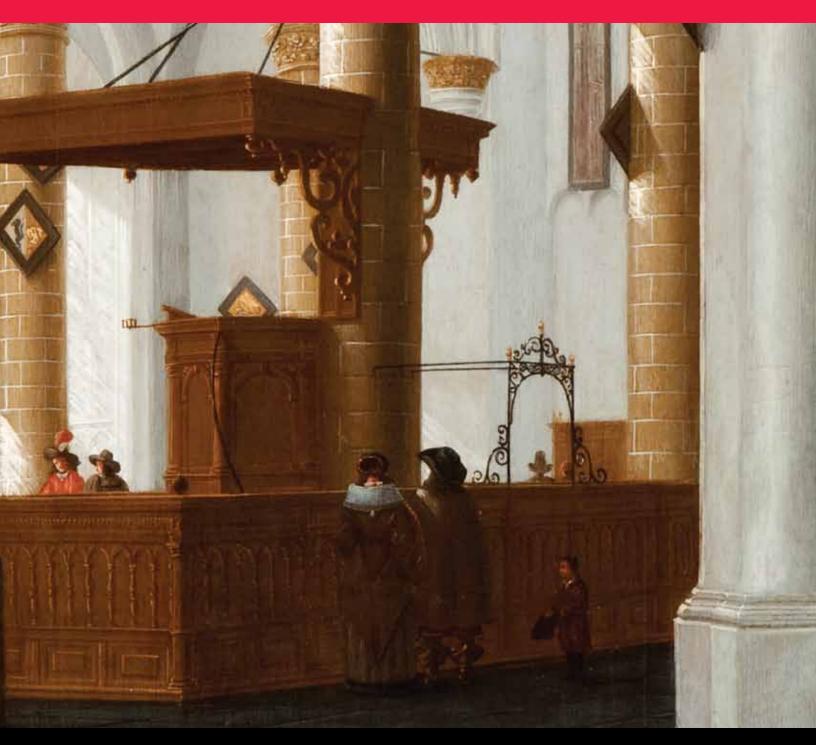
SPRING 2013 Volume 18 | Number 2



DAVID OWSLEY BALL STATE UNIVERSITY

David Owsley Museum of Art

Serving East Central Indiana since 1936

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COVER (Detail)

FULL IMAGE (page 3) right:

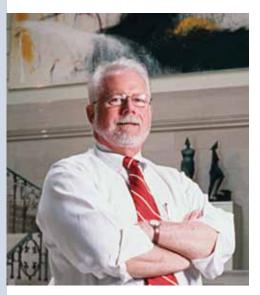
Interior of the Grote Kerk,

Dordrecht with an Elegant Couple 1654

Daniel de Blieck

Oil on panel

David T. Owsley Collection



From the **Director**

Expansion projects at art museums have an unsettling effect on ours, the most orderly of professions. Modern museum practice has a history that goes back only to the nineteenth century. Frequently the material culture of the known world was hauled into European centers of civilization by the colonial system of domination, which usually had the outcome of derailing a sophisticated indigenous culture with callous disregard of local standards. The great

museums of ethnographic art in Berlin, Paris, and London all had the origins of their collections in this colonial era gathering. Categorized as "primitive" to distinguish this art from its European counterpart, it was kept in institutions apart from the art museum's lofty precincts.

But beginning in the early twentieth century, contemporary artists, especially in Paris and Berlin, began to notice African works with a new appreciation for their formalist energy and exquisite craft. In Paris, Picasso and Matisse, and the German Expressionists Erich Heckel and Emile Nolde, found new vocabularies for expression in these exotic works of art, then poorly understood outside of the context of their own far away cultures. The accepted regard, until very late in the twentieth century, was that they were products of an uncritical craft enterprise, cyclically repeating formulae from generation to generation.

The reinstallation of the David Owsley Museum of Art's collections of African, Native American, and Pacific Island art has given us the opportunity to consider which information we convey about the works in our care and how we do it. Country of origin and even a more refined point of origin is usually possible; on the rare occasion that a work was collected in the field, we can sometimes identify the village, the market, or a confluence of rivers where our object was purchased. The culture or people within whose embrace it was made can usually be identified at least stylistically. But who actually made an object? Although we are a distance away from identifying these artists by name, we can at least dignify them by calling them artists, people of exceptional sensitivity and unusual skill in the service of their communities. Their reputations within those much smaller worlds would have precluded need for a signature. Their fame and their value to those communities would have preceded their work.

Peter Blume

New acquisition

Daniel de Blieck

Interior of the Grote Kerke (1654) by Dutch artist Daniel de Blieck is new to the museum and hanging on the balcony.

De Blieck, who began his career as an architect, primarily painted church interiors. Director Peter Blume notes that the symbolism in these paintings would have been notable to a seventeenth century audience in ways we might not readily appreciate today.

"The Dutch Reform churches became extremely plain," Blume says. "What became important was the word of God as it was proclaimed from the pulpit."

De Blieck offers the viewer a wealth of symbolism, from the centrality of the pulpit to the inclusion of a beggar boy, a reminder of the virtue of Christian charity. There is a patch of light that falls on the pavement under which someone of wealth and importance could have been buried—a reminder of the inevitably of death. Even the way the scene is revealed—the pulling back of a curtain to unveil what was hidden before—is itself a metaphor for the Christian message of salvation.

"The painting is rich in disguised Christian symbolism, and tells a very different story than a Catholic artist would have told,"





Robert Root-Bernstein

Wednesday, April 10 | 2013

Robert Root-Bernstein to present **Edmund F. Petty Memorial Lecture**

Robert Root-Bernstein, professor of physiology at Michigan State University, will present the annual Edmund F. Petty Memorial lecture, at 5 pm, April 10, at the museum. Root-Bernstein is a 1981 MacArthur Fellow and has researched and consulted on creativity for more than fifteen years. Among other books, he has authored *Sparks of Genius: The Thirteen Thinking Tools of the World's Most Creative People.*

Make reservations for an elegant dinner

with Root-Bernstein following the lecture.

\$40 for Friends members, \$48 for non-members.

Call 765.285.5242 for more information.





Docent Choice TOURS

Saturdays | 2:30 pm January 12 - April 26

No reservations are necessary for these enlightening and informative tours of our collection.

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

Yoga in the Museum First Fridays | 8:00 am

February 1 | March 1 | April 6

Wake up your morning with tension-releasing yoga led by instructor Sarah Lyttle. Yoga mats are provided or bring your own. *Meet in the Sculpture Court.*

\$10 BSU affiliates | \$13 BSU non-affiliates

Please register early,

minimum of 8 participants is required.

To register and pay, visit

http://bsu.edu/recreation/instructional-classes.html
In partnership with Ball State Recreation Services

Meditation in the Museum

Fridays | 3:30 pm January 11 - April 26

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

CALENDAR of **EVENTS**

JANUARY

9 Wednesday | Noon

Alliance Luncheon & Program: Results and Evaluation of Look to Learn: Critical Thinking Using Visual Images*

Ball State University Professor Emerita Felicia Dixon, Department of Educational Psychology, was the evaluator of the Look to Learn project, a collaboration between the David Owsley Museum of Art, Teachers College, and Burris Laboratory School. Teachers used Visual Thinking Strategies with selected images from the museum and other museums from around the world to enhance critical thinking and language skills in third, fourth, and fifth graders.

Alumni Center, Meeting Room 2

10 Thursday | 3:30 pm

Docent Informational Meeting

Visit the David Owsley Museum of Art and meet education staff and current docents to learn how becoming a tour leader can expand your knowledge, experience, and network.

21 Monday

Museum closed for Martin Luther King Jr. holiday

BELOW:

Chandelle, 1986

Norman Bluhm, oil on canvas Gift from the family of Norman Bluhm Featured at Art High at Noon: Abstract Impressionism March 26

FEBRUARY

L Friday | 8:00 am

Yoga in the Museum Sculpture Court See list of continuing programs

12 Tuesday | Noon

Art High at Noon: Romanticism

Join a docent for an introduction to how works of art in the David Owsley Museum of Art collection embody Romanticism

spring

Meet in the Sculpture Court

13 Wednesday | Noon

Alliance Luncheon & Program: dOCUMENTA XIII*

Alliance member and museum docent Annemarie Voss presents a discussion of the history and purpose of major art fair dOCUMENTA, "the museum of 100 days." Included will be a look at its influence on and connection to works of art in the David Owsley Museum of Art. A dOCUMENTA has taken place in Kassel, Germany, Annemarie's hometown, every five years since 1955. *Alumni Center, Meeting Room 1*

14 Thursday | 6:30 pm

Music in the Museum

Joseph Levitt, tenor, and Robert Palmer, piano, will perform *Winterreise*, Franz Schubert's song cycle setting 24 poems by Wilhelm Müller to music.

- 6:30 pm reception precedes concert in Brown Study Room with cash bar
- 7:00 pm pre-concert talk "Schubert and the Wanderer," given by Heather Platt, BSU professor of music history and musicology
- 7:30 pm concert begins in Sculpture Court

26 Tuesday | Noon

Art High at Noon: French Realism

Join a docent for an introduction to how works of art in the David Owsley Museum of Art collection embody French Realism.





Sketching in the Museum Fridays | 3.30 n

Fridays | 3:30 pm January 11 - April 26

Supplies provided.

Please stop at the front desk for pecil, sketch boards,

paper and instructions.

CALENDAR of EVENTS

MARCH

Friday | 8:00 am

Yoga in the Museum Sculpture Court See list of continuing programs

12 Tuesday | Noon

Art High at Noon: Impressionism Join a docent for an introduction to how works of art in the David Owsley Museum of Art collection embody Impressionism.

13 Wednesday | Noon

Alliance Luncheon & Program: New Directors at the IMA -

From Education to Audience Engagement* In 2010 the Indianapolis Museum of Art's Education Department was changed to the Audience Engagement Department. What does the shift in title signify? Learn about the exciting new initiatives underway at the IMA, aimed at diversifying the museum's audiences and broadening its reach in the community, from Preston Bautista, director of audience engagement.

14 Thursday | 6:30 pm

Music in the Museum

Opera Showcase with selections from L'elisir d'amore (The Elixir of Love), an opera by the Italian composer Gaetano Donizetti.

- 6:30 pm reception precedes the concert in Brown Study Room with cash bar
- 7:30 pm concert begins in Sculpture Court

26 Tuesday | Noon

Art High at Noon: Cubism

Join a docent for an introduction to how works of art in the David Owsley Museum of Art collectionembody Cubism.

LEFT: Still Life, 1939 Vaclav Vytlacil Gouache on paper Gift of John H. Surovek, class of 1968 in honor of Ned Griner Featured at Art High at Noon: Cubism

March 26

RIGHT: Leaving the Port of Le Havre; Shipping, 1883 Eugène Louis Boudin Oil on canvas Frank C. Ball Collection gift of the Ball Brothers Foundation Featured at Art High at Noon: Impressionism March 12

APRIL

Friday | 8:00 am

Yoga in the Museum Sculpture Court

See list of continuing programs

9 Tuesday | Noon

Art High at Noon: Fauvism

Join a docent for an introduction to how works of art in the David Owsley Museum of Art collection embody Fauvism.

spring

10 Wednesday | Noon

Alliance Lunch & Program: Surprises from the Vault: A Peek at the David Owsley Museum of Art's Decorative Arts/Design Collection*

Over the past two years, in anticipation of the reopening of the David Owslev Museum of Art's galleries in Spring 2013, independent curator and crafts historian Davira S. Taragin has been studying the museum's largely unknown decorative arts and design holdings. Her talk will focus on the treasures she has uncovered, making the museum one of the best university decorative arts/design collections in the country.

10 Wednesday | 5:00 pm

Petty Memorial Lecture

Creativity expert Robert Root-Bernstein, professor of physiology at Michigan State University, and 1981 MacArthur Fellow Lecture is free and open to the public. Dinner following the lecture is \$40 for Friends, \$48 for non-members. Fine Arts Building, Recital Hall, AR 217

23 Tuesday | Noon

Art High at Noon: Abstract Expressionism Join a docent for an introduction to how works of art in the David Owsley Museum of Art collection embody Abstract Expressionism.



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

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.

Any visitor attending a tour or public program is eligible to receive a stamp on the Frequent Visitor Card for free merchandise, e.g. posters and catalogues.

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.

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.

SAVE the Date

Alliance Trip to the Fort Wayne Museum of Art Wednesday, May 8, 2013

\$45 Alliance Members \$85 Friends Members (includes Alliance membership) \$110 (includes Friends and Alliance membership)

Contact Jennifer Williams at jwilliams@mac.com for more information.





Felicia A. Dixon

Emerita Professor of Psychology

Department of Educational Psychology

Ball State University

Look to Learn Sets Its Sights on the Future

Collaborative Program will expand

After more than three years of grant writing, curriculum development, and student testing, *Look to Learn*, an innovative language arts program developed by the David Owsley Museum of Art, is wrapping up its pilot program.

Thanks to an Institute of Museum and Library Services grant, the curriculum began testing in grades 3-6 at Burris Laboratory School in the fall of 2010. The learner-centered teaching method, *Visual Thinking Strategies (VTS)*, uses art to develop critical thinking and language skills. The program utilizes the museum's collection as a way to jump-start student-driven discussions. Working with Ball State Teachers College and the Department of Educational Psychology, Burris faculty and museum staff conducted a three-year longitudinal study to determine student improvement.

Ball State University Emerita Professor of Educational Psychology Felicia Dixon served as project evaluator. She and John McConnell, a doctoral student in counseling psychology, analyzed data from Burris students and from a control group of students who attend Eastern Kentucky University (EKU) Model Laboratory School. The EKU students did not participate in the Look to Learn program or use the VTS method.

"All of the students took a critical thinking test and submitted writing samples based on viewing digital images," Dixon says. "Those students (from EKU) didn't have the strategy. We did a quantitative study and we did find differences."

Dixon says the differences were mostly in the writing samples. She notes it is important to recognize that *Look to Learn* and *VTS* might not be the only reasons for the differences, but she acknowledges the curriculum did seem to aid in developing critical thinking skills.

"It really is a very good beginning project that shows how the strategy can be used and how the museum collection can get students immersed in critical thinking," Dixon says.

A grant from the Ball Brothers Foundation will allow the museum to expand and plan for further distribution of the *Look to Learn* program.

Curator of Education, Tania Said, says the museum will partner with more schools over the coming year, allowing third grade students to explore *Look to Learn*. Getting the program out to more schools and students is an important consideration.

"My hope is that we can build more interest and attention for this project, and more schools can participate," she says. "Right now schools are stressing the importance of developing the twenty-first century skills of communication, collaboration, creativity, and critical thinking, which this project emphasizes. It really focuses on the Common Core."

Music in the Museum

Schubert Song Cycle | Opera Showcase Featured

Robert Palmer
Ruth Weldy Mauzy and
Mary Weldy Porter
Distinguished Professor (Piano)
Ball State University

The winter months will be brightened by the sounds of Music in the Museum when the David Owsley Museum of Art hosts two separate events in the Sculpture Court.

On February 14, tenor Joseph Levitt will perform Franz Schubert's song cycle *Winterreise*, He will be accompanied by pianist Robert Palmer.

Levitt says his preparation includes thinking about the emotional arc of each song and the emotions with which he hopes to leave his listeners.

"When we speak our native language, emotions go with the words," he says. "But the song-cycle is performed in a foreign language. While average listeners might not understand the words, they would notice if I didn't offer those emotional variances."

At 7:00 pm Heather Platt, Ball State University professor of music history and musicology, will offer a pre-concert talk entitled "Schubert and the Wanderer."

On March 14, the museum will host an Opera Showcase featuring music from *L'elisir d'amore* (*The Elixir of Love*) by Italian composer Gaetano Donizetti. Levitt will direct the student production of the opera in Emens Auditorium on April 5 and 7.

"This is an opportunity not only to have music in the museum, but to give people a taste of what is coming up and give the performers a chance to perform in front of an audience," Levitt says.

Soloists for the Opera Showcase are Hongteak Lim, Keisha Dwan Cook, Julian Vera, Brent Maher, and Barbara Briner-Jones.

Levitt hopes the Music in the Museum experiences expose the musical arts to a new audience. "I'm interested in reaching those who might not have come to an event in Sursa, but who are patrons of the arts," he says. "It's a great way to expand our audience."

Both events, which are free and open to the public, will be preceded by 6:30 pm welcoming receptions in the Brown Study Room with cash bars.

The concerts will begin at 7:30 pm.







www.bsu.edu/artmuseum

Parking in the McKinley Avenue garage between Riverside and University Avenues

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Museum Hours

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

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

765.285.5242

Admission Free

A newsletter for the Friends of the

DAVID OWSLEY BALL STATE UNIVERSITY

Muncie, IN 47306

In this Issue

In this issue, *Music in the Museum* brightens up the winter months as Schubert's *Winterreise* and an Opera Showcase featuring the work of Gaetano Donizetti come to the Sculpture Court. The educational program *Look to Learn* wraps up its pilot program and sets its sights on the future. And a restored work of art reveals more than anticipated. PLUS...Notes from the Director, our Calendar of Events, and much more.



Madonna and Child, 1490 Giovanni Bellini Studio

Oil on panel

E. Arthur Ball Collection
Gift of the Ball Brothers Foundation

New to the Collection Nicolo Rondinelli

New in the Galleries is a painting that has been under conservation for five years. *Madonna and Child* (about 1500) is a devotional panel by Niccolo Rondinelli, an Italian painter of the Renaissance period and a student of Giovanni Bellini.

"The painting was shredding itself," says Director Peter Blume.

"It was a big job reconstructing the painting, and we have changed the attribution to a major artist within the studio of Bellini. Bellini didn't paint pictures like this, but they did come out of his studio."

In order to verify the artist, the museum did a line-by-line tracing of the painting and found that the morphological proof in the small details (a mouth, an ear, a nostril) confirmed the artist was, in fact, Rondinelli.