

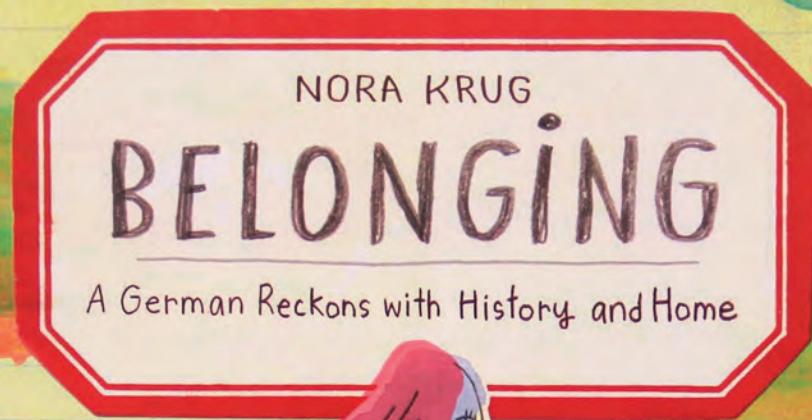
AWARTWORDS

SPRING 2026

DAVID
OWSLEY
MUSEUM OF
ART BALL STATE
UNIVERSITY

Vol. 31 No. 2

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



IN THIS ISSUE: REMEMBERING DAVID OWSLEY, EXHIBITION OVERVIEW, SPRING PROGRAM CALENDAR, AND MORE.



David Owsley Museum of Art

SERVING EAST CENTRAL INDIANA SINCE 1936

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Cover illustration for *Belonging* by Nora Krug © 2018 Nora Krug. All Rights Reserved.

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◀ DOMA's director with David T. Owsley admiring *Spring (Printemps)*, 1870 by Jean-Baptiste Carpeaux, French (1827-1875), marble, carved about 1873-4, David T. Owsley Collection L2017.015.000.

LETTER FROM THE DIRECTOR

It is with great sadness that we announce the passing of the museum's namesake benefactor, David T. Owsley. For more than sixty years, David has continuously enriched the museum's collection and left an enduring cultural monument for Ball State students, Muncie's citizens, and the people of East Central Indiana. A story in this issue discusses his fascinating life, while this letter focuses on what's happening at the museum that bears his name and legacy.

The Spring exhibition showcases the art of book illustration with *Nora Krug: Belonging*. An award-winning illustrator and author, Nora Krug currently teaches at the School of Visual Arts or SVA in New York. Her book, *Belonging: A German Reckons with History and Home*, is a graphic novel

We also look forward to seeing you at several public programs this Spring, such as the popular Mindfulness in the Museum sessions, Saturday Spotlight Tours, and Kids Make Art on Saturday, April 4. I also want to draw your attention to our DOMA Alliance organization, which is easy to join and features stellar speakers this semester on art, economics, and the mysteries of provenance. Finally, please mark your calendars for the 11th Art in Bloom on May 15-17, 2026, highlighted on page 11.

The loss of our principal benefactor means the end of an era at the museum and the beginning of a new one guided by his vision. You are an important part of DOMA's bright future.

Robert G. La France

From the notebook of a homesick émigré

Things German

Nº3

das Pilze-
sammeln



Collecting mushrooms with my family; examining each mushroom carefully and comparing it to the corresponding picture in the PILZ-FÜHRER (mushroom guidebook) before placing it in the woven basket; back home, scrubbing off the bits of

earth on the stem and in between the gills, and then sautéing the mushrooms in a pan with butter, salt, and pepper and eating them with a piece of dark rye bread. By eating the mushrooms I feel as if I've become part of the forest. The poisonous red, white-polka-dotted mushroom is depicted in many German children's books. On New Year's Day, it is a symbol of good luck that appears on greeting cards and in matzpan sweets made in its shape.

My mother, dressed as a poisonous mushroom, 1953.

(Costume made by my grandmother.)



To this day, she remembers the moment the picture was taken because of how disappointed she was that she couldn't be a princess, instead.

NORA KRUG: BELONGING

▲ Nora Krug. From the notebook of a homesick émigré – das Pilze sammeln (Mushroom Picking), 2018, Illustration for *Belonging: A German Reckons with History and Home*, Scribner, Collection of Nora Krug. © 2018 Nora Krug.

Museum hours: Tuesday–Friday, 9 a.m.–4:30 p.m.; Saturday, 1:30–4:30 p.m.; closed Sundays, Mondays, during Spring Break (February 28–March 9), and Commencement (May 2).

“How do you know who you are, if you don’t understand where you come from?”

—Nora Krug

Graphic novels are popular worldwide, using images and text to tell a story while inviting readers to engage with subjects that they may not have previously considered. Nora Krug is a German American artist and illustrator who has taken the graphic novel

to a new level as a launch pad to spark discussion, especially in an educational setting. This exhibition of her illustration art at Ball State University was organized by the Norman Rockwell Museum in Stockbridge, Massachusetts. It presents more than 200 original drawings and paintings that offer a glimpse into Krug's fresh approach to visual storytelling.

Krug's graphic memoir, *Belonging: A German Reckons with History and Home*, and her

illustrated edition of *On Tyranny: Twenty Lessons from the Twentieth Century*, with text by Yale historian Timothy Snyder, are the twin focal points of the exhibition at the David Owsley Museum of Art. The art related to each book takes inspiration from the artist's personal experiences as well as historical events through research, museum artifacts, flea market finds, vintage photography, oral histories, and personal conversations, with the goal of trying to understand our past and share meaningful insights about the present.

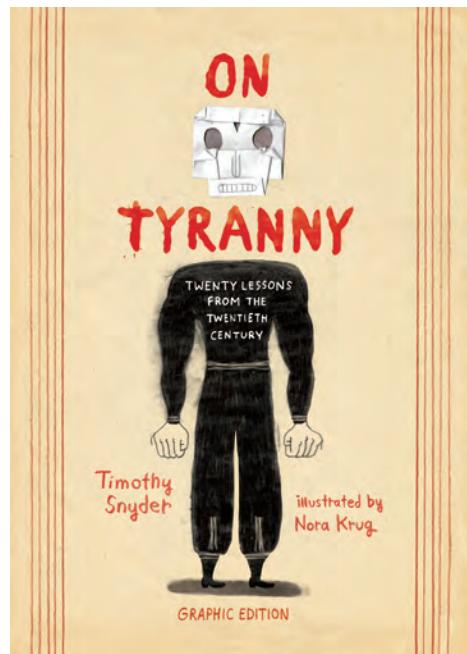
▼ **From top to bottom:** Nora Krug, Cover illustration for *On Tyranny: Twenty Lessons from the Twentieth Century* by Timothy Snyder, Ten Speed Press, 2021, Collection of Nora Krug (c) 2021; Nora Krug, *Enabling Act*, illustration for *On Tyranny: Twenty Lessons from the Twentieth Century* by Timothy Snyder, Ten Speed Press, 2021, Collection of Nora Krug (c) 2021 Nora Krug.

Belonging: A German Reckons with History and Home traces the artist's investigations into the hidden truths of her family's wartime history in Nazi Germany. Though Krug was born decades after the fall of the Nazi regime, the Second World War cast a shadow over her childhood and youth in the city of Karlsruhe, Germany. *Belonging* (Scribner, 2018, German edition title *Heimat*), was the winner of the 2019 National Book Critics Circle Award, the Lynd Ward Graphic Novel Prize, the Society

of Illustrators Silver Medal, the Art Directors Club Gold Cube and Best of Discipline Cube, and was selected as one of the best books of the year by *The New York Times*, *The Guardian*, *The San Francisco Chronicle*, *The Boston Globe*, and NPR, among others.

On Tyranny: Twenty Lessons from the Twentieth Century is Krug's striking 2021 graphic novel adapted from renowned historian Timothy Snyder's 2017 book of the same name. Snyder's deep knowledge of the history of modern Europe prompted him to identify links between fascism past and present, and to offer practical advice for our times. Filmmaker Ken Burns stated: "On Tyranny is a must read, a clear-eyed guidebook for anyone seeking to learn from history.... This stunning new edition beautifully illustrated by Nora Krug makes the lessons jump off the page, into our hearts, filling us with the urgent imperative: act now, before it is too late." Krug's graphic edition of *On Tyranny* was named the Best Graphic Novel of 2021 by *The New York Times* and was a New York Times Editor's Choice.

Both illustrated books utilize a rich and surprising assemblage of color, imagery, and design—hand colored by the artist—and other printed materials that appear alongside her own drawings. Text flows around and across



On March 23, the new parliament passed an "enabling act," which allowed Hitler to rule by decree. Germany then remained in a state of emergency for the next twelve years, until the end of the Second World War. Hitler had used an act of terror, an event of limited inherent significance,

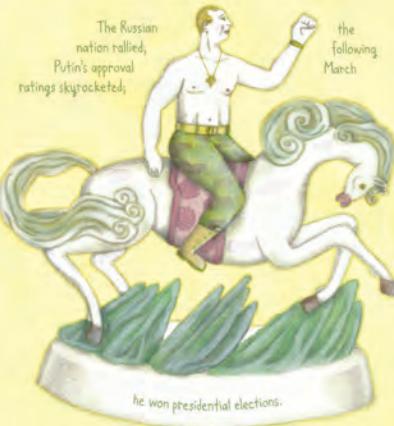
to institute a regime of terror that killed millions of people and changed the world.



The authoritarians of today are also terror managers, and if anything they are rather more creative. Consider the Russian regime that backed an American candidate. Vladimir Putin not only came to power in an incident that strikingly resembled the Reichstag fire, he then used a series of terror attacks—real, questionable, and fake—to remove obstacles to total power in Russia and to assault democratic neighbors.

When Putin was appointed prime minister by a failing Boris Yeltsin in August 1999, he was an unknown with a nugatory approval rating. The following month a series of buildings were bombed in Russian cities, apparently by the Russian secret state police. Its officers were arrested by their own colleagues with evidence of their guilt; in another case the speaker of the Russian parliament announced an explosion a few days before it took place.

Nonetheless, Putin declared a war of revenge against Russia's Muslim population in Chechnya, promising to pursue the supposed perpetrators and "rub them out in the shithouse."



AW
feb 19 - june 13
EXHIBITION

images, moving the reader through each book's narrative while calling attention to passages and ideas. In *Belonging* and *On Tyranny*, Krug's illustrations compel readers to stop, notice, and reflect upon the concepts and information presented. Krug encourages readers to interact with each book as both a historical text and a work of art.

The exhibition at the David Owsley Museum of Art also features a selection of Krug's graphic stories, including *Diaries of War* from the artist's series of Op-Comics for *The Los Angeles Times* on the war in Ukraine (published as a book in 2023). Also on view is *Kamikaze*, highlighting the experiences of Kamikaze pilot Ena Takehiko, who survived his suicide mission twice; *Fukutsu*, about Japanese soldier Hiro Onoda, who went into hiding in the Philippine jungle at the close of World War II and remained there for twenty-nine years; *No Man's Land*, focusing on American soldier Robert Jenkins, who after the Korean War, fled North across the demarcation line and was forced to remain in North Korea for thirty-nine years; and *Quicksand*, a visual narrative about nineteenth-century Swiss explorer Isabelle Eberhardt, who traveled the Algerian desert dressed as a man.

Born in 1977, Krug attended a specialized middle and high school for classical music but chose to pursue a career in art, studying at the Liverpool Institute for Performing Arts, Berlin University of the Arts, and School of Visual Arts in New York, where she received a Master of Fine Arts degree. A Fulbright Scholar, Krug has been awarded fellowships by the John Simon Guggenheim Memorial Foundation, Pollock-Krasner Foundation, and the Maurice Sendak Foundation.

DOMA invites students, patrons, and visitors to meet Nora Krug at a public presentation at Sursa Hall on Wednesday, March 11, when she will discuss her art, illustration, and the graphic novel. Admission to the museum and this event is free and does not require reservations.

-RGL

PROGRAM CALENDAR

<p>FEB 06</p> <p>MINDFULNESS IN THE MUSEUM Friday, 12-1pm</p> <p>Take a midday break with Dr. George Wolfe to experience meditation in the galleries.</p> <p><i>Visit bsu.edu/doma for more information.</i></p>	<p>FEB 20</p> <p>MINDFULNESS IN THE MUSEUM Friday, 12-1pm</p> <p>Take a midday break with Dr. George Wolfe to experience meditation in the galleries.</p> <p><i>Visit bsu.edu/doma for more information.</i></p>	
<p>FEB 11</p> <p>ALLIANCE LUNCHEON AND PROGRAM Wednesday, 12 pm</p> <p>Professor Cecil Bohanon will discuss connections between art and economics.</p> <p><i>Register at bsu.edu/doma/alliance by February 3. \$25 for Alliance members and guests. Alumni Center, 2800 W. Bethel Avenue</i></p>	<p>FEB 23</p> <p>EDUCATOR EXHIBITION OVERVIEW Monday, 4 pm</p> <p>Ball State faculty and area schoolteachers are invited to a walk-through of Nora Krug: Belonging with DOMA director Dr. Robert La France.</p> <p><i>Visit bsu.edu/doma for more information</i></p>	<p>MAR 21</p> <p>SATURDAY SPOTLIGHT TOUR Saturday, 2:30pm</p> <p>Join a free public tour of works selected by a DOMA gallery guide.</p> <p><i>Visit bsu.edu/doma for more information.</i></p>
<p>FEB 14</p> <p>SATURDAY SPOTLIGHT TOUR Saturday, 2:30pm</p> <p>Join a free public tour of works selected by a DOMA gallery guide.</p> <p><i>Visit bsu.edu/doma for more information.</i></p>	<p>MAR 04</p> <p>ALLIANCE COFFEE HOUR Wednesday, 10 am</p> <p>Join DOMA staff for museum updates and experience Nora Krug: Belonging.</p> <p><i>Register at bsu.edu/doma/alliance by February 24. \$15 for Alliance members and guests. DOMA</i></p>	<p>MAR 27</p> <p>MINDFULNESS IN THE MUSEUM Friday, 12-1pm</p> <p>Take a midday break with Dr. George Wolfe to experience meditation in the galleries.</p> <p><i>Visit bsu.edu/doma for more information.</i></p>
<p>FEB 19</p> <p>EXHIBITION: NORA KRUG: BELONGING Thursday</p> <p>Exhibition opens to the public.</p> <p><i>Visit bsu.edu/doma/exhibitions for information.</i></p>	<p>MAR 11</p> <p>LECTURE: NORA KRUG Wednesday, 6 pm</p> <p>Featured artist Nora Krug will speak at Sursa Hall about her work and the exhibition Nora Krug: Belonging.</p> <p><i>Visit bsu.edu/doma for more information. Sursa Hall</i></p>	<p>APR 03</p> <p>MINDFULNESS IN THE MUSEUM Friday, 12-1pm</p> <p>Take a midday break with Dr. George Wolfe to experience meditation in the galleries.</p> <p><i>Visit bsu.edu/doma for more information.</i></p>
	<p>MAR 13</p> <p>MINDFULNESS IN THE MUSEUM Friday, 12-1pm</p> <p>Take a midday break with Dr. George Wolfe to experience meditation in the galleries.</p> <p><i>Visit bsu.edu/doma for more information.</i></p>	<p>APR 04</p> <p>KIDS MAKE ART AT DOMA Saturday 1:30-4pm</p> <p>A fun-filled opportunity for families and kids to experience DOMA through art-making activities with student teachers from the Ball State Art Education program.</p> <p><i>Children must be accompanied by an adult guardian at all times. Visit bsu.edu/doma for more information.</i></p>

SPRING 2026



program
CALENDAR

APR 08

ALLIANCE LUNCHEON AND PROGRAM
Wednesday, 12 pm
Presenter: Jacques Schuhmacher, Executive Director of Provenance Research at the Art Institute of Chicago.
Register at bsu.edu/doma/alliance by March 31. \$25 for Alliance members and guests.
Alumni Center, 2800 W. Bethel Avenue



APR 11

GUEST TOUR WITH THE MUNCIE PUBLIC LIBRARY
Saturday, 2:30pm
Join a free public tour related to MPL's city-wide Big Read program.
Visit bsu.edu/doma for more information and go to munciepubliclibrary.org for more info on the Big Read program.

APR 17

MINDFULNESS IN THE MUSEUM
Friday, 12-1pm
Take a midday break with Dr. George Wolfe to experience meditation in the galleries.
Visit bsu.edu/doma for more information.



APR 18

SATURDAY SPOTLIGHT TOUR
Saturday, 2:30pm
Join a free public tour of works selected by a DOMA gallery guide.
[Visit bsu.edu/doma](http://bsu.edu/doma) for more information.

APR 22

MINDFUL ART VIEWING
Wednesday, 12 noon
Join us for a relaxing art viewing experience led by Counseling Center staff.
[Visit bsu.edu/doma](http://bsu.edu/doma) for more information.

MAY 15 – 17

ART IN BLOOM
Friday, 5pm – 7pm
Preview Party
Saturday, 1pm – 5 pm
Open House
Sunday, 1pm – 5 pm
Open House
Enjoy a celebration in the galleries with floral interpretations of works of art – plus refreshments, art-making activities, music, demonstrations, and more.
[Visit bsu.edu/doma](http://bsu.edu/doma) for more information about this free community event.

JUN 13

EXHIBITION CLOSES: NORA KRUG: BELONGING
Saturday

SCHEDULED MUSEUM CLOSINGS

February 28-March 8, **Spring Break**

May 2, **Commencement**

May 15, **Prior to 5pm Art in Bloom Preview Party**

May 23-25, **Memorial Day Weekend**

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.



IN MEMORIUM

DAVID T. OWSLEY

1929-2025

The museum's namesake benefactor, David T. Owsley, passed away Aug. 23, 2025, at age 96. A supporter of Ball State University's art museum for more than 60 years, he will be remembered for his remarkable generosity and singular devotion to the museum.

David made his first donation to what was then called the Ball State Teachers College Art Gallery in 1963, in memory of his grandparents, Frank C. and Elizabeth Brady Ball. This small group of works marked the beginning of a steady and enduring history of support for the museum that would later bear his name: the David Owsley Museum of Art. Today, the museum's collection of more than 11,000 works from around the globe includes approximately 2,900 donations and loans from David T. Owsley himself, and DOMA expects additional works from his estate.

David was the grandson of Frank C. Ball, president of Ball Brothers Manufacturing Corp., and Elizabeth Brady Ball, a descendant of Muncie's first mayor, John Brady. Frank and Elizabeth's daughter, Lucina—who preferred Lucy—Ball married Alvin Mansfield Owsley, a Texas lawyer and World War I veteran. They had three children: Alvin Jr.; Lucina, who called herself Constance; and David Thomas Owsley.

David's father resigned his law practice to join the 36th Infantry Division in France when the United States entered World War I. He returned with the rank of lieutenant colonel and became active in the American Legion, eventually serving as national commander from 1922 to 1923. The American Legion is headquartered in Indianapolis, and during visits to nearby Muncie, he met and fell in love with Lucy Ball. They married and moved to Dallas, where David was born Aug. 20, 1929. Throughout their lives, the Owsleys frequently visited Ball family homes in Muncie, as well as the family's summer cottages at Indiana Woods near Leland, Michigan.

A Ball family photograph taken in the early 1930s in front of Frank and Elizabeth's home, Minnetrista, shows three generations of the family. The Owsleys appear on the far left. Alvin Owsley stands behind Alvin Jr. and Lucy Ball, while young David leans into his mother's lap, in front of his sister Constance. This was decades before a 1967 fire destroyed the home, which was later replaced by the current Minnetrista museum building in the 1980s.

David was proud of his father. In a later photograph, he holds a copy of a patriotic biography, *Alvin M. Owsley of Texas: Apostle of Americanism*. Presidents Franklin D. Roosevelt and Harry S. Truman consulted with Lt. Col. Owsley, and Roosevelt selected him to represent

U.S. interests as minister—an ambassadorial role before the title was widely used—to Romania, the Irish Free State, and Denmark in the 1930s. The family traveled extensively in Europe, and David absorbed and remembered everything he saw. For example, DOMA now holds a painting by François Boucher that once hung at the American minister's residence in Denmark, a mansion called Sølyst. When David encountered the painting again at auction nearly 70 years later, he immediately acquired it and sent it to the museum.

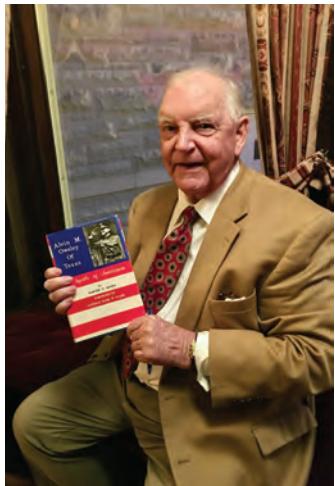


▲ The Owsley family: Alvin Mansfield and Lucy Ball Owsley with David (in his father's lap), Alvin Jr., and Constance, 1930s.



▲ The extended family of Frank C. and Elizabeth Brady Ball at Minnetrista, 1930s.

▼ **Left to right:** David T. Owsley with his father's biography; David T. Owsley in his New York apartment; David T. Owsley with *Ouarzazate*, 2003, Debbie Ma, American (born 1957), marble dust and pigments on canvas, David T. Owsley Collection L2016.013.000.



His childhood travels sparked a lifelong interest in the art and culture of Romania, Ireland, and Denmark.

In 1939, the Owsleys left Europe as war approached and moved to Indianapolis to be closer to Lucy's parents—David's beloved grandparents, Frank and Elizabeth Ball, whom he called Nana and Grandfather. In 1942, the family moved again to Muncie, where David attended Burris High School before leaving for college preparatory studies at Phillips Academy in Andover, Massachusetts. As David later explained, "Until I was 15, I thought more of Muncie as home than Dallas because Mother and I had stayed with Nana and Grandfather Ball... during several visits to the States. While we lived in Indianapolis, we spent many Sunday dinners at Minnetrista, and I often spent weekends with my first cousins, Ed Petty or George Ball. When we moved to Muncie, we renovated an old brick farmhouse at 605 Riverside Ave."

After Phillips Academy, David enrolled at Harvard University, earning a degree in English literature. He then began Harvard Business School with the intention of entering the Ball glass business and even spent a summer in Muncie working as a timekeeper for Ball Corp. In 1951, he embarked on a grand tour with his sister Constance, traveling through Holland, France, Italy, Germany, and Austria. Years later, he could still recall—in precise detail—the works of art and architecture

they encountered, as well as the meals and wine they enjoyed along the way.

Upon returning to the United States, David was drafted into the Air Force during the Korean War. He served primarily as an instructor in Air Force intelligence at Lackland Air Force Base in San Antonio, Texas, attaining the rank of first lieutenant. He also became a pilot and, during leave, flew throughout the Southwest, collecting art in Mexico and California. After his military service, he entered Stanford Law School but soon realized that the relentless reading gave him debilitating headaches. He shifted careers, entering public relations at McCann-Erickson—now known simply as McCann—which brought him to New York City, a place he immediately loved. One of his early assignments involved promoting California wine, then still establishing its reputation.

After several years in advertising, David reached a turning point. He had been reading André Malraux, particularly *The Voices of Silence*, and began to question his professional path. As he once wrote, he recognized that public relations was "just another form of sales" and wondered how he might make a more meaningful contribution to society. He decided that art—humanity's highest achievement—offered that path, specifically through museum work: acquiring, presenting, and interpreting art for the public.

David pursued formal curatorial training at New York University's Institute of Fine Arts, studying with leading art historians such as Richard Krautheimer, Walter Friedlaender, and Harry Bober. He earned his master's degree in 1964, writing a thesis on Byzantine textiles and their depiction in Ottonian manuscripts. He then received a fellowship at the Metropolitan Museum of Art, working alongside classmate and future Met director Philippe de Montebello. Assigned to the American art department, David focused on decorative arts and quickly developed expertise in the field. In 1965, he joined the Museum of Fine Arts, Boston, as assistant curator of decorative arts, overseeing more than 20 period rooms and lecturing on American furniture.



▲ *Autumn*, about 1740, François Boucher, French (1703-1770), oil on canvas, David T. Owsley Collection L2009.014.000

From 1966 to 1968, David served as a visiting curator at the Victoria and Albert Museum in London, where his work included research that led to the identification of the makers of mirrors and furnishings from the Robert Adam Glass Drawing Room at Northumberland House. During this time, he was a guest of the Duke of Northumberland and had a memorable encounter with Queen Elizabeth II.

In 1968, David was recruited as curator of antiquities, Oriental art, and decorative arts at the Carnegie Institute Museum of Art in Pittsburgh, where he remained for a decade. His work included estate discoveries, European auction travel, and gallery installations. One of his most significant achievements was securing decorative arts from the estate of philanthropist Ailsa Mellon Bruce for the Carnegie, while her paintings and sculpture went to the National Gallery of Art in Washington, D.C.

In 1978, David left his curatorial post and began a new chapter. He sold his Pittsburgh home and purchased an apartment near Park Avenue in New York City, launching a career as a fine arts appraiser. His clients included actor Christopher Plummer, and he later appraised the contents of Oakhurst, the Indiana home inherited by his cousin Elisabeth Woodworth Ball. His New York apartment became a densely layered collection of pre-Columbian, African, Asian, European, and American works.

David thrived in New York's cultural life. He attended gallery openings, patronized museums, supported musicians, and embraced music ranging from classical to jazz. He was a longtime member of the Knickerbocker Club, where he loaned works from his collection for display.

Philanthropy remained central to his life. In Dallas, he supported the Dallas Museum of Art through the Alvin and Lucy Owsley Foundation, and in 2013, the museum dedicated the David T. Owsley Galleries of South Asian Art. His relationship with Ball State, however, was even longer. Beginning in the early 1960s, he donated works—often in honor of his mother—leading to the dedication of a David Owsley Gallery of Ethnographic Art in 1978. He received the President's Medal of Distinction in 1989 and an honorary Doctor of Humanities degree in 2005. In 2011, under President Jo Ann Gora, the museum was renamed in his honor. By 2019, the estimated value of his gifts exceeded \$10 million, and more recently he established the David T. Owsley Fund to support the care and growth of the museum's collections.

As part of his legacy, David created a three-part bequest to the David Owsley Museum of Art: the transfer of most of the art from his New York apartment and other residences; the donation of his art library and personal papers to DOMA and Bracken Library; and a significant financial endowment. Together, these gifts ensure that the David Owsley Museum of Art will continue the Ball family tradition of collecting and sharing world art—extending David's life's work to benefit students, the Muncie community, and East Central Indiana.



▼ 2026 People's Choice Winner by Foister's Flowers and Gifts inspired by "Portrait of Madame E. H. Bensel" by William Merritt Chase



ART IN BLOOM

Friday, May 15: 5pm - 7pm Preview Party

Saturday, May 16: 1pm - 5 pm Open House

Sunday, May 17: 1pm - 5 pm Open House

For more than a decade, the David Owsley Museum of Art has celebrated springtime with our community through creative floral displays inspired by works of art in the galleries—and 2026 continues that tradition! Mark your calendars for the weekend of May 15-17 and join us for flowers, music, art-making activities, tours, and camaraderie. This year, we will highlight David Owsley's contributions to DOMA's collection, featuring many of his gifts and celebrating his dedication to the museum through art, song, and friendship.

We invite you to make your own memories with us this May.

-RB

Visit bsu.edu/doma for more information about this free community event and to sign up for our eNewsletter to receive DOMA updates via email.



a newsletter for the Friends of the



SPRING 2026

Vol. 31 | No. 2

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



► Abstract Blue, 1944

Agnes Weinrich, American (1873-1956)

oil on canvas

Purchase: Sharon Seager Women's Art Fund 2022.014.000

New in the Galleries

Born and raised in Iowa by prosperous German immigrant farmers, Weinrich studied at the Art Institute of Chicago, experienced new Cubist art firsthand in Paris, and trained at the Art Students League in New York. She later joined the artist community in Provincetown, Massachusetts.

In 1925, Weinrich became a founding member of the New York Society of Women Artists. One scholar remarked that, "her lack of recognition was due in good measure to the fact that she was a woman in an art world dominated by men."

This painting features tightly interlocking forms and harmonizing colors. It represents one of Weinrich's three main styles—Impressionism, Cubism, and pure abstraction—and complements her work as a printmaker.

-RGL