On view January 16 through March 22, 2009

FANTASY & FAIRY TALES

Article on page 3

*Ride a Cock-horse*, Paula Rego, British 1989, image used with permission by Marlborough Gallery, New York, Purchase: Ball Brothers Foundation Legacy Endowment Fund, on view in *Fantasy and Fairy Tales.*
Over the past several years, I have organized five or six small exhibitions of prints and drawings selected from our own collection. *Fantasy and Fairy Tales*, opening this month, is such a show. Most of the prints in this exhibition were acquired in the past four years, but it was only coincidentally that they fit this theme. Superlative examples from G-B Tiepolo’s *Scherzi*, Goya’s *Caprichos*, and Emil Nolde’s *Phantasien* all became available from a single dealer, Susan Schulman, in New York.

I had defined the exhibition to begin with Goya’s passionate and tortured imagination from his 1799 series called the *Caprichos*, translated literally and inadequately as “caprice” or “whim.” Goya originally conceived this series as *Sueños*, or “dreams.” Susan Schulman then reminded me of the great Venetian Giovanni Battista Tiepolo’s *Scherzi*, translated, again inadequately, as “jokes” in the sense of games. These are a series that includes compositions with magicians—casting spells, divining meaning—with a dubious but interesting entourage. The *Scherzi* are a theatrical collision of oriental mystics and crumbling classical ruins, peopled by old men in Ottoman robes, magic wands, owls, snakes, and other now standard issue magician equipment.

There probably is not a deep philosophical meaning to the *Scherzi*, just a reflection of an infatuation with the supernatural in the extravagant and magical city of Venice. What is remarkable is how far the progress towards the modern psyche had come in the years between 1745 and 1799—Tiepolo to Goya. Goya’s sleeping artist in his *Dream of Reason* is haunted by bats and owls. The image is a clear watershed between the Enlightenment and the Romantic eras. It is only a short (psychic) distance from there to a Freudian *mis en scene* found in Emil Nolde’s *Wooing* in 1905, here seen in an exceptionally rare impression, also from Susan Schulman.

I mention Susan Schulman, the dealer who is important in helping us form our collection as well as in the context of organizing this show. Dealers are frequently the forgotten element as pride of possession takes priority. The museum’s extensive collection of abstract expressionist prints were methodically assembled by my predecessor, Alain Joyaux, purchased over a period of years from the dealer Gil Einstein. The museum’s exceptional collection of more recent Japanese prints owes its presence to dealer Thomas French; and several contemporary prints, including the Kiki Smith in *Fantasy and Fairy Tales*, are here because of Carl Solway, a dealer in Cincinnati. These, among other thoughtful and knowledgeable art dealers, are the unsung heroes of many museum collections.

_Fantasy and Fairy Tales_ is a whimsical excuse for a serious exhibition of some beautiful and profoundly mysterious material. It also allows us to show off a number of recent acquisitions of which we are very proud.

— Peter F. Blume

*Wooing*, Emil Nolde, German, 1905, Purchase: Museum of Art Endowment, on view in *Fantasy and Fairy Tales*.
Fantasy & Fairy Tales

Don’t let the title of this exhibition, Fantasy and Fairy Tales, fool you. This isn’t kids’ stuff. Before they were cleaned up for children, most fairy tales were rather grim stories full of violence, sexual content, vengeance, and few happy endings.

“For these artists, the sources were really ancient folk tales,” said Director Peter Blume. All of the works of art in this exhibition are part of the museum’s collection, and they are connected in multiple ways.

“What unites many of these prints is aquatint. It’s used by Francisco de Goya in the late eighteenth century and Kiki Smith in the twenty-first century,” Blume said.

An aquatint is made by etching sections of a copper or zinc plate with an application of resin. Through a process of heating and cooling, the resin adheres to the metal, giving a roughness to the plate and adding texture to the image. The gradations found in aquatint are achieved through repeated acid baths combined with varnish, which is used to stop out areas of lighter tone.

“What we see are gray tones in the print, as well as lighter tones on the horizon,” Blume said.

Another uniting feature is the inclusion of three generations of female artists—Paula Rego, Kiki Smith, and Peregrine Honig—bring a decidedly feminist sensibility to the exhibition.

Other artists in the exhibition include James Ensor, Emil Nolde, and Pablo Picasso.

Almost Alice: New Illustrations of Wonderland by Maggie Taylor

Museum visitors are invited to bring their imaginations and fall down the rabbit hole as the Ball State University Museum of Art presents Almost Alice: New Illustrations of Wonderland by American artist Maggie Taylor. The exhibition features original images she made for a new edition of the classic Lewis Carroll story Alice’s Adventures in Wonderland.

The 45 digital-inkjet prints in the exhibition blur the boundary between photography and illustration. To make the images, Taylor scanned original nineteenth century photographs, line drawings, and illustrations, then combined them with her own landscape photography. The results are inventive and ironic, a visual surrealism that suits its subject matter.

“What makes this exhibition interesting is the way the artist combines Lewis Carroll’s nineteenth century sensibilities—his fantasy as well as his political satire—and the photomedia of that era, such as daguerreotypes, with the digital manipulation capabilities of our own era,” said Director Peter Blume. “By doing so, Taylor’s singular presentation makes Carroll’s story, and therefore the exhibition, meaningful to a whole new audience.”

Taylor earned her MFA in photography from the University of Florida. For approximately ten years she worked with a camera and film making still-life images in her studio and garden. In 1996 Taylor began working digitally. By placing objects directly on the glass top of a scanner she is able to make an unusual type of digital image.

Almost Alice: New Illustrations of Wonderland by Maggie Taylor is organized by Samuel P. Harn Museum of Art, University of Florida, Gainesville, Florida, and toured by Curatorial Assistance, Pasadena, California.
JANUARY

1  THURSDAY  •  Noon
New Year’s Day/Museum closed

14  WEDNESDAY  •  Noon
Alliance Luncheon & Program*
Vice President of Programs Judy Schroeder presents Alliance members’ artistic pursuits and talents in a reprise of last year’s popular program.
A tour of collection storage will be available for the first 10 members who sign up.
Prospective Alliance members free; Alliance members $10 plus $5 for lunch.

15  THURSDAY  •  5 - 7 pm
Exhibiton Opening Reception:
Fantasy and Fairy Tales and
Almost Alice: New Illustrations
of Wonderland by Maggie Taylor

25  SUNDAY  •  2:30 pm
First Person:
Good and Bad in Fantasy
and Fairy Tales
Join Director Peter F. Blume and printmaking professors David and Sorojini Jha Johnson in a panel discussion about prints and photographs in the current special exhibition Fantasy and Fairy Tales.

FEBRUARY

3  TUESDAY  •  Noon
Art High at Noon: Alice Revisited
View and discuss two works of art in Almost Alice: New Illustrations of Wonderland by Maggie Taylor with a museum docent.
Tour limited to 15 participants. Meet in the Sculpture Court.

9  MONDAY  •  7 pm
Soul of a People: 1930s Art of the
Federal Writers Project Time
Director Peter Blume highlights 1930s related accomplishments in art through a slide lecture based on the Ball State University Museum of Art collection.
In collaboration with the “Soul of a People” project of the Muncie Public Library.

11  WEDNESDAY  •  Noon
Alliance Luncheon & Program:
Once Upon a Time: The Art of a Fairy Tale*
Fairy tales can be dated back a thousand years and they remain a staple of our culture. In both literature and film they are a source of entertainment, comfort, and wisdom for adults as well as children. In conjunction with the current special exhibitions, Laurie Lindbergh, assistant professor of English, presents “Once Upon a Time: The Art of the Fairy Tale.”
A tour of collection storage will be available for the first 10 members who sign up.
Prospective Alliance members free; Alliance members $10 plus $5 for lunch.

15  SUNDAY  •  2:30 pm
Reel Time: Calder’s Circus
The Circus, by Alexander Calder (1927), housed at the Whitney Museum of Art in New York, shows the creativity and charm of a young important 20th century artist through his handmade personal recreation of a subject that fascinated him for many years. Directed by Carlos Vilardebo. Introduced by Curator of Education Tania Said, and followed by “a study of looking” with Calder’s “Three Worms and A New Moon.”
Suitable for ages 5 and up. (1961, 19 minutes)

17  TUESDAY  •  Noon
Art High at Noon: The Dark Side of Fairy Tales
View and discuss three dark tales depicted by Paula Rego (b. 1935), Kiki Smith (b. 1954) and Peregrine Honig (b. 1976) with a museum docent.
Tour limited to 15 participants. Meet in the Sculpture Court.

*members only • without reservation
MARCH

3 TUESDAY • Noon

Art High at Noon: Indian Sculpture
View and discuss related Kushan Indian Sculpture with a museum docent.
Tour limited to 15 participants. Meet in the Sculpture Court.

11 WEDNESDAY • Noon

Alliance Luncheon & Program
Unsettling Identities: Indian Iconography in Thomas Cole’s National Landscapes
Nancy Palm, Smithsonian American Art Museum Fellow and Indiana University predoctoral fellow, will illuminate our understanding of the artist’s work, including the Ball State University Museum of Art’s Storm King of the Hudson, circa 1825–1827.
Prospective Alliance members free; Alliance members $10 plus $5 for lunch.*

17 TUESDAY • Noon

Art High at Noon: Pre-Columbian Masks
View and compare the new Jaguar Mask (450–550 CE) with other pre-Columbian masks with a museum docent.
Tour limited to 15 participants. Meet in the Sculpture Court.

22 SUNDAY • 2:30 pm

Expert Art: Women in Fairy Tales with Kate Bernheimer
Kate Bernheimer, editor of the literary journal “Fairy Tale Review”, and assistant professor of creative writing at the University of Alabama, lectures about the female characters featured in the art of the special exhibition, Fantasy and Fairy Tales.
With support from Creative Writing in the Ball State University Department of English and the Women’s Studies program.

Exhibitions Close: Fantasy and Fairy Tales
and Almost Alice: New Illustrations of Wonderland
by Maggie Taylor

31 TUESDAY • Noon

Art High at Noon: Night Paintings
View and discuss Sea Tragedy, by Albert Pinkham Ryder (1892) and Clisson-Clair Bridge, Moonlight, by Henri Eugène Le Sidaner (1911) with a museum docent.
Tour limited to 15 participants. Meet in the Sculpture Court.

All programs are free unless otherwise noted.

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

APRIL

3 FRIDAY • 6 - 8 pm

Exhibition Opening Reception:
74th Annual Student Show

5 SUNDAY • 2:30 pm

Performing Art: Norbert Krapf, Indiana Poet Laureate & Monika Herzig, recording artist
A jazz music and poetry performance in the Sculpture Court featuring Indiana music, poetry, and landscapes from Imagine—Indiana in Music and Words featuring the work of Indiana Poet Laureate Norbert Krapf, former director of the C.W. Post Poetry Center of Long Island University, and instrumentals by Monika Herzig, Arts Administration/Music Industry professor at Indiana University.
In partnership with Creative Writing in the Ball State University Department of English.

8 WEDNESDAY • Noon

Alliance Luncheon & Program: Dual Vision*
Melodie Carr, a master teaching artist for Very Special Arts Indiana and continuing lecturer of Visual and Performing Arts, Purdue University, presents “Dual Vision: A Tactile Exhibition,” which she developed for sighted & Braille readers. She also discusses her work in the book arts. The project is a dual-vision version of The Dot and the Line: A Romance in Lower Mathematics, Norton Juster’s 1963 story of a straight line that’s in love with a red dot.
Prospective Alliance members free; Alliance members $10 plus $5 for lunch.*

14 TUESDAY • Noon

Art High at Noon: Painting with Photographs
View and compare Shad Fishing at Gloucester-on-the Delaware, by Thomas Eakins (1881) and Arbiter of Peace, by Nikolai Dmitrievich Kusnetsov (1887) with a museum docent.
Tour limited to 15 participants. Meet in the Sculpture Court.

21 TUESDAY • Noon

Art High at Noon: William Merritt Chase
View and compare two of William Merritt Chase’s paintings Mine, E. H. Bensel (1904) and Rest by the Wayside (1902) with a museum docent.
Tour limited to 15 participants. Meet in the Sculpture Court.

26 SUNDAY • 2:30 pm

First Person: Student Show Award Winners
Learn about the inspiration, media and techniques behind the best student work with artists from the 74rd Annual Student Show.
In collaboration with the Ball State University Department of Art
The Ball State University Museum of Art will showcase the talents of young, emerging artists when it hosts the 74th Student Art Show April 4-26.

The exhibition began in 1935 and offers Ball State art students an opportunity to present their work in a professional, juried setting. The annual event will feature hundreds of works of art in all media, from printmaking, painting, and photography to metals, ceramics, and sculpture.

There will be an opening reception for the show April 3 • 6 - 8 pm
The event is free and open to the public.

Reading & performance • April 5

Indiana Poet Laureate NORBERT KRAPF
In partnership with Creative Writing in the Department of English

With its new “Performing Art” series, the Ball State University Museum of Art is embarking on a venture that merges performing and visual arts into a multi-sensory experience. The first program in the series celebrates National Poetry Month with a reading by Indiana Poet Laureate Norbert Krapf, accompanied by a jazz ensemble featuring recording artist Monika Herzig.

The afternoon’s entertainment will feature Indiana music, poetry, and works of art, and will take place in the Sculpture Court at 2:30 on April 5.

“With the Performing Art series we want to spotlight the visual arts through collaboration with the performing arts,” said Curator of Education Tania Said.

“We hope this partnership helps visitors gain a new, enhanced appreciation and understanding of all the arts.”

The program, which is free and open to the public, is in partnership with Creative Writing in the Department of English.

Associate Professor of English Jill Christman, one of those instrumental in bringing Krapf to campus, said, “The English Department is excited about the idea of creating more partnerships like this. We would like to see more people involved, bringing together the museum, creative writing, music, and community artists.”

A native of Jasper, Indiana, Krapf lived for more than 30 years in the New York area where he directed the C.W. Post Poetry Center of Long Island University. He returned to Indiana in 2004 and was named Indiana’s second poet laureate in June, 2008.

The poet laureate represents the State of Indiana and the art of poetry through the development and implementation of programming to the education community and general public.
Anticipating a generous gift, the Ball State Museum of Art is “Investing in the Future” with an ambitious capital campaign that will raise $5 million to renovate the museum. The renovation will add four additional galleries and expand the museum by 44 percent into the entire second floor of the Fine Arts Building.

“The space hasn’t kept pace with the growth of the collection. Limited space means limited possibilities,” said Director Peter Blume.

While nearly 11,000 works of art are available for display, less than nine percent of the collection is currently on view.

“As a teaching museum located in an academic setting, we’re an integral part of the educational mission of the university,” Blume said. “The expansion will allow more of the collection to be on display and accessible. That access means a better understanding of the works of art in the collection and of the importance of art in general.”

David T. Owsley, grandson of Frank C. Ball and art historian, curator, and collector, has committed to leaving the majority of his art collection to the museum with the understanding that the university will increase the amount of gallery space available. Frank Ball was instrumental in the establishment of the museum in 1935, and the Ball family has given more than 2,500 works of art to the museum since then.

Twenty-six naming opportunities are available for those who make a gift to the museum campaign, including the new and existing galleries, the sculpture court, recital hall, and vestibule. The renovations are expected to be complete by 2013.
We may not often think of items that grace the body or the table as works of art, but those visiting the decorative arts gallery will have a change of heart and mind. Among the jewelry and metalwork on display is work by legendary Indiana University teacher Alma Eikerman (1908-1995) and her students. Eikerman and many who studied with her were among those artists who revolutionized the thinking about traditional craft, taking it to the level of fine art. On display are three of her innovative necklaces, along with others made by students Richard Mafong and Komelia Okim. A nearby case presents silver for the table by Penelope Barres Jackson, another of Eikerman's protégés, and Thomas P. Muir. Each of these works should be considered a small sculpture in precious metals.