BALL STATE UNIVERSITY MUSEUM OF ART

Sculpture court installation of *Bion*, Adam Brown & Andrew Fagg
November 17, 2007

ANNUAL REPORT

JULY 1, 2006- JUNE 30, 2007

Ball State University Museum of Art
College of Fine Arts
Academic Year 2006-2007

Submitted by
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Mission Statement

(Revised 2003)

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.

From a number of points of activity and progress this has been an exceptional year for the Ball State University Museum of Art advancing goals of awareness and access established in the Museum of Arts strategic planning memorandum written in October 2003.

Personnel

Resignations of two staff members, associate director Ruta Saliklis, and exhibition designer/preparator Nicole Cardassilaris, triggered a review of our personnel requirements, updated job descriptions, two searches, review of applicants, interviews and successful hiring of Carl Schafer, associate director, and Randy Salway, exhibition designer/preparator.

To staff the DIDO project regional searches were opened for a full time Researcher/Registrar, hiring Denise Neil-Binion in May 2007.We engaged half-time the services of our photographer, Steve Talley. Undergraduate student Christy Couzer was trained a our art handler, half time.

Exhibitions and public programs

The Holzer acquisition was the stimulus to organize a larger presentation of intermedia work. Holzer's texts were presented in the format of mini-LED (light emitting diodes), the first presentation here installed in the Brown Study Room. These nine texts, presented in a single grid of mini-LEDs represented the artists concerns beginning with her *Truisms* through the later work of the late 1990s. The major exhibition that grew out of the Holzer acquisition was **Engaging Technology: A History and Future for Intermedia**. The curator of this exhibition was Tania Said, and the guest curator was John Fillwalk. The exhibition proved immensely popular judged by a 40% gain in attendance over the prior years for these dates.

The other important exhibition project was **Reordering the Universe: Recent Acquisitions**, organized by Peter Blume to display three years of additions to the museum collection by gift and purchase. We designed the installation in eight thematic sections: *Vanity, Instruments of Power, Deluxe, Politics as Unusual, Drawing on the Classical World, Foodways, Games, and Myths and Legends*. Ball State professors Alves, Swope, Boyd, Felsenstein, Nelson, Saike, and Shea, from their respective disciplines of history, anthropology, English, art, consumer sciences, and classics were invited to submit brief interpretive copy for the wall labels. Grouping objects thematically rather than geo-politically or historically, gave a provocative spin to the exhibition across time and cultures allowing a broader engagement of a variety of academic disciplines.

Associate director Ruta Saliklis organized **Creatures of the Sea and Sky** for children and their adult partners, drawing on the museum's collection. To celebrate the **70th Anniversary** of the museum of art in the Fine Arts Building, Peter Blume assembled a selection of works made in the years around the construction and opening of the museum in the Fine Arts Building, 1930 to 1937. Inspired by a recent gift from the late Virginia Ball's estate, Paul Manship's 1914 bronze *Indian Hunter and Pronghorn Antelope*, **A Nostalgia for an American West** (also organized by Peter Blume), gathered for the first time works of art in the collection that have a western American theme. Mr. Blume arranged to supplement the museum's collection with significant loans from western collectors Leland and LaRita Boren of Upland, Indiana.

Public Impact

Improved access through exhibitions and public programs

Public impact is achieved through programs designed for continued and enhanced access and awareness of the museum as a place and as a program. The Ball State University Museum of Art reaches its audience of adults, schools, and families through these core functions.

Public programs at the Ball State University Museum of Art comprise of tours, public programs, special events, and electronically and traditionally published material. BSUMA now offers 30% more programs, over forty in the last year.

We instituted new programs 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.

We experienced a significant increase in group visits with the number of students, at the school and college level growing 10% from FYE 2006 to FYE 2007 resulting in 3,827 students' educational needs served. Ninety-one groups visited the Museum of Art for a tour. Of the tour groups, fifty-five were university students, twenty-four were pre-K-12, and twelve were other community groups.

Museum visitors are counted in terms of current visitors to the Museum of Art and as well virtual visitors to the website. Potential visitors, students, families, or school groups are also considered an important target group.

Adults

We offered drop-in tours about the Japanese tea ceremony, art by women, and Dutch 17th century art. Adults visiting in groups are comprised mostly of university classes; however significant number of orientation groups, and community groups such as the Red Hat Society and Community Center for Vital Aging visited the museum. The members of the Ball State University Museum of Art Alliance has monthly meeting and program and they in turn supports the Museum of Art as program volunteers and project support, frequently conservation and framing projects. We were fortunate to have Dr. Max Anderson as our speaker in the annual Edmund Petty Memorial Lecture. Anderson is the new director of the Indianapolis Museum of Art, and one of the outstanding leaders of the profession deliver a manifesto on art museum's in the new millennium.

Schools

We serve public and private schools through tours for students and teacher training resources, pre-school through high school. Sample topics include types of landscapes, Indiana art, and 20th century innovations in art. Sample groups include Wes-Del Elementary School in Gaston, Indiana, and Irvington Community School, a BSU charter school, in Indianapolis. Group visits increased the number of group visits by 30%, partly the result of a major outreach with the other museums in Muncie to promote our museums as educational resources.

Teachers, especially pre-service, received training in using the museum as a resource. Art education and early childhood development teachers have been especially active.

Families

Families and other intergenerational groups are served through free family days, and a Family Guide, offered in full-color as a printed publication and online on the BSUMA website.

The museum's education office organized three family-oriented days of programs. In the fall, the Halloween Bash; in the Spring interACTIVITY to highlight the special exhibition *Engaging Technology: A History and Future of Intermedia*; and a summer American West Family Day in association with the exhibition *Nostalgia for an American West*.

Attendance for each Family Day averaged 150 visitors. We received funding for this summer's Family Day from the Muncie Art Students' League.

Improved awareness through outreach and collaboration

On Campus

We worked with the BSU Planetarium to cross-promote activities to interested groups and maintained communication with Teachers College and art education professors

Locally

The curator of education completed training in the Academy for Community Leadership, organized by the Ball State University Department of Continuing Education with the Muncie-Delaware County Chamber of Commerce.

She continues to participate in Women in Business Unlimited, sponsored by the Muncie-Delaware County Chamber of Commerce.

The Muncie museums of Minnetrista, Muncie Children's Museum, and the National Model Aviation Museum meet at least biannually to stay abreast of developments, especially collaboration opportunities.

Presented with the associate director about the collection digitization project to BSU student teacher supervisors in Indiana

Worked with the Ball State University Museum of Art Alliance to promote the educational offerings of the Museum.

Nationally

Curator of Education Tania Said is active in the American Association of Museums and Museum Education Roundtable.

Improved the availability and quality of educational resources

A full-color Family Guide was published and launched at the end of last summer with viewing guides featuring two major works of art, object label background, frequent visit incentives, and activity sheets. The goal is to promote adult/child interaction, comfort looking and talking about works of art, and to promote future museum visitors. The Museum of Art's first full color Family Guide has been well received by intergenerational groups with its viewing and label identification guides. This endeavor was supported by a grant from the Indiana Council on the Arts, Marin and Marin, and

We awarded the first Award for an Educational Project to Ball State English instructor Beth Dalton to design a podcast accessible to students and other visitors. It is for preparing for tours of the Medieval and Renaissance areas and/or self-guided visits.

Worked with Bracken Library and the branches of Muncie Public Library to place teacher resources in their respective collections

Building, refining, caring for and managing the collection

The Honors College designated an Undergraduate Fellow for the 2007-2008 calendar year for "Connecting Viewers and Art: Effective Museum Labels." The focus is to provide more supplementary information about every object on display. Long term the Museum of Art will meet its goal of intellectual access as visitors can read more about each work of art, spend longer looking at the works of art, and understand and appreciate art better. The additional research about each work of art will become part of the object record available to researchers.

Delivering high quality visitor services

The docent class for 06-07 trained eight docents, comprised of Honors College and other highly motivated students, as well as community members, to lead tours. Docents attend weekly training sessions and model tours for peers.

Offered fortnightly a museum orientation to new staff through the Office of Human Resources

Worked with associate director on providing educational programming knowledge as part of guard training

The Collection

The major task of the museum of art is to make its collection more accessible. Having limited exhibition space, the priority has been to develop a sustainable presence on the internet though the museum's home page, as well as the digital media repository of Bracken Library. The museum's digital database project is called **DIDO** (digital media delivered online). Conversion of the museum's proprietary database known as A.R.T.to the Virtual Collections program was accomplished. Digital format photographs continue to be created. A search for a cataloguer was initiated and a hire made. We anticipate having 500 records available on line through the Ball State Library's Digital Media Repository searchable on their website through Content DM. This is a resource locator with much more extensive date available in DIDO. Successful application and a major award from the highly competitive Institute of Museum and Library services has allowed this project to continue for twelve months.

Galleries devoted to the museum's collection saw major changes in 2006-2007 to make the collection and the ideas embodied therein more accessible. In the gallery presenting abstract expressionist works a recently acquired 1945 drawing by Reuben Kadish, and a sculpture by Theodore Roszak with two preliminary sketches for the sculpture were installed. There were also major changes made to the Owsley Gallery of Ethnographic Art: Native American material was retired on the advice of our objects conservator, which allowed inclusion of a group of artifacts related to the Meso-American ball game recently given by museum benefactor David Owsley.

Presentation of the collection is a matter of ongoing concern. Having a collection too large for existing space and too fine a collection for it to live in storage we have a conundrum. Installations too crowded to be meaningful to our audience are refined to simplify and strengthen the ideas contained therein. This is an ongoing process. Labels in paintings galleries have been rewritten in the past year, and reformatted so that they can be read at a distance of six to ten feet, ideal viewing distance for paintings in these galleries. We continue to remove objects and paintings from galleries to simplify the presentation of visual ideas possible in the space available.

Conservation

The **Black-figure Attic Lekythos**, acquired in 2005, was returned from the Intermuseum Conservation Association (ICA) where the extensive reconstruction was carried out to repair previous faulty restorations and clumsy repairs.

Objects conservator Shelly Smith, from ICA completed a review of the museum's sculpture collection and made a report prioritizing treatment and conservation measures for a number of works. While she was in residence in Muncie, she repaired the broken horn on a **T'ang Dynasty Guardian figure**, and accomplished several other minor treatments. Among other works in progress, the Mercié **Gloria Victis**, (revealed on examination to be

plaster and not terracotta as catalogued), was removed to Cleveland to stabilize the mount. The ICA has designed a new mount for the fragile plaster sketch to make it more stable. My correspondence with the Museé d'Orsay in Paris informed them of the existence of the piece, one of the very few surviving plaster sketches made by Mercié.

ICA objects conservator Mark Erdman cleaned, removed paint accretions, and toned several corroded areas caused by long-ago roof leaks on the Adolph Weinmann and Paul Manship sculptures in the sculpture court. These were also waxed to provide a uniform surface aesthetically and a protective layer over the original distressed gold-leaf applied by the artist. To my knowledge, this is the only surviving original Manship patina on a cast this size. Manship's *Indian Hunter and Pronghorn Antelope*, recent gift of the Virginia Ball Estate, returned from Cleveland cleaned of an old accretion of pressure sensitive tape.

Linda Witkowski, senior paintings conservator at the Indianapolis Museum of Art, completed clearing and stabilization of Childe Hassam's **At the Window**, 1917, and also a small painting by Julien Alden Weir titled **Roses.**

Consultant Starr Siegele began her review of the collection of prints in order to develop a rational policy of acquisition and use of this, the largest part of the collection numerically. Without a specialist curator for works of art on paper, there has never been a comprehensive policy, and therefore great unevenness in quality as chronological scope. Ms. Siegele led a colloquium for advanced printmaking students while she was in residence in Muncie.

Notable Acquisitions

Notable acquisitions this year included two South German limewood sculptures purchased at auction: **The Virgin and Child**, made about 1490, and **Male Saint** from the second half 15th century, are the first of this genre to enter the collection. We purchased these with a very generous gift from David T. Owsley via the Alconda-Owsley Foundation supplemented by existing museum funds.

Susan Schulman, private New York print dealer, provided six exceptional old master prints including a scarce lifetime impression of Goya's 1799 aquatint **Hilan Delgago**, from Los Capricios, the first to enter the collection. A splendid impression by Agostino de' Musi's **Blinding of Elymas** came from Jan Johnson in Montreal, and from Boston dealer, Jim Berquist, a fine impression of the seventeenth century Dutch ***Portrait of a Man***, by Johannes Körnlein and Cornelis Ploos van Amstel.

From New York specialist dealer in Japanese prints Joan Mirviss, David Owsley sent a superb impression of the triptych by Getsuzô, **Sea Battle at the Sea of Japan, 1905**. The museum also acquired canonical 20th century Japanese prints by Kitano Tsunetoni, **(The Heroine Umekawa**, c. 1923), Ishii Hakutei, **(Yanagibashi**, 1914-17) and Hashiguchi Goyo **(Woman Holding a Tray**, 1920) from dealer Tom French. Other important additions to the collection of Japanese material were a **Suit of Armor**, Edo Period, 18th century, and a pair of silver inlaid **Stirrups**, Edo Period, 17th century, both a gift of David Owsley via the Alconda Owsley Foundation. David Owsley continues with great vision to place works of art here anticipating their conversion to gifts or a bequest at a future time. A life-size bronze of the early Edo period **Buddha Amitaba,** dated 1680, is such a work, transformative to this collection by its size and presence among our very small representation of Japanese material. He has also acquired with similar intention an exceedingly rare Eastern Wei Buddha in black stone that sits forty-one inches high. Conservation is scheduled this summer to begin on the Japanese Buddha but this will be the centerpiece of a new installation of Japanese works of art, and a major argument for more space within this building to expand the museum's gallery space and scope of material presented.

By far the most important additions to the collection this past year are two modern paintings, Lee Krasner's **Right Bird Left**, 1965, and Al Leslie's **Pyhthoness**, 1959. Both of these paintings have been at the museum and exhibited with its collection since 1992 from David T. Owsley's collection. Krasner's painting is a primary example of her finding her voice after a period of depression following her husband Jackson Pollock's death. It is a large, joyful work harkening back to the decorative schemes of Matisse, grounding American abstract expressionism in European modernism.

This was also an important year for the acquisition of post World War II studio ceramics. Toshiko Takaezu, who has been designated a State Treasure by her native Hawaii, presented eighteen examples of her work surveying four decades of innovation. The museum purchased the **Double Hare handled Basket on Stand** made in the 1990s by Elwood, Indiana native, the late Ken Ferguson, who was among the most influential potters in the second half of the twentieth century. The Ferguson continues a policy of collecting works of art from this region which has given the museum of art a regionally significant collection. Additions to the collection's representation of Post-World War II sculpture include Theodore Roszak's **Kopernicus**, 1959, and the five sheets of preliminary drawings leading up to the sculpture. The sculpture purchase was made possible by a very generous gift from Dorothy and Richard Burkhardt; the drawings were a gift of Roszak's daughter from whom we purchased the sculpture. Mr. Owsley has purchased for and placed at the museum a loan of Mark diSuvero's **Degas' Dancer**, 1980. We purchased a painting by conceptual artist Mel Bochner, **Mistake/Meaningless** from his Thesaurus series from the Rona Hoffman Gallery, Chicago, the second work by Bocher to enter the collection: the first was his drawing **Three, Five and Four**, from 1972. Growing the collection of contemporary art to support the growth of new ideas is a priority.

NOTABLE ACQUISITIONS
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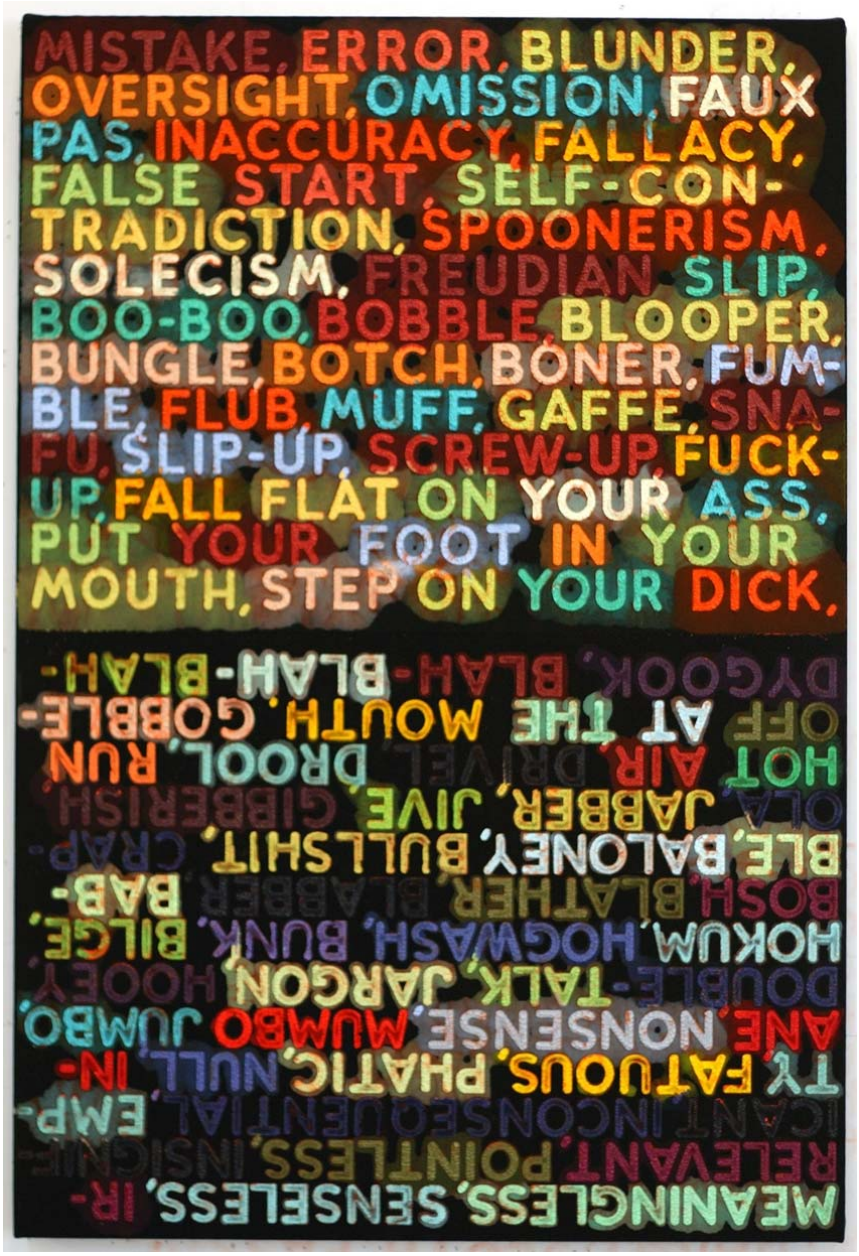
Toshiko Takaezu
American, born Hawaii, 1922
Eighteen porcelain and stoneware vessels dating 1970s through 2006
Gift of the Artist, 2006.013.001-011; 2007.007.001-004
Gift of Lenore Tawney, 2006.013.001-004

Lee Krasner
American, 1911-1984
Right Bird Left, 1965
Oil on canvas
Gift of David T. Owsley
2006.020.001

Al Leslie
American,
Pythoness, 1959
Oil on canvas
Gift of David T. Owsley
2006.020.002



Mel Bochner
American
Mistake/Meaningless, 2005
Oil on velvet
Purchase: Museum of Art Endowment Fund
2007.002

South German, perhaps Swabian
Madonna and Child, about 1490
Linden wood
Purchase: David T. Owsley gift via the Alconda Owsley Foundation, the Margaret Ball Petty Memorial Fund, and the Lucy Ball Owsley Memorial Fund
2007.004.001

Japan, Edo Period, (18thCentury)
Suit of Armor [Go-Maitate Hagi Do]
Gift of David T. Owsley via the Alconda-Owsley Foundation, 2007
2007.008.1 a-n

Japanese, Edo Period (17th century)
Pair of Stirrups
Iron inlaid with silver, lacquer
Gift of David T. Owsley via the Alconda-Owsley Foundation, 2007
2007.008.002 a-b

Administration

At our suggestion, Larry Cistrrelli, the University's insurance specialist ordered an audit of the museum's fine arts coverage. This led to a new policy with more extensive coverage at a more advantageous rate.

Management Excellence

Be more customer-centered and results oriented

Following a federal grant from the Institute of Museum and Library Services, formed a Museum Assessment Team of campus and community members to assist with the review of the museum's public dimension in preparation for a report by an outside reviewer.

Curator of education attended BSU customer service training

Strengthen human capital resources

Docents are required to shadow other docents' tours, attend weekly training, and participate in public programs to learn more about the Museum of Art's audiences.

Attended the National Art Education Association conference in New York and the Thinking through Art Symposium at the Isabella Stewart Gardner Museum to network, learn about model programs, and stay abreast of current art and museum trends.

Fundraising

This was a very fruitful year fundraising for the Museum of Art. Gifts and grants exceeded $388,000. Among these were restricted gifts of $165,100 for the acquisition of works of art. The museum also received an award of $145,835 from the Institute for Museum and Library Services to advance the DIDO project for to create a digital image base of the museum's collection. These federal grants are extremely competitive, peer reviewed, and technically judged. The Lily Foundation matched gifts from faculty members with a gift of $77,190. The Benefactors group of donors at the $1000 level gave $28,000 into the Friends Fund, which in total accounted for approximately $35,000.

The value of works of art given to the collection exceeded $3,000,000.

Attendance

The museum saw a nearly ten percent increase in attendance from the prior year. The most significant increases in attendance were seen from October though March during *Engaging Technology: A History and Future of Intermedia*.

Comparative In House Attendance
FYE 06 and FYE 07

	FYE06	FYE07
July	1711	1468
August	1089	1683
September	1927	2817
October	1721	2381
November	2115	2875
December	1153	1308
January	1862	2482
February	2956	3048
March	3296	3413
April	3091	3405
May	1500	1830
June	2534	2053
Total	24955	28763