David Owsley Museum of Art
Ball State University
Annual Report

For Fiscal Year Ending 30 June 2012

(front cover)

Portrait of Francis Basset, 1777
Sir Joshua Reynolds
British, 1723–1792
Oil on canvas, 50 X 40 inches
Purchase: The Frank C. Ball Collection, gift of the Ball Brothers Foundation by exchange assisted by David T. Owsley via the Alconda Owsley Foundation
2011.006

DAVID OWSLEY MUSEUM OF ART

BALL STATE UNIVERSITY

David Owsley Museum of Art
Ball State University

Annual Report FYE 2012

Mission Statement

The David Owsley 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

Director's Foreword

A change of the name of the Ball State University Museum of Art to the David Owsley Museum of Art was approved by the Ball State University Board of Trustees at their July 2011meeting. The change was celebrated at a dinner at the museum on October 6, 2011, attended by over one hundred friends, benefactors, Ball family members, and, of course, the honoree, David T. Owsley. On that occasion, Dr. Neil Harris, the Preston and Sterling Morton Professor Emeritus in the Departments of History and Art History at the University of Chicago, gave a brief survey of the history of American university museums and their evolution from repositories, to monuments to their donors, to institutions engaged with their larger communities. His address signaled the importance embodied in the name change. David Owsley's constant nurture of this museum for the past fifty years was acknowledged by President Gora and the Chairman of the Board of Trustees, Hollis E. Hughes, Jr., who read a proclamation from the Board of Trustees.

A name change to an institution can signify change on many levels. In this case, it acknowledges a donor who has been instrumental in creating the persona of this museum through the consistent development of its collection for over a half century. A search for "Owsley" in the donor field of the museum's collection database will yield over two thousand records. By simple quantitative measure, this is numerically well over 20 percent of the museum's collection. Qualitatively, the search result is impossible to characterize briefly. The Owsley gifts begin in 1963 and range from tiny ancient artifacts to very large contemporary paintings. At Ball State, the David T. Owsley Gallery of Ethnographic Art was dedicated in his honor in 1978 to recognize his magnificent gifts of African, pre-Columbian Mesoamerican, Pacific Island, and Native American art. In 1989 he received the Ball State University President's Medal of Distinction. Mr. Owsley received an honorary degree in 2005. He has been closely allied with many other academic and cultural institutions in the United States. He is also a benefactor of the Dallas Museum of Art, where a suite of galleries that exhibit arts from Southeast Asia was named in his honor in 2003.

A boundless curiosity about the world's material culture, coupled with the eye of a connoisseur, makes the word *eclectic* more than a little inadequate as a descriptor for Owsley's collection. In an era of extreme specialization in virtually every field of endeavor, not excluding art history, David T. Owsley may be a throwback to another time where the expertise of a connoisseur was a quality to be cultivated and admired. In addition to possessing those skills, David Owsley is a scholar who has an academic knowledge at his command acquired first at New York University's Institute of Fine Arts and later as a fellow at the Victoria and Albert Museum in London, where he studied sculpture, furniture, and ceramics.

David T. Owsley shares a genetic propensity with his grandfather, Frank C. Ball, to acquire works of art. Frank Ball was certain that there needed to be a gallery for fine arts in Muncie, Indiana, and he purchased paintings in size and numbers far beyond his ability to house them in a domestic interior. Mr. Owsley's grandfather's art collection was supplemented by those of his uncles and aunts, George A. and Frances Ball, Edmund Burke Ball and his wife, Bertha Crosley Ball; and his cousins Edmund F. and Virginia Ball, E. Arthur Ball, Elisabeth Ball, and Lucina Ball Moxley, and these have come together at the Ball State University. There are, of course, other members of the family who have contributed to this museum as well, making it the Ball families' most personal legacy to the university and this community.

The nature of David Owsley's interest in art is that of a generalist, represented by the diversity of works of art integrated into the collection. There is no area of the collection in which Owsley's unerring taste and enormous appetite for art are not visible. Glance at the works of art on view in galleries housing medieval sculpture, Renaissance and Baroque paintings, French paintings, sculpture, and decorative arts, nineteenth-century French and American sculpture, and decorative art from examples of the highest-style French Art Deco to a Farberware centerpiece, and you will find Owsley's name. He has furnished representative collections of the arts of ancient China, the Indian subcontinent and Southeast Asia. We are grateful for this visual feast. It informs every aspect of humanistic endeavor represented by this great university. His gifts are a constant reminder of the artist's will to organize into an expressive and meaningful form our experiences as human beings. We are profoundly grateful to David Owsley and proud to bear his name institutionally.

Peter F. Blume
Director
David Owsley Museum of Art

MANAGEMENT AND PLANNING

Capital Fund Projects

Planning for expanded galleries for Asian art and ethnographic art on the second floor of the Fine Arts Building contiguous with existing museum galleries proceeded throughout the past year. The firm Ratio Architects Inc. of Indianapolis, John Hartlep project leader, was selected as the design team that also includes Circle Design Group, HVAC engineers, and George Sexton Associates, of Washington, D.C., and London, for lighting design. The project is being coordinated by Tanner Jordan, assistant director, Ball State Facilities Planning. Charles Froom Design is the designer for the reinstallation. The expansion will convert about 7,500 square feet at the extreme east and west ends of the second floor within the existing footprint of the Fine Arts Building to museum use.

Impetus for the project was the fact that the size of the museum's collection had long exceeded available gallery space. In particular, works of art from Africa, pre-Columbian Mesoamerica, native North American art, and the arts of the Pacific Islands had been installed in the David Owsley Gallery of Ethnographic Art. Because of the numbers of works installed there, the gallery was difficult to navigate by groups; it was impossible for a single class of students and instructor to have access to the same work of art during a guided museum visit. These 1,369 square feet will be converted to the new interior museum entrance from the north that will open at the head of the stairs to the foyer on Riverside Avenue. The museum's small collection of European and Middle Eastern Neolithic cultures and ancient Mediterranean cultures will be moved to this new entrance, a fitting beginning point for a museum visit.

As a result of relocating Asian art to the east wing and ancient Mediterranean cultures to the new entrance gallery, a parallel project will be to repurpose the galleries on the third floor, northwest corner, for newly conceived Design and Decorative Arts galleries. We have been working with Davira Taragin, consultative curator of Design/Decorative Arts, for the past year who, with Bill Zack, associate professor of Art, will develop a plan to utilize the four connected galleries.

Fundraising: Capital Campaign for Expansion*

The museum's $5M campaign, part of the Ball State Bold campaign, achieved a reduced goal of $3.6M. This will be used for expansion into the east and west wings on the second floor of the Fine Arts Building, which will add 7,500 square feet of exhibition space for existing collections of ethnographic art and Asian art.

Donors of $1,000,000 or more

Dorothy and Richard Burkhardt Family Foundation
Children and Grandchildren of Marjorie Petty Harper
Chuck and Kathy Harper
James and Ellen Harper Comeskey
Jeffrey and Mary Harper
Benjamin Comeskey
Caitlin Comeskey
Adam Harper
Andrew Harper
Emily Harper
Katherine Harper
Matthew Harper

Donors of $500,000 or more

Ball Brothers Foundation

Donors of $250,000 or more

Estate of Ruth Halberg

Donors of $100,000 or more

Frank Ball
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Donors of $50,000 or more

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Donors of $10,000 or more

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Other donors

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Owsley and Associates
Dr. Don Park
Patricia Pelizzari
Richard James Shanahan
Dr. and Mrs. Christopher Stack
Dr. and Mrs. Joseph Trimmer
Dr. Annemarie Voss
Mr. and Mrs. Randy Woods

ADMINISTRATION

Gifts and Grants

Institute of Museum and Library Services
Applied to IMLS Conservation Project Support grant program to conserve sixteen tonalist paintings from the museum's collection. Application was declined.

Ball Brothers Foundation
Applied to Ball Brothers Foundation requesting $54,000 to support the expansion planning for the museum's Look to Learn project to expand to eight public school districts in Delaware County. Application was successful, with partial funding of $35,000 received.

Attendance

Museum Attendance Figures (In-house attendance)

	FYE 05	FYE 06	FYE 07	FYE 08	FYE 09	FYE 10	FYE 11	FYE 12
July	1750	1711	1468	1004	1552	1519	1824	2870
August	2192	1089	1683	1795	1169	1424	1358	1756
September	2447	1927	2817	3232	2912	2963	2865	2559
October	3016	1721	2381	3054	3403	4127	3150	2884
November	1890	2115	2875	2719	2791	2791	3879	3259
December	1022	1153	1308	1304	1409	1213	2943	1282
January	911	1862	2482	1364	2114	1774	1550	2057
February	1805	2956	3048	1768	2419	3181	1881	2897
March	1739	3296	3413	2977	2492	2440	3850	3751
April	3205	3091	3405	3286	4213	4397	4640	4875
May	848	1500	1830	1514	2003	1800	1300	1485
June	2476	2534	1612	2604	2773	1578	1489	2410
Total	**23,301**	**24,955**	**28,322**	**26,621**	**29,250**	**29,207**	**30,729**	**32,085**

Special Events

The museum held seven major events that altogether drew about 830 people.

September 15	Opening Reception for *Gorham 1880 – 1920, The Glory Years: Selections from the Don and Lois Norris Collection*
October 6	Celebration Dinner to rename museum in honor of David Owsley
October 28	Edmund F. Petty Memorial Lecture: Dr. Gail Levin, Distinguished Professor of Art History, Baruch College and the Graduate School of the City University of New York, speaking on Lee Krasner
December 9	Friday with Friends: *An Evening in Venice* unveiling Canaletto's *Al Dolo,* with a modern Commedia dell'Arte performance by Jonathan Becker
March 25	Music in the Museum: Jazz Brunch with Ball State's Jazz Orchestra
April 17	Benefactors Dinner
April 22	Music in the Museum: American Piano Trio

Music in the Museum

Friends of the David Owsley Museum of Art organized two special events. The series called Music in the Museum netted $2,472.

Underwriting Sponsors for Music in the Museum

Encore ($,1000 or more)
Dr. Fred A. Meyer, Jr.

Symphony ($500–$999)
Muncie Art Students League
Frances Petty Sargent
Drs. Donald and Sue Whitaker

Concerto ($250–$499)
David Owsley Museum of Art Alliance
Francis and Dr. Carol Flores
Horizon Convention Center
Eric and Sandra Kelly
Raymond James
Westminster Village Muncie

Sonata ($100–$249)
Annette Craycraft
Bill and Sarah Jenkins
Drs. Lathrop and Susan Johnson
Dr. and Mrs. Robert and Barbara Kvam
Katherine Onieal

Celebration Dinner on October 6, 2011 to rename the museum in honor of David Owsley.

EDUCATION AND OUTREACH

The educational services of the David Owsley Museum of Art consist of various high-quality educational experiences for public impact to broaden knowledge and understanding of the collection and the museum for students, faculty, and staff on campus as well as community members from the city, county, and region. The strategic plans of the university and museum guide our activities, as does the Muncie Action Plan for the city, together focusing on **access** and **awareness** while affirming a vibrant and integrated university community.

Teaching and Academic Programs

At its core, the Museum of Art uses its art collection as a cultural context, conceptual framework, primary text, and creative focal point for offering skill building in visual literacy and critical thinking. Group visits led by museum staff and docents, 127 in all, were provided for professors and students from all seven of Ball State's academic colleges. Examples include a focus on the family in art for the Honors College freshman class; the economics of art and visual analysis; nonverbal communication; costume history; and foodways in history and art. Many professors bring their students to the Museum of Art and lead their own class activities and discussions, e.g. the Art Department for art history and drawing, and the College of Architecture and Planning for freshman studio drawing. CAP freshman also studied paintings in the museum's collection this year and translated them into three-dimensional spaces.

Docent Learning Program

The Docent Learning Program recruited nine new docents in the fall and eight new docents in the spring, resulting in thirty-one active docents in total. The docent ratio of students to community members is 3:1. The student docents are mostly public history, art history, art, theater, and anthropology majors, and community members are typically current or former professors and teachers. Docents attend weekly training during the fall and spring semesters that focuses on learning about the museum and its collection, art and art history, audiences, and gallery teaching methods. Some students register for training and enroll in the class format for credit. Two students participated in the program for credit: Jordan Thomas (fall 2011) and Madisen Basey (spring 2012).

Three Ball State University undergraduates were selected for internships and special projects at the Museum of Art. They were interns Leo Patros, history major, "Highlights of the Collection for the Community"; Kristen Vincenty, anthropology major, "Re-Exhibiting Pre-Columbian Art"; and Brittany Yoder, art major, "Investigating African Metalwork."

BSU Museum Club

The BSU Museum Club was officially recognized as a Ball State University student club. They are a club interested in all museums for personal interest and future careers. Museum of Art staff member Tania Said is the faculty advisor. The culminating activity was a trip to the Indianapolis Museum of Art to meet artist Brian McCutcheon and view his midcareer retrospective and to meet BSU alumna and former Museum of Art docent Stefanie Clark to discuss education and careers for the new and emerging museum professional.

Teacher and School Programs

- The docents and staff led dozens of school tours for area children, including public, private, charter, and multigrade classes (elementary to high school) from seventeen school districts in eleven counties.
- The special initiative Look to Learn—focusing on art, critical thinking, and language—continues in collaboration with Burris Laboratory School and Ball State Teachers College as partners. To date, three grades composed of 120 students have participated, viewing and discussing two dozen works of art last year. They visited the Museum of Art twice, and seven training sessions were provided to teachers resulting in twelve teachers knowing the Visual Thinking Strategies teaching method and customized curriculum. Look to Learn is also the subject of various qualitative and quantitative studies to evaluate the project's effectiveness and suitability for implementation in area schools. The results are expected in fall 2012.
- The teacher training workshop "An Introduction to Visual Thinking Strategies" was offered in collaboration and with funding from the Art Education Association of Indiana to art teachers from the region.
- Publication of the *Latin American Art and Culture* educational packet, geared to secondary students, was completed with review and expertise from seven area teachers of art, Spanish, and language arts. It is the fifth educational packet produced by the Museum of Art for teachers and students; other topics include African art, Native American art, and art in America.
- The Museum of Art produced its first Educational Program Brochure, which has been mailed to all area schools.

Community Outreach and Service

The David Owsley Museum of Art Alliance is a membership organization that raises funds for the Museum of Art through their financial support of programs and museum activities. Nine programs were produced for the seventy-three members and friends, including a trip to the Indianapolis Museum of Art to meet the members of the IMA Alliance membership group.

Special community group tours included alumni, parents of incoming freshman, and summer community outreach programs—for instance, Great Achievers and Summer Advantage from the Muncie Public Library, and the Buley Center after-school program. Special off-site staff and volunteer community presentations included a series of six programs for Westminster Village, a retirement community in Muncie; the Muncie Art Students League; and the Association of Lifelong Learners.

The Museum of Art's volunteer corps is an active group of docents and members of the Alliance and Friends Executive Committee, an advisory group drawn from the membership. In FYE 2012, docents contributed 845 hours, and Alliance officers and members' effort resulted in 104 hours (32 [8 programs x 4 members x 1 hour] + 72 [9 programs x 4 officers x 2 hours]).

Professional service by Tania Said, director of education, included completing a three-year term for the Museum Education Roundtable, joining the board of the Art Education Association of Indiana, and reviewing articles for the *Journal of Museum Education*.

Museum and Educational Program Research and Planning

The Museum of Art engaged in a rigorous interpretive planning process in preparation for expanded galleries and public space. Planning included conducting eight meetings of various audience groups and stakeholders of the Museum of Art with consultant Myriam Springuel, The Museum Group. The meetings were with Museum of Art members, faculty, staff, teachers, students, docents, and other community organizations over two days, followed by an off-site meeting at Motivate Our Minds in Muncie.

Museum staff visited five other midwestern art museums to benchmark best practices in museum interpretation and to determine space needs for programs and other functions. . The museums studied included Ohio's Allen Memorial Art Museum at Oberlin College and Cleveland Museum of Art and Michigan's Cranbrook Art Museum in Bloomfield Hills, Detroit Institute of Arts, and University of Michigan Museum of Art in Ann Arbor. The resulting interpretive plan will guide space allocation and development of interpretive planning tools in the Museum of Art. The plan has been initiated to anticipate further expansion of the Museum of Art in service to this region.

Public Programs

In FYE 2012, the Museum of Art offered fifty programs composed of docent-led scheduled public tours, interviews with artists and other experts from around the country, films, and more for BSU students, faculty, and staff and the community.

New programs included a book club in partnership with Muncie Public Library, which focused on Dr. Gail Levin's book *Lee Krasner: A Biography* in preparation for the author's visit later that same month; the weekly drop-in program "Sketching in the Museum," in collaboration with the BSU Fine Arts Club; and drop-in "Docent's Choice" tours starting in the summer. The "First Person" program expanded to include live interviews and discussions with experts using Internet videoconferencing and assistance from BSU Unified Technology Support; the selected inaugural program interviewees

were artists Aurora Robson and Pat Steir, who are represented in the collection; and art historian Polly Nordstrand, Ph.D. candidate, Cornell University.

Family programming
Family programming included a summer afternoon featuring kid-friendly tours and programs highlighting the collection, and the Arts and Music Festival on the Green, in collaboration with the Muncie Symphony Orchestra and Muncie Arts and Culture Council.

By the Numbers:

- 193 groups visited the museum in FYE 2012.
    - 1 out of 6 visitors comes to the Museum of Art as part of a group; i.e., through schools, university classes, etc.
    - 845 hours were donated by docents.
    - $15,243.80 is the value of hours donated by docents (according to Independent Sector).
    - 50 public programs were offered.

Museum Education Public Programs Schedule for FYE 2012

Fridays both semesters

- Meditation in the Museum
- Sketching in the Museum

July

- Family Day: 1970s Art and Life
- Tour Time: Introducing the Ball State University Museum of Art

August

- Tour Time: Introducing the Ball State University Museum of Art
- Late Hours: Quad Bash

September

- Alliance Luncheon and Program: Aspects of American Paintings from the 1970s
- Tour Time: The Collectors
- First Person: Aurora Robson

October

- Expert Art: Silver for Serving and Art
- Art High at Noon: Coins and Medals
- Alliance Luncheon and Program: Gorham's Glory Years
- David Owsley Museum of Art Book Club: *Lee Krasner: A Biography*
- Art High at Noon: Glass Then and Now
- Petty Memorial Lecture: *Lee Krasner A Biography*
- Tour Time: The Collectors

November

- Art High at Noon: New Abstract Painting
- Alliance Luncheon and Program: Aquatints
- Tour Time: The Collectors
- Art High at Noon: Silver Delights

December

- Student Showcase: History and Art
- Art High at Noon: Christ Represented
- Reel Time: *Waste Land*
- Alliance Luncheon and Program: Public Art, Progress, and 1930s America

January

- Alliance Luncheon and Program: The Arts of Hobby Wars
- Docent Information Meeting
- Tour Time: The Collectors
- Expert Art: What Is an American?

February

- Alliance Luncheon and Program: Haiku Economics
- Art High at Noon: Love in the Galleries?
- Tour Time: The Collectors
- First Person: Pat Steir
- Art High at Noon: New Pre-Columbian Sculpture

March

- Teacher Training: Visual Thinking Strategies—An Introduction
- Parent Field Trip with Muncie Public Library Great Achievers
- Art High at Noon: Portraiture
- Alliance Luncheon and Program: Women of the Revolution: Images by and of Women during the French Revolution
- Tour Time: The Collectors
- Expert Art: The Aging Body
- Art High at Noon: Carved in Stone

April

- Alliance Luncheon and Program: Religious Art of Span
- Art High at Noon: Political Prints
- Tour Time: The Collectors
- Benefactor's Dinner
- Reel Time: *Downside UP*
- Sketching in the Galleries
- Mediation in the Museum

May

- Alliance Trip to the Indianapolis Museum of Art
- Arts and Music Festival on the Green

June

- Lunch and Learn with Dr. Natalie Phillips on Art by 20th-Century Women
- Family Day: Dream Big with Art, Books, and Museums
- Reel Time: *The Hideaways*

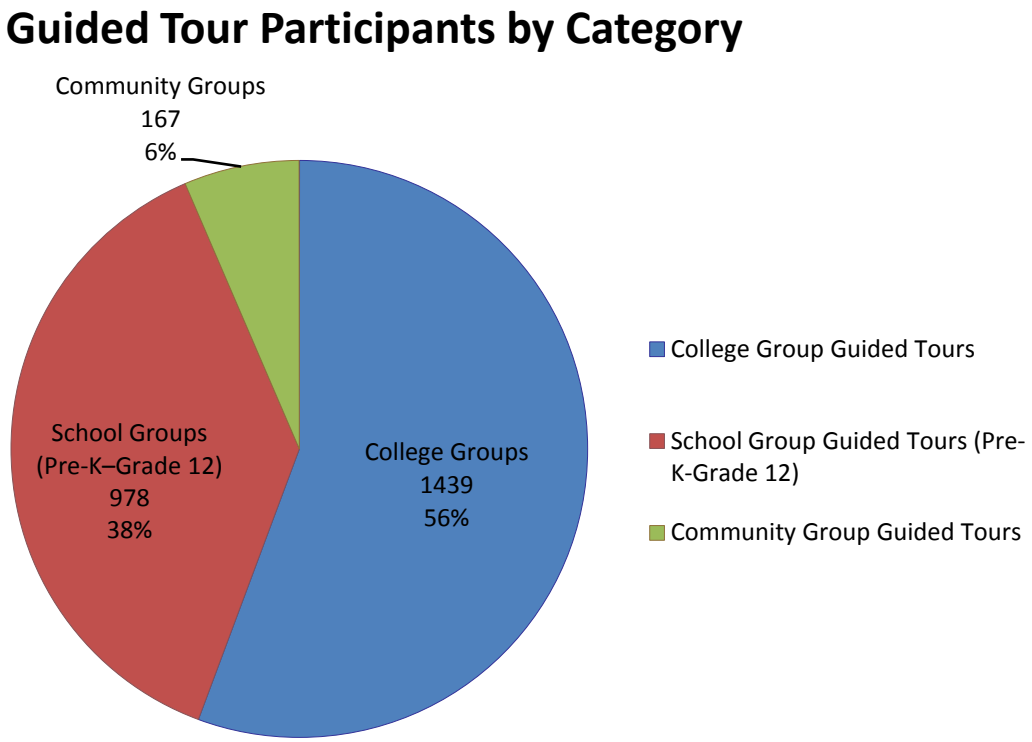
Group Visits, Fiscal Year Ending 2012

Guided Tours, Self-Guided Tours, and Collection Viewing

Guided Tours

Participants by Category

College Group Guided Tours (BSU, Ivy Tech, Taylor)		1439
School Group Guided Tours (Pre-K–Grade 12)		978
Community Group Guided Tours (homeschooled, Boy/Girl Scouts, adult groups)	+	167
Total Guided Tour Participants		2584

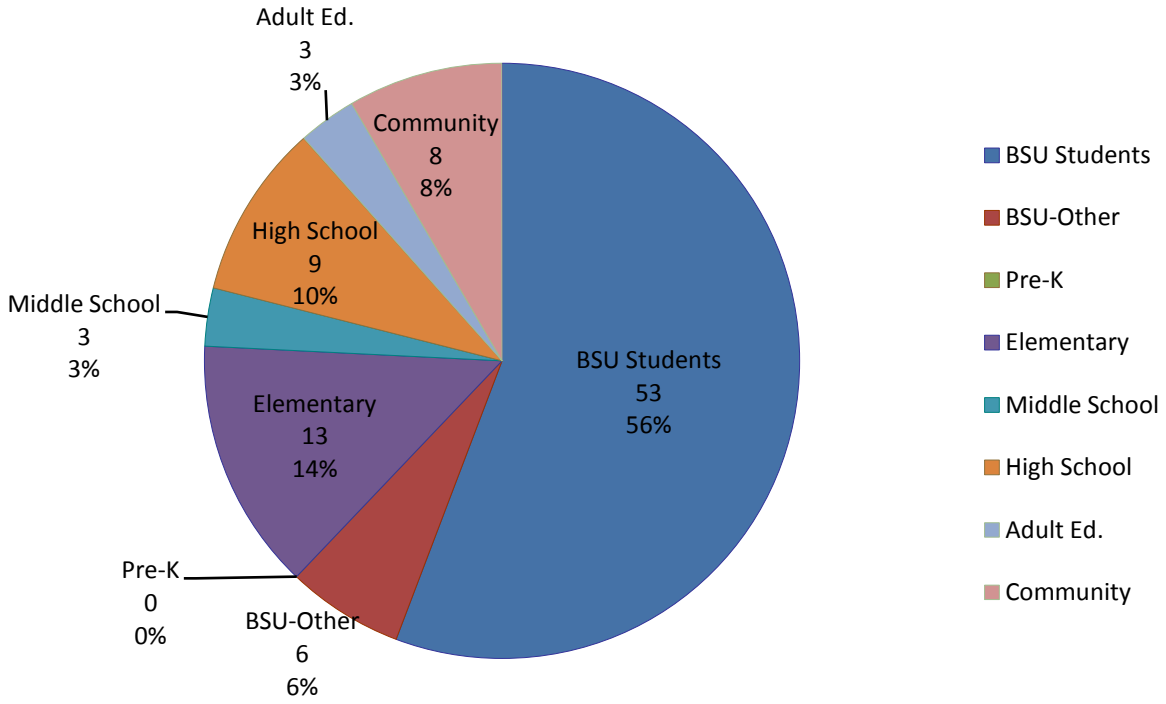


Guided Tour

Groups by Group Type

BSU Students	53
BSU – Other (student organizations, portfolio review students, alumni)	6
Pre-K	0
Elementary	13
Middle School/Junior High	3
High School	9
Adult Education (Ivy Tech, Taylor)	3
Community (home school groups, Boy/Girl Scouts, adult groups)	+ 8
Total Guided Tour Groups	95

Guided Tour Groups by Group Type

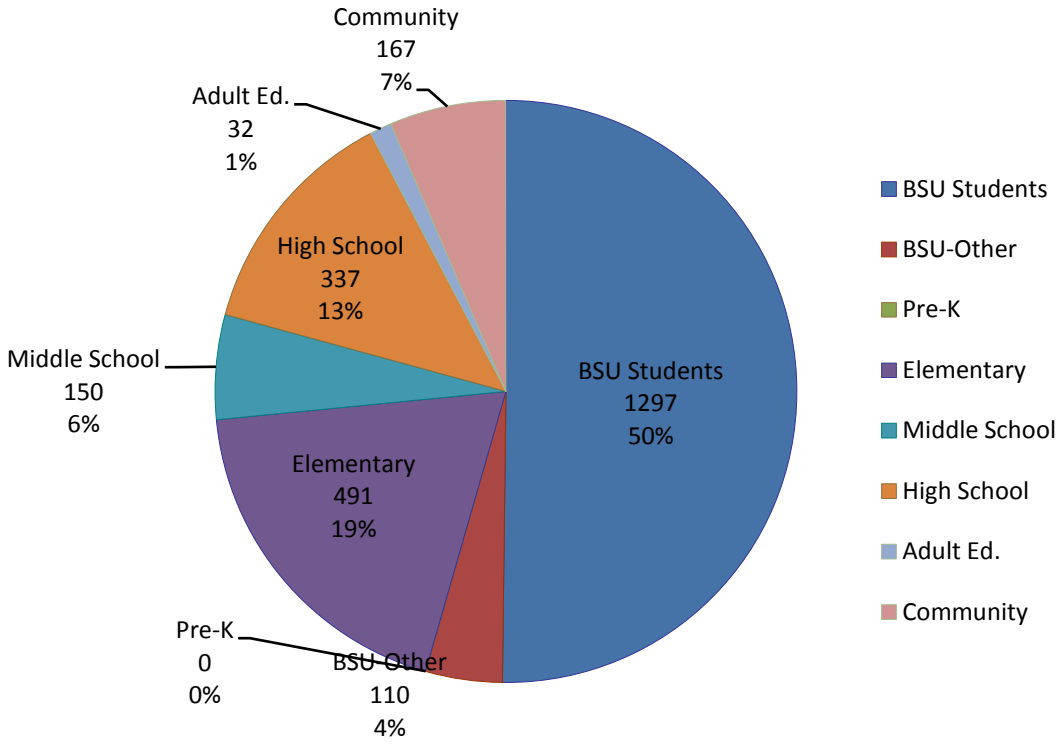


Guided Tour

Participants by Group Type

BSU Students	1297
BSU – Other (student organizations, portfolio review students, alumni)	110
Pre-K	0
Elementary	491
Middle School/Junior High	150
High School	337
Adult Education (Ivy Tech, Taylor)	32
Community (home school, Boy/Girl Scouts, adult groups)	+ 167
Total Guided Tour Participants	2584

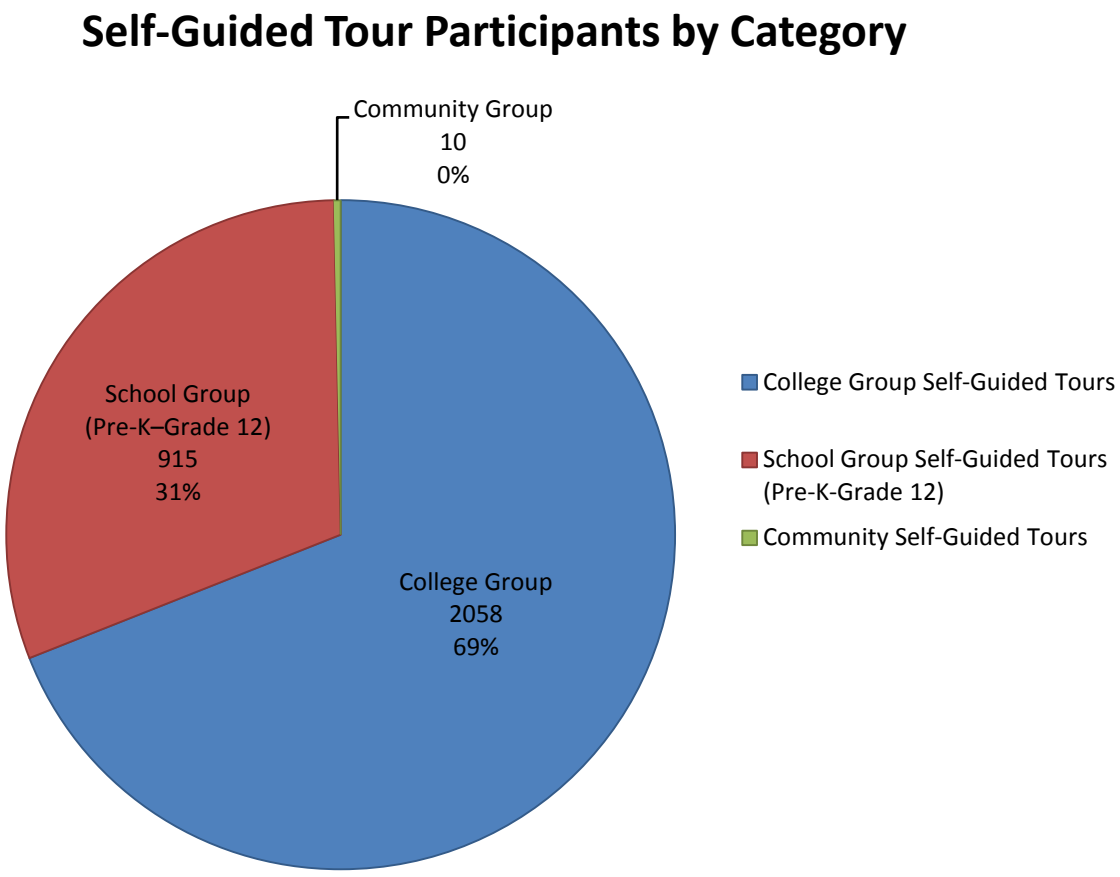
Guided Tour Participants by Group Type



Self-Guided Tour

Participants by Category

College Group Guided Tours (BSU, Ivy Tech, Taylor)	2058
School Group Guided Tours (Pre-K–Grade 12)	915
Community Group Guided Tours (home school, Boy/Girl Scouts, adult groups)	+ 10
Total Self-Guided Tour Participants	2983

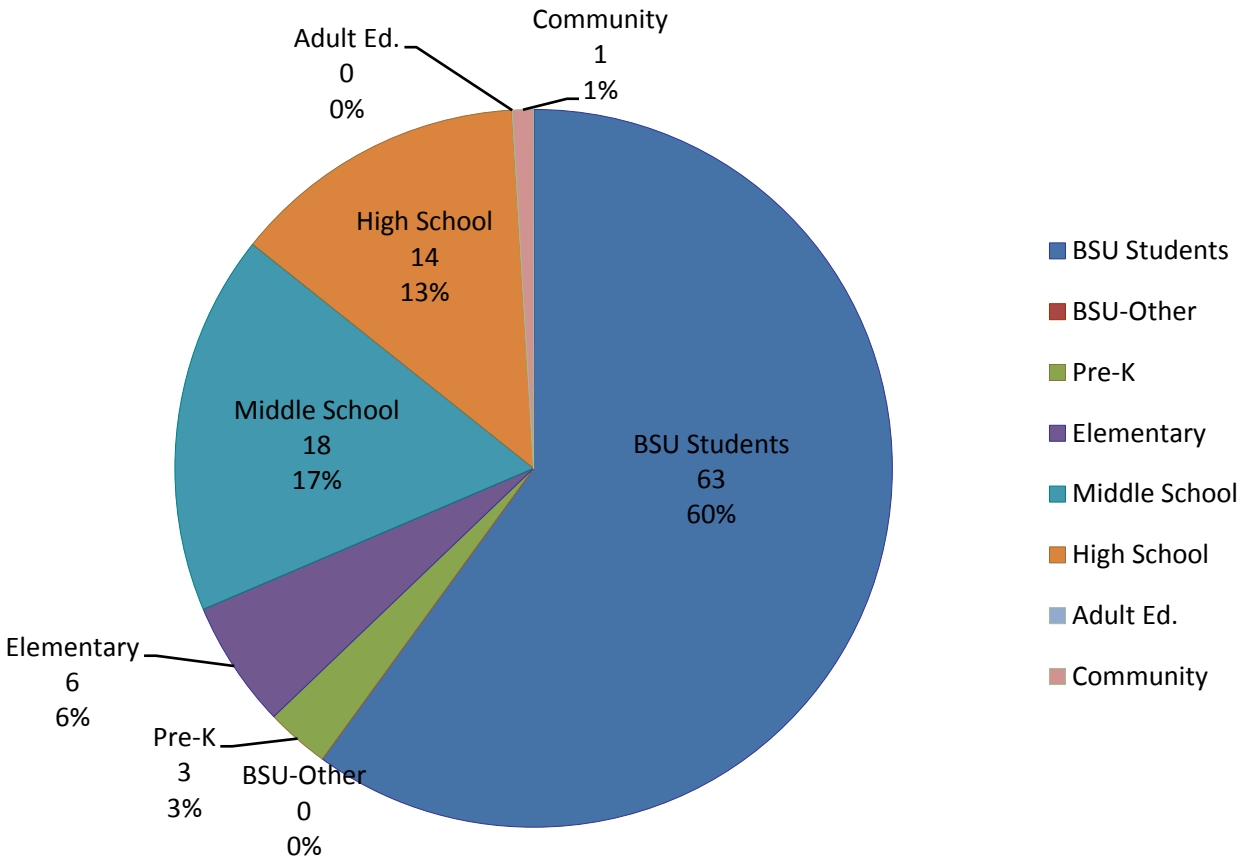


Self-Guided Tour

Groups by Category

BSU Students		63
BSU – Other (student organizations, portfolio review students, alumni)		0
Pre-K		3
Elementary		6
Middle School/Junior High		18
High School		14
Adult Education (Ivy Tech, Taylor)		0
Community (home school, Boy/Girl Scouts, adult groups)	+	1
Total Self-Guided Tour Groups		105

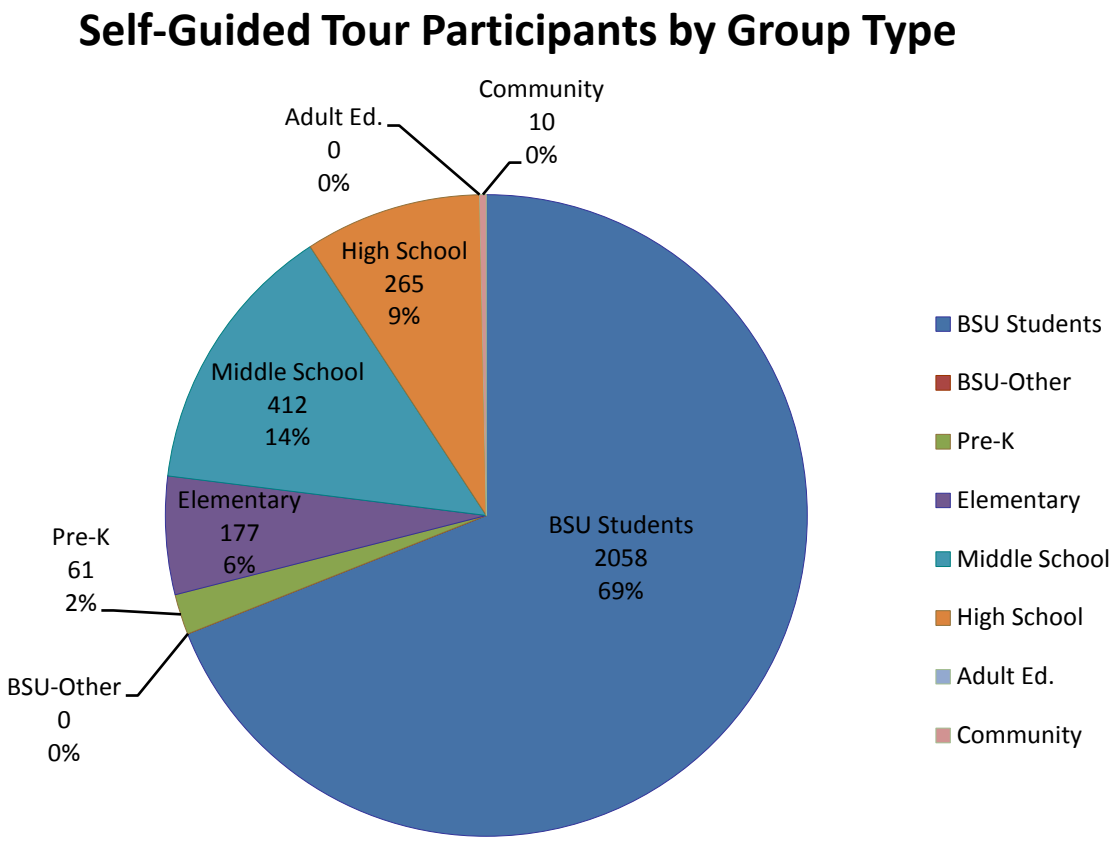
Self-Guided Tour Groups by Group Type



Self-Guided Tour

Participants by Group Type

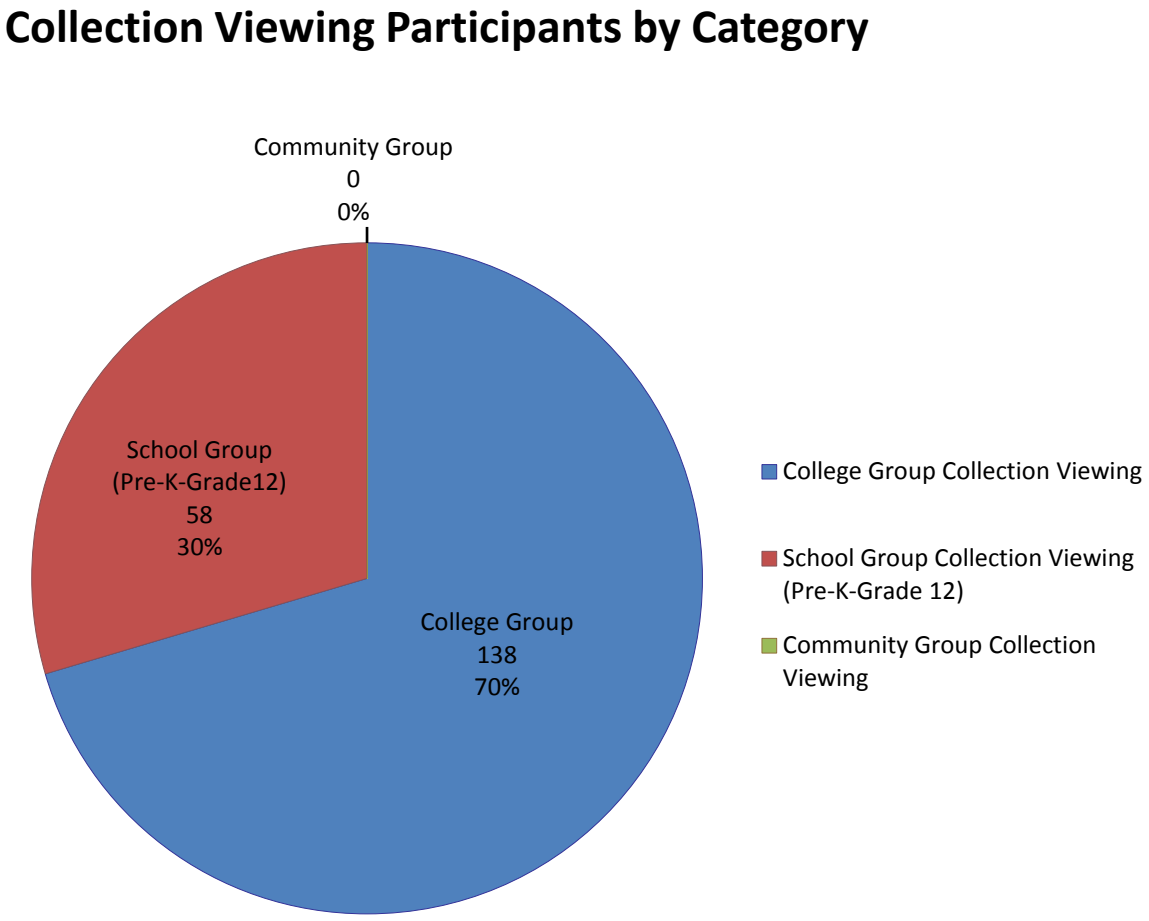
BSU Students	2058
BSU – Other (student organizations, portfolio review students, alumni)	0
Pre-K	61
Elementary	177
Middle School/Junior High	412
High School	265
Adult Education (Ivy Tech, Taylor)	0
Community (home school, Boy/Girl Scouts, adult groups)	+ 10
Total Self-Guided Tour Participants	2983



Access to Reserve Collection

Participants by Category

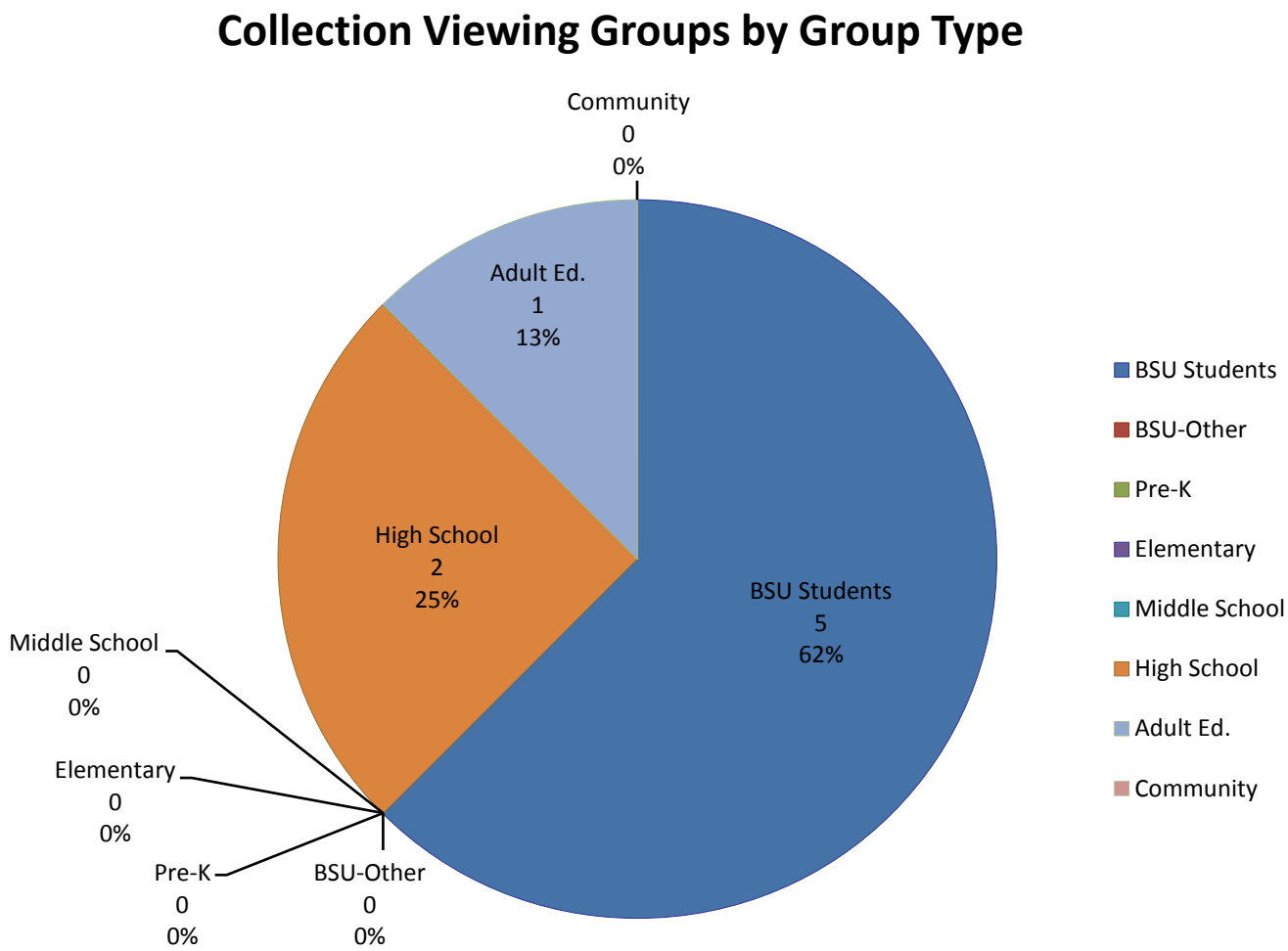
College Group Collection Viewing (BSU, Ivy Tech, Taylor)	138
School Group Collection Viewing (Pre-K–Grade 12)	58
Community Group Collection Viewing (home school, boy/girl scouts, adult groups)	+ 0
Total Collection Viewing Participants	196



Access to Reserve Collection

Collection Viewing Groups by Group Type

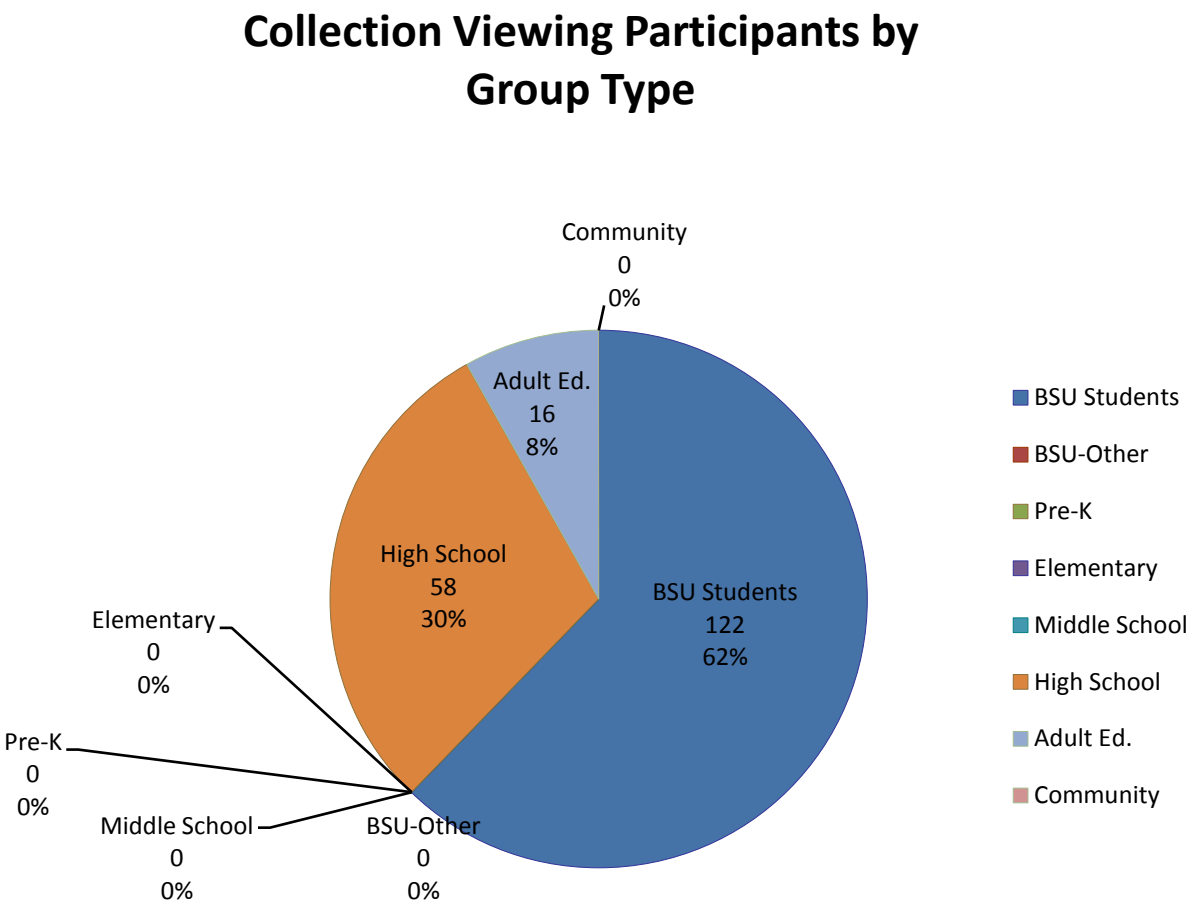
BSU Students	5
BSU – Other	0
Pre-K	0
Elementary	0
Middle School/Junior High	0
High School	2
Adult Education (Taylor)	1
Community	+0
Total Collection Viewing Groups	8



Access to Reserve Collection

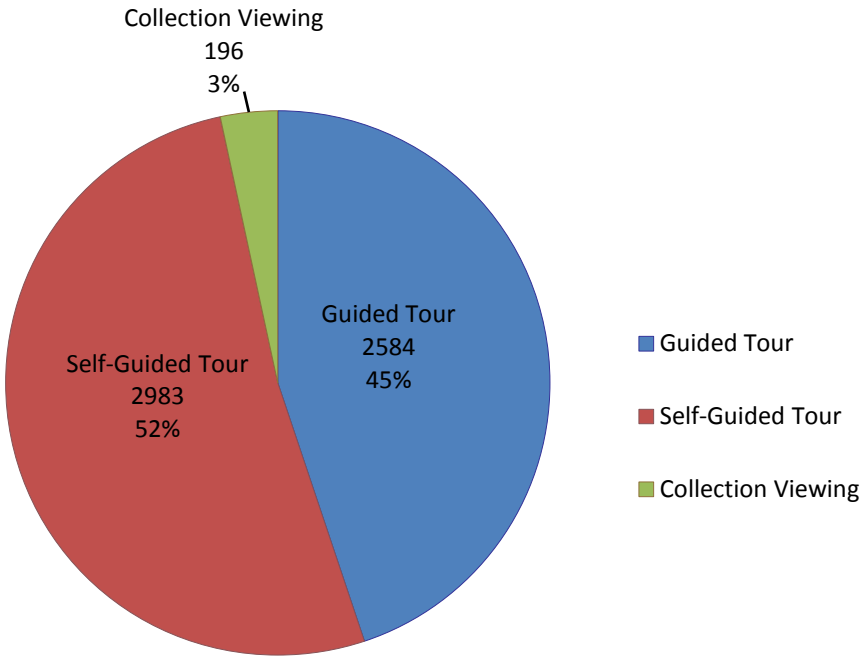
Collection Viewing Participants by Group Type

BSU Students	122
BSU – Other	0
Pre-K	0
Elementary	0
Middle School/Junior High	0
High School	58
Adult Education (Taylor)	16
Community	0
Total Collection Viewing Participants	196

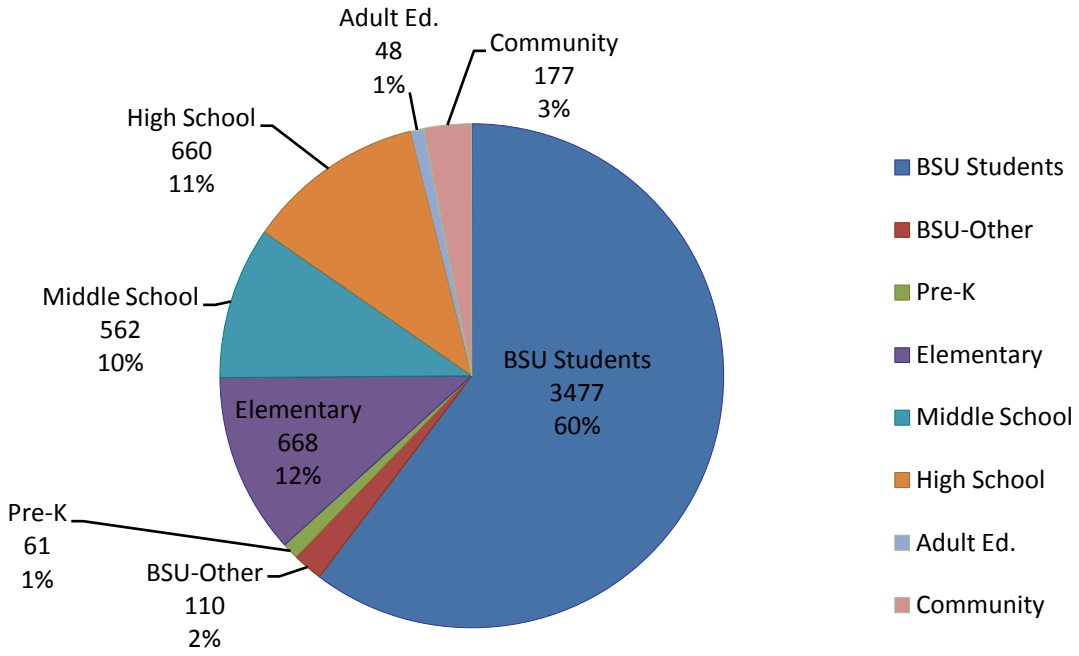


Visitors in Groups Grand Total for 2010–2011: 5763

Visitors in Groups by Visit Type

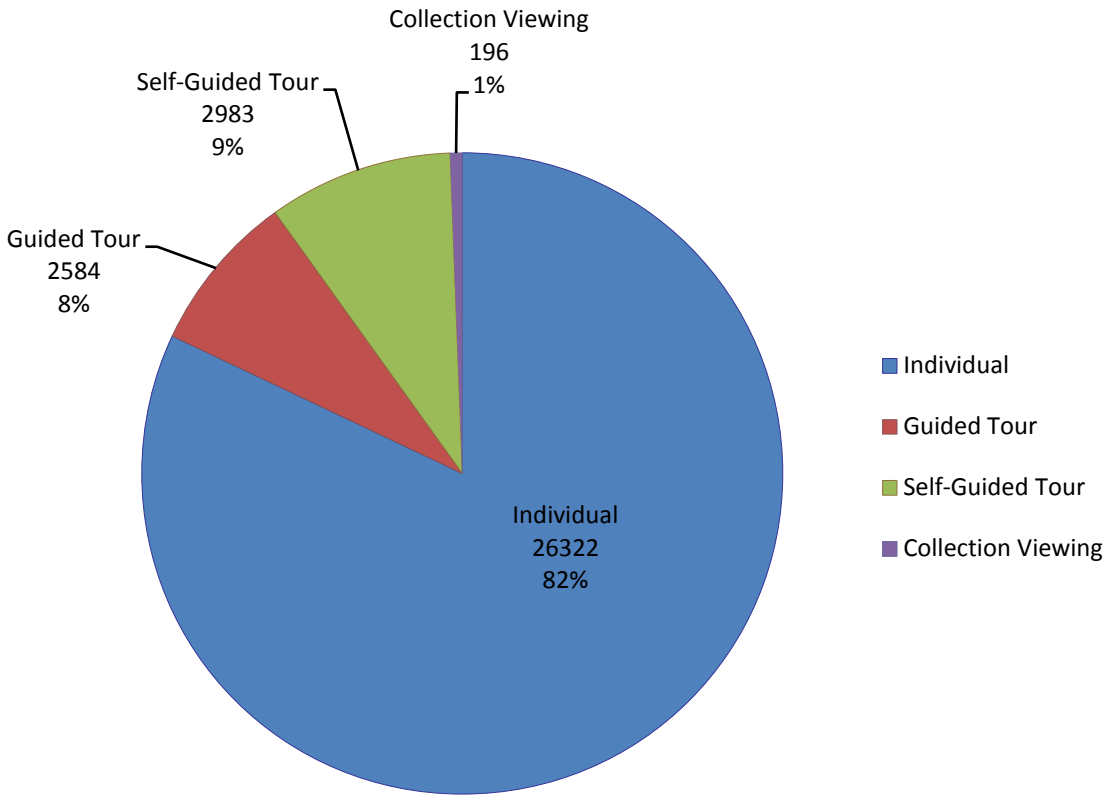


All Visitors in Groups by Group Type
Total Visitors in 208 Groups: 5763



Total Guided Tour Participants	2584
Total Self-Guided Tour Participants	2983
Total Collection Viewing Participants	+ 196
Total Group Visit Participants	5763
Total Visitors Not Attending as Part of a Group	+ 26322
Total Attendance (July 1, 2011-June 30, 2012)	**32085**

Attendance 2011-2012



CURATORIAL

Exhibitions

July 2011 through December 2011*

Aurora Robson: Be Like Water
Sculpture Court
Saturday, April 16, 2011, through August 5, 2012

Canadian-born New York artist Aurora Robson has installed the sculpture *Be Like Water* in the museum's sculpture court, suspended from the skylight. Robson, a dedicated environmentalist, has gleaned her material from the refuse stream in the form of plastic water bottles to call attention, poetically, to environmental disaster caused by trash.

*The museum's special exhibition galleries were closed for construction December 2011 until September 2013.

To Grow, 1973
Joan Snyder
American, b. 1940
Oil on linen canvas, 18 x 26 inches
Gift of David T. Owsley, 1986.044.001

Aspects of American Painting: the 1970s
Special Exhibition Galleries No. 1 and No. 2
Friday May 20, 2011, through Sunday, August 28, 2011

The photographic image, minimalism, conceptual art, experimental film and video, sound works, earthworks, and performance art were, from a critical point of view, edging painting to the periphery of the central concerns of the art world of the 1970s in New York. Again and again, influential avant-garde journals declared that painting was dead. The hegemony of formalist critic Clement Greenberg—the champion of abstract expressionism and the color field art that aired acres of raw canvas that followed—was through.

But the variety of paintings made in the decade of the late '60s and 1970s by independent-minded artists is evidence that the funeral announcement was premature. This selection from the museum's collection includes artists who pursued their careers outside New York, such as Charles Pollock (1902–1988), who worked in Michigan and then Paris with only a brief stop in New York (1968–71); Stanley Boxer (b. 1926) and Walter Darby Bannard (b. 1934), whose work was variously called color field, postpainterly abstraction, or lyrical abstraction; Joan Snyder (b. 1940), the pioneer of neo-expressionism; and Irving Kriesberg (1919–2009), the quintessential outsider, an independent painter of walking figures in an era of nonobjectivism. Katherine Porter's (b. 1941) large canvas, *Chalatenango*, 1980, begins to engage world politics.

Although they were exhibited in Chicago in the 1960s, the Chicago imagists were put onto a world stage in London at the Whitechapel Art Gallery in 1972. This selection from the museum collection includes work by Philip Hanson (b. 1943), Christina Ramberg (1946–1995), Ed, Paschke (1939–2004), and Barbara Rossi (b. 1940). Their work is personal, quirky, and influenced by surrealism and the comics. Unlike the New York pop artists, who remained archly aloof from their commercially derived subjects, the imagists reveled in their subjects.

(1970s cont.)

Seen at a remove of thirty-plus years, the tradition of painting as a means of personal expression and the vitality of experimental vocabularies of these artists provide a satisfying, if selective, look at the art of this decade. Not yet history, but not of the moment either, these paintings remain as engaging if not as disturbing as they were when first encountered. Considering the longevity of these artists' careers, their relevance to the history of art seems assured. The high proportion of women artists included even in this small selection as mainstream painters of the decade could not have happened ten years earlier, when painting/criticism/commercial representation was the province of white males. The '70s ushered in a new era.

Gorham 1880–1910: The Glory Years
Selections from the Don and Lois Norris Collection
Special Exhibition Galleries No. 1 and No. 2
Friday, September 16, through November 27, 2011
Preview, Thursday, September 15, 5:00 to 7:00

This is an exhibition of over sixty examples of silver hollowware and flatware manufactured by Gorham Mfg. Company between the years 1880 and 1910. The exhibition is drawn from the collection of Don and Lois Norris.

Between 1872 and World War I, the price of silver raw material dropped continually. Nevertheless, it was an ebullient era, a gilded age where silver was within reach of a society taking its place in the world. Gorham was on top of its game, making inventive hollowware as well as flatware to serve myriad new uses. World trade made things like tropical fruit available year-round, necessitating new, appropriate serving utensils. Ice and ice cream similarly needed new forms of silver to serve them. Tableware was never so complicated.

The fashion for new design motifs during this period is unparalleled. Exotic influences from the Middle East and the Far East, naturalism, and the French-influenced art nouveau were all incorporated into this extravagantly inventive period of American silver manufacture, nowhere better than by Gorham.

They Spin Finely (Hilan Delgado, Caprichos 44), 1799
Francisco de Goya, Spanish, 1746–1828
Etching, aquatint, drypoint, and burin, 8 ½ x 5 ¾ inches
Purchase: Museum of Art Endowment, 2006.015.003

AQUATINTS
Brown Study Room
Friday, September 16, through December 31, 2011
Preview, Thursday, September 15, 2011, 5:00 to 7:00

This exhibition is a selection of thirty prints made in the aquatint medium, which was codified in the mid-eighteenth century and adopted to imitate the tonality found in wash drawings and watercolors. Duplicating the freshness of a drawing and watercolor was a quest of printmakers since the early 1500s. Aquatint is a technique that, although invented earlier, was used extensively by some of the most inventive artists/printmakers from the nineteenth century through today. Francisco Goya was the master of all time in using aquatint dramatically in his long series of satirical prints known as the *Capriccios*.

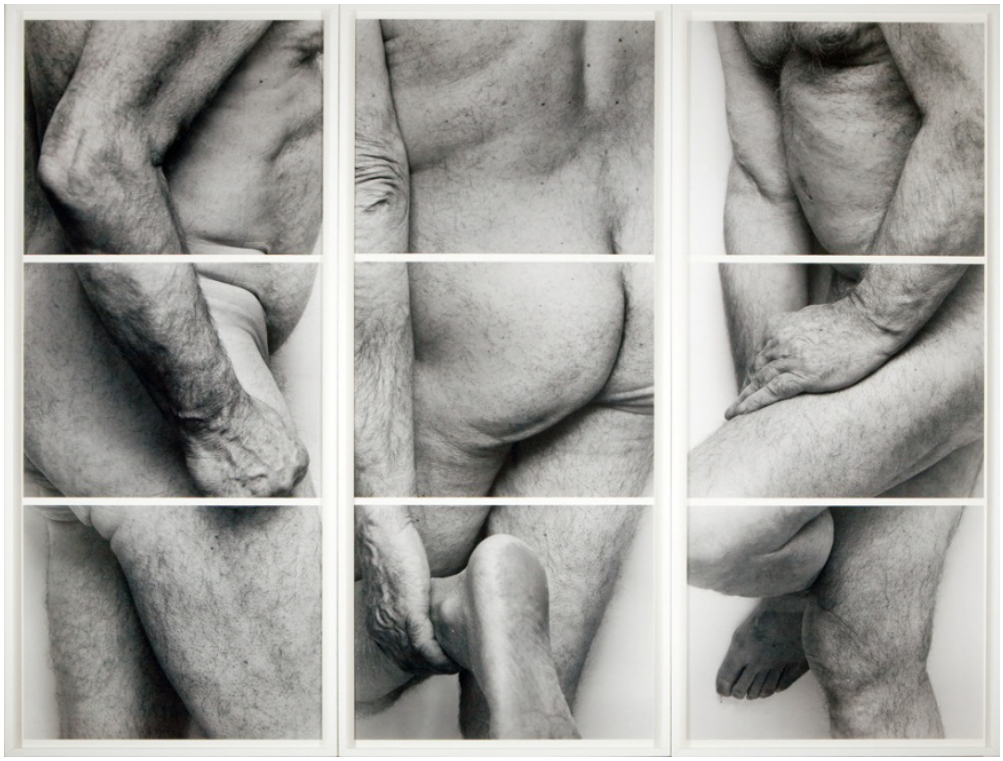
Included in this selection are works by François-Philippe Charpentier and his Swedish student Per Gustaf Floding, who are credited with standardizing the technique. Other early adopters included François Boucher and Jean-Claude Richard, the Abbé de Saint-Non. Francisco Goya, Picasso, and contemporary artists Paula Rego, Kiki Smith, Amy Wilson are represented among others. Professor Sarojini Johnson was the guest curator for this exhibition.

Notable Acquisitions

Portrait of Francis Basset, 1777
Sir Joshua Reynolds
British, 1723–1792
Oil on canvas, 50 X 40 inches
Purchase: The Frank C. Ball Collection, gift of the Ball Brothers Foundation by exchange assisted by David T. Owsley via the Alconda Owsley Foundation
2011.006.000

The sitter, Francis Basset, was a student at King's College, Cambridge University, when he had his third Joshua Reynolds portrait done in London. The scholar is commemorated here by his academic robe and mortarboard, similar to regalia still in use today. Basset went on to become a politician and make his fortune in mining. Along with rival Thomas Gainsborough, Sir Joshua Reynolds was the most significant portrait painter of his time. He was a founder member and the first president of the Royal Academy in London. In 1769, he said:

> Invention, strictly speaking, is little more than a new combination of those images which have been previously gathered and deposited in the memory; nothing can come of nothing.



Freize Number Four, 1994
John Coplans
American, born England 1920 - 2003
Silver gelatin prints, three panels each measuring 74 X 23 inches, 74 X 69 inches overall
Purchase: Ball Brothers Foundation Legacy Endowment for the Museum
2011.007.000a-c

John Coplans began photographing his own body at age fifty-eight. This continued for the next twenty-five years. Introducing his book about the work, titled *A Body*, Coplans had the following to say:

> I photograph my body. I generalize it by beheading myself to make my body more like any other man's. Nakedness removed the body from the specificity of time; unclothed, it belongs to the past, present, and future. It is classless, without country, unencumbered by language, and free to wander across cultures at will.

He was active in the United States from 1960 as a painter, a museum director at Pasadena and later Akron, Ohio, and as the founding editor of the influential *Art Forum* magazine. He is best remembered today for his self-portraits, which are the collections of many American museums. *Frieze IV* is among the most ambitious of his works.

Watkins Glen, New York, 1931
Clarence Carter
American, 1904–2000
Watercolor, 14 ½ X 21 ½ inches
Purchase: Friends of the Museum Fund
2011.012.000

Ohio native Clarence Carter left an indelibly personal take on the years of the Great Depression in America. His landscapes were not always as devoid of people as this one is. Here, the railroad switching mechanism and light signal take up the role of people as if visitors from another planet full of mysterious purpose in their unexplained dialogue. Carter's paintings of the commonplace often have an unsettling surrealist quality. *Watkins Glen, New York* adds to the museum's rich collection of watercolors from the first half of the twentieth century.

St. Jerome, 1596
Hendrick Goltzius
Dutch, Haarlem, 1558 - 1617
Engraving, 16 ½ X 11 inches
Straus 335
Purchase: Friends Fund
2012.006.002

St. Jerome, about 1596
Agostino Carracci
Italian, Bologna, 1557 - 1602
Engraving, 8 15/16 X 6 5/8 inches
deGrazia Bohlin 205
Purchase: Friends Fund
2012.006.001

These two Saint Jerome prints represent a clash of cultures: when the greatest of the Dutch printmakers made his way to Italy at the end of the sixteenth century and adopted a classicizing tendency of the Carracci Academy in Bologna, just as the Italian Agostino Carracci was affected by Goltzius's muscular swelling line to define anatomy.

Al Dolo, about 1743
Canaletto
Italian, Venice, 1697-1768
Etching, 11 x 16.75 inches
Bromberg 4 II/III
Purchase: 75th Anniversary Gala Fund assisted by the Museum of Art Alliance
2012.020.000

Canaletto's inventive way of describing atmosphere by series of almost parallel lines evoked the shimmer of heat rising off water as no other artist had ever accomplished. This early state of this image is the classic example of the great Venetian view maker's thoroughly original prints. Al Dolo is the port of entry onto the canal through which all commercial goods reached Venice from the mainland.

The acquisition is the remainder of the 75th Anniversary Gala celebration, a celebratory and fundraising project of the museum's Alliance members.

Loans to the Collection

Anticipating the reinstallation of the Asian and ethnographic collections in 2013, two hundred thirty-two works of art were received from David T. Owsley to enhance these presentations. Among them are concentrations of works of art from sub-Saharan Africa and ancient China. Several works from this loan are illustrated below, designated by the L2012.003 sequence.

Portrait Bust of Pierre-Laurent Buirette de Belloy, 1771
Jean-Jacques Caffieri
French, 1725-1792
Terra cotta, 30 inches high
David T. Owsley Collection
L2012.002.000

Buirette de Belloy was a French dramatist and actor. He was admitted to the Académie Française in 1772, to this day the only actor so honored. A marble version of Caffieri's bust has been ensconced in the Comédie-Française in Paris since it was made in 1771. The artist comes from an extended family of artists and craftsmen working in the high-style manner of the ancient régime. Nevertheless, de Belloy's intelligence and wit are evident in this very modern portrait.

Bear Creation Myth, about 1880/1890
Unidentified Native American Artist
Pacific Northwest Coast, Queen Charlotte Island, Haida culture
Argellite,
David T. Owsley Collection
L2012.001.000

This is an exceptionally large piece of the brittle shalelike stone argillite, which is found only on Queen Charlotte Island off the coast of British Columbia. The *Bear Creation Myth* is an early example of Native American ingenuity using their own rich cultural themes in their carvings destined for trade with seamen and colonials.

Pensive Female Figure, small version, 1910/11
Wilhelm Lehmbruck
German, 1881–1919
Plaster, 21 ½ inches high
David T. Owsley Collection
L2012.009

Ritual Calendar/Oracle Tablet
Unidentified artist
Indonesia, Borneo, Dayak people
Wood, pigment, 12 ¼ inches high
David T. Owsley Collection
L2012.004.000

Feathered Serpent (Quetzalcoatl), 15th/16th century
Mexico, Mesoamerica, Aztec people
Stone, 11 ½ x 10 ½ x 8 ¼ inches
David T. Owsley Collection
L2012.003.117

Tripod Cylinder Vase, 6th – 9th Century CE
Pre-Columbian, Mayan, Classic Period
Northwestern Honduras, Ulua Valley
Terra cotta, pigment, 7 5/8 inches high X 8 ½ inches diameter
David T. Owsley Collection
L2012.005

Chimera, 8th/9th century
China, Tang Dynasty, 618–907 CE
Limestone, 18 X 26 inches
David T. Owsley Collection
L2012.003.138

Bodhisattva Torso, 618–907 CE
China, Tang Dynasty
Limestone, 37 1/2 inches high
David T. Owsley Collection
L2012.003.120

Pensive Seated Man, 14th/16th century
Western Africa, Mali, Mopti Region, Ancient Inland Niger Delta, Jenne Culture
Terra cotta, 9.13 X 8.5 inches
David T. Owsley Collection
L2012.003.086

Janus Mask, 19th century
Africa, Nigeria, Ekoi or Ejagham people
Wood, animal skin, textile, pigment, 15 3/8 X 10 ½ X 12 ¾ inches
David T. Owsley Collection
L2012.003.112
LOANS FROM THE COLLECTION

Advancing Monuments, 1946
Stella Snead
British, 1910-2006
Oil on canvas
Gift of the artist

Lent to: *Los* Angeles, Los Angeles County Museum of Art, *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*, January 29–May 6, 2012, et. seg. Quebec, Canada, Musée National des Beaux-Arts du Québec, June 7–September 3, 2012; Mexico City, Mexico, Museo de Arte Moderno, September 27, 2012–January 13, 2013.

Conservation

Treated by Lyn Koenline, Richmond, Indiana.

Kisoji no Sansen Mountains and Kiso River on the Kisokaido
Hiroshige
Japanese
Color woodblock print, triptych
Accession number 1995.036

Treated by Linda Witkowski, Indianapolis

Devotional panel, Madonna and Child, about 1489/90
Studio of Giovanni Bellini
Italian, Venice
Oil on panel
E. Arthur Ball Collection, gift of the Ball Brothers Foundation
1995.035

This was a major campaign to correct deleterious conditions caused by a cradle applied to the back of the panel probably about one hundred years ago.

Annual Donors of cash gifts to support the David Owsley Museum of Art operations and acquisitions

Gifts of $2,000 or more during Fiscal Year Ending 2012

Cash gifts
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Annemarie Voss and William Miller
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Gifts of $1,000 or more during Fiscal Year Ending 2012
Joyce and Stephen Bell
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Willowbrook Interiors
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David T. Owsley
David T. Owsley via the Alconda-Owsley Foundation
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Wroclaw School of Printmakers

Personnel

Museum of Art Staff as of June 31, 2012

Peter F. Blume, director
Carl Schafer, associate director
Tania Said, director of education
Davira Taragin, adjunct curator, Design/Decorative Arts*+
Randy Salway, exhibition designer and preparator
Steve Talley, photographer*+
Cathy Bretz, education program coordinator*+

Student Employees*
Michael Sloan, art handler, through fall 2011
Joshua Vance, art handler, beginning spring 2012
Reanna Miller, art handler, preparator, beginning May 2012
Graduate Assistants
Emily Barnum, administrative assistant, through May 2012
Mick Budreau, technology resource, managing assistant, spring 2012

Undergraduate Interns*
Leo Patros, summer 2011
Kristen Vincenty, summer/fall semester 2011
Brittany Yoder. spring semester 2012

Student Security Guards*
Zach Anderson
Bahar Annadurdiyeva
Nicholas Connors
Rebecca Fowler
Jacob Giorgio
Sulaiman Nooristani
Courtney Pienta
Rachel Ousley
Peter Reber
Kristen Smith
Mike Sorg

* denotes part time; + denotes contract personnel

Friends of the David Owsley Museum of Art
Executive Committee List

"…an association of persons interested in strengthening the Ball State University Museum of Art, enhancing its collections, and promoting its usefulness to the Ball State University, the Muncie-area community, Indiana, and beyond."

Carol Flores, chairperson
Cecil Bohanon
Melissa Daniels
Ann Johnson
Sarojini Johnson
Sandra Kelly
Joan Malje
Fred Meyer
Olga Mounayar
Patricia Schaefer
Kent Shuff
Donald Whitaker

Museum of Art Alliance Officers

"Purpose: To increase the effectiveness of the Museum as a cultural center by stimulating public interest in the collection, exhibitions, and programs; by planning special activities that will lead to enlarged membership; by carrying out projects that will increase the museum's revenues for operation and for the acquisition of works of art; by providing hospitality and entertainment for distinguished guests and lecturers of the Museum; and by cooperating with staff of the Museum in such other areas as are determined from time to time to be appropriate for action by the Alliance."

Barbara Alvarez Bohanon, president
Jennifer Williams, vice president
Nancy Millard, secretary
Lis Mitchell, treasurer