ARTWORDS

David Owsley Museum of Art
SERVING EAST CENTRAL INDIANA SINCE 1936

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DESIGN
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COVER ART
Jacques Villon, French (1875-1963), Times Past, 1830, 1904, color aquatint and drypoint, AP/50, DOMA, Gift of Stan Griner and Laura Harmon, 2017.098.011

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This spring, the museum remains focused on the art of the print, specifically on the collection of Ball State printmakers David and Sarojini Johnson. If you are unfamiliar with the terms relief and intaglio, then this is the ideal semester to learn more about woodcut, etching, aquatint, engraving, and a variety of other fascinating printmaking techniques. The collection includes works in several styles by both early modern and modern artist-printmakers that range from the German Expressionists to contemporary iconoclasts. Please don’t miss a rare opportunity to glimpse a private collection normally hidden behind closed doors and to celebrate Ball State’s history of excellence in the graphic arts. An article in this newsletter describes the show in more detail.

DOMA’s diverse collection of art from around the globe is another point of pride for Muncie and Ball State. I invite you to view the recent reinstallation of Japanese art and various changes and introductions of newly acquired and conserved works in the galleries for African art, European Renaissance art, and modern art (see, for example, the marvelous Sam Feinstein painting featured on the back cover of this newsletter). I also draw your attention to a generous loan from Mr. Robin Winston of a radiant Brown County landscape. The Impressionist painting by Indianapolis-based African American artist John Wesley Hardrick joins DOMA’s display of works by the Hoosier Group artists that inspired him.

A semester of exciting programs kicks off with DOMA After Hours, an anti-Valentine’s Day-themed event on Friday, February 10 — be sure to join the irreverent fun in the museum that evening. Several other programs follow, including a soon-to-be-legendary printmaker’s panel in honor of the spring exhibition presented on the evening of March 23; the return of the popular free Kids Make Art at DOMA program on Saturday, April 1; and a special Slow Art and Mindfulness experience with psychologist Tim Hess at noon on April 13. And don’t forget to attend DOMA’s regular programs, which are listed in this issue’s calendar, such as the Docent’s Choice tours, another spectacular Art in Bloom weekend (May 20-21), and the fascinating lunchtime speakers at the meetings of DOMA’s premiere membership group, the Alliance. Make this spring the season for connecting with friends, viewing new works of art, and learning more about printmaking at the David Owsley Museum of Art!

Robert G. La France
DOMA’s spring exhibition is the first public presentation of an outstanding Midwestern collection amassed over four decades by printmakers and educators David and Sarojini Johnson. The collection represents a highly personalized history of printmaking as told through relief and intaglio prints divided into five main groups.

The first section presents woodcuts, etchings, engravings, and aquatints by the progenitors of modern printmaking, such as Francisco Goya, Georges Rouault, Jacques Villon, and others. The second highlights first- and second-generation German Expressionists and political artists that the Nazis condemned as practitioners of degenerate art (entartete...
Käthe Kollwitz (German, 1867–1945), The Young Couple (Junges Paar), 1904, soft-ground etching, The David and Sarojini Johnson Print Collection © Artists Rights Society (ARS), New York.

The display also incorporates several remarkable prints from the David Owsley Museum of Art’s collection that were acquired with David Johnson’s advice. A catalogue with a checklist and essays by the collectors and contemporary Midwestern printmakers will be available before the end of the exhibition. The writers examine the Johnsons’ history of acquiring works on paper of historical significance, quality, and social impact as well as the democratic foundation of printmaking and print collecting. The Johnsons themselves also recount the wild stories of the artists they collected and their adventures while collecting. Finally, exhibition-related programming and educational activities range from first-person encounters between students and contemporary printmakers to opportunities for learning more about printmaking processes.

-RGL
This evening event invites students and community members to embrace their inner cynic with an “Anti-Valentine’s Day” celebration including music, cash bar, art-making activities, games, and a live storytelling competition. Visit bsu.edu/doma for more information.

DOMA AFTER HOURS
Friday, 5-8 pm
This evening event invites students and community members to embrace their inner cynic with an “Anti-Valentine’s Day” celebration including music, cash bar, art-making activities, games, and a live storytelling competition. Visit bsu.edu/doma for more information.

EXHIBITION: A WILD STORY: THE DAVID AND SAROJINI JOHNSON PRINT COLLECTION
Thursday
Exhibition opens to the public. Visit bsu.edu/doma/exhibitions for information.

EDUCATOR EXHIBITION OVERVIEW
Monday, 4 pm
Ball State faculty and area teachers are invited to a walk-through of A Wild Story: The David and Sarojni Johnson Print Collection with DOMA director Dr. Robert La France. Register at bsu.edu/doma/exhibitions.

KIDS MAKE ART AT DOMA
Saturday, 1:30-4:30 pm
A fun-filled opportunity for families and kids to experience DOMA through art activities, games, and tours with student teachers from the Ball State Art Education program. Free with registration. Children must be accompanied by an adult guardian. Register by March 27 at bsu.edu/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. 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 are at DOMA and free unless otherwise noted.
DOMA’s student interns and assistants gain firsthand experience working in a museum setting and are essential to achieving the museum’s mission of cultivating lifelong learning through exhibitions and programs.

Curatorial assistant Anne Satre has been working with director Dr. Robert La France on research and label writing for French, Dutch, and Flemish works on view as well as research for the Spring exhibition A Wild Story. In the absence of a collections manager, interns Madi Garrett, Jesse Canchola, and collections assistant Hannah Sprenger have jumped into important projects such as cataloguing and maintaining proper storage and care of objects.

Education assistants Kaitlyn Yeager and Eilish Kelly have assisted in planning and running multiple events for both the university and Muncie community, conducted research for interpretation of the collection, and led tours. Curatorial interns Natalia Latham and Lea Stouder are collaborating with Asian art curator Noelle Giuffrida on an exhibition of textiles from DOMA’s collection scheduled to open in Fall 2023. Here, Natalia (left) and Lea (right) examine and document an early twentieth century Chinese embroidered silk robe.
New to the Galleries

UNTITLED, 1950s

Sam Feinstein was an artist, animator, and filmmaker as well as a figurative and landscape painter. In 1947, Feinstein saw the work of Abstract Expressionist painter Hans Hofmann (1880–1966), who became his teacher, friend, and the subject of his last film in 1999.

This non-objective painting illustrates the artist’s synergy with Hoffman’s theories about plasticity (the transference of three-dimensional experience into two dimensions) and push-pull (in which bold color planes appear to emerge from and recede into surfaces of intersecting and overlapping shapes).

Feinstein was a founding member and president of Group ’55, a Philadelphia organization of artists, composers, architects, and historians who promoted arts awareness. He withdrew from the commercial art world in 1960 to focus on painting and teaching for the next forty years.