



Allen Memorial  
Art Museum

# AT THE ALLEN

OBERLIN COLLEGE ■ FALL 2019





**Allen Memorial  
Art Museum**

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–Saturday, 10 a.m.–5 p.m.  
Sunday, 1–5 p.m.  
Closed Mondays and major holidays

GUIDED TOURS

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

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SEARCH THE COLLECTION

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

COVER: Edouard Duval-Carrié  
(Haitian, b. 1954), *Justicia*, 1998, oil on  
canvas with aluminum frame. Gift of  
Jerry M. Lindzon, 2012.6.6. On view  
in the exhibition *Afterlives of the Black  
Atlantic*. ©Edouard Duval-Carrié

RIGHT: Utagawa Kunisada I (Japanese,  
1786–1865), *The Actor Kawarasaki  
Gonjurō I as Bishamon* (detail), from  
the series *Among the Seven Lucky  
Gods*, 1855, color woodblock print.  
Gift of Edward J. Olszewski, 2017.21.2.  
On view in the exhibition *Japan on  
Stage*.





I write this letter shortly after returning from Munich, Germany, with the museum's celebrated 1625 painting by Hendrick ter Brugghen, *Saint Sebastian Tended by Irene*. This work was, quite literally, the “poster child” for an important exhibition co-organized by the Centraal Museum in Utrecht, The Netherlands, and the Alte Pinakothek in Munich. Our *Saint Sebastian* appeared on the catalogue cover, on banners flown outside both institutions, and even on the digital billboards at Amsterdam's busy airport.

While the AMAM's primary mission is to use our irreplaceable collection in teaching at Oberlin College and for public enjoyment and education, it is always wonderful to be recognized positively by museumgoers and scholars from farther afield. This is a particularly proud moment for us, as seminal works representing three major collecting areas (European and American art to 1900, Asian art, and modern and contemporary art from 1900 to the present) feature prominently in international exhibitions. In addition to the Ter Brugghen's presence in Utrecht and Munich, 200 of the Allen's acclaimed ukiyo-e prints donated by alumna Mary Ainsworth (OC 1889) are touring three venues in Japan, and 140 drawings by Eva Hesse, donated by the artist's sister, are seen in exhibitions in Wiesbaden, New York, and Vienna (and, next year, Oberlin).

We take very seriously our mission to safeguard important artworks for future generations and to share them with a broad public, and we thank you—the museum's generous supporters—for all that you do to help us in these efforts. I am particularly gratified to report that in December 2018 we met our goal of raising a \$500,000 match for our Second Century Campaign, which celebrates our centennial while laying the groundwork for a bright future by shoring up endowments. The museum's Visiting Committee, an advisory group of 19 arts professionals and collectors, additionally raised a generous match during “All in for Oberlin,” the college's 24-hour campaign held each April. To them, and to all our donors, we give sincere thanks for your recognition of our efforts to wisely use the collection, and our resources, in our community and throughout the world.

Two donors I particularly wish to recognize are Ted '26/'27 and Odile Schempp. Ted was an esteemed art dealer—one of many prominent Oberlin alumni in that field—known for his work with artists active in France, including Georges Braque, Nicolas de Staël, and Pablo Picasso. Ted died in 1988, and when his wife, Odile, passed away in 2017, she honored his wishes by leaving important works to the Allen, including the first by de Staël to enter our collection. I had the privilege of knowing Odile over the past decade and will miss her *joie de vivre*, her reminiscences of life in Paris and the south of France, and her love both for Ted and for all that Oberlin and the Allen meant to him. I also wish to thank the many artists whose long history with the Allen inspired them to make gifts of their own works in honor of our centenary (see pages 12–13).

The teamwork of museum staff members makes everything we do possible, and I particularly want to thank Katie Solender '77, who served as acting director when I was on a six-month research sabbatical, for all that she and museum staff members did to plan for an impressive semester of programs. Fall events delve into such varied subjects as the Atlantic slave trade, Japanese decorative and performing arts, and the work of Gustav Klimt, whose painting *Pale Face* is on loan this autumn from the Neue Galerie in New York. We also celebrate the legacy of beloved community member Audra Skuodas, who left us too soon earlier this year. Through these exhibitions and programs, our work attests to very strong collaborations between museum staff, Oberlin College students and faculty, and our community. We hope you will visit often, whether to see old friends amongst the artworks on view, or to discover new ones.

Andria Derstine, John G.W. Cowles Director



Nicolas de Staël (French, born in Russia, 1914–1955), *Composition*, 1951, oil on canvas. Bequest of Odile Marguerite Arnould Schempp, 2018.38.10

## *Afterlives* grapples with unresolved legacies of the slave trade across the Atlantic Ocean.

**Afterlives of the Black Atlantic**  
Ellen Johnson Gallery, August 20, 2019–  
May 24, 2020

Works by modern and contemporary artists from Africa, Europe, and the Americas explore the Atlantic slave trade and its unresolved legacies.

Starting in the 15th century, the slave trade transformed the Atlantic Ocean from a formidable barrier into an unprecedented highway for human dispersal and cultural reinvention. In the largest forced migration in human history, ships transported 12 million captive Africans across the Atlantic—not counting the millions who perished on the journey.

In Africa, this stark population loss radically altered local societies. In the Americas, nearly 80 percent of all new arrivals before 1820 were born in Africa. Hailing from at least 50 ethnic and linguistic groups, their intellectual and physical labor fueled the growth and definition of American and European cultures.

August 20, 1619, is often cited as the start of the slave trade in what would become the United States. In 2019, commemorations across the country mark

**Alison Saar (American, b. 1956),**  
*Lave Tête*, 2001, mixed media. Oberlin Friends  
of Art Fund and Gift of Betty L. Beer Franklin  
(OC 1965), 2001.28 A-Y



**BELOW: *Afterlives of the Black Atlantic* features a *Phemba (Maternity Figure)* made by an unrecorded artist or workshop in the Democratic Republic of the Congo. Gift in honor of Alexandra Gould (OC 2011), 2011.26.46**



the four centuries since “20 and odd” captive Africans disembarked at what is now Hampton, Virginia.

*Afterlives of the Black Atlantic* calls attention to the impacts of human trafficking, cultural exchange, and trauma that still bind the territories on the Atlantic rim.

The works, most drawn from the AMAM collection, invite new and nuanced conversations about routes and mapping, consumption and trade, diaspora and dispersal, and identity and belonging.

New York-based artist José Rodríguez will install a large-scale commissioned work in the gallery space. He will give a lecture at 5:30 p.m. on Friday, September 6 (*see page 18*). Work by Rodríguez has been shown in Brazil, Cuba, Japan, and the United States.

*Organized by Andrea Gyorody, Ellen Johnson '33 Assistant Curator of Modern and Contemporary Art, and Matthew Francis Rarey, assistant professor of the arts of Africa and the Black Atlantic in the Department of Art, with assistance from Amy Baylis '20.*

### **African works newly on view in the east ambulatory**

Two large display cases were updated with works previously not on view. New to the museum's installation of African art are six objects—most with spiritual significance—representing such nations as Burkina Faso, Côte d'Ivoire, Nigeria, South Sudan, Zambia, and the Democratic Republic of the Congo.

One case features a large, mixed-media *Paka egúngún*, or ancestral masquerade (seen below), made by unrecorded Yorùbá artists of the early 20th century.



OBERLIN FRIENDS OF ART FUND, 2000.12

Everyday objects become magical in the hands of artisans working in lacquer, ivory, cloisonné.

**The Enchantment of the Everyday: East Asian Decorative Arts from the Permanent Collection**

*Stern Gallery West, July 9, 2019–July 19, 2020*

Table settings, combs and hairpins, belt toggles, boxes for documents—all are potentially unremarkable, utilitarian, and overlooked artifacts of daily life. This exhibition provides a glimpse into a different world, where the everyday object—enhanced by the creativity and skills of East Asian master artisans—became something magical.

Highlighted here are spectacular examples of East Asian decorative arts from the permanent collection, largely dating to the 19th century, that complement the ceramics, jades, and ivory netsuke on view in other museum galleries. Included are both very recent additions to the collection and works that came to Oberlin College as part of the bequest of Charles Olney in 1904, as well as many acquisitions from the intervening years—all testaments to the Allen's abiding interest in East Asian decorative arts.

*The Enchantment of the Everyday* presents objects made with luxurious materials: gold lacquerware, delicately carved ivory, colorful enamelware, glass, metalwork, and complex tapestries and embroideries. The works showcase the inspiration, ingenuity, and technical accomplishments of generations of artists specializing in these diverse mediums.

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

Japanese, *Document Box* (detail of lid), late 19th–early 20th century; wood, lacquer, and gold. Gift of Norbert Schimmel, 1954.89



From actors to insects, no subject too large—or too small—for Asian artists.

**Japan on Stage**

*Ripin Gallery, July 30–December 15, 2019*

In conjunction with the Asian Autumn series of performances at Oberlin College, the AMAM presents a selection of color woodblock prints and masks related to the Japanese theatrical traditions of kabuki, nō, and bunraku (puppet theater), and the ancient Japanese dance forms of bugaku and gigaku.



**Integral Insects in East Asian Art**

*Ripin Gallery, July 30–December 15, 2019*

Depictions of the insect world abound in Asian art. An assortment of these tiny creatures appears in this delightful exhibition of paintings, prints, and decorative arts from China and Japan. Drawn from the AMAM collection, the works present a diversity of artistic interpretations of insects, from the symbolic or literary, to those made for purely aesthetic or practical purposes.



**ABOVE:** Detail of Sekino Junichirō (Japanese, 1914–1988), *The Puppet Master*, 1953, color woodblock print. Gift of Dr. Sanford L. Palay (OC 1940), 1999.3.23

**LEFT:** Detail of *Various Insects*, late 19th century, ink and color on paper. Allen Memorial Art Museum, 1900.20.3

*Both exhibitions were curated by Kevin R. E. Greenwood, Joan L. Danforth Curator of Asian Art.*

## Prints demonstrate the flowering of artistic expression in Asia, then and now.

Detail of Utagawa Hiroshige I (Japanese, 1797–1858), *Breaking into Moronao's Mansion During the Night Attack*, Act 11, no. 2, from the series *Chushingura*, mid-1830s. Mary A. Ainsworth Bequest, 1950.1078



BELOW: Tomiyuki Sakuta, *Person 1*, 2015–16, intaglio and chine-collé. Gift of Driek (OC 1965) and Michael (OC 1964) Zirinsky in honor of Janice Nakano Fadem (OC 1965), 2017.35.3



### Japanese Dissent: Veiled and Unveiled

Ripin Gallery  
July 30–December 15, 2019

During the Edo period (1603–1868), artists in Japan carefully modified their popular woodblock prints to address subjects that were restricted by censorship laws of the era. These laws limited artistic expression through the post-World War II occupation period. Following the death of Emperor Hirohito in 1989, artists were free to reflect on the legacy of war and the influence of Western culture. This exhibition presents

works from both periods that challenged the government and other power structures.

Organized by Leina Fieleke '21, curatorial assistant in Asian art, with Kevin R. E. Greenwood, Joan L. Danforth Curator of Asian Art.

### Recent Acquisitions in Contemporary Asian Prints

West Ambulatory  
June 25–December 22, 2019

Prints by artists from China, Japan, and Thailand showcase the AMAM's growing collection of contemporary Asian art.

## Quest to capture bodies in motion has occupied photographers since the medium debuted.

### Shutter Speed

Ripin Gallery, July 30–December 15, 2019

Still photography has long been used, paradoxically, to capture a sense of movement. While early photographers could make images that *suggested* movement, they soon discovered how to make still images that appeared to stop time altogether. Such early innovators as Eadweard Muybridge and Harold Edgerton advanced the technology of the camera shutter and a lighting device called the stroboscope. Their works are shown alongside more recent images—by Cornell Capa, Richard Avedon, Philip Trager, and others—that capture the grace of the human body engaged in dance, athletics, and everyday activities.

Organized by Andrea Gyorody, Ellen Johnson '33 Assistant Curator of Modern and Contemporary Art, with assistance from Amy Baylis '20.



ABOVE: Philip Trager (American, b. 1935), *ISO*, 1988, gelatin silver print. Oberlin Friends of Art Fund and gift of the artist and Ina Trager, 2014.43.8

Harold E. Edgerton (American, 1903–1990), *Moving Skip Rope*, 1952, gelatin silver print. Gift of the Harold and Esther Edgerton Family Foundation, 1996.15.17

## Prominent artists laud the Allen's centennial with gifts of their work.

**Jim Dine (American, b. 1935), *Cellist Against Blue*, from *Eight Sheets from an Undefined Novel, State II*, 1979, etching, soft-ground etching, aquatint, electric tools, and hand coloring. Gift of Jim Dine to mark the Centennial of the Allen Memorial Art Museum, 2016.26.46**



A NUMBER OF PROMINENT artists have donated works to the AMAM to commemorate the 100th anniversary of its founding. “We invited artists who know the museum well—or whose career trajectory has been positively impacted by the Allen—to contribute a work in honor of our centennial,” said Andria Derstine, John G. W. Cowles Director of the AMAM, who collaborated with curator Andrea Gyorody and Visiting Committee member Douglas Baxter ’72, president of Pace Gallery, on this initiative.

Last year, William Wegman, who is best known for his photographs of Weimaraners in ironic poses, gave a 2014 work titled *White Out*, in which a dog stands on a bright-blue pedestal; the canine’s torso appears unusually thin due to a second pedestal, painted white and strategically placed in front of the dog’s body. The AMAM now has 21 works by Wegman.

Also in 2018, Chuck Close gave the museum a large color Polaroid of artist Fred Wilson, which brings to 11 the number of works by Close in the AMAM collection. Wilson

was a familiar figure at the AMAM during 2016, when the image was taken, as he was mounting two major exhibitions at the Allen.

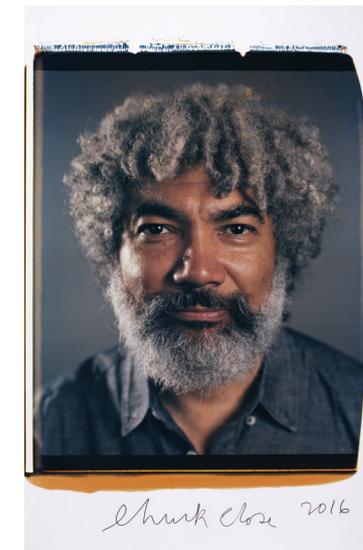
The AMAM now owns a dozen works by Frank Stella, thanks to the addition of a large monoprint, *Abu Hureya #12*, made in 2000. Derstine selected the work on a visit to Stella’s studio in 2018. Early in Stella’s career, in 1959, the AMAM exhibited several of his paintings as part of its seminal *Three Young Americans* series organized by late art history professor Ellen Johnson ’33.

Jim Dine, who in 1965 had an artist residency at Oberlin College and a show at the AMAM at the invitation of Johnson—his first solo museum exhibition—gave the Allen 100 prints spanning his prolific career in honor of the museum’s then-upcoming centennial. The gift was made when he returned to campus in 2015 to mark the 50th anniversary of his first visit.

Other artists making gifts to honor the museum’s milestone include Audrey Flack, Jasper Johns, and Martin Kline.



**Frank Stella (American, b. 1936), *Abu Hureya #12*, 2000, relief monoprint with hand coloring. Gift of the artist, 2019.6**



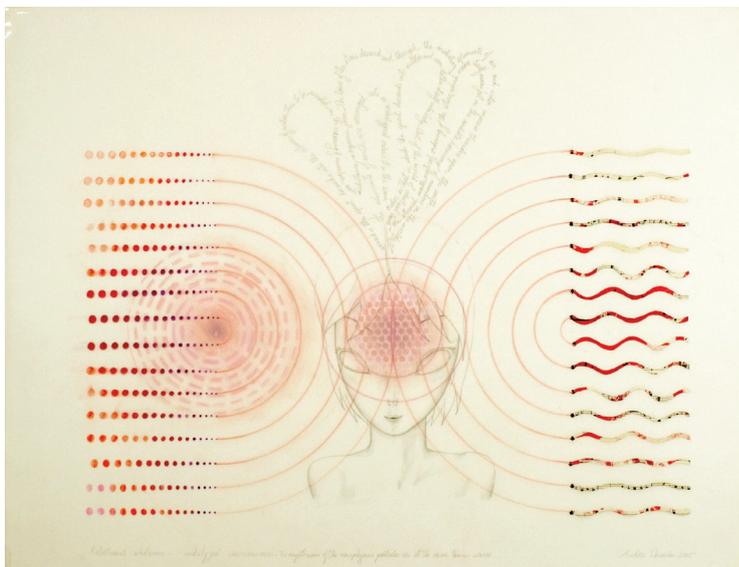
**LEFT: William Wegman (American, b. 1943), *White Out*, 2014, pigment print. Gift of the artist, 2018.29**

**RIGHT: Chuck Close (American, b. 1940), *Fred Wilson*, 2016, color Polaroid. Gift of Chuck Close, 2018.24**

## Museum remembers artist Audra Skuodas, a bright light in the Oberlin arts community.

Audra Skuodas (American, 1940–2019), *Vibrational Vulnerability Series: Relational Wholeness*, 2005, graphite and colored pencil on vellum. Art Rental Fund, RC2009.1

Andria Derstine, John G. W. Cowles  
Director of the AMAM, curated this exhibition.



### Invisible Visible: Celebrating Audra Skuodas *Education Hallway, July 16–December 22, 2019*

Audra Skuodas (1940–2019), a beloved member of Oberlin’s art community for nearly five decades, was born in Lithuania and spent her early years in a displaced persons camp in Germany. In her lifetime Skuodas produced thousands of paintings, drawings, and artist’s books that are intensely personal while also universal. In 2010, she received the Cleveland Arts Prize Lifetime Achievement Award. This exhibition presents three of the five works by Skuodas in the AMAM collections.

Skuodas once wrote that she sought to “reveal moments when invisible phenomena make themselves visible.” In her early work, the female figure is often emphasized, while abstraction and intricate patterns predominate in later works. In all of Skuodas’s works, a profound sense of vulnerability and interconnectedness are present; in many, including those in this exhibition, she conveys the intensity of the interdependence she perceived between humans and the forces and energies that surround us.

## Gustav Klimt painting on view; Eva Hesse drawings published in new catalogue.

A 1903 PAINTING BY GUSTAV Klimt will be on view starting September 24 as part of a reciprocal agreement in which the Allen loaned a German Expressionist work by Ernst Ludwig Kirchner, *Self-Portrait as a Soldier*, for an exhibition at the Neue Galerie, New York.

Klimt’s *Pale Face* will be exhibited through January 12, 2020, in Stern Gallery East, which also features related works from the AMAM collection selected by Andrea Gyorody, Ellen Johnson ’33 Assistant Curator of Modern and Contemporary Art.



Gustav Klimt (Austrian, 1862–1918), *Pale Face*, 1903, oil on canvas. Neue Galerie, New York. This work is part of the collection of Estée Lauder and was made available through the generosity of Estée Lauder. Inv. no.: EL41

AN EXHIBITION OF EVA HESSE drawings from the AMAM collection is currently making stops in Wiesbaden, New York, and Vienna before returning to the AMAM in fall 2020. Curated by Hesse’s long-time estate manager Barry Rosen with Andrea Gyorody, the shows include 140 drawings (70 per venue) that span Hesse’s career. This is the first major exhibition focused on the AMAM’s Hesse holdings in more than three decades, and reflects the

continued importance of the artist’s legacy.

In conjunction with the Hesse exhibition, Hauser & Wirth has produced a 428-page catalogue with illustrations of the more than 350 drawings in the AMAM collection. *Eva Hesse: Oberlin Drawings* includes a foreword by Andria Derstine, John G.W. Cowles Director, and an essay by Gyorody. Books are available for purchase (\$60) at the AMAM or on the Hauser & Wirth website.



Eva Hesse (American, b. Germany, 1936–1970), *No title*, 1960, gouache, watercolor, and India ink. Gift of the Eva Hesse Estate, 1994.36

## Update: Talented security and education staff recruited and retained for museum jobs.



Walker Shadle

RECENT OBERLIN GRADUATES hold a variety of jobs at the Allen, continuing to learn about and prepare for careers in the arts.

Walker Shadle '19 was appointed to a full-time position as curatorial assistant in the Department of Education. Originally from Chicago, he completed docent training at the AMAM in January 2019. Shadle was also active in an ambassador program with the college's art department.

While earning a bachelor's degree in art history, Shadle cochaired the Art Students Committee, took advanced coursework in classical piano, and spent a semester in Paris honing his French language skills. As an intern with Oberlin's admissions office, Shadle created an arts-focused campus tour for prospective Oberlin students.



Joe Novosielski

curriculum through class visits and other programs.

TWO NEW MUSEUM SECURITY officers joined the staff in the spring of 2019.

Joe Novosielski, who previously worked for 22 years as a police officer in both Avon and Lorain, Ohio, is a full-time employee. An Oberlin resident, he completed four years in the U.S. Air Force.

Myra Bowyer, a half-time officer at the museum, has a background in both policing and hospital security. She has been with the police department in Medina, Ohio, since 2012 as an auxiliary officer. In addition, Bowyer was a supervisor for 15 years at the Medina Hospital, now a part of the Cleveland Clinic.



Myra Bowyer

CURRENT MUSEUM STAFF member Emma Laube '17 has renewed her contract for a second year to continue as curatorial assistant in the Office of Academic Programs. She works with college faculty members to integrate museum resources with the wider

## Kinney to lead outreach efforts to Oberlin faculty and students; Ainsworth tour on final leg.

HANNAH WIRTA KINNEY joined the staff in September as assistant curator of academic programs. She recently earned her doctorate in art history from the University of Oxford in the UK, where her research focused on Florentine sculpture. She comes to the AMAM from the Institute of Classical Architecture and Art in New York City.

Kinney has six years of experience working with academic, school, and teacher Programs at the Metropolitan Museum of Art, where she held positions focused on interpreting museum collections for audiences ranging from elementary

students to post-doctoral scholars. Most recently, she has been leading educational programs for visitors who are blind or have low vision at The Brooklyn Museum. In addition to her background in museum education, Kinney has taught at the University of Oxford and William Paterson University.

In her work at the Allen, Kinney says she is especially interested in helping students use museum objects to explore complex concepts, construct visual arguments, and collaborate with fellow students—skills that translate to a broad range of 21st-century careers.



Hannah Wirta Kinney



ANDRIA DERSTINE

Visitors to the Chiba City Museum of Art, near Tokyo, view Japanese woodblock prints from the Mary A. Ainsworth collection at the first venue in a three-museum tour. Two hundred prints from the AMAM collection are now on the third leg of a tour of three cities in Japan.

## Fall programs offer a refreshing look into other times, places, and cultures.



### FIRST THURSDAYS

Programs begin at 5:30 p.m. in the King Sculpture Court and galleries remain open until 7:30 p.m. A reception follows each of these free programs.

#### Friday,\* September 6

New York-based artist José Rodríguez gives a talk about his work through the lens of his experiences growing up in an Afro-Cuban household. He tells of his encounters with African-based spiritual practices in New York, Cuba, and Brazil. Cosponsored by the Ellen H. Johnson Endowed Fund for Contemporary Art. \*This event will be held on a Friday, rather than a Thursday.



The fall lineup of First Thursday guests includes (from top) José Rodríguez, Chelsea Foxwell, and Christina Sharpe.

#### Thursday, October 3

Chelsea Foxwell, associate professor of art history at the University of Chicago, discusses Kano Hōgai's 1888 painting, *Merciful Mother Kannon*, which was reproduced on a cloisonné vase on view in the AMAM exhibition *The Enchantment of the Everyday*. She explores the paradox of "modern" traditional-style Japanese painting and considerations for its future.

#### Thursday, November 7

Join us for an evening of music by students of Sibbi Bernhardsson '95, professor of violin in the Oberlin Conservatory of Music. They will perform selections from the Viennese School composers who were contemporaries of Gustav Klimt. The artist's 1903 painting, *Pale Face*, is on loan to the AMAM from the Neue Galerie, New York.

#### Thursday, December 5

Christina Sharpe, professor in the Department of Humanities at Toronto's York University, focuses her research on Black visual, queer, and diaspora studies. Sharpe's book *In the Wake: On Blackness and Being*, was cited by *The Guardian* as one of its best of 2016. The book explores how contemporary Black lives are animated by the afterlives of slavery. Cosponsored by the Art History Baldwin Lectures Endowment.

### TUESDAY TEAS

*Second Tuesdays in the East Gallery*. Learn about artworks on view at the AMAM; tea and light refreshments follow. Free and open to the public.

#### September 10, 3 p.m.

Learn more about the current exhibition *Afterlives of the Black Atlantic* in a talk by co-curator Matthew Francis Rarey, assistant professor of art history at Oberlin College. Rarey discusses African works that illuminate the diverse responses African societies made in the wake of cultural upheaval resulting from the transatlantic slave trade.

*Saltcellar*, late 15th–early 16th century, attributed to the Foliage Master (Sapi), Floral Workshop, Sierra Leone, elephant ivory. Gift of Gustave Schindler, 1956.5A-B



#### October 8, 3 p.m.

Stories of lovers, warriors, crossdressers, and mountain spirits are frequent subjects in Japanese performing arts. Professor of East Asian Studies Ann Sherif discusses ukiyo-e prints depicting kabuki actors, nō dance and song, and bunraku puppetry in the exhibition *Japan on Stage*. Presented in conjunction with the Asian Autumn series at Oberlin College.

#### November 12, 3 p.m.

Andrea Gyorody, Ellen Johnson '33 Assistant Curator of Modern and Contemporary Art, discusses *Pale Face*, a 1903 painting by Gustav Klimt on loan to the AMAM from the Neue Galerie, New York. Gyorody considers *Pale Face* in the context of other works by Klimt from the AMAM collection, and by fellow Austrian Egon Schiele.

#### December 10, 3 p.m.

Meet Hannah Wirta Kinney, the museum's new curator of academic programs, who will give a talk on a topic to be announced.



Katsukawa Shuntei (Japanese, 1770–1820), *The Actor Ichikawa Danzō IV and Osagawa Tsuneyo as Daihanji Kiyozumi and the Widow Sadaka in the Play Imoseyama Onna Teikin*, Morita Theater, 1798, color woodblock print. Mary A. Ainsworth Bequest, 1950.459

## Create, innovate, walk, learn—programs engage the entire community.



**Chalk Walk 2019** drew a record number of participants. Dan Cherney was one of four artists commissioned by the AMAM to create works for the annual event. Photo by Jill Greenwood

**NEOEA DAY** Calling all teachers! The museum will offer a professional development day on Friday, October 11. Please register online at [bit.ly/NEOEAatAMAM](http://bit.ly/NEOEAatAMAM).

### GALLERY TALK / VIEWING

#### Art-Making at Twilight:

#### Late Work at the AMAM

Saturday, September 7  
10:15 a.m. and 11:15 a.m.

Claude Monet painted *Wisteria* (1919–20) in the last years of his life, just as he turned 80. The museum acquired *Wisteria* in 1960 at the urging of Oberlin art historian Ellen Johnson, whose research addressed the concept of “late work.” Each session begins with a gallery talk on the painting’s history by AMAM curator Andrea Gyorody, followed by a special viewing of related works in the museum collection with Emma Laube. Presented in conjunction with the campuswide “End of Life, End of Time” festival. Each session is capped at 25 participants.

### COMMUNITY DAY

#### Saturday, November 2

Noon–3 p.m., East Gallery  
Visitors of all ages can enjoy this Asian-themed afternoon that offers art activities and guided tours of a related exhibition. Made possible by the Freeman East Asian Arts & Culture Initiative grant from the Freeman Foundation.

### SUNDAY OBJECT TALKS

Talks begin at 2 p.m. Meet in the King Sculpture Court.

A student docent discusses one work of art on view.

September 8, 15, 22, and 29

October 6 and 13

November 3, 10, 17, and 24

December 8

### AMAM IN THE AM

Third Fridays at 10:15 a.m.  
Meet in King Sculpture Court.

Take a deeper dive into the museum collection and current exhibitions during these interactive sessions.

**September 20**—Andrea Gyorody, Ellen Johnson ’33 Assistant Curator of Modern and Contemporary Art

**October 18**—The Oberlin Heritage Center presents “Oberlin and Abolitionism,” a 45-minute walking tour, in conjunction with the exhibition *Afterlives of the Black Atlantic*. The tour marks the 160th anniversary of John Brown’s raid on Harpers Ferry. Please dress for the weather.

**November 15**—Kevin R.E. Greenwood, Joan L. Danforth Curator of Asian Art

## SEPTEMBER

**1** Weltzheimer/Johnson House open: noon–5 p.m. (preregistration is highly recommended)

**6** First Friday: /ˈsə-kər/, an artist talk by José Rodríguez related to *Afterlives of the Black Atlantic*, 5:30 p.m.

**7** Gallery Talk/Special Viewing: Art-Making at Twilight: Late Work at the AMAM, 10:15 and 11:15 a.m.

**8** Sunday Object Talk: 2 p.m.

**10** Tuesday Tea: Matthew Francis Rarey, OC assistant professor of art history, 3 p.m.

**15** Sunday Object Talk: 2 p.m.

**20** AMAM in the AM: Andrea Gyorody, Ellen Johnson ’33 Assistant Curator of Modern and Contemporary Art, 10:15 a.m.

**22 & 29** Sunday Object Talks: 2 p.m.

## OCTOBER

**3** First Thursday: Chelsea Foxwell, associate professor of art history, University of Chicago, 5:30 p.m.

**6** Weltzheimer/Johnson House open: noon–5 p.m. (preregistration is highly recommended)

**6** Sunday Object Talk: 2 p.m.

**8** Tuesday Tea: Ann Sherif, professor of East Asian studies, on ukiyo-e prints depicting Japanese theater, 3 p.m.

**11** NEOEA DAY: 10 a.m.–2 p.m.

**13** Sunday Object Talk: 2 p.m.

**18** AMAM in the AM: “Oberlin and Abolitionism,” walking tour with the Oberlin Heritage Center, 10:15 a.m.

## NOVEMBER

**2** Community Day: Asian-themed art projects and tours, noon–3 p.m.

**3** Weltzheimer/Johnson House open: noon–5 p.m. (preregistration is highly recommended)

**3** Sunday Object Talk: 2 p.m.

**7** First Thursday: Musical performance by students of Sibbi Bernhardsson ’95, violin professor, Oberlin Conservatory of Music, 5:30 p.m.

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

**12** Tuesday Tea: Andrea Gyorody on Gustav Klimt’s *Pale Face*, 3 p.m.

**15** AMAM in the AM: Kevin R.E. Greenwood, Joan L. Danforth Curator of Asian Art, 10:15 a.m.

**17 & 24** Sunday Object Talks: 2 p.m.

## DECEMBER

**5** First Thursday: Christina Sharpe, professor, Department of Humanities, York University, Toronto, 5:30 p.m.

**8** Sunday Object Talk: 2 p.m.

**10** Tuesday Tea: Hannah Wirta Kinney, curator of academic programs, 3 p.m.

**23–31** Closed for the holidays; reopening on January 2, 2020.

## See what's new at open houses set for September 1, October 6, and November 3.



View of the bedroom designed for Gretchen Weltzheimer, with an end table she recently donated. Photo by Jill Greenwood

AN END TABLE DESIGNED BY Frank Lloyd Wright (left) has been added to the collection of authentic period furniture at the Weltzheimer/Johnson House. The piece was donated by Gretchen Weltzheimer Holden, whose mother commissioned the home.

The house is open on first Sundays of the month, April through November. Docent presentations on the history and architecture of the house are offered on the hour at noon, 1, 2, 3, and 4 p.m.

*Pre-registration is recommended.* Admission is \$10 per adult; free for anyone under 18 and students with an Oberlin College ID. Visit [oberlin.edu/amam/flwright.html](http://oberlin.edu/amam/flwright.html) for timed tickets, parking, and other details.

Groups of 10 or more, including school groups, may request a guided tour of the home at times other than scheduled open house days. For inquiries, please contact the Education Department at [education.amam@oberlin.edu](mailto:education.amam@oberlin.edu).

The house is located at 534 Morgan St., 1.5 miles west of the art museum, in Oberlin. Wright's Usonian-style houses were intended for middle-class families. Weltzheimer/Johnson House is his first in Ohio and one of just a 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 later bequeathed it to Oberlin College.

## Your membership sustains a tradition of studying original works of art.

THE AMAM'S FIRST CURATOR, Hazel B. King, founded the Friends of Art in 1938 to engage individuals in the life of the museum. More than 80 years later, membership dues still provide crucial support for acquisitions, exhibitions, and public programs that encourage a greater appreciation of art through the study of original works from many

cultures. As a Friend of Art, you will receive the membership benefits listed below. Most importantly, your support will help the museum to maintain an active and vital presence in the local community and beyond. If you are already a member, thank you. If not, please consider joining or renewing us at whatever level is right for you.



Visit [oberlin.edu/amam/join.html](http://oberlin.edu/amam/join.html) for membership information, or call 440-775-8670.

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	<i>Open to Oberlin College students and young alumni (within five years of graduation)</i> Student members receive all of the basic benefits listed above.	\$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 institutions in the Ohio Museum Reciprocal Membership Program, and the AMAM Annual Report.	\$150+
Patrons Circle	<i>As above, plus:</i> Member privileges and discounts at many major museums 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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