David Owsley Museum of Art
Ball State University
Annual Report

For Fiscal Year Ending 30 June 2013

(cover)
Jean-Joseph Taillasson
French, 1745-1809
Psyche Abandoned, 1795
oil on canvas, 40 X 50 in.
Purchase: Frank C. Ball Collection, gift of the Ball Brothers Foundation, by exchange
2013.017.000

DAVID OWSLEY MUSEUM OF ART

BALL STATE UNIVERSITY

David Owsley Museum of Art
Ball State University

Annual Report FYE 2013

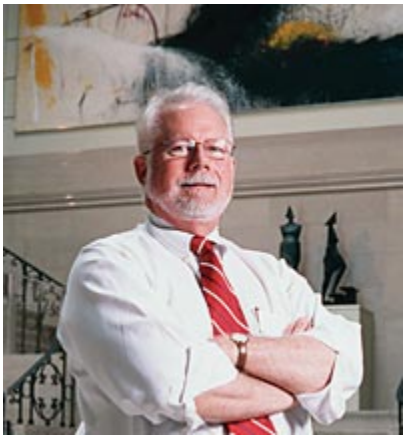
Mission Statement

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

ANTICIPATING REINSTALLATION AND OPENING AN EXPANDED MUSEUM

A note from the Director



Nearly ten years ago we started thinking idealistically about what Ball State University's art museum might become. We had not contemplated the name change to the David Owsley Museum then, but in retrospect, we were very short sighted in understanding just how sweeping Mr. Owsley's contributions to this collection have been. The change in the museum's name expresses his dedication for over fifty years of building this institution to the stature it has today.

Beginning in 2003 as the museum's administrators, we built on Alain Joyaux's internal reorganization of the collection records, storage, and rationalized installations of the paintings and sculpture collection. Subsequently, we have accomplished nearly complete digital photography of the collection and morphed the collection database twice into more agile formats. About fifteen percent of the collection has become available to the public online through the Ball State Library's Digital Repository. All of the works of art going on exhibition in the summer of 2013 will be added to the database accessible online through the Digital Repository.

Our current re-visioning began with a strategic planning process in October 2003 that identified two strategic issues: Broadest Possible Awareness of the Museum as a place and as a program; and Accessibility of the Museum's Collection. These issues were reiterated, along with the museum's restated mission for planning a retreat in the Fall of 2008. Shortly after this retreat, all of our assumptions were challenged with the commitment of the president's office and the Board of Trustees to expand the museum in response to David Owsley's intended future gifts and bequests. The two strategic issues noted above have now guided our progress for a decade culminating this past year in a major reorganization of the collection. World cultures will be presented with much greater clarity and for the first time in dedicated galleries for South Asian,

Chinese, and Japanese art; Pre-Columbian Mesoamerican and South American and Native American art; the arts of Africa and of the Pacific Islands. The addition of approximately10,000 square feet in the east and west wings of the Fine Arts building has effectively increased our gallery space by fifty percent, all of it for exhibition of the museum's collection. Construction began in July 2012.

Construction for Expanded Galleries

Construction for the expanded galleries at the museum of art commenced in July 2012. Contracts for design went to architects, Indianapolis, John Harlep, lead design architect, later replaced by Chuck Bauer of Ratio Architects. Circle Design Group, Indianapolis, was awarded the contract for HVAC engineering; lighting design by George Sexton Associates, Washington, D.C. and London; exhibition design to Charles Froom Design, Riegelsville, Pennsylvania. Construction general contractor was Ripberger Construction from Indianapolis.

An important part of this project was a proper freight elevator, step one in translating the mundane into the miraculous. The imaginative adaptive reuse of the handsome 1935 Fine Arts Building, the ceremonial center of Ball State's campus, has allowed a respectful preservation of the public areas of the building while adapting a new floor plan to serve the museum. The east and west entrances up short flights of stairs from the south or Quad side of the building have been eliminated to make larger gallery spaces inside. We are grateful to Ball State University Facilities Planning and Management and the University's architect supervising the project, Tanner Jordan, for this sensitive conversion of the east and west wings of the second floor into new galleries.

The new elevator goes from the first floor to the attic, necessitating temporary abandonment of the Decorative Arts galleries on the third floor while the elevator shaft was excavated. BSU School of Art faculty member Bill Zack designed the new configuration for the modern design/decorative arts gallery to highlight the very strong presentation of design from 1930 to 1960. Davira Taragin, consultative curator for design/decorative arts, has made the selections of these objects informed by her vast knowledge of the period. We have purchased a number of new works by historically important innovators in modern design including glass by Glen Lukens, and a turned wood bowl by James Prestini.

After determining a logical flow through the expanded spaces, we considered the shape and content of new galleries on the second floor. The most difficult task was to discipline over-packing a gallery thereby confusing an installation intended to be educationally lucid and conductive for the educational process to which we are dedicated. Every object on display distracts from the next. In addition to the core collection presented, we have left space for focus exhibitions drawn from the reserve

collection that will explore groups of works of art from thematic, historical, aesthetic, or technical points of view. We have also left space for visiting class groups that tend to be about thirty-five in number.

We built a seminar room where works of art not on exhibition can be made available to be examined by classes whose scholarship can be informed by original source material.

We made use of this opportunity to look with new eyes at the collection. What was the optimal presentation? I had the pleasure of examining each object then on exhibition, and each object in storage. The catalogue of the collection was scrutinized, corrected if necessary, and usually expanded with new information. The initial selection of what to include in the new galleries suggested that the best way we might present an aspect of the collection depended on the strength and breadth of its various aspects. The process revealed the occasional forgotten masterpiece and the occasional mistaken catalog information. Unlike a library, an art museum's catalogue is dynamic. We herded this initial selection of about 600 objects into loose-leaf notebooks and then shared the process with the whole staff and some faculty to refine the selection downward to about 500 works of art. This process convinced us that a chronological installation of the ancient Chinese civilizations made sense, just as several thematic installations of the African works was better suited to that part of the collection.

With Charles Froom, consultant designer, we then proved that we had space to fit each object included in the order intended. We adjusted our selection by adding, subtracting, or sometimes just rearranging until we were satisfied with the object/space ratio and juxtaposition of objects. These "mock-ups," made in a utility space with lots of blue tape marking the perimeters, were then photographed to record our intentions. Mr. Froom made notes on the ultimate disposition, height for objects, special needs and went on the design the interiors of each case to suit the objects. Mount-makers Aaron Nicholson and Brose Partington stepped in to understand just what the intention of curator and designer were, and how they could insure the best advantage of the work of art and its security with the best possible mount—one that disappears. Their work, even though invisible, has been enormously important to the success of the new installations.

Tania Said, director of education, made notes about the narratives and the dialogues among and between works selected for display. She then began testing various formats, fonts, sizes of type, and juxtapositions for labels and interpretive text with the objects. Some of the questions she asked were "How close or far away will we likely read a label given the size of an object?"; "Did a certain group of objects demand some special explanatory text?" "How complex should our vocabulary be for our likely audiences?"

She recast so-called tombstone information (basic descriptive identification pertinent to each object) in the process of object selection. A copy editor who specializes in art museums has edited for consistency of label content. Paula Brisco brought to our attention a number of inconsistencies that have been eliminated to make our texts readable and consistently so. Production of over 500 labels in the highly specialized vocabulary and syntax of art historians coaxed into readable English is no small feat.

We have worked with a number of conservators for several years to present the individual works of art in the collection at their very best. Scientific examination of the collection is an ongoing process. Making the object accessible as the artist intended it to be seen is a primary consideration as well. This is a very slow, deliberative process. We are fortunate to have had the attentions of a number of brilliant conservators over the past several decades.

Our two overarching strategic objectives, broadly stated ten years ago this October, *Broadest Possible Awareness of the Museum* and *Access to the Collection*, remain valid into the future as we engage our next strategic plan.

Personnel Changes

This reorganization of the collection culminates with my tenth anniversary at Ball State. After much internal debate, I have decided to retire at the end of August 2013. Completion of this reorganization of the collection in expanded galleries, supported by a new interpretive plan, and anticipating phase II of expansion (into the first floor of the Fine Arts Building) it is time to pass the baton. I believe that the David Owsley Museum is at a moment to focus its energies on the future once again. How can the museum make the most of this splendid new installation? It is a world full of opportunities.

Museum Associate Director, Carl Schafer, has been appointed acting director and a search for a new director has been implemented.

Peter F. Blume
Director

EDUCATION AND OUTREACH

The *Look to Learn* project, funded by a $150,000 grant from the Institute of Museum and Library Services, concluded a three-year study of the Visual Thinking Strategies methodology used to enhance critical thinking skills in third through fifth grades at the Burris Laboratory School. Dr. Felicia Dixon, emerita professor of psychology, department of education psychology, Ball State University, Teachers College designed and administered the scientific instrument measuring the effectiveness of the study. Professor Carolyn Walker Hitchens, also from Teachers College, designed the curriculum used by teachers at Burris. *Visual Thinking Strategies* was designed by Dr. Abigail Housen, cognitive psychologist, and Philip Yenawine, former head of education at the Museum of Modern Art. Although widely used by art museums across the country, the Ball State study is one of the very few scientific evaluations of the method. It showed an effective correlation at the third to fourth grade levels to enhance critical thinking skills. A $38,000 grant from the Ball Brothers Foundation allowed the museum to explore the possibilities of an expanded application of the methodology in public schools in Muncie.

Interpretive Plan Completed

The museum staff, led by museum education consultant Miriam Springuel, completed an interpretive plan in October 2012. This document will guide the art museum through about ten years of planned development and methodical expansion of its educational mission. The plan considers physical plant expansion; professional and volunteer personnel resources; and the contextual reinstallation of the museum's collection among other strategic issues. Some of the issues identified in the plan are already being addressed, such as safe drop-off of students bussed to the museum. A redesigned streetscape providing a new lay-by that can accommodate two school busses was put in place along with new landscaping of the area to the east of the building.

Special Projects

The museum hosted three musical events in cooperation with the School of Music faculty. The Marjorie Petty Harper Sculpture Court, with newly designed lighting installed in 2011was the stage for the events; audiences were a mix of university, Muncie community and students.

4 December 2012	Musical Arts Quintet, Keith Sweger, bassoon, Mihoko Watanabe, flute; Aryn Sweeney, oboe; Elizabeth Crawford, clarinet, and Gene Berger, horn, played selections form their recently released CD.

14 February 2013	Joseph Levitt, tenor and Robert Palmer, piano, performed Franz Schubert's *Winterreise*.
14 March 2013	Opera Showcase with selections from *L'elisir d'amore*, Gaetano Donizetti.

Museum Education Statistics and Trends, FYE 2010-2013

Ball State Student Visits:

In FYE 2013, the number of guided tours led by staff and docents for Ball State professors and students: 35 groups with 777 students. For comparison, in 2012, the number of Ball State class tours was 119 with a total of 3460 students.

Ball State student visitation data is outlined below. The statistics shown here are charted on the following page.

In 2010, Ball State students comprised

- 48% of guided tour groups; 42% of guided tour participants
- 64% of self-guided groups; 98% of self-guided tour participants
- 56% of collection viewing groups; 64% of collection viewing participants
- Overall Ball State students accounted for 56% of those visiting the museum as part of a group.

In 2011, Ball State students comprised

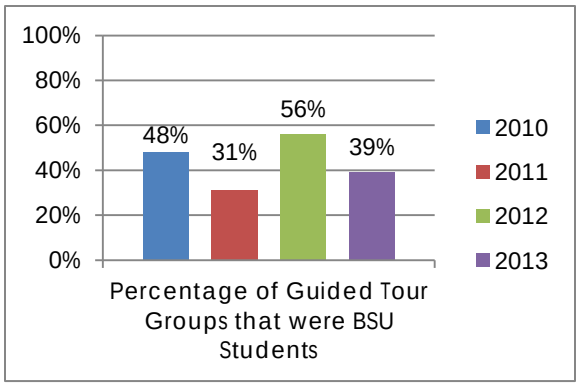
- 31% of guided tour groups; 30% of guided tour participants
- 72% of self-guided groups; 76% of self-guided tour participants
- 78% of collection viewing groups; 75% of collection viewing participants
- Overall Ball State students accounted for 51% of those visiting the museum as part of a group.

In 2012, Ball State students comprised

- 56% of guided tour groups; 50% of guided tour participants
- 60% of self-guided groups; 69% of self-guided participants
- 62% of collection viewing groups; 62% of collection viewing participants
- Overall Ball State students accounted for 60% of those visiting the museum as part of a group.

In 2013, Ball State students comprised

- 39% of guided tour groups; 32% of guided tour participants
- 75% of self-guided groups; 87% of self-guided participants
- Collection viewing was not available
- Overall Ball State students accounted for 61% of those visiting the museum as part of a group.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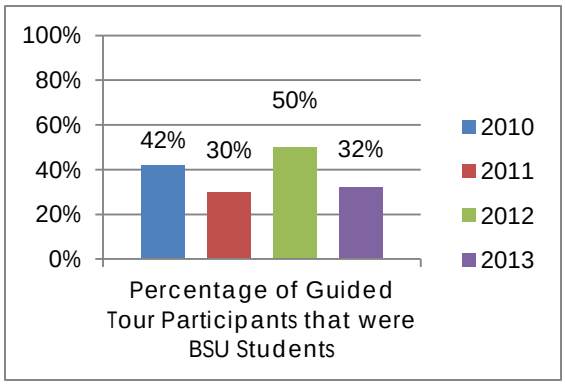
Percentage of Guided Tour Groups that were BSU Students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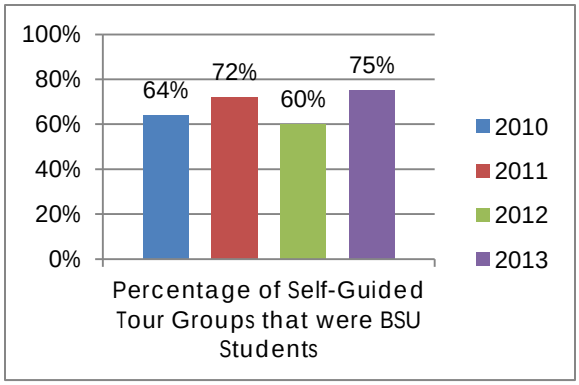
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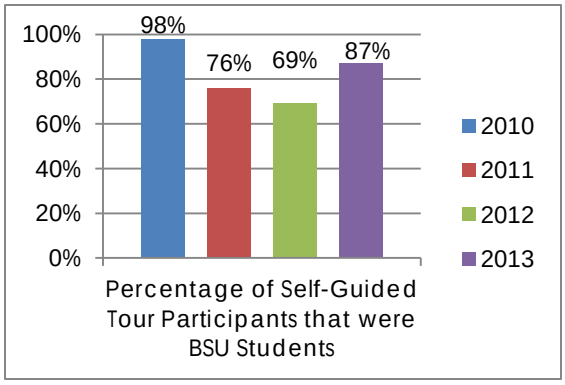
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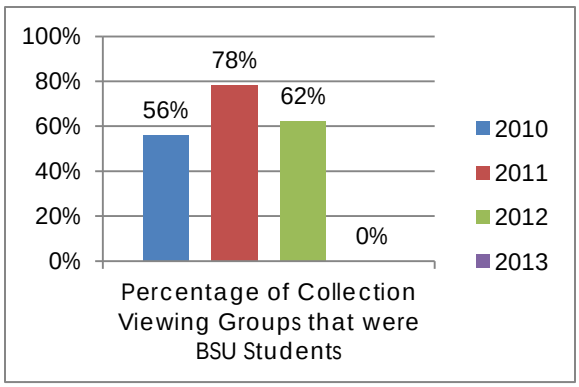
Percentage of Self-Guided Tour Participants that were BSU Students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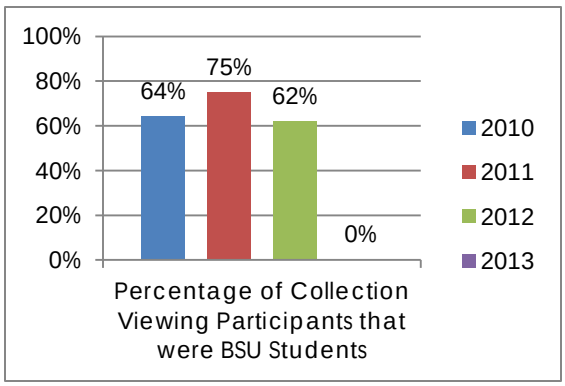
Percentage of Collection Viewing Groups that were BSU Students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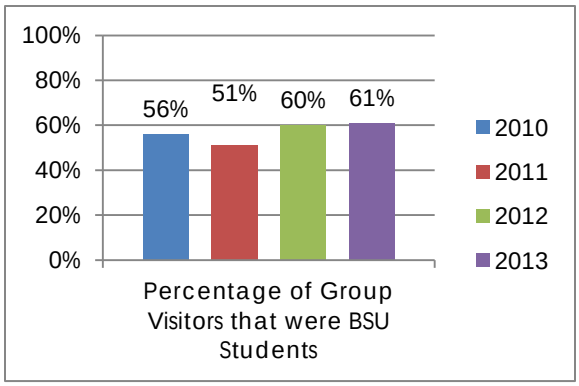
Percentage of Collection Viewing Participants that were BSU Students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Percentage of Group Visitors that were BSU Students

School Group Visits, FYE 2013:

Examples of tours led by staff and docents for school groups:

Name of school	Number of students	Topic of interest
Daleville Elementary, first grade	63	Elements of art
Eastbrook High School art students	50	American art/artists
South Henry High School	18	Sculpture
Driver Middle School	32	Museums and Careers
Mitchell Elementary School, grades 4/5	73	American art/artists

School groups came from how many different counties? 12 counties

School groups came from how many different districts? 15 districts plus 2 private schools. In addition to the schools listed below, there were 18 self-guided school visits, consisting predominantly of high school groups.

Fall

- Delta Middle School Challenge Art students (Delcom schools, Delaware County)
- Burris After School program (Burris Laboratory School Corporation, Delaware County)
- Jeannie Cooper, Wabash area high school student group (multiple districts in Wabash County)
- South Henry County High School (South Henry School Corporation, Henry County)
- Lincoln Middle School, grade 6 (Western Wayne Schools, Wayne County)
- Eastbrook High School art students (Eastbrook Community Schools, Grant County)

Spring

- Mitchell Elementary, grades 4 and 5 (Muncie Community Schools, Delaware County)
- Apple Tree YMCA Preschool (not part of a school district)
- Daleville Elementary School, grade 1 (Daleville Community Schools, Delaware County)
- Eastbrook High School art students (Eastbrook Community Schools, Grant County)
- Driver Middle School, grade 6 (Randolph Central School Corporation, Randolph County)
- Riverview Middle School, grade 6 (Huntington Community Schools, Huntington County)
- Burris After School program (Burris Laboratory School Corporation, Delaware County)
- Northside Elementary School, grade 6 (Blackford County Schools, Blackford County)
- St. Mary School, Rushville, grades 5 and 6 (Private school, Rush County)

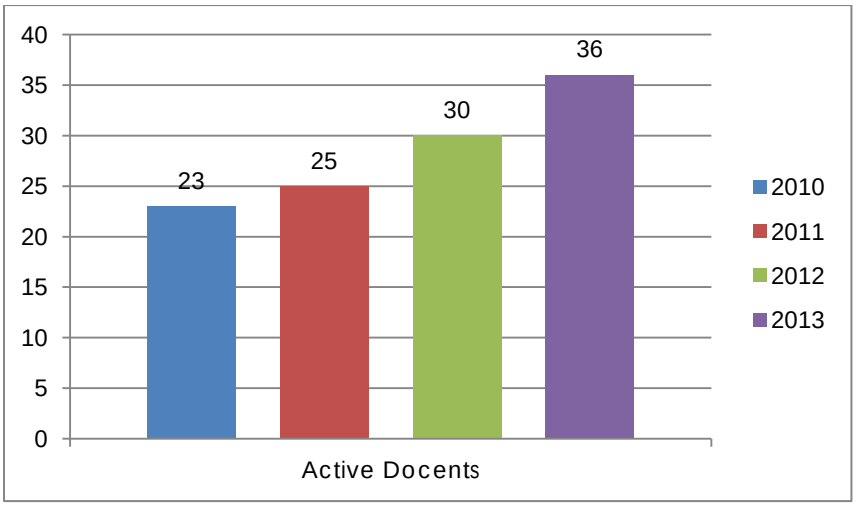
- Jay County High School German Students (Jay County School Corporation, Jay County)
- Eastern Hancock High School Journalism students (Community School Corporation of Eastern Hancock County, Hancock County)
- Elwood Elementary School, grade 1 (Elwood Community Schools, Madison County)
- Monroe Central Elementary School, grade 5 (Monroe Central School Corporation, Randolph County)
- South Henry Gifted Math students, grades 5 and 6 (South Henry School Corporation, Henry County)

- The vast majority of school group visits in FY 2013 were requested during the spring semester.
- The number of counties, districts, and schools from which school groups visited remained very much the same as in 2012.
- The number of school group guided tours increased from 25 in 2012 to 39 in 2013.
- The number of school-age guided tour participants rose to 1334, an increase of about 350 from the previous academic year. The total includes school groups from pre-K through grade 12 as well as after school groups such as College Mentors for Kids and summer programs for school children.
- Seven school groups were new to the museum this year:
  1. Wabash area high school advanced art students
  2. Driver Middle School grade 6, Randolph County
  3. Northside Elementary School grade 6, Blackford County
  4. St. Mary School, grades 5-6, Rush County
  5. Jay County High School German students, Jay County
  6. Elwood Elementary school, grade 1, Madison County
  7. South Henry gifted math students in grades 5-6, Henry County

Docent Participation and Contribution

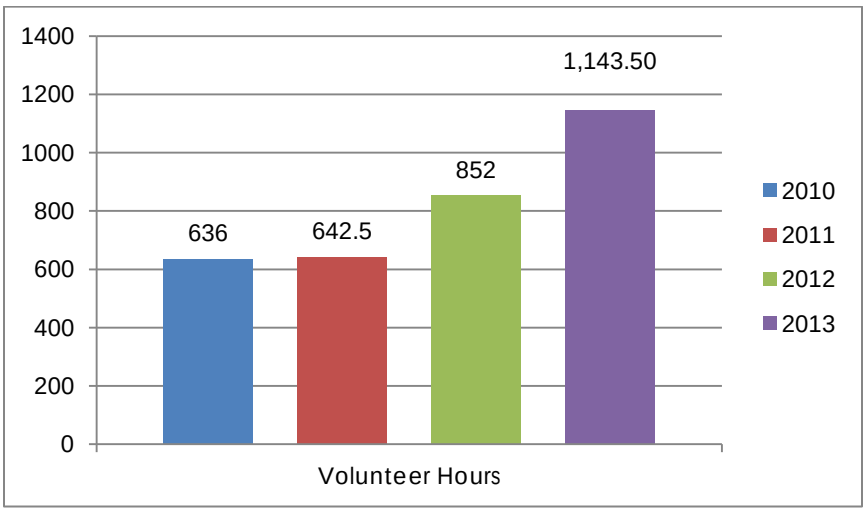
Number of active docents by year

- 2010……..23
- 2011……...25
- 2012……...30
- 2013……..…36



Total volunteer hours by year

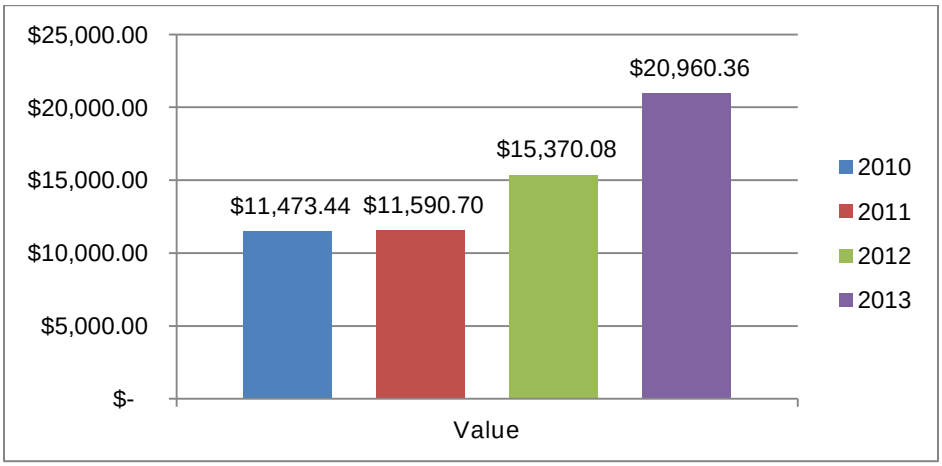
- 2010……..636
- 2011……..642.5
- 2012……...852
- 2013…….1143.5



Value of Docent Volunteer Hours

The value of docent hours contributed to the David Owsley Museum of Art (independentsector.org; based on the best available data for the state of Indiana each year):

- 2010……..@$18.04/hour……..$11,473.44
- 2011……..@$18.04/hour……..$11,590.70
- 2012……...@$18.04/hour……..$15,370.08
- 2013……...@$18.33/hour……..$20,960.36

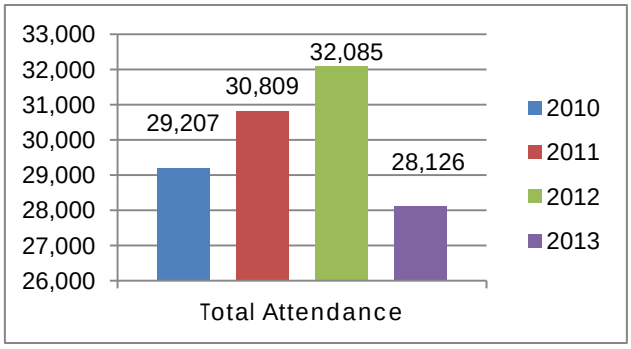


Museum Attendance

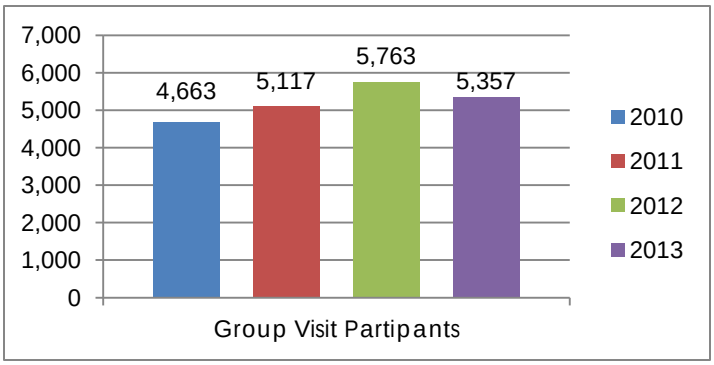
Yearly statistics are provided on pages 9-12. Special exhibitions lists are provided as well. The popularity of certain exhibitions likely influenced public interest and therefore impacted attendance.

Note that in 2012, there were no special exhibitions and the following galleries were closed: Ancient and Asian, South Asian, Ethnographic (African and pre-Columbian), and Decorative Arts.

- Total attendance:
  - 2010……..29,207
  - 2011……...30,809
  - 2012……...32,085
  - 2013……..…28,126

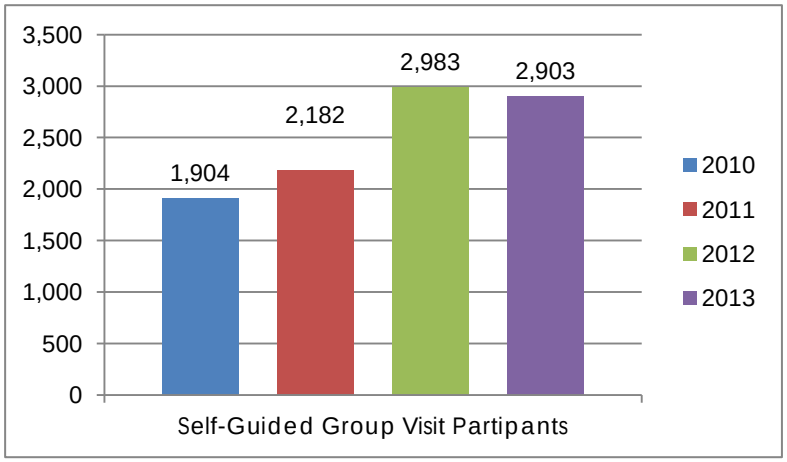


- The number of group visitors continued to increase between 2010-2012 then dipped by about 400 in 2013, likely due to gallery closures and the absence of special exhibitions throughout the year.
  - 2010……..4,663
  - 2011……...5,117
  - 2012……...5,763
  - 2013……..…5,357

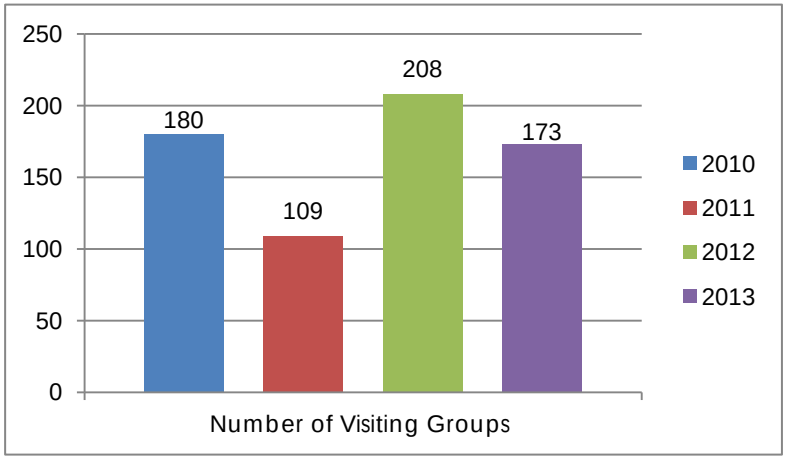


- While overall attendance dipped to a 4-year low in 2013, group visit participation dropped to a far lesser degree.

- Self-Guided group visitors
  - 2010……..1,904
  - 2011……...2,182
  - 2012……...2,983
  - 2013……..…2,903



- Total number of groups visiting the museum each year:
  - 2010……..180
  - 2011……...109
  - 2012……...208
  - 2013……..…173



- The number of groups visiting each year has varied widely and so is not indicative of the number of group visitors in a given year.
- Far fewer guided tours were arranged for Ball State classes in 2013 (35 groups with 777 students) as compared to 2012 (58 groups with 1,419 students)
- Significantly more BSU students visited for self-guided tours in 2013 (2,515) as compared to 2012 (2,058).

Yearly Data

FY 2010 (from Tania's email to Peter Blume dated Feb. 21, 2011 and from Group Visit Report for 2010):

Nearly 10% of all visitors, or about 2500, came as part of 97 guided tour groups.

Nearly 2000 in 69 groups were self-guided

Collection viewing sessions were scheduled for 14 groups.

Groups comprised 20-25% of annual visitation.

5%-6% of all visitors are from k-12 schools.

Total attendance:	29,207
Total guided tour participants (97 groups)	2,461
Total self-guided tour participants (69 groups)	1,904
Total collection viewing participants (14 groups)	298
Total group tour participants =	4,663
Total visitors not attending as part of a group	24,544
Total number of groups visiting the museum	180

Nearly 16% of visitors came as part of 180 tour groups (includes guided, self-guided, and collection viewing). About 1 out 6 of visitors came to the museum as part of a group.

Just over 8% of visitors came as part of a guided tour group

About 6.5% of visitors came as part of a self-guided tour group

Just over 1% of visitors came as part of a collection-viewing group

Volunteer hours reported for FY 2011 =	636
Value of volunteer hours @$18.04/hour =	$11,473.44

Special Exhibitions July 2009-June 2010

- Jerald Jacquard's Creative Process: Sculpture Projects; September 18, 2009 – December 13, 2009
- IDEAs; November 5, 2009 – December 6, 2009

- Photorealism: Print Selections from the museum's collection; January 15, 2010 – March 14, 2010
- A Couple of Ways of Doing Something: Photographs by Chuck Close, Poems by Bob Holman; January 15, 2010 - March 14, 2010

FY 2011 (taken from FY 2011 education report):

Total attendance:	30,809
Total guided tour participants (109 groups)	2,491
Total self-guided tour participants (88 groups)	2,182
Total collection viewing participants (9 groups)	444
Total group tour participants =	5,117
Total visitors not attending as part of a group	25,692
Total number of groups visiting the museum	109

Just over 16% of visitors came as part of 109 tour groups (includes guided, self-guided, and collection viewing). About 1 out of 6 visitors came to the museum as part of a group.

About 8% of visitors came as part of a guided tour group

About 7% of visitors came as part of a self-guided tour group

Nearly 1.5% of visitors came as part of a collection-viewing group

Volunteer hours reported for FY 2011 = 642.5

Value of volunteer hours @$18.04/hour = $11,590.70

Special Exhibitions July 2010-June 2011

- American Scene Prints (From the Ned H. and Gloria Griner Collection); July 17, 2010 – September 5, 2010
- Best Drawing from the Collection, Date Unknown - December 12, 2010
- Seen Unseen: The Black Image in American Art (From the Collection of John H. Surovek); September 17, 2010 – December 5, 2010
- Shout Freedom! Photo League Selections from the Columbus Museum of Art; January 21, 2011 – March 20, 2011
- Parades and Events: The Work of Ned Griner 1968-1983; January 21, 2011 - February 20, 2011
- Aurora Robson: Be Like Water; Installation in sculpture court; April 29, 2011-August 2012
- Childe Hassam: Paintings and Prints; May 20, 2011 - August 28, 2011
- Aspects of American Paintings from the 1970s; May 20, 2011 - August 28, 2011

FY 2012:

Total attendance:	32,085
Total guided tour participants (88 tours)	2,584
Total self-guided tour participants (97 groups)	2,983
Total collection viewing participants (8 groups)	196
Total group tour participants =	5,763
Total visitors not attending as part of a group	26,322
Total number of groups visiting the museum	208

About 18% of visitors came as part of 208 tour groups (includes guided, self-guided, and collection viewing). 1 out of 6 visitors came to the museum as part of a group.

About 8% of visitors came as part of a guided tour group

Just 0ver 9% of visitors came as part of a self-guided tour group

About .6% of visitors came as part of a collection-viewing group

Volunteer hours reported for FY 2012 =	852
Value of volunteer hours @ $18.04/hour =	$15,370.08

Special Exhibitions July 2011-June 2012

- Aurora Robson: Be Like Water; Installation in sculpture court; April 29, 2011-August 2012
- Childe Hassam: Paintings and Prints; May 20, 2011 - August 28, 2011
- Aspects of American Paintings from the 1970s; May 20, 2011 - August 28, 2011
- Aquatint: A Selection from the Museum's Collection; September 16, 2011 – November 27, 2011
- Gorham 1880-1920: The Glory Years; September 16, 2011 – November 27, 2011
- Weisse Tasse; September 16, 2011 – March 30, 2012
- Recent Acquisitions: Modern and Contemporary Prints; December 16, 2011 – February 26, 2012
- Wroclaw School of Printmaking; March 1, 2012 – June 9, 2012
- Hye Yeon Nam: Self Portrait; April 23 – Early Summer 2012

FY 2013:

Total attendance:	28,126
Total guided tour participants (83 tours)	2,454
Total self-guided tour participants (90 groups)	2,903
Total collection viewing participants (0 groups)	0
Total group tour participants	5,357
Total visitors not attending as part of a group	22,769
Total number of groups visiting the museum	173

About 19% of visitors came as part of 173 tour groups (includes guided, self-guided, and collection viewing). Nearly 1 out of 5 visitors came to the museum as part of a group.

About 9% of visitors came as part of a guided tour group

10% of visitors came as part of a self-guided tour group

Volunteer hours reported for FY 2013 =	1,143.5
Value of volunteer hours @ $18.33/hour =	$20,960.36

No Special Exhibitions July, 2012-June, 2013

DAVID OWSLEY MUSEUM OF ART | BALL STATE UNIVERSITY

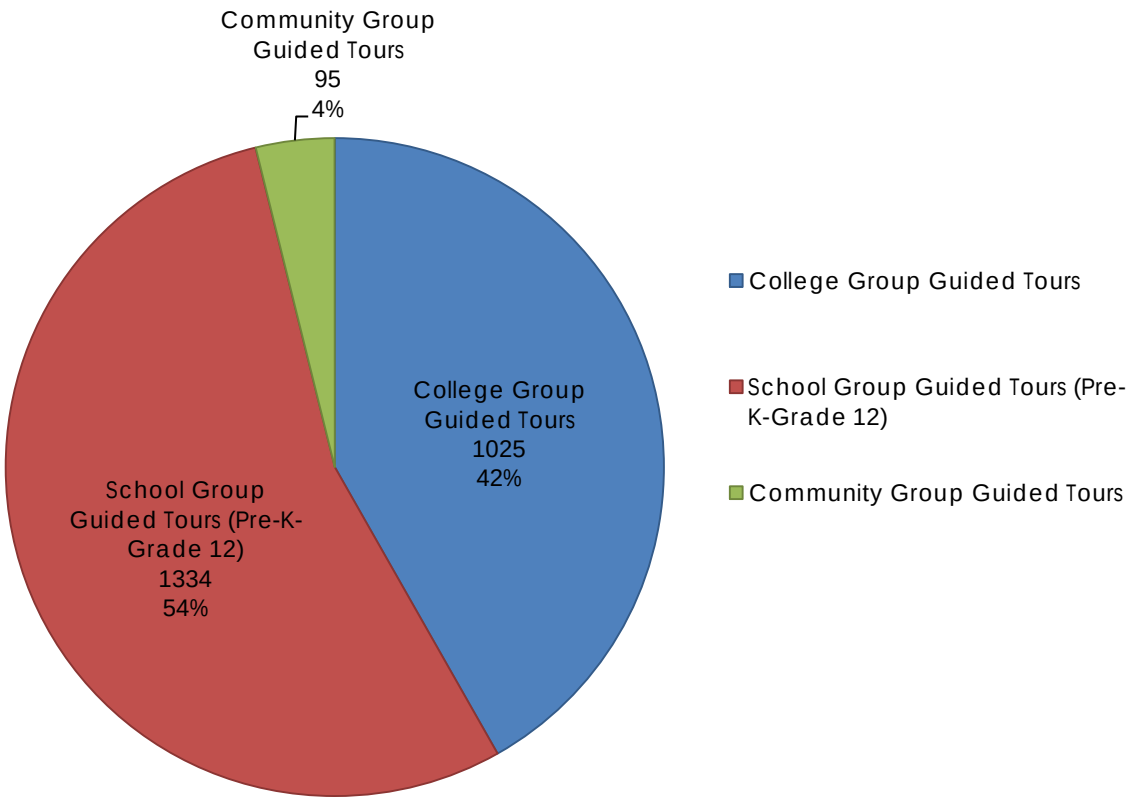
Group Visits, Fiscal Year 2012-2013
Guided Tours, Self-Guided Tours, and Collection Viewing

Guided Tours

Participants by Category

College Group Guided Tours (BSU, Taylor)	1025
School Group Guided Tours (Pre-K–Grade 12)	1334
Community Group Guided Tours (homeschool, boy/girl scouts, adult groups)	95
Total Guided Tour Participants	2454

Guided Tour Participants by Category

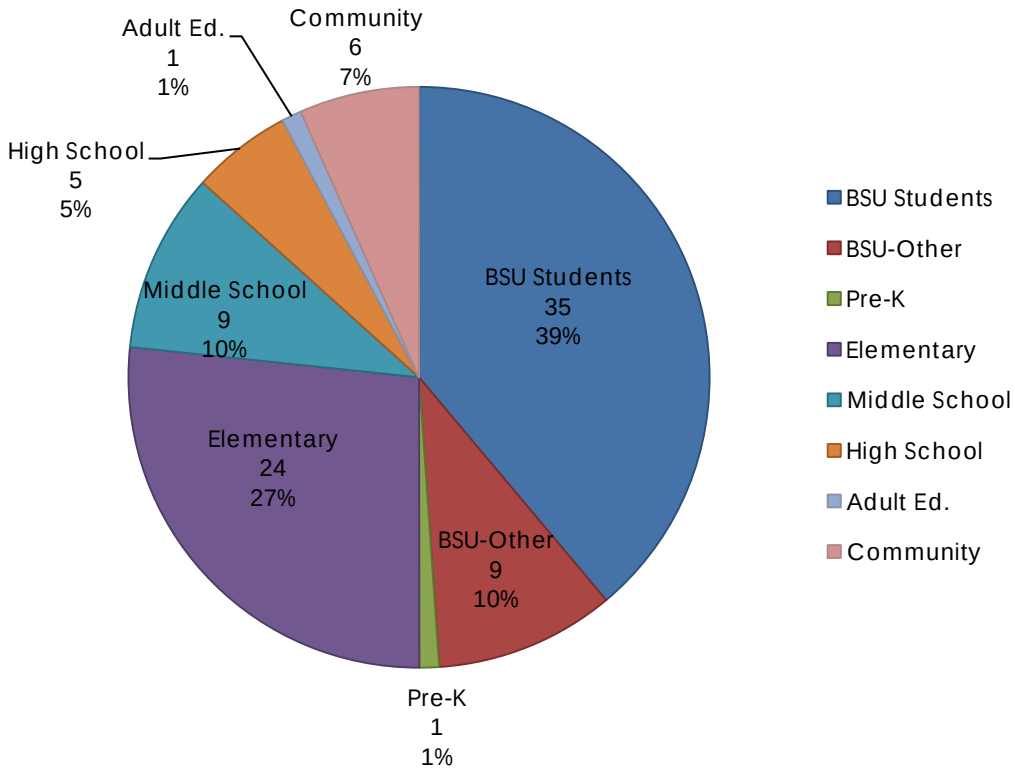


Guided Tour

Groups by Group Type

BSU Students	35
BSU – Other (student organizations, portfolio review students, alumni)	9
Pre-K	1
Elementary	24
Middle School/Jr. High	9
High School	5
Adult Education (Taylor)	1
Community (homeschool groups, boy/girl scouts, adult groups)	6
Total Guided Tour Groups	90

Guided Tour Groups by Group Type

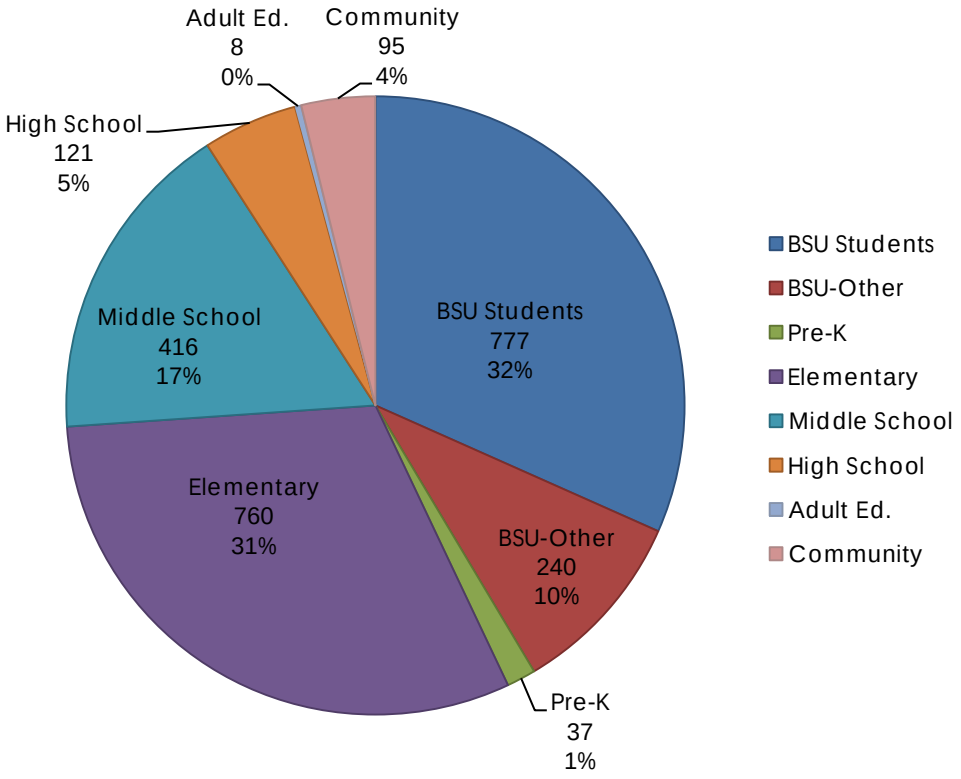


Guided Tour

Participants by Group Type

BSU Students	777
BSU – Other (student organizations, portfolio review students, alumni)	240
Pre-K	37
Elementary	760
Middle School/Jr. High	416
High School	121
Adult Education (Ivy Tech, Taylor)	8
Community (homeschool, boy/girl scouts, adult groups)	95
Total Guided Tour Participants	2454

Guided Tour Participants by Group Type

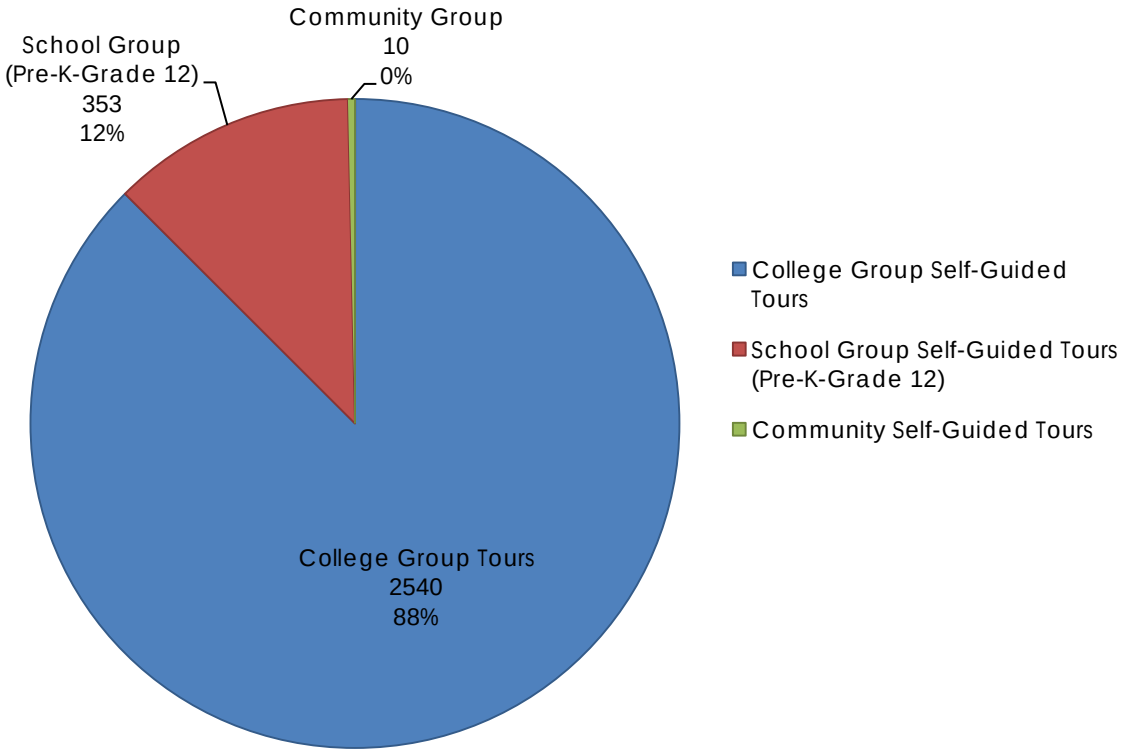


Self-Guided Tour

Participants by Category

College Group Self-Guided Tours (BSU, Ivy Tech)	2540
School Group Self-Guided Tours (Pre-K–Grade 12)	353
Community Self-Group Guided Tours	10
Total Self-Guided Tour Participants	2903

Self-Guided Tour Participants by Category

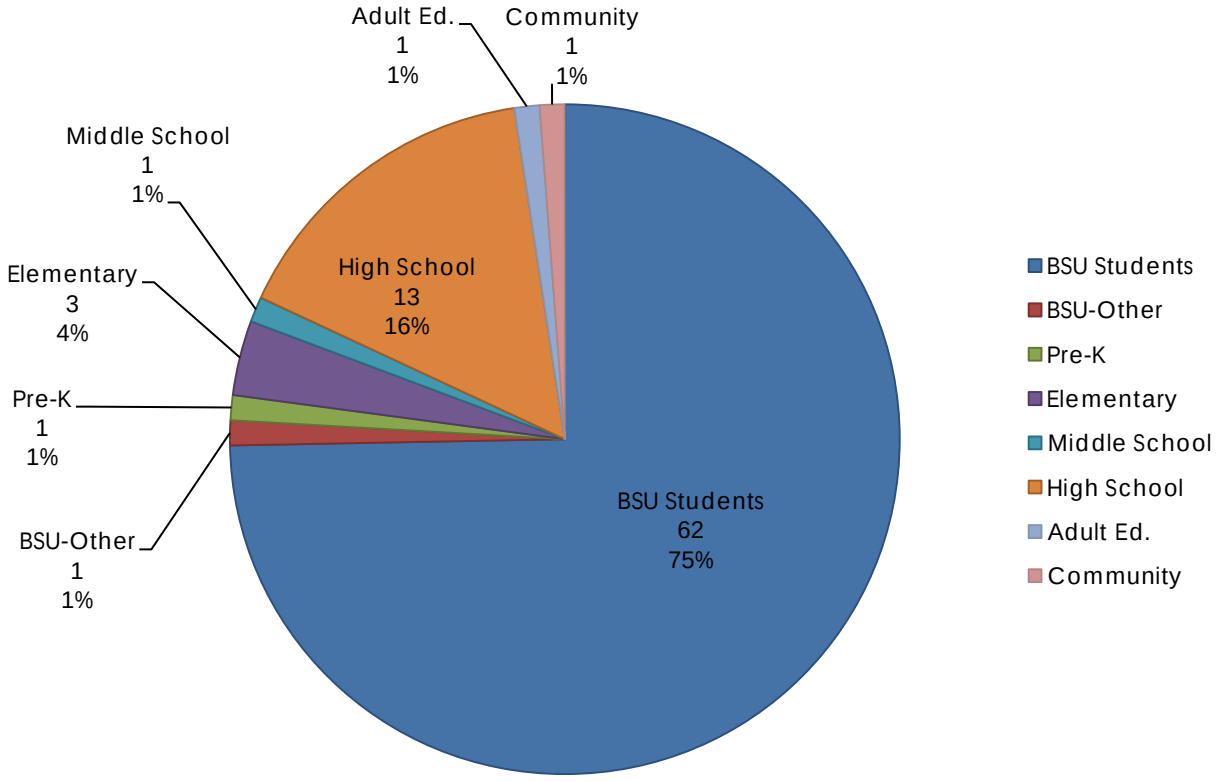


Self-Guided Tour

Groups by Category

BSU Students	62
BSU – Other (student organizations, portfolio review students, alumni)	1
Pre-K	1
Elementary	3
Middle School/Jr. High	1
High School	13
Adult Education (Ivy Tech, Taylor)	1
Community (homeschool, boy/girl scouts, adult groups)	1
Total Self-Guided Tour Groups	83

Self-Guided Tour Groups by Group Type

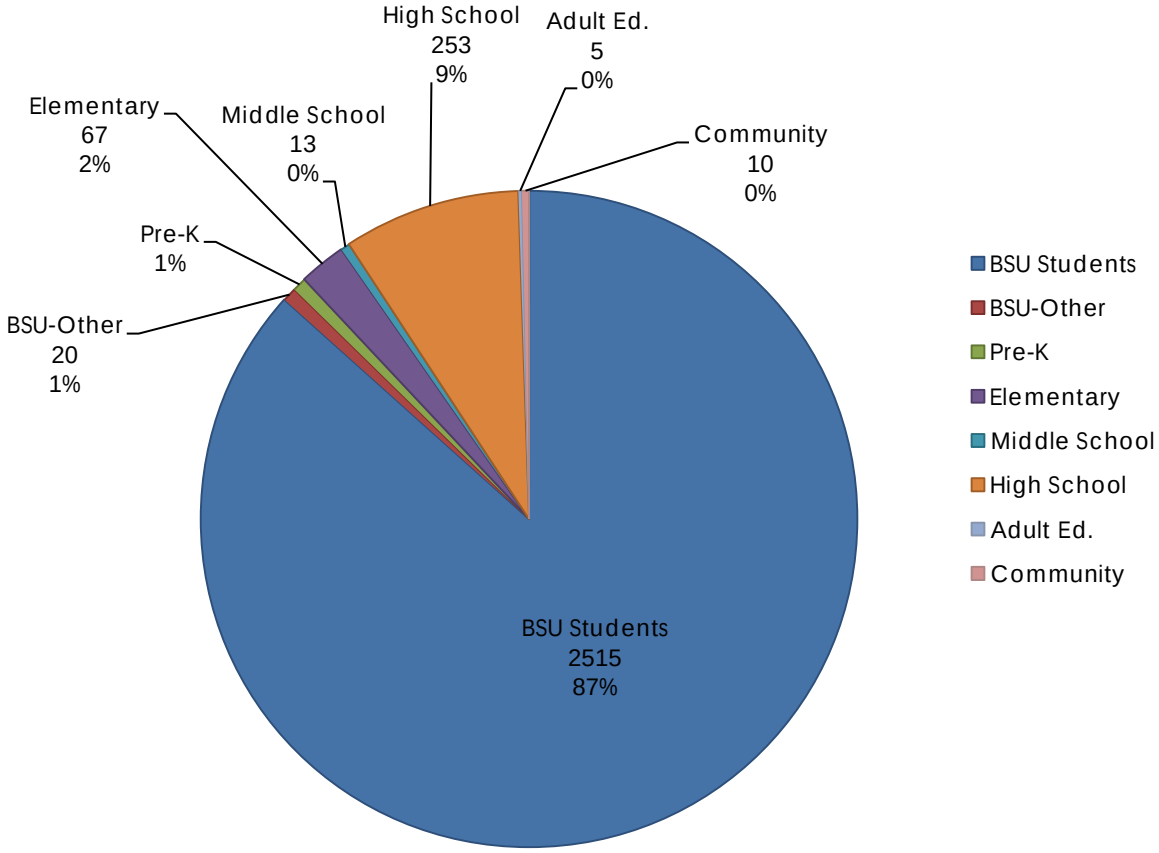


Self-Guided Tour

Participants by Group Type

BSU Students	2515
BSU – Other (student organizations, portfolio review students, alumni)	20
Pre-K	20
Elementary	67
Middle School/Jr. High	13
High School	253
Adult Education (Ivy Tech)	5
Community (homeschool, boy/girl scouts, adult groups)	10
Total Self-Guided Tour Participants	2903

Self-Guided Tour Participants by Group Type



Access to Reserve Collection

Note: Due to the museum expansion, no access to reserve collection was allowed in FY 2012-2013.

Participants by Category

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

Access to Reserve Collection

Collection Viewing Groups by Group Type

BSU Students	0
BSU – Other	0
Pre-K	0
Elementary	0
Middle School/Jr. High	0
High School	0
Adult Education (Taylor)	0
Community	0
Total Collection Viewing Groups	0

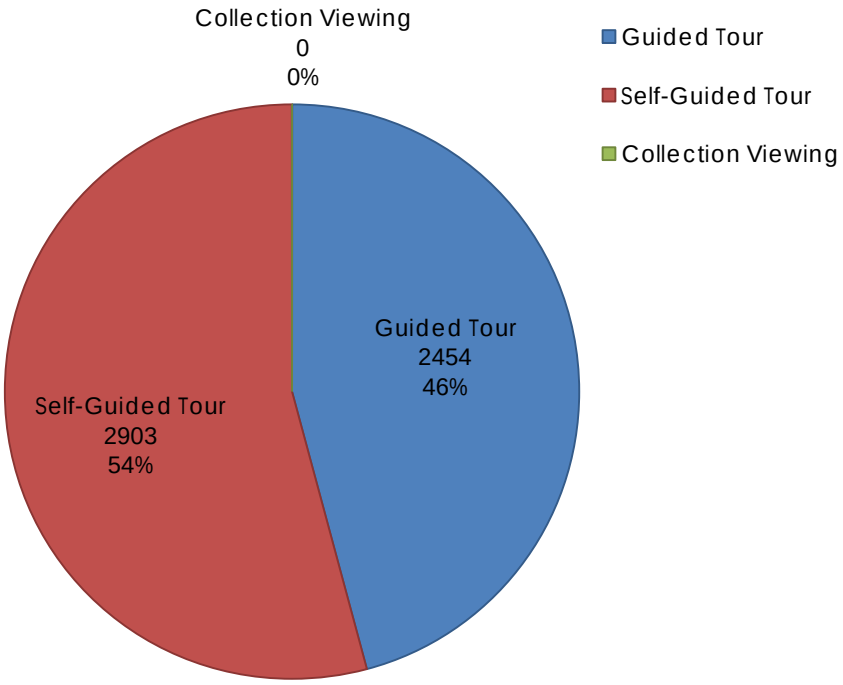
Access to Reserve Collection

Collection Viewing Participants by Group Type

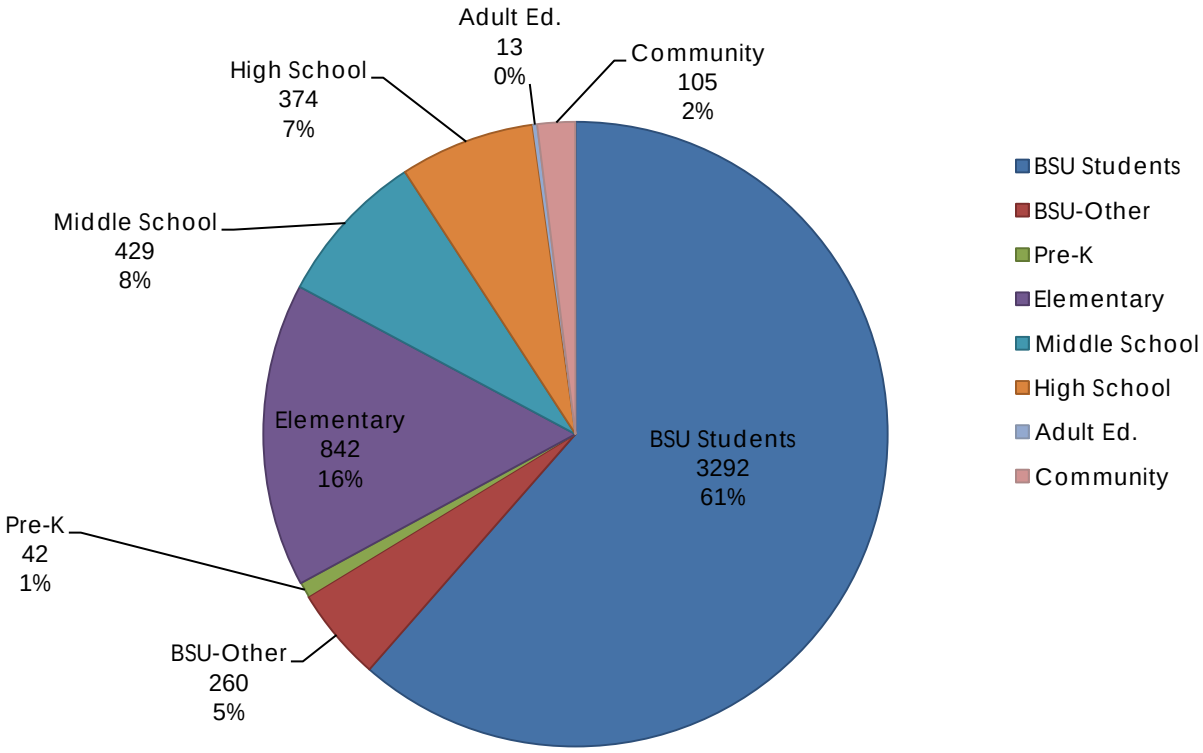
BSU Students	0
BSU – Other	0
Pre-K	0
Elementary	0
Middle School/Jr. High	0
High School	0
Adult Education (Taylor)	0
Community	0
Total Collection Viewing Participants	0

Visitors in Groups Grand Total for 2012-2013: 5357

Visitors in Groups by Visit Type

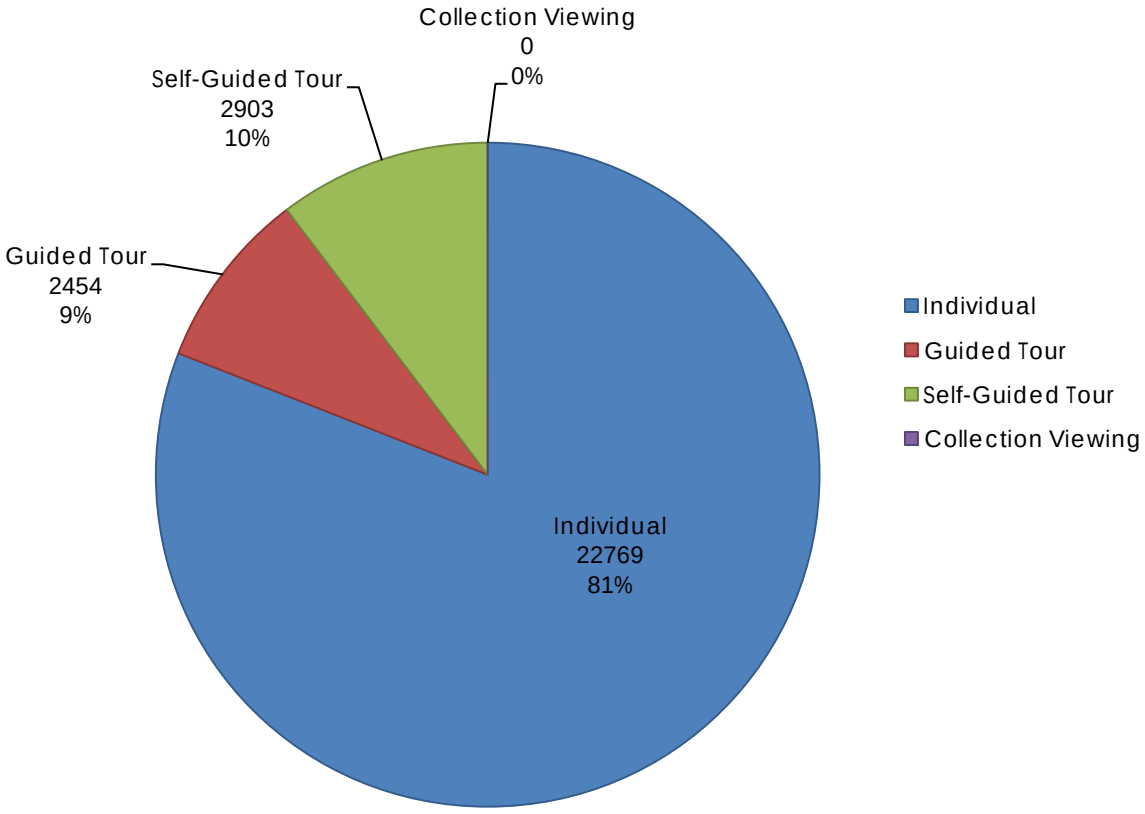


All Visitors in Groups by Group Type
Total Visitors in 173 Groups: 5357



Total Guided Tour Participants	2454
Total Self-Guided Tour Participants	2903
Total Collection Viewing Participants	0
Total Group Tour Participants	5357
Total Visitors Not Attending as Part of a Group	22,769
Total Attendance (July 1, 2012-June 30, 2013)	**28,126**

Attendance 2012-2013



Conservation of the Collection

Madonna and Child, 1489/90
Nicolò Rondinelli
Italian, Venice, ca. 1450 – ca. 1510
0il on panel
E. Arthur Ball Collection, gift of the Ball Brothers Foundation
1995.035.019

A Venetian painting of the *Madonna and Child*, from the Giovanni Bellini studio formerly attributed to the master, returned to view after a five-year conservation program with a new attribution to Nicolo Rondinelli. Linda Witkowski supervised the project.

Numerous other works have been treated by a number of specialist conservators in preparation for the installation in the new galleries.

Notable Acquisitions

Psyche Abandoned, Salon 1795,
Jean-Joseph Taillasson
(France 1745-1809)
oil on canvas, 45 X 35 inches.
Purchase: The Frank C. Ball Collection, gift of the Ball Brothers Foundation, by exchange
2013.017

Ritual Vessel (Cong)
Neolithic China, Liangzhu Culture
3400 – 2250 BCE
jade
Promised gift of Thomas and Marcia French
L2012.008.002

Li Yongzheng
China
Holy Kang Rinpoche Mountain, Salt Installation, 2012
gelatin silver print
2013.003.002

Pataikos Amulet
Egypt, Dynasty XVIII, Thutmosid, 1550-1292 BCE
formed faience
Gift of David T. Owsley
2013.001.051

Pensive Seated Man, 1100-1599
Unidentified African Artist, Sudan or Mali, Jenne People
terra cotta
Gift of David T. Owsley
2013.001.001

Squatting Male Figure (Nomoli),1000 - 1550
Unidentified African Artist ; Sierra Leone, Sapi People
soapstone
Gift of David T. Owsley
2013.001.021

Drinking horn, late 19th/early 20th centuries
Democratic Republic of the Congo, Kuba peoples
buffalo horn, copper wire, and camwood
Gift of David T Owsley
2013.001.020

Helmet mask, about 1900
Unidentified African Artist; Nigeria or Cameroon ; Ejagham People
antelope skin stretched over wood and painted with pigment
Gift of David T. Owsley
2013.001.031

Canoe Prow Figure, (Nguzu Nguzu, Musu Musu, or Toto Isu), 1900/1950
Unidentified Melanesian artist, Solomon Islands
carved wood painted black with shell inlay
Gift of David T. Owsley
2013.001.035

Canoe Prow Ancestor Figure, (Tauhiu),19th century
Unidentified Polynesian artist; New Zealand; Maori people
wood with shell embellishment
Gift of David T. Owsley
2013.001.034

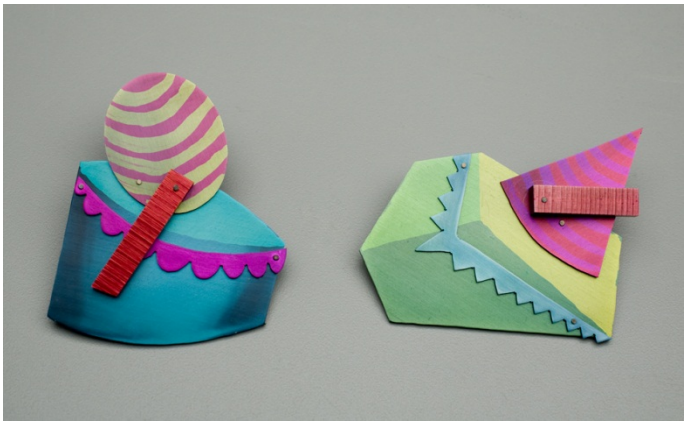
Totem Pole, about 1890
Unidentified Native American artist, Tlinget people
wood, paint
Gift of David T. Owsley
2013.001.040

The previous eight works represent fifty-two works of art, the gift of David T. Owsley, that includes material from Africa, India, the Ancient near east, the Pacific Islands, Ancient Egypt and the Americas.

Carved Tripod Ritual Vessel with bird effigy handles, diety depictions, and wind god symbolism, 600-900 CE
Mexico, Ulua Valley
Gift of David T. Owsley via the Alconda-Owsley Foundation
2013.002

Chocolate Pot, with creamer, cups and saucers, about 1941/50
Keith Day Pearce Murray, designer
British, born New Zealand, 1892-1981
Josiah Wedgewood, manufacturer
earthenware, glaze
Gift of Mr. and Mrs. William Wetsman
2012.014.001—015

Thomas, 1962
Mauricio Lasansky
American, b. Argentina, 1914-2012
intaglio print, printed in colors
Gift of Mr. and Mrs. Richard Artes
2012.022.000



Earings, 1986
Leslie Leupp
American, b.
sculpted sterling silver and aluminum
Gift of Susan Grant Lewin
2012.010.001a-b

Sefiroth Nefesh Brooch, 2007
Ruudt Peters
Dutch, b. 1950
blown glass with attached silver mount
Purchase: John and Janice Fisher Glass Endowment
2012.023.000

Red Flame Necklace, 2011
Mieke Groot
Dutch
heated glass with gold foil and paint
Purchase: The restricted gift of the Muncie Art Students League
2012.024.000

Tinaja with Four Faces
Estela Dagua
Ecuador, Amazon River Basin, Puyo, Kichwa Culture
earthenware, painted with natural pigments
Gift of Joe and Mary Molinaro
2013.005.005

Salt Goddess
Estela Dagua
Ecuador, Amazon River Basin, Puyo, Kichwa Culture
earthenware, painted with natural pigments
Gift of Joe and Mary Molinaro
2013.005.008

Ant Eater (Cuchi Pilan)
Estela Dagua
Ecuador, Amazon River Basin, Puyo, Kichwa Culture
earthenware, painted with natural pigments
Gift of Joe and Mary Molinaro
2013.005.020

The museum received twenty-eight ceramic works from Ball State graduates Joe and Mary Molinari. Mr. Molinari collected the sculptures in the field from the Kichwa culture in the Amazon River basin, Ecuador over a twenty-year period.

Personnel

Museum of Art Staff

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

Student Employees

Adam Hawkins, technology resource manager
Madisen Basey, administrative assistant
Mary Johantges, intern
Nicole Griffetts, interpretative planning assistant
Ashley Wehmiller, interpretative planning assistant
Joshua Vance, art handler
Reanna Miller, art handler

Guards

Zach Anderson
Taylor Aynes
Mack Bower
Sam Condon
Nick Connors
Jacob Giorgio
Joshua Harshman
Sulaiman Nooristani
Courtney Pienta
Michael Sloan
Mohammad Sohrab
Nick Wilsey

Friends of the David Owsley Museum of Art
Advisory Committee

Members at Large

Dr. Donald Whitaker, Chair
Dr. Fred Meyer, Vice-Chair
Ms. Sandra Kelly
Dr. Cecil Bohanon
Mrs. Joan Malje
Ms. Olga Mounayar
Ms. Sarojini Johnson
Mr. Kent Shuff
Miss Patricia Schaefer
Ms. Melissa Daniels
Ms. Ann Johnson
Ms. Barbara Alvarez

Members Ex Officio

Mr. Peter F. Blume, director David Owsley Museum of Art
Dr. Robert Kvam, Dean, College of Fine Arts
Ms. Sarah Jenkins, Director of Development, College of Fine Arts
Ms. Jennifer Williams, President David Owsley Museum of Art Alliance
Ms. Martha "Muggs" Gooden, President, Muncie Art Students League

David Owsley Museum of Art Alliance

Jennifer Williams, President
Sarah Jenkins, Vice President
Cindee Cox, Secretary
Therese Weakland, Treasurer