

AW ARTWORDS

FALL 2020

DAVID
OWSLEY
MUSEUM OF
ART BALL STATE
UNIVERSITY

Vol. 26 No. 1

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



IN THIS ISSUE: 20/20: TWENTY WOMEN ARTISTS OF THE TWENTIETH CENTURY, PROGRAM CALENDAR, DONORS MAKING A DIFFERENCE



ARTWORDS

David Owsley Museum of Art

SERVING EAST CENTRAL INDIANA SINCE 1936

FRIENDS ADVISORY COUNCIL

Mary Foster, *Vice Chair*
Jim Gooden, *Chair*
Sigrid Koehler-Wilkins
Sandra McCallister, *Secretary*
Karen Moorman
Joe Trimmer
Sue Whitaker
Jeanne Zeigler

Ex officio

Seth Beckman, *Dean, College of Fine Arts*
Rachel Buckmaster, *Assistant Director, DOMA*
Amanda Court, *Director of Development, College of Fine Arts*
Carey Fisher, *Co-President, Muncie Art Students' League*
Jean Gadziola, *President, DOMA Alliance*
Robert G. La France, *Director, DOMA*
Jean McCauley, *Co-President, Muncie Art Students' League*
Deanna Zimmer, *Assistant Director of Leadership Annual Giving, Ball State University Foundation*

MUSEUM STAFF

Robert G. La France, *Director*
Rachel Buckmaster, *Assistant Director*
Tania Said, *Director of Education*
Denise Mahoney, *Registrar & Collection Manager*
Noelle Giuffrida, *Assistant Curator of Asian Art*
Randy Salway, *Exhibition Designer & Preparator*
Cathy Bretz, *Education Coordinator*

WRITERS

Cathy Bretz (CB)
Robert G. La France (RGL)
Denise Mahoney (DM)
Lilly McClung (LM)
Tania Said (TS)

DESIGN

Aubrey Smith Creative

COVER ART

Toshiko Takaezu, *American (1922–2011), Moon Pot, 1980s, stoneware, pink and black glazes*
Gift of the artist, 2006.013.005.

ARTWORDS is published biannually by the David Owsley Museum of Art, Ball State University, Muncie, Indiana
©2020 All rights reserved

►
Jean-Baptiste Carpeaux, French (1827-1875)
Spring (Printemps), 1870, marble, carved about 1873-4
David T. Owsley Collection L2017.015.000

LETTER FROM THE DIRECTOR

The David Owsley Museum of Art closed to the public from March 18 until August 25, 2020; the longest closure in the museum's 85-year history. Like the rest of our campus, the museum staff switched to telework and DOMA offered online experiences, including the debut of a new collection search page on May 15 (see the story in this issue), eNewsletters, social media posts, and a variety of digital programs. In addition to the pandemic-related shutdown, budget reductions triggered by an international economic crisis impacted the museum. DOMA's major fundraising event was cancelled, and financial hardships affected many of the institution's audiences, including its generous donors. During this same period the nation and world experienced social unrest. Citizens and institutions confronted centuries of systemic racism and vowed to change.

The museum that is emerging from these events is safer, more fiscally responsible, and even more attentive to issues of inclusivity and diversity than before. Staff and visitors wear masks, museum occupancy is limited, physical distancing is practiced throughout the galleries, and hand sanitizer is provided on-site. DOMA's exhibitions are available online for visitors to view from the safety of their computer screens and all fall programming is virtual. The museum also has a new schedule: open to the public from Tuesday to Friday from 9 am to 4:30pm, Saturdays from 1:30 to 4:30 pm and closed on Sundays and Mondays. Admission remains free.

DOMA continues to build a diverse collection of art from around the globe and to introduce local and regional audiences to a variety of world cultures. DOMA also presents exhibitions that raise awareness about social issues that affect our community and the world. For example, the fall exhibition, *20/20: Twenty Women*



Artists of the Twentieth Century, celebrates the 100th anniversary of most women gaining the right to vote in the United States. *20/20* emphasizes the contributions of women artists to the development of American art, confronts the topic of gender representation in art museum collections, and underlines the importance of voting in the national elections this November. Please also look for recent acquisitions by African American artists Joseph Delaney and June Edmonds in the galleries as DOMA further integrates diversity, equity, inclusion and access throughout all of our practices, from employee implicit bias training to exhibition planning, collection development, displays, programming, and public engagement.

Over the summer we conducted a survey of DOMA's Friends and supporters that requested input about our exhibitions, programs, and collection. We will listen to you and incorporate your suggestions into the museum as we face hard truths and uncomfortable conversations about the issues of our time. As always, we remain grateful for your individual acts of giving that sustain the museum as a cultural gift to the people of Muncie and east central Indiana.

Robert G. La France

▼ **Perle Fine, American (1908-1988),**

Impact, 1961, oil on canvas
Purchase: Friends Fund; and Gift of David T. Owsley via the
Alconda-Owsley Foundation
2004.025.000 © A.E. Artworks, LLC

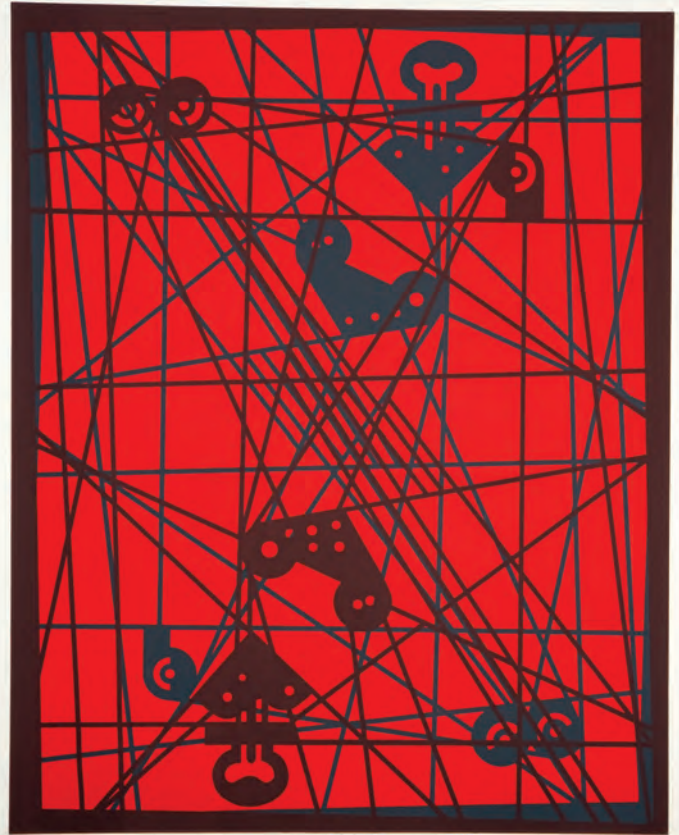


▲ **Harriet Whitney Frishmuth, American (1880-1980)**

Joy of the Waters (Joie de l'eau), 1917, bronze, cast about 1920-
1936
Frank C. Ball Collection, gift of the Ball Brothers Foundation,

▼ **Margo Hoff, American (1910-2008)**

Rigging Over Red, n.d., woodcut
Gift of Donald E. Covalt
2004.009.000 © artist's estate



▲ **Winifred Brady Adams, American (1871-1955)**

Marigolds, 1909, oil on canvas, Gift of the Muncie Art Association
1975.500.001 © artist's estate



sept 24 - dec 20
EXHIBITION

20/20

TWENTY WOMEN ARTISTS OF THE TWENTIETH CENTURY

NEW MUSEUM HOURS: TUESDAY–FRIDAY, 9 AM – 4:30 PM; SATURDAY, 1:30 – 4:30 PM; CLOSED SUNDAYS AND MONDAYS. VIRTUAL TOURS PLANNED FOR OCTOBER, SEE [BSU.EDU/DOMA](https://www.bsu.edu/roma).

The centennial anniversary (1920–2020) of the Nineteenth Amendment to the Constitution, which granted most women the right to vote in the United States, presents an ideal opportunity to examine the visibility of women artists in museums. Today, we profess to value women’s contributions to art as much as those by men, yet gender biases from the previous century endure. Art by women is undervalued in the marketplace compared to works by men, women continue to earn less than men in similar jobs (including artistic professions), and the names of many noteworthy women artists remain obscure. Despite these obstacles, the David Owsley Museum of Art has made and continues to make a deliberate effort to collect and display significant works by women artists.

This exhibition presents a selection of paintings, photographs, prints, sculpture, and architectural drawings from the museum’s collection, along with loans from Ball State University Libraries’ Drawings and Documents Archive, as a lens to more clearly view the accomplishments of twenty American artists of local, regional, national, and international prominence. The artists include both lesser known and famous women, such as Winifred Brady Adams, Betty Esman, Perle Fine, Grace Hartigan, Margo Hoff, Lee Krasner, and Joan Mitchell; Indiana’s first licensed female architect Juliet

Peddle; photographers Berenice Abbott, Margaret Bourke-White, Imogen Cunningham, and Eva Rubinstein; sculptors Harriet Frishmuth and Toshiko Takaezu; as well as modern and contemporary artists Judy Chicago, Jenny Holzer, Judy Ledgerwood, Irene Rice Pereira, Lorna Simpson, and Kara Walker. Their works illustrate an array of styles and artistic movements, ranging from Impressionism to Abstract Expressionism, Conceptual Art, and contemporary art that challenges notions of gender, race, and identity.

By focusing on women artists and making their work more visible to the public, we hope to redress a distorted historical record and present a clearer vision for a future in which women artists have equal status to men. At this time, the David Owsley Museum of Art’s collection holds 506 objects by 251 women artists. As evidence of our ongoing commitment, nearly half of those objects (247) were added since 2000, including 13 works in the last year alone. In addition, the recent establishment of the Sharon Seager Women’s Art Fund guarantees the acquisition of more art by and about women, including two works currently on display in the galleries. Please join us in extending the Nineteenth Amendment’s promise by granting artists of the United States the right of representation in museum collections, regardless of gender. **-RGL**

PROGRAM CALENDAR

SEP

ONLINE MINDFULNESS IN THE MUSEUM: MEDITATION

Friday

18

A new DOMA meditation video for beginners called From Mindfulness to

Heartfulness with George Wolfe in the galleries will be released online.

Visit bsu.edu/doma

SEP

ONLINE SCREENING AND DISCUSSION: THE VOTE

Friday, 6:30 pm

25

View the first hour of *The Vote*, a new four-hour, two-part PBS

documentary series that tells the story of the campaign waged by American women for the right to vote. Discuss the Nineteenth Amendment's present-day significance and its connection with the museum's featured exhibit with local experts.

This screening is in collaboration with WIPB.

Visit bsu.edu/doma for details.

OCT

ONLINE ALLIANCE PROGRAM

Wednesday, 12 noon

14

Gather online for the monthly Alliance member talk with Dr. Lara Kuykendall, associate

professor, School of Art, Ball State University, who will present "Women Artists at DOMA and Beyond."

Register at bsu.edu/doma/alliance by October 9.

First-time guests free; \$10 for Alliance members.*

A meeting link will be sent to all registered participants via email 1 - 2 days before the meeting.

SEP

20/20: TWENTY WOMEN ARTISTS OF THE TWENTIETH CENTURY

Thursday

24

Exhibition opens.



▲ Kara Walker, American (born 1969)

Freedom: A Fable, 1997, artist's book with pop-up silhouettes
Gift of the Peter Norton family
1998.006.000 © Kara Walker

Visit bsu.edu/doma/exhibitions for information.

SEP

ONLINE SPECIAL EXHIBITION INTRODUCTION FOR EDUCATORS AND FRIENDS

Monday, 4 pm

28

Using gallery views, Dr.

Robert La France, director, David Owsley Museum of Art will tour faculty, teachers, and museum members online.

Register at bsu.edu/doma by September 24.

A meeting link will be sent to all registered participants one or two days before the program.

OCT

ONLINE MINDFULNESS IN THE MUSEUM: LAUGHTER YOGA

Friday, 3 pm

16

Cindy Cash, Certified Laughter Yoga Specialist, presents Laughter Yoga

with humorous art. This online session will help demonstrate how to strengthen your immune system with yoga breathing techniques. Anyone can join this low impact aerobic exercise.

Audio needed, video optional; no mats or other special equipment required

other than your laughter. All registered participants will receive the Zoom meeting link before the program.

Session is in partnership with Working Well at Ball State University.

Visit bsu.edu/doma to register by October 14.

OCT

20/20: TWENTY WOMEN ARTISTS OF THE TWENTIETH CENTURY

Online tour available.

Watch bsu.edu/doma/exhibitions for details.

Programs, correct at press time, are subject to change without notice. Museum public hours are contingent upon university guidelines. Check bsu.edu/doma or contact us at 765-285-5242 to confirm programs, and watch bsu.edu/coronavirus for visitor updates.

FALL 2020



OCT

21

ONLINE EXPRESS TALK: NEW VIEWS OF ART BY WOMEN IN THE COLLECTION
Wednesday, 12 noon

Denise Mahoney, registrar and collection manager, introduces us to the work of Margo Hoff and others in the current special exhibition 20/20: *Twenty Women Artists of the Twentieth Century*.

Visit bsu.edu/doma/exhibitions for information.

OCT

30

ONLINE FINAL FRIDAY: PERSIST AND RESIST
Friday, 6 - 9 pm

Join emcees Renae Mayes and Erin Williams for a virtual PechaKucha experience inspired by the David Owsley Museum of Art's Final Fridays. Hear inspiring talks – this time on Facebook Live! Stay for music and video collages by DJ Jannell inspired by our theme and celebrate art and community.

facebook.com/DOMAatBSU

NOV

11

ONLINE ALLIANCE PROGRAM
Wednesday, 12 noon

In her talk on artist Lee Krasner, artist and professor emerita Pat Nelson will discuss the rise of the famed painter featured in DOMA's fall exhibition.

Register at bsu.edu/doma/alliance by November 6. First-time guests free; \$10 for Alliance members*. A meeting link will be sent to all registered participants via email 1 - 2 days before the meeting.

NOV

13

ONLINE MINDFULNESS IN THE MUSEUM: MEDITATION
Friday

A new DOMA meditation video for new and experienced practitioners called the

Fourth State of Consciousness (for new and experienced practitioners) with George Wolfe will be released online.

Visit bsu.edu/doma

NOV

20-22

THE GIFT
Friday - Sunday

Enjoy the celebration in conjunction with the Department of Theatre and Dance's outdoor performances on the Fine Arts Terrace.

Watch bsu.edu/doma for details on this pre-Thanksgiving celebration.

DEC

09

ONLINE ALLIANCE PROGRAM
Wednesday, 12 noon

In a richly slide-illustrated talk, Dr. Cailín Murray will present "A Doll with No Face: Further

Considerations of American Indian Objects at the David Owsley Museum of Art."

Register at bsu.edu/doma/alliance by December 4. First-time guests free; \$10 for Alliance members*. A meeting link will be sent to all registered participants via email 1 - 2 days before the meeting.

Docent's Choice Tours will be offered online throughout the semester. Look for details on social media and at bsu.edu/doma. Tours for small groups available upon request on a case-by-case basis. Contact Cathy Bretz, education coordinator, cbretz@bsu.edu for more information.

DEC

11

ONLINE MINDFULNESS IN THE MUSEUM: LAUGHTER YOGA
Friday, 1 pm

Cindy Cash, Certified Laughter Yoga Specialist, presents

Laughter Yoga with seasonal and humorous art. This online session will help demonstrate how to strengthen your immune system with yoga breathing techniques. Anyone can join this low impact aerobic exercise.

All registered participants will receive the Zoom meeting link before the program.

Session is in partnership with Working Well at Ball State University.

Visit bsu.edu/doma to register by December 9.

DEC

20

20/20: TWENTY WOMEN ARTISTS OF THE TWENTIETH CENTURY
Sunday

Exhibition closes.

Visit bsu.edu/doma/exhibitions for information.

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**

with a 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.

ACCESSIBILITY ACCOMODATIONS

Visitors requiring accessibility accommodations should contact the David Owsley Museum of Art at least two weeks before the program whenever possible.

All programs are free unless otherwise noted.



3/50

Signing the Dinner Party

Judy Chicago 2008

▲ **Judy Chicago, American (born 1939)**

Signing the Dinner Party from the portfolio *A Retrospective in a Box*, 2008, lithograph, 3/50
Purchase: Sharon Seager Women's Art Fund
2019.002.002 © 2020 Judy Chicago/Artists Rights Society (ARS), New York



Sharon and
Andrew Seager

DONORS MAKING A DIFFERENCE

Each year DOMA's global art collection grows through a combination of purchases, loans, and donations. In 2020, two generous donors, Sharon and Andrew Seager, both retired Ball State professors, established funds dedicated to the purchase and preservation of works related to their personal and professional areas of interest.

Andrew, originally from New York and Sharon, from Texas, both joined the Ball State faculty in the 1960s. Andrew, an architecture professor, specialized in architectural history and historic preservation while also managing the architectural archive. Sharon, on the other hand, taught in the Department of History, focusing primarily on 19th century American history and women's history. A strong interest in women's issues led Sharon to cofound the Women's Studies program, now known as the Women's and Gender Studies program.

Sharon recognized that major museums too often present a limited range of artistic viewpoints, adding that "Feminist artists like Judy Chicago made a difference by asking new questions, ones that were not always welcome or even heard, and yet she had the self-worth to persist, even when faced with adversity." In an effort to incorporate multiple perspectives and ensure a more complete

picture of history, the Sharon Seager Women's Art Fund supports the purchase of works of art by or about women, including a newly acquired portfolio by Judy Chicago featured in the fall exhibition *20/20: Twenty Women Artists of the Twentieth Century*. Her fund also supported the purchase of contemporary artist June Edmonds's striking painting *Convictions I*, which is now proudly displayed in the Ball Brothers Foundation Gallery.

The Andrew Seager Art Fund will be used for purchasing and preserving works of art representing the built environment. Related acquisitions will highlight the design and construction of buildings, landscapes, and furnishings, or will pay tribute to practitioners of these professions.

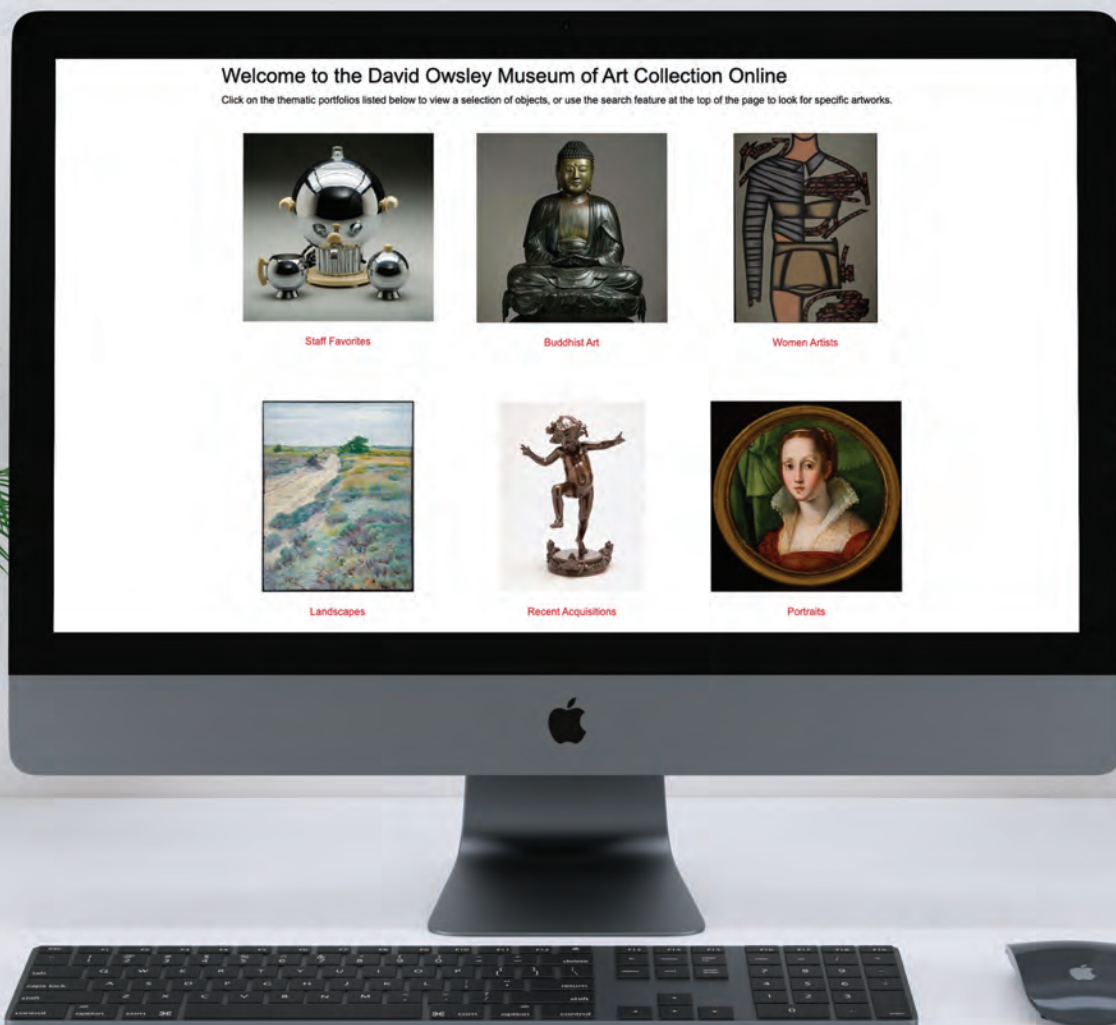
After retiring, Andrew and Sharon became members of DOMA's Art Alliance and in 2018, Andrew joined DOMA's dedicated team of docents. When asked what he wants others to know about DOMA, Andrew noted the ever-expanding scope of the collection and the changing audience we serve. "It's a hidden gem. I wish people knew how much there is to see." We are most grateful to the Seagers for their continued commitment to support DOMA's mission to cultivate lifelong learning and recreation in the visual arts.

-CB



UPDATES

DOMA COLLECTION SEARCH DEBUTS



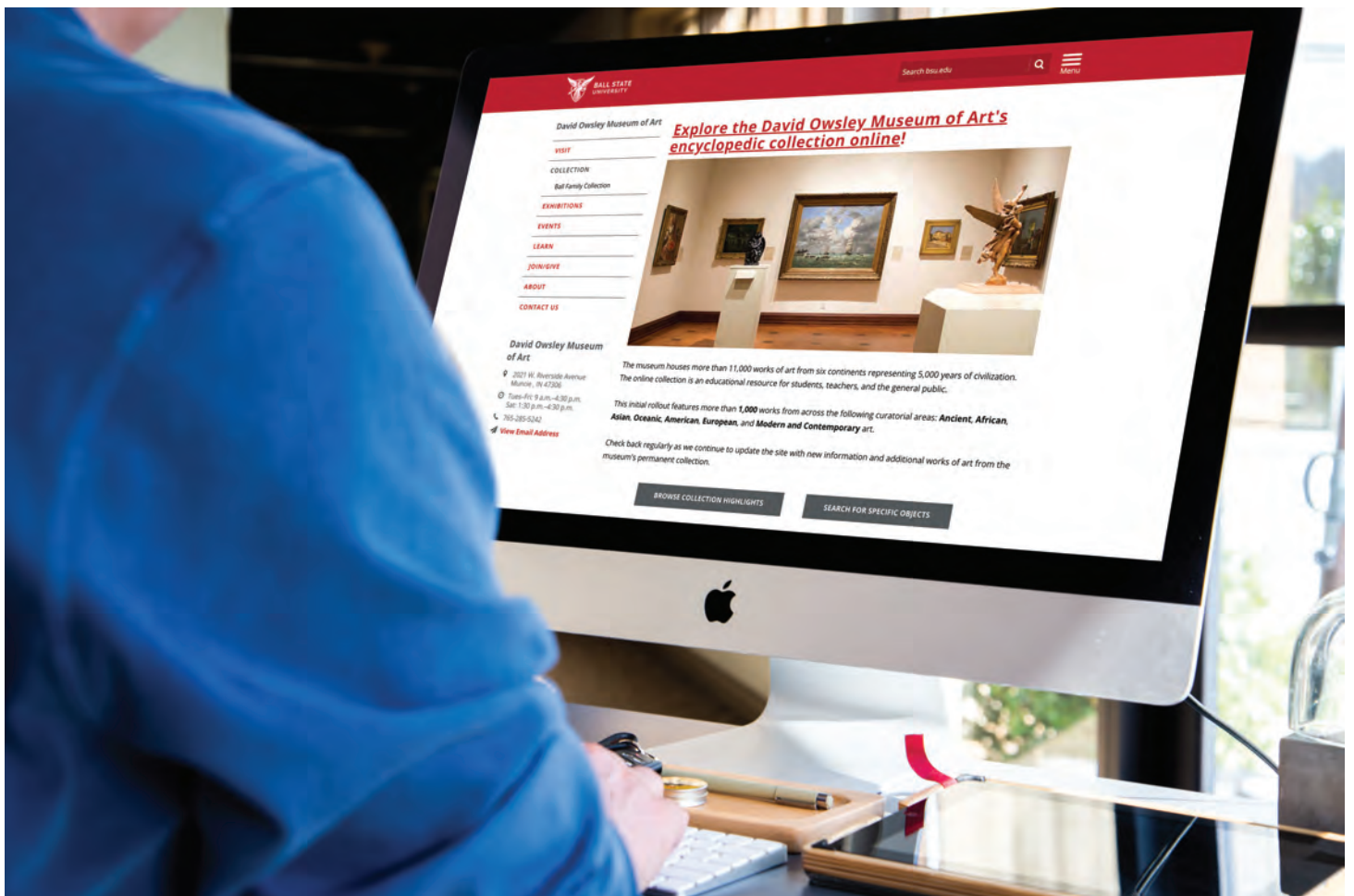
The David Owsley Museum of Art is pleased to follow up last fall's article on the museum's adoption of a new database, EmbARK, with the news that our website now contains a link to Web Kiosk, DOMA's online collection presence. A collection search page was introduced on May 15, 2020, and currently showcases just over 1,200 works (out of 11,000), with additional objects and new information added on a regular basis.

Clicking on the gray "browse collection highlights" button will bring viewers to a number of portfolios that contain thematically selected works. Additional ways to search include by artist, medium, and century, among others, as well as a quick search feature at the top of each page where viewers can enter terms such as "landscape," "furniture," and "African art." Let your imagination take you on a virtual museum visit! The help tab, located on the upper right,

provides more detailed information on how to use the site effectively.

It is important to state that the collection search page is very much a work in progress. As noted, new objects and updated information are continually being added. On another level, DOMA's registrar and collection manager is working closely with Gallery Systems, EmbARK's host, to refine the search capabilities and troubleshoot issues. Please be patient as we continue to tweak and improve the online visitor experience. We welcome any comments and suggestions about the collection that you may have; simply send us an email by clicking the link at the bottom of the webpage.

In these difficult times we hope that DOMA's collection search page can provide a small sense of comfort. Viewers can see their favorite works of art at DOMA on their computers or mobile devices 24 hours a day, seven days a week. **-DM**



Fall 2020

Vol. 26 | No. 1

Museum Hours

Tuesday – Friday: 9:00 a.m.–4:30 p.m.

Saturday: 1:30 p.m.–4:30 p.m.

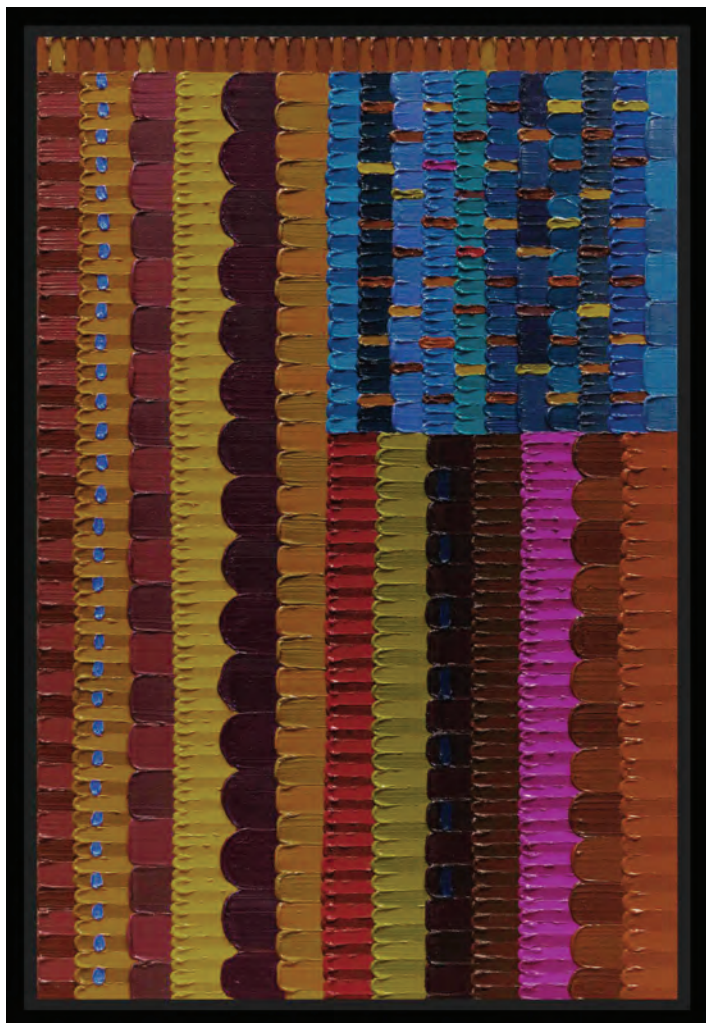
Closed Sundays and Mondays

FREE ADMISSION

2021 W. Riverside Avenue
Muncie, IN 47306
bsu.edu/doma

765-285-5242

Follow DOMA on social media



◀ **Convictions I, 2019, June Edmonds, American (born 1959)**

acrylic on canvas, Purchase: Margaret Ball Petty Fund and
the Sharon Seager Women's Art Fund
2020.003.000

©June Edmonds. Courtesy the artist and Luis de Jesus, Los Angeles

New to the Galleries

CONVICTIONS I

Edmonds applies paint in thick individual strokes of green, yellow, blue, and the skin tones of people of color. The artist's flag paintings emblemize the ideals of the founding fathers, particularly the conviction that all people have unalienable rights and the government's job is to protect them.

Convictions I hangs vertically because, "these flags are standing for something, so I'm going to keep them standing," says Edmonds. By utilizing color theory, Edmonds imbues her work with her own experiences and those of other people of color, including issues of labor, power struggles, and disenfranchisement. She maintains elements of abstraction to encourage contemplation and interpersonal connection. "I'm responding to ownership of the flag and how it's appropriated by white supremacist ideas," Edmonds said, "and reclaiming it."

Edmonds is based in the greater Los Angeles area and is active in a variety of artist organizations, many specifically created for women. Part of her family is from Barbados, formerly the British West Indies. As a woman of color, Edmonds utilizes her artistic platform to discuss topics of race, gender, nationality, and politics.