# BALL STATE UNIVERSITY MUSEUM OF ART

# ANNUAL REPORT

## JULY 1, 2007- JUNE 30, 2008

BALL STATE UNIVERSITY MUSEUM OF ART

# ANNUAL REPORT

## Fiscal Year Ending 2008

Submitted by
Peter F. Blume
Director
Ball State University Museum of Art
to the
College of Fine Arts

## Mission Statement

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.

(Revised 2003)

## MANAGEMENT AND PLANNING AND FUNDRAISING

On February 8, 2008, members of the Museum of Art staff, Friends Executive Committee and community members assembled for an all day Strategic Planning Retreat to consider the issues important to the museum of art within the framework of the Ball State University Strategic Plan. The group was convened by chair Doug Bakken, and the sessions facilitated by Professor Nancy Carlson. The deliberations and notes from this meeting with subsequent sessions in the coming months will produce a new Strategic Planning Memorandum by October 2008 to succeed that of October 2003.

Museum patron, collector David T. Owsley has shared his intention of a bequest of a major part of his collection and endowments to support museum program. Knowledge of this significant increase in the size of the collection and the concomitant possibilities for educational outreach within the university and to the general community has triggered planning to expand the museum of art within the existing footprint of the 1935 Fine Arts Building.

At the annual Benefactors Dinner, April 16, 2008, President Gora announced plans to expand the Museum of Art into the East and West wings of the Fine Arts Building second floor (Phase I) and to occupy the remainder of the first floor (Phase II).

President Gora also announced the lead gift of $1,000,000 from Dr. and Mrs. Richard W. Burkhardt towards the $5,000,000 campaign for Phase I of the expansion.

Earlier that same day, a large group of friends and associates of the late Alice Nichols attended the dedication of a portrait bust commissioned by John Surovek, BSU '68 of South Bend sculptor Tuck Langland. The redoubtable Alice Nichols arrived in Muncie in the autumn of 1947 from Teachers College, Columbia University, served as the head of the Art Department through 1968, and continued as director of the Art Gallery until her retirement in 1972. She integrated the art gallery into the academic life of the art department and the college giving it a philosophical point of view and a purpose in object based learning that maintains today. She initiated outreach programs to the community, and she loved her students in which the true influence of a teacher is without end.

## CURATORIAL

### Special Exhibitions

**Suitcase Paintings: Abstract Expressionism in a Small Format**
September 7, -December 2, 2007
Sponsored by the Georgia Museum of Art, and Art Enterprises, Ltd., organized by TMG Projects, Chicago, the venue in Muncie was made possible by the College of Fine Arts through the *Arts Alive!* program. Additional support to bring this exhibition of fifty-seven small-scale paintings by forty-nine artists of the abstract expressionist school together was provided by the Friends of the Ball State University Museum of Art. This exhibition was a significant reappraisal of critical conventions of the most important American art movement post-World War II, not only in the modest scale of the work included, but by representing 12 women artists, among 49 overall, most of whom had been ignored by critical and commercial structures in place in the 1950s and 60s. Abstract expressionism is an important part of the permanent display of the museum's collection; *Suitcase Paintings* greatly enhanced understanding of the period through the scope of artists represented, and the diversity of their styles. A fully illustrated catalog with introductory essay by April Kingsley was available.

**The Abstract Expressionist Print**
August 17 – November 11, 2007
To complement suitcase paintings, we selected twenty-two prints from the Museum's extensive collection of abstract expressionist prints to demonstrate their range in print and the evolution from intaglio to lithography as the preferred medium during this period. Among the artists included were Robert Goodnough, Philip Guston, Grace Hartigan, Willem deKooning, Franz Kline, Lee Krasner, Robert Motherwell, and Jackson Pollock,. Organized by Peter Blume for BSUMA.

**Japanese Art from the Floating World**
December 14, 2007 through March 16, 2008
This exhibition was supported by the Friends of the Ball State University Museum of Art. Aspects of late Edo Period, Meiji Restoration and later Japanese art into the 20th century was selected from the Museum's collection to demonstrate through its cultural heritage the head-long modernization of Japan after its centuries long isolation was ended by Admiral Perry's insistence that their ports be open to trade in 1857. The exhibition included woodblock prints, equipment for the tea ceremony, tsuba, netsuke and inro, a full suit of samurai armor, and a pair of stirrups. Although the exhibition contained a suit of armor from the 1800s used for purely ceremonial occasions, a woodcut triptych of the Japanese sinking the Russian Navy in the Sea of Japan in 1907 demonstrated their adept mastery of modern technologies and methods of warfare. The six-foot bronze Amida Buddha in a gallery of its own conveyed the background presence of religion against the commercial and material culture of modern Japan. Organized by Peter Blume for BSUMA.

**Conversation Piece: Photographs by Jessica Todd Harper**
November 16, 2007 through February 24, 2008
Organized by Peter Blume and supported by the Friends of the Ball State University Museum of Art. Jessica Harper uses her family and friends as the subjects of these fifteen photographs. They are large-format and expressive photographs of a span of time across several generations in her unusually close-knit family and network of friends. The images are sometimes manipulated digitally allowing juxtapositions that might not have happened otherwise, but the light, frequently worthy of Vermeer, is a spontaneous observation of the artist who lives in Philadelphia. Guest Curator Sarah Anne McNear, director, Art Center, 92nd Street Y, New York, explores the internal meaning and external appearance in these images in the illustrated brochure that accompanies this show. Ms. Harper is a graduate of Bryn Mawr College, and holds the MS degree from the Rochester Institute of Technology. She teaches at Swarthmore College.

**Women in Print: Female Printmakers 1500-1800**
February 29 through May 11, 2008
Brown Study Room
The exhibition was supported by the Museum of Art Alliance. Women who made prints in the sixteenth through the eighteenth centuries were rarities who found entree into the profession, then a carefully guarded male domain, through their husbands, fathers, and brothers. Several recent additions to the Museum's collection are the impetus for organizing this exhibition including prints by Maria Sybilla Merian (German 1647-1717), Magdelena Vanderpasse (Dutch 1600-1638), and Claudine Bouzenette-Stella (French, 1636-1697). The major part of this exhibition was assembled by the Allentown Art Museum, Allentown, Pennsylvania over the course of the last twenty years. It included twenty-six superlative impressions by a class of artists whose history remains to be written definitively. Starr Siegele contributed an essay to the illustrated checklist

published by the Museum of Art to accompany this exhibition, which was mounted to coincide with Women's Week at Ball State University. Organized by Peter Blume for BSUMA; Guest Curator, Starr Siegele

**73rd Student Exhibition**
**Friday, April 4, 2008 through April 27, 2008**
A juried selection of work made by students in Ball State's Art Department in the past school year. Organized by David Hannon for the BSU Department of Art.

**American Studio Ceramics: A Survey of the Collection**
Special Exhibition Gallery I

These two related exhibitions, drawn exclusively from the collection of the Ball State University Museum of Art, explore and celebrate the history of American studio ceramics. Installed to demonstrate an evolution in American studio ceramics that began with teacher/potters such as Maija Grotell (1899-1973 at Cranbrook), Karl Martz (1912-1997 at Indiana University), Wayne Higby (b. 1943 at SUNY Alfred), and Marvin Riechle (b. 1924 at Ball State). Three of Riechle's students, Byron Temple (1933-2002), Alan Patrick (b.1942) and John Peterson (b. 1944) were among the most successful production potters of their era. The section of the next generations of Ball State teachers included work by Linda Arndt (b. 1946), Ted Neal (b.1967), and Vance Bell (b.1969). Ken Ferguson (1928-2004), a native of Elwood, Indiana, is represented by one of his signature pieces—with leaping jackrabbits that form the handles on sculptural baskets made in the 1990s. These are presented along side Rudy Autio (1926-2007), Gertrude (1908-1971) and Otto Natzler (1908 - 2007), Robert Arneson (1930-1992) and Rudolf Staffel (b.1911) among other great innovators in ceramic art between 1950 and 2000.

**Toshiko Takaezu: Inside the Volcano**
Special Exhibition Gallery II
May 22, 2008 through September 28, 2008

Toshiko Takaezu, (b. 1922) whose work redefined ceramic art in the post-world war II era, presented fourteen examples of her work to the Museum of Art in 2006, spanning the years of the early 1960s through 2006. Five additional works by Takaezu were included as well. This abbreviated survey takes in stoneware, and porcelain, and a variety of decorating techniques on vessels that are frequently closed at the top, denying traditional function to exquisitely wheel thrown vessels.

**Notable acquisitions**

***Aizen Myōō*** **(Ragaraja)** [The esoteric King of Lust]
Japan, late Momoyama, early Edo period, late 1500s/early 1600s
polychrome wood, crystal and metal embellishments

This statue of the so-called "King of Lust," a wrathful deity of the *vidyārāja* class of protectors in esoteric Buddhism, is a major addition to the collection representing these early Buddhist cults in Japan that were replaced by the ascendancy of the Amida Buddha in the 16th century. The Amida Buddha was to become the singular deity of the Buddhist religion. Although missing the attributes of the bow and arrow, lotus, and lightning bolt, this Aizen Myōō, and especially the surface paint, is in remarkably good condition. The furious nature of the god, red in color and crowned with a lion mask, is the mediator of sexual passion into enlightened compassion for all mankind. Aizen has no comparable deity in the Indian or Tibetan Hindu pantheon of gods; he is a purely Japanese invention.

Purchase: Friends of the Museum, 2008
2008.012.000

***Picture of a Foreign Building in Yokohama***, 1861
Japan, Edo period
Hiroshige II (1826-1869)
Woodblock print triptych
Gift of David T. Owsley via the Alconda Owsley Foundation, 2008
2008.002.001a-c

- Japanese prints acquired included thirty gifts from David T. Owsley mainly late Edo and Meiji periods, among them thirteen Yokohama prints, heretofore unrepresented in this collection, of the earliest depictions of foreign traders in Japan after 1857.

- A gift of six Japanese woodblock prints by Toyokuni II from Professor Emeritus John Koumoulides

- Forty-four Japanese woodblock prints in a study collection given by Mr. and Mrs. David Tobey, New York.

These gifts were prompted by the Museum's exhibition *Japanese Art of the Floating World*.

*Susanna and the Elders*, 1630
Christoffel Jeghers, Southern Netherlands, 1596-1652 or 53
woodcut, after Rubens
Purchase: Ball Brothers Foundation Legacy Endowment, 2007
2007.014.000.

This is the first print to enter the collection by an artist trained by Peter Paul Rubens to make prints after his paintings.

Giovanni-Battista Piranesi
Italian, Rome, 1720-1778
*Villa Pamphili*, 1776
etching, 1st Rome edition
Purchase: Friends Fund, 2007
2007.016.000.

This is a superlative impression of Piranesi at his best from his series of prints of the *Views of Rome*.

***Wooing***, 1905
Emil Nolde
German, 1867-1956
etching, aquatint, and drypoint
Purchase: Museum of Art Endowment, 2008
2008.013.000

This is an exceedingly rare proof, all of which were thought to have been destroyed in World War II, before the plate was steel faced to be editioned. Wooing is from a series called the *Phantasian*, experimental prints by Nolde which he regarded as his most important work in print.

***Untitled***, 1988
Matt Mullican
American, 1951
sixteen etchings
Purchase: Friends Fund, 2008
2008.003.001-016

Mullican's most ambitious work in print that summarizes his use of symbols and icons as metaphor for landscape. Published by Carl Solway in Cincinnati.

***Blue***, 2004
Pat Steir
American, b. 1938
ten screen silkscreen
Purchase: Ball Brothers Foundation Legacy Endowment, 2008
2008.003.002

One of Steir's early exhibitions was at Ball State in 1974 from which the museum purchased one work, and subsequently five others giving the Museum of Art a fair representation of her career as a printmaker early and late.

***Trinity***, 2006
Kiki Smith
American, b.1938
etching and aquatint
Purchase: Ball Brothers Foundation Legacy Endowment, 2008
2008.026.000.

Kiki Smith has been one of the most innovative artists working in print media in the past two decades both in media as well as subjects. Trinity is among her largest and most ambitious works.

**Ceramics**

Alan Patrick
American, b.1942
**Olla form vase**
basalt, carved
Gift of Cindy and Alan Patrick, 1998
2008.018.001

**Photographs**

***Pepper***, signed and dated 1930
Edward Weston
American, 1886-1958
gelatin silver print
Gift of Mr. and Mrs. Charles Harper in memory of Marjorie Petty Harper, 2007
2007.026.000

A masterpiece by this master American photographer, the quintessential "straight" photographer whose refusal to manipulate his negatives in the dark room nevertheless led to some of the most sensuous photographs ever made.

Jessica Todd Harper
American, b. 1975

- *Christmas Eve Dinner*, 2006
  C-print, artist's proof
  Gift of the artist, 2008.021.001
- *Self-Portrait with Christopher, (clementines),* 2007
  C-print, artists proof
  Purchase: Margaret Ball Petty Fund, 2008
  2008.021.002

***Birmingham Alabama (Police Dogs Attack Demonstrators),*** 1963
Charles Moore
American, b. 1931
gelatin silver print
Purchase: Museum of Art Endowment 2007
2007.024.002

Charles Moore, through the Office of the Provost and the Department of Journalism, was a speaker at Ball State in February 2008. Moore's photographs of the front lines of the civil rights movement in the early 1960s that were originally published in *Life Magazine*, has a powerful effect on civil rights legislation in the Kennedy and Johnson presidential administrations.

**Conservation of the Collection**

Conservation commenced on Giovanni Bellini's, *Madonna and Child*, to remove the cradle applied in the early 20th century that was causing structural disintegration of the panel; and to clean, conserve, and restore the badly over painted surface. Linda Witkowski, senior paintings conservator at the conservation laboratory of the Indianapolis Museum of Art is supervising the project, which will involve several specialists.

Repair and remounting of Mercié's plaster sketch for *Gloria Victis* was completed at the Intermuseum Conservation Association, Cleveland. Correspondence with the Musée d'Orsay, Paris, informs us that this is one of only five plasters by Mercié to survive, this one for his most important sculpture, his monument to the vanquished French after the Franco Prussian War.

**Loans from the Collection**

***Sultana on an Ottoman,*** about 1772/76
Jean-Honoré Fragonard, France (1732-1806)
Oil on paper laid down on panel
E. Arthur Ball Collection, Gift of the Ball Brothers Foundation, 1995
1995.035.127
Lent to the Institute of France for the exhibition *Fragonard,* at the Museé Jacquemart-André, Paris, October 3, 2007-January 13, 2008.

This exhibition and the accompanying catalogue explored Fragonard's work as an illustrator.

**Loans to the collection**

*Seated Buddha*
China, Eastern Wei Dynasty (CE 534-50)
limestone
Lent by David T. Owsley
L013.2007
The sharp-featured face has high, prominent cheekbones, pointed chin and nose, slanted, almond shaped eyes, pointy ears, and deeply cut, crisply articulated eyebrows. The mouth is drawn up into a smile. The hairline across the forehead is a deeply incised line, and the large topknot without striations of hair; all of these are indicators of the transitional style of the Eastern Wei period into the early part of the T'ang dynasty.

## Catalog

*The DIDO Project*

DIDO (Digital Imagery Delivered Online) is a major initiative of BSUMA. To date, approximately 4000 works of art have been photographed digitally, and digitally processed and stored for future use. Each of the approximately 1000 works on exhibition have had their electronic data checked for completeness and accuracy and have been released through Bracken Library's Digital Media Repository.

In April 2008, the Museum of Art submitted a grant proposal to the National Endowment for the Humanities to continue the catalog project and initiate a longitudinal study using the *Visual Thinking Strategies* methodology with art and language arts classes at Burris Academy and educational psychology researchers from BSU Teachers College.

## OUTREACH AND PUBLIC PROGRAMS

### 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, lectures, films, family days, special events, and electronically and traditionally published material. BSUMA now offers 30% more programs, over forty in the last year.

We instituted a new as a part of the University's wellness campaign called

- **Meditation in the Museum**, two series of guided meditation sessions

Continuing programs were

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

We experienced a significant increase again this year in group visitation. The number of students at the school and college level grew 10% from FYE 2006 to FYE 2007 with services provided to 3,827 students. From FYE 2007 to FYE 2008, there was a 40% increase with services provided to 5,413 students. Ninety-one groups visited the Museum of Art for a tour last year; this year there were 138 group visits.

26,621 Museum visitors were counted as current visitors to the Museum of Art. Approximately one-third of museum visitation is now in group visits and special events.

Clearly, the museum's strategic objectives of awareness and access identified in 2003 have had the desired effect of making the Museum of Art a destination both on the campus and for Delaware County and the immediately adjacent counties.

*Adult Programs*

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 have a 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 David T. Owsley as our speaker in the annual Edmund Petty Memorial Lecture in a lecture titled *A Passion for Art: Confessions of a Collector*. Owsley shared an intimate story of his own indefatigable adventures as a collector of works of art across many cultures and time periods. He has been a generous donor to the Ball State University Museum of Art, and the Dallas Museum of Art.

*School Programs*

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, among numerous other local and regional schools. The number of group visits by 40%, 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.

*Family Programs*

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, Los Dias de los Muertos, the Mexican celebration of all souls day, supported by the Muncie Art Students League, and engaged the Latino Student Union. Tours of aspects of the collection were provided in Spanish and English. 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*

A major public relations initiative called "What Art You Looking At!" was launched with 10,000 stickers and 10,000 temporary tattoos distributed to students attending the Quad Bash in August 2007. The same image was posted on bulletin boards across campus and hung as the main external identification of the museum on Riverside Avenue. During the run of the *Japanese Art from the Floating World* exhibition radio spots during morning and evening drive time provided potential audiences with a constant reminder of museum hours. .

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

*Locally*

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.

*Nationally*

Curator of Education Tania Said is active in the American Association of Museums and has been appointed to the prestigious Museum Education Roundtable in Washington, D.C..

Mr. Blume retired after his second term on the Museum Advisory Committee for the Munson-Williams-Proctor Arts Institute.

***Improved the availability and quality of educational resources***

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

**Attendance Statistics**

BALL STATE UNIVERSITY MUSEUM OF ART

Museum Attendance Figures (In-house attendance)

| | FYE 05 | FYE 06 | FYE 07 | FYE 08 |
|---|---|---|---|---|
| July | 1750 | 1711 | 1468 | 1004 |
| August | 2192 | 1089 | 1683 | 1795 |
| September | 2447 | 1927 | 2817 | 3232 |
| October | 3016 | 1721 | 2381 | 3054 |
| November | 1890 | 2115 | 2875 | 2719 |
| December | 1022 | 1153 | 1308 | 1304 |
| January | 911 | 1862 | 2482 | 1364 |
| February | 1805 | 2956 | 3048 | 1768 |
| March | 1739 | 3296 | 3413 | 2977 |
| April | 3205 | 3091 | 3405 | 3286 |
| May | 848 | 1500 | 1830 | 1514 |
| June | 2476 | 2534 | 1612 | 2604 |
| Total | 23301 | 24955 | 28322 | 26621 |