

**BALL
STATE** | **MUSEUM
OF ART**
75TH ANNIVERSARY



ANNUAL REPORT
July 1, 2010 – June 30, 2011



**Annual Report
for Fiscal Year Ending**

June 30, 2011

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

MANAGEMENT AND PLANNING AND FUNDRAISING

Accreditation

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. A committee of peer reviewers visited the museum in April 2010. Their report was reviewed by the Accreditation Commission of the American Association of Museums in July 2010 and further action was tabled. Internal review addressed the BSUMA *Code of Ethics*, lock and key security and the lack of a registrar. A response was drafted and specific issues attended and submitted to the commission. Subsequent review of the Accreditation Commission granted unqualified accreditation in March 25, 2011.

AAM Accreditation is the field's primary vehicle for quality assurance, self-regulation, and public accountability, and earns national recognition for a museum for its commitment to excellence in all that it does: governance, collections stewardship, education and public programs, financial stability, high professional standards, and continued institutional improvement. Developed and sustained by museum professionals for 35 years, AAM's Museum Accreditation program strengthens the profession by promoting practices that enable leaders to make informed decisions, allocate resources wisely, and to provide the best possible service to the public.

The Ball State University Museum of Art is one of nine accredited art museums in the state of Indiana, and among 775 accredited museums nationally in a pool of approximately 17,500 institutions.

75th Anniversary

Steering Committee

The Committee to guide us through the 75th Anniversary was co-chaired by Professors Don and Sue Whitaker. Members of the committee were Peter Blume, Gloria Griner, Sandra Kelly, Sarah Jenkins, Dean Robert A. Kvam, Tania Said, and Carl Schafer. The committee provided continuity for the year's special events, which are reported elsewhere in this report.

75th Anniversary Gala

30 April 2011

A dinner dance to celebrate the Museum of Art's seventy-fifth year in the Fine Arts building was held on April 30, 2011. One hundred-and-sixty benefactors and friends of the museum of art turned out for the black tie event chaired by Melissa Daniels and staffed by the members of her committee: Barbara Alvarez, Cindee Cox, Sarah Jenkins, Kent Schuff, and Carl Schafer. Because of the unusually large turnout, those in attendance gathered for cocktails in Recital Hall and dinner was served in the Sculpture Court and balconies, and the Brown Study Room. The celebrants regrouped after dinner in Recital Hall for dessert and dancing to the tunes of Mark Buselli's five member jazz combo.

Gala Sponsors and Underwriters

Presenting Sponsor

Raymond James and Associates

Dessert & Dancing Sponsor

Westminster Village

Flowers

Patricia Schaefer

Wine

Vera Mae's

Printing

Pengad, Inc.

Toyota of Muncie

Music

Ball State University College of Fine Arts

Friends of the Gala

James and Ellen Harper Comeskey

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Fred A. Meyer, Jr.
Frances Petty Sargent

Peter F. Blume

Mary Jane Sursa
Joe and Carol Trimmer
Don and Sue Whitaker

Jim and Elizabeth Fisher
Ned and Gloria Griner
Eric and Sandra Kelly

Marjorie Zeigler



Capital Fund Projects

Lighting

After years of planning, lighting systems in the Sculpture Court designed by the firm George Sexton Associates of Washington, D. C., and London, were completed in July 2010 creating greatly enhanced lighting for the works of art displayed there as well as alternative settings for daytime, evening, and event lighting.

Renovations to enhance the Brown Study Room for the multitude of purposes it serves were completed in August 2010. Installation of new lighting systems (designed by George Sexton Associates) and acoustical treatments in the ceiling and walls commenced in May, 2010. The Brown Study Room, formerly a student lounge, is now used intensively for a variety of purposes; foremost among them is as the museum's gallery for exhibitions of works of art on paper. It is also used presently as an orientation gallery for group visits, class presentations, and occasionally for lectures and other special events. Tanner Jordan, of the Ball State University Facilities Planning and Management was the project architect. The funding from the project came from the Museum Advancement Fund.

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 that will add 7,000 square feet of exhibition space for existing collections of ethnographic art and Asian art. The campaign was announced in April 2008; at the end of March 2011 the fund totaled \$3,551,000. Ratio Architects of Indianapolis have been engaged to begin the planning process for the expansion. Commencement of construction is anticipated in January 2012.

Donors of \$1,000,000 or more

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Children and Grandchildren of Marjorie Petty Harper
Chuck and Kathy Harper
James and Ellen Harper Comeskey
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Benjamin Comeskey
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Dr. and Mrs. Christopher Stack
Dr. and Mrs. Joseph Trimmer
Dr. Annemarie Voss
Mr. and Mrs. Randy Woods

*As of March 30, 2011

Grants

Ball Brothers Foundation

\$20,000

Awarded in September of 2010 to support publication of the *Museum of Art at 75: The Museum and a History of its Collection*.

George and Frances Ball Foundation

\$20,000

Awarded in December of 2010 to support publication of the *Museum of Art at 75: The Museum and a History of its Collection*.

Institute of Museum and Library Services

Applied to IMLS National Leadership Grant program for \$796,665 to support a future exhibition titled "Hadrian's Villa: Teleporting the Site." Hadrian's Villa is an international collaboration led by the Ball State University Museum of Art and the Institute for Digital Intermedia Arts. The exhibition will bring antique Roman statuary originating from the Hadrian's Villa archeological site in Italy to the museum. The exhibition will include an archeologically correct recreation of the site that visitors can explore in a game like environment. Notification of award will be made in November 2011.

Institute of Museum and Library Services

Applied to IMLS Conservation Project Support grant program to sixteen paintings from the museum's collection (see note in Conservation). The application was declined.

EDUCATION AND OUTREACH

Education at the Ball State University Museum of Art is based on the philosophy of providing multiple entry points through learning and enjoyment of the collection and special exhibitions. The audience focus is the university and other communities of Muncie, Delaware County, east central Indiana, and beyond.

The curator of education, together with the education program coordinator and other staff and volunteers as needed, facilitates the educational program of the Ball State University Museum of Art.

Programs and Special Events

- Fifty-two programs and special events offered included tours, films, performances, family days, plus several additional special events in honor of the Museum of Art's 75th anniversary, such as BSUMA Mania, a dance event for students, and Nite at the Museum.
- Dr. Bruce Cole, CEO of the American Revolution Center at Valley Forge, and former chair of the National Endowment for the Humanities, delivered the Edmund Petty Memorial Lecture.
- Friends of the Museum met twice at *Friday with Friends*, two evenings of entertainment for members and prospective members.

Group Visits and Tours

- 203 group visits of 3,916 visitors were organized and/or coordinated by the Education Department.
 - 116 guided tours were provided for 2,834 visitors.*
 - 73 self-guided group visits for 784 visitors.*
 - 14 collection viewings were organized for 298 visitors. *As of June 9, 2011*

Evaluation

- The Decorative Arts Gallery is receiving an on-going makeover. This year it was reinstalled to emphasize the museum's collection of studio glass in recognition of the opening of the Marilyn K. Glick Glass Center. A display of the work of Indiana metalwork pioneer Alma Eikerman and her students was installed as well. Based on the need to evaluate the installation, the Education Office supervised an Independent Study in museum evaluation for Jenny Klucarich, graduate student of psychology.

Special Projects

- Administered the educational direction of *Look to Learn* to improve critical thinking and language arts skills in 3rd, 4th, and 5th graders through 90 classroom discussions of 1-2 images, 8 language arts activities, and two museum visits at the beginning and end of the school year.
- Worked with the Indianapolis Museum of Art and Ball State University instructors and professors from art education, educational technology, and high school social studies to develop the educational use of *Art Babble*, an online video library of art and museum videos from around the world. The Education Office coordinated educators' meeting, content tagging, and associated materials for educators.

Training, Development, and Instruction

- Offered three after school training sessions to *Look to Learn* teachers and one all-day program introduction in *Visual Thinking Strategies*.
- Recruited seven interns and supervised four interns in education (docent resources, event planning, outreach, and interpretation). Other interns worked in exhibition design, collections management, and curatorial and exhibition development through research of artists for the *Drawing and Small Sculpture Show REDux*. Two interns requested and earned credit.
- Mentoring and career exploration provided through the Honors College Fellows Program with Cary Patterson (theater) working as a paid interpretation assistant for 10 hours per week
- Honors College Docent Learning Program colloquium credit for two students: Nicole Griffets and Jaelyn Swhear
- Docent training program for 14 students and community members in the fall and 23 in the spring comprised of weekly meetings about works of art in the collection, museum education and tour methods, and practicum.
- Tania Said attended the Institute for Cultural Entrepreneurship at the Cooperstown Graduate Programs of the State University of New York, and visited model museums to plan for reinterpretation and reinstallation of the collection.

Partnerships and Collaboration

- Worked with Burriss and Teachers College to offer *Look to Learn*, a special project to promote critical thinking and language arts skills in 3rd, 4th, and 5th graders
- Collaborated with the Art Department to offer the 76th Annual Student Show
- Collaborated with the Institute for Digital Intermedia Arts (IDIA) to offer a program about their work using the collection for the BSU Museum of Art Collection Portal and Blue Mars
- Worked with the Indianapolis Museum of Art and representatives of the Art Department and Teachers College to develop the educational content of Art Babble
- Worked with Sociology (Dr. Melinda Messineo) and Art (Dr. Ron Rarick, art history, and Jacinda Russell, photography) to produce a program on the aesthetic, historical, and social impact of photographers in the *Shout Freedom!* exhibition
- Worked with Pat Nelson's immersive learning class "Documenting Our Artistic Heritage" to produce the exhibition "Parades and Events: The Work of Ned Griner 1968-1983"
- Worked with Late Nite and the Student Center Programming Board on Nite at the Museum, and Dance Marathon on BSUMA Mania, as part of the 75th anniversary activities

Outreach

- Organized a panel to solicit community reaction and input for the exhibition *Seen Unseen: The Black Image in American Art* from the John Surovek Collection
- Conducted children's activities and outreach at The Arts and Music Festival on the Green with the Muncie Arts and Culture Council, and assisted with program development
- Special tours provided for various alumni, sorority, nonprofit, foundation, and corporate groups
- Produced nine programs, including a day trip, for the Museum of Art Alliance membership of about 70.

Volunteer Program and Service

- Volunteer docents provided 604.5 hours, through April 2011, with the greatest contribution of 116.5 hours in March 2011. (Last year docents gave 636 hours of volunteer service; we will exceed this amount in 2010–2011.)
- Ball State University Museum of Art interns contributed 1,050 hours. (Students taking interning as credit are not counted.)
- Independent Sector, a nonprofit umbrella organization, values volunteer service in Indiana at \$17.61 per hour resulting in docents' contribution of 2010–2011 volunteer time at \$10,645.25 and interns' time valued at \$18,491.
- Alliance member volunteers donated 225 hours of service as officers and assisting with meetings.

Professional Service

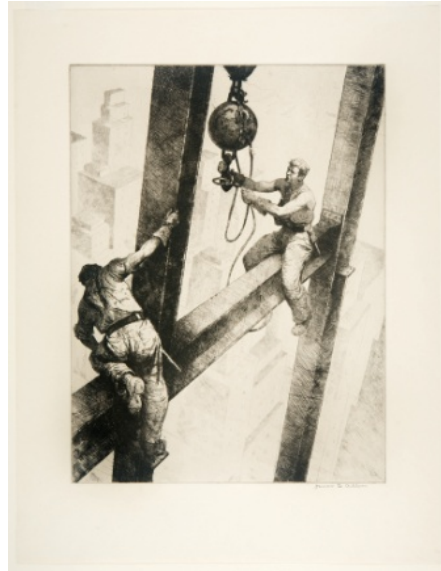
- Tania Said served as the Museum Education Roundtable (MER) Strategic Planning Committee chair, Vice Chair of Governance Committee, and as a reviewer of the *Journal of Museum Education*. The Museum Education Roundtable is an international grassroots network of museum education professionals. MER publishes the *Journal of Museum Education* and offers programs nationwide.

Attendance

Ball State University Museum of Art							
Museum Attendance Figures (In-house attendance)							
	FYE 05	FYE 06	FYE 07	FYE 08	FYE 09	FYE 10	FYE 11
July	1750	1711	1468	1004	1552	1519	1824
August	2192	1089	1683	1795	1169	1424	1358
September	2447	1927	2817	3232	2912	2963	2865
October	3016	1721	2381	3054	3403	4127	3150
November	1890	2115	2875	2719	2791	2791	3879
December	1022	1153	1308	1304	1409	1213	2943
January	911	1862	2482	1364	2114	1774	1550
February	1805	2956	3048	1768	2419	3181	1881
March	1739	3296	3413	2977	2492	2440	3850
April	3205	3091	3405	3286	4213	4397	4640
May	848	1500	1830	1514	2003	1800	1300
June	2476	2534	1612	2604	2773	1578	*1569
Total	23301	24955	28322	26621	29250	29207	30809
* Through June 12, 2011 with actual figures and projected attendance through end of June							

CURATORIAL

Exhibitions



James Allen, American (1894–1964)
The Connectors, 1934
Gift of Ned H. and Gloria Griner
2010.012.003

American Scene Prints from the Ned H. and Gloria Griner Collection

Special Exhibition Galleries I and II

Friday, July 16, 2010 through Sunday, September 12, 2010

In 2005 the collection of American art of the twentieth century at Ball State University Museum of Art was significantly enhanced with a gift of thirty-four prints given by BSU emeritus professors Ned H. and Gloria Griner. The prints were made in the first half of the twentieth century by artists who provided a record of who Americans were and how they lived. The collection contains some of the most compelling images made during these decades, such as George Bellows' 1916 *Central Park, Dark* and Thomas Hart Benton's *Departure of the Joads*, and John Stuart Curry's *John Brown*, both made in 1939. There are also prints made by less well-known artists selected for their quality and the significance of the subjects portrayed. The Griners formed their collection to dovetail with the existing collection of prints at the museum, in particular fifty-one prints allocated to the Ball State Museum in 1943 by the Works Progress Administration. There are roughly one-hundred prints of this era that were added subsequently. In 2010, the Griners more than doubled their 2005 gift with an additional forty-two prints that extend and amplify the scope of the collection. This exhibition and catalog publishes the Griners' generous gifts for the first time.



William Bromley III
American 1820-c. 1855
White Slave, c. 1855
John Surovek Collection

Scene Unseen: The Black Image in American Art from the John Surovek Collection

Special Exhibition Galleries I and II

Friday, Sept 18, 2010 through Sunday, Dec. 5, 2010

Preview, Thursday September 17, 2010

This exhibition surveys iconographically the evolution of African-Americans portrayed in American painting from the middle of the nineteenth century through the later twentieth century. Selected from the collection of John Surovek (BSU '68), these fifty paintings are a sometimes poignant testimony to the otherness of the black experience in American life. Beginning with an emblematic painting of freed slaves flanking the figure of Columbia from the post-Civil War era, to Thomas Hart Benton's depiction of the legend of John Henry, the collection spans a sometimes painful evolution from the days of Jim Crow to a noble watercolor portrait made by Andrew Wyeth in the 1960s. Among the artists included are James Goodwin Clonney, 1812-1867, John Wettin Ehringer 1827-1889, William Aiken Walker, 1838-1921, Edward Lamson Henry 1841-1919, Henry Cariss 1850-1903, Jefferson David Chalfont 1859-1931, Adam Albright 1862-1957, Philip Hahs 1853-1882; Harry Herman Roseland 1868-1950, Lilly Spencer Martin 1882-1902, Wayman Adams 1882-1959, Thomas Hart Benton 1889-1973, George Grosz 1893-1910, Norman Rockwell 1894-1978, Helen Louise Beccard 1903-1994, Andrew Wyeth, 1917-2009 and Stephen Scott Young, b. 1957. This is the first and only planned venue for Surovek's collection to be exhibited publicly. The collection was featured on the cover of *The Magazine Antiques* October/November issue for 2010. A fully illustrated catalogue accompanied the exhibition.



Edgar Degas
French, 1834-1917
Dancer, 1885
Gift of Mr. and Mrs. William H. Thompson
1940.027.000

Drawings from the Museum's Collection

Brown Study Room

Friday, August 27 through Sunday, November 20, 2010

Seventeen drawings were selected for exhibition from the museum's collection to inaugurate the newly renovated Brown Study Room. New lighting systems, acoustical treatments and cloth wall surfaces have been installed to upgrade the gallery into a first rate exhibition space for works of art on paper. The exhibition provides a glimpse of a part of the collection that is usually not on view. It includes nineteenth-century work by three of the greatest French impressionists: Degas (1834-1917), Renoir (1841-1919) and Pissarro (1831-1903). Three of the pivotal Americans who brought modern art to the United States included are Arthur B. Davies (1862-1928), Robert Henri (1865-1929) and William Merit Chase (1849-1916). Among the great figurative draughtsman working today included are Sidney Goodman (b. 1936) and Jerome Witkin (b. 1939). Richard Serra (b.1939) is represented by an oil stick drawing *Ariaadne's Afternoon*, 1984.



Ned Griner, *Hannibal*, 1970
brass mounted on rosewood

Parades and Events: The Work of Ned Griner 1968-1983

Brown Study Room

December 10, 2010 through February 20, 2011

Guest Curator: Patricia Nelson

Whimsical sculpture and a series of prints made with rubber stamps by Ball State Professor emeritus Ned H. Griner were installed in the Brown Study Room. Griner's sculptures are cast bronze figures usually assembled into long narrow parades on such themes as *The Triumph of Maximilian I*, *Cowboys*, *Indians*, *Circus*, and *Calvary*. They were made over a seven year period when Griner was the chair of the Department of Art at Ball State University.



Jerome Leibling
Butterfly Boy, 1949
Gelatin silver print
Collection of the Columbus Museum of Art

Shout Freedom! Photo League Selections from the Columbus Museum of Art

Special Exhibition Galleries, I, II

January 21, 2011 – March 20, 2011

The Photo League was a non-profit organization of photographer based in New York City. Founded in 1936 its members were committed to the transformative power of photography to effect social change. Members of the Photo League included Berenice Abbott, Lewis Hine, Lisette Model, Aaron Siskind, W. Eugene Smith, Paul Strand, and Weegee—photographers who are among some of the most important American artists of the 20th century. The Photo League comprised both amateur and professional photographers and can be seen as the urban counterpart to the more visible, governments-sponsored Farm Security Administration project, which lasted from 1936 to 1941. The Photo League was the heart and soul of social documentary photography until the McCarthy era hysteria shut it down in 1951. By then the League members had already amassed a body of work of enduring quality and lasting significance. In

2001 the Columbus Museum of Art acquired a major collection of work by seventy members of the Photo League. This exhibition is comprised of 55 black and white vintage prints. *Shout Freedom!* was organized by the Columbus Museum of Art and Arts Midwest. The national tour of this exhibition has been made possible through *American Masterpieces* support from the National Endowment for the Arts, which believes that a great nation deserves great art.

76th Annual Student Exhibition

Special Exhibition Galleries 1, 2; Brown Study Room
Saturday, April 9, 2011 through Sunday, May 1, 2011

Highlights from the Collection: 1936 – 2011 Beginning April 2011

Special labels for the 100 important works of art illustrated in The Ball State University Museum of Art greatest hits published in *The Ball State University Museum of Art: The Museum and its Collection*.



Childe Hassam
American, 1859-1935
Bowl of Goldfish, 1912
oil on canvas

Frank C. Ball Collection, gift of the Ball Brothers Foundation
1995.035.073

Childe Hassam: Paintings and Prints from the Museum's Collection

Brown Study Room
Sunday, May 1, 2011 through August 28, 2011

The BSUMA has in its collection five paintings and twenty-nine etchings and lithographs by the American Impressionist, Childe Hassam. This focus exhibition is homage to the Muncie Art Association. As the predecessor to the museum they acquired Hassam's *plein air* sketch *Entrance to the Siren's Grotto, Appledore, Isles of Shoals*, among its very first acquisitions. This was later amplified by the paintings from the collections of F. C. Ball, E. B. Ball, and George and Frances Ball. Along with the five superlative etchings collected by Elisabeth Ball, and two-dozen more given to the museum by the artist's widow in 1940, make him among the best represented artists in the collection.



Joan Snyder
American, b. 1940
To Grow, 1973
oil on canvas, 18 X 26 in.
Gift of David T. Owsley
1986.044.001

Aspects of American Painting: The 1970s
Selections from the Museum's Collection
Special Exhibition Galleries I and II
May 19 through August 28, 2011

The 1970s can now be seen at a remove of thirty-plus years. Not yet history, but not of the moment either, these paintings remain engaging if not disturbing as they were when first seen. The tradition of painting as a means of personal expression and the vitality of experimental vocabularies of these artists provides a very satisfying, if selective, look at the art of this decade. 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 where painting /criticism/commercial representation was the province of white males. The 70s ushered in a new era, but painting remained, in spite of premature declarations to the contrary, a principal means of artistic expression. An important sub-set in this exhibition are the painters of the Chicago Imagists, who are exceptionally well represented in this museum's collection, Christina Ramberg, Ed Paschke, Barbara Rossi, and Philip Hanson. . Among the artists included are Stanley Boxer, Walter Darby Banard, Julian Stanzak, Irving Kriesberg, Charles Pollock, Gene Davis, and Katherine Porter.

Notable Acquisitions

This past year, eighty-one (83) works of art were added to the collection by purchase (6) and gift (73). In addition the museum received five (5) works of art on long term loan from David T. Owsley.

Art of the Americas



Pre-Columbian, Mexico, Teotihuacan/Toltec Culture
Huehuetotl, late classic period, 550-950 CE
stone, traces of pigment, 15 ½ in. high
Gift of David T. Owsley via the Alconda-Owsley Foundation
2010.014.000

Pre-Columbian, Tiano Culture
Elbow Stone, 900/1500 C.E.
Serpentine, 13 ¼ in. long
Gift of David T. Owsley via the Alconda-Owsley Foundation
2011.003.000

Pre-Columbian, Mesoamerica, Costa Rica, Atlantic Watershed
Standing Warrior Displaying a Trophy Head, 1000/1550
stone (volcanic tuff)
Gift of David T. Owsley via the Alconda-Owsley Foundation
2010.022.000



John Sloan
American, 1871-1951
The Picture Buyer, 1911
etching
Purchase: The Margaret Ball Petty Memorial Fund
2010.010.000



Ivan Albright
American, 1897-1983
Fleeting Time, Thou Hast Left Me Old, 1945
lithograph
Gift of Gloria and Ned H. Griner
2010.012.002

This is one of forty-two (42) American Scene prints given by Mr. and Mrs. Griner, 2010.012.001-042. They were published by the museum in *American Scene Prints: The Ned H. and Gloria Griner Collection*.

Joseph Delaney
American, 1901-1991
City Life, 1938
oil on cardboard panel
Gift of Chuck and Kathy Harper
2010.021.003

Joseph Delaney
American, 1901-1991
Portrait of a Woman with a Red Bracelet, 1940
oil on wood panel
Gift of Chuck and Kathy Harper
2010.021.001



Joseph Delaney
American, 1901-1991
Domino's Sugars, about 1953
oil on panel
Gift of Chuck and Kathy Harper
2010.021.002

Leon Polk Smith
American, 1906-1996
Untitled, 1944
oil and gouache on paper
18 X 24 in.
Gift of the Leon Polk Smith Foundation Trust
2011.002.000

Dominick Labino
American, 1910-1987
Low Bud vase, 1984
blown glass
Gift of John J and Angeline Pruis
2010.007.002



Arthur Deshaies
American, b. 1920
Landscape, 1955
engraving on plexiglass
Gift of the Artist in memory of his grandmother, Mme. Maria Faulner
2010.013.003

This impression represents the archival set of twenty-eight (28) prints (2010.013.001-023), various matrices of the artist's experimental prints.

David Dreisbach
American, b. 1920
Children Must be Accompanied by Adults, 1970
etching in colors, i/ii
Purchase: the restricted gift of Ned H. and Gloria Griner
2011.001.000

Ron Adams
American, b. 1934
Blackburn, 2001
lithograph in colors
29 ½ X 39 in.; proof impression before edition of 80
Purchase: Friends Fund
2011.004.000

Hans Breder
American, b. Germany, 1935
Weisse Tasse, (White Cup), 1972/2003
video
Gift of the artist
2010.018.000



Margaret Wharton
American, b. 1943

Acrobat, 1980

Wood baseball bat, dissected and reassembled
Purchase: The Margaret Ball Petty Memorial Fund
2010.011.000

Asian Art



Tibet

Thangka, 18th century
painting on silk
Gift of Lucy Foley
2010.020.000

European Works of Art

Karl Dujardin

Dutch, 1626-- 1678

Man with a Dog, 1659

etching

Purchase: The Margaret Ball Petty Memorial Fund

2010.015.000

Felix Bracquemond

French

La Frierie du Bas-Geudon

Etching

Purchase: The Margaret Ball Petty Memorial Fund

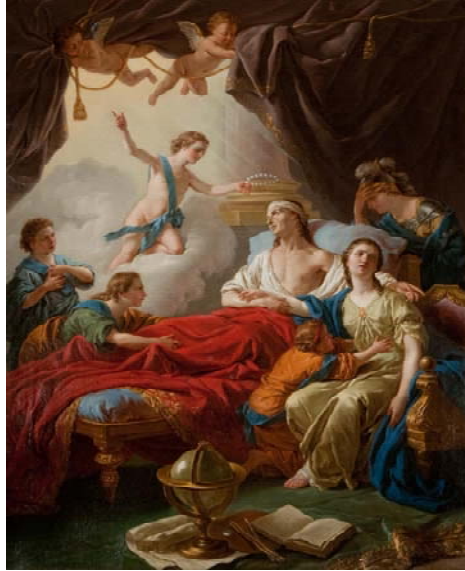
2010.016.001 and 2010.016.002

Loans to the Collection



Credit: Christie's photo

Giovan Angelo Montorsoli
Italian, Florentine, 1499-1563
Christ the Redeemer as Zeus, c. 1545-1555
marble
Lent by David T. Owsley
L2011.003.002



Credit: Sotheby's photo

Louis Jean François Lagrenée
French, 1725-1895

Death of the Dauphin, 1767

oil on canvas

Lent by David T. Owsley

L2010.003.001



Ferdinand Schauss

German, 1832-1916

Peace After the Storm, about 1870

oil on canvas

Lent by David T. Owsley

L2010.003.002



Leon Polk Smith
American, 1906-1996
Untitled, 1946
oil on canvas
Lent by David T. Owsley
L2011.002.000



Kurt Seligman
American, b. Switzerland, 1900-1962
Migrants, about 1955
oil on canvas
Lent by David T. Owsley
L2010.002.000

Loans from the collection

Lent to the exhibition *Islamophilies: L'Europe modern et les arts de l'Islam*, Musée des Beaux-Arts de Lyon, France, 2 April - 4 July, 2011.

Jean Léon Gérôme
French, 1824-1904
Sermon in a Mosque, 1903
oil on canvas
Frank C. Ball Collection, gift of the Ball Brothers Foundation

Publications

Czestochowski, Joseph and Fred Meyer; Peter F. Blume, ed.. *American Scene Prints: The Ned H. and Gloria Griner Collection*. Muncie, IN (Ball State University Museum of Art), 2010.

Blume, Peter F.. *The Ball State University Museum of Art at 75: The Museum and a History of its Collection*. Muncie, IN (Ball State University Museum of Art), 2011.

Conservation

Work in Progress

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

Work Completed

Stella Snead, *Advancing Monuments*, surface cleaning at Inter Museum Conservation Association, Cleveland.

Work Proposed

Andrea Chevalier, senior paintings conservator, Intermuseum Conservation Association, Cleveland, surveyed the museum's collection of Tonalist paintings in June 2010. Made between the years 1880-1920, this underappreciated school of American painting is now receiving a revisionist historical consideration as the foundation for later American modernism. The paintings, long known as an important group of thirty-six Tonalist paintings, watercolors and pastels in this collection, they have never been systematically treated. Chevalier's inspection and treatment proposals were the first step to an application to treatments.

The museum applied to the Institute of Museum and Library Services, a federal program, for a grant of \$62,591, Conservation Project Support, to conserve sixteen paintings from the American Tonalist movement (1880-1920). The application was declined.

Personnel

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Carl T. Schafer, associate director
Tania Said, curator of education
Randy R. Salway, exhibition designer/preparator

Cathy Bretz, education program coordinator

Graduate Assistants

Emily Barnum, office assistant
Joel P. Schiffler, communications and special projects

Interns

Natalie Cooper
Braydee Euliss
Karla Hughes
Reanna Miller
Leo Patros
Kristen Vincenty
Madeline Witek

Student Employees

Michael Sloan, assistant to the preparator

Security

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Bahar Annadurdiyeva
Kathleen Branson
Nicholas Connors
Lauren Holditch
Harrison Lane
Michelle Manzo
Rachel Ousley
Alana Papoy
Peter Reber
Dominique Resendiz
Junliang Wu

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Karen Avery
Madisen Basey
Catherine Bretz
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Molly DeWitt
Steve Fulton
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Lauren Holditch
Kelley Hollander
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