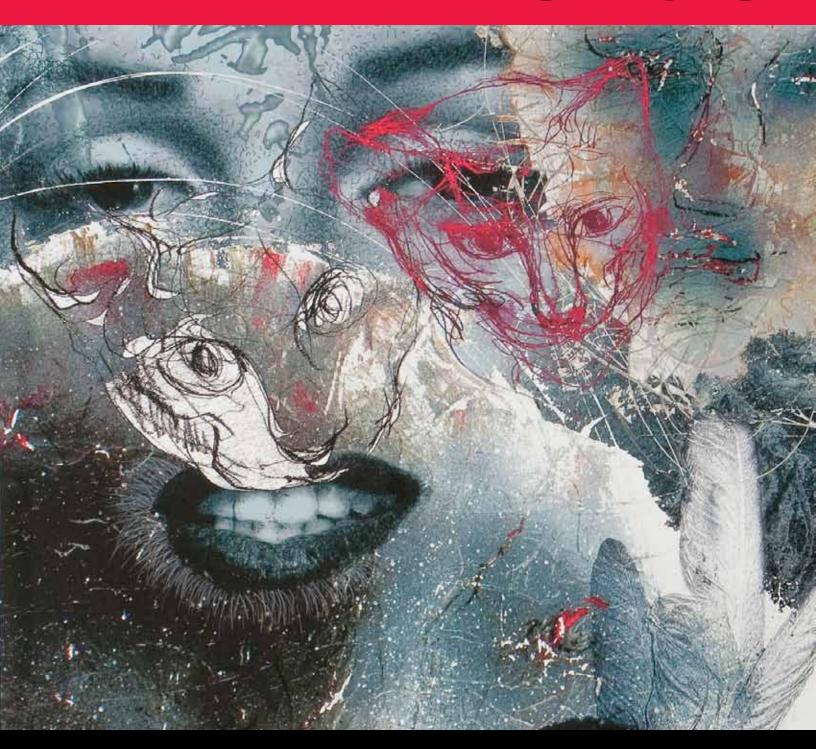
SUMMER 2012 Volume 17 | Number 3



DAVID OWSLEY BAL STA UNIVER



David Owsley Museum of Art

Serving East Central Indiana since 1936

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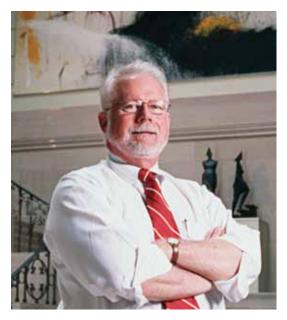
Design | Marin & Marin

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COVER IMAGE:

Untitled, 2011 (Detail) Manfred Bator Print Gift of the Eugeniusz Geppert Academy of Art and Design Wroclaw, Poland

From the **Director**



I am imagining that by the time you read this construction will have commenced in the east and west wings of the Fine Arts Building at Ball State University converting former classrooms and offices into galleries for the expanded David Owsley Museum of Art. The museum will remain open and in full operation during construction. Don't let anyone tell you differently. There may be some inconvenient contracting from our full exhibition program and a bit of construction dust but all of the European and American paintings and sculpture galleries will remain open. Later this autumn we anticipate that the decorative arts/design gallery will be closed for a couple of months but we hope to have that project concluded by the end of December.

Our research to determine what we feel will be the best presentation of the collection for our audiences has been informed by visits to exemplary recent installations at other art museums in the Midwest. We have been to the Detroit Institute of Arts and the University of Michigan Museum of Art; to the Cleveland Museum of Art and the nearby Allen Memorial Art Museum at Oberlin College. Each of these sister institutions has thoughtfully reordered their collections recently and have been very gracious sharing their experiences that led them to new understandings about museum audiences. We have found it an earnest business making meaning out of works of art to better serve the needs of our visitors. My own visits have also included the Columbus Museum of Art in Columbus, Ohio as well as a long string of art museums from Boston to New York that I visited last summer.

As we commence the process of refining the lists of objects we will include in this first installation of the new galleries for ethnographic art and Asian art, we can't lose sight of the fact that this is the first of many installations. I hope that the museum can always look with fresh eyes at its collection and realize new meaning from new juxtapositions of objects. And as every beautiful work of art distracts from every other one, let's hope that we can resist the temptation to pack the galleries too full.











On view through June 3, 2012

Wroclaw School of Printmaking





Surreal, edgy, absurd—all of these have been used to describe the prints in the *Wroclaw School of Printmaking* exhibition on view at the David Owsley Museum of Art. Director Peter Blume says the prints are serious images that tell the story of the place and time in which they were conceived.

"Once you start zeroing in on the subjects, you immediately see this as a defining moment of post-Soviet reinvention," Blume says of the works by faculty members of the Printmaking Department at the Eugeniusz Geppert Academy of Art and Design in Wroclaw, Poland.

Take, for example, the work entitled *Meteorological Accidental Hallucinations* by Przemyslaw Tyszkiewicz, which depicts a truck suspended in black space surrounded by floating mushrooms. Surreal, yes, but with a message.

"It is the very unreality of the image which implies a culture in dramatic transition," Blume explains.

The prints in the exhibition are very large—77 cm by 90 cm—and most of them are in black and white. Blume says visitors will notice they seem quite different from prints produced by American artists.

"There is a very graphic quality to them that you wouldn't necessarily see coming out of an American institution," he says.

TOP:

Resistance to Snares 16, n.d. Marta Kubiak Print Gift of the Eugeniusz Geppert Academy of Art and Design Wroclaw, Poland

воттом:

Accidental Meteorological Hallucinations, 2010
Przemyslaw Tyszkiewicz
Print
Gift of the Eugeniusz Geppert
Academy of Art and Design
Wroclaw, Poland

DROP-IN TOURS

On the following Saturdays from 2:30 to 3:30 pm, docents will be available to answer questions and provide highlight tours for visitors on a drop-in basis.

- Saturday, May 19 | 2:30 pm DOCENT'S CHOICE
- Saturday, May 26 | 2:30 pm
 TOUR TIME: History of the Collection
- Saturday, June 2 | 2:30 pm DOCENT'S CHOICE
- Saturday, June 9 | 2:30 pm DOCENT'S CHOICE
- Saturday, June 16 | 2:30 pm DOCENT'S CHOICE
- Saturday, June 23 | 2:30 pm
 TOUR TIME: History of the Collection
- Saturday, June 30 | 2:30 pm DOCENT'S CHOICE
- Saturday, July 7 | 2:30 pm DOCENT'S CHOICE
- Saturday, July 14 | 2:30 pm DOCENT'S CHOICE
- Saturday, July 21 | 2:30 pm
 TOUR TIME: History of the Collection

CALENDAR of **EVENTS**

summer

MAY

9 Wednesday

Alliance Trip

Enjoy a day away with the David Owsley Museumof Art Alliance members and friends.

Together, do the Her-Story Tour about art by women in the Indianapolis Museum of Art's collection.

Savor a fine lunch with members of the Indianapolis Museum of Art Alliance and compare notes about art in our community.

In the afternoon, explore the grounds, including Lilly House and 100 Acres, and view some of the most significant outdoor art in the country.

- 10:30 am: Her-Story: Women Artists at IMA
- Noon: Luncheon

The fee includes lunch, tour, and support for the David Owsley Museum of Art.

Transportation is individually arranged.

Alliance member: \$40

David Owsley Museum Friends member: \$55

Non-member: \$70

28 Monday

Museum closed in observance of Memorial Day

Crazyness, 2010

Karia Zubakhina-Polk

Gift of the Eugeniusz Geppert Academy of Art and Design, Wroclaw, Poland

JUNE

9 Saturday | 5:30 pm

Art & Music Festival on the Green

Join the Art Fair atmosphere with the Muncie Symphony Orchestra taking the stage at 7 pm on the "front lawn" of the Museum of Art.

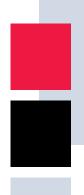
Free copies of *From the Mixed-up Files of Mrs. Basil E. Frankweiler* by E.L. Konigsburg will be distributed in preparation for Family Day on July 1.

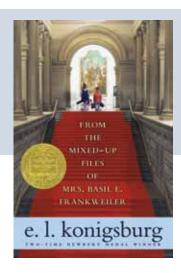
27 Wednesday | Noon

Lunch and Learn witn Natalie Phillips

Bring your lunch for a talk by Natalie Phillips, Ball State University Department of Art assistant professor and a specialist in contemporary art and religion, feminist art history, and Asian art.

Drinks provided by the Museum of Art









Transgression, III, n.d. Aleksandra Janik Print Gift of the Eugeniusz Geppert Academy of Art and Design, Wroclaw, Poland

CALENDAR of **EVENTS**

summer

JULY

1 Sunday | 2 - 4 pm

Family Day:

Dream Big with Art, Books, and Museums

Literacy-related activities based on *From the Mixed-up Files of Mrs. Basil E. Frankweiler* by E.L. Konigsburg will be available for families and children, including hands-on art and reading activities.

The afternoon includes a kid-friendly, book-related tour; film screening (see below); story hour; refreshments; Muncie Public Library card sign-up; and more.

Display boards of the Museum of Art's expansion plans will be available, too.

At 4 pm join us in the Recital Hall for a screening of *The HIdeaways*. Based on *From the Mixed-up Files* of *Mrs. Basil E. Frankweiler*, by E.L. Konigsburg, *The Hideaways* tells the story of a precocious girl running away with her younger brother to the Metropolitan Museum of Art. Ingrid Bergman stars as Mrs. Frankweiler.

Popcorn provided. Rated G (1973, 105 minutes)

AUGUST

24 Friday | 5 pm - 7 pm

Quad Bash

Welcome new and returning students!

Experience various art and other activities in the cool museum while Quad Bash fun is going on outside starting at 6 pm.

Sketching in the Museum

Any time the Museum of Art is open, we invite you to ask the visitor assistants for sketchboards, pencils, and paper

Meditation in the **Museum** Fridays | 3:30 pm

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.

4 Wednesday

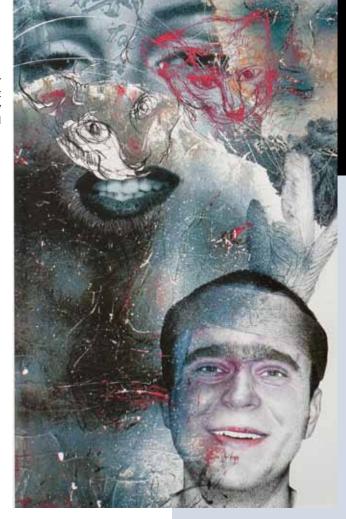
Museum closed for Independence Day

Untitled, 2011

Manfred Bator
Print
Gift of the Eugeniusz Geppert Academy
of Art and Design, Wroclaw, Poland



Entropy/Tractor, 2008 Christopher Nowaicki Print Gift of the Eugeniusz Geppert Academy of Art and Design, Wroclaw, Poland



Museum expansion to add four new galleries

Plans are underway to expand the David Owsley Museum of Art, and when the dust settles the museum will occupy the entire second floor of the Fine Arts Building. Four new galleries are expected to open in 2013.

"The museum has long outgrown the space it inhabits, both in terms of the collection and in the programs it offers," says Director Peter Blume. "We knew galleries would have to expand as we anticipated a major change in our collection through the generosity of David Owsley."

Owsley plans to bequeath \$5 million to the museum as an endowment together with a bequest of nearly 90 percent of his extensive art collection.

Expanding the museum to include galleries to the east and west ends of the second floor of the Fine Arts Building will add approximately 10,000 square feet of gallery space.

The expansion will not only offer more space for new works of art to enter the collection, but an opportunity to reinstall and reinterpret existing works, allowing visitors a fresh perspective on the entire collection.

A suite of galleries on the eastern end of the second floor will be devoted to Asian art, including works from India, China, and Japan. Corresponding galleries on the western end will be devoted to ethnographic art, including Oceanic, African, Native American, and pre-Columbian South American artwork.

Blume says the expansion will also create a new entrance to the museum at the top of the stairs leading from the Riverside Avenue foyer.

"This area is currently devoted to ethnographic art— Oceanic, African, Native American, and pre-Columbian South American—all squeezed into an area much too small for such a large part of the globe," Blume says. "Now it will become a gallery for art of the ancient civilizations—the Greco-Roman world—a relatively small collection, much more suited to the space."

The museum expansion is only Phase One of a two phase project. As Blume notes, Phase Two is "still unscheduled and unfunded," but those plans include redesigning the first floor of the Fine Arts Building.

"Phase Two will provide more appropriate storage and workspaces than the museum has presently," Blume says. "We also anticipate expanded galleries for late twentieth and twenty-first century art."



New Acquisition Jean-Jacques Caffieri (1771)

A terra cotta bust by eighteenth century French sculptor Jean-Jacques Caffieri (1735-1792) has been added to the museum collection. The portrait bust of French actor and playwright Pierre-Laurent Buirette de Belloy (1727-1792) was purchased at auction in Paris by David Owsley and sent directly to the museum.

With an animated and expressive face, the work is stylistically typical of a mid-century Rococo portrait bust, with flowing drapery, ruffles, and a bow in the subject's hair. According to Director Peter Blume, the work is an excellent contrast to the Neoclassical style of French sculptor Jean-Antoine Houdon, also represented in the collection. Houdon's work depicts a much more reserved and remote figure.

"Having these two artists represented in our collection is demonstrative of the shift in French art in the mid to late eighteenth century," Blume says.

Caffieri was from a family of sculptors in Italy and is best known for his portrait busts. His bust of Madame du Barry is in the Hermitage Museum in St. Petersburg; he made his name with his busts of Pierre Corneille and Jean Racine for the foyer of the Comedie Francaise. A marble version of the de Belloy bust is housed in the Comedie Francaise.

Portrait Bust of Buirette de Belloy, 1771 Jean-Jacques Caffieri Terra-cotta Sculpture

David T. Owsley Collection

A conversation with **Myriam Springuel**

Developing an interpretive plan for the museum's future

As it moves forward with expansion plans, the David Owsley Museum of Art has hired consultant Myriam Springuel to develop an interpretive plan. Her firm, Springuel Consulting, works with museums and other nonprofits as they grow, change, and look to the future.

Springuel holds a Master of Arts in Art History from the University of Maryland. She has worked as associate director for programs at the Smithsonian Institution Traveling Exhibition Services, and curated fine arts exhibitions and developed education programs at the John and Mable Ringling Museum of Art.

Calling the interpretive plan "the intellectual backbone of the museum," Springuel describes it as a document that "explains what you are going to be doing with your collection and why you are doing it."

"It's really a thinking through of the big picture—what is it you are doing, why it is visitors should come, and what they are going to find once they get there," she says.

Developing an interpretive plan involves getting to know the museum, its staff, and its visitors. Beyond spending time with the staff, Springuel has held a series of stakeholder meetings gathering information about the museum from the point of view of university officials, faculty, students, and community members.

Springuel says that while the interpretive plan is only in its draft stage, there are already pieces of the larger picture coming into focus.

"The notion of the museum as a place for a conversation about the arts really resonated with people," she says.

Developing an environment that promotes those conversations is something that has come out of interpretive planning.

Springuel and the museum staff recently visited the Detroit Institute of Art where they were inspired by the way that institution helps visitors understand the ways in which works of art speak to them.

"They have created interpretation that meets visitors with what they are looking at," she says. "It starts with questions the visitor is going to be asking as opposed to starting with information the curator wants to present."

Offering an open, inviting, and engaging museum experience for all its visitors has always been the David Owsley Museum of Art's goal, and that has come through in the process of working through the interpretive plan, Springuel says.

"My sense is that this is a museum that would like you to come in and understand that you have walked into someplace extraordinarily special," she says. "But in that special place they want you to be very engaged and be comfortable, so sitting down on the floor, pulling out your laptop, that's perfectly appropriate behavior."

My sense is that this is a museum that would like you to come in and understand that you have walked into someplace extraordinarily special.

But in that special place they want you to be

very engaged and be comfortable, so sitting down on the floor, pulling out your laptop, that's perfectly appropriate behavior.

- Myriam Springuel



Myriam Springuel







www.bsu.edu/artmuseum

Parking in the McKinley Avenue garage between Riverside and University Avenues

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Museum Hours

Monday–Friday 9 am–4:30 pm

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

765.285.5242

Admission Free

In this Issue

In this issue we look to the future as Director Peter Blume discusses the forthcoming museum expansion, and consultant Myriam Springuel explains the benefits of developing an interpretive plan for the museum as it grows and changes to meet the needs of its patrons. Catch the Wroclaw School of Printmaking exhibition. PLUS...Notes from the Director, our Calendar of Events, and much more.



A newsletter for the Friends of the



Muncie, IN 47306

New Acquisitions

Wilhelm **Lehmbruck**

Newly acquired is a sculpture by German sculptor, painter, and printmaker Wilhelm Lehmbruck (1881-1919), loosely translated as *The Small Pensive Woman* (1910-1911).

Lehmbruck is best known for his elongated human figures, marked by a sense of melancholy and emotional angst.

"These figures are very attenuated, very thin, just on the verge of a nervous breakdown, which Germany was," says Director Peter Blume.

The sculpture, composed of varnished plaster, is of a female figure who is "sad and thoughtful," Blume says.

"Just as the German painters and printmakers of his time were attempting to communicate very directly, I think that is also Lehmbruck's gift," says Blume. "You can relate to his work quite easily on an emotional level."

Small Pensive Woman, 1910/11

Wilhelm Lehmbruck
Cast plaster
David T. Owsley Collection