

# **AW** ARTWORDS **SPRING 2021**

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

Vol. 26 No. 2

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



**POP POWER FROM WARHOL TO KOONS: MASTERWORKS FROM THE  
COLLECTIONS OF JORDAN D. SCHNITZER AND HIS FAMILY FOUNDATION,**

FEBRUARY 25 – MAY 16, 2021



# 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*  
Denise Mahoney, *Registrar & Collection Manager*  
Noelle Giuffrida, *Assistant Curator of Asian Art*  
Randy Salway, *Exhibition Designer & Preparator*  
Cathy Bretz, *Education Coordinator*

## WRITERS

Robert G. La France (RGL)  
Denise Mahoney (DM)

## DESIGN

Aubrey Smith Creative

## COVER ART

Andy Warhol (American 1928–1987), *Flowers*, 1970, screenprint, edition 66/250, Collection of Jordan D. Schnitzer  
© 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

ARTWORDS is published biannually by the David Owsley Museum of Art, Ball State University, Muncie, Indiana  
©2021 All rights reserved



# LETTER FROM THE DIRECTOR

Usually, in this space I look back at past events, comment on upcoming programs, and boast about DOMA's record attendance. However, with the continuing COVID-19 crisis, nothing is as usual. We sympathize with those who have fallen ill and mourn those that we have lost. Like the previous fall semester, this spring the museum and campus will continue to adhere to federal, state, and university health and safety guidelines. Masks and physical distancing are required in the building and the museum's maximum occupancy is limited to 30 people at a time. Sadly, this excludes most school groups and other large gatherings, but helps us to limit the spread of the virus.

Despite these restrictions, DOMA continues to fulfill its mission by increasing accessibility to works of art and museum programming through its website ([bsu.edu/doma](http://bsu.edu/doma)). Here, you will find links to the online collection search page, 360-degree virtual visits, a Virtual Museum Experience related to the recent exhibition *20/20: Twenty Women Artists of the Twentieth Century*, and more about our upcoming virtual events.

For the spring, we will expand digital access to the museum's galleries using three-dimensional scanning

technology; we will enhance programming through both live streaming and asynchronous (recorded) tours, films, and presentations; and we will keep the museum open for limited in-person visits. Even DOMA's annual fundraising event, Art in Bloom (planned for Friday, May 14, 2021), will have a hybrid program with both online and in-person elements.

Most importantly, the galleries will remain open as much as possible for students and the public, in accordance with safety protocols. We also want as many people as possible to experience the featured exhibition, *POP Power from Warhol to Koons: Masterworks from the Collections of Jordan D. Schnitzer and His Family Foundation*, as well as view several new additions to the collection and recently conserved works of art. As always, we remain grateful for your individual acts of giving, which sustain the museum as a cultural gift to the people of Muncie and east central Indiana. This is especially true as we confront the pandemic and provide visitors with a safe, contemplative space to view the world of art.

**Robert G. La France**

▼ **Roy Lichtenstein (American, 1923-1997)** *Sweet Dreams, Baby!* from *11 Pop Artists*, 1965, published 1966, screenprint, purchase: Friends of the Museum 1970.002.000 © Estate of Roy Lichtenstein.



▼ **Jeff Koons (American born 1955)** *Puppy*, 1998, porcelain, edition 817/3000 Collection of the Jordan Schnitzer Family Foundation ©Jeff Koons; Photo: Robert McKeever.



▲ **Keith Haring (American 1958-1990)** *Dog*, 1986, screenprint on painted wood, edition 10/10, Collection of the Jordan Schnitzer Family Foundation Keith Haring artwork copyright ©Keith Haring Foundation.



▲ **Damien Hirst (English born 1965)** *In a Spin, The Action of the World on Things, Volume I: Global a Go-Go-for Joe*, 2002, etching, edition 56/68 Collection of Jordan D. Schnitzer ©Damien Hirst and Science Ltd. All rights reserved/DACS, London/ARS, NY 2020.



▲ **Julian Opie (English born 1958)** *Gary, popstar*, 1998, screenprint, edition 34/40 Collection of Jordan D. Schnitzer ©Julian Opie, courtesy Lisson Gallery/Barbara Krakow Gallery/ARS, New York/DACS, London.



feb 25 - may 16  
EXHIBITION

# POP POWER FROM WARHOL TO KOONS:

MASTERWORKS FROM THE COLLECTIONS OF JORDAN D. SCHNITZER AND HIS FAMILY FOUNDATION

MUSEUM HOURS: TUESDAY–FRIDAY, 9 AM – 4:30 PM; SATURDAY, 1:30 – 4:30 PM; CLOSED SUNDAYS AND MONDAYS.

*POP Power from Warhol to Koons: Masterworks from the Collections of Jordan D. Schnitzer and His Family Foundation* presents key works by the leading American Pop artists Andy Warhol, Roy Lichtenstein, and Robert Indiana, as well as the still actively creative American Pop sculptor Claes Oldenburg. These are juxtaposed with prints and sculptures by their Neo-Pop heirs, including contemporary American powerhouse Jeff Koons, his English counterpart Damien Hirst, and the Japanese master of the Neo-Pop Superflat style, Takashi Murakami.

The exhibition invites viewers to contemplate Pop art's unique staying power as opposed to other major post-World War II movements, such as Abstract Expressionism or Minimalism, and explores the aesthetics and approaches of Pop art as they persist and transmute in works by Neo-Pop artists Koons and Hirst. Also counted among the principal group of Neo-Pop artists is Keith Haring, who befriended Warhol in the 1980s and popularized graffiti art before dying at the young age of thirty-one. Other Neo-Pop artists at the center of the exhibition are Julian Opie from England and the Americans Donald Baechler, Donald Sultan, and Richard Prince.

The inclusion of works from the original period of Pop art, which came into its own in America in the 1960s, provides meaningful context for the contemporary Neo-Pop expressions that constitute the largest part of the exhibition. For instance, Warhol's forays into the realms of artistic celebrity and art as commodity lie at the heart of the success strategies of Koons, Hirst, and Murakami. On another level, Lichtenstein's hallmark style

derived from comic strips holds analogies with both Opie's characteristic simplifications produced by computer-software manipulation of photographs and Murakami's Superflat aesthetic associated with Japanese manga and anime. A special feature of the exhibition will be the juxtaposition of individual Pop and Neo-Pop works, which not only contextualizes the latter but also encourages fresh understandings of the former. In this regard, Warhol's ghostly screenprint of Marilyn Monroe in reversed black-and-white, created about 1978, takes on enhanced meaning next to Hirst's photogravure etching of a bejeweled skull, the 2008 *Memento: Victory over Death*.

Originally curated by the late Dr. Patrick Shaw Cable, former deputy director of exhibitions and education at the Taubman Museum of Art in Roanoke, Virginia, this major exhibition provides insights into contemporary Neo-Pop art, its diverse manifestations, and its grounding in and evolution from original Pop art. The exhibition is drawn from the Collections of Jordan D. Schnitzer and His Family Foundation, the nation's largest private collection of prints and multiples, which now numbers over 13,000 works and comprises one of the world's most comprehensive holdings of prints by Pop legend Andy Warhol. The programs associated with the exhibition at the David Owsley Museum of Art include a presentation by mega-collector Jordan Schnitzer himself, planned for March 18, 2021. Please consult the website ([bsu.edu/doma](http://bsu.edu/doma)) and calendar for more related events and experiences.

-RGL

# SPRING 2021 PROGRAM CALENDAR

**FEB**

**ONLINE ALLIANCE PROGRAM**

**Wednesday, 12:30 pm**

**10**

First Lady Janet Holcomb speaks about the arts in Indiana, her Ball State experiences, and DOMA.

*Register at [bsu.edu/doma/alliance](https://bsu.edu/doma/alliance) by February 6.*

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

*A meeting link will be sent to all registered participants before the program.*

**FEB**

**POP POWER FROM WARHOL TO KOONS: MASTERWORKS FROM THE COLLECTIONS OF JORDAN D. SCHNITZER AND HIS FAMILY FOUNDATION**

**Thursday**

**25**

Exhibition opens to the public.

*Visit [bsu.edu/doma/exhibitions](https://bsu.edu/doma/exhibitions) for information.*

**MAR**

**ONLINE SPECIAL EXHIBITION INTRODUCTION FOR EDUCATORS AND FRIENDS**

**Monday, 4 pm**

**01**

Dr. Robert La France, director of DOMA, will provide a tour of the current special exhibition for faculty, teachers, and museum friends online.

*Register at [bsu.edu/doma](https://bsu.edu/doma) by February 25.*

*A meeting link will be sent to all registered participants prior to the program.*

**MAR**

**ONLINE ALLIANCE PROGRAM**

**Wednesday, 12:30 pm**

**10**

Dr. Natalie Phillips, associate professor of art history, School of Art, Ball State University, will introduce us to Pop art related to the current special exhibition.

*Register at [bsu.edu/doma/alliance](https://bsu.edu/doma/alliance) by March 6.*

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

*A meeting link will be sent to all registered participants before the program.*

**MAR**

**ONLINE PETTY MEMORIAL LECTURE: POP POWER**

**Thursday**

**18**

Mega-collector and entrepreneur Jordan

Schnitzer discusses the exhibition: *POP Power from Warhol to Koons: Masterworks from the Collections of Jordan D. Schnitzer and His Family Foundation.*

*Visit [bsu.edu/doma](https://bsu.edu/doma) for viewing details.*

**APR**

**ONE BALL STATE DAY**

**Tuesday**

**06**

Show your support for DOMA during this 24-hour online giving celebration of Ball

State University. Join friends of the museum from across the country in fun fundraising challenges benefiting DOMA's public programs, collection care and acquisitions, and more.

*Visit [oneballstate.bsu.edu/doma](https://oneballstate.bsu.edu/doma) on this one day only to pledge your support!*

**APR**

**ONLINE ALLIANCE PROGRAM**

**Wednesday 12:30 pm**

**14**

Dr. Galina Olmsted, assistant curator of European and American

art at the Eskenazi Museum of Art, presents about the exhibition *Facing the Revolution.*

*Register at [bsu.edu/doma](https://bsu.edu/doma) by April 10.*

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

*A meeting link will be sent to all registered participants before the program.*

**APR**

**ONLINE EXPRESS TALK: A TRIANGLE BECOMES A PENTAGON**

**Wednesday, 12 noon**

**28**

Denise Mahoney, registrar and collection

manager, will give brief talk on the use of shapes in conceptual art, focusing on objects in the DOMA collection by Mel Bochner, Sol Lewitt, Robert Mangold, and others.

*Register at [bsu.edu/doma](https://bsu.edu/doma) by April 26. A meeting link will be sent to all registered participants prior to the program.*

**MAY**

**ART IN BLOOM**

**Friday – Sunday**

**14-16**

This annual event might look a little different this year, but we still plan to celebrate springtime, art, and the museum through innovative floral interpretations.

*Visit [bsu.edu/doma](https://bsu.edu/doma) for more information.*

Docent's Choice Tours will be offered online throughout the semester. Tours for small groups available upon request on a case-by-case basis. Contact Cathy Bretz, education coordinator, [cabretz@bsu.edu](mailto:cabretz@bsu.edu) for more information.

**JOIN THE FRIENDS OF DOMA**

with a minimum contribution of \$25 at [bsu.edu/DOMA/friends](https://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 attend an Alliance meeting, call 765-285-5242 or register online at [bsu.edu/doma/alliance](https://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.

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

# CONSERVATION

Like many small to medium-sized art institutions, the David Owsley Museum of Art does not have a staff conservator or conservation lab. Consequently, when objects in the collection require restoration or even a simple cleaning, an outside conservator is consulted.

DOMA works with a select group of conservators, including some current and former staff from the Indianapolis Museum of Art at Newfields and the Art Institute of Chicago, each of whom has a different area of expertise. Jobs that take a day or less are done at the museum and can include tasks such as consolidating a painting (applying a type of glue to surface areas that are actively flaking). For the previous Fall exhibition, *20/20: Twenty Women Artists of the Twentieth Century*, a conservator came to DOMA to work on the large acrylic on canvas painting by Judy Ledgerwood, *Composition Veronese Green and*

*Silver: Pritzker Ceiling Painting*, that had been rolled and stored for a decade. The painting was unrolled and carefully mounted to a strainer (similar to a stretcher, but more rigid) before being installed in the display. It is currently on view in the Contemporary Craft Gallery.

Some objects require months of work and are taken to an outside conservation studio. Recently a painting by American Impressionist Childe Hassam, *Entrance to the Siren's Grotto*, was requested for loan to an exhibition organized by the Denver Art Museum. An exam revealed a layer of grime and the painting was subsequently taken offsite for cleaning. Below are before, during, and after images, revealing a much more vibrant canvas. Look for this piece in the galleries after it returns from loan in late 2022.

-DM



▲ **Childe Hassam, American (1859-1935)**  
*Entrance to the Grotto, Isle of Shoals*, 1902.  
 Gift of the Muncie Art Association, 1971.010.000 (images from before, during, and after conservation treatment).

**Spring**

Vol. 26 | 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**

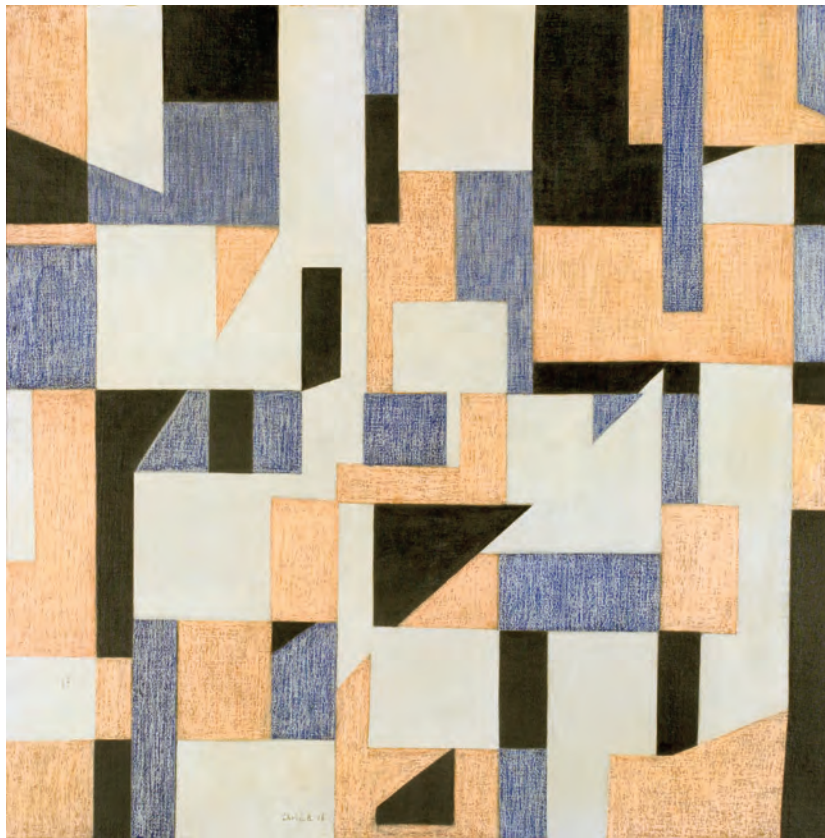
2021 W. Riverside Avenue

Muncie, IN 47306

[bsu.edu/doma](http://bsu.edu/doma)

765-285-5242

Follow DOMA on social media



▲ **Composition, 1916, Chris Beekman, Dutch (1887-1964)**  
oil on canvas mounted on wood panel  
Gift of David T. Owsley via the Alconda-Owsley  
Foundation 2019.027.000 © artist estate

**New to the Galleries**

COMPOSITION

*De Stijl (Dutch: “The Style”) was a movement in architecture, design, and art based on abstraction that sought to illuminate universal laws of equilibrium and harmony in both art and life. De Stijl artists reduced painting to its essentials: line, plane, and primary colors (red, yellow, and blue) combined with neutrals (black, gray, and white).*

An anarchist, Beekman first allied himself with De Stijl’s major practitioners Piet Mondrian (1872-1944) and Theo van Doesburg (1883-1931), but rebelled. He introduced stippled hues, curving lines, and occasionally misaligned shapes in this work. By the 1920s Beekman abandoned De Stijl and embraced Social Realism, a style affiliated with his new political interest in communism.

This painting was recently conserved to reveal strong contrasts of black and white paired with more subtle shades of peach and blue. Beekman’s large De Stijl paintings are exceedingly rare in the United States; most of his work is located in museums in the Netherlands.