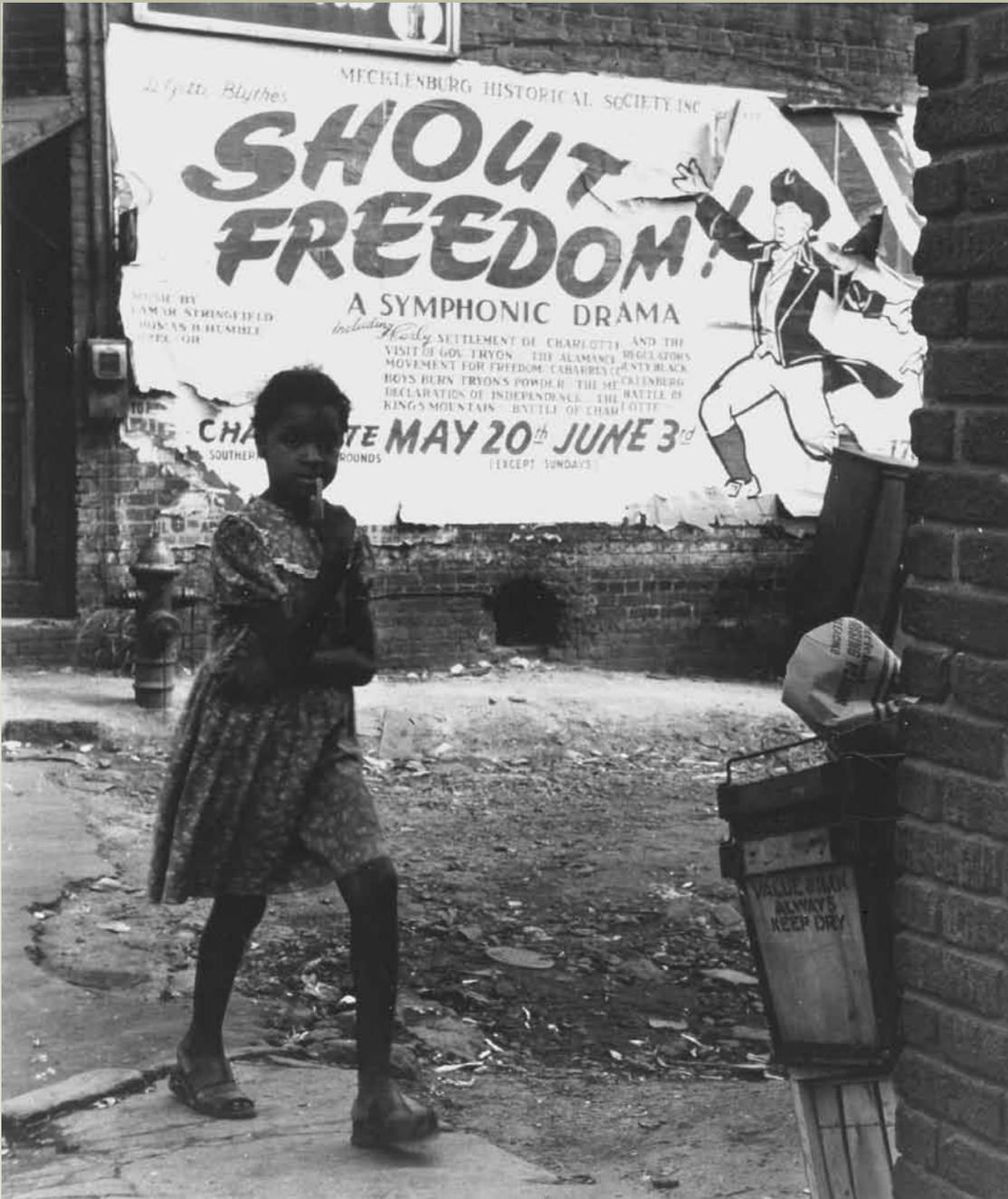


**BALL  
STATE**

**MUSEUM  
OF ART**

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



*Shout Freedom*

About 1945

Rosalie Gwathmey

Gelatin silver print

Columbus Museum of Art, Ohio:

Photo League Collection

Museum Purchase

with funds provided by

Elizabeth M. Ross, the Derby Fund;

John S. & Catherine Chapin Kobacker;

and the Friends of the Photo League

SPRING 2011 VOLUME 16 | NUMBER 2

**ART** words



# FROM *the* DIRECTOR...



In this anniversary year, I am enjoying the opportunity to look retrospectively at the museum, at its collection, and at its development over the course of seventy-five years. Photo media, where light is the operative for finding and fixing an image, are the most recent to join the ranks of the traditionally recognized fine arts of sculpture and painting. Although already recognized by the Museum of Modern Art when it opened in its present location in 1939, organized with departments of Architecture and Design, Film and Video, and Photography, photo media are relatively recent additions to many museums' collections. Not so at the Ball State University Museum of Art, where photographs entered the collection at the comparatively early date of 1943 with the allocation of works from the Photography Project of the Federal Works Progress Administration. Within this collection are photographs by some of America's most distinguished photographers, including Berenice Abbot and Edward Weston.

Although it is still small in numbers (somewhere just shy of 300) our collection, as nurtured by my predecessor Alain Joyaux, is remarkably representative of the short history of the medium from the mid-nineteenth century to the late twentieth century. Given our anniversary focus this year on American art and the decades around 1936 when the museum opened, I am elated to have been presented the opportunity to show a selection of work made by members of the New York Photo League from the collection of the Columbus Museum of Art.

The New York Photo League, an informal association of amateur and professional photographers committed to documenting the urban milieu of the 1930's and 1940's, were something of an urban counterpart to the photographers of the Roosevelt New Deal Works Progress Administration, Information Division (1935-1944) of the Farm Security Administration, who were dedicated to documenting how rural Americans were living through the Great Depression. As a government project, the photographs from the Farm Security Administration archive ended up in the Library of Congress. The work of the New York Photo League was dispersed, sometimes destroyed, a victim of Senator Joe McCarthy's witch hunt for communist infiltrators.

As Catherine Evans, chief curator, Columbus Museum of Art, stated in her introduction to this exhibition, "These photographs are stunning pictorial records and visual stories from our history, as well as striking works whose messages transcend the written record. Their immediacy resonates today as a potent voice that alerts us to the present by evoking the past."

— Peter F. Blume



TOP: *Just for Two Now*  
1947, Rebecca Lepkoff, Gelatin silver print

BOTTOM: *D-Day Morning, Omaha Beach*  
1944, Walter Rosenblum, Gelatin silver print

BOTH PHOTOS: Columbus Museum of Art, Ohio: Photo League Collection Museum Purchase with funds provided by Elizabeth M. Ross, the Derby Fund; John S. and Catherine Chapin Kobacker; and the Friends of the Photo League

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

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On view January 21 - March 20, 2011

# SHOUT FREEDOM!

*Photo League Selections from the Columbus Museum of Art*



*Butterfly Boy*  
New York, 1949  
Jerome Liebling  
Gelatin silver print  
Columbus Museum of Art, Ohio  
Photo League Collection  
Museum Purchase with funds  
provided by Elizabeth M. Ross,  
the Derby Fund;  
John S. & Catherine Chapin Kobacker;  
and the Friends of the  
Photo League

Chronicle some of the most turbulent chapters in the nation's history—from the Great Depression to World War II to the Cold War—*Shout Freedom! Photo League Selections from the Columbus Museum of Art*, offers visitors to the Ball State University Museum of Art an opportunity to view documentary images of gritty urban life.

Founded in 1936, the Photo League included both amateur and professional photographers who believed in the power of the image to effect social change. For nearly three decades the group blazed the trail in social documentary photography. In 1951, amid McCarthyism and rumored links to Communism, the group disbanded.

In a way similar to how the Internet has changed the current political landscape, improved technology had a political impact in the last century, an impact *Shout Freedom!* documents.

“In the mid-1930s, printing technology improved, allowing unlimited high-quality photographic reproductions in newspapers and magazines,” says Associate Director Carl Schafer. “We take photographs for granted now, and are even skeptical of their veracity. But at that time, photographs were seen as mechanical depictions of reality. Photographs had a lot of power to affect political and social change.”

Members of the Photo League included Berenice Abbott, Lewis Hine, Lisette Model, Aaron Siskind, W. Eugene Smith, Paul Strand, and Weegee—some of the most important American artists of the twentieth century.

That the *Shout Freedom!* exhibition is being shown at this time is opportune.

“The museum's first full year of operation was 1936,” says Director Peter Blume. “As we celebrate our 75th anniversary, we were looking for projects reflective of that time period, and this collection of photographs was made to order.”



# CALENDAR *of* EVENTS

*spring*

## JANUARY

**12 WEDNESDAY** • Noon

**Alliance Luncheon & Program:**\*  
**Illustrated Philosophy**

Juli Eflin, professor of philosophy and chairperson of the Ball State University Department of Philosophy and Religious Studies, uses works of art from the Ball State University Museum of Art to explore history and branches of philosophy.

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

**20 THURSDAY** • 5:00 - 7:00 pm

**Exhibition Preview: Shout Freedom!**  
**Photo League Selections from**  
**the Columbus Museum of Art**

Exhibition runs Friday, January 21 through Sunday, March 20, 2011

**23 SUNDAY** • 2:30 pm

**Performing Art: American Songs**

In conjunction with the special exhibition *Shout Freedom!*, Michael Lasser presents 1930's American popular music as social history. A tour of the exhibition immediately follows.

## FEBRUARY

**1 TUESDAY** • Noon

**Art High at Noon: Thomas Cole & Romantic Painting**

Celebrate the birth of Thomas Cole on this day and compare and contrast the recently re-hung *Storm King* and related paintings with a docent.

**9 WEDNESDAY** • Noon

**Alliance Luncheon & Program:**\*  
**Immersive Parades & Events**

Pat Nelson, professor of art, discusses retired art professor Ned Griner's final body of studio work, *Parades and Events*, with her May 2010 immersive learning class, "Documenting Our Artistic Heritage."

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

**13 SUNDAY** • 2:30 pm

**Expert Art:**

**Interdisciplinary Impressions of Shout Freedom!**

Ball State University professors Dr. Melinda Messineo (sociology), Dr. Ron Rarick (art history), and Jacinda Russell (photography) discuss what they see as intersecting issues in the current special exhibition.

**15 TUESDAY** • Noon

**Art High at Noon: Jacob Lawrence**

In honor of Jacob Lawrence's birthday, compare and contrast selected prints by the artist with a museum docent.

**20 SUNDAY**

**Exhibition Closes:**

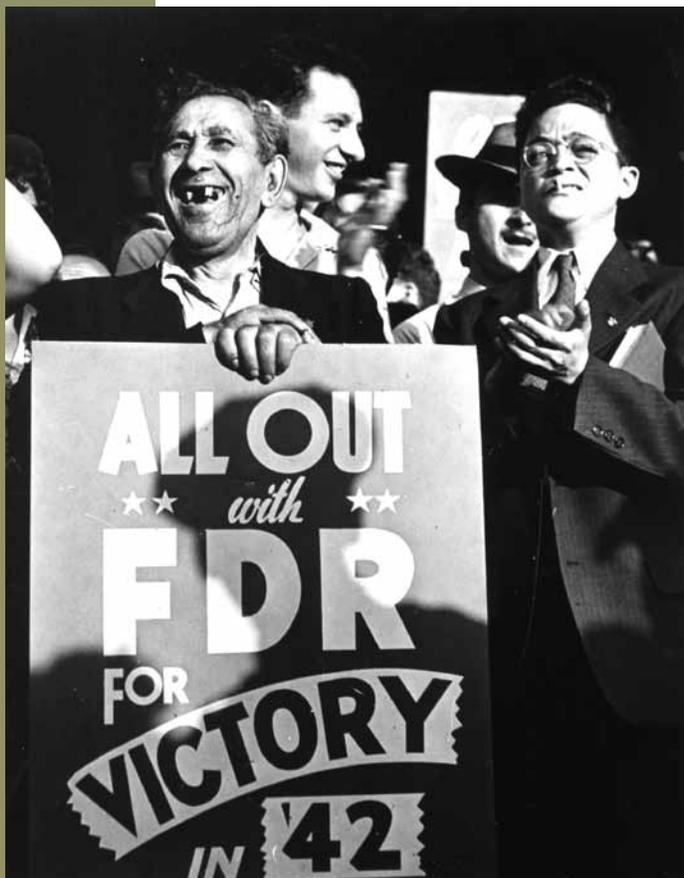
**Parades and Events: The Work of Ned Griner**

**26 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*



*American Faces*, New York, 1940, George Gilbert, gelatin silver print. Columbus Museum of Art, Ohio: Photo League Collection, Museum Purchase with funds provided by Elizabeth M. Ross, the Derby Fund, John S. and Catherine Chapin Kobacker, and the Friends of the Photo League

# CALENDAR of EVENTS

spring



## MARCH

1 TUESDAY • Noon

**Art High at Noon:**

**Twentieth Century Women Artists**

View Joan Snyder's *Lady Labyrinth* and Stella Snead's *Tornado* with a museum docent.

*In association with Ball State University's Women's Week*

9 WEDNESDAY • Noon

**Alliance Luncheon & Program:\***

**Shout Freedom! Photography**

Catherine Evans, Chief Curator at the Columbus Museum of Art, and organizer of *Shout Freedom: Photo League Selections from the Columbus Museum of Art*, discusses the exhibition's development and leads a tour in the special exhibition galleries of the Ball State University Museum of Art.

*Prospective Alliance members free;*

*Alliance members \$10 plus \$5 for lunch. \**

15 TUESDAY • Noon

**Art High at Noon: Women's Silverwork**

View Eliza Godfrey's eighteenth century silver and compare it with twentieth century examples.

*In association with Ball State University's Women's Week*

20 SUNDAY • 2:30 pm

**Expert Art: Museum Technological Partnerships**

Institute for Digital Intermedia Arts director John Fillwalk and students in his Immersion Seminar in Virtual Worlds present *Blue Mars* and *Microsoft Surface* projects based on the Ball State University Museum of Art collection. Supported by the Provost's Immersive Learning Initiative. A reception follows the program.

*In collaboration with the Institute for Digital Intermedia Arts*

26 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*



## APRIL

9 FRIDAY • 6:00 - 8:00 pm

**Exhibition Preview:**

**The 76th Annual Student Show**

12 TUESDAY • Noon

**Art High at Noon: Salon Paintings**

View Ferdinand Schaus' *Calm after the Storm* and the new installation of art in the North Galleries hung Salon-style with a docent Annemarie Voss.

13 WEDNESDAY • Noon

**Alliance Luncheon & Program:\***

**Art Babble**

Work funded by the Ball Brothers Foundation is now underway between the IMA and BSUMA to develop Art Babble's educational capacity. Charlie Moad, Assistant Director of the IMA Lab, will discuss the art and video content from many top art museums and related art education organizations.

*Prospective Alliance members free;*

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

24 SUNDAY • 2:30 pm

**Reel Time: Art of the Steal: Art for Whose Sake?**

The documentary film follows the struggle for control of Dr. Albert C. Barnes' \$25 billion collection of modern and post-impressionist art. (2010, 101 min.)

26 TUESDAY • Noon

**Art High at Noon: Delight in Delacroix**

In honor of Eugène Delacroix's birth in 1798, view a sampling of his work from the Ball State University Museum of Art works on paper collection with a museum docent.

30 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.

*Calvary, 1971, Ned Griner, Rosewood and Brass Figures.*

*Lent by the artist. On view in Parades and Events:*

*The Work of Ned Griner 1968-1983*



*Museum & Burris Collaborate on New Curriculum*

## PROGRAM INVITES STUDENTS TO LOOK TO LEARN



In an innovative new program, the Ball State University Museum of Art collection is being utilized to develop a language arts curriculum using art as the jumping-off point for student driven discussions that develop critical thinking skills, increase vocabulary, and enhance creativity.

Thanks to an Institute of Museum and Library Services grant, the Look to Learn curriculum is now being tested in grades 3-6 at Burris Laboratory School. The learner-centered teaching method, Visual Thinking Strategies (VTS), uses art to develop critical thinking and language skills. Working with Ball State Teachers College and the Department of Educational Psychology, Burris faculty and museum staff are conducting a study of how students improve over a three-year period, making revisions to the curriculum based on their findings. Plans are to deliver the revised curriculum free of charge via the museum's Web site at the end of the study in fall of 2012.

Stacy Morton, a K-8 art teacher at Burris, has been involved with Look to Learn. She says that before the project she was unfamiliar with the VTS method, but by the second day of her week-long immersive training in VTS, she could already see its potential.

"I immediately saw the connections between visual teaching methods and teaching other subjects," says Morton. "VTS has far-reaching potential. It's a good critical teaching strategy that, with Look to Learn, just happens to start with art."

Curator of Education Tania Said says that while it may appear the project is about art, there is a reason it is tied to the language arts in the school day.

"Look to Learn isn't just about art," Said says. "It uses art as the catalyst for the kinds of conversations that develop better speakers, who become better readers and writers."

With tight school budgets, many children (and adults) may not have access to art, and making art accessible to the public is part of the museum's mission. Taking Look to Learn to the schools is one way of getting art into the community.



### WITH LOOK TO LEARN...

*we want to teach critical thinking skills and language arts using the museum's collection. But, in addition to what is actually being taught in the classroom, we also want to generate a sense of ownership, a sense that the works of art in the collection are owned by the people in the community.*

— Carl Schafer  
Associate Director  
Ball State University Museum of Art





*The Circus*, 1969, Ned Griner, rosewood and brass figures. Lent by the artist

## ON VIEW

### PARADES and EVENTS

#### *The Work of Ned Griner 1968-1983*

The miniature figures in *Parades and Events: The Work of Ned Griner 1968-1983* may remind us of childhood playthings until we consider the process of their manufacture. Created by a method known as lost wax casting, or *cire perdue*, the figures were first carved from wax, which was used to make a mold. The mold was filled with brass, producing a replica of the original wax carving. This was done for every individual figure on display; no two are identical.

“If you look closely, you’ll find thousands of little variations in how they stand or in what they are wearing,” says Patricia Nelson, professor of art at Ball State.

Students in Nelson’s immersive learning course, “Documenting our Artistic Heritage,” explored Griner’s work and situated it within twentieth century postwar studio craft. The exhibition catalog is the work of Nelson’s class.

Griner began teaching in the Department of Art at Ball State in 1961, served as its chair from 1970 until 1981, and taught until his retirement in 1994. During that remarkable tenure, Griner found time to work on his own art.

This exhibition offers visitors the first opportunity to see his *Parades and Events* in its entirety.

“They’ve not been shown, or at least not shown properly,” says Director Peter Blume. “But he never sold any of them. The whole series has been kept together.”

Nelson hopes the exhibition is a chance for this long-overlooked collection to be appreciated.

“I hope that this work will be looked at as a newly discovered treasure of late modernism—the simplification of the figure and love of the beauty of the materials,” Nelson says.



TOP RIGHT: *Noah's Ark*, 1968, Ned Griner, brass figures, silver dove, and rosewood. Lent by the artist

BOTTOM RIGHT: *Trojan Horse*, 1968, Ned Griner, brass figure and rosewood. Lent by the artist

ALL PHOTOS ON THIS PAGE ON VIEW IN PARADES AND EVENTS: THE WORK OF NED GRINER 1968-1983



SPRING 2011  
VOLUME 16 | NUMBER 2

MUSEUM HOURS

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

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## in this ISSUE

In this issue we ask you to look carefully. Observe the world through the camera lens when you visit the *Shout Freedom!* exhibition. See how area teachers and museum staff are using art to help area elementary school students *Look to Learn*. Envision historic events both real and imagined in the miniature worlds of Ned Griner's *Parades and Events*. PLUS...Notes from the Director, our Calendar of Events, and much more.



*The Death of the Dauphin*  
About 1767  
Louis Jean Francois Lagrenée  
Oil on canvas  
Collection of David T. Owsley,  
On view in European Painting and Sculpture



## NEW IN THE GALLERIES... LOUIS JEAN FRANCOIS LAGRENÉE *The Death of the Dauphin*

The newly acquired work by French painter Louis Jean Francois Lagrenée (1724-1805), *The Allegory of the Death of the Dauphin*, placed at the museum by David T. Owsley, is “a rhetorical painting with a political purpose” says Director Peter Blume.

“It represents a significant historical turning point,” Blume says. “French history might have been different had the Dauphin lived and Louis XVI not been made king.”

The painting’s significance also lies in Lagrenée’s artistic restraint, and his revival of the previous century’s more elegant, polished style characterized by cool colors, smooth technique, and simple, refined composition.

“It’s a type of painting we didn’t have in our collection before,” Blume says. The painting can be seen in the East Gallery.