneth Swope, and Abel Alves, Department of History, College of Arts and Sciences; Diana Saiki, Department of Family and Consumer Sciences, College of Applied Sciences and Technology; Patricia Nelson, Department of Art, College of Fine Arts, and Ruta Saliklis, associate director, Museum of Art.

Creatures of the Sea and Sky
May 19, 2005 – November 5, 2006
Organized by Ruta Saliklis

Beaters, Burglars, and Burners, 1992
Roger Brown
American, 1941–1997
Oil on canvas
Purchase: Museum of Art Endowment Fund
2005.012

ANNUAL REPORT 2006  5
Educational programs at the Ball State University Museum of Art comprise of tours, public programs, special events, and published material.

Group visits experienced a significant increase with the number of students, at the school and college level growing 10% from 2005 to 2006 resulting in 3,827 students’ educational needs served.

New programs were instituted such as Art High at Noon, a brief drop-in tour program comparing two related works of art; Expert Art, in which non-art experts use the collection as inspiration for a related topic, First Person, a unique opportunity to hear first hand from professionals involved in the development of the exhibitions, and Reel Time, a film program emphasizing art and artists.

The Educators’ Evening Open House and Museum Showcase connected Muncie museums to nearly 200 teachers, professors, administrators, and community advocates, and resulted in a continuing partnership between the four museums featured.

The Museum of Art’s first full color Family Guide has been well received by intergenerational groups with its viewing and label identification guides.

Tania Said Schuler, Curator of Education
<table>
<thead>
<tr>
<th>Event Description</th>
<th>Date</th>
<th>Speaker(s)</th>
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<tr>
<td>Quad Bash</td>
<td>August 26, 2005</td>
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<td>Lecture &amp; Reception: “Art in the ‘Toon Age”</td>
<td>September 1, 2005</td>
<td>April Kingsley</td>
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<td>Museum of Art Alliance Program</td>
<td>September 14, 2005</td>
<td>Marilyn Derwenskus</td>
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<tr>
<td>Friday with Friends: “Highlights of American Watercolor”</td>
<td>September 23, 2005</td>
<td>Ruta Saliklis</td>
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<td>Gallery Talk</td>
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<tr>
<td>Gallery Talk: “Art In The ‘Toon Age”</td>
<td>October 9, 2005</td>
<td>Ruta Saliklis</td>
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<tr>
<td>Annual Halloween Party</td>
<td>October 28, 2005</td>
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<td>Museum of Art Alliance Program</td>
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<td>Gallery Talk: “Director’s Choice”</td>
<td>October 30, 2005</td>
<td>Peter F. Blume</td>
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<tr>
<td>Museum of Art Alliance Program</td>
<td>November 17, 2005</td>
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<tr>
<td>Edmund Petty Petty Memorial Lecture &amp; Dinner: “Preview of Collecting Modernism”</td>
<td>November 17, 2005</td>
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<td>Gallery Talk: “Prepositions: Early Modern Art &amp; a New Relationship with the World”</td>
<td>December 11, 2005</td>
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<td>Museum of Art Alliance Program: “Museum’s Black-figured Lekythos”</td>
<td>January 11, 2006</td>
<td>Dr. Chis Shea</td>
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<tr>
<td>Art High at Noon: “Juan Cris’ Still Life (Bottle and Glass) &amp; Raymond Duchamp-Villon’s The Great Horse”</td>
<td>January 17, 2006</td>
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<tr>
<td>Reel Time: “Delight in Dali Films”</td>
<td>January 22, 2006</td>
<td>Dr. Chris Shea</td>
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<td>Museum of Art Alliance Program: “Middletown Studies in the Digital Age”</td>
<td>February 8, 2006</td>
<td>Dr. James Connolly</td>
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<tr>
<td>Family Day</td>
<td>February 12, 2006</td>
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<tr>
<td>Art High at Noon: “Lyonel Feininger’s Blue Marine and Paul Klee’s Landscape Near Hades”</td>
<td>February 14, 2006</td>
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<tr>
<td>Friday with Friends: “Poetry Salon”</td>
<td>February 17, 2006</td>
<td>Margie Dimoplon</td>
</tr>
<tr>
<td>Gallery Talk: “Gertrude Stein’s Word Portraits: Cubist &amp; Dadaist Language”</td>
<td>February 26, 2006</td>
<td>Dr. Rai Peterson</td>
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<tr>
<td>Museum of Art Alliance Program: “European Modernist Printed Pictures”</td>
<td>March 8, 2006</td>
<td>Ruta Saliklis</td>
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<tr>
<td>Museum of Art Alliance Program: “Director’s Choice”</td>
<td>March 14, 2006</td>
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<tr>
<td>Educator’s Evening Open House</td>
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<tr>
<td>Art High at Noon: “Jules-Claude Zeigler’s The Passion of Christ”</td>
<td>March 28, 2006</td>
<td></td>
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<tr>
<td>Reel Time: “Video Art Illuminated”</td>
<td>April 9, 2006</td>
<td>John Fillwalk</td>
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<tr>
<td>Art High at Noon: “Alexander Calder’s The Three Worms and a New Moon and Henry Moore’s Family Group”</td>
<td>April 11, 2006</td>
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<tr>
<td>Museum of Art Alliance Program: “Beads as Art and Adornment in the BSUMA Collection and Beyond”</td>
<td>April 12, 2006</td>
<td>Tania Said</td>
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<td>Gallery Talk: “Ziegler’s The Passion of Christ”</td>
<td>April 23, 2006</td>
<td>Pastor Jack Hartman, Father John Kieffer, &amp; Dr. Claude Oliver</td>
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<tr>
<td>Art High at Noon: “Daniel Chester French”</td>
<td>April 25, 2006</td>
<td>Joan Malje</td>
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<tr>
<td>Museum of Art Alliance Program: “Marcu Mote, Quakers and the Visual Arts”</td>
<td>May 10, 2006</td>
<td>Kristen Fedders</td>
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<tr>
<td>Museum of Art Alliance Field Trip: “Indianapolis Museum of Art J Do Exhibition and the Textile Arts Galleries”</td>
<td>June 14, 2006</td>
<td>Niloo Imami-Paydar</td>
</tr>
</tbody>
</table>
His experience in World War II as a fighter pilot changed the career direction for Chicago native Norman Bluhm from architecture to painting. The restless energy of abstract expressionism suited him better than the strict geometries of the Bauhaus. Bluhm's paintings were consistently the largest, and most avant-garde in terms of composition and physicality of their execution. Most of the painters associated with the New York School maintained earlier cubist conventions of composition or surrealist imagery. Bluhm, however, literally threw himself into his paintings with gestures so large that here the large canvas can barely contain them.

*Chandelle* is aptly named after the aeronautical maneuver that is climbing to a higher altitude by means of a banking turn.  — Peter F. Blume
ACQUISITIONS BY GIFT AND PURCHASE, LISTED BY CATEGORY

PAINTING

Chandelle, 1966
Norman Bluhm
American (1921–1999)
oil on canvas
Gift of the family of Norman Bluhm
2005.010

Beaters, Burglars, and Burners 1992
Roger Brown
American (1941–1997)
oil on canvas
Purchase: Museum of Art Endowment Fund
2005.012

SCULPTURE

Proserpine, 1844/49
Hiram Powers
American (1805–1873)
white marble
Gift of David T. Owsley in honor of Dr. Thomas Sargent and Frances Petty Sargent
2005.041

Hunter and Pronghorn Antelope, 1914
Paul Manship
American (1885–1966)
bronze
The Ed and Virginia Ball Collection, gift of the Virginia B. Ball Estate
2006.001 a-b

Kopernicus, 1959
Theodore Roszak
American (1907–1981)
steel
Purchase: Richard and Dorothy Burkhardt Gift
2006.005

Sculpture

Spitball, 1961
Tony Smith
American (1912–1980)
black granite
Gift of David T. Owsley via the Alconda-Owsley Foundation in honor of Frank Bracken
2005.040

Lastmord 1, 2002 (text date 1993–95)
Jenny Holzer
American (born 1950)
mini LED sign
Purchase: Museum Endowment Fund
2006.004.3

Inflammatory Essays 1, 2002 (text date 1979–82)
Jenny Holzer
American (born 1950)
mini LED sign
Purchase: Museum Endowment Fund
2006.004.6

Truisms 5, 2003, (text date 1977–79)
Jenny Holzer
American (born 1950)
mini LED sign
Purchase: Museum Endowment Fund
2006.004.8

Living 1, 2005 (text date 1980–82)
Jenny Holzer
American (born 1950)
mini LED sign
Purchase: Museum Endowment Fund
2006.004.9

Mother and Child, 2005
American (born 1990)
mini LED sign
Purchase: Museum Endowment Fund
2006.004.9

Arno, 2002 (text date 1996)
Jenny Holzer
American (born 1950)
mini LED sign
Purchase: Museum Endowment Fund
2006.004.1

Truisms 2, 2003 (text date 1977–79)
Jenny Holzer
American (born 1950)
mini LED sign
Purchase: Museum Endowment Fund
2006.004.4

Laments 1, 2002 (text date 1989)
Jenny Holzer
American (born 1950)
mini LED sign
Purchase: Museum Endowment Fund
2006.004.2

Under a Rock, 2002 (text date 1986)
Jenny Holzer
American (born 1950)
mini LED sign
Purchase: Museum Endowment Fund
2006.004.5
The gleaming white of the Carrara marble that Hiram Powers chose to sculpt Proserpine reminds us of the world of light. Yet, legend tells us that the goddess had to spend half her year in utter darkness after she was abducted by Pluto to the infernal regions to become his bride. Her fate is reflected in the seasons, and in the sculpture she appears out of the acanthus leaves (emblematic of immortality) like a fragile spring flower. Her delicate sexuality is suggested by her diaphanous breasts that are uncovered but appear veiled. The modesty of her expression charmed even the Puritan sensibility of Nathaniel Hawthorne, on a visit to the artist’s studio in Florence in 1858, who praised “the bust of Proserpine” as among his “ideal statues.” — Dr. Frank A. Felsenstein
ACQUISITIONS BY GIFT AND PURCHASE, LISTED BY CATEGORY

WORKS ON PAPER

ASIAN
Dayu Atsumori and Fumagai Naozane, 1857
Utagawa Kunisada (1786–1865)
Japanese
color woodcut diptych
Purchase: Museum of Art Endowment Fund
2006.011a-b

A Junk, 1939
Hiroshi Yoshida
Japan (1876–1950)
color woodcut: five impressions in color
separation process set
Purchase: Friends Fund
2005.046.003 a-e

DRAWINGS
Lovers, 1972
George Constant
American (1892–1978)
watercolor
Gift of Mr. and Mrs. David Preston
2005.039.1

Bust, 1937
George Constant
American (1892–1978)
watercolor
Gift of Mr. and Mrs. David Preston
2005.039.2

Statuesque Nude, c.1934
George Constant
American (1892–1978)
graphite
Gift of Mr. and Mrs. David Preston
2005.039.3

Little Marigolds, c. 1965
George Constant
American (1892–1978)
watercolor
Gift of Mr. and Mrs. David Preston
2005.039.4

Untitled, 1945
Reuben Kadish
American (1913–1992)
ink on paper
Purchase: Museum of Art Endowment Fund
2005.026

Study for Thistle in a Dream, about 1959
Theodore Roszak
American, b. Poland (1907–1981)
ink on paper
Gift of Sara Roszak
2006.003.1

Study for Kopernicus, c. 1959
Theodore Roszak
American, b. Poland
ink on paper
Gift of Sara Roszak
2006.003.2

Study for Kopernicus, c. 1959
Theodore Roszak
American, b. Poland
ink and graphite on paper
Gift of Sara Roszak
2006.003.3

Study for Kopernicus, c. 1959
Theodore Roszak
American, b. Poland
ink on paper
Gift of Sara Roszak
2006.003.4

The Sea of Galilee near Nazareth: Palestine, 1968
Joseph E. Yoakum
American (1886–1972)
pen and pastel on paper
Gift of Dr. Edwin F. Koch, Jr.
2006.002

Elsie, Emma & Marjorie, Second Stone, 1921
George Bellows
American (1882–1925)
lithograph
Gift of Ned and Gloria Griner
2005.043.03

Departure of the Joads, 1939
Thomas Hart Benton
American (1889–1975)
lithograph
Gift of Ned and Gloria Griner
2005.043.04

Winter on the Hudson, 1938
George Biddle
American (1885–1973)
lithograph
Gift of Ned and Gloria Griner
2005.043.05

Snack Bar, 1959
Isabel Bishop
American (1902–1988)
etching
Gift of Ned and Gloria Griner
2005.043.06

Three Bathers, 1923
Bolton Brown
American (1885–1936)
lithograph
Gift of Ned and Gloria Griner
2005.043.07

AMERICAN PRINTS
Teeming Ingots, 1937
James Allen
American (1894–1964)
etching
Gift of Ned and Gloria Griner
2005.043.01

In the Park, Dark, 1916
George Bellows
American (1882-1925)
lithograph, printed on heavy japan paper
Gift of Ned and Gloria Griner
2005.043.02

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This etching represents the changing role of women and changes in the way Americans eat. Around 1900, a man could walk into any tavern, order a drink or two, and receive a free lunch denied working women. Then diners and snack bars started to provide food for both women and men on the go. Here, two women seem focused on their meals and inner thoughts. Twentieth-century American women fought to obtain greater equality of opportunity, earning the vote in 1920 and more diverse employment options after that. Simultaneously, women and men both found it increasingly convenient to eat fast food, despite possible nutritional deficiencies. — Dr. Abel A. Alves
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Year</th>
<th>Medium</th>
<th>Gift of:</th>
<th>Catalog Number</th>
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<tbody>
<tr>
<td>Shore Leave, 1941</td>
<td>Bernard Brussel-Smith</td>
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<tr>
<td>San Francisco, Telephone Building, 1926</td>
<td>Werner Drewes</td>
<td>1926</td>
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<td>Old Cottonwoods (no. 2), c. 1915</td>
<td>George Elbert Burr</td>
<td>1915</td>
<td>etching and aquatint</td>
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<td>Labor in a Diesel Plant, 1940</td>
<td>Letterio Calapai</td>
<td>1940</td>
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<td>Tri-County Fair, Horton, Kansas, 1933</td>
<td>William Phelps Cunningham</td>
<td>1933</td>
<td>wood engraving</td>
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<td>John Brown, 1939</td>
<td>John Steuart Curry</td>
<td>1939</td>
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<td>State Fair, 1948</td>
<td>Stevan Dohanos</td>
<td>1948</td>
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<td>Monday, 1934</td>
<td>Paul Landacre</td>
<td>1934</td>
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<td>Manhattan Nocturne, 1938</td>
<td>Armin Landeck</td>
<td>1938</td>
<td>drypoint and etching</td>
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<td>Negro Group, about 1940</td>
<td>Barbara Latham</td>
<td>1940</td>
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<td>Night in New York, 1932</td>
<td>Martin Lewis</td>
<td>1932</td>
<td>etching</td>
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<td>City on a Rock—Cohoes, 1931</td>
<td>Louis Lozowick</td>
<td>1931</td>
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<td>Granaries to Babylon (Babylon to Omaha: Railroad Yards), 1933</td>
<td>Louis Lozowick</td>
<td>1933</td>
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<td>Switch Engines, Erie Yards, Jersey City, Stone No. 3, 1948</td>
<td>Reginald Marsh</td>
<td>1948</td>
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<td>Minsky’s New Gotham Chorus, 1936</td>
<td>Reginald Marsh</td>
<td>1936</td>
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<td>Cotton Gin, 1942</td>
<td>J. Jay McVicker</td>
<td>1942</td>
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<td>Shoppers Leaving the Shop, 1929</td>
<td>Kenneth Hayes Miller</td>
<td>1929</td>
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<td>October Afternoon, 1946</td>
<td>Jackson Lee Nesbit</td>
<td>1946</td>
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Gifts by category:
- American wood engraving: 5 items
- American etching and aquatint: 3 items
- American woodcut: 1 item
- American lithograph: 11 items
- American drypoint: 1 item
- American etching: 5 items
- American aquatint: 1 item
- American lithograph: 5 items
- American drypoint and etching: 1 item
ACQUISITIONS BY GIFT AND PURCHASE, LISTED BY CATEGORY

A Summer Morning, Riverside Park, 1943
Martin Petersen
American (1870–1956)
etching
Gift of Ned and Gloria Griner
2005.043.31

Copper Miners, 1937
Lewis Rubenstein
American (1908–2003)
lithograph
Gift of Ned and Gloria Griner
2005.043.32

Nude and Arch, 1933
John Sloan
American (1871–1954)
etching
Gift of Ned and Gloria Griner
2005.043.33

Nude at Piano, 1933
John Sloan
American (1871–1954)
etching
Gift of Ned and Gloria Griner
2005.043.34

Memory (Memory of Last Year; Family Group), 1906
John Sloan
American (1871–1954)
etching
Gift of Ned and Gloria Griner
2005.043.35

Tree Planting Group, 1937
Grant Wood
American (1891–1942)
lithograph
Gift of Ned and Gloria Griner
2005.043.36

Harbor with Boats and Anglers, printed 1964
Lyonel Feininger
American (1871–1956)
woodcut
Purchase: Museum of Art Endowment Fund
2005.028

Father Gander Portfolio #2, 2005
Pergrine Honig
American (b. 1976)
lithograph
Purchase: Museum of Art Endowment Fund
2006.009a-f

Job, 1945
Reuben Kadish
American (1913–1992)
taglio
Purchase: Museum of Art Endowment Fund
2005.027

Hardware Stores and Tin
American 19th century
photogravure
Purchase: Museum of Art Endowment Fund
2005.031

Specimens of Electrotype, American 19th century
photogravure
Purchase: Museum of Art Endowment Fund
2005.032
EUROPEAN PRINTS

Le Plongeon
Jacques Villon
French, (1875–1963)
etching, ii/II working proof
Purchase: Friends Fund
2005.046.001

Le Plongeon
Jacques Villon
French, (1875–1963)
etching, ii/II annotated
dition
Purchase: Friends Fund
2005.046.002

Le Haut d’un battant de porte, 1852
Félix Bracquemond (1833–1914)
French
etching
Purchase: Museum of Art Endowment Fund
2006.010

The School, (L’École), after
François Boucher, French
(1703–1770)
François-Philippe Charpentier, French (1734–1817)
aquatint
Purchase: Friends Fund
2005.036

The Lesson, (La leçon de lecture à la ferme), after
François Boucher, French (1703–1770)
Jean Claude Richard de Saint-Non, French (1727–1791)
aquatint
Purchase: Friends Fund
2005.037

DECORATIVE ARTS

Deer Hunt, (Chase au cerf), circa 1853
Charles Émile Jacque
French (1813–1894)
lithograph, B. 473
Purchase: Museum of Art Endowment Fund
2005.034

Landscape with a Horse Stall, after Paul Bril,
Flemish (1554–1626)
Magdalena van de Passe, Dutch (ca. 1600–1638)
engraving
Purchase: Friends Fund
2005.035

Woman with Screen
Henry Somm
French (1844–1907)
etching
Purchase: Museum of Art Endowment Fund
2005.033

Jewelry Design
Gilles Légaré
French (ca. 1610–after 1685)
etching
Purchase: Museum of Art Endowment Fund
2005.029

Credenza with Coffee Service
Johann Jacob Schübler
German (1689–1741)
engraving
Purchase: Museum of Art Endowment Fund
2005.030

ANNUAL REPORT 2006
ACQUISITIONS  BY GIFT AND PURCHASE, LISTED BY CATEGORY

Temple Tile
China, Yuan Dynasty  
(1279–1368 CE)
ceramic
Gift of Thomas and Marsha  
French
2005.045.7

Portrait Head, circa  
650–950 CE
Mexico, Veracruz  
terracotta
Gift of Howard R. and  
Sylvia E. Searight
2005.42.1

Railin Medallion, about  
200 CE
South India, Kushan Empire  
(1st Century BCE–3rd  
Century CE)
red sandstone
Gift of David T. Owsley  
via the Alconda-Owsley  
Foundation
2005.038

Figure Fragment (Xipe  
Totec), circa 1469–1481
Mexico  
terracotta
Gift of Howard R. and  
Sylvia E. Searight
2005.042.2

Steel Drum Cutout, 1960s
Michel Brutus  
Haitian
steel
Gift of Louise Pollard
2006.007.1

Steel Drum Cutout, 1960s
Michel Brutus  
Haitian
steel
Gift of Louise Pollard
2006.007.2

Steel Drum Cutout, 1960s
Yvon Moricehe  
Haitian
steel
Gift of Louise Pollard
2006.007.3

Steel Drum Cutout, 1960s
Pierre Dieudonne  
Haitian
steel
Gift of Louise Pollard
2006.007.4

Kopernicus, 1959
Theodore Roszak (1907–1981)  
American
steel
Purchase: Richard and Dorothy  
Burkhardt Gift
2006.005

ETHNOGRAPHIC ART

Knee Guard
Mesoamerica  
Olmec Cultures (1500–400  
BCE)
stone
Gift of David T. Owsley  
via the Alconda-Owsley  
Foundation
2006.006
LOANS TO THE COLLECTION

_Saddle Pommel and Cantle_, 18th century
Sino-Tibetan, Mandarin inscription
gilded iron
Lent by David T. Owsley
L2005.016 a&b

_Bowl_, 1930s
Swid Powell
American, silver
Lent by David T. Owsley
L2005.020

_Bodhisatva_, 550–577 CE
limestone
China, Northern Qi Dynasty
Lent by David T. Owsley
L2005.021

_Watermelon_, signed and dated 1821
Raphaëlle Peale
American, 1774–1825
oil on panel
Virginia Ball Collection
Anonymous loan
L001.2006

_Peaches and Grapes_, signed and dated 1821
Raphaëlle Peale
American, 1774–1825
oil on panel
Virginia Ball Collection
Anonymous loan
L002.2006

_Ice Bucket, and spoon_, c. 1870
Gorham Manufacturing Company
American, Providence, Rhode Island
silver
Lent by David T. Owsley
L003.2006.1-2

_Virgin and Child_, about 1420
German, Middle-Rhenish
limestone
Lent by David T. Owsley in honor of Lucy Ball Owsley
L008.2006

_Yoke_, 700-900 CE
Pre-Columbian
Mexico, Gulf Coast
volcanic tuff, traces of cinnabar and other pigments
Lent by David T. Owsley
L010.2007

_Copper, Magenta_, 2005
Judy Ledgerwood
American, b.
acrylic, gouache, oil and metallic oil on canvas
Courtesy of Rhona Hoffman Gallery, Chicago
L2006
**Loan from the Collection**

*Four Iznik tiles from Laurelton Hall*

Turkey, 1575–1650  
glazed earthenware  
Gift of David T. Owsley, 1991.068.242 a-d  
to the exhibition *Louis Comfort Tiffany and Laurelton Hall—An Artist’s Country Estate*  
The Metropolitan Museum of Art  
November 21, 2006 – May 20, 2007

*Two Iznik tiles from Laurelton Hall*  
Turkey, 1575–1650  
glazed earthenware  
Gift of David T. Owsley, 1991.068.244 a-b  
to the exhibition *Louis Comfort Tiffany and Laurelton Hall—An Artist’s Country Estate*  
The Metropolitan Museum of Art  
November 21, 2006 – May 20, 2007

*Night of Dawn*, 1909  
J. Ottis Adams  
American (1851–1927)  
oil on canvas  
Frank C. Ball Collection, gift of the Ball Brothers Foundation, 1995.035.035  
to the exhibition *J. Ottis Adams—An American Impressionist in Leelanau*  
Leelanau Historical Society, Leland, Michigan  
May – August, 2005

*Leland Day*  
J. Ottis Adams  
American (1851–1927)  
oil on canvas  
Frank C. Ball Collection, gift of the Ball Brothers Foundation, 1954.007.1  
to the exhibition *J. Ottis Adams—An American Impressionist in Leelanau*  
Leelanau Historical Society, Leland, Michigan  
May – August, 2005

*Vase with green and white glaze*, about 1930  
Overbeck Pottery  
American, (Cambridge City, Indiana)  
ceramic  
Gift of Frank C. Ball State University, 1935.525  
to the exhibition *Oberbeck Pottery of the Arts and Crafts Movement*  
Indianapolis Museum of Art  
May 6, 2005 – January 8, 2006
The Ball State University Museum of Art is grateful to those groups and individuals who have established endowments that support educational programs, acquisitions, and general operating expenses. For more information on planned giving or to establish a fund in your name, contact Ball State University Foundation at (765) 285-8312.

**MARGARET BALL PETTY MEMORIAL FUND**
The Margaret Ball Petty Memorial Fund supports educational programs, with an emphasis on those benefiting the Muncie-area community, as well as educational equipment and materials. The endowment also funds the acquisition of works of art for the museum’s collection.

**EDMUND F. PETTY MEMORIAL LECTURE FUND**
Established with funds from the Margaret Ball Petty Foundation, the Ball Brothers Foundation, and the Petty family, the Edmund F. Petty Memorial Lecture Fund supports the educational mission of the museum by bringing an artist or art historian to the Ball State University campus to serve as a visiting lecturer.

**LUCY BALL OWSELEY FUND**
The Lucy Ball Owsley Fund was established by Ball Corporation and private individuals in memory of Lucy Ball Owsley, daughter of Frank Clayton Ball, one of the five brothers who founded Ball Corporation and donated the land and buildings that became Ball State University. The fund helps finance acquisitions, conservation activities, educational programs, and equipment purchases.

**ART ALLIANCE FUND**
This fund was established by the Museum of Art Alliance to supplement current needs of the museum and to fund acquisitions to the collection.

**JOHN AND JANICE FISHER GLASS ENDOWMENT FUND**
The Glass Endowment was funded by John and Janice Fisher and supports future glass acquisitions.

**EDUCATIONAL PROJECTS FUND**
Established by an anonymous donor to further the educational mission of the museum, this fund provides a cash award to a student or individual who develops educational materials based on the museum’s collections that help a part of the museum’s audience forge meaningful connections with the collection.

**CLASS OF 1935 ENDOWMENT FUND**
Graduates of the Class of 1935 established this fund in recognition of the 50th anniversary of the Ball State University Art Gallery (Museum of Art) and the Fine Arts Building. Funds are used to supplement the current needs of the museum, over and above normal operating and maintenance expenses.

**MUSEUM OF ART ENDOWMENT FUND**
This endowment provides funds for the acquisition and conservation of artwork.
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