



ARTWORDS

FALL 2025

DAVID
OWSLEY
MUSEUM OF
ART BALL STATE
UNIVERSITY

Vol. 31 No. 1

a newsletter for the Friends of
the David Owsley Museum of Art



IN THIS ISSUE: CERCLE ET CARRÉ; INTERN EXPERIENCES AT DOMA; LAMAR RICHCREEK; AAM REACCREDITATION AND MORE.



ARTWORDS

David Owsley Museum of Art

SERVING EAST CENTRAL INDIANA SINCE 1936

FRIENDS ADVISORY COUNCIL

Jeanne Zeigler, *Chair*
Barbara Alvarez Bohanon, *Vice Chair*
Sandra Kelly, *Secretary*
Jules Carter
Sigrid Koehler-Wilkins
Karen Moorman
Pat Nelson
Marla Templeton
Sue Whitaker

Ex officio:

Seth Beckman, *Dean, College of Fine Arts*
Rachel Buckmaster, *Associate Director, DOMA*
Michael Carey, *Director of Development, College of Fine Arts*
Kim Kirby, *President, DOMA Alliance*
Robert G. La France, *Director, DOMA*
Carrie Wright, *Co-President, Muncie Art Students' League*

MUSEUM STAFF

Robert G. La France, *Director*
Rachel Buckmaster, *Associate Director*
Cathy Bretz, *Education Coordinator*
Savannah Calhoun, *Photographer*
Michael Duquette, *Security and Office Manager*
Randy Salway, *Exhibition Designer and Preparator*
Maria VanVreede, *Registrar and Collection Manager*

WRITERS

Robert G. La France (RGL)
Maria VanVreede (MVV)

DESIGN

Aubrey Hinsky

COVER ART

Pierre Daura (American, born Spain, 1896 – 1976), *Untitled (Receding Rectangles)*, ca. 1945 – 65. Oil on cardboard, 10 · 13 5/8 inches. Georgia Museum of Art, University of Georgia; Gift of Martha Randolph Daura. 2003.352.

ARTWORDS is published biannually by the David Owsley Museum of Art, Ball State University, Muncie, Indiana
©2025 All rights reserved



◀ DOMA Staff (clockwise from top left): Michael DuQuette, Randy Salway, Rachel Buckmaster, Savannah Calhoun, Maria VanVreede, Catherine Bretz, and Robert La France

LETTER FROM THE DIRECTOR

We live in times of tremendous economic change with cost increases, revenues in decline, tariffs, and cutbacks. Because of your support, assistance from University administration, and philanthropic investments by many before you, admission to DOMA is free and the institution secure. DOMA's continued stability is further buttressed by a dedicated staff, pictured above. I remain grateful to DOMA's supporters and staff members for helping the museum to maintain its traditions while encouraging new partners and perspectives.

This Fall, DOMA builds on its history of offering exhibitions of international scope without neglecting regional highlights by presenting two shows: the first focuses on a group of early twentieth-century French abstractionists called *Cercle et Carré* (Circle and Square), and the second showcases Indiana photographer Lamar Richcreek.

Cercle et Carré and the International Spirit of Abstract Art centers on an artistic movement that formed in Paris around 1930 and introduces DOMA to a new exhibition partner, the Georgia Museum of Art at the University of Georgia. The show brings Georgia's important collection of abstract art to Ball State and introduces our audiences to *Cercle et Carré*, which has a dedicated space at the

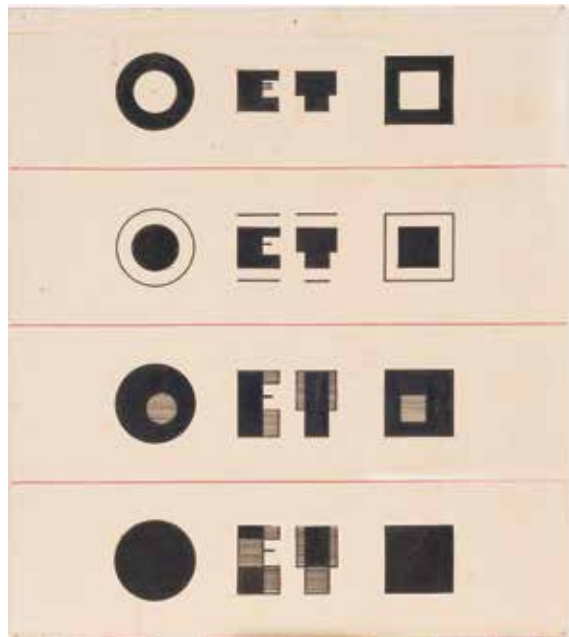
Museum of Modern Art in New York (check out gallery 512 when you visit or online). *Indiana Pastoral: The Photography of Lamar Richcreek*, features photographs by a Ball State alumnus (BS in business administration, 1969) whose provocative images address the takeover of traditional family farms by modern agribusiness. Not only is his work a fresh take on the pastoral genre, but the photographer's life and accomplishments also serve as models for anyone contemplating a second career in the arts.

Returning to the theme of tradition and novelty, I want to shift attention to the museum's Alliance, one of its oldest support groups, formed to stimulate public interest and participation in the museum's collection, exhibitions, and programs. If you're not in the Alliance, then you are simply missing out on what's fascinating and fun in the arts at Ball State and in Muncie. For a modest minimum annual donation of \$50, Alliance members attend monthly meetings with inside peeks into DOMA's operations and exhibitions, meet visiting and resident professors, and hear the latest from the region's artists and art entrepreneurs. For years, the Alliance met for lunch, but now we are experimenting with cocktail hours and offsite meetings at historic houses, wineries, and the museum's galleries. To join and learn more, simply click the "Give" button on the museum's home page (bsu.edu/doma) and then the "Friends and Alliance" tab. The exciting slate of Alliance speakers and meeting places are listed here in the Calendar section.

Don't miss out on this semester's programs and events, such as our guest speaker for *Cercle et Carré*, spotlight tours on Saturdays, Kids Make Art (October 11), and Mindfulness in the Museum, all listed in the calendar. I'll see you in the galleries!

Robert G. La France

CERCLE ET CARRÉ



***AND
THE***



INTERNATIONAL SPIRIT OF ABSTRACT ART

SEPTEMBER 18 – DECEMBER 19, 2025

Belgian artist and critic Michel Seuphor (1901-1999), Uruguayan-Catalan artist Joaquín Torres-García (1874-1949), and Catalan-American artist Pierre Daura (1896-1976) founded a modernist movement called Cercle et Carré (Circle and Square) in Paris in December of 1929. They considered Surrealism self-indulgent and instead supported “structure and construction” in the making of art.

This exhibition was organized by the Georgia Museum of Art, University of Georgia, and presented at DOMA with support from the Friends of the Museum and the Daura Foundation.

MUSEUM HOURS:

Tuesday–Friday, 9 a.m.–4:30 p.m.; Saturday, 1:30–4:30 p.m.; closed Sundays, Mondays, during Spring Break (March 1–8), and Commencement (May 3).

This approach translated into an emphasis on abstraction, geometry, and formalism, but its members' styles, theories, and philosophies were varied and frequently debated. Cercle et Carré represented nearly every trend or “-ism” at the time, including Cubism, Futurism, Dada, Constructivism, Neoplasticism, and Purism.

Almost immediately, Seuphor, Torres-García, and Daura, along with Georges Vantongerloo (1886–1965) and Luigi Russolo (1885–1947), began laying the groundwork for the publication of the group's journal and an exhibition. The inaugural journal issue came out on March 15, 1930, and quickly sold out, although its reception was mixed. Seuphor writes that Robert Delaunay (1885–1941) enthusiastically praised the periodical, but a review in the French literary journal *Comoedia* made fun of its philosophy, saying its “considerations of ‘consciousness of being,’ ‘knowledge of truth,’ and ‘relativism’” were tired and worn.

In April 1930, Cercle et Carré held its first and only exhibition at Galerie 23 in Paris. The 130 works by forty-six artists demonstrated the group's democratic ideals and internationalism. The list of

participants reads like a “who's who” of the most prominent practitioners of abstraction in the Parisian art world, including several women artists. Even though important members of the avant-garde lent their support, the exhibition's immediate critical reception was limited and, according to Seuphor, not a single work sold. Seuphor also writes that Pablo Picasso, who lived nearby, visited twice.

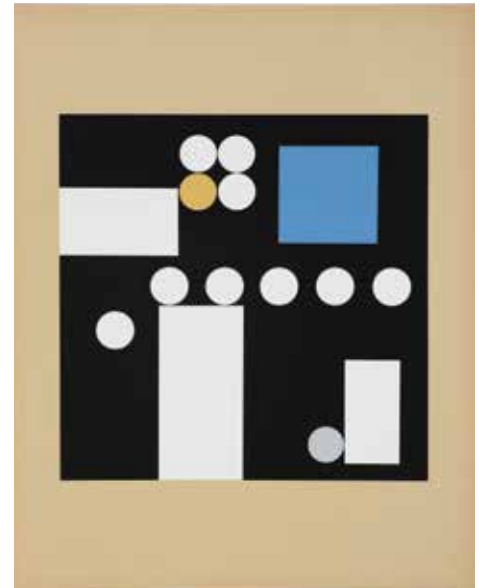
Several months after the exhibition, Torres-García and Seuphor met to discuss the group's future but disagreed over its trajectory, and Cercle et Carré fell apart. Yet subsequent movements like Abstract Expressionism, Minimalism, and Postminimalism display the group's lasting influence, and several of the exhibitors, such as Jean (Hans) Arp (1886–1986) and Willi Baumeister (1889–1955), continued to produce highly geometric, non-objective works of art decades later.

The exhibition at the David Owsley Museum of Art includes works by 39 artists associated with Cercle et Carré from the original group of artists who exhibited at the Paris debut in 1930. Highlighting the Georgia Museum of Art's stellar collection of Cercle et Carré artworks at the University of Georgia, the show also includes a few related works of art from DOMA's collection. The exhibition outlines Cercle et Carré's history and philosophy, which will be further contextualized in a public lecture at 6pm on Thursday, November 13, 2025, in Pruis Hall at Ball State University by Dr. Rachel Silveri, Assistant Professor in the School of Art + Art History at the University of Florida. Dr. Silveri is an expert in French avant-garde movements and material culture from 1910–1930 and particularly the contributions of women artists, models, and muses.

The exhibition is backed by the award-winning catalogue *Cercle et Carré and the International Spirit of Abstract Art*, published in 2013. Recipient of the College Art Association's Alfred H.



sept 18 - dec 19
EXHIBITION



▲ Sophie Taeuber-Arp (Swiss, 1889 – 1943), *Composition à rectangles, cercles, carré et carré de cercles*, 1933. Posthumous color serigraph on paper, 11 7/8 · 11 7/8 inches. Georgia Museum of Art, University of Georgia; Museum purchase with funds provided by Martha Randolph Daura. 2020.44.7.

Barr Jr. award for Smaller Museums, Libraries, Collections and Exhibitions, the 320-page, full-color text presents comprehensive research on Cercle et Carré, featuring essays by curators from the Georgia Museum of Art Lynn Boland (former Pierre Daura Curator of European Art) and Laura Valeri (former associate curator of European art), among others. The catalogue also includes issues 1–3 of Cercle et Carré's journal—translated into English for the first time.

Cercle et Carré and the International Spirit of Abstract Art, along with many other important academic publications and exhibitions, was made possible by governmental funding from the National Endowment for the Arts. The presentation at the David Owsley Museum of Art was supported by the Friends of the Museum and the Daura Foundation.

-RGL

◀ Clockwise from top:

Pierre Daura (American, born Spain, 1896 – 1976), *Designs for Cercle et Carré Logo*, 1929. Pen and ink on paper, 9 3/4 · 6 inches. Georgia Museum of Art, University of Georgia; Gift of Martha Randolph Daura. 2011.125.

Alexandra Exter (Russian, 1882 – 1949), *Costume Design for “Aelita,”* 1924. Pencil, collage and gouache on paper, 17 1/2 · 27 1/2 inches. Georgia Museum of Art, University of Georgia; Museum purchase with funds provided by the Collectors of the Georgia Museum of Art and Board of Advisors members Robert E. Burton, Randolph W. Camp, Marion E. Jarrell, David W. Matheny, Marilyn D. McNeely, Carl W. Mullis III, Deborah L. O’Kain and Sarah P. Sams. 2011.367.

Nadia Khodasevich Léger (French, 1904 – 1982), *Suprématisme I*, 1970. Color lithograph on paper, 25 5/8 · 19 1/4 inches. Georgia Museum of Art, University of Georgia; Museum purchase with funds provided by an anonymous donor in celebration of the life of Milner S. Ball. 2012.445.1.

PROGRAM CALENDAR

SEP

ALLIANCE LUNCHEON AND PROGRAM

Wednesday, 12 noon

10

DOMA director Dr. Robert La France will share museum updates and information about the Fall exhibitions.

Register at bsu.edu/doma/alliance by September 2.

\$25 for program and lunch.

Alumni Center

SEP

EDUCATOR EXHIBITIONS OVERVIEW

Monday, 4pm

22

Ball State faculty and area schoolteachers are invited to a walk-through of the

Cercle et Carré and Indiana Pastoral exhibitions with DOMA director Dr. Robert La France.

SEP

CERCLE ET CARRÉ AND THE INTERNATIONAL SPIRIT OF ABSTRACT ART INDIANA PASTORAL: THE PHOTOGRAPHY OF LAMAR RICHCREEK

18

Thursday

Exhibitions open to the public.

Visit bsu.edu/doma/exhibitions for information.

SEP

MINDFUL ART VIEWING

Wednesday, 12 noon

24

Join us for a relaxing art viewing experience led by Counseling Center staff.

Visit bsu.edu/doma for more information.

SEP

MINDFULNESS IN THE MUSEUM

Friday, 12 noon

19

Take a midday break with Professor Emeritus Dr. George Wolfe to

experience meditation in the galleries.

Visit bsu.edu/doma for more information.

SEP

SATURDAY SPOTLIGHT TOUR

Saturday, 2:30pm

27

Join a free public tour of works selected by a DOMA gallery guide.

OCT

SATURDAY SPOTLIGHT TOUR

Saturday, 2:30pm

11

Join a free public tour of works selected by a DOMA gallery guide.

OCT

MINDFULNESS IN THE MUSEUM

Friday, 12 noon

03

Take a midday break with Professor Emeritus Dr. George Wolfe to

experience meditation in the galleries.

Visit bsu.edu/doma for more information.

OCT

MINDFULNESS IN THE MUSEUM

Friday, 12 noon

24

Take a midday break with Professor Emeritus Dr. George Wolfe to

experience meditation in the galleries.

Visit bsu.edu/doma for more information.

OCT

ALLIANCE COCKTAIL HOUR

Wednesday, 5:30-7pm

08

What can arts and culture do for Muncie and Delaware County? Join

Muncie Arts Executive Director Tania Said for her talk, "From 64 to 84: What's Next with the Muncie Arts and Culture Council."

Register at bsu.edu/doma/alliance by September 30.

\$20 for program and hors d'oeuvres (drinks available for purchase)

Tonne Winery, 101 W Royerton Road

OCT

KIDS MAKE ART AT DOMA

Saturday, 1:30-4pm

25

A fun-filled opportunity for families and kids to experience the artworks at

DOMA through art-making activities with student teachers from the Ball State Art Education program.

Children must be accompanied by an adult guardian at all times.



FALL 2025



program CALENDAR

NOV

MINDFULNESS IN THE MUSEUM

Friday, 12 noon

07

Take a midday break with Professor Emeritus Dr. George Wolfe to experience meditation in the galleries.

Visit bsu.edu/doma for more information.

NOV

MINDFULNESS IN THE MUSEUM

Friday, 12 noon

21

Take a midday break with Professor Emeritus Dr. George Wolfe to experience meditation in the galleries.

Visit bsu.edu/doma for more information.

DEC

ALLIANCE LUNCHEON AND PROGRAM

Wednesday, 12 noon

10

Local artist, educator, and entrepreneur Ann Johnson will speak about the Anatomy of Art.

Register at bsu.edu/doma/alliance by December 2.

\$25 for program and lunch.

E.B. and Bertha C. Ball Center, 400 Minnetrista Parkway

NOV

ALLIANCE COCKTAIL HOUR

Wednesday, 5:30-7pm

12

Enjoy a conversation with visiting scholar Dr. Rachel Silveri from the University of Florida on *Cercle et Carré* and modernist movements in France circa 1930.

Register at bsu.edu/doma/alliance by November 4.

\$20 for program and hors d'oeuvres (drinks available for purchase)

DOMA



JOIN THE FRIENDS OF DOMA

Join the Friends of DOMA with a minimum contribution of \$25 at bsu.edu/doma/friends or call 765-285-5242 for more information.

JOIN THE DOMA ALLIANCE

Minimum annual contribution of \$50. Larger donations are encouraged to support exhibitions, acquisitions, and conservation at the museum. All Alliance members automatically become a Friend of DOMA. If you wish to join or attend an Alliance meeting, call 765-285-5242 or register online at bsu.edu/doma/alliance.

Programs, correct at press time, are subject to change without notice. Call ahead to confirm, 765-285-5242.

All programs at DOMA are free unless otherwise noted.



NOV

LECTURE: *CERCLE ET CARRÉ AND THE INTERNATIONAL SPIRIT OF ABSTRACT ART*

Thursday, 6pm

13

Dr. Rachel Silveri from the University of Florida will speak at Pruis Hall about French avant-garde movements and material culture from 1910-1930 and the exhibition *Cercle et Carré and the International Spirit of Abstract Art*.

Visit bsu.edu/doma for more information.

John J. Pruis Hall

NOV

SATURDAY SPOTLIGHT TOUR

Saturday, 2:30pm

22

Join a free public tour of works selected by a DOMA gallery guide.

DEC

MINDFULNESS IN THE MUSEUM

Friday, 12 noon

05

Take a midday break with Professor Emeritus Dr. George Wolfe to experience meditation in the galleries.

Visit bsu.edu/doma for more information.

DEC

HOLIDAY COMMUNITY OPEN HOUSE

Saturday, 5-9pm

06

DOMA joins in the annual community holiday festivities with refreshments, children's art activities, and live holiday music.

Visit bsu.edu/doma for more information.

DOMA SUMMER 2025 INTERN EXPERIENCE

Have you ever wondered what a DOMA internship might be like? We asked our Summer 2025 crew of Ball State student interns to provide a glimpse of their experiences in their own words.



CLAIRE GOODRICH

ARCHITECTURE MAJOR, CLASS OF 2027

I've always loved going to museums, and I plan to be a historian when I graduate. I discovered the DOMA internship program and thought it was the ideal way to start in the museum world. I've learned a lot about cataloging, art preservation, and storage. It's really impressive how we've managed to store so many works in a relatively small space. And yet, all of it has a place, is stored safely, and is accessible when someone requests it. I've done a lot of work organizing and preserving our works on paper, and I feel incredibly lucky to both experience all these works and to learn how to properly preserve them. I was incredibly surprised by the sheer amount of works we have in our collection. There's so much stored behind the scenes that I think we could fill five more museums!

RITA SKELLY

ART HISTORY MAJOR, CLASS OF 2026

I wanted to work at DOMA because I love visiting art museums and DOMA is one of my favorite things about Ball State. I also wanted to gain work experience in the museum field.

I've learned a lot from working at DOMA, including the ins and outs of how museums are run, proper art handling, and information about the amazing art we have at the museum. I was surprised by how much incredible art there is in DOMA's collection, and that I've been lucky enough to get to see and handle some of it!





staff + student UPDATES



JOSEPH MARTINDALE

PUBLIC HISTORY MAJOR, CLASS OF 2025

Throughout high school and college, I've always had an interest in museum work, and I've also always had a love of art. Being able to work at DOMA merges these two interests. Additionally, as a history student, interning here lets me have direct experience with historical preservation methods firsthand. I've learned a lot here at DOMA, from general skills like file management to more specific skills like art handling. I feel that DOMA has helped me to develop both specific skills involved in museum work and skills needed more broadly in many lines of work. I've often been surprised about the sheer variety of things that need to be done day to day. One day I can be working on a single project and the next I could be working on half a dozen different things. It keeps things exciting.

LINDSEY THOLE

ARCHITECTURE MAJOR, CLASS OF 2026

Upon seeking an internship opportunity, I became most interested in working at DOMA because of its unique workplace environment. I feel so lucky to not only be surrounded by works of art, but to be trusted to handle some of them thanks to the training DOMA provided. I've also learned lots about how to properly display and store works of art as well as what spaces and equipment museums require to operate smoothly. I was most surprised to learn that DOMA, and museums in general, have so much more art in their permanent collection than what you may see on view, so it really is exciting when those works are featured in exhibitions throughout the year. I would also like to give a shout out to the DOMA staff; everyone I work with is so kind and genuine and the museum wouldn't be the same without them!





AAM REACCREDITATION

The David Owsley Museum of Art, formerly known as the Ball State University Museum of Art (pre-2010), has again achieved accreditation by the American Alliance of Museums, the highest national recognition afforded to the nation's museums. Accreditation signifies excellence to the museum community, to governments, funders, outside agencies, and to the museum-going public. DOMA has been accredited since the 1990s. All museums must undergo a reaccreditation review at least every 10-15 years to maintain accredited status.

Alliance Accreditation brings national recognition to a museum for its commitment to excellence, accountability, high professional standards and continued institutional improvement. Developed and sustained by museum professionals for over fifty years, the Alliance's museum accreditation program is the field's primary vehicle for quality assurance, self-regulation, and public accountability. It strengthens the museum profession by promoting practices that enable leaders to make informed decisions, allocate resources wisely, and remain financially and ethically accountable to provide the best possible service to the public.

Robert G. La France, DOMA's director added, "this comprehensive review of policies, facilities, and

practices by the AAM demonstrates that DOMA meets or exceeds professional standards. I am grateful to DOMA's staff, volunteers, and university administrators for their support during the re-accreditation process and beyond."

Of the nation's estimated 33,000 museums, roughly 1,100 are currently accredited. DOMA is one of about thirty museums accredited in the state of Indiana.



Accreditation is a very rigorous but highly rewarding process that examines all aspects of a museum's operations. To earn accreditation, a museum first must conduct a year of self-study and then undergo a site visit by a team of peer reviewers. AAM's Accreditation Commission, an independent and autonomous body of museum professionals, considers the self-study and visiting committee report to determine whether a museum should receive accreditation.

"Accreditation is a monumental achievement," said Marilyn Jackson, AAM President & CEO. "The process demonstrates an institution's commitment to best practices and is flexible enough to be accomplished by museums of any size."



sept 18 - dec 19
EXHIBITION

INDIANA PASTORAL: THE PHOTOGRAPHY OF LAMAR RICHCREEK

September 18 - December 19, 2025

Ball State alumnus Lamar Richcreek (1947-2018) earned a degree in business administration in 1969. After a 24-year career in banking, he launched a second career as a student, then a teacher, at the Herron School of Art + Design in Indianapolis. His success as a photographer resulted in a solo exhibition at the Indianapolis Museum of Art in 2002. For several years, Lamar lived in the Historic Meridian Park neighborhood in Indianapolis with his wife Jean Richcreek (1948-2025), an energy industry executive who also served on the board of the United Way of Central Indiana and as a committee member for Indiana Landmarks.

Like the pastoral genre in literature, art, and music, Lamar Richcreek's photographs present nostalgic visual stories of Indiana's agricultural landscape inflected by his business perspective. He once wrote in an artist's statement, "My views of the landscape, agriculture and the family farm are romanticized ones, originating from childhood experiences and visits to my grandfather's farm in Central Indiana. In the aftermath of World War II and during the Cold War years, the Midwest saw the creation of global markets for farm products and the development of technological advances that were invented to increase production for improved and



▲ Lamar Richcreek, American (1947-2018), *Untitled* from the Series *Ideal Farm*, 2004, chromogenic color print, gift of Jean Richcreek, 2024.006.011.

insured profitability, all of which transformed American farming. These transformations favored agri-businesses and multi-national corporations, thereby altering the viability of the traditional family farm. This change occurred over time without my realizing its impact."

Lamar Richcreek's photography testifies to the effects of the post-war economic-agricultural boom in the Midwest through images with surreal settings, witty juxtapositions, and sublime scenery. A recent gift from his wife, Jean Richcreek, to the David Owsley Museum of Art at Ball State University allows subsequent generations to reconsider the corporatization of farming in Indiana through Lamar Richcreek's creative lens. We are also grateful to Thomas Murphy for his philanthropic investment in DOMA in memory of Lamar and Jean Richcreek.

-RGL

**DAVID
OWSLEY
MUSEUM** OF
ART BALL STATE
UNIVERSITY

FALL 2025

Vol. 31 | No. 1

Museum Hours

Tuesday – Friday: 9:00 a.m.–4:30 p.m.

Saturday: 1:30 p.m.–4:30 p.m.

Closed Sundays and Mondays

FREE ADMISSION

2021 W. Riverside Avenue
Muncie, IN 47306

bsu.edu/doma

765-285-5242

Follow DOMA on social media



◀ Christina Ramberg, American (1946-1995),
Schizophrenic Discovery, 1977, acrylic on
Masonite™, Museum Purchase 1978.018.001

Returning to the Galleries

Chicago Imagist Christina Ramberg's highly polished paintings address complex subjects of gender definition, the objectification of the female figure, and psychological distress, as well as painterly issues of balance and symmetry.

The torso appears like an androgynous dressmaker's form, and wears undergarments designed for male and female bodies. On the body's right side, bandages represent constraint and suffering. On its left side, wooden textures create a sense of musculature that breaks apart in a visual metaphor for psychological fragmentation.

The painting has recently returned to the galleries after participating in a major retrospective on the artist organized by the Art Institute of Chicago and also presented at the Hammer Museum in Los Angeles and the Philadelphia Museum of Art.

-RGL