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.*

* We regret that, due to safety measures to control the spread of COVID-19, at this time the museum is open only to visitors with an Oberlin College ID who are participating in the college’s COVID-19 testing program. Please check our website in the coming months for an announcement about when the museum may reopen to the general public.

Visit Us Online
Website: oberlin.edu/amam
Instagram: @allenartmuseum
Facebook: facebook.com/allenartmuseum/

Search the Collection
allenartcollection.oberlin.edu/emuseum/

Cover: The subject of Redwood 4, 2018, a Photorealist painting by Juan Araujo (Venezuelan, b. 1971), is a 1967 work by Robert Morris in the AMAM collection, which was displayed by the late art history professor Ellen Johnson when she lived in the Weltzheimer/Johnson House designed by Frank Lloyd Wright. Museum Friends Fund, 2019.9

Our world has changed in profound ways in the past several months. All of us at the AMAM want to express our sympathy to those who are dealing with negative health consequences from the coronavirus, those who continue to suffer from the many effects of systemic racism and injustice, and those who are experiencing financial hardship. We believe passionately in the power of art to educate; we also know that it has power to heal and sustain, and can provide solace in the most challenging of circumstances.

Thus it is difficult that we cannot welcome you back to the museum at the present moment, as, ideally, we would wish to do. But to best support the health of our communities, these times demand caution, and so, in concert with guidance from Oberlin College, we are entering a phased reopening process. On August 25, we opened by appointment to holders of Oberlin College IDs, and on September 8, we began to provide regular, limited, hours to them. We hope to be able to open more broadly to you, our members and supporters, and to the general public, in the coming months. The Frank Lloyd Wright-designed Weltzheimer/Johnson house is also temporarily closed. We will update you about any changes to our admission policy through our website and social media channels.

Since we closed the museum in mid-March, AMAM staff undertook heroic efforts to continue their robust support of the college curriculum and to offer an array of virtual public programs using digital channels. This continues today, as college classes resume, and as we look to connect with you through online events and posts. We have been using our changed circumstances to consider how we can serve you better, and will soon launch a new website, a virtual museum tour, and a new, cell phone-based audio guide. We hope these technologies will keep you close to, and inspired by, the AMAM’s remarkable collection, no matter where you find yourself.

Oberlin students and alumni are the lifeblood of the museum, and we are profoundly sad to have lost several good friends—each of whom made significant contributions to the museum’s collection—recently. I was fortunate to get to know Christie Campbell ’52, J. Richard “Jud” Judson ’49, and Al McQueen ’52, and to hear from them about the ways Oberlin and the AMAM positively affected their lives. In the following pages, you can read more about Christie—whose bequest included the first Joseph Albers painting to enter the collection (left)—and Jud, who helped secure one of our most important collections, that of his uncle and aunt Joseph and Enid Bissett.

A sculptural relief by the Nigerian artist Lamidi Fakeye (above), which depicts a Yoruba priest and mothers with ritual offerings, is one of five African works we recently received as a generous bequest from Professor McQueen, who passed away in May 2019. He was instrumental in founding the college’s Africana studies department, and we are grateful for his gifts, which expand our collection of works by African artists of the 20th and 21st centuries. Al’s cheerful presence on campus and at Kendall at Oberlin will be greatly missed.

As visitors to the museum, you, too, are greatly missed. We look forward to welcoming you back when we can. In the meantime, please stay safe and well.

—Andria Derstine, John G.W. Cowles Director
Artworks embrace the axiom that a thing repeated is never precisely the same.

Do It Again: Repetition as Artistic Strategy, 1945 to Now
Ellen Johnson Gallery,
September 8, 2020–July 3, 2021

Formal and conceptual repetition abound in works of modern and contemporary art in the AMAM collection, from Agnes Martin’s impeccably drawn grids to Andy Warhol’s blown-up Brillo boxes, Sol LeWitt’s Minimalist cubes, and Yayoi Kusama’s phallic-laden baby carriage.

In these works, repetition goes by many names: accumulation, appropriation, copying, imitation, obsession, pattern, proliferation, recontextualization, recurrence, reenactment, remixing, replication, reproduction, return, rhythm, ritual. Repetition can be a form of discipline or, paradoxically, a method for experimentation; for many artists, it is a way of exhausting an idea or exercising an experience. Divergent in motivation and effect, these works are united and illuminated by one truth: a thing repeated is never precisely the same.

This romp through the collection, which features more than 40 works across mediums, takes as its starting point Felix Gonzalez-Torres’s “Untitled” (Revenge), from 1991, currently on loan to the museum from a private collection. One of the artist’s so-called “candy spills,” the work touches on critical sociopolitical issues of the last 30 years, in addition to defining features of postwar art and culture—among them, repetition as an artistic strategy.

“Untitled” consists materially of the accumulation and arrangement of identical candies, while its foundational concept allows the work to manifest in more than one place at a time. Like a musical score interpreted anew each time it is played, “Untitled” also allows for difference from one iteration to another, challenging assumptions of sameness and consistency.

Not coincidentally, the invocations of repetition central to “Untitled” relate to the much broader discourse around notions of originality and uniqueness in modern and contemporary art, which have been treated with skepticism or dismissed altogether by artists and critics since the early 20th century.

Additional highlights of the exhibition include monumental paintings by Ad Reinhardt and Frank Stella, a replica bronze chair by Scott Burton, Kiki Smith’s plaster cast of a pregnant belly, and a number of recent acquisitions, notably a work from McArthur Binion’s grided DNA series (pages 2–3) and an impeccable Photorealistic painting (on the cover) by Venezuelan artist Juan Araujo, which was shown at the Weltzheimer/Johnson House in 2018 as part of the inaugural FRONT Triennial.

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

TOP: Installation view of the “candy spill” by Felix Gonzalez-Torres (American, born in Cuba 1957–1996), on loan from Barbara and Howard Morse, and the 1948 Abstract Painting by Ad Reinhardt.

Yayoi Kusama (Japanese, b. 1929), Baby Carriage, 1964, repainted in 1966. Gift of Mr. and Mrs. Harry L. Tepper, 1974.78
Just in time for the election: a show prompts new ways of thinking about democracy.

Show extended: Japanese woodblock prints will be on view through December 6.

Topographies of Representation  
*Education Hallway, September 8, 2020–January 24, 2021*

Three events central to American democracy coalesce in 2020: a presidential election, the census, and the centenary of women’s suffrage. In this exhibition, works by four women artists—Nancy Burson, Agnes Denes, Joyce Kozloff, and Yōko Ono—provide ways of thinking about the imperfections of American representative democracy.

Moving beyond partisan debates on the news, social media, and around the dinner table, these works offer frameworks for thinking about how a citizen’s idealized participation in democracy might be impacted by structures of authority. The works draw our attention to the conflict between the subjective experience of an individual assigned to a gender, race, and class, versus the abstract quantification of political interests based on those identities. By considering these contradictions, we can imagine a new space for the self in the American political topography, making room for identities that do not fit within the tense boundaries of today’s American landscape.

Organized by the Office of Academic Programs: Hannah Wirta Kinney, assistant curator, and Emma Laube ’17, curatorial assistant, with assistance from Lucy Haskell ’20 and Jen Gallagher ’21.

Ukiyo-e Prints from the Mary Ainsworth Collection  
*Ripin Gallery, through December 6, 2020*

More than three years in the making, this show highlighting an alumna’s important bequest has been extended. On view are 115 “floating world” prints from late 17th- to early 19th-century Japan. They feature festivals and processions, brothels and teahouses, actors and courtesans, and other subjects sure to provide a welcome escape.

Organized by Kevin R. E. Greenwood, Joan L. Danforth Curator of Asian Art, with Masako Tanabe and Marie Matsuoka, Chiba City Museum of Art; Saori Oishi, Shizuoka City Museum of Art; Eri Yoshida, Weikado Bunko Art Museum; Tatsuya Akita and Yāsuko Kikuchi, Osaka City Museum of Fine Arts; Hiromi Sone, Mangosteen, Inc.; and Luoying Sheng ’20, AMAM curatorial assistant in Asian art education.
Exhibitions offer perspectives of life in other times and on different continents.

The Enchantment of the Everyday: East Asian Decorative Arts from the Permanent Collection
Stern Gallery West, through December 23, 2020

This exhibition presents works in a dizzying array of mediums: lacquerware, jade, glass, ivory, textiles, and more. Not to be missed are remarkable examples of complex, brightly colored cloisonné enamels made in this decorative technique, artists create outlines of their design on the metal surface of a vessel using wires or strips of metal, usually copper. The areas inside the outlines are then filled with vitreous enamel, a glass paste that can be colored with metallic oxides. After the vessel is repeatedly fired in a kiln to melt the paste, adding paste each time, the maker finally polishes the surface and often gilds the top of the wire outline.

Examples on view include the large dragon-and-cloud-covered Monumental Palace Style Vase, a tiny jar with delicate images of butterflies and chrysanthemums, and a masterpiece by one of the foremost makers of Japanese enamelware, Nami-kawa Yasuyuki (1845–1927), who reproduced a famous painting (Hibo Kannon by Kano Hōgai) in cloisonné enamel on a vase.


Monkeys, Apes, and Mr. Freer
West Ambulatory, through December 20, 2020

Three Japanese paintings—among the 100 Asian works given to the Allen in 1912 by Charles Lang Freer (1854–1919)—comprise this exhibition. An American railroad magnate best known for his gifts to the Smithsonian Institution, “Freer sensed visual commonalities among works sometimes widely separated by history and culture,” says Kevin Greenwood, Joan L. Danforth Curator of Asian Art, who organized this show. At a time when most American collectors of Asian art were interested in spectacular decorative works, Freer’s collecting was deeply influenced by his exposure to elite Chinese and Japanese tastes, which may have mirrored his own. The show includes a ca. 1600 painting that was recently restored with a grant from Japan’s Sumitomo Foundation.

Detail of Mori Sosen (Japanese, 1747–1821), Two Monkeys, 19th century
hanging scroll. Gift of Charles L. Freer, 1912.12

Alum’s Advocacy Led to Donation of Bissett Collection

One of the AMAM’s most important benefactors, J. Richard Judson ’48 passed away on June 29, 2020. A distinguished professor of Dutch and Flemish baroque art at Smith College and UNC-Chapel Hill, he had studied this field at Oberlin with Wolfgang Stechow.

In 1949 he encouraged his aunt and uncle, Enid and Joseph Bissett, to donate their exceptional modern art collection to the AMAM, emphasizing the more significant educational impact the works would have here, as opposed to at MoMA, which already had similar works. Judson’s advocacy led to the gift of 24 important works by Dubuffet, Matisse, Modigliani, Picasso, Pippin and others. These works—many currently on view in the Stern Gallery—continue to form the core of the AMAM’s mid-20th century European holdings, and are integral to teaching and research.

“Jud” and his wife Cally at the AMAM in 2013 with works donated by Joseph and Edid Bissett.
Teaching during a pandemic calls for creativity by museum staff and Oberlin professors.

When the Oberlin campus closed in mid-March and shifted classes online, the Allen faced a daunting challenge: to continue providing students with high-quality learning experiences in the absence of class sessions inside the museum.

Even as she reached out to professors whose class sessions at the museum had been cancelled, Hannah Wirta Kinney, assistant curator of academic programs, realized that teaching entirely on Zoom would not work. The platform’s image quality didn’t capture details well enough.

Kinney instead adopted the Prezi platform, which accepts high-resolution image files and allows instructors to enlarge specific areas. “Everyone can be looking at the same detail at the same time, which is really hard in person with small works of art,” she said. “It gave a kind of dynamism and interactive feel—a way to recreate the experience of looking at and talking about works in the galleries.”

To counteract the clunkiness of teaching online, such as waiting for discussants to mute or unmute, Kinney tried new modes of interaction, for example asking students to vote on a question or topic.

Oberlin faculty members got creative, too. In her creative writing course, Word & Image: Poetry in Dialogue with Visual Art, Lynn Powell first had students read poems by authors who explored a subject from multiple points of view. When an April visit to the amam to see a dozen views of Mt. Fuji (in the current exhibition of Japanese woodblock prints) had to be cancelled, Powell collaborated with Kinney and her assistant, Emma Laube ’17, along with Curator of Asian Art Kevin Greenwood, to create a remarkable online session. Afterward, students wrote and read haiku inspired by works they had seen. “A poetic sequence emerged that I feel is as vivid and communal as our experience of looking and talking together about art,” Powell said.

The online format also lent itself to introducing content beyond the amam collection. For example, images from popular culture, and even a music video, were used in a class session with Adrian Bautista, assistant vice president of student life. The class focused on the late musician Prince and considered the variety of ways that artists can disseminate their work. “Students were able to make the connection that what they’re learning in the museum is not just about looking at art, but looking at everything that’s going on in the world around them,” Kinney said.

Over the summer, the Office of Academic Programs assisted with an online collaborative course for 132 high school seniors accepted into Oberlin’s class of 2024. In the course, Cinema and Change: Ritual, Identity, and Coming of Age, each student paired an object from the amam collection with one from their own life that spoke to them of change, and shared about it.

A key question was, “How does the material or visual quality of the object itself tell the story? This is another way of moving the collection outside the museum, and it worked really well,” Kinney said. “Students learned that their personal responses are important, and that you don’t have to have a large body of knowledge to enjoy the museum.”

Kinney plans to use a hybrid teaching model this year, using technology to deliver course content to groups while inviting those who can to visit the museum individually to view objects related to their courses.

While remote instruction has uncovered valuable new approaches that Kinney will carry into regular classrooms, she says it’s still a challenge to create a sense of community and to empower faculty members to teach with the collection. “Digital and in-person teaching are very different, but can inform each other in lots of important ways,” she said.
Post-baccalaureate curatorial assistants are already familiar faces at the Allen.

Liz Yearsley, who earned her degree in comparative literature, is a curatorial assistant in education, under the supervision of Jill Greenwood, Eric & Jane Nord Family Curator of Education. From Ithaca, New York, Yearsley became involved at the museum in January 2017 when she took the winter-term course to become a docent. She subsequently gave Sunday Object Talks to the public.

As a curatorial assistant in the Education Department, Yearsley says, “I hope to better understand how community can be an active process, and to puzzle my way through the role I play in engaging, challenging, and welcoming the many forms of community that exist within and around the AMAM.”

Students Tapped to Increase Audience Engagement

Over the summer, eight Oberlin College students and recent graduates took part in a digital internship through the Office of Academic Programs. Interns researched ways to increase audience engagement and developed social media content specifically for their peers.

The participants were: Billy Blender ’21, studio art; Bridget Conway ’21, studio art and comparative literature; Ivy Fu ’22, art history, computer science, and TIMARA; Madi Goetzke ’21, art history; Sydney Murphy ’20, Africana studies; Hannah Sandoz ’21, TIMARA; Jack Spector-Bishop ’20, sociology with a minor in studio art; and Momo Suzuki ’20, comparative literature and musical studies.

“Our group came with an impressive range of experience that will help me think about our student audience in new ways,” said Hannah Wirta Kinney, assistant curator of academic programs.

Above, Severin Roesen (American, born in Germany, 1816–1872), Still Life with Fruit, ca. 1865–70, oil on canvas. Peter and Barbara Smith Goodman (OC 1949) Fund for American Art, 2013.3

As part of a broader commitment to antiracism, the AMAM is rethinking the interpretation and display of its permanent collection.

Our first step in this process is an experimental installation, in the Northwest Ambulatory, which features two paintings that offer different visions of America in the years immediately following the Civil War (1861–1865): Still Life with Fruit by Severin Roesen (1816-1872) and The Present by Thomas Satterwhite Noble (1835-1907). Throughout the academic year, we will take different approaches to interpreting these two paintings within an antiracist framework, asking such questions as: what are the visible and invisible values encoded in each work, and should the identity of an artist or the intended audience affect how we might interpret a work of art? We invite you to join us in exploring these and other questions as we consider how to be intentionally antiracist in our presentation of the permanent collection.

The museum continues its post-baccalaureate program with two new curatorial assistants for this academic year. Joining the staff in July were Lucy Haskell and Liz Yearsley, both from the class of 2020.

Haskell returns to the Office of Academic Programs, now in a full-time role facilitating class visits and virtual sessions with Oberlin College faculty members and their students. Starting as a first-year student, she has worked at the Allen as a docent and tour guide, assistant to the curator of European and American art, and an assistant in the Print Study Room. She majored in art history and comparative literature, with a minor in German. Her supervisor is Hannah Wirta Kinney, assistant curator of academic programs.

Hailing from southern Connecticut, Haskell says Oberlin taught her how to look at an idea or issue from multiple perspectives. “In this post-baccalaureate position, I hope to learn how to take that approach out of the abstract and apply it to my professional life,” she adds.

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Museum engages broader audiences in the pivot to virtual programs.

Past virtual video programs are available at vimeo.com/amam.

Listen to a playlist aired in commemoration of Juneteenth at http://tinyurl.com/soundsoftheblackatlantic. You will need to sign up for a free account on Spotify to hear the playlist.

LAST SPRING, LIFE CHANGED dramatically for Eric & Jane Nord Family Curator of Education Jill Greenwood. Seemingly overnight, instead of planning lectures and teaching in the galleries, Greenwood found herself producing videos and managing a stream of virtual events. The museum pivoted from in-person programs to online events without missing a beat.

The first virtual Tuesday Tea, on April 14, involved working remotely with the speaker, Peri Levin ’20, who had returned home. She video-taped her talk on the AMAM painting Lucretia and it was posted on Facebook.

A Tuesday Tea by Kevin Greenwood, Joan L. Danforth Curator of Asian Art, received nearly 500 views on Facebook, and more than 200 on Instagram. One advantage is that people can watch our programs on their own time.

Attracting the most views so far is a timely video narrated by Alexandra Letvin, assistant curator of European and American art, and produced by Walker Shadle ’19, curatorial assistant in education. Letvin discussed AMAM works depicting St. Sebastian, who was revered as a defender against bubonic plague. The Instagram post received more than 1,100 views.

Another popular program was an Art Break by Hannah Kinney, assistant curator of academic programs. Instead of the in-person program scheduled for May 15, she made a Facebook video that focused on the portable altar by Jacopo Ligozzi.

“I prefer talking about the collection in the context of being in the art museum,” says Jill Greenwood, “but this has certainly given us an opportunity to engage a broader audience.”

Last summer, the sad reality that Oberlin’s Juneteenth Festival would not take place this year led to an idea: Andrea Gyorody, Ellen Johnson ’33 Assistant Curator of Modern and Contemporary Art, worked with faculty members Meredith Gadsby, Charles Peterson, and Matt Rarey to create a Spotify playlist inspired by the Afterlives of the Black Atlantic exhibition. On June 19, they held a panel discussion about the music, which was offered as a webinar celebrating the emancipation of African Americans from slavery.

Fall events to be offered on the first and third Thursdays of the month in Allen Online series.

FOR THE REMAINDER OF 2020 (or longer), the museum will offer its educational programs online. “Allen Online,” a new vehicle for virtual events related to the AMAM collection, will take place on the first and third Thursdays of each month at 3 p.m.

Each of the Thursday programs will consist of a new video, webinar, livestream, or virtual tour. Links will be posted on the museum’s Facebook and Instagram pages, as well as the website.

Upcoming presentations include a talk on the artist Edmonia Lewis by Alexandra Letvin, a panel discussion on artist Hannah Wilke moderated by Andrea Gyorody, videos on East Asian art, and an online virtual tour produced by Alyssa Traster, curatorial assistant in education.

Jantz Lecture Rescheduled

The AMAM marks the quin-centenary of the death of Raphael (1483–1520) at 5:30 p.m. on Thursday, December 3. The artist was praised during his lifetime as the “prince of painters,” but the moniker had long obscured his artistic achievements in other modes. We now recognize his role as Rome’s chief architect and a designer in many media.

In an online presentation, Yvonne Elet, associate professor of the history of art and architecture at Vassar College, explores Raphael’s program of grand-scale designs that integrated architecture, landscape, sculpture, decoration, gardens, waterworks, sight-lines, and performance.

This program is funded through the Jantz Lectureship honoring Harold Jantz ’29, one of Oberlin’s most distinguished literary scholars. Established in 1988, the endowed lectureship supports lectures and symposia related to German literature and literary history, German and American literary relations, art and art history, and bibliophilism. Lectures and programs are selected on a rotating basis by the Oberlin College Libraries, German department, and the Allen Memorial Art Museum.

Visit us online at oberlin.edu/amam this fall for further details on this December 3 program with Yvonne Elet.
Collection grows through generosity of Oberlin alumni Parks and Christie Campbell.


The AMAM has received an important bequest of more than 80 works from the estate of Christie Hawes Campbell ’52, who passed away in Fort Worth, Texas, on December 15, 2019. She and her husband, Parks ’52/’72, shared their passion for art, travel, and opera with a wide circle of friends, including many Oberlin alumni in the art world. Parks served on the AMAM’s Visiting Committee from 1993 until his death in 2011.

Donors of European Renaissance and baroque works to the AMAM during their lifetimes, the Campbells also collected modern and contemporary art and other works from around the world. Thanks to their generosity, the museum has received its first painting by Joseph Albers (page 4) and its first work by Elaine de Kooning. Indian miniatures, European prints, works by Berenice Abbott and Käthe Kollwitz, and a set of six studies by Claes Oldenburg—made in 1970 when he was siting the first edition of *Giant Three-Way Plug* on the AMAM lawn—are among the other works received. The museum acknowledges with deep gratitude the couple’s tremendous support, over many years, in enhancing its collections and educational impact.

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 us at whichever level of giving is right for you.**

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<td><strong>Individual</strong></td>
<td>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.</td>
<td>$50</td>
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<tr>
<td><strong>Student</strong></td>
<td>Student members receive all of the basic benefits listed above. Open to Oberlin College students and alumni within five years of graduation.</td>
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<td><strong>Family/Dual</strong></td>
<td>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.</td>
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<td><strong>Supporting</strong></td>
<td>As above, plus: free admission and/or discounted merchandise at 15 institutions in the Ohio Museum Reciprocal Membership Program.</td>
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<td>As above, plus: Member privileges and discounts at many major museums nationwide through the ROAM.</td>
<td>$500*</td>
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<td><strong>Director’s Circle</strong></td>
<td>As above, plus: advance notice of museum travel programs sponsored in concert with the Oberlin Alumni Association.</td>
<td>$1,000*</td>
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<td><strong>Collectors Circle</strong></td>
<td>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.</td>
<td>$2,500*</td>
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Photo by Yvonne Gay
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