IN THIS ISSUE: ENGAGING TECHNOLOGY II AND ACTION! OPEN SEPT. 28; FINAL FRIDAYS, MUSIC IN THE MUSEUM, & MORE
FRIENDS ADVISORY COUNCIL
Melissa Daniels
Mary Foster
Jim Gooden
Ann Johnson
Brad LaTour
Fred Meyer
Patricia Schaefer
Kent Shuff
Don Whitaker

Ex officio
Alli Badgero, Director of Development, CCIM/CFA
Sue Whitaker, President
Muncie Art Students League
Robert Kvam, Dean
College of Fine Arts
Robert G. La France, Director, DOMA
Sandra McCallister, President
DOMA Alliance

MUSEUM STAFF
Robert G. La France, Director
Rachel Buckmaster, Assistant Director
Tania Said, Director of Education
Randy Salway, Exhibition Designer & Preparator
Shannon Bryan, Administrative Coordinator
Cathy Bretz, Education Program Coordinator

COVER ART
The Great Work of the Metal Lover, 2012
Adam Brown, American (born 1972)
mixed media installation

ARTWORDS is published biannually by the David Owsley Museum of Art in Muncie, IN
©2017. All rights reserved

FREE ADMISSION

WRITERS
Robert G. La France (RGL)
John Fillwalk (JF)
Rachel Buckmaster (RB)

DESIGN
Aubrey Smith Creative
FROM THE DIRECTOR

Welcome to the museum’s fall season! The David Owsley Museum of Art will host two major exhibitions from late September until late December: Engaging Technology II: Art + Science and Action! The Anatomy of LeRoy Neiman’s Champions. Both illustrate the wide appeal of art across university disciplines by examining the connections between art and science as well as art and sports, respectively.

Engaging Technology II is the long-awaited sequel to an immensely popular exhibition held at the museum a decade ago. John Fillwalk, director of Ball State University’s Institute for Digital Intermedia Arts (IDIA Lab), curated the first exhibition and returns to lead the current show. The first focused on the history and future of intermedia, that is the intersection of electronic media and various forms of art making. In this second edition, Fillwalk selected works that illuminate the interactions between art and science in ways that expand knowledge and elicit wonder. The exhibition is in full collaboration with IDIA Lab and its international portfolio of innovative installations, simulations, mobile projects, and virtual reality (idialab.org).

Just in time for football season, Action! brings LeRoy Neiman’s distinctive art of sports and leisure to the museum. The drawings and paintings on display feature some of the biggest names in football, baseball, basketball, hockey, tennis, and the Olympics of the last half-century. In addition, Neiman was just as interested in the athleticism of dance and the energy in musical performances. The display takes place in a special sports-viewing gallery environment familiar to many but novel for a museum.

DOMA resumes its regular programs this fall with a few new twists. The two nights of PechaKucha talks this fall highlight themes that complement the exhibitions: Action and Interaction. The museum continues to offer meditation on Fridays with Dr. George Wolfe and the Counseling Center. Saturdays include museum hosts for conversations in the galleries and Docent’s Choice tours on a variety of engaging topics listed in the calendar.

Please stop in to see our refreshed gallery of European Renaissance and Baroque art, the recently conserved Marten de Vos panels with saints, and enjoy free activities in the museum on Family and Homecoming weekend. I’ll see you in the galleries!

Robert G. La France
Engaging Technology II presents a selection of internationally renowned artists who are actively investigating the intersections of the arts and sciences. These explorations include installations, code art, augmented and virtual reality, performance, and human computer interaction. The exhibition explores approaches surrounding Science, Technology, Engineering, Arts, and Mathematics (STE[A]M) as a contemporary investigation of emerging trends.

Throughout the run of the exhibition, a series of invited performances, lectures, and workshops are scheduled on campus and within the community that will enhance the exhibition’s programming and be available to both the university and regional community.

Highlighted projects in the exhibition include works by Dmitry Gelfand and Evelina Domnitch who create sensory immersion environments that merge physics, chemistry, and computer science within the context of installation and performance art. Gelfand and Domnitch employ current findings, particularly regarding wave phenomena, to create works of art that investigate questions of perception and time.

Code artist Casey Reas is the co-creator of Processing, an open source visual arts programming language. His installations have been featured in over one hundred solo and group exhibitions at museums and galleries across the United States, Europe, and Asia, such as the Whitney Museum of American Art and The Art Institute of Chicago. His art has been collected by the Centre Georges Pompidou in Paris and the Victoria and Albert Museum in London.

Tristan Perich’s art and music have been exhibited and performed internationally. The recipient of a Rhizome commission in 2010, Perich received an Award of Distinction at the 2009 Ars Electronica Festival for his composition Active Field. His past works have also been presented at the Whitney Museum of American Art, MoMA PS1, and the Kitchen.

Adam Brown’s work incorporates art and science hybrids, including living and biological systems, robotics, and molecular chemistry. His projects have been supported by the National Science Foundation and publications include the New York Times, Wired, Nature, Sculpture Magazine, Washington Post, Forbes, Discover and the Huffington Post.

The exhibition will incorporate an important conceptual sculpture from DOMA’s collection: Ordered by Telephone by the artist Hans Breder, who passed away in June 2017. Breder, a pioneer of interdisciplinarity in visual art, spent his career working across media, producing performance-based conceptual works that combine painting, sculpture, photography, video, sound, technology, and science. In 1968, he founded the Intermedia Program at the University of Iowa, which he directed until 2000, and which was premised upon the unique exploration of what he defined as the “liminal” spaces between the arts, humanities, and sciences.

A special virtual, augmented reality artwork will also be exhibited by IDIA Lab, the Institute for Digital Intermedia Arts at Ball State University.

Hydrogeny, 2010
Evelina Domnitch (Russian, born 1972) and Dmitry Gelfand (Russian, born 1974)
mixed media performance.

CURATED BY JOHN FILLWALK
Best known for his brightly colored, highly energetic images of sporting events and leisure activities, LeRoy Neiman was one of the most popular living artists in the United States before his death in June 2012. In the history of American art, Neiman’s style and career bridges that of an illustrator and pop artist, with his articles in publications such as Playboy, Sports Illustrated, and Harpers contributing to the popularity of his richly textured, palette-knife paintings and bold sketches. The exhibition Action! The Anatomy of LeRoy Neiman’s Champions showcases the artist’s exuberant art with over 70 paintings and drawings documenting more than 50 years of popular cultural events.

Neiman grew up in a hardscrabble neighborhood in St. Paul, Minnesota, and served as an Army cook during World War II. Thanks to the G.I. Bill, Neiman studied at the St. Paul School of Art and then the School of the Art Institute of Chicago (SAIC), where he joined classmates Robert Clark (later called Robert Indiana) and Leon Golub. He taught figure drawing and fashion illustration at SAIC in the 1950s, while the Minneapolis Institute of Art, Corcoran Gallery of Art, and the Art Institute of Chicago collected his paintings. In the 1960s and beyond, Neiman became a showman who painted on live television and was the official artist of five Olympiads. His outsized personality, ostentatious handlebar mustache, and ever-present Cuban cigar expressed his irreverent character and fueled his success.

Neiman ignored traditional art critics and glorified popular pastimes with provocative statements, such as: “For an artist, watching a [Joe] Namath throw a football or a Willie Mays hit a baseball is an experience far more overpowering than painting a beautiful woman or leading political figure.” (1972).

In 1986, LeRoy Neiman and his wife Janet Byrne Neiman created a philanthropic foundation that has funded programs across America, including the LeRoy Neiman Center for Print Studies at Columbia University; the LeRoy Neiman Center for the Study of American Society and Culture at the University of California, Los Angeles; and the LeRoy Neiman Center at SAIC.

The LeRoy Neiman Foundation organized and generously loaned this exhibition, which has been adapted for display at the David Owsley Museum of Art from versions first shown at the Louisiana State University Art Museum and the Hillstrom Museum of Art at Gustavus Adolphus College in Minnesota. DOMA’s sports-ready, living room viewing environment was created with furnishings courtesy of Art Van Furniture in Muncie.

-RGL
PROGRAM CALENDAR

ALLIANCE LUNCHEON AND PROGRAM: ACTION AND INTERACTION: DOMA 2017-18
Dr. Robert La France, director, The David Owsley Museum of Art
Wednesday, 12 pm

SEP 13
Enjoy a sneak peek into the exciting exhibitions and programs planned for the academic year, including an update on recent acquisitions.
Joint meeting with the Muncie Art Students League
Fine Arts Building, Frank C. and Elizabeth B. Ball Recital Hall
First-time guests free; $20 for Alliance members*

SEP 17
FAMILY WEEKEND FUN
Sunday, 1:30–4:30 pm
In honor of Ball State University Family Weekend enjoy a sneak peek of new exhibitions and various “Fun for All Ages” activities.

SEP 28
EXHIBITIONS OPEN
Thursday
Engaging Technology II: Art + Science and Action! The Anatomy of LeRoy Neiman’s Champions

SEP 29
ALLIANCE LUNCHEON AND PROGRAM: ACTION
Friday, 6–9 pm
Returning MC Braydee Euliss and new MC Levi Todd introduce PechaKucha talks that highlight what is creative and cool about Muncie. Stay to enjoy music by DJ Janell, refreshments, cash bar, artist demonstration, art, poetry with Reacting Out Load, and more.
Reception for Fall Exhibitions

OCT 27
FINAL FRIDAY: INTERACTION
Friday, 6–9 pm
MC Braydee Euliss and new MC Levi Todd introduce PechaKucha talks that highlight what is creative and cool about Muncie. Stay to enjoy music by DJ Janell, refreshments, cash bar, artist demonstration, art, poetry with Reacting Out Load, and more.

NOV 1
MUSIC IN THE MUSEUM: INSPIRED BY ART
Wednesday, 5:30 pm Reception; 6 pm Concert
Enjoy the New Music Chamber Ensemble of the Ball State University School of Music led by Dr. Amelia Kaplan with performances inspired by art from various eras and cultures.
With support from the School of Music

NOV 8
ALLIANCE LUNCHEON AND PROGRAM: ENGAGING TECHNOLOGY II: ART + SCIENCE
John Fillwalk, director of IDIA Lab
Wednesday, 12 pm
The guest curator of Engaging Technology II presents a selection of international artists investigating the intersections of the arts and sciences, including code as art, augmented and virtual reality, performance, and human computer interaction.
Alumni Center
First-time guests free; $20 for Alliance members*

DEC 30-31
HOLIDAY BREAK
Saturday and Sunday
Museum Closed

JAN 1
NEW YEAR’S DAY
Monday
Museum Closed

JOIN THE FRIENDS OF DOMA
Join the Friends of DOMA with a minimum contribution of $25 at bsu.edu/artmuseum link “JOIN/GIVE” or call 765-285-5242.

JOIN THE DOMA ALLIANCE
Minimum annual contribution of $50 ($25 for Friends members). Larger donations are encouraged to support exhibitions, acquisitions, and conservation at the museum.
If you wish to attend an Alliance meeting, call 765-285-5242. All are welcome.
Programs, correct at press time, are subject to change without notice. Call ahead to confirm at 765-285-5242.
All programs are free unless otherwise noted.
FALL 2017

**ALLIANCE LUNCHEON AND PROGRAM: THE REALITY AND ILLUSION OF PHOTOGRAPHY**

**Wednesday, 12 pm**

Gunther Cartwright, photographer and professor emeritus, Rochester Institute of Technology

Beginning with early photography, Cartwright will explore how what is presented as real may be manipulated to fool the viewer’s eye, including an explanation of how Photoshop™ works.

Alumni Center

First-time guests free; $20 for Alliance members*

**ALLIANCE LUNCHEON AND PROGRAM:**

Jessica Calderwood, associate professor of metals and jewelry, School of Art

**Wednesday, 12 pm**

Dr. George Wolfe, Visiting Scholar, New York University

Jessica Calderwood joined the School of Art in 2016. She will present her work and share thoughts about sculpture and decorative arts in DOMA’s collection.

Alumni Center

First-time guests free; $20 for Alliance members*

**COMMUNITY DAY:**

**ART IN ACTION! FOR BSU HOMECOMING WEEKEND**

**Sunday, 1:30–4:30 pm**

In association with Action! The Art of LeRoy Nieman and Engaging Technology II: Art + Science, all are welcome to enjoy sports and motion-related art activities in the galleries, including electronic art and programming activities from the Institute for Digital Intermedia Arts.

With support from Art Van Furniture Muncie

**MEDITATION IN THE MUSEUM**

Most Fridays at 3:30 pm

- **September 8** - Meditation as the 4th state of consciousness with Dr. George Wolfe
- **September 15** - Guided meditation for relieving stress with the Counseling Center
- **September 22** - Mindfulness for academic success with the Counseling Center
- **October 6** - Coloring your stress away with the Counseling Center
- **October 13** - Entering the state of non-desire with Dr. George Wolfe
- **October 20** - Compassion: improving your relationship with self and others with the Counseling Center
- **October 27** - The heart and the experience of surrender with Dr. George Wolfe
- **November 10** - Awakening your faculties of insight and realization with Dr. George Wolfe
- **November 17** - Guided meditation with music with the Counseling Center
- **December 1** - Channeling your creativity into mindfulness practice with the Counseling Center
- **December 8** - Liberation from past impressions with Dr. George Wolfe

**Museum Hosts Available on Saturdays at 1:30 pm**

Docents answer your questions and provide an overview of the museum every day a Docent’s Choice tour is offered.

**Docent’s Choice Tours on Saturdays at 2:30 pm**

Docents will use a tour theme developed by Dr. Lara Kuykendall’s AHS 450 Museum Theory and Practice students in partnership with DOMA for the DOMA Project. See related article: DIGITAL DOMA (page 10).
The David Owsley Museum of Art has unveiled a new and improved website! Visit bsu.edu/artmuseum to see it for yourself. We hope the streamlined design is easier to navigate and the more prominently featured visuals offer a peek at our galleries from your computer or smart phone. The new website provides descriptions of recurring events as well as details on specific upcoming events and allows you to plan a visit to hear a speaker, view an exhibition, or enjoy a reception, party, or tour. Links to our Vimeo site provide behind-the-scenes looks at DOMA events, visiting artists, and history. You can also browse a portion of the collection through a link to the BSU Digital Media Repository.

This fall DOMA also officially launches an app to create a more interactive museum experience, either from iPads installed throughout the museum or on your own device. Search and download the DOMA Project app on Google Play or the Apple Store to explore on your own, or use the interactive kiosks near the African and Asian art. Divided into thematic virtual galleries such as abstract, politics, fashion, battles, and religion, the app provides descriptive information about hundreds of works in the collection. Additionally, the app provides fun for museumgoers of all ages — from art memes to scavenger hunts, challenging trivia, to even creating your own art.

-RB
Thanks to a generous donation from Charles and Kathy Harper, the museum has embarked on an ambitious, and comprehensive conservation treatment of the two large panels by Flemish artist Marten de Vos the Elder. Painted on solid oak panels now more than four hundred years old, the images of Saints Catherine of Alexandria, Lawrence, John the Baptist, and John the Evangelist suffered from paint insecurities that required immediate consolidation. In addition, the images were obscured by centuries of grime, a situation compounded by the gradual yellowing of the varnish layer with age.

Conservator Michael Ruzga of Cincinnati guided and executed every stage of the treatment. He designed a special wood platform and armature, which was built by the Ball State University carpentry shop. The platform not only provided a stable work surface but also held the panels in place so that the treatment could be conducted on site because the paintings were too delicate to travel.

The treatment and cleaning should prompt a complete re-evaluation of the panels, with the eventual goal of discovering their original location. To this end, one important clue has already been revealed. Conservators point to the intact coat of arms on St. Lawrence’s collar. These have been identified as the arms of Philip II of Spain after his conquest of Portugal in 1580, and likely indicate that these paintings were a royal commission for a church in another part of his dominion, the Spanish Netherlands.

-RGL
New to the Collection

THE VIRGIN AND CHILD CROWNED BY ANGELS

This Netherlandish Renaissance painting illustrates three Marian iconographies often expressed with Latin terms: the Virgo Lactans or nursing Virgin; the hortus conclusus or enclosed garden that symbolizes Mary’s virginity; and the Virgin Mary crowned Queen of Heaven (Regina Coeli).

The panel is the central section of a triptych or three-part altarpiece. The two side panels or wings are in the collection of the Rijksmuseum in Amsterdam, The Netherlands, and depict the donors who commissioned the painting, Thomas Isaac (1492-1539) and his wife Margaret. The still unidentified master derived the figures of the Virgin and Child from a composition employed by the famous Netherlandish painter Rogier van der Weyden (1400-1464). Their flesh tones have been thinned by old restorations, revealing the artist’s drawing underneath. In contrast, the background is well preserved and displays a wealth of descriptive detail, including clearly identifiable flowers and a strutting peacock.