FALL 2012 Volume 18 | Number 1



DAVID OWSLEY BALL STATE UNIVERSITY

David Owsley Museum of Art

Serving East Central Indiana since 1936

FRIENDS EXECUTIVE COMMITTE

Donald Whitaker Chairperson

Barbara Alvarez-Bohanon

Cecil Bohanon

Melissa Daniels

Ann Johnson

Sarojini Johnson

Sandra Kelly

Joan Malje

Fred Meyer

Olga Mounayar

Patricia Schaefer

Kent Shuff

Ex officio

Peter F. Blume

Director

David Owsley Museum of Art

Jennifer Williams

President

David Owsley Museum of Art Alliance

Muggs Gooden

President

Muncie Art Students League

Robert Kvam

College of Fine Arts

Sarah Jenkins

Director of Development

MUSEUM STAFF

Peter F. Blume

Director

Carl Schafer

Randy Salway

Associate Director

Tania Said Schuler

Curator of Education

Exhibition Designer/Preparator

ARTwords

Editor | Carl Schafer

Writer | Carmen Siering

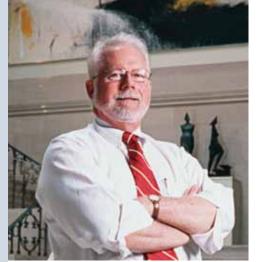
Design | Marin & Marin

ARTwords is published three times a year by the David Owsley Museum of Art in Muncie, Indiana ©2012. All rights reserved

COVER IMAGE:

Janus Mask, 1900

Unidentified African Artist Nigeria, Ekoi or Ejagham Antelope skin stretched over wood David T. Owsley Collection One of 221 works of art recently placed at the museum by David Owsley.



From the **Director**

Discoveries in the Collection

The Good Shepherd (1650/1700)

Among the most exciting undertakings of the past year has been an examination of the museum's collection in anticipation of the 10,000 square feet of new exhibition space for Asian art and the art of Africa, the Pacific Islands, and pre-Columbian Mesoamerica. This will allow us not only more expansive installations, but the ability to make the collection more accessible intellectually. In other words, the museum will not just be bigger, it will offer presentations that will help patrons better understand the original purpose and context of these works of art. Inevitably this process will create difficult choices about what goes on view and what stays behind in our reserve collection, but having examined everything, we will feel more comfortable making these decisions.

This examination has given us the opportunity to rediscover works of art that have not been on view in many years. The Indo-Portuguese carving illustrated here was part of an installation of mainly nineteenth century French ivory carvings placed at the museum in 1936 and given to the museum by the Ball Brothers Foundation in 1995. Acquired by Frank C. Ball in 1918 at auction, the ivory carving had been catalogued as Portuguese and titled "A Shepherd Rockery." One of a number of similar carvings from an unknown source made in the mid-to-late seventeenth century, these works are catalogued as Indo-Portuguese today, and are thought to have originated in the Portuguese colony of Goa on the southwestern coast of India. There is now some question whether they were carved in Goa by European craftsman or by Indian craftsmen under the direction of Portuguese priests.

The carving shows the Christ child as the Good Shepherd seated cross-legged atop a mountain with elaborate fountains flanked from below by St. Joseph and the Virgin Mary. The next level down shows a seated boy. On the level below there is a reclining female figure that some identify as Mary Magdalene. Others identify the studious woman as St. Catherine of Alexandria, associated with the city of Goa since the Portuguese colony was founded on her feast day in 1510. The back of the sculpture shows sheep standing on a rocky mount nibbling foliage. The condition is excellent.

There are ivory carvings of nearly identical iconographic programs in a number of museum collections, including the British Museum, the Victoria and Albert Museum (both in London), and another group recently acquired by the Asian Art Museum in San Francisco. There is another in the Museo Christiano of the Vatican Library. Each of these shows a variation of the program described above, but also an unmistakable similarity, attesting to guidance provided by a workshop or a master carver producing these deluxe objects for a ready Christian market.

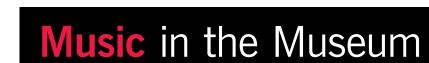
Peter Blume





Christ as the Good Shepherd about 1700 Unidentified Indo-Portuguese artist Carved ivory Frank C. Ball Collection Gift of the

Ball Brothers Foundation



The David Owsley Museum of Art continues the Music in the Museum series with performances being planned for the fall and spring in the Sculpture Court.

Look out for announcements in your mail in the coming months.

Docent Choice TOURS

Saturdays | 2:30 pm

September 8 - December 8 pm No reservations are necessary for these enlightening and informative tours of our collection.

Meet your docent (tour guide) in the Sculpture Court.

Sketching in the Museum

Fridays | 2:30 pm September 7 - December 7 pm

Supplies provided. Please stop at the front desk for pecil, sketch boards, paper and instructions.

Meditation in the Museum Fridays | 3:30 pm

The last hour of the last weekday is reserved for quiet time at the David Owsley Museum of Art. Note; Occasional evening events will limit access.

Meditation is a wonderful way to start your weekend You can find free downloadable relaxation MP3s for you computer, iPod, or other devices.

In partnership with Ball State University Working Well.

RIGHT:

Madonna and Child, about 1400
Taddeo di Bartolo
Gold ground, tempera on panel
David T. Owsley Collection
Featured at Art High at Noon:
Gothic Art in the Collection,
September 18

CALENDAR of **EVENTS**

fall

SEPTEMBER

3 Monday

Museum closed in observance of Labor Day

9 Sunday

Grandparents' Day

In honor of Grandparents Day, all grandparents and grandchildren visiting together will receive a free poster. Family guides are also available.

Check-in at the front desk.

12 Wednesday | Noon

Alliance Program:

New Acquisitions and New Directions*

David Owsley Museum of Art Director Peter Blume provides an update of building plans and collection development from exhibition design, object selection, and interpretive planning.

Alumni Center, Meeting Room 1

18 Tuesday | Noon

Art at High Noon: Gothic Art in the Collection

Join a docent for an introduction to how works of art in the David Owsley Museum of Art collection reflect the Gothic style.

Meet in the Sculpture Court



21-23 Friday-Sunday

Honoring Our Family

Stop by for your free poster during Ball State University Family Weekend.

OCTOBER

In honor of National Arts and Humanities Month, stop by for a free poster.

2 Tuesday | Noon

Art at High Noon:

Renaissance Art in the Collection

Join a docent for an introduction to how works of art in the David Owsley Museum of Art collection reflect the Renaissance style.

Meet in the Sculpture Court

10 Wednesday | Noon

Alliance Program:

Madonna and Christ Child from the Studio of Giovanni Bellini*

Conservator Linda Witkowski of the Indianapolis Museum of Art talks about the extensive treatment undertaken on the Bellini fifteenth century panel painting belonging to the David Owsley Museum of Art by the IMA's Conservation Laboratory.

Alumni Center, Meeting Room 1

13 Saturday | 1:30 - 4:30 pm

Honoring Homecoming

Stop by for a free poster in honor of Ball State University homecoming and the alumni and donors who make the museum matter more every day. See how our renovation plans and construction are progressing, too!

16 Tuesday | Noon Art at High Noon: Mannerist Art in the Collection

Join a docent for an introduction to how works of art in the David Owsley Museum of Art collection reflect the Mannerist style.

Meet in the Sculpture Court

22-23 Monday-Tuesday

Museum open during Ball State University Fall Break

30 Tuesday | Noon

Art at High Noon:

Baroque Art in the Collection

Join a docent for an introduction to how works of art in the David Owsley Museum of Art collection reflect the Baroque style.

Meet in the Sculpture Court

RIGHT: Proserpine

Designed 1839/1843 | Carved 1844/1849

November 27

Hiram Powers, marble
Gift of David T. Owsley
in honor of Dr. and Mrs. Thomas Sargent
Featured at Art High at Noon:
Neoclassical Art in the Collection

CALENDAR of **EVENTS**

fali

NOVEMBER

13 Tuesday | Noon

Art at High Noon: Rococo Art in the Collection

Join a docent for an introduction to how works of art in the David Owsley Museum of Art collection reflect the Rococo style.

Meet in the Sculpture Court

14 Wednesday | Noon

Alliance Program:

Classroom Art Teahers and Art Museum Educators: Collaboration and Advocacy*

Dr. Laurel Campbell, Director of Art Education at Indiana University-Purdue University Fort Wayne, will provide a short history of art education and its changing philosophy before discussing the collaborative role both visual art teachers and art museum educators play in advocating for a more far-reaching awareness of the educational nature of art museum collections.

Alumni Center, Meeting Room 1

27 Tuesday | Noon

Art at High Noon: Neoclassical Art in the Collection

Join a docent for an introduction to how works of art in the David Owsley Museum of Art collection reflect the Neoclassical style.

29-30 Thursday-Friday

Museum closed for Thanksgiving holiday



DECEMBER

2 Sunday | 2:30 pm

Student Showcase; History and Art

In association with Freshman Connections, selected students from Dr. Abel Alves' HIST 150 class will present their papers about various works of art from the DOMA collection.

11 Tuesday | Noon

Art at High Noon:

Tonalist Art in the Collection

Join a docent for an introduction to how works of art in the David Owsley Museum of Art collection reflect the Tonalist style.

12 Wednesday | Noon

Alliance Program:

Food as Art: Chefs as Visual Artists*

Chef Lucas Miller will explore the intersection of chef-created food and art. He will discuss how chefs use techniques from the art world to create the foods we are presented in restaurants. An exploration of works from the museum's collection along with images of modern-day food presentations will be used to demonstrate the bridge between these two worlds.

Alumni Center, Meeting Room 1

24-25 Monday-Tuesday

Museum closed for Christmas holiday



ABOVE:

Autumn, 1736/40

François Boucher, oil on canvas, David T. Owsley
Collection
Featured at Art High at Noon:Rococo Art in the Collection
November 1.3

All programs are free unless otherwise noted. Programs are subject to change without notice.

The cost to join the David Owsley Museum of Art Alliance is \$15 for Friends members, and starts at \$40 for non-members.

Please call 765.285.5242 for additional information.

Drop-in tours, including Art High at Noon and Tour Time, are limited to 15 people. Tour sign-up may be required to accommodate visitors. We thank you for your understanding.

All tours and public programs, except for exhibition previews and Friday with Friends, are eligible for participation in the Art Card, a frequent visitor and free gift program.

Please call 765.285.5242 for additional information.

* Prospective Alliance members free; Alliance members \$10 plus \$5 for lunch.

RESEARCH Help Available in the Galleries

Museum assistants will be available for posted hours in the David Owsley Museum of Art to answer questions from students and other researchers. For updates, see the "For Students" section of the museum website, www.bsu.edu/artmuseum.





A conversation with **Charles Froom**

Reflections on the gallery design process

As part of the David Owsley Museum of Art expansion, Charles B. Froom has been engaged to guide the installation of the museum's collection into what he calls the "remarkable gallery envelopes" built by Ratio Architects. Four new galleries designed by Froom will greet museum guests when renovations are complete in 2013.

Prior to opening his own museum exhibition design and planning business, Froom was a designer at the Brooklyn Museum and the Museum of Modern Art. Since then, he has participated in and directed projects at more than 50 institutions in the United States, Europe, Central America, and the Middle East.

Froom says his design process always begins with a checklist of all of the works of art in a museum's particular project.

"This museum is blessed with a heck of a collection," he says. "It's got great breadth and depth."

Working with that checklist, Froom begins to design the installation space, working with the museum staff to put the collection on view in the best possible way. For Froom, the highest priority is to maintain the integrity of each work of art.

"From both a visual standpoint and from a conservation standpoint, my first obligation is to do no harm," Froom says.

Froom firmly believes art is universal and timeless, and while the interpretations museums offer alongside objects from an unfamiliar culture may help visitors understand a different language or how an object is used, in the end, all works of art occupy the same cultural, visual, and ethical space.

"We are all hindered by our familiarity with our own culture, whether that's here in the United States or Western Europe or in the Middle East or Asia," Froom says. "But the integrity of each work of art is something I believe in completely. I simply try and honor that. I believe all works of art, from cave paintings to contemporary installations, have some kind of spirituality about them."

As for what he does as a gallery designer, Froom sees himself as something of a "visual tutor" for museum visitors, one who helps determine how the collection—from individual works to groupings of works in a gallery to groupings of galleries—can best be seen.

"It's my job to notice if there is something in the way, if there is a reflection or an unnecessary graphic, if things are too crowded," he says. "Anything that is surrounding a particular work of art shouldn't distract the viewer, it should propel them back to look at the object, it should cause them to say, 'I think I understand."

Froom is hands-on, from mock-ups right through construction and on to the day the galleries open to the public.

"I wouldn't do all this if I couldn't be there for the final installation," he says.

"That's what I work for—I work to be able to close out the galleries, finish them to my satisfaction and to my client's satisfaction. And then I go to the opening, happily. That's the process. Walking out of the galleries at the end of a finished installation is a happy time."



Docent Services **Award Recipients**

Joan Malje and Annemarie Voss receive award



LEFT TO RIGHT:

Peter Blume, Joan Malje,
Annemarie Voss

A new award, the David Owsley Museum of Art Docent Service Award, was established in 2012 to recognize long-time docents whose work raises the profile and understanding of the museum and its collection through volunteerism. In April, Annemarie Voss and Joan Malje were the first two recipients of the award.

Voss joined the docent program shortly after retiring from Ball State University as an assistant professor of English.

"Volunteering at the museum is a joy for me because it allows me to deepen my knowledge and appreciation of art," she says. "It also allows me the opportunity to teach a variety of age groups in different pedagogical styles. No assignment is ever the same."

Malje worked as a nurse and as a teacher before retirement. After moving to Muncie in the 90s, she began volunteering at the museum in 2004.

"I was delighted to find such a lovely museum here, and a small museum has its advantages," she says. "It invites intimacy and friendliness."

Director of Education Tania Said says museum volunteers play a vital role in the life of the museum.

"One of every six museum visitors is part of a group," she says. "With more than 32,000 visitors last year, museum volunteers help us do more than we could ever do with just our full-time staff." She also offers high praise for the recipients of the award.

"Joan and Annemarie are prime examples of what docents should be," Said says. "Their breadth of experience and passion for the museum and its collection are infectious."





www.bsu.edu/artmuseum

Parking in the McKinley Avenue garage between Riverside and University Avenues

FALL 2012 Volume 18 | Number 1

Museum Hours

Monday-Friday 9:00 am-4:30 pm

Saturday & Sunday 1:30 pm-4:30 pm

765.285.5242

Admission Free

In this Issue

In this issue, exhibition designer Charles B. Froom talks about guiding the development of four new museum galleries. We salute two outstanding museum volunteers as they receive the first David Owsley Museum of Art Docent Service Award. And we introduce a new acquisition that was once all the rage in Paris. PLUS...Notes from the Director, our Calendar of Events, and much more.



A newsletter for the Friends of the



Muncie, IN 47306

New to the Collection Toulouse-Lautrec

Eldorado: Aristide Bruant (1892) by Henri de Toulouse-Lautrec is

one of the museum's newest acquisitions.

Part of a small collection of advertising posters from the 1890s, this colorful work from the collection of David Owsley advertises a tony Paris nightclub.

"The new technology of lithography changed the landscape of Paris," says museum Director Peter Blume. "They are nostalgic now, but these posters were pretty shocking when they came out."

In the 1890s, Paris was celebrated as a city of posters. This new public art form was praised by art critics and embraced by the common people.

The advertising poster became such an obsession that a new term was invented to describe it: affichomanie (poster mania).

Eldorado: Aristide Bruant, 1892

Henri de Toulouse-Lautrec Lithograph David T. Owsley Collection