



Allen Memorial
Art Museum

AT THE ALLEN

OBERLIN COLLEGE / FALL 2021





**Allen Memorial
Art Museum**

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 and Sunday 1–5 p.m.
Closed Mondays

*Our COVID safety precautions
change in response to local
conditions; please visit our website
for the most current information.*

VISIT US ONLINE

Website: amam.oberlin.edu
Instagram: [@allenartmuseum](https://www.instagram.com/allenartmuseum)
Facebook: [facebook.com/allenart-
museum/](https://www.facebook.com/allenartmuseum/)

SEARCH THE COLLECTION

[allenartcollection.oberlin.edu/
emuseum/](http://allenartcollection.oberlin.edu/emuseum/)

COVER: Giovanna Garzoni (Ital-
ian, 1600–1670), *Portrait of Zaga
Christ* (1635), 2¼ inches high,
watercolor and body color on vel-
lum mounted on card. Museum
Friends Fund, 2021.21. Photo
courtesy of Phillip Mould and
Company, London

RIGHT: Utagawa Hiroshoge I
(Japanese, 1797–1858), *Ushiwaka-
maru Reads Kiichi Hogen's Secret
Scrolls* (detail) from the series
A Pictorial Biography of Yoshitsune
(ca. 1834–35), color woodblock
print. Mary A. Ainsworth Bequest,
1950.1066







W elcome back! The Allen reopened to the public on June 2, and we are thrilled to have museum friends and regional visitors in the galleries again. We were fortunate that, as the museum has been open to those with an Oberlin College ID card since August 2020, we had less of a “heavy lift” to prepare to greet the general public than did museums that had closed entirely.

Throughout the past academic year—spread over three semesters to de-densify the campus—college students and faculty made excellent use of the museum’s diverse collections, while staff took time to reimagine our public offerings, developing a new website and augmented reality tour as well as a new cell phone audio guide and scores of virtual programs. We also added to the collection: many new acquisitions are presently on view, and curators have reinvigorated our galleries with timely, thoughtful, exhibitions.

In addition to focusing on new endeavors, we recently

completed important grant initiatives that have deeply impacted the museum’s work over the past several years, and will set the stage for future projects. The Freeman Foundation in 2018 provided \$203,238 for programs highlighting Asian arts and culture. The Allen’s Education Department used the funds for a wide variety of programs accessible to K-12 students and community members of all ages—pivoting to virtual offerings, of course, during the height of the pandemic. Through a “touch collection” of objects that can be used in teaching and on tours, and with the robust relationships created between staff and local educators, we expect this work to bear fruit for years to come.

Similarly, the AMAM and the Oberlin College Libraries recently completed initiatives to advance museum and library collaboration through a \$150,000 grant awarded in 2016 from the Andrew W. Mellon Foundation. The activities undertaken, including a national summit of academic museum and

library leaders and numerous outreach activities among Oberlin staff and colleagues at other academic institutions, have laid the groundwork for greater communication and future museum-library collaboration at Oberlin, for the benefit of students and the general public.

During these months of focus on our collections, programs, and audiences, our buildings have not been neglected. This summer, the college's facilities department partnered with us to install a new roof on the Cass Gilbert building and adjacent areas, and to repair exterior woodwork at the Frank Lloyd Wright house.

Staff members also began a rigorous process of strategic planning, work that will inform the next five or more years of the Allen's engagement with our communities.

We look forward to keeping you abreast of this endeavor, and to its positive impacts. As we hope you know, we enjoy hearing from community members about their experiences and wishes



In July, kids in the City of Oberlin's Playground Experience day camp participated in a portrait-making project in the museum courtyard. Education Department staff used resources developed with funding from the Freeman Foundation during the three-day event, which marked the first time K-12 groups returned to the museum since March 2020.

for the Allen—now and in the future—so please reach out if you would like to engage. We are grateful for your support, and, as always, aim to keep you, and positive experiences with the art entrusted to our care, at the forefront of all that we do.

— Andria Derstine
John G. W. Cowles Director

Works new to the collection show evolution of Japanese ceramic traditions.

Below: Suzuki Goro (Japanese, b. 1941), *Oribe Large Plate*, 2000, stoneware. Gift of Douglas and Elaine Barr, 2020.18

Form and Emptiness: Recent Acquisitions in Contemporary Japanese Ceramics

Stern Gallery West, September 15, 2021–January 23, 2022

The works in this exhibition, all made in the last two decades and acquired since 2014, exemplify a second golden age in Japanese ceramics not seen since the Momoyama period in the late 16th century. Since the 1950s, the field has evolved from a tightly guarded craft tradition—passed from father to eldest son—to now include a diversity of artists. Represented here are women and non-Japanese artists, as well as those trained in traditional and regional styles by Japanese lineage masters and in academic programs in Japan and elsewhere.

The works include unglazed and glazed stoneware and porcelain; works fired with both wood and gas; examples of historic pottery styles like Bizen, Oribe, or Tamba wares; and those made with modern industrial processes like slip casting.

Organized by Kevin R.E. Greenwood, Joan L. Danforth Curator of Asian Art, with Jingyi Yuan '21, curatorial assistant in Asian art education, sponsored by the Freeman Foundation.

This large platter appears to have been shattered, but was actually fired as separate pieces then fit together—an homage to the traditional technique of *kintsugi*, in which prized ceramic objects, if broken, are mended with gold lacquer.



Ukiyo-e prints offer clues to sustainable lifestyles in 17th- and 18th-century Japan.

Green Japan: Images of Sustainable Living in Ukiyo-e Prints *Ripin Gallery, August 26–December 23, 2021*

The details in these Japanese woodblock prints reveal how the island nation grappled with an environmental crisis that loomed at the close of the 16th century, and provide inspiration for reducing greenhouse gases today.

After years of civil war and social upheaval, Japan embraced an ethic of community cooperation, conservation, and the use of renewable materials such as bamboo and thatch to make the most of its limited agricultural land in the face of rapid population growth and deforestation. This exhibition uses the lens of sustainability to present *ukiyo-e* prints from the Edo period (1603–1868). The works include scenes of rice production, harvests of marine life, and architectural solutions to depict not some future utopia, but a sustainable society that actually existed more than two centuries ago.

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



Above: Utagawa Hiroshige I (Japanese, 1797–1858), *Winter Snow on the Sumida River* from the series *Famous Places in Edo in Four Seasons* (ca. 1834). Mary A. Ainsworth Bequest, 1950.1126



Left: Katsushika Hokusai (Japanese, 1760–1849), *Fuji from Lower Meguro* from the series *Thirty-six Views of Mt. Fuji* (early 1830s). Mary A. Ainsworth Bequest, 1950.719

Exhibition highlights recent growth of the modern and contemporary collection.



Recent acquisitions by Michelangelo Lovelace, José Rodríguez, Alex Hubbard, Fanny Sanín, Agnes Martin, and John Newman '73 are displayed along with the museum's 1968 painting by Frank Stella.

New Acquisitions and Old Friends

*Ellen Johnson Gallery,
August 3, 2021–January 30, 2022*

The Allen's contemporary art collection has grown substantially in recent years, sometimes through purchase but more often by gift.

This exhibition brings together a large number of works new to the museum—many on view for the first time—alongside others that have been visitor favorites for decades. Ranging in date from 1948 to 2020, they rep-

resent a striking diversity of artistic backgrounds, techniques, and approaches.

Abstraction, a hallmark of the museum's modern and contemporary holdings since the mid-20th century, is explored in sculpture, monumental canvases, and small works on paper. Other works display trenchant realism or probing allegory, at times enlivened by a sense of whimsy or, as in a small section devoted to the 20th anniversary of the events of September 11, 2001, calling forth a sobering remembrance.



Several of the artists represented—including Johnny Coleman, MacArthur Binion, Kathleen Gilje, Philip Koch, Michelangelo Lovelace, Mary Beth McKenzie, John Newman, Douglas Sanderson, Sue Jane Mitchell Smock, and Robert Venturi and Denise Scott Brown—have significant connections to Oberlin, Cleveland, or Ohio, a testament to the museum’s longstanding relationships with alumni artists and donors and its commitment to highlighting the artistic talents in our region.

Gifts in celebration of the museum’s 2017 centennial from artists Jim Dine, Jasper Johns, Martin Kline, and Frank Stella are included, as are recent acquisitions by Joseph Albers, Sam Gilliam, Jacob Lawrence, Agnes Martin, Tom Palmore, José Rodríguez, Betye Saar, Fanny Sanín, and Francisco Toledo, among many others.

*Curated by Andria Derstine,
John G. W. Cowles Director.*

Centennial gifts from Jim Dine and Frank Stella flank a chair by Robert Venturi and Denise Scott Brown (donated to mark that anniversary by alumnus James Zemaitis), in the gallery designed by Venturi.

Installation explores the role of museums and images in histories of dispossession.

Frederick E. Cohen
 (American,
 ca. 1818–1858),
Bentley Simons
Runyan Family,
 ca. 1857, oil on
 canvas. Gift of
 Mary Parsons
 McCullough (OC
 1907), 1970.10

DIS/POSSESSION

Northwest Ambulatory, September 15, 2021–August 7, 2022

Many museums have begun to write and display statements that acknowledge the Indigenous communities past and present that have lived on and stewarded the natural resources of land now occupied by the institution. But how can—and should—the act of writing such a statement transform the museum?

Over the course of the academic year, this experimental installation and series of related programs and conversations will inform the writing of a land acknowledgement for the AMAM. In addition to examining the history of the land that we now

call Oberlin, we will consider the ways that both museums and works of art are complicit in histories of dispossession. The project invites visitors and museum staff to consider how dispossession and possession are inextricably linked: when one person or institution possesses something, someone else is dispossessed.

DIS/POSSESSION will reveal how images are tools of colonization that create and reinforce dominant white

historical narratives. This semester, the installation and related programs will explore the role that canonical American art has played in the erasure of Indigenous peoples and their stories. In spring 2022 we will consider the theme more broadly, asking how the AMAM has been able to grow and thrive as a direct result of global histories of dispossession.

Organized by Hannah Wirta Kinney, assistant curator of academic programs, and Alexandra Letvin, assistant curator of European and American art.



Show unpacks the hidden power dynamics in 19th century photography.



Far left: Detail of *Woman and Child*, 1860s, tintype by an anonymous American photographer. Collection of the Allen Memorial Art Museum, 2013.50

Left: Julia Margaret Cameron (British, 1815–1879), *Althea (Alice Liddell)*, 1872, albumen print. Gift of Marilyn W. Grounds, 1981.42.11

Focus: Power, Agency, and Objectivity in Early Photography *Ripin Gallery, August 26–December 23, 2021*

British photographer Julia Margaret Cameron (1815–1879) once asked: “what is focus, and who has the right to say what focus is the legitimate focus?” Cameron’s provocation lies at the heart of this exhibition, which traces the early history of photography while probing how myths surrounding the perceived objectivity of this new medium conceal the power dynamics inherent in who photographs, what is photographed, and how photographs are viewed and understood.

This exhibition explores these questions through three themes: portraiture, European photographs of faraway lands recently—or soon to be—colonized, and images of the American West. The works on view push us to consider the visible and invisible systems of power that led to their creation, and how photographers’ decisions support or subvert dominant historical narratives.

Organized by Alexandra Letvin, assistant curator of European and American art, with Zoe Iatridis '21, curatorial assistant.

Portrait of Ethiopian traveler is catalyst for global narratives in Willard-Newell Gallery.



Portrait of Zaga Christ (shown on cover) has been installed inside a cabinet in the Willard-Newell Gallery. To protect the delicate watercolor from prolonged light exposure, the cabinet's interior light switches off when its doors are closed. Photo by John Seyfried

See a video on the installation and portrait miniature at vimeo.com/amam.

THE MUSEUM'S GALLERY OF 17th- and 18th-century European art has been reimagined to reveal global stories of encounter and exchange. Central to the new installation is a significant acquisition: a portrait of the Ethiopian traveler Zaga Christ by the Italian artist Giovanna Garzoni (see cover).

Made in 1635, when the two met at the court of the Duke of Savoy in Turin, Italy, *Portrait of Zaga Christ* is the earliest known European portrait miniature to depict a Black sitter.

“At a time when most European images of Africans reverted to stereotypes, it is striking for its sympathetic and individualized portrayal,” says Alexandra Letvin, who created the installation as assistant curator of European and American art.

Zaga Christ and Giovanna Garzoni's lives were characterized by extensive travel across expansive geographies. Zaga Christ arrived in Turin in the winter of 1634 after traveling throughout Africa, the eastern Mediterranean, and Europe. Claiming to be

the rightful heir to the throne of the Christian kingdom of Ethiopia, he attracted both interest and suspicion from the Europeans he encountered in the courts of the Italian peninsula.

Giovanna Garzoni was also quite familiar with these court networks, which were a primary source of patronage throughout her career. She painted Zaga Christ's portrait while serving as the miniature painter to the Duchess of Savoy from 1632 to 1637. She would then leave Turin and travel on to England, France, Florence, and Rome.

On view through August 14, 2022, the installation places the travels of Zaga Christ and Giovanna Garzoni within a broader context of the mobility of people—by choice and by force—and the exchange of ideas and goods during the 1600s and 1700s. Works from the AMAM's collection of European, Asian, South American, and African art have been reinterpreted to focus on how their materials, styles, subjects, and makers speak to these themes.

Featured works include a Dutch still-life depicting



In a remarkable gesture to her sitter, Giovanna Garzoni signed the reverse of the miniature both in her native Italian and in the Ethiopian language Amharic.

commodities imported from overseas, an ivory saltcellar made by a Sapi artist (in what is now Sierra Leone) for a European audience, and a portable Italian altar with lapis lazuli, a semi-precious stone imported to Europe from Afghanistan. These and other hidden stories are drawn out in the installation.

The 1797 portrait *General Thaddeus Kosciuszko*, by the American artist Benjamin West, is painted on a panel made of mahogany, a wood indigenous to the Caribbean and Central and South America. R. T. Miller Jr. Fund, 1946.46



New to the collection: works by Japanese women, and one selected by Oberlin College students.



Maruki Toshi
(Japanese, 1912–2000), *International Children's Day Beijing, 1956*, pencil and watercolor. Sanford L. Palay (OC 1940) Japanese Art Fund and Anonymous Gifts, 2020.16

Right: Rachel Hayden (American, b. 1992), *Is Stress Causing My Adult Acne, or is Adult Acne Causing My Stress?*, 2018.

Recent Acquisitions:
Maruki Toshi, Toko Shinoda, Mayumi Oda
Southwest Ambulatory, September 15, 2021–January 30, 2022

Six works by three Japanese women artists range from a colorful watercolor reminiscent of a children's book illustration (above), to woodblock prints with unconventional depictions of Buddhist deities and lithographs that combine elegant minimalism and dynamic gestural flair.

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

From Our Walls to Yours:
Recent Additions to the Art Rental Collection

This past summer, the AMAM exhibited three works new to the Art Rental collection, each chosen by a museum curator, then invited Oberlin College students to participate in selecting another work of art to be purchased for this special collection.

The Art Rental Purchase Party on August 5 had two components: presentations by curators on the three works on view, and pitches by students on four works to potentially add to the Art Rental collection. Students then cast votes for their favorites, choosing the painting shown below.



New program for Oberlin first-year students uses art to build community.

Shared Art

Education Hallway, August 24, 2021–January 16, 2022

LaToya Ruby Frazier uses photographs to narrate her life. She turns to those closest to her—herself, her mother, her grandmother—to tell a larger story of Rust Belt America. In Frazier’s work, a person’s lived experience and the history of a place are closely intertwined.

This fall, Oberlin’s incoming class of about 900 students will be welcomed to the museum to view Frazier’s photograph *Grandma Ruby’s Refrigerator* as part of the Shared Art program. Based on the idea of a common reading program—but with an Oberlin twist—*Shared Art* uses an artwork from the museum collection to establish a communal space where students of all backgrounds can begin their Oberlin journey together. By engaging with the perspectives of their peers through Frazier’s photograph, students will recognize the multifaceted ways in which people make meaning.



LaToya Ruby Frazier (American, b. 1982), *Grandma Ruby’s Refrigerator*, 2007, gelatin silver print. Carl Gerber Contemporary Art Fund, 2018.21

Frazier’s photograph will be on view throughout the semester so students can return, look again, and discover how their own perspectives shift as they grow academically and personally in their first year at Oberlin. Sharing art thus becomes a way of understanding this place, one’s peers, and oneself.

The Shared Art program was developed collaboratively by Hannah Wirta Kinney, assistant curator of academic programs, and Adrian Bautista, former assistant vice president for student life, in conversation with a team of eight Oberlin student leaders.

New cell phone app offers ways to see—and hear about—the AMAM collection as never before.

To try out the Allen App, please visit allen.stgry.app.

Right: Japanese, *Coiling Dragon*, 19th century, bronze. Gift of Charles F. Olney, 1904.723 A-C

IMAGINE ENCOUNTERING THE large bronze *Coiling Dragon* upon entering the museum and using your cell phone to hear a musical composition inspired by the sculpture, or to hear the label translated into Mandarin Chinese. Well, now you can!

Launched over the summer, the Allen App is a new tool for museum visitors to learn about and experience the collection. The application is loaded with audio and visual content on more than 60 works of art.

“One of the things I like about the app is how it inspires collaboration with faculty and students in many different disciplines,” said Jill Greenwood, the AMAM’s Eric & Jane Nord Family Curator of Education. “Content for the app is just exploding,” she says, and new features are continually added to heighten interaction with works in the galleries. For example, a Mandarin Chinese-language tour of 14 important works was translated from English and narrated by Jessie Yuan ’21.

As a senior project, Leina Fieleke ’21 created a Composers’ Tour in collaboration



with Oberlin Conservatory students, each of whom composed a musical interpretation of a particular artwork in the collection. In the Allen App, recordings of the music being performed by conservatory students are paired with other content about these works. The easy-to-navigate application allows users to choose a highlights tour, a tour by gallery, or a tour of the installation *Mobility and Exchange, 1600–1800*.

One reason the Education Department opted to build an app—a replacement for the audio wands previously available at the museum’s front desk—was to provide new ways for people with sensory

impairments to access the collection. The Allen App has high-verbal descriptions for dozens of works. These narrations, intended for those with low or no vision, use non-visual language to help people form mental images of what they cannot see. The decision to build an app that visitors can use on their own cell phones has another advantage: visitors with vision or hearing loss often carry devices already adapted to meet their specific needs.

Efforts to develop an app accelerated due to the pandemic; a no-touch audio tool became imperative. Liz Yearsley '20, curatorial assistant in the Education Department, coordinated content from 20 Oberlin students, creating a set of guidelines for writing and narrating the app's high-verbal descriptions. She also narrated many of the sections herself and uploaded all of the content to STORY, developer of the mobile tour platform. Yearsley gained valuable experience before heading to a new job at Cornell University's Herbert F. Johnson Museum of Art.

Zoe Iatridis '21 joins staff

A new curatorial assistant in the museum's Education Department came highly recommended: Zoe Iatridis spent her senior year at Oberlin working part-time with the AMAM's collection of European and American art. An art history and studio art major from Atlanta, Iatridis helped to organize the current exhibition *Focus: Power, Agency, and Objectivity in Early Photography* (page 11). She was involved in the process of researching and choosing works for the show, writing object labels, and even overseeing its installation.

As a full-time member of the Education Department, Iatridis will gain experience leading K-12 and group tours, assisting with public programs, and managing the museum's social media accounts.

"I am excited to spend another year in Oberlin," Iatridis says, "especially because my senior year was cut short due to the pandemic."



Events go hybrid: AMAM offers mix of in-person and online programs this fall.



Attend a live jazz concert on November 4 and also see *Outchorus*, a print by Romare Bearden on view in the exhibition *New Acquisitions and Old Friends*. Gift of Nancy and Mark Edelman, 1986.11

ALLEN AFTER HOURS

In-person programs will be held in the King Sculpture Court. The museum will remain open until 7:30 p.m.

Programs in this free evening series are *also available online*. Please find the link at amam.oberlin.edu/events.

October 14, 5:30 p.m.

Who Gets to Conserve Art and Material Culture?

Art conservators combine art history and science to study, preserve, and restore art and cultural heritage objects. Nicole Passerotti '03, program associate for the Andrew W. Mellon Opportunity for

Diversity in Conservation program at UCLA/Getty, discusses current shifts in priorities and values in the field, and the privilege of conserving physical objects and the stories they tell.

November 4, 5:30 p.m.

Art | Jazz

Music and the visual arts intersect as Oberlin Conservatory of Music students perform in the Sonny Rollins Jazz Ensemble. Organized by Professor of Jazz Guitar Bobby Ferrazza, the concert is presented in conjunction with the current exhibition *New Acquisitions and Old Friends*.

December 2, 5:30 p.m.

Monarchs, Missionaries, and Meddlers: The Art of Making Early Modern Ethiopia

This lecture by Kristen Windmuller-Luna, curator of African arts at the Cleveland Museum of Art, relates to the AMAM exhibition *Mobility and Exchange, 1600–1800* (pages 12–13). In the early 1400s, the powerful Christian Ethiopian kingdom began a series of diplomatic missions to Europe that would last for

two centuries. Centering on the story of the Ethiopian royal impersonator and world traveler Sägga Kræstos, whose portrait miniature was recently acquired by the Allen, this talk considers Ethiopia's artistic and cultural worlds during the late medieval and early modern eras. During this era of creative renaissance, Ethiopian artists looked to their own artistic heritage and to global sources.

TUESDAY TEAS

In-person programs will be held in the East Gallery (except November 16). All of these events will be available online; see more information at amam.oberlin.edu/events.

October 19, 3 p.m.

Green Japan: Viewing Ukiyo-e Landscape Prints through the Lens of Environmental Sustainability

Kevin R. E. Greenwood, Joan L. Danforth Curator of Asian Art, discusses his current exhibition of Japanese prints. We may think that achieving carbon neutrality requires high-tech solutions, but in Edo period Japan (1603–1868) a culture of sustainability existed in a preindustrial setting with limited resources. Popular woodblock prints from

the era provide a window into this world, and show how the ideals of “reduce-reuse-recycle” were put into practice more than two centuries ago.

November 16, 3 p.m.

Online only; registration is required to attend.

The Arts and Activism of Maruki Toshi

In this free Zoom webinar, Pennsylvania State University Professor Charlotte Eubanks gives a presentation on an artist whose life spanned much of Japan's tumultuous history, from its imperial spread, through two world wars, and finally to the peace movements of the 1960s. The talk will provide context for two works by Maruki Toshi recently acquired by the AMAM. Following the program, Kevin Greenwood and Ann Sherif, Oberlin College professor of Japanese, will moderate an audience Q&A.

Detail of Keisai Eisen (Japanese, 1790–1848), *The Karasu River at Kuragano*, no. 13 from the series *A Set of Pictures of Kisokaidō*, 1835, color woodblock print. Mary A. Ainsworth Bequest, 1950.861A



Fall programs feature interactive discussions.



Yétúndé Olagbaju
(American, b. 1990),
For Edmonia, 2020,
color screen print.
Art Rental Collection
Fund, RC2021.2

TUESDAY TEA

December 14, 3 p.m.

Conflicting Visions of Ohio's Landscape

Alexandra Letvin, assistant curator of European and American art, and Hannah Wirta Kinney, assistant curator of academic programs, present an overview of *DIS/POSSESSION* (page 10). Their discussion focuses on Frederick E. Cohen's painting *Bentley Simons Runyan Family* (ca. 1857) on view in the King Sculpture Court. Participants will be invited to engage in a dialogue about the land we now call Ohio through the questions raised by Cohen's portrait of this settler colonial family.

ART RENTAL PURCHASE VIEWING

October 14, 3:30–5 p.m.

The Print Study Room will be open to drop-ins for an in-person look at four recent additions to the Art Rental collection: three works selected by museum curators, and one selected by Oberlin College students by popular vote during a purchase party on August 5.

SUNDAY OBJECT TALKS

In-person only; please meet in the King Sculpture Court at 2 p.m.

Offered most Sundays during the academic year, each student-led session focuses on one work of art, encouraging viewers to focus deeply, to reflect, and to discuss their observations.

**October 10, 17, 24, and 31
November 7 and 14
December 5 and 12**

MINDFUL MEDITATIONS

Please meet in the East Gallery at 3:30 p.m. or join us online. See amam.oberlin.edu/events for registration information.

**October 21, November 18,
and December 16**

Take time to relax and contemplate an artwork from the Allen's collection. Clinical therapist Libni López gives a guided meditation, then an AMAM staff member leads a discussion. Presented in partnership with the Oberlin College Counseling Center.

PLEASE NOTE

Due to the adjusted academic calendar for 2021-22, several programs in our regular series will take place on different dates this fall. Below is a key to the abbreviations used on this calendar to indicate program formats.

H Hybrid programs—offered both in person and online

IP Offered in person only

O Offered online only; registration required

OCTOBER

3 Weltzheimer/Johnson House open: noon–5 p.m. (registration required) **IP**

10 Sunday Object Talk: 2 p.m. **IP**

14 Drop-in hours: Art Rental Purchase Viewing, Print Study Room, 3:30–5 p.m. **IP**

14 Allen After Hours: Who Gets to Conserve Art and Material Culture?, Nicole Passerotti '03, program associate for the Andrew W. Mellon Opportunity for Diversity in Conservation program at UCLA/Getty, 5:30 p.m. **H**

17 Sunday Object Talk: 2 p.m. **IP**

19 Tuesday Tea: Green Japan: Viewing Ukiyo-e Japanese Landscape Prints through the Lens of Sustainability, Kevin Greenwood, 3 p.m. **H**

21 Mindful Meditation: 3:30 p.m. **H**

24 & 31 Sunday Object Talks: 2 p.m. **IP**

NOVEMBER

4 Allen After Hours: Art | Jazz, Sonny Rollins Jazz Ensemble, 5:30 p.m. **H**

7 Weltzheimer/Johnson House open: noon–5 p.m. (registration required) **IP**

7 & 14 Sunday Object Talks: 2 p.m. **IP**

16 Tuesday Tea: The Arts and Activism of Maruki Toshi, Charlotte Eubanks, Pennsylvania State University, 3 p.m. **O**

18 Mindful Meditation: 3:30 p.m. **H**

DECEMBER

2 Allen After Hours: Monarchs, Missionaries, and Meddlers: The Art of Making Early Modern Ethiopia, Kristen Windmuller-Luna, curator of African arts, Cleveland Museum of Art, 5:30 p.m. **H**

5 & 12 Sunday Object Talks: 2 p.m. **IP**

14 Tuesday Tea: Conflicting Visions of Ohio's Landscape, Alexandra Letvin, assistant curator of European and American art, and Hannah Kinney, assistant curator of academic programs, 3 p.m. **H**

16 Mindful Meditation: 3:30 p.m. **H**

12/24–1/3 Closed for the holidays; reopening on January 4, 2022

Open houses to be held October 3 and November 7, with reduced group sizes.

For detailed information on parking, tickets, and COVID safety measures, please visit amam.oberlin.edu/flw.

Photo: Dirk Bakker



THE WELTZHEIMER/JOHNSON HOUSE designed by Frank Lloyd Wright reopened on September 5, and additional open houses will take place October 3 and November 7. Docents give presentations on the history and architecture of the house on the hour at noon, 1, 2, 3, and 4 p.m.

Each time slot is limited, and other COVID safety measures are in place. To reserve a place, purchase tickets (\$10 each) in advance at amam.oberlin.edu/flw. Admission is free for Oberlin students and children under 18, and must be reserved by

emailing education.amam@oberlin.edu.

The Weltzheimer/Johnson House is located 1.5 miles west of the art museum, at 534 Morgan St., in Oberlin. Intended for a family of middle-class means, the house is Wright's first Usonian-style house in Ohio and one of few in the United States that are open to the public. Commissioned by the Weltzheimer family in 1947, the home was purchased in 1968 by art history professor Ellen Johnson, who made restorations and later bequeathed it to Oberlin College.

Support our programs—join today or renew your membership online.

WE ARE GRATEFUL TO THE members who supported us during the pandemic, and hope that you engaged with some of our programs online. As a Friend of Art, you will receive the membership benefits listed below. Most importantly, your support helps the museum maintain a vital presence in our community and beyond.

If you are already a member, thank you. If not, please consider joining us at which-ever 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.



Photo by Yvonne Gay

Membership Level	Eligibility and Benefits	Annual Dues
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	<i>Benefits for two adults and all children under age 18 living at the same address</i> Receive two membership cards providing access to all of the individual membership benefits.	\$75
Supporting	<i>As above, plus:</i> free admission and/or discounted merchandise at 15 museums in the Ohio Museum Reciprocal Membership Program.	\$150+
Patrons Circle	<i>As above, plus:</i> Member privileges and discounts at more than 400 institutions nationwide through the ROAM.	\$500+
Director's Circle	<i>As above, plus:</i> advance notice of museum travel programs sponsored in concert with the Oberlin Alumni Association.	\$1,000+
Collectors Circle	<i>Exclusive benefit:</i> 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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