

# **AW** ARTWORDS

**FALL 2022**

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

Vol. 28 No. 1

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



**IN THIS ISSUE: REGIONALISM, SURREALISM, AND CLIMATE CHANGE: RECENT LOANS AND ACQUISITIONS AT DOMA, PROGRAM CALENDAR, INSIGHT: BURKHARDT GALLERY, 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)  
Denise Mahoney (DM)

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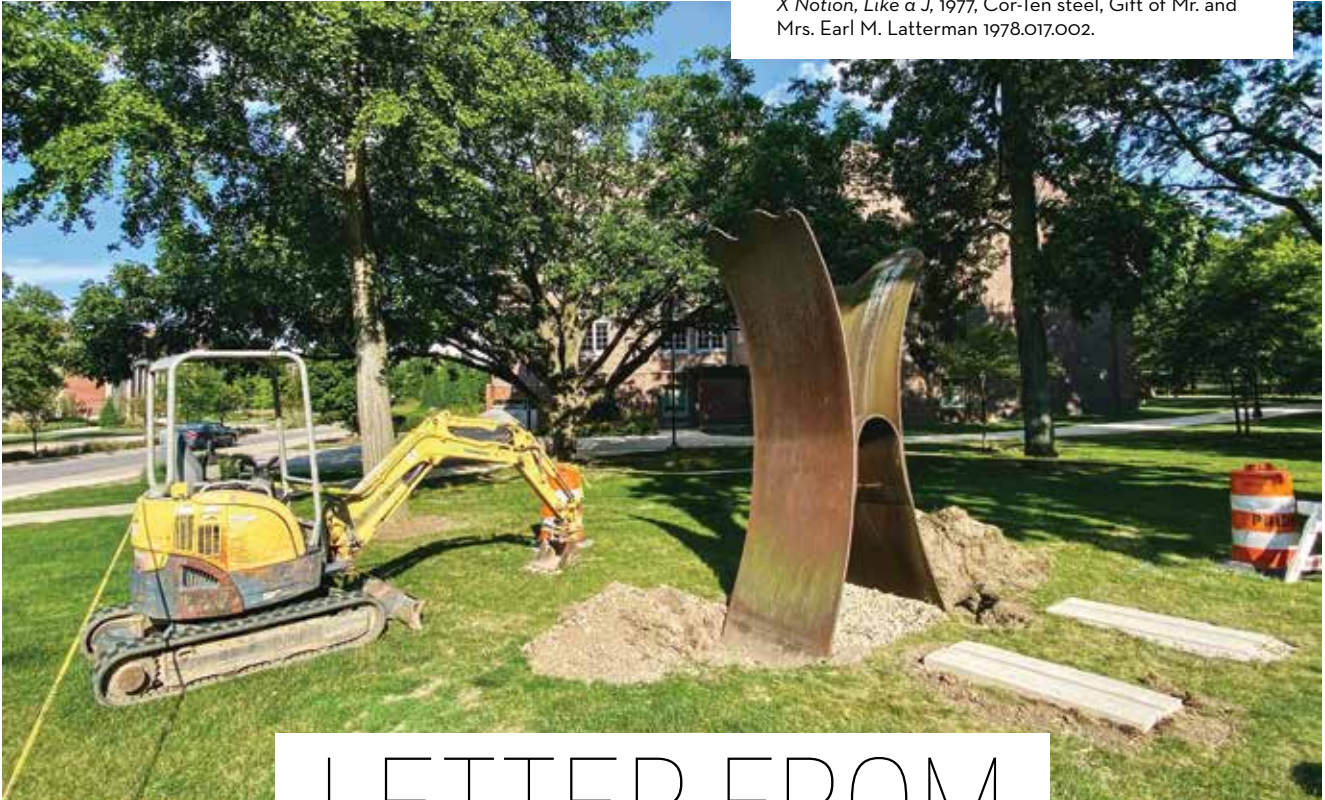
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## COVER ART

Diane Burko, *Antarctica Diptych (Antarctica Dream #1 and Paradise Channel, Lemaire #3)*, 2013, oil on canvas,  
Purchase: Sharon Seager Women's Art Fund and Gift of Joseph and Pamela Yohlin 2021.012.001-002 © Diane Burko.

▼ Base construction for Lila Katzen, American (1925-1998)  
*X Notion, Like a J*, 1977, Cor-Ten steel, Gift of Mr. and  
Mrs. Earl M. Latterman 1978.017.002.



# LETTER FROM THE DIRECTOR

As Ball State launches a new academic year, the David Owsley Museum of Art offers its visitors old favorites and new arrivals. Recent changes in the West, Burkhardt, and Asian art galleries amplify previous holdings with several newly conserved works, recent acquisitions, and items brought out from storage (see, for example, the article on the Burkhardt Gallery reinstallation in this issue). One goal of these changes is to increase the diversity of subjects, artists, and themes exhibited in the galleries.

Sharp-eyed visitors will also notice a recent change outside of the building. One of DOMA's signposts, *X Notion, Like a J* by Lila Katzen, has a new base that increases its stability and longevity. The giant Cor-Ten steel sculpture displays a naturally rusted surface, which protects the rolled steel below. Installed in 1979, *X Notion, Like a J* and a companion piece by the same sculptor, *Maxi-Antecedent*, initiated a sculpture park that has yet to be fully realized. We are grateful to Ball State's Facilities Planning and Management for protecting the art on campus.

DOMA's fall exhibition, *Regionalism, Surrealism, and Climate Change*, showcases new loans and acquisitions that contribute to the future of DOMA's world art collection (see the article in this issue). Among the many new items in the show, I am perhaps most proud of the museum's recent purchase of a painting by contemporary artist and climate change activist Diane Burko. With the acquisition of Burko's *Antarctica Diptych*, DOMA's global collection now has works of art representing all seven continents. In addition, Burko will give a talk at the museum on October 13 at 6:00 p.m. as part of Ball State's Arts Alive Series, presented by the College of Fine Arts. I hope to see you there!

Finally, the museum continues to offer an array of fall programs, including exhibition overviews, docent's choice tours, Alliance luncheons, and the annual Holiday Open House on December 3. Please join us for a variety of activities that advance learning in the museum this fall!

**Robert G. La France**



# REGIONALISM, SURREALISM, AND CLIMATE CHANGE:

RECENT LOANS AND ACQUISITIONS AT THE DAVID OWSLEY MUSEUM OF ART

*This exhibition and related events are made possible by Ball State University's Arts Alive Series, presented by the College of Fine Arts. Museum hours: Tuesday-Friday, 9 a.m.-4:30 p.m.; Saturday, 1:30-4:30 p.m.; closed Sundays, Mondays, and holiday breaks.*

A selection of recent loans and acquisitions fulfills the museum's mission to cultivate lifelong learning through an engaging collection of original works of art. Several donations, purchases, loans, and promised gifts illustrate major modernist movements and raise awareness about climate change, which the World Health Organization considers the greatest threat to global health in the 21st century. The exhibition features three key paintings: a study of laborers harvesting sugar cane by American

Regionalist Thomas Hart Benton, a monumental 'inscape' or interior psychological landscape by Chilean Surrealist Roberto Matta, and contemporary artist Diane Burko's *Antarctica Diptych*, which bears witness to global warming.

The first two of these three major works are loans from the museum's namesake and benefactor, David T. Owsley, an art historian and the devoted grandson of Frank C. and Elizabeth



sept 29 - dec 22  
EXHIBITION

◀ **Thomas Hart Benton, American (1889-1975)**

*Study for Sugar Cane*, 1943, oil on board,  
David T. Owsley Collection L2021.008.001.  
© 2022 T.H. and R.P. Benton Trusts/Licensed  
by Artists Rights Society (ARS), New York.

▼ **Roberto Matta, Chilean (1911-2002)**

*Untitled*, 1965, oil on canvas, David T.  
Owsley Collection L2021.008.002.  
© 2022 Artists Rights Society (ARS),  
New York/ADAGP Paris.



B. Ball. The *Study for Sugar Cane* is a product of Thomas Hart Benton's trip to Louisiana in 1943, when the artist sketched the scene in a notebook, worked up the colors in this small study, and then produced a larger finished painting. Both the drawing and the final version belong to the Thomas Hart Benton Trust in Kansas City, while we are fortunate to have the study in Muncie. Undoubtedly talented, if cantankerous and sometimes controversial, Benton was a Midwesterner with his finger on the pulse of American culture. His images flow with energy; here, the horse strains under the weight of a water cart, a figure points to a bucket for a water break, and the laborers bundle the cane. With spontaneity and fire, Benton skillfully deploys diagonals to direct the eye, to focus our attention on human activity, and to balance figures with landscape.

One of Latin America's greatest masters, Roberto Matta was born in Chile and studied architecture in Paris before traveling to Spain and escaping to New York during World War II. After the war, he established a studio in Italy, north of Rome. In the 1930s, Matta befriended Salvador Dalí, André Breton, and other Surrealists. He began to plumb his subconscious for biomorphic forms inspired by myth and legend, particularly as depicted in pre-Columbian, Native American, and Oceanic art. The enormous untitled canvas at DOMA measures more than 6 x 13 feet and displays the artist's technique of using rags, sponges, and brushes to build up or rub away layers of pigment

to create a mysterious vision that rivals his works at the Guggenheim, MoMA, and the Art Institute of Chicago, among other great collections.

Diane Burko's *Antarctica Diptych* is a recent purchase by the David Owsley Museum of Art with funding provided by Professor Emerita Sharon Seager and generous assistance from Philadelphia collectors Pamela and Joseph Yolin (see cover image). The right-hand panel depicts a receding glacier that Burko observed during an expedition to Antarctica, while the left-hand panel represents the artist's nocturnal vision of a shrinking iceberg. A feminist and climate change activist from Philadelphia, Burko recently completed a major exhibition at American University in Washington, DC, and was invited to show her work in the 2022 Royal Academy Summer Exhibition in London. She will be on campus to give a public presentation about art and climate change in the Frank C. and Elizabeth B. Ball Recital Hall of the Fine Arts Building on October 13 at 6:00 p.m.

The three highlighted paintings are accompanied by several new additions of American art to DOMA's collection, including works by history painter Emanuel Leutze, Symbolist Elihu Vedder, American Impressionist Ernest Lawson, and Midwestern sculptors Janet Scudder and Mildred Welsh Hammond. Additional works by Park Avenue Cubist Albert Eugene Gallatin, mid-century modernist Earl Kerkam, and African American artist Joseph Delaney enhance the variety of offerings, along with photo drawings by Ball State Emeritus Professor Lawrence Graham, Japanese prints and sculpture, and a spectacular African mask. These works add significantly to the museum's world art collection, which reflects Ball State's inclusive values and represents the increasingly diverse heritage of its student body and the people of East Central Indiana.

**-RGL**

# FALL 2022 PROGRAM CALENDAR

SEP

## ALLIANCE LUNCHEON AND PROGRAM

Wednesday, 12 noon

14

Dr. Robert G. La France, director of the David Owsley Museum of Art, will share recent museum

updates and an overview of new acquisitions and loans.

*Register at [bsu.edu/doma/alliance](https://bsu.edu/doma/alliance) by September 9.*

*First-time guests free; \$20 for Alliance members.*

*Alumni Center*

SEP

## FAMILY WEEKEND

Saturday, 1:30-4:30

17

Students and their families are invited to explore works on view from DOMA's collection.

*Museum open to the public.*

SEP

## EXHIBITION: REGIONALISM, SURREALISM, AND CLIMATE CHANGE: RECENT LOANS AND ACQUISITIONS AT THE DAVID OWSLEY MUSEUM OF ART

29

Thursday

Exhibition opens to the public.

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

## 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.

OCT

## DOCENT CHOICE TOUR

Saturday, 2:30 pm

01

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

OCT

## EDUCATOR EXHIBITION OVERVIEW

Monday, 4 pm

03

Ball State faculty and area schoolteachers are invited to a walk-through of *Regionalism, Surrealism, and Climate Change* with DOMA director Dr. Robert La France.

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

OCT

## VIRTUAL ALLIANCE PROGRAM

Wednesday, 12:30 pm

12

Join in a virtual presentation from Dr. Alana Wolf-Johnson as she shares her experience working with the Utah Museum of Fine Arts researching land artist Robert Smithson and his iconic *Spiral Jetty* (1970).

*Zoom link will be sent to registrants in advance.*

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

OCT

## PRESENTATION: DIANE BURKO, ART AND CLIMATE CHANGE

Thursday, 6 pm

13

Join renowned artist and activist Diane Burko as she discusses her art and practice focusing on the intersection of art, science, and the environment.

*This presentation is made possible by Ball State's Arts Alive Series, presented by the College of Fine Arts*

*Recital Hall, Fine Arts Building*

OCT

## KIDS MAKE ART AT DOMA

Saturday, 1:30-4:30 pm

15

A fun-filled opportunity for families and kids to experience the artworks at 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 adult guardian. Register by October 10 at [bsu.edu/doma](https://bsu.edu/doma).*

NOV

## ALLIANCE LUNCHEON AND PROGRAM

Wednesday, 12 noon

02

Join Ball State professor of art Ted Neal as he shares insight into his artistic practice and unique experiences building ceramic kilns for various organizations and individuals.

*Register at [bsu.edu/doma/alliance](https://bsu.edu/doma/alliance) by Oct. 28.*

*First-time guests free; \$20 for Alliance members. Alumni Center*

NOV

## DOCENT CHOICE TOUR

Saturday, 2:30 pm

05

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

DEC

## DOCENT CHOICE TOUR

Saturday, 2:30 pm

03

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

DEC

## HOLIDAY COMMUNITY OPEN HOUSE

Saturday, 6 - 8 pm

03

DOMA joins in the annual community holiday festivities with refreshments, children's art activities, and live holiday music.

*For more information, visit [bsu.edu/doma](https://bsu.edu/doma).*

*In collaboration with the David Owsley Museum of Art Alliance.*

DEC

## ALLIANCE LUNCHEON AND PROGRAM

Wednesday, 12 noon

14

Join Lara Kuykendall, associate professor of art history, for a presentation about Regionalist Thomas Hart Benton and other American artists highlighted in DOMA's Fall exhibition.

*Register at [bsu.edu/doma/alliance](https://bsu.edu/doma/alliance) by Dec. 9.*

*First-time guests free; \$20 for Alliance members. Alumni Center*

## SCHEDULED HOLIDAY CLOSINGS

Fall Break: **October 8-11**

Thanksgiving Break: **November 23-27**

Winter Break: **December 22-January 3**

## ▼ From left to right:

Randy Salway and Kate Kimmell contemplate the placement of paintings.

The newly reinstalled Boucher.

Randy and Kate reinstall the clock



# BURKHARDT GALLERY

In mid-July the newly reinstalled Burkhardt Gallery was opened to the public, albeit without the fanfare it deserved.

Plans had been underway for several years for this major project, and finally this summer there was enough time to bring them to fruition. Three works were deinstalled and placed in storage, five paintings were taken out of storage (in most cases for the first time in years or after conservation treatment) and, finally, several objects were repositioned in the gallery. Exhibition Designer and Preparator Randy Salway created a layout using a 3D design software program and, after several changes, the hands-on work was ready to start!

The gallery was closed for over a week while Randy and his summer intern, Kate Kimmell, ably managed the project. As seen in the first photo, paintings were laid out to carefully measure their new locations. In the second image, blue painter's tape was used to indicate precisely where the pictures would be located. Here, also, you see the location of the François Boucher painting, *Autumn*. Originally meant to hang above a doorway, this new height places it in a more correct historical context.

Besides paintings, other objects were moved, as seen in the third image. The gilt Rococo cartel clock was carefully raised above the Guillaume Voiriot, *Portrait of a Gentleman*, on the right, paired with the newly installed François Hubert Drouais, *Portrait of the Marquise de Caumont La Force (1739-1829)*, on the left. Recently returned from a European exhibition, the *Marquise* is back on DOMA's wall after a five-year absence.

Behind the scenes, nearly every object was newly researched, and the wall labels rewritten with fresh content and clear language. This herculean task was accomplished by Director Robert La France and Anne Satre, DOMA's student curatorial assistant.

Besides the Drouais, paintings by Jean-Siméon Chardin, Francesco Guardi, Anna Dorothea Lisiewska, and Jean Joseph Taillason were added to the gallery. Come see this spectacular installation for yourself—or if you cannot, you may look up any of these objects online at DOMA's collections page.

-DM

**Fall 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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**New to the Galleries**

*GROUP PORTRAIT OF SIX WOMEN  
AS AN ALLEGORY OF LOVE*

*These unidentified women share a family resemblance. Despite their 18th-century European hairstyles, they hold the attributes of ancient Roman gods and goddesses.*

The pair on the left clutch grapes and wheat, symbols of Bacchus and Ceres. The central figure with the apple represents Pomona next to her husband Vertumnus disguised as an older woman. Flora clutches a bouquet, while the woman and child on the right depict Venus and Cupid. The references to fertility, abundance, and love suggest a group wedding portrait.

Lisiewska (pronounced Lee-SH-YEHF-ska) belonged to a family of artists of Polish descent who trained in France and painted for German aristocracy.

▲ **Anna Dorothea Lisiewska**, attributed, German (1721-1782)  
*Group Portrait of Six Women as an Allegory of Love*, about 1770, oil on canvas, Purchase: Frank C. Ball Collection, gift of the Ball Brothers Foundation, by exchange; and restricted gift of David T. Owsley via the Alconda-Owsley Foundation 2019.003.000.