

**BALL  
STATE**

**MUSEUM  
OF ART**

**75<sup>TH</sup> ANNIVERSARY**



*Untitled*  
1975/76  
Philip Hanson, American  
Acrylic on masonite  
Museum Purchase

SUMMER 2011 VOLUME 16 | NUMBER 3

**ART** words



# FROM *the* DIRECTOR...



The Gala celebration marking the museum's 75th anniversary in the Fine Arts Building was a party to remember. Thanks to presenting sponsor Raymond James Associates for the underwriting that made the evening a financial success as well. Additional thanks goes to Westminster Village, Pat Schaefer, Vera Mae's Bistro, and Ball State University's own College of Fine Arts. Melissa Daniels, along with the Gala Committee, arranged a beautiful event. They thoughtfully used Childe Hassam's painting *Reflection* (1917) on the invitation, one of the images to trigger reflection on the past. This was among the museum's early acquisitions, a gift from Mrs. Albert Beveridge.

The recent work titled *Be Like Water*, by artist Aurora Robson, is here for an extended installation in the sculpture court. Robson is engaged in putting works of art to political purpose, in this case, the plastic waste created by the bottled water craze. Ball State's

green initiatives in many areas are reflected in Robson's engagement with realpolitik of the moment.

As we start planning for expansion into the east and west wings of the second floor, we have yet another opportunity to shape the future of how we present our collection. Available right now is a new publication *The Ball State University Museum of Art at 75: the Museum and its Collection* to which I have contributed an essay about some of the collectors who have had a transformative effect on this institution. The modesty that has accompanied the gifts of single works of art as well as whole collections from various members of the Ball family and their foundations has eluded telling in any of the existing literature about the family, their industry, or even their civic lives in Muncie in the first half of the twentieth century. Their ongoing collective legacy in the fine arts at this museum is, I believe, unequalled at any university museum in the United States. That the story has gone untold for so long is a testament to their vision and generosity. It is a story that parallels the development of an art market in the United States, and reflects the swings in taste affecting the critical and commercial values of works of art over a one hundred year period.

It is a very exciting time to be at this museum with so much going on in programming, collection development, and in physical expansion. Come see.

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

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*Be Like Water*, 2011  
Aurora Robson  
Mixed media, plastic  
Lent by the Artist

On view May 20 - August 28, 2011

# ASPECTS of AMERICAN PAINTING from the 1970s



Art and life are undeniably intertwined, and never more so than in the decade that was the 1970s. While contemplation of the 1960s may conjure up images of turbulent social change, it was during the next decade that American society began to feel the impact of civil rights legislation, the women's liberation movement, the sexual revolution, and so much more. These societal changes are reflected in the works of art celebrated in *Aspects of American Painting from the 1970s*.

"For artists, the 1970s was a rather pluralistic decade, with a lot of individualism afoot," says Director Peter Blume. "Artists were searching for a personal language and trying out new things."

Some of those new things can be found in the work of the Chicago Imagists, a group of artists who relied on popular cartoons and cheap advertising to inform their work.

"The Chicago Imagists really loved their lowbrow inspirations, and you can see the warmth and passion they were putting into their imagery," says Blume. "They were making the obscene seen, giving the things we tend to ignore or avoid a stage and an audience."

Two of the original Chicago Imagists, Ed Paschke and Barbara Rossi, are featured in the exhibition.

Women were front and center in the 70s, with important female artists like Katherine Porter using art to make political statements (*Chalatenango*, 1980). Joan Snyder (*To Grow*, 1973), whom Blume calls "the darling of the 70s," would continue to produce art for more than four decades and go on to be named a MacArthur Fellow in 2007.

Blume feels the time has come to take another look at the paintings from this decade.

"It's been thirty years, and upon reflection we can see it was a very interesting time," he says. "There was minimalism, which was a very dogmatic way of looking at what art could be, but at the same time there were other more experimental and expansive things going on."

TOP LEFT: *Schizophrenic Discovery*, 1977

Christina Ramberg, Acrylic on masonite. Museum Purchase.

BOTTOM LEFT: *Tiera del Sienna*, 1977

Ed Paschke, Oil on canvas. Museum Purchase.



# CALENDAR *of* EVENTS

## summer

**SUMMER FRIDAYS** • 3:00 - 4:00 pm  
**MAY - AUGUST**

### *Meditation in the Museum*

Every Friday during the summer, the Ball State University Museum of Art offers a cool, calm, and quiet meditation space from 3 to 4 pm near the Amidha Buddha on the balcony.

This self-directed experience is a wonderful way to start your weekend. You can find free downloadable relaxation MP3s for your computer, IPOD, or other devices at: [www.bsu.edu/workingwell](http://www.bsu.edu/workingwell)

*NOTE: Occasional evening events will limit access.*

*In partnership with Ball State University Working Well*

## MAY

**11 WEDNESDAY** • 7:30 am - 5:30 pm

***In honor of the Ball State University Museum of Art's 75th anniversary***, we will visit another university art museum—the Snite Museum of Art at the University of Notre Dame. We will be met by Director Charles Loving, provided a Docent's Choice tour, and Dr. Robin Rhodes will discuss the recently reinstalled Greco-Roman Antiquities Collection.

The trip includes transportation to and from the Ball State University Alumni Center, a special luncheon at Sorin's Restaurant at the Morris Inn on the campus of the University of Notre Dame, guided tours, and admission to the Snite Museum of Art.

*Alliance Members: \$75.75*

*Ball State University Museum of Art Members: \$90.75*

*Non members: \$100.75*

**21 SATURDAY** • 2:30 pm

### ***Tour Time: Introducing the Ball State University Museum of Art***

Drop in, tour 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*

**30 MONDAY**

***Museum closed in observance of Memorial Day***

## JUNE

**11 SATURDAY** • 4:30 pm

### ***Arts & Music Festival on the Green***

The Muncie Arts and Culture Council, with the Muncie Symphony Orchestra taking the stage at 7 pm, present a celebration of arts on the "front lawn" of the Ball State University Museum of Art. Watch for special announcements and surprises to conclude the museum's 75th anniversary, including special children's activities.

**18 SATURDAY** • 2:30 pm

### ***Tour Time: Introducing the Ball State University Museum of Art***

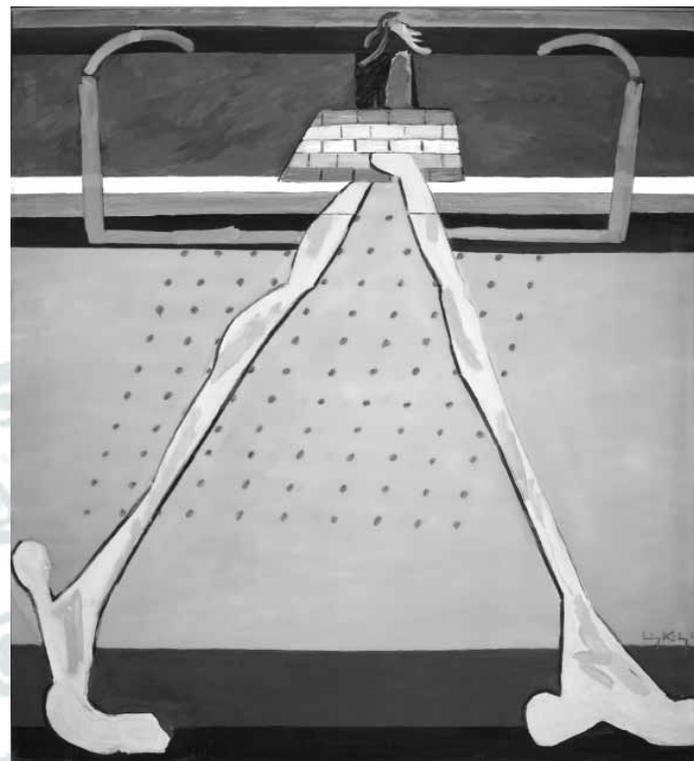
Drop in for a 75<sup>th</sup> Anniversary tour of the museum and learn about the collection and the history of its development. Docents will also feature 3-4 works of art for discussion.

*Groups of 5 or more, please call 765.285.3372*

*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.*



*Big Walker, 1975, Irving Kriesberg, American, 1919-2009, Oil on canvas. Anonymous gift.*

# CALENDAR *of* EVENTS

## summer



## JULY

4 MONDAY

*Museum closed in observance of Independence Day*

10 SUNDAY • 2:00 - 4:30 pm

***Family Day: 1970s Art & Life***

In conjunction with Aspects of American Painting from the 1970s, the Ball State University Museum of Art is transformed for kid-friendly tours and hands-on activities emphasizing the treasures and highlights in the collection from the 1970s.

*In conjunction with the Ball State University Art Education Club*

16 SATURDAY • 2:30 pm

***Tour Time: Introducing the Ball State University Museum of Art***

Drop in for a 75<sup>th</sup> 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*

## AUGUST

20 SATURDAY • 2:30 pm

***Tour Time: Introducing the Ball State University Museum of Art***

Drop in for a 75<sup>th</sup> 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*

22 MONDAY

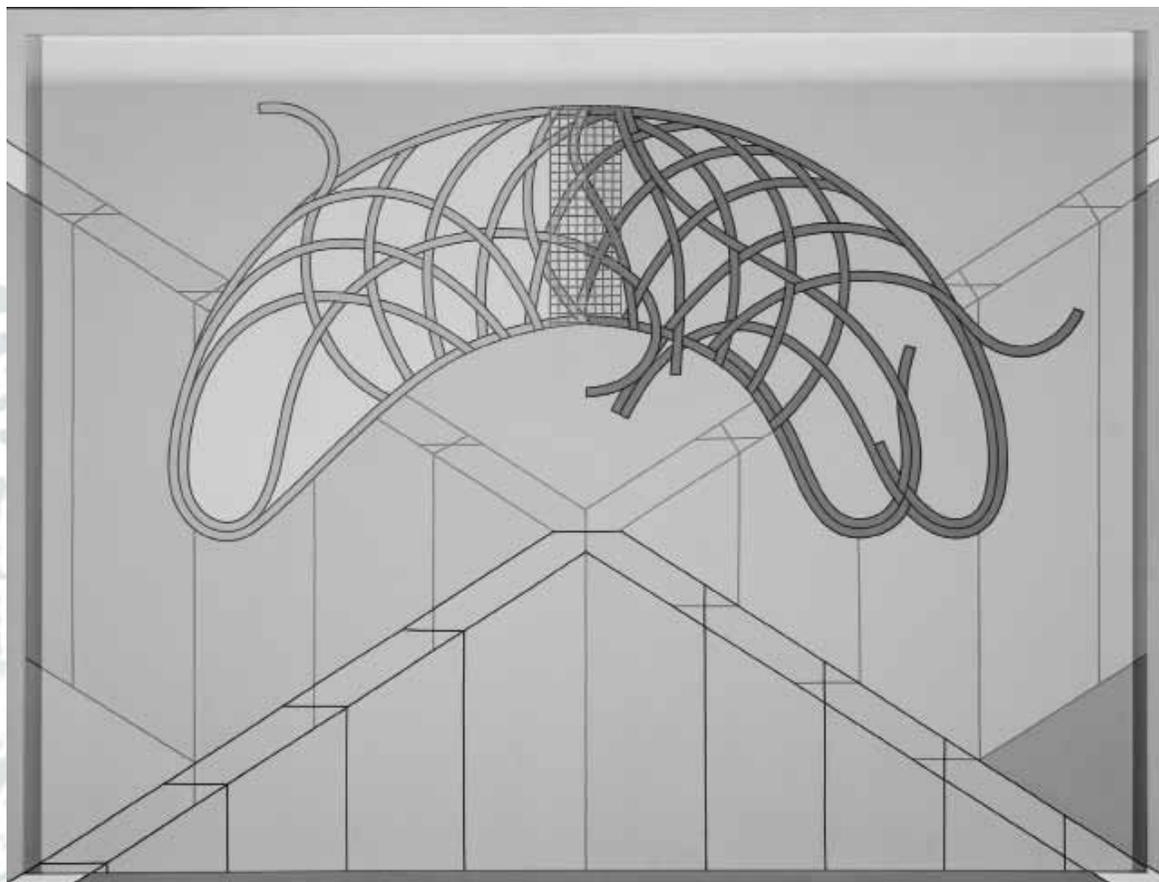
***Fall Semester begins***

26 FRIDAY • 5:00 - 7:00 pm

***Quad Bash***

To welcome back students, in conjunction with a movie and other outdoor activities on the Quad, the Ball State University Museum of Art will stay open late offering freebies, activities, and time to explore after hours.

*Ice cream available for the first 100 visitors.*



*Fishstick, 1980, Barbara Rossi, American, b. 1940, Acrylic on masonite. Museum Purchase.*



## THE BALL STATE UNIVERSITY MUSEUM *of ART at 75* *The Museum & a History of Its Collection*

As the Ball State University Museum of Art wraps up its 75th anniversary year, it seems only fitting to publish a book commemorating the occasion. *The Ball State University Museum of Art at 75: The Museum and a History of Its Collection* features 120 full-color photographs as well as a comprehensive history of the museum.

“The substance of the book is the evolution of the museum through several different missions, beginning in 1935 up to the present,” says Director Peter Blume, author of the historical essay in the publication. “It’s also the story of the people who were transformative in the development of the collection.”

In his essay, Blume writes that while art and art collecting are barely mentioned in official histories of the Ball family, the truth is the scale of Frank C. Ball’s art collection was considerable, and the museum itself, which started as the Art Gallery, was made possible by a gift from the Ball family.

While the Ball name is a significant thread that runs through the history of the museum, other historical moments are also considered, from the 1991 change in name from the Art Gallery to the Museum of Art, as well as the changes in leadership over the years and how that would impact the formation of the collection.

Focusing on the things that have gone into making the museum what it is today, the historical essay lends itself naturally to photographs of works from the collection.

“This is the first time we have taken the collection and really tried to capture its character,” says Associate Director Carl Schafer. “This book is lavishly illustrated with gorgeous photographs that do just that.”

*The Ball State University Museum of Art at 75* can be purchased at the museum.  
Call 765.285.5242 for more information.

On view through August 28, 2011

# CHILDE HASSAM PAINTINGS & PRINTS



To Ball State University Museum of Art patrons, Childe Hassam's *Bowl of Goldfish* (1912) is quite familiar. It has remained a favorite painting long after the 1985 exhibition *Childe Hassam in Indiana*. As Alain Joyaux noted in the book of the same name, the exhibition was held to celebrate the 50th anniversary of what was then known as the Art Gallery, so it is fitting that at the conclusion of its 75th anniversary celebration, the museum has chosen to once again feature the artist in the exhibition *Childe Hassam: Paintings and Prints*.

Frederick Childe Hassam first found success as an illustrator for books and magazines in the late 1800s. He returned to graphic media after the turn of the century, first to etching and drypoint in 1915, then to lithography in 1917. However, Hassam is best known for his accomplishment as a painter within the American Impressionist movement.

Hassam's work has long been important to the Muncie art community. In 1907, the newly organized Muncie Art Association set its eyes on acquiring *Entrance to the Sirens' Grotto*, *Isles of Shoals* (1902). Local historian Ned Griner writes that while Hassam discounted the cost of the painting to a mere \$400, it was still \$300 over the group's budget. Thanks to a subscription drive undertaken by Frank C. Ball and George McCulloch, the money was raised, and the group made what became a significant purchase.

*Entrance to the Siren's Grotto*, as well as *Bowl of Goldfish*, will be on view during the exhibition, as will *The Old Lyme Bridge* (1903) and *Reflection* (1917). In addition to the oils, a selection of Hassam's prints will be included in the exhibition.



TOP RIGHT: *Bowl of Goldfish*, 1912  
Childe Hassam, Oil on canvas.  
Frank C. Ball Collection.  
Gift of the Ball Brothers Foundation.

BOTTOM RIGHT: *The Bridge at Lyme*  
Childe Hassam, Oil on canvas.  
Gift of the Edmund Burke Ball heirs.



SUMMER 2011  
VOLUME 16 | NUMBER 3

MUSEUM HOURS

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

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

765.285.5242

FREE ADMISSION  
[www.bsu.edu/artmuseum](http://www.bsu.edu/artmuseum)

Parking in the

McKinley Ave. garage

between Riverside Ave.

& University Ave.

a newsletter for the friends of



Muncie, IN 47306

75th ANNIVERSARY SEASON SPONSOR • INDIANA PUBLIC RADIO

## in this ISSUE

### In this issue we take time to reflect on

*The Ball State University Museum of Art at 75:*

*The Museum and a History of Its Collection,*

a historical publication that caps off our anniversary

year. We also look back at a decade in art with

*Aspects of American Painting from the 1970s,*

and revisit old favorites with *Childe Hassam:*

*Paintings and Prints.* PLUS...Notes from the Director,

our Calendar of Events, and much more.



## NEW IN THE GALLERIES... LEON POLK SMITH

With black blocks interspersed with blocks in three colors (gray, yellow, and blue), the latest acquisition to the Ball State University Museum of Art is by American painter Leon Polk Smith. The 1946 work, labeled simply *Untitled*, very clearly shows the debt the artist owes to Piet Mondrian and the non-representational form Mondrian termed Neoplasticism.

Polk Smith began painting in the 1930s, focusing on Constructivism and De Stijl. He later developed his own style, one in which shapes twist and turn. Polk Smith continued to expand and explore design style until his death in 1996.

“This painting is the antithesis of the dominant art movement at that moment, which was abstract expressionism,” says Director Peter Blume.



*Untitled, 1946, Leon Polk Smith, Oil on Canvas.*  
Lent by David T. Owsley