



# ARTWORDS

SPRING 2022

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

Vol. 27 No. 2

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



IN THIS ISSUE: **BODY LANGUAGE: THE ART OF LARRY DAY**, PROGRAM CALENDAR, INSIGHT: INDIAN PAINTINGS, AND MORE.



# ARTWORDS

David Owsley Museum of Art

SERVING EAST CENTRAL INDIANA SINCE 1936

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## WRITERS

Writers: Robert G. La France (RGL)  
Noelle Giuffrida (NG)

## DESIGN

Aubrey Smith Creative

## COVER ART

Larry Day, *American (1921-1998), Narrative: To the Memory of Matteo Giovanetti, 1967, oil on canvas, 65 1/2 x 76 3/8 in., Woodmere Art Museum: Gift of Ruth Fine in honor of Irving and Miriam Brown Fine, 2020 © Woodmere Art Museum.*

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# LETTER FROM THE DIRECTOR

As we welcome a new year at DOMA, many are vaccinated, boosted, and visiting the museum. As a reminder, the mask policy is extended through the spring on Ball State's campus as a precaution against the pandemic. Despite the inconvenience, DOMA remains a sanctuary for those who need one and a source for cultural education open to everyone. We continue to offer a variety of programs throughout the semester and galleries are open Tuesday through Friday from 9 a.m. to 4:30 p.m. and Saturday from 1:30 to 4:30 p.m. (closed on Sundays and Mondays). Entrance is always free.

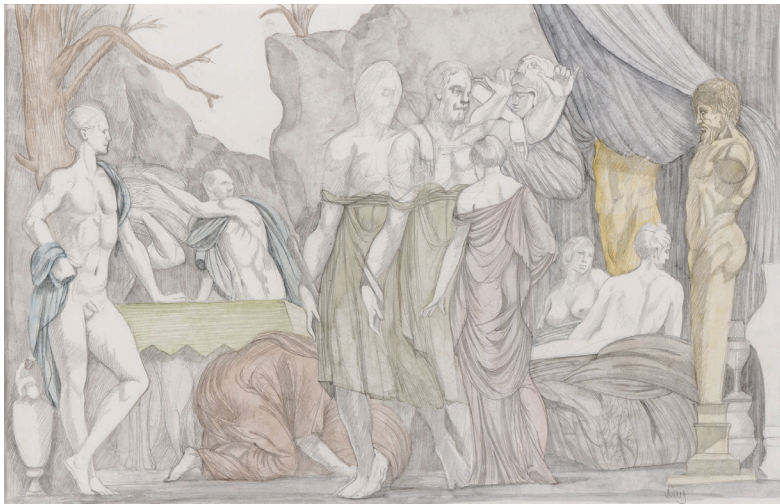
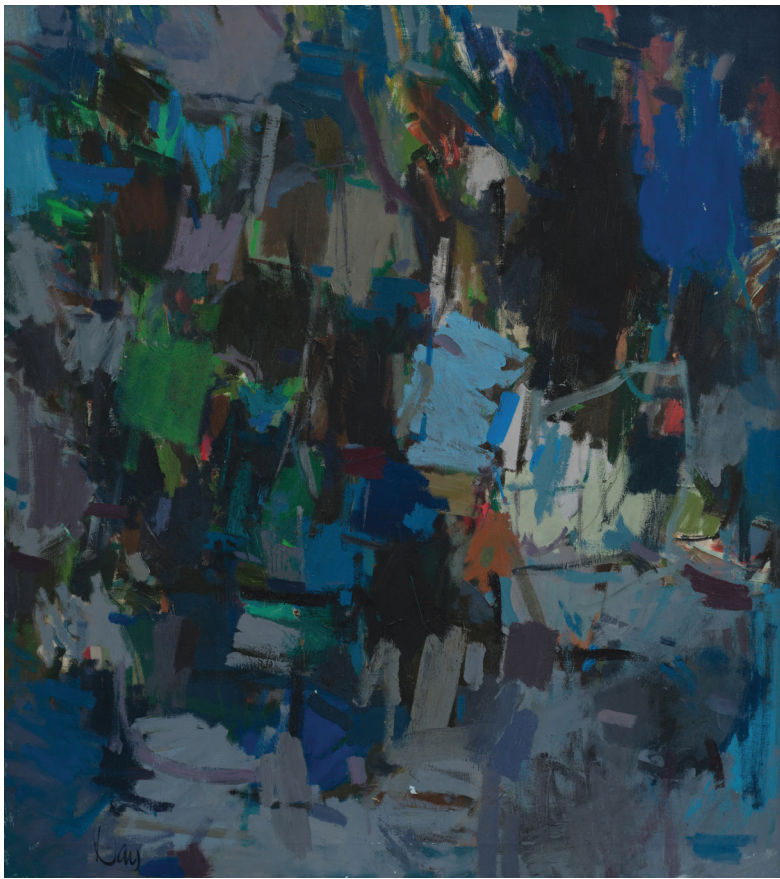
And there is so much art to see from Africa, the Americas, Asia, Europe, and the Pacific Islands! DOMA's featured exhibition this spring is *Body Language: The Art of Larry Day*, which opens on February 24 and will be on display through May 21, 2022. As the title implies, the show highlights the depiction of the human form through the work of an extraordinary American modern artist and teacher in his home city of Philadelphia. By the early 1960s, Day contested the dominant Abstract Expressionist style of the New York art world and

charged into the forefront of artists transitioning to figuration and representational painting.

*Body Language* is just one example of the diversity of exhibitions and programs offered at DOMA. In March, learn to draw and paint in a workshop for families. Attend a presentation by a former curator from the National Gallery of Art. And take a tour of the exhibition and collection with a docent, as part of a class, or by yourself.

At DOMA, we remain dedicated to the display of paintings, sculpture, and works on paper by both marginalized and mainstream artists. Keep your eyes out for new installations of works by American Impressionists Willard Leroy Metcalf and T.C. Steele, modernist sculptor Dorothy Dehner, and the Anyi peoples of West Africa, as well as a rotation of Indian miniatures and Japanese prints. There is much to see and do at DOMA. So, please tell your friends to join us!

**Robert G. La France**



**Clockwise from top left; all artwork by Larry Day, American (1921-1998)**

*Abstraction*, about 1958, oil on canvas, 42 x 37 in., Collection of Woodmere Art Museum, Gift of Anita and Armand Mednick, 2020 © Woodmere Art Museum

*Aquarium*, 1977, oil on canvas, 54 x 65 in., Collection of Woodmere Art Museum: Gift of Natalie Charkow Hollander, 2020 © Woodmere Art Museum

*To Pergamon*, 1958-59, oil on canvas, 47 x 60 in., Woodmere Art Museum: Gift Natalie Charkow Hollander, 2020 © Woodmere Art Museum

*Harry's Class*, 1972-73, oil on canvas, 60 x 72 in., Larry Day Art Trust, ©Ruth Fine

*Hercules Dressed as a Woman*, about 1990, watercolor and graphite on paper, 9 x 14 3/8 in., Woodmere Art Museum: Museum purchase, 2021 © Woodmere Art Museum



feb 24 - may 21  
EXHIBITION

# BODY LANGUAGE: THE ART OF LARRY DAY

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

This spring, the David Owsley Museum of Art hosts an expansive exhibition of more than 50 paintings and drawings by figurative artist Larry Day (1921–1998). Organized by the Woodmere Art Museum in Philadelphia, Pennsylvania, the exhibition explores Day's contributions to American art from the 1950s through the 1990s. *Body Language: The Art of Larry Day* is curated by the artist's longtime friend David Bindman, emeritus professor of the history of art at University College, London.

The exhibition surveys the three most prominent thematic categories in Day's distinctive career: abstraction, figuration, and cityscape. Together, they work in concert to reinforce the artist's significance and lasting relevance while exploring Day's shift from abstraction to representation. A World War II veteran, writer, and artist, in his hometown Day was known as "the Dean of Philadelphia Painters," so powerful was his inspiration and impact as an instructor at the Philadelphia College of Art (now University of the Arts) and the city's art schools.

*Body Language: The Art of Larry Day* carefully examines the evolution of Day's artistic voice, from his fascination with the work of the old masters and his expert skills as a draftsman, to his deep and abiding interest in music, literature, popular culture, and esoteric philosophical texts. Several of his monumental, multi-figural paintings are paired with their preparatory drawings and reveal glimpses of the artistic process and underscore the role of the artist as both actor and observer.

The many works on paper included in the exhibition provide a master class in drawing as an extension of seeing and thinking. But the bulk of Day's self-representations confront changing social relationships as depicted between artist and model, teacher and student, or contemporary artist and old master. The artist's accomplishments are outlined in an illustrated catalog distributed by the University of Pennsylvania Press, which includes essays by David Bindman; Sid Sachs, chief curator and director of exhibitions at UArts; Jonathan Bober, curator and head of the Department of Old Master Prints at the National Gallery of Art; and artist Eileen Neff, who studied with and subsequently taught alongside Day. Also included is a "Memory Portrait" written by retired National Gallery of Art curator Ruth Fine, who married Day in 1983.

DOMA has prepared a series of programs to accompany *Body Language* that focus on drawing and painting the human figure. These include a family workshop, museum-sponsored figure drawing and painting studios, and the annual Edmund F. Petty Lecture presented by Ruth Fine. All these programs and events are free and open to the public, but workshops may require advanced registration. See the events calendar published in this issue and check the museum's website for updates at [bsu.edu/doma](http://bsu.edu/doma).

-RGL

# SPRING 2022 PROGRAM CALENDAR

**FEB**

**09**

## **ALLIANCE PROGRAM Wednesday, 12:30 pm**

Ball State figure drawing instructor Kalleen Chilcote discusses how drawing from life inspires her work as an artist and educator.

Register at [bsu.edu/doma/alliance](https://bsu.edu/doma/alliance).

**FEB**

**24**

## **BODY LANGUAGE: THE ART OF LARRY DAY February 24 - May 21, 2022**

Exhibition opens to the public. Visit [bsu.edu/doma/exhibitions](https://bsu.edu/doma/exhibitions) for information.

**FEB**

**26**

## **DOCENT'S CHOICE TOUR Saturday, 2:30**

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

**FEB**

**28**

## **EDUCATOR EXHIBITION OVERVIEW Monday, 4 pm**

Ball State faculty and area schoolteachers are invited to a walk-through of *Body Language* with DOMA director Dr. Robert La France.

Register at [bsu.edu/doma/exhibitions](https://bsu.edu/doma/exhibitions).

**MAR**

**09**

## **ALLIANCE PROGRAM Wednesday, 12:30 pm Private Tour of *Body Language***

Alliance members are invited to a tour of the exhibition *Body Language: The Art of Larry Day*.

Register at [bsu.edu/doma/alliance](https://bsu.edu/doma/alliance).

### **SCHEDULED HOLIDAY CLOSINGS**

March 5 - 12, **Spring Break**

May 7, **Commencement**

**MAR**

**19**

## **FAMILY WORKSHOP: FORMS AND FIGURES Sunday, 2:00 - 4:30 pm**

Explore *Body Language* through drawing and painting with Maureen Nicholson. All supplies provided.

For ages 8-15 accompanied by adult guardian. Register at [bsu.edu/doma](https://bsu.edu/doma).

**MAR**

**26**

## **DOCENT'S CHOICE TOUR Saturday, 2:30**

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

**MAR**

**31**

## **PETTY MEMORIAL LECTURE: *BODY LANGUAGE* Thursday, 5 pm**

Join Ruth Fine, artist, independent curator, and widow of Larry Day for a presentation about the DOMA exhibition.

**APR**

**10**

## **DOMA DRAWING NIGHT Sunday, 6:30 - 8:45 pm**

Students and community members are invited to join this regularly scheduled open figure drawing session to draw from a posed model. All materials and fees are covered by DOMA.

Art & Journalism Building, room 452  
For ages 18 and up.

**APR**

**13**

## **ALLIANCE PROGRAM Wednesday, 12:30 pm**

Join Dr. Kjell Wangenstein, associate curator of European Art at the Indianapolis Museum of Art at Newfields, for a virtual presentation on the newly renovated Clowes Pavilion.

Register at [bsu.edu/doma/alliance](https://bsu.edu/doma/alliance).

**APR**

**20**

## **VIRTUAL EXPRESS TALK Wednesday, 12 noon**

Denise Mahoney, registrar and collection manager, will give a brief talk 'You are Here: Cityscapes,' focusing on objects in DOMA's collection.

Zoom link will be sent to registrants in advance. Register at [bsu.edu/doma](https://bsu.edu/doma).

**APR**

**23**

## **DOCENT'S CHOICE TOUR Saturday, 2:30**

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

**MAY**

**14-15**

## **SAVE THE DATE: Art in Bloom weekend**

Watch [bsu.edu/doma](https://bsu.edu/doma) for details

### **JOIN THE FRIENDS OF DOMA**

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**

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](https://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.

▼ *Narasimha Disemboweling the Demon King Hiranyakashipu*, about 1760, India, Himachal Pradesh, Pahari Kingdom of Chamba, opaque watercolor and gold on paper, gift of Ramesh Kapoor in memory of his wife Urmil and son Vineet Kapoor, 2020.011.000



# NEW INSTALLATION OF INDIAN PAINTINGS

DOMA's Asian galleries now include a selection of paintings from India. One of the works, an eighteenth-century painting *Narasimha Disemboweling the Demon King Hiranyakashipu*, is a recent gift to the museum. It features Lord Vishnu in his incarnation as a white, four-armed lion-man against a deep blue background.

Research and interpretation for the current installation are the result of a collaborative project between first-year student Michael Loesch and curator Noelle Giuffrida, funded by Ball State's Teacher-Scholar program.

Because these gorgeous paintings are light sensitive, you'll see a new display of works in this space every six months.

-NG

**Spring 2022**

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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  
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▲ **Dorothy Dehner, American (1901-1994),**

*Northern Wall #2*, 1966, bronze with brown patina, Purchase:  
Restricted gift of David T. Owsley; Sharon Seager Women's Art  
Fund; and Margaret Ball Petty Fund 2021.002.000 © Dorothy  
Dehner Foundation for the Visual Arts

## New to the Galleries

### NORTHERN WALL #2

*Dehner develops her composition laterally across space and creates a sense of monumentality by contrasting large planar elements against the voids that separate them.*

The bronze's protruding forms, rough surfaces, and interlaced planes likely reflect street signs, graffiti, and streetscape near Dehner's Manhattan studio at 41 West Union Square, where several women artists and sculptors maintained a communal workspace.

*Northern Wall #2* marks a crucial moment in the artist's solo career after her 1952 divorce from Indiana-born, Abstract Expressionist sculptor and painter David Smith, who died in 1965.