

AW ARTWORDS **SPRING 2023**

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

Vol. 28 No. 2

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



A WILD STORY: THE DAVID AND SAROJINI JOHNSON PRINT COLLECTION, PROGRAM CALENDAR, INSIGHT: DOMA INTERNS, AND MORE.



SAVE THE DATE

Art in Bloom

May 20-21, 2023

Image: Peoples' Choice Winner 2022 by Foister's Flowers and Gifts



ARTWORDS

David Owsley Museum of Art

SERVING EAST CENTRAL INDIANA SINCE 1936

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WRITERS

Robert G. La France (RGL)
Maureen Nicholson (MN)

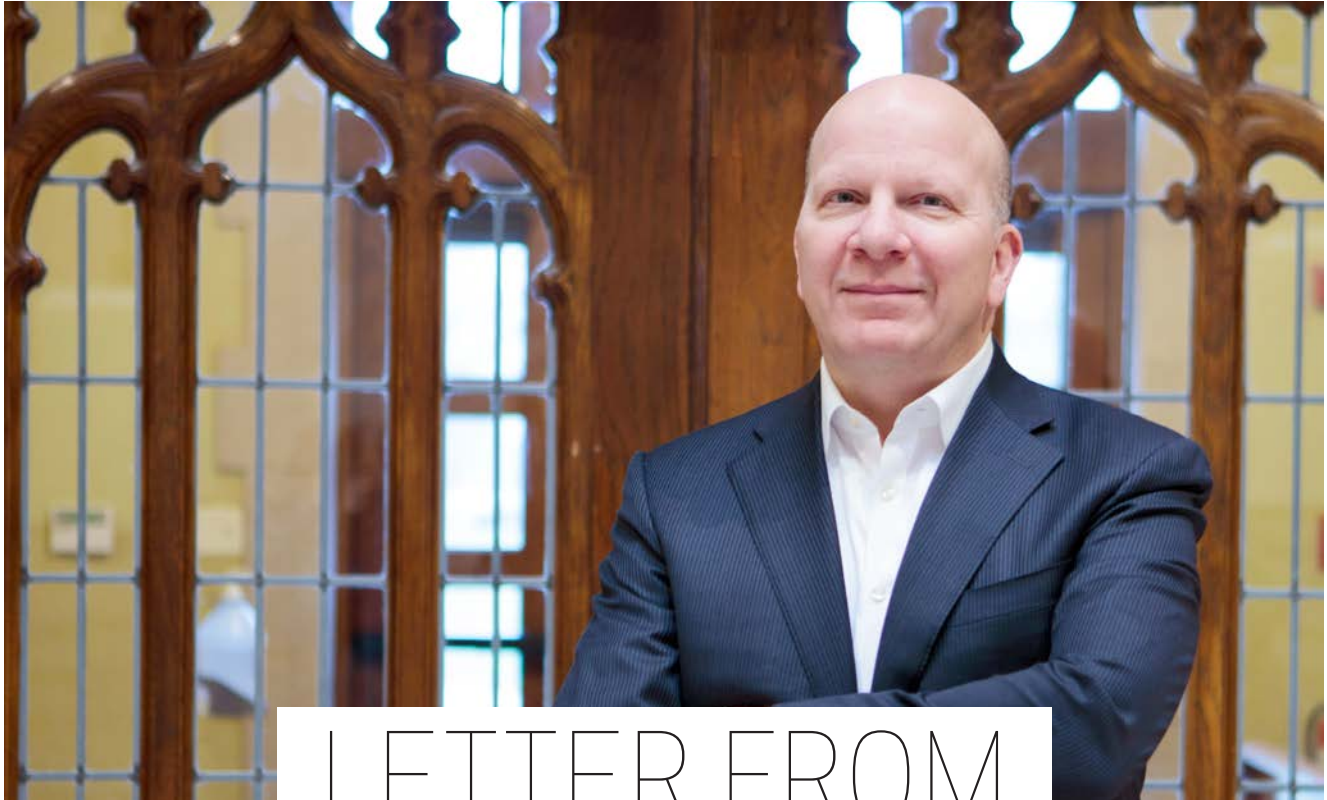
DESIGN

Aubrey Smith Creative

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.O98.011

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LETTER FROM THE DIRECTOR

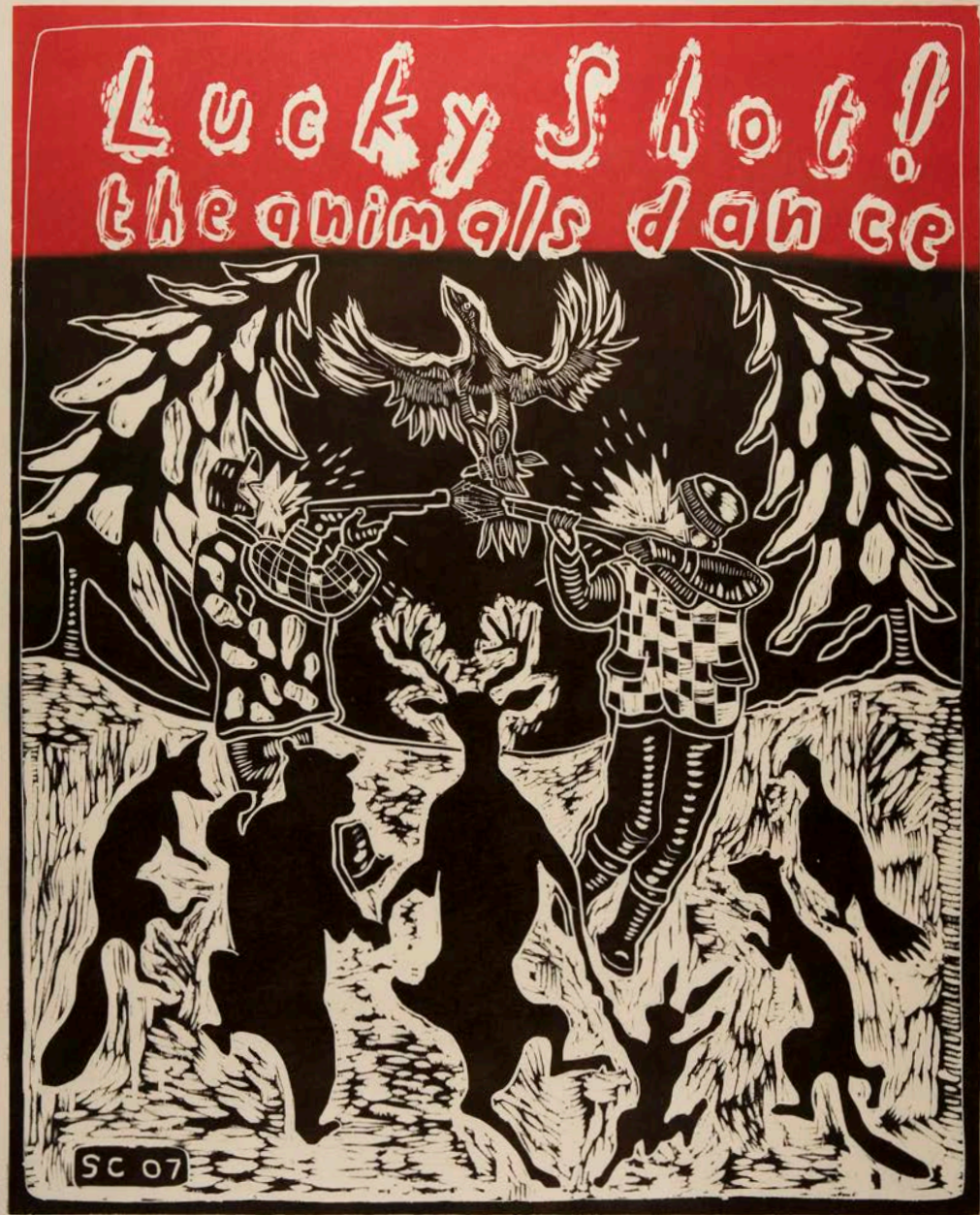
This spring, the museum remains focused on the art of the print, specifically on the collection of Ball State printmakers David and Sarojini Johnson. If you are unfamiliar with the terms relief and intaglio, then this is the ideal semester to learn more about woodcut, etching, aquatint, engraving, and 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



A WILD STORY:

THE DAVID AND SAROJINI JOHNSON PRINT COLLECTION

From left to right:

▲ **Mauricio Lasansky, American, born Argentina (1914-2012)**, *Thomas*, 1962, intaglio, printed in colors, 5/50, DOMA, Gift of Mr. and Mrs. Richard Artes, 2012.022.000

Sue Coe, British (born 1951) *Lucky Shot! (Ode to Cheney)*, 2007, two-color woodcut, artist's proof, printed at the Ball State University Art Department by David Johnson, DOMA, gift of the artist, 2007.012.000 © 2007 Sue Coe, Courtesy Galerie St. Etienne, New York.

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*



feb 23 - may 21
EXHIBITION



◀ **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.

who transformed these traditions, including Sid Chafetz, David Driesbach, and Warrington Colescott. The fifth and final section showcases prints by a rebellious group of artist-printmakers whose work continues to shape the contemporary scene, such as Sue Coe, Antonio Frasconi, and Naoko Matsubara.

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



Kunst), including Käthe Kollwitz, Lea Grundig, Ludwig Meidner, and Max Beckmann. The third segment emphasizes technical developments in printmaking from Stanley William Hayter's Atelier 17 and the artists who practiced and disseminated these techniques throughout Europe and the United States, for example Julian Trevelyan, Anthony Gross, and Mauricio Lasansky. The fourth section examines innovative Midwestern printmakers

◀ **Stanley William Hayter, British (1901-1988),**
Winged Figures (Personnages ailés), 1952,
engraving, soft ground etching, and woodcut
printed in colors, 3/90, DOMA, Museum
purchase, 1961.001.006 © Artists Rights Society
(ARS), New York / ADAGP, Paris.

SPRING 2023 PROGRAM CALENDAR

FEB

DOCENT'S CHOICE TOUR
Saturday, 2:30 pm

04

Join a free public tour of works selected by a DOMA docent.

FEB

ALLIANCE LUNCHEON AND PROGRAM
Wednesday, 12 pm

08

Distinguished Professor Emeritus Tom Lauer discusses the intersection of art and science through the stained-glass lamps of Louis Comfort Tiffany.

Register at bsu.edu/doma/alliance by February 3. First-time guests free; \$20 for Alliance members. Alumni Center, 2800 W. Bethel Avenue

FEB

DOMA AFTER HOURS
Friday, 5-8 pm

10

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.

FEB

EXHIBITION: A WILD STORY: THE DAVID AND SAROJINI JOHNSON PRINT COLLECTION
Thursday

23

Exhibition opens to the public.

Visit bsu.edu/doma/exhibitions for information.

FEB

EDUCATOR EXHIBITION OVERVIEW
Monday, 4 pm

27

Ball State faculty and area teachers are invited to a walk-through of *A Wild Story: The David and Sarojini Johnson Print Collection* with DOMA director Dr. Robert La France.

Register at bsu.edu/doma/exhibitions.

MAR

ALLIANCE PROGRAM
Wednesday, 12 pm

08

Explore *A Wild Story* at DOMA with David and Sarojini Johnson as they share insights into their personal print collection.

Register at bsu.edu/doma/alliance by March 6.

MAR

DOCENT'S CHOICE TOUR
Saturday, 2:30 pm

18

Join a free public tour of works selected by a DOMA docent.

MAR

PRINTMAKERS PANEL
Thursday,
5-6 pm: Reception
6 pm: Panel presentation

23

Join several visiting artists as they share thoughts on their creative practice.

Visit bsu.edu/doma for more information.

APR

KIDS MAKE ART AT DOMA
Saturday, 1:30-4:30 pm

01

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.

APR

ALLIANCE LUNCHEON AND PROGRAM
Wednesday, 12 noon

12

Newfields' new President and CEO Dr. Colette Pierce Burnette will speak about her vision her vision for the museum's future.

Register at bsu.edu/doma/alliance by April 7. First-time guests free; \$20 for Alliance members. Alumni Center, 2800 W. Bethel Avenue

APR

SLOW ART AND MINDFULNESS
Thursday, 12 pm

13

Take a midday break with Ball State psychologist, Tim Hess, for meditative art viewing experiences in the galleries.

Visit bsu.edu/doma/events for more information.

APR

DOCENT'S CHOICE TOUR SLOW ART DAY
Saturday, 2:30 pm

15

Join a DOMA docent for a free public tour as we celebrate looking at art in different ways as part of International Slow Art Day.

MAY

ALLIANCE TRIP: Eskenazi Museum of Art
Wednesday

10

Details to come; register at bsu.edu/doma/alliance by April 14.

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.

SCHEDULED HOLIDAY CLOSINGS

March 4 - 13, **Spring Break**

May 6, **Commencement**



INTERN HIGHLIGHTS

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.

-MN

Spring 2023

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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



◀ **Samuel Feinstein, American, born Russia (1915–2003),**
Untitled, 1950s, oil on canvas, DOMA, Gift of
Iver Nelson 2022.006.005

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.