



**BALL
STATE**

**MUSEUM
OF ART**

75TH ANNIVERSARY



FALL 2010 VOLUME 16 | NUMBER 1

ART words



FROM *the* DIRECTOR...

Ball State University Museum of Art
Serving East Central Indiana since 1936

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Cover Images:

TOP: Detail

Male Mask (Kifwebe)
1950/1970

Songye People, Wood
Gift of David T. Owsley

BOTTOM: Detail

Sultana on an Ottoman
1772/1776

Jean-Honoré Fragonard,
Oil on board
E. Arthur Ball Collection,
Gift of the
Ball Brothers Foundation



The first impression most visitors have of the Ball State University Museum of Art is the entrance through the sculpture court, a grand two-story space that is clad in pink Tennessee marble. Visitors usually then ascend a grand staircase to the galleries. To celebrate our 75th Anniversary, new lighting was installed in the Sculpture Court to correct the deficiency of light that has existed there since the museum opened in 1936. A skylight oriented in a north-south axis still gives a wonderful changing condition of light throughout the day. The problem, especially during the long, dark Indiana winter, was that about three o'clock every afternoon there was a pervasive gloom in the museum. The sparkling pink marble lost its luster, and without the benefit of natural light, the sculptures became hulking masses without articulation of their three-dimensional quality.

With new track on the underside of the skylight, and beams surrounding the Sculpture Court, optimal presentation of the sculptures that Frank C. Ball purchased for that space in 1937 is now possible. Among them are Paul Manship's monumental casts of *Diana* and *Actaeon*, made in 1925, and *Adolph Weinman's Descending Night* and *Rising Day*, made in 1915.

On another front, we are pleased to announce that Dr. and Mrs. Ned H. Griner have presented the museum with 42 American Scene prints from their collection, adding to a group of 35 given in 2005. These are the first gifts to the collection designated as 75th Anniversary gifts. The Griner Collection will soon be published in a fully illustrated catalogue. This collection, in addition to the 51 allocated to BSUMA by the Works Progress Administration Public Art Program, and the approximately 100 prints from this period and type that have been acquired in the intervening years, give a substantial representation

of the issues of importance to the nation and its artists in the first half of the twentieth century. We are grateful to the Griner's continuing devotion to the museum.

I suppose one could say of anniversary years in general that institutions are the same institutions that they were the year before. But we're not the same. Come see the differences.

— Peter F. Blume



Rising Day

1914/1915

Adolph Alexander Weinman

Bronze

Frank C. Ball Collection

Gift of the Ball Brothers Foundation

On view September 17 - December 5, 2010

SEEN UNSEEN *The Black Image in American Art* FROM THE COLLECTION OF JOHN H. SUROVEK

Focusing on the depiction of African Americans in art from the pre-Civil War era through the Civil Rights era, the Ball State University Museum of Art presents *Seen Unseen: The Black Image in American Art*. The works are on loan from the collection of Ball State University alumnus John H. Surovek, an art collector and proprietor of the John H. Surovek Gallery in Palm Beach, Florida.

The exhibition includes works by well-known American artists including Thomas Hart Benton, Norman Rockwell, and Andrew Wyeth, and cover a major historical period of American history.

“These are works of historical significance because they reveal attitudes about race over an extended period of time,” said Director Peter Blume.

Earlier works in the exhibition often treat African-Americans more as objects propagating a stereotype. This slowly changes as the twentieth century progresses and the artists represent their subjects with more complexity and understanding.

Work by contemporary artist Stephen Scott Young will also be on view. Young, a Florida artist featured in Surovek’s gallery, won a first prize at the American Artist’s national art competition in watercolors. Blume notes that Young’s work offers a fitting bookend for those looking at the works from sociological and historical perspectives.

“You can see a significant shift over the course of the century,” Blume said. “And when you look at Stephen Young’s portraits, you see a very different attitude in the way he addresses his subjects, an attitude that is very obviously at odds with the attitudes of the late nineteenth century.”



BELOW LEFT:
South East Cotton Warehouse
1934
Thomas Hart Benton
Oil on canvas
Collection of
Mr. John H. Surovek,
On view in
*Seen Unseen:
The Black Image
in American Art*

BELOW RIGHT:
Sarita Daniels
1978
Andrew Wyeth
Watercolor on paper
Collection of
Mr. John H. Surovek,
On view in
*Seen Unseen:
The Black Image
in American Art*





CALENDAR *of* EVENTS

fall

SEPTEMBER

8 WEDNESDAY • Noon

Alliance Luncheon & Program*
Peter and the Prints

Even though the *American Scene Prints* exhibition has closed, director Peter Blume speaks about the Ned H. and Gloria Griner Collection and plans for the 75th anniversary of the Ball State University Museum of Art.

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

14 TUESDAY • Noon

Art High at Noon: Kurt Seligmann

See *Migrants* by Kurt Seligmann, new to the galleries, compared with other art of the time with a museum docent.

16 THURSDAY • 5 - 7 pm

Exhibition Opening

Seen Unseen: The Black Image in American Art, from the collection of John H. Surovek.

19 SUNDAY • 2:30 pm

First Person:
Best Drawings from the
Ball State University Museum
of Art Collection

Associate Director Carl Schafer talks about the top-shelf drawings chosen for the exhibition and the planning behind it.

Clara
1925
Rockwell Kent
Pencil
Purchase: Friends of the Museum
On view in Best Drawings from the Collection



28 TUESDAY • Noon

Art High at Noon:

African American Life: Seen Unseen

Compare paintings in the *Seen Unseen: The Black Image in American Art*, with a museum docent.

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

** The cost to join the Ball State University Museum of Art Alliance is \$15 for Friends members, \$40 for non-members.*

OCTOBER

3 SUNDAY • 2:30 pm

Expert Art: Perspectives on the Black Experience

Dr. Maude Jennings, retired professor of English and artist, comments on the current exhibition.

9 SATURDAY • 2:30 pm

Tour Time: Introducing the
Ball State University Museum of Art

Drop in for a 75th Anniversary tour of the museum and learn about the collection and the history of its development. Docents will also feature 3-4 works of art for discussion. *Groups of 5 or more, please call 765.285.3372*

12 TUESDAY • Noon

Art High at Noon: French History Painting

See *Death of the Dauphin* by Louis-Jean-François Lagrenée, new to the galleries, and compare it with others in the East Gallery, with a museum docent.

13 WEDNESDAY • Noon

Alliance Luncheon & Program*
Noted Indiana Artists

Independent curator Dr. Laurette McCarthy discusses artists with Indiana connections and aspects of African American life as part of the special exhibition featuring the John H. Surovek Collection.

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

14 THURSDAY • 5 pm

Edmund F. Petty Memorial Lecture

Dr. Bruce Cole, former chairperson of the National Endowment for the Humanities and president and CEO of the American Revolution Center at Valley Forge, presents *My Provenance* for the annual Petty Memorial Lecture, and will be the special guest at the dinner immediately following.

Lecture is free and open to the public.

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

Visit www.bsu.edu/artmuseum or call 765.285.5242 for more information.

16 SATURDAY • Noon - 7:30 pm

Dance Mania

BSUMA's 7.5-hour dance marathon during BSU Family Weekend! Prizes and fun for all ages!

In honor of the 75th anniversary, the event is \$7.50 to enter.

In partnership with BSU Dance Marathon

26 TUESDAY • Noon

Art High at Noon: Master Drawings

View and compare noted drawings from the Ball State University Museum of Art collection with a museum docent.

CALENDAR *of* EVENTS



fall

NOVEMBER



7 SUNDAY • 2 pm
Family Day:
Art of African American Life
Enjoy hands-on activities and kid-friendly tours of the *Seen Unseen: The Black Image in American Art* exhibition.

*In partnership with the
BSU Education Club*

Green Eyes
1988
Stephen Scott Young
Watercolor and drybrush on paper
Collection of Mr. John H. Surovek
On view in *Seen Unseen:*
The Black Image in American Art

9 TUESDAY • Noon
Art High at Noon: Indian Religious Art
View and compare sculpture of Indian gods with a museum docent.

10 WEDNESDAY • Noon
Alliance Luncheon & Program* Meet Thomas Riesing
Thomas Riesing began work this fall as the BSU Department of Art chairperson. In this presentation, he will talk about his work and observations about art at BSU and in Muncie.
*Prospective Alliance members free; Alliance members \$10 plus \$5 for lunch**

13 SATURDAY • 2:30 pm
Tour Time: Introducing the Ball State University Museum of Art
Drop in for a 75th Anniversary tour of the museum and learn about the collection and the history of its development. Docents will also feature 3-4 works of art for discussion.
Groups of 5 or more, please call 765.285.3372

23 TUESDAY • Noon
Art High at Noon: Salon Paintings
See *Calm After the Storm* by Ferdinand Schauss and the new installation of art in the North Galleries hung salon style, with a museum docent.



DECEMBER

5 SUNDAY • 2 :30 pm
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 BSUMA collection.

7 TUESDAY • Noon
Art High at Noon: Madonna and Child
Compare Taddeo di Bartolo's *Madonna and Child* with a related work of art in the West Gallery, with a museum docent.

8 WEDNESDAY • Noon
Alliance Luncheon & Program* Glick Glass Center
Glass artist and BSU glass program director Brent Cole shows us the world of glass at the new Marianne Glick Glass Center.

*Prospective Alliance members free;
Alliance members \$10 plus \$5 for lunch.* (Please call ahead)*

10 FRIDAY • 5 - 7 pm
Friday with Friends
Friday with Friends for BSUMA members and non-members to gather in celebration of the 75th anniversary to look at the founding collection.

11 SATURDAY • 2:30 pm
Tour Time: Introducing the Ball State University Museum of Art
Drop in for a 75th Anniversary tour of the museum and learn about the collection and the history of its development. Docents will also feature 3-4 works of art for discussion.
Groups of 5 or more, please call 765.285.3372

12 SUNDAY • 2:30 pm
Performing Art: Understanding Cross-Cultural Religious Symbols
Dr. George Wolfe, professor of music performance and chair of the Muncie Interfaith Fellowship, discusses intrinsic and conventional meanings underlying symbols in Hindu and Christian art.
Presentation followed by a live musical performance.



LEFT:
The Fight
1942
Fletcher Martin
Oil on canvas,
Collection of
Mr. John H. Surovek
On view in *Seen Unseen:*
*The Black Image in
American Art*

RIGHT:
America Triumphant
About 1863
Thomas Prichard Rossiter
Oil on canvas
Collection of
Mr. John H. Surovek
On view in
Seen Unseen:
The Black Image



THE MUSEUM *at* 75

In every life, even the life of a museum, there are moments that change the way it is seen by others, or the way it sees itself. Looking back at the 75-year history of the Ball State University Museum of Art, there are moments that have made the museum what it is today.

One such moment occurred in 1991, when what was then known as the Art Gallery was officially renamed the Ball State University Museum of Art.

“This was more than self-aggrandizement,” Associate Director Carl Schafer points out. “With the name change, the collection became the central focus of the institution.”

Where galleries are concerned with exhibiting works of art that fulfill a present need, museums focus on their collection as a multigenerational resource. This devotion to developing the collection more aptly reflects the museum’s educational mission.

Another important moment occurred in the mid-1990s when ownership of much of the artwork in the museum, formerly on loan from the Ball Brothers Foundation and the George and Frances Ball Foundation, was formally transferred to the museum.

“This represented a real vote of confidence in the museum,” Schafer said. “It was a reflection of the Foundation’s faith that the museum is able to care for this collection well into the future.”

The museum will begin work soon on an expansion that will allow more of the collection to be on permanent display. It is quite possible the current moment will be seen as one of the crucial turning points in the museum’s history.

As the museum turns 75, visitors are encouraged to attend the many special anniversary events and exhibitions planned throughout the year. Honorary co-chairs for the celebration are Ball State University President Jo Ann M. Gora, David T. Owsley, and Marianne Glick. They together with Don and Sue Whitaker and the 75th Anniversary committee have worked hard to make the year truly special.

The fall kicks off with the Petty Memorial Lecture, featuring Bruce Cole, former chairman of the National Endowment for the Humanities and current president of the American Revolution Center.

On December 10, from 5-7 pm, a special Friday with Friends will honor the major contributions to the formation of the museum made by Frank C. Ball, George and Frances Ball, Elisabeth Ball, E. Arthur Ball, and David T. Owsley.

In the spring the museum will publish a book focusing on our 100 greatest works of art. The large format book will feature high quality images as well as a groundbreaking essay by Peter Blume on the evolution of the museum’s collection.

April offers an opportunity to dress to the nines as the Museum of Art Alliance pulls out all the stops for the 75th Anniversary Gala Dinner Dance to be held April 30.



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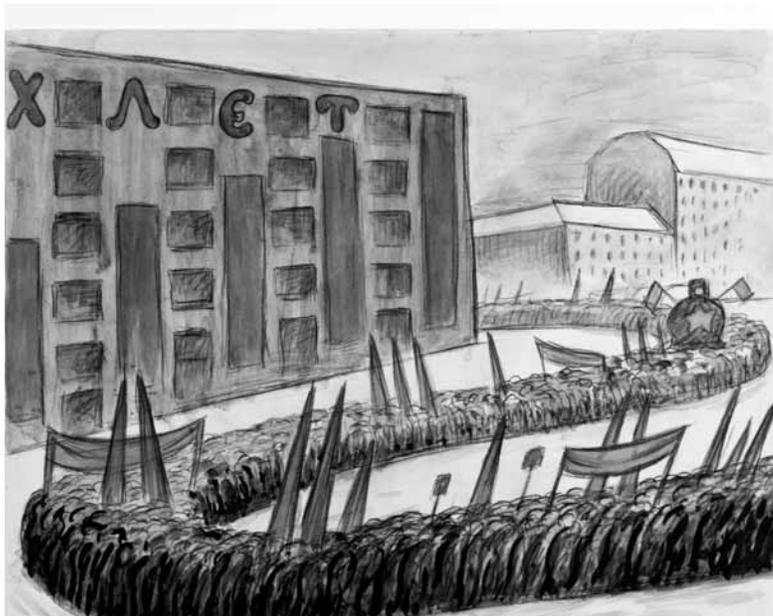
**MUSEUM
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ANNIVERSARY**

See the Artwords Calendar of Events each issue to keep abreast of all of the 75th Anniversary activities and events or call 765.285.5242 for more information.

On view through December 12, 2010

BEST DRAWINGS *from the* COLLECTION



Inaugurating the newly renovated Brown Study Room, the museum will present an intimate exhibition, the *Best Drawings from the Collection*, a truly spectacular assembly of one of our best kept secrets. Because of the deteriorating effects of light, these works on paper can be exhibited only for short periods of time. Don't miss this chance to view works by Edgar Degas, Rockwell Kent, Marsden Hartley, and Diego Rivera, among many others. This special exhibition offers a look at the works of some of America's best artists and will be on view only until December 12, 2010.

ABOVE LEFT: *Study for Demonstration, Moscow, November 7, 1927*, Diego Rivera, Watercolor on paperboard, on view in *Best Drawings from the Collection*

ABOVE RIGHT: *Dancer, 1885*, Edgar Degas, Charcoal on paper, Gift of Mr. and Mrs. William H. Thompson, on view in *Best Drawings from the Collection*



Thursday, October 14, 2010

BRUCE COLE *to present* PETTY MEMORIAL LECTURE

Bruce Cole, former chairman for the National Endowment for the Humanities, will present the annual Edmund F. Petty Memorial Lecture, titled "Aunt Gertrude to Sydney J. Freedberg: My Provenance," at 5 pm October 14 at the museum. Cole will also be the special guest at a dinner immediately following the lecture.

Cole, who currently serves as president and CEO of the American Revolution Center at Valley Forge, was the longest serving chairman of the NEH, where he launched key NEH initiatives, including "We the People," a program designed to encourage the teaching, study, and understanding of American history and culture.

Cole served as the Distinguished Professor of Art History and Professor of Comparative Literature at Indiana University in Bloomington before becoming chairman of the NEH in 2001. He received the Indiana University President's Medal for "excellence in service, achievement, and teaching" in 2008. In 2008, Cole was also awarded the Presidential Citizens Medal by President George W. Bush "for his work to strengthen our national memory and ensure that our country's heritage is passed on to future generations."

Make reservations for an elegant dinner with Dr. Cole following the lecture; \$40 for Friends members, \$48 for non-members.

Visit www.bsu.edu/artmuseum or call 765.285.5242 for more information.



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MUSEUM HOURS
MONDAY - FRIDAY
9:00 AM - 4:30 PM
SATURDAY AND SUNDAY
1:30 PM - 4:30 PM
765.285.5242
FREE ADMISSION
www.bsu.edu/artmuseum

Parking in the
McKinley Ave. garage
between Riverside Ave.
& University Ave.

a newsletter for the friends of

BALL STATE MUSEUM OF ART
75TH ANNIVERSARY

MUNCIE, IN 47306

in this ISSUE

In this issue we commemorate the museum's 75th anniversary with a look back at important turning points and a look ahead at special events planned for the anniversary year. We also invite you to attend the annual Petty Memorial Lecture, take a historical look at the *Black Image in American Art, 1850-1950*, and celebrate the *Best Drawings from the Collection*. PLUS...Notes from the Director, our Calendar of Events (Special 75th Anniversary Edition), and much more.



Migrants
About 1955
Kurt Seligmann
Oil on canvas
Lent by David T. Owsley

BALL STATE MUSEUM OF ART
75TH ANNIVERSARY

NEW IN THE GALLERIES... KURT SELIGMANN *Migrants*

In 1955, when Kurt Seligmann painted *Migrants*, it may not have gotten much notice. Abstract expressionism had usurped surrealism as the movement of the moment. According to Director Peter Blume, even now the art world isn't paying much attention to surrealism, but he expects that to change. When it does he imagines *Migrants*, and Seligmann, will reap the benefits.

"When people start paying attention to surrealism's influence on abstract expressionism, this painting and Seligmann's career will be highly regarded as part of that influence," he said.

An untitled pen and ink drawing of the same image is in the collection of the Art Institute of Chicago. Visitors to the museum can see *Migrants* in the North Gallery.