BALL STATE UNIVERSITY
MUSEUM OF ART

ANNUAL REPORT

July 1, 2008 – June 30, 2009

BALL STATE UNIVERSITY MUSEUM OF ART

Annual Report
for Fiscal Year Ending

June 30, 2009

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.

As adopted by the
Ball State University Board of Trustees
December 19, 2008

Jules Dalou, French 1838-1902
Memorial to the Grandchildren of Queen Victoria, 1878
bronze, cast before 1905
Lent by David T. Owsley

MANAGEMENT AND PLANNING

The Museum of Art submitted documents to the Accreditation Committee of the American Association of Museums at the end of December 2008. Accredited since 1972, this is the fourth time that BSUMA has had its mandates, professional policies, and operations reviewed. Among the first American museums to be accredited, BSUMA remains among an elite number of exemplary institutions so designated. We expect that a committee of peer reviewers will be in assigned in the coming months.

A comprehensive *Collection Management Policy* was drafted updating that approved by the BSU Board of Trustees in 1987. This document was submitted and approved by the Board of Trustees at their December meeting 2008. Part of this document is the Mission Statement above.

Fundraising

The Museum's $5M campaign, part of the Ball State Bold campaign, has made good progress in achieving funds to expand the museum into the northeastern and northwestern wings of the Fine Arts Building that will add 7,000 square feet of exhibition space for collections of ethnographic art and Asian art. Announced only in April 2008, the fund at the end of June 2009 totaled $2.4 million.

We were delighted to dedicate the Decorative Arts Gallery in honor of John J and Angeline R. Pruis as part of the Campaign for the Museum of Art. The George and Frances Ball Foundation made a $100,000 gift in honor of Dr. Pruis, their retiring executive director who had served Ball State as its President from 1968 to 1978.

BSUMA made Application to Institute for Museum and Library Services to support collaboration with Teachers College and Burris School. The National Endowment for the Arts awarded a $10,000 grant to the preparation of a catalog to publish the breadth of the collection for the first time. We also applied to the National Endowment for the Arts for stimulus funds to retain DIDO project staff, a grant application which failed.

CURATORIAL

Special Exhibitions

Indian Miniature Paintings from the
David. T. Owsley Collection
Oct 10, 2008 – Jan 4, 2009
Special Exhibition Galleries I and II
Organized by Dallas Museum of Art

Thirty-four Indian miniature paintings from the collection of David T. Owsley represent a variety of regional styles from the seventeenth century through the mid-nineteenth century. Development of painting in India was the result of the encouragement of the Mughal Emperor Akbar in the later 1500s. These paintings, made in folios for private delectation, flourished throughout the northern and central parts of the Indian sub-continent recording everything from religious and mythical subjects to court life and tiger hunts on mounted elephants to portraits of court worthies. In an adjacent gallery are ten incarnations of Vishnu, the Hindu God. The museum acquired these in 1953 from the collection of E. Arthur Ball. The ten paintings from a single set made about 1825/1875, are of the Jaipur School. Further enhancing the exhibition are a number of Mughal artifacts including a recently acquired highly ornamented plunge dagger.

Fantasies and Fairy Tales
Special Exhibition Gallery II
Jan. 16 – Mar. 22, 2009
Organized by Peter Blume for BSUMA

The literature of childhood, *Mother Goose Nursery Rhymes* and *Grimm's Fairy Tales* has attracted attention of a number of artists in the later 20th and early 21st century. Print media frequently seem to be the vehicle of choice for these reinterpretations and frequently the artists are women. BSUMA has assembled a number of these across three generations that include British artist Paula Rago (b. 1935), and Americans Kiki Smith (b. 1954) and Peregrine Honig (b. 1976). Each has placed a different spin on the same material that recognizes the dark undercurrents of the original folk tales and that frequently overlays a late twentieth century feminist interpretation.

This exhibition is documented with a checklist illustrated with the twenty-two images in the show and an essay by Professor Laurie K. Lindberg titled "Not Everyone Lived Happily Ever After." The essay explores the background of these folk tales which performed a task quite different than light entertainment for children.

Almost Alice: New Illustrations of Wonderland by Maggie Taylor
Special Exhibition Gallery
January 16 through March 22, 2009
Organized by the Samuel P. Harn Museum of Art, University of Florida, Gainesville
Circulated by Curatorial Assistance

Taylor's composite images give fresh insight as a new set of illustrations for Lewis Carroll's classic *Alice's Adventures in Wonderland*. Using sources ranging from snapshots to 19th century daguerreotypes and tintypes, she constructs fantastic, surreal narratives. Although richly colored and dream-like in appearance, her use of photographic sources and digital manipulation retains a sense of the original photographic veracity, thus adding to the images' surreal power. Her digital transformations bring out the fantasy and fantastic that is at the heart of Carroll's playfully ironic writing.

74th Annual Student Exhibition
Special Exhibition Galleries I, II, and III
April 4 – May 3, 2009
A juried exhibition organized by BSU Department of Art

A Matter of Size
May 16-Septembefr 6, 2009
Special Exhibition Galleries I and II
Organized by Carl Schafer and Tania Said for BSUMA

Forty-three works of art assembled to investigate the ideas of size and scale, from a tiny group of African copper alloys found in a grave cache, to a twenty foot long wall hanging designed by Lurçat. This exhibition brings to the fore the British sculptor Henry Moore's maxim, "For every work of art there is a proper size." Moore's model for his Family Group of 1949, five inches high, is contrasted with the final monumental version.

Notable Acquisitions

This past year 19 works of art were added to the collection, by purchase (8) and gift (11). In addition the museum received 106 works of art on long term loan from David T. Owsley which greatly enhance many areas of the collection.

Ancient Mediterranean Cultures

Glass bowl, Syria, Roman Empire, 1st century
Gift of David T. Owsley in honor of John W. Fisher, 2009.009.000

Sythian bronze bridle ornament, c. late 6th early 5th century BCE
Gift of David T. Owsley via the Alconda-Owsley Foundation, 2009.011.000

Terracotta figure of Aphrodite, c. 1st century BCE
Gift of David T. Owsley via the Alconda-Owsley Foundation, 2009.012.000

Asian Art

Funerary Vessel, two-handled earthenware jar with copper bosses,
China, Han Dynasty, 20b BCE-9 CE
Gift of David T. Owsley via the Alconda-Owsley Foundation, 2008.034.001

Earthenware saddled and caparisoned horse, traces of pigment, China, Northern Qi Dynasty
Gift of David T. Owsley via the Alconda-Owsley Foundation, 2008.034.002

Earthenware Ox Cart, traces of pigment, China, Northern Qi Dynasty
Gift of David T. Owsley via the Alconda-Owsley Foundation, 2008.034.003

Tibetan Ritual Five-Skull Crown, silver, gold inset with turquoise and coral
Gift of David T. Owsley, 2009.007.000a-f

Ethnographic Art

Bronze headdress, Africa, Nigeria, Tiv culture,
Gift of David T. Owsley via the Alconda-Owsley Foundation, 2009.008.000

European Paintings and Sculpture

***Predella Panel**, St. John the Evangelist in a Vat of Boiling Oil*, 1490-1500, oil on panel by Benvenuto di Giovanni and Girolamo di Benvenuto, Italian, Florentine
Gift of David T. Owsley, 2008.035.000

Works on Paper

Prints, Drawings, Photographs

Laurent Cars after Chardin, ***The Bird Organ***, 1753, engraving
Purchase: Lucy Ball Owsley Memorial Fund, 2008.030.000

Giovanni Battista Tiepolo, ***Magician Pointing Out a Burning Skull to Two Youths***, 1735/40
Purchase: 2009.001.000

Tsukioka Yoshitoshi, ***Minamoto no Yorimitsu Cuts at the Earth Spider***, color woodcut
Purchase museum of Art Endowment Fund, 2009.002.000

Georges Godin, ***Nuit Calme***, etching and aquatint
Purchase: Ball Brothers Foundation Legacy Endowment, 2009.003.001

Alfredo Muller, ***Edouard de Max***, etching and aquatint
Purchase: Ball Brothers Foundation Legacy Endowment, 2009.003.002

Jan van Doetechum the Elder and/or Lucas van Doetechum,
Surface Decoration Flanked by Pergolas, engraving
Purchase: Museum of Art Endowment, 2009.004.001

Jean Francois Pierre Peyron, ***Remus et Romulus allaites par une louvre***
Purchase: Museum of Art endowment, 2009.004.002

Judy Ledgerwood, **Study for a mural for the Foyer of Sursa Hall**, gouache, 2006
Administrative transfer from the College of Fine Arts, 2009.005.000

Carol Front, **Ammonia**, from the Power Series, gelatin silver prints
Gift of the Artist, 2009.006.000

Art Hazelwood, **Beast of Hatred**, 2007, woodcut in colors
Purchase: Friends Fund, 2009.011.000

Decorative Arts

Gertrude and Otto Natzler, ***Shallow Bowl*****,** 1950s, stoneware, glazed
Gift of Jerome T. and Joene E. Henning, 2008.032.000

Loans from the collection

Perle Fine, *Impact*, oil on canvas was lent to **Tranquil Power: The Art of Perle Fine**, an exhibition organized by the Hofstra University Museum and Perle Fine Retrospective, Inc., April 7 – July 9, 2009.

Otto Stark, *Gravel Screen*, pastel, was lent to the Indiana State Museum, for **Making it in the Midwest, Artists who Chose to Stay,** June 20 – October 19, 2009

Thomas Cole, *The Storm King*, oil on canvas, was lent to the Tang Teaching Museum, Skidmore College, Saratoga Springs, for the exhibition **The Hudson,** July 18, 2009-March 14, 2010.

Conservation

Work Completed

Thomas Cole, *Storm King on the Hudson*, underwent surface improvements, Linda Witkowski, senior paintings conservator, Indianapolis Museum of Art

Amida Buddha, surface of the hands was lightened to resemble other exposed areas of skin, Laurie Booth, Midwest Conservation Associates.

Sino-Tibetan Buddha, treated after damage by HVAC leak, Laurie Booth
Eames rocking chair, repaired after accidental damage several years ago, Laurie Booth

Work in Progress

Giovanni Bellini studio, *Madonna And Child,* work continues and major reconstruction of painting and support, Linda Witkowski, IMA conservation laboratory.

South German late 16th century, *Virgin and Child and a Crescent Moon,* work continues on repairs to the shoulder that was disengaged from the composite block from which the sculture was carved, Laurie Booth, conservator.

EDUCATION AND OUTREACH

Programs and Special Events

October 25, 2008, President Gora hosted a Ball Family Reunion to celebrate the 90th Anniversary of Ball State University.

October 30, 2008, 20th Edmund Petty Memorial Lecture: Reed Kroloff, Director, Cranbrook Academy of Art, Director Art Museum and Campus Architect speaking on Eero Saarnin

November 8, 2008, Coach trip to SOFA Chicago

November 9, 2008, Family Day: India in Indiana

December 12, Friday with Friends: An Evening in India

January 15, 2009, Exhibition Preview: Fantasy and Fairy Tales and Almost Alice: New Illustrations of Wonderland by Maggie Taylor

March 22, 2009, Lecture by Kate Berheimer: Women in Fairy Tales

April 5, 2009, Performing Art: Norert Krapf, Indiana Poet Laureate & Monika Herzig, recording artist

July 12, 2009, Family Day: Sizing it UP

Special Projects

A new front door of wood and glass replaced the glass and aluminum as a gift of the Class of 1954.

DIDO (Digital Images Delivered Online) now has uploaded 1200 works of art from the museum collection in to the BSU libraries digital database. More than 7000 works of art have been digitally photographed and processed.

The lighting design firm of George Sexton Associates has been engaged to redesign lighting for the Sculpture Court and the Brown Study Room. Acoustical treatments of the Brown Study Room and upgraded classroom technology are being advance concurrently.