Free and open to the public

Oberlin College
87 North Main Street, Oberlin, Ohio 44074
(corner of Ohio Routes 58 and 511)

For information call 440-775-8665.

Museum Hours
Tuesday–Friday, 10 a.m.–5 p.m.
Saturday 1–5 p.m. Weekend hours are subject to change; please consult the AMAM website. Closed Mondays and major holidays.

Guided Tours
Free educational and group tours may be arranged by calling the Education Department at 440-775-8166.

Visit Us Online
Website: amam.oberlin.edu
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allenartcollection.oberlin.edu/emuseum/

Cover: Korean, A Royal Outing (detail), 18th-19th century, ink and color on silk. Gift of D. A. Bunker (OC 1883), 1933.5

Right: Ahmet Öğüt, Bakunin’s Barricade (detail), 2015-2022, installation of mixed media and AMAM artworks.
While the past two and a half years have presented their share of challenges, as I look ahead to the new opportunities of the 2022-23 academic year I’m heartened that the Allen remains a strong support to its local communities. The exhibitions and programs the staff have organized – described in this newsletter – demonstrate this engagement, as does the museum’s current multi-year long-range planning effort. Being responsive to, and in dialogue with, our neighbors, visitors, and supporters – and planning events and installations that are of interest to both the Oberlin College community and to the broader public – are among our primary goals, and we welcome your feedback on all that we do. Among the ways to connect with us are through our website, email, phone, or a letter – and within the museum, both a comment book and a visitor experience form – as well as, of course, personal communications with staff or with our loyal Volunteer Guild members.

We continue to mourn the passing of the founder of the museum’s Guild, Mary Louise VanDyke (OC ’47), who contributed so much to our successful outreach, and are sorry that others important to the Allen’s history and collection have also recently died. David Gordon Mitten (OC ’57), a distinguished faculty member in the classics department at Harvard, who was influenced in his work teaching with objects by his undergraduate experience at the Allen, passed away in January 2022. And we are deeply saddened that artists Claes Oldenburg, Sam Gilliam, and Jennifer Bartlett, each of whom is represented by multiple significant works in the collection, passed away this summer. Bartlett’s systems-based practice helped transform postminimalism; her work first entered the Allen’s collection in 1977. A print and an installation by Sam Gilliam, who revolutionized color field painting by draping painted canvases in the mid-1960s, joined the permanent collection in 1973, following the 1970 acquisition of a work for
the Art Rental collection. We also mourn Claes Oldenburg, whose long relationship with the Allen lasted from the early 1960s to his death. Ellen Johnson, who shared his Swedish heritage, showed his work at the Allen in 1963 along with that of Joan Mitchell and Robert Rauschenberg in that January’s *Three Young Americans* exhibition, with that year marking the museum’s acquisition of the first of more than fifty of his drawings, prints, and sculptures. In 1969 the museum commissioned his first permanent outdoor sculpture, *Giant Three-Way Plug*, which he sited just south of the entrance, re-siting it in 1976 due to the museum’s expansion designed by Robert Venturi – the genesis of Oldenburg’s whimsical “alternate proposal”: an envisioning of an Allen addition made up of mammoth connected plugs. He received an honorary degree from Oberlin College in 1970, and we were fortunate that in 2014 – when Case Western Reserve University awarded him one – he returned to the Allen with his close friend, Case professor and AMAM donor Edward Olszewski, to spend time discussing his works with us.

Long-term relationships such as these – that have helped form our diverse collection and shape our programming – are priceless. We treasure them, and our connections with you. Thank you for your support.

—Andria Derstine, John G. W. Cowles Director
Blue and green landscapes evoked magical worlds and idyllic histories.

Inches Away, The Heavens Open: Blue and Green Landscapes from the AMAM Collection  
*Stern Gallery West, July 5 - December 23, 2022*

Escape! For more than 2,000 years, during times of social upheaval and political jeopardy, many philosophers, poets, and artists in China, and later in Korea and Japan, dreamt of escape from these dangers and expressed it in their art and writing. To them, escape could be found in retreat to a solitary hermitage or remote temple, or even in dreamlike visions of an idealized utopia. One form of landscape painting in particular brought these imagined worlds to life. It was known as the Blue and Green landscape mode, represented here in large, immersive screens and vertical hanging scrolls, as well as smaller, intimate horizontal handscrolls designed for an individual to slowly unroll and explore.

Prior to the 20th century,
thinkers in East Asia who imagined a better world often looked to idealized ancient times for models, a concept known as “return to the past,” or fùgǔ. Because rich blue and green pigments were used frequently in early Chinese paintings, these colors were used by later painters to suggest those ancient times. In the Blue and Green landscape tradition, these colors evoked—maybe even invoked—a perfected world of the past, with mountains, streams, paths, and pavilions that could be visited in a painting just inches from one’s eyes and that offered escape, if only for a moment. But in late imperial China of the 17th to 19th centuries, this escapism had another dimension: the magical worlds and figures seen in these paintings also stood in for the private gardens and literary gatherings of the wealthy.

Art played an important role in expansionist myths of the American West.

**NEW EXHIBITIONS**


**Objects of Encounter: American Myths of Place**
*Stern Gallery East, July 5-December 23, 2022*

This exhibition draws from the AMAM’s collection of American and European art to explore how works produced in the late 1800s and early 1900s encapsulate real and imagined encounters with people and places.

Beginning with ledger drawings by Howling Wolf in the 1870s and continuing on to works produced at the Santa Fe Indian School in the 1930s, we see how Euro-American artists and entrepreneurs fabricated carefully mediated and controlled opportunities for Indigenous artists to create artwork for white audiences. Railroad advertisements from the 1920s and 1930s similarly repackaged Indigenous histories and identities to promote the fantasy of the American...
West as an empty place waiting to be filled by tourists’ desires.

In contrast, the appearance of Indigenous Americans in Europe, such as Edmonia Lewis, allowed for American expansionist myths to be performed as a spectacle that blurred the distinctions between fact and fiction.

*Objects of Encounter* reveals how works of art became signifiers not only of a specific moment or experience, but also contributed to the construction of a broader American mythology of place.

Organized by Hannah Wirta Kinney, Assistant Curator of Academic Programs, and Alexandra Letvin, former Assistant Curator of European and American Art.

Organized with assistance from Lucy Haskell ’20, former Curatorial Assistant in Academic Programs, Audrey Libatique ’22, former Student Curatorial Assistant in Education, and Chloe Lai ’22.

BELOW: Howling Wolf (Southern Cheyenne, 1849-1927), 42. Fight Near Ft. Wallace, 1874-75, ink, pencil, colored pencil, crayon, and watercolor on ledger paper. Gift of Mrs. Jacob D. Cox, 1904.1180.9
FRONT exhibition by Ahmet Öğüt and related installation take up themes of protest, war, revolution, and healing.

**Bakunin’s Barricade**  
_EJ Gallery West, July 14-December 23, 2022_

As part of the 2022 FRONT International: Cleveland Triennial for Contemporary Art, Kurdish-born artist Ahmet Öğüt presents his monumental installation _Bakunin’s Barricade_ at the Allen in its first presentation outside of Europe. When the Prussian army attempted to suppress the socialist insurgency in Dresden in 1849, revolutionary anarchist Mikhail Bakunin had an unusual suggestion: to place paintings from the national collections in front of the barricades. He speculated that the soldiers wouldn’t dare destroy the artworks, and thus would not breach the defenses. Taking up this unrealized proposal, Öğüt first recreated the idea of the barricade in the Netherlands in 2015, accompanied by a conceptual contract stipulating that the works may be requested by activists in case of future uprisings. The Allen’s installation is the first in which students, through research and discussion with the artist, contributed to the selection of works included. Öğüt, who works across media, often using humor and small gestures to offer commentary on serious social issues, has exhibited widely, including representing Turkey at the 2009 Venice Biennale.

*With FRONT International and the artist, the installation was coordinated by Andria Derstine, John G. W. Cowles Director, Chief Preparator Andre Sepetavec, and Assistant Preparator Michael Reynolds.*
Beyond the Barricade
EJ Gallery East, July 14-December 23, 2022

Protest, rebellion, war: art, in some form, is often bound up in these – even as the process of art-making is periodically transformed by revolutionary ideas and changing movements. What were once radically modern styles give way to newer ones, as artists continue to engage with the world, take inspiration from its pleasures and traumas, and confront society’s ills while observing our shared humanity. This exhibition of works spanning 1882 to 2021 serves as a complement to Bakunin’s *Barricade*, with its theme of protest, and to the FRONT International triennial, whose 2022 iteration embraces art as a mode of healing. Whether as a call to action or a balm to pain, a means of commemoration or a celebration of courage, art has agency and power. Some works on view are radical in their rejection of prevailing styles; many take up war, displacement, civil and human rights, and mental health – several pointing towards remembrance, repose, and resolution.

*Organized by Andria Derstine, John G. W. Cowles Director.*
Exhibition explores history of Indigenous objects at Oberlin.

How does an object end up in a museum? Most museum visitors never consider this question and, historically, many curators haven’t brought it to the fore. Exhibitions often focus on craftsmanship, historical context, and social relevance, while details of provenance, such as the donor and the date of accession, are relegated to a few lines of text at the bottom of a label. But that label only tells part of the story. The AMAM’s DIS/POSSESSION exhibition, which opened last fall, marked the start of an ongoing project to tell a more complete story of objects at the Allen. It examined what it means for a globe-spanning institution like the Allen to acknowledge the land and its Indigenous stewards. Now an upcoming exhibition, Divergent Paths, will dig deeper into the histories of Indigenous items after their arrival at Oberlin.

The exhibition will feature two pairs of moccasins which entered the College’s collection in the late 1800s, concurrent with the violent removal of Plains tribes onto reservations. How Oberlin acquired them is unknown. While they were originally part of the same collection, “one pair remained in the college’s Ethnographic Collection and the other made its way to the AMAM as a
‘fine art’ item,” says Amy Margaris, Associate Professor of Anthropology and chair of Archaeological Studies.

Presenting the two together is one physical manifestation of a collaboration between the AMAM and the Anthropology department, which currently stewards the Oberlin Ethnographic Collection. The project began as “a walking-down-the-street brainstorm… with former assistant curator of European and American art Alexandra Letvin,” says Margaris. “Dr. Letvin and I had found ourselves in somewhat similar circumstances, as caretakers of collections that fall outside our realm of training but that we cared deeply about and wanted to do right by.” Tracing the moccasins’ paths illuminated the fascinating history of Oberlin’s collections. It “opens up much larger questions about how Native American items, and ultimately Indigenous people, have been cared for and considered at this institution,” says curator of Academic Programs Hannah Wirta Kinney, who continued the project after Letvin’s departure.

The AMAM isn’t shying away from those questions. Last spring, they hosted a well-attended panel on land acknowledgements in conjunction with the DIS/POSSESSION exhibition, which featured two local Indigenous speakers, Sundance and Joe Byron-Dixon. Both speakers urged the Oberlin community to consider action beyond land acknowledgements alone. In Margaris’ words, “how do we go beyond nice-sounding conciliatory statements about the deplorable past treatment of Native Americans (including in NE Ohio) to actions aimed at improving Native lives today? Our engagements with material culture can help,” she adds.

Kinney also hopes that by narrowing the focus to a particular historical moment, the late 1800s at Oberlin, Divergent Paths will make questions about legacies of colonialism more urgent and meaningful to a wider audience. “That localization of the broader issue is a powerful tool for urging you to reflect on your own role in an institution,” she says. She is conducting research on the objects to better interpret them and their makers in a respectful way, in exhibitions such as Divergent Paths and Objects of Encounter, which is currently on view in Stern Gallery. Margaris is heading similar efforts with the Ethnographic Collection and currently serves as the college’s NAGPRA (Native American Graves Protection and Repatriation Act) coordinator.

The two pairs of moccasins have been with the college over more than a century of its history, from a small missionary school to a renowned liberal arts institution. It is only fitting that as Oberlin moves towards a more just and anti-colonial future, their paths have converged once again.
Exhibits highlight innovative contemporary artists.

**Life Full of Changes: Kenji Nakahashi**  
*Ripin Gallery, July 27 - December 13, 2022*

This exhibition brings together photographs, prints, drawings, and one painting, which represent Kenji Nakahashi’s (1947–2017) career from the early 1970s through the 1990s. Through this collection—donated anonymously to the museum last year—we can see, even in the earliest works, his mastery of varied techniques and styles combined with a unique artistic voice.

Nakahashi is best known for photography, an art in which he was largely self-taught. His photographs of everyday objects, moments, or settings reveal the often overlooked beauty, geometry, and even humor around us. Will seeing the world through Kenji Nakahashi’s eyes help you to find the remarkable in the unremarkable?

*Organized by Kevin R.E. Greenwood, Joan L. Danforth Curator of Asian Art.*

**New Directions: Abstract Prints by Yoshida Tōshi**  
*Ripin Gallery, July 27 - December 13, 2022*

Highlighting a 2021 gift to the museum, this exhibition of abstract prints by Yoshida Tōshi (1911-1995) from the 1950s through the early 70s reveals these new creative directions and includes prints in a variety of abstract modes. Some are figures created with a few simple lines, others suggest ancient writing, two are landscapes of the American Southwest that borrow the geometric style of Navajo textiles. The most experimental and dramatic works, however, are images that suggest alien landscapes or microscopic realms—scenery that is both serene and surreal.

*Organized by Kevin R.E. Greenwood, Joan L. Danforth Curator of Asian Art, with special thanks to William (OC ’78) and Roberta Stein, whose recent gift made this exhibition possible.*
Satirical prints conveyed complex political messages in turbulent times.

Wit and Wisdom: Political and Social Satire in the Prints of Hogarth, Goya, and Daumier
Ripin Gallery, July 27 - December 13, 2022

Printed images are a natural vehicle for political critique and social commentary. Unlike paintings, prints are an inherently mobile and public medium. Recognizing this, artists of satirical prints used visual humor to simultaneously draw in viewers and convey complex messages. *Wit and Wisdom* spans two centuries and three countries to consider how artists used prints to challenge contemporary political and social norms. It begins with William Hogarth (1697–1764), who wielded his biting wit to call attention to the deeds and misdeeds of both politicians and English society. It then travels to Spain, where Francisco Goya (1746–1828) merged fantasy and satire to create images that at once relate to contemporary issues and transcend them in more universal critiques of human nature. The exhibition concludes with Honoré Daumier (1808–1879), who navigated the strictures of government censorship during the tumultuous political climate of France in the 1800s.

As we experience another election cycle in this country, the works here offer a timely reminder of the important role that artists play in shaping public opinion, advancing political discourse, and questioning social boundaries and conventions.

Organized by Alexandra Letvin, Assistant Curator of European and American Art

Francisco José de Goya y Lucientes, (Spanish, 1746-1828), *Unos a otros (What one does to another)*, plate 77 from the first edition of *Los Caprichos* (Madrid, 1799), 1797-99, etching, burnished aquatint, drypoint, and burin. Richard Lee Ripin Art Purchase Fund, 2021.26.5

Exhibitions highlight importance of art in communities past and present.

Scholars and Ancestors: Traditional Functions of Portraiture in China and Korea
Southwest Ambulatory, June 9-December 23, 2022

Three traditional functions of portraiture in East Asia are represented in this exhibition: religious, memorial, and documentary. In the elite cultures of China and Korea, portraits were thought of very differently than in Europe or the Americas. People considered portraits private things; viewing them was usually reserved for family or others with close ties. And unlike landscape paintings or calligraphy, which were considered high forms of art, portraits were seen as functional art, produced by anonymous painters in professional studios. The museum also has many portraits from Europe and the Americas that make interesting comparisons with these portraits.

Sam Adams joined the museum this year as the Ellen Johnson ’33 Assistant Curator of Modern and Contemporary Art. A graduate of the University of Southern California and NYU, Adams specializes in global contemporary art and Euro-American modernism. Adams has built an impressive body of curatorial work centering queer and BIPOC artists in curatorial roles at the Los Angeles County Museum, the Getty, the ICA Boston, and deCordova Sculpture Park and Museum in Massachusetts.

Adams’s exhibitions at deCordova included projects with textile artist Sonya Clark, trans artist Eli Brown, and a commission by Rachel Mica Weiss for the Feminist Art Coalition. Adams also co-organized a five-month-long series of programs, workshops, and fundraisers on the theme of Black feminism and led the institution’s diversity and inclusion initiatives. A devoted art history instructor and mentor, Adams has taught at Emerson College, the Rhode Island School of Design, Maine College of Art and Design, and Tufts University, among other institutions.

At the Allen, Adams will oversee the collection of works from the 20th and 21st century. Adams’s first major project is a series of exhibitions entitled ‘Femme ‘n isms’, which will run for four semesters. The series will highlight works in the AMAM’s collection that engage with femininity and queer identity, exploring the work of mainly women and femme artists through an intersectional feminist lens. Programs and discussions will accompany the exhibitions.

“University galleries have guided urgent conversations on gender, race, globalism, and climate change,” says Adams. “I believe I will contribute to the Allen’s record of engaging with these topics through innovative exhibitions and programs.”

New curator Adams, with wealth of experience and ideas, joins staff.
Oberlin graduates engage with community while filling important museum roles.

Three Oberlin graduates from the class of 2022 also joined the museum staff this summer. Julia Alexander is thrilled to be returning to the AMAM as the curatorial assistant for the Office of Academic Programs. Alexander graduated with a degree in voice performance from the Conservatory of Music. As a student, they worked at the museum’s front desk greeting visitors. They are looking forward to working with Oberlin faculty to coordinate class sessions in the galleries and the Print Study Room this fall in their new role.

Henri Feola was appointed as temporary communications assistant, where he will manage the Allen’s publications and merchandise. He graduated with a major in Biology and a minor in Anthropology. While completing his degree, he worked as a research assistant for the Classics Department, helped curate an exhibition of Native Alaskan art at Oberlin, and taught an ExCo course on the Oberlin Ethnographic Collection. He is excited to pursue work in communications and public outreach.

Ellis Lane joined the staff as the curatorial assistant for the Education Department. He has a passion for learning about all aspects of museums, and while a student he enthusiastically joined as a docent, front desk receptionist, Education Department student assistant, and as an intern with preparator Michael Reynolds. As an art history major and comparative American studies minor, Lane pursued topics regarding the ability of art to empower social change and has a passion for advancing accessibility to museums. Lane’s research in these academic areas culminated in his thesis, “3D Printing: Accessibility in the Arts,” which proposed replicating sculptures into tactile objects for audiences hard of sight. In his new role Lane will gain experience leading K-12 and group tours, assisting with public programs, and managing the museum’s social media accounts. “I am thrilled at the opportunity to further my experience in museum education,” Lane says. “Particularly, I want to inspire a love of art in people from a young age.”
Fall programs offer engaging looks at diverse collections.

**TUESDAY TEAS**
This semester’s iteration of the Tuesday Tea series presents fresh perspectives on the collection by new AMAM staff, OC faculty, and a local scholar. Join us for these lively talks on Tuesday afternoons at 3:00 p.m. in the East Gallery.

**September 13**
*A Space for Intersectional Feminist Curating at Oberlin*

Meet our newest curator, Sam Adams, the Ellen Johnson ’33 Assistant Curator of Modern and Contemporary Art, who will preview the upcoming exhibition series *Femme 'n isms* and frame a conversation about working with the friction between personal politics, student values, and institutional mandates.

**October 11**
*The Art of the Barricade*

The installation of Ahmet Ögün’s *Bakunin’s Barricade* presents a promising moment for examining the intersections of radical art, history, and politics. In this talk, Nicholas Bujalski, Visiting Assistant Professor of History, will explore the nature of the barricade as technology — and invite attendees to reflect upon how barricades have served as generative sites for revolutionary thought from the nineteenth century to the present day.

**November 8**
*Of Coconut Armor, Beaded Moccasins, and Fish Skin Bags*

Did you know that Oberlin College used to house a natural history museum? Amy Margaris ’96, Associate Professor of Anthropology and Chair of Archaeological Studies, will discuss the history of the old Oberlin College Museum and current efforts to revitalize its ethnographic holdings, including some items now housed in the AMAM, by reconnecting them with their original communities far and wide.

**December 13**
*Re-Discovery of the Screen of A Royal Outing*

This presentation will introduce a recently conserved ten-panel folding screen titled *A Royal Outing*, currently on view. Sooa Im McCormick 任秀娥, Curator of Korean Art at the Cleveland Museum of Art, will discuss its historical significance and artistic context.
meaning, focusing on Ohioans’ active engagement with various projects in early twentieth-century Korea.

**ALLEN AFTER HOURS**

To supplement our current exhibitions, we present the Allen After Hours series to highlight, amplify, and enhance a greater understanding of the works of art in our collection. Programming begins at 5:30 p.m. and the museum is open until 7:30 p.m.

**September 8**

**Behind the Barricade: Art and Protest in the Museum**

Join AMAM director Andria Derstine, curator Sam Adams, and student gallery guides for an intimate discussion of Ahmet Öğüt’s *Bakunin’s Barricade* and the centrality of art and culture within protest movements. Presented as part of FRONT International: Cleveland Triennial for Contemporary Art 2022.

**October 6**

**For Edmonia: Experimental Honorings II**

Join us for a performative lecture by the artist, organizer, strategist, and educator yétündé ọlágbajú. Through considered storytelling and interweaving of both artistic and scholarly archival materials, ọlágbajú provides strategies and frameworks for making work with and about ancestors like Edmonia “Wildfire” Lewis. This event is cosponsored with Africana Studies, Afrikan Heritage House, and the Multicultural Resource Center.

**November 3**

**Indigenizing Museums**

What can museums achieve when *indigeneity* and *reciprocity* are introduced? Attendees will discuss what museums gain when they focus on BIPOC representation at all levels. This event will be guided by Hunter C. Old Elk, from the Apsáalooke and Yakama Nations. Old Elk is the Assistant Curator of the Plains Indian Museum at the Buffalo Bill Center of the West in Cody, Wyoming.

**December 1**

**An Evening of Traditional Chinese Music**

In conjunction with the exhibition *Inches Away, The Heavens Open*, four Cleveland-based musicians will perform with traditional Chinese instruments. Weichih Rosa Lee, the 2022 Ohio Governor’s Award recipient from the Ohio Arts Council, will be joined by Janice Liu, Kecheng Liu, and Yanping Ye to present selections from the Chinese classical repertoire.
SEPTEMBER

4 Weltzheimer/Johnson Open House Presentations: noon, 1 p.m., 2 p.m., 3 p.m., 4 p.m.

8 Allen After Hours: Behind the Barricade, Andria Derstine, Sam Adams, and student gallery guides, 5:30 p.m. Presented as part of FRONT International: Cleveland Triennial for Contemporary Art 2022

13 Tuesday Tea: A Space for Intersectional Feminist Curating at Oberlin, Sam Adams, 3:00 p.m.

OCTOBER

2 Weltzheimer/Johnson Open House Presentations: noon, 1 p.m., 2 p.m., 3 p.m., 4 p.m.

6 Allen After Hours: For Edmonia: Experimental Honors II, yêtûndé ọlágbajú, 5:30 p.m.

11 Tuesday Tea: The Art of the Barricade, Nicholas Bujalski, Visiting Assistant Professor of History, 3:00 p.m.

NOVEMBER

3 Allen After Hours: Indigenizing Museums, Hunter C. Old Elk, 5:30 p.m.

6 Weltzheimer/Johnson Open House Presentations: noon, 1 p.m., 2 p.m., 3 p.m., 4 p.m.

8 Tuesday Tea: Of Coconut Armor, Beaded Moccasins, and Fish Skin Bags, Amy Margaris ’96, Associate Professor of Anthropology and Chair of Archaeological Studies, 3:00 p.m.

24–25 Museum closed for Thanksgiving holiday

DECEMBER

1 Allen After Hours: An Evening of Traditional Chinese Music, Weichih Rosa Lee, Janice Liu, Kecheng Liu, and Yanping Ye, 5:30 p.m.

13 Tuesday Tea: Re-Discovery of the Screen of A Royal Outing, Sooa Im McCormick, Curator of Korean Art at the Cleveland Museum of Art, 3:00 p.m.

24–31 Museum closed for winter break; reopening on January 3, 2023

Yuán Jiâng 袁江 (Chinese, active ca. 1670–1755), The Hall of Green Wilderness (detail), late 17th –early 18th century, hanging scroll, ink and color on silk. Gift of Carol S. Brooks in honor of her father, George J. Schlenker, and R. T. Miller Jr. Fund, 1997.29.13
Landscape at Weltzheimer/Johnson House to undergo restoration.

**Restoration Project**
The Weltzheimer/Johnson House designed by Frank Lloyd Wright will undergo a landscaping restoration project, courtesy of the Ring family. The plot plan for the front section of the nearly three acre lot includes an orchard of apple, pear, and peach trees located near Morgan Street. This feature will be restored along with the removal of the concrete pad under the carport. Projects will begin this fall and are scheduled to be completed in 2023.

Wright’s Weltzheimer/Johnson House is one of the few Usonian style homes in the country open to the public. Commissioned in 1947 and completed in 1949, it exemplifies Wright’s principles of design for mid-century modern living and is open on the first Sunday of the month April to November. Docent presentations are offered on the hour. Admission is $10 per adult and free to students under 18 or with a college ID. For more information, including tickets, visit our website: amam.oberlin.edu/flw-house.

Private tours are available for groups of 10 or more, including K-12 students. Contact the Education Department for more information: education.amam@oberlin.edu.

**Augmented Reality Tour**
To honor Ellen H. Johnson on the 30th anniversary of her passing on March 25th, the Allen launched a virtual augmented reality tour of the Frank Lloyd Wright-designed home, where she resided from 1968 to 1992. Johnson graduated from Oberlin College in 1933, returning to work there as an art librarian, beloved professor of art history, and honorary curator of modern art at the Allen. She decorated the house with her impressive collection of art and bequeathed it to the college upon her passing. The augmented reality tour showcases some of the artworks Johnson displayed in the house and highlights historical features of the home’s architecture using archival images from Oberlin College Libraries (OCL). The tour was created by Alyssa Traster, curatorial assistant in the Education Department, with support from Heath Patten, OCL curator of visual resources. You can explore the house virtually at bit.ly/aar_flw.
Support our programs—join today or renew your membership online.

If you are already a member, thank you. If not, please consider joining us at whichever level of giving is right for you. We have expanded our ROAM program, which provides reciprocal member benefits at more than 400 institutions across the nation. For your convenience, you may purchase memberships online at amam.oberlin.edu.

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**Membership Level** | **Eligibility and Benefits** | **Annual Dues**
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**Individual** | Members receive: one membership card, twice-yearly newsletter, 20 percent discount on AMAM merchandise, notification of museum events and exhibition openings, and reciprocal benefits at more than 40 college and university museums nationwide. | $50

**Student** | Student members receive all of the basic benefits listed above. Open to Oberlin College students and alumni within five years of graduation. | $20

**Family/Dual** | Benefits for two adults and all children under age 18 living at the same address
Receive two membership cards providing access to all of the individual membership benefits. | $75

**Supporting** | As above, plus: free admission and/or discounted merchandise at 15 museums in the Ohio Museum Reciprocal Membership Program. | $150+

**Patrons Circle** | As above, plus: Member privileges and discounts at more than 400 institutions nationwide through the ROAM. | $500+

**Director’s Circle** | As above, plus: advance notice of museum travel programs sponsored in concert with the Oberlin Alumni Association. | $1,000+

**Collectors Circle** | Exclusive benefit: Members at this level may make an appointment annually for a personalized experience with an AMAM staff member, in addition to all of the above-listed benefits. | $2,500+

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*Photo by Yvonne Gay*
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