



Allen Memorial
Art Museum

AT THE ALLEN

OBERLIN COLLEGE ■ SPRING 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.

VISIT US ONLINE

Website: oberlin.edu/amam
Instagram: @allenartmuseum
Facebook: [facebook.com/
allenartmuseum/](https://facebook.com/allenartmuseum/)

SEARCH THE COLLECTION

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

COVER: Joachim Wtewael (Dutch,
1566–1638), *The Kitchen Maid* (detail),
ca. 1620–25, oil on canvas. Collection
of the Centraal Museum, Utrecht, the
Netherlands. Purchased with support
of the Rembrandt Association, the
Mondriaan Foundation, and many
others, 1999, inv.no. 28599. See page 15
for a story on this special loan.

RIGHT: Yamaguchi Kayō (Japanese,
1899–1984), *Egrets with Willow*
(detail), 1920, ink and color on silk.
R. T. Miller Jr. Fund, 2016.11.





COMING SOON:
The AMAM will join
the Oberlin Annual
Fund in going
All In For Oberlin on
Thursday, April 25,
when students, fac-
ulty, staff, alumni,
parents, and friends
make gifts in sup-
port of people and
programs at Oberlin.
*We hope you'll
participate!*
#AllinforOberlin

I am honored to serve as acting director of the Allen Memorial Art Museum while Andria Derstine, the museum's indefatigable director, takes a research sabbatical until early March of 2019.

If you are reading this, you probably already appreciate the value of a liberal arts education. You know that the humanities help people to become better problem-solvers and decision-makers. Study of the liberal arts also enhances collaboration, creativity, and innovation—all highly valued in a world facing economic, social, political, and technological challenges.

At the AMAM, we believe that the study of high-quality original works of art is an indispensable part of the Oberlin experience. Each academic year, the museum hosts nearly 400 class engagements representing more than 40 disciplines taught in the college and conservatory. For much of this we are indebted to Liliana Milkova, our highly regarded former curator of academic programs, who has left for a position at the Yale University Art Gallery. Our exhibitions and programs promote visual literacy, analytical thinking, multidisciplinary inquiry, and cross-cultural understanding. We offer students real-world work experiences and models for improving the lives of people in their communities. As just one example, more than 1,500 K-12 students from Oberlin and surrounding communities participate in AMAM-sponsored learning activities annually.

In these pages you will find evidence of all that and more. We are especially proud that the museum will serve as an ambassador for Oberlin College through the current loan of our painting by Ter Brugghen, *St. Sebastian Tended by Irene*, to two venues in Europe and through an upcoming exhibition of 200 Japanese woodblock prints at three venues in Japan from April to September 2019. The dedication and professionalism of the AMAM staff are truly boundless. I also want to acknowledge here the loyalty and support of the AMAM Visiting Committee, chaired by Carl Gerber '58, and our members and donors. We can't do this work without all of you.

Katie Solender '77
Acting John G. W. Cowles Director
(September 2018–March 2019)

Land art evokes presence of the human body.

The Body is the Map: Approaches to Land in the Americas After 1960

*Ellen Johnson Gallery,
January 22–June 23, 2019*

In the 1960s, a nascent artistic movement known as Land art defied the primacy of the white-walled museum or gallery as the site of aesthetic encounter. Journeying far from New York, these artists instead created monumental works out in the land, frequently using earth as a sculptural material. Moving art outdoors challenged the spatiality and temporality of art as most understood it at the time, although almost all of these artists referenced ancient or indigenous precedents in their work.

Though often left implicit, the body was central to early Land art and has only grown in importance, with artists considering anew how the human body and everything it carries, including gender, race, class, culture, and ethnicity, intersect with the environments we inhabit and traverse. The works in this exhibition—a survey of post-war art in the Americas from the AMAM collection—speak in vastly different ways across

mediums about the relationships between body and land. What they share is an expansive view of history and an optimism about the role of art in navigating our increasingly interconnected, politically fraught, and environmentally endangered world.

*This exhibition was organized
by Andrea Gyorody, Ellen
Johnson '33 Assistant Curator
of Modern and Contemporary
Art, with the assistance of
Amy Baylis '20.*

Ana Mendieta
(American, born
in Cuba, 1948–
1985), *Untitled
(Guanaroca [First
Woman])*, 1981,
printed in 1994,
gelatin silver print.
Gift of Cristina
Delgado (OC 1980)
and Stephen F.
Olson (OC 1979),
2011.14.1



Serene images mask tensions of industrialization in early 20th-century Japan.



Hasui Kawase (Japanese, 1883–1957), *Spring Moon*, 1932, color woodblock print. Gift of Sarah G. Epstein (OC 1948), 1997.41.22

Nature and Nostalgia in Early 20th-Century Japanese Art
Stern Gallery West, January 22–June 16, 2019

As urbanization and industrialization dramatically transformed the land and people of Japan in the early 20th century, Japanese artists often portrayed nostalgic, idealized images of the natural world

and traditional rural life. The quiet serenity of these works from the 1920s and 30s often obscures the sense of disquiet present during this turbulent era. These works embody a wish to escape to an earlier, simpler time more in harmony with nature and tradition.

This exhibition includes Japanese paintings and prints that are traditional in subject matter but modern in style. These images of landscapes, birds and flowers, and scenes of rural life balance tradition and modernity, realism and idealism, reflecting the contradictions and tensions of a rapidly changing nation.

This exhibition is supported, in part, by a Luce Initiative on Asian Studies and the Environment (LIASE) implementation grant to Oberlin College from the Henry Luce Foundation. Organized by Kevin R. E. Greenwood, Joan L. Danforth Curator of Asian Art, with assistance from Leina Fieleke '21, Elka Lee-Shapiro '18, and Ramzy Lakos '18. Special thanks to Douglas and Elaine Barr.

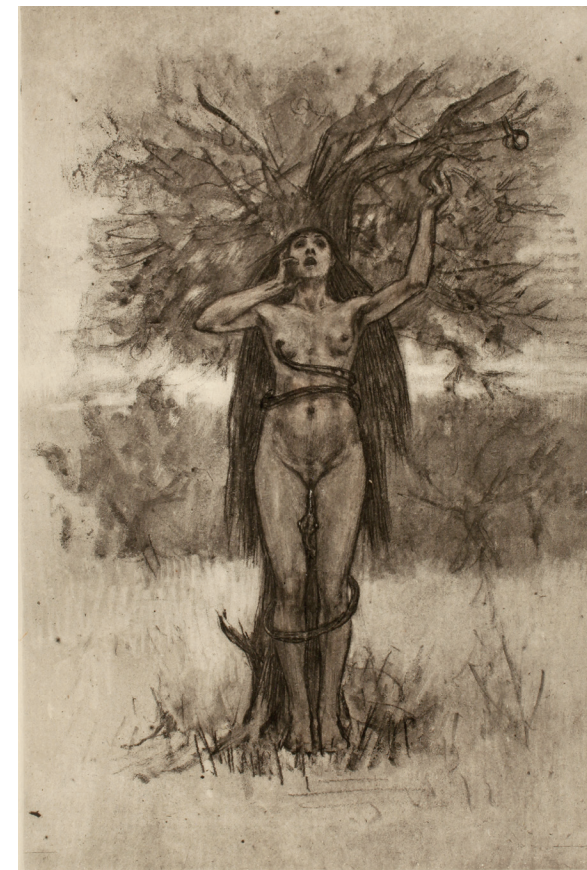
Women's roles examined from many angles in exhibition curated by five faculty members.

Women Bound and Unbound
Ripin Gallery, February 5–May 26, 2019

A team of five Oberlin College faculty members—Taylor Allen (biology), Cindy Chapman (religion), Ana María Díaz Burgos (Hispanic studies), Stilian Milkova (comparative literature), and Ellen Wurtzel (history)—has curated an exhibition to support their teaching and research during the 2018–19 academic year.

The first exhibition of its kind at the AMAM, *Women Bound and Unbound* presents an interdisciplinary look at artistic representations of women. The faculty curators approached the subject through their five respective fields in order to interrogate the selection and depiction of women—some historical, some imagined—engaged in a variety of activities and within a range of spaces.

The works on view, all culled from the AMAM collection, span a period of more than 500 years and represent a variety of cultures and mediums. Collectively, they explore ideas of women



as mothers, sinners, saints, witches, warriors, citizens, socialites, and sometimes simply as bodies.

Félicien Rops (Belgian, 1833–1898), *Le Pêcheur Mortel (Original Sin)*, late 19th century, soft-ground etching. Prints and Drawings Acquisition Fund, 2015.41

Objects from real life inspire their own portraits and poems.

Tim Davis (American, born in Africa, 1969), *Rainbow Bread*, 2006. Gift of Cristina Delgado (OC 1980) and Stephen F. Olsen (OC 1979), 2010.16

This exhibition was organized by Andrea Gyorody, Ellen Johnson '33 Assistant Curator of Modern and Contemporary Art.



The Thingness of Things: Portraits of Objects
Ripin Gallery, February 5–May 26, 2019

More than 30 works from the AMAM collection highlight art that merges the tradition of still-life painting with the much more recent phenomena of commercial and fine art photography, creating a third category that one could call object portraiture. Some of these pictures look as if they have been plucked from mail-order catalogues or the pages of a food magazine, while others are more enigmatic, capturing an object's reflection of light, for example, rather than its precise contours. Unlike Renaissance still lifes, however, these works are not intended to convey symbolic meaning or a moralizing message, but instead celebrate the objects themselves, and the camera's ability to transcribe them so intimately. They get at what the philosopher Martin Heidegger called the "thingness of things," an essence that allows an object to stand on its own.

Eleven of the works are accompanied by poems written by Oberlin College students with the guidance of faculty poets Chanda Feldman and Lynn Powell.

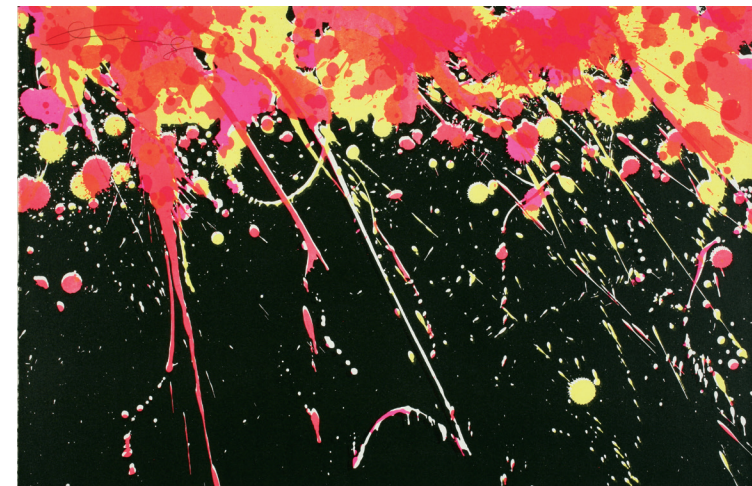
Exhibition encourages new ways of looking at art made by Asian Americans.

Centripetal/Centrifugal: Calibrating an Asian American Art
Ripin Gallery, February 5–May 26, 2019

The term Asian American originated in the 1960s and 70s, creating a pan-ethnic category that helped to unite Asian people in the United States against racism and social exclusion. Encompassing a diversity of intersecting identities, the term functions—not as a biological designation, but as a racial category constructed through historical and social processes.

With questions of diversity and access came a call for the visual arts to give voice and shape to marginalized experiences. What should Asian American art—or Black art, or women's art—look like? For an artist to be described as Asian American, must their work, and our understanding of it, be determined by their racial identity?

This exhibition has two sections: "centripetal," which presents works by Asian American artists living in New York City during the 60s and 70s where they were influenced by Pop art, Abstract Expressionism, and other modernist movements; and "centrifugal," which comprises later works that offer critiques of the art world and colonialism, as well as promote a more inclusive art history. These binary groupings are not mutually exclusive; rather, the contradictions prompt us to consider how we generate meaning through a work's original context and contemporary framing, as much as through the work itself.



This exhibition was organized by Elka Lee-Shapiro '18 with Kevin R. E. Greenwood, the Joan L. Danforth Curator of Asian Art, and Leina Fieleke '21, curatorial assistant in Asian art.

Walasse Ting (American, born in China, 1929–2010), *Fireworks*, 1974, color lithograph. Gift of the Print Club of Cleveland, 1974.41

Works from Asia celebrate the auspiciousness of plant symbols.



Hino Ashin Swinging on a Bamboo from an untitled series of historical subjects, 1898, Yōshū Chikanobu (Japanese, 1838–1912), color woodblock print. Allen Memorial Art Museum, 1943.292

The Three Friends of Winter: Pine, Bamboo, and Plum
Ripin Gallery, February 5–May 26, 2019

The natural world has long provided people in East Asia with inspiration for a rich language of symbols. The plants pine, bamboo, and plum, known collectively as the Three Friends of Winter, are associated with the ability to survive adversity and embrace the revitalization that comes at the New Year and in spring. Even when these plants simply set the scene for portraits or narrative scenes, their symbolism underpins any thorough interpretation. This exhibition includes paintings, prints, and ink rubbings that feature pine, bamboo, and plum in various settings and with many individual meanings. Beyond symbolic meanings are the practical uses of these plants, from construction materials to traditional medicines.

Organized by Kevin R.E. Greenwood, Joan L. Danforth Curator of Asian Art, and Leina Fieleke '21, curatorial assistant in Asian Art, with Ann Sherif, professor of Japanese at Oberlin College.

Influence of East upon West, and vice versa, highlighted in two new exhibitions.



Art and Being in the Garden of Ryōan-ji
Southwest Ambulatory, February 5–June 23, 2019

The dry landscape garden at the Ryōan-ji Zen Buddhist temple in Kyoto, Japan, inspired artists from the 1950s onward. For avant-garde artists like John Cage and Takahiko Iimura, the garden became a focus for artistic interrogations of random chance, mindfulness, and perception. For Japanese printmakers Saitō Kiyoshi, Sekino Junichirō, and Ray Morimura, the garden's minimalist geometry lent itself to works rooted in pure modernist abstraction, which downplayed any religious or philosophical content. The exhibition features a recording of a composition by John Cage performed by students from Oberlin's Conservatory of Music. *Organized by Kevin R.E. Greenwood, Joan L. Danforth Curator of Asian Art.*

Zao Wou-Ki: Prints in Context
Education Hallway, February 5–June 30, 2019

Prints by Zao Wou-Ki are shown alongside works by Paul Klee, Franz Kline, and Joan Miró, who influenced the Beijing-born French artist. After moving to Paris in 1948 when he was in his twenties, Zao became acquainted with Miró, who helped him make art world connections. On a visit to New York City in 1957, Zao encountered Abstract Expressionism and began to paint on a larger scale. This exhibition highlights some of the characteristics—pictographic forms, calligraphic brush strokes, and compressed space—shared among Zao and other modernists. *Organized by Emma Laube '17, curatorial assistant in the Office of Academic Programs.*

LEFT: Sekino Junichirō (Japanese, 1914–1988), *The Stone Garden*, ca. 1965, color woodblock print. Gift of Dr. Sanford L. Palay (OC 1940), 1999.3.27

BELOW: Zao Wou-Ki (French, born in China, 1921–2013), *Rocky Coast*, 1968, etching. Gift of Thomas G. Campbell (OC 1955), 1974.75



Ainsworth collection travels to Japanese museums.



ABOVE: Assistant Preparator Michael Reynolds pulls the protective coating from plexiglas used in framing prints that will travel.

TOP: Framed prints of assorted sizes ready for crating. Above photos by Selina Bartlett

TWO HUNDRED JAPANESE prints, 189 frames, 13 crates, and 6,481 miles. That's what it will take for a selection of works from the museum's celebrated Mary A. Ainsworth collection to travel to Japan for exhibition at museums in the cities of Chiba, Shizuoka, and Osaka from mid-April through September of 2019.

This extraordinary undertaking—the first time such an extensive portion of the Ainsworth collection has been loaned since Ainsworth bequeathed it to the Allen in 1950—will garner greater renown for the museum and for these works, in part through publication of the first full-color catalogue of the collection.

“We rarely let the Ainsworth collection travel,” says Kevin Greenwood, Joan L. Danforth Curator of Asian Art. Following the three exhibitions in Japan, the *ukiyo-e* woodblock prints will return to Oberlin and some of them will be on view in a spring 2020 exhibition at the Allen.

Impetus for the tour came from *ukiyo-e* print specialist

Masako Tanabe, a curator at the Chiba City Museum of Art, located outside Tokyo. “She had always wanted to produce an exhibition of the Ainsworth prints,” Greenwood said, after seeing them in a 1984 catalogue of the collection by Roger S. Keyes. In October 2016, Tanabe and four other Japanese curators visited the Allen for a week with the ambitious goal of viewing each of the 1,564 works in the collection. “They were impressed by the condition of the prints,” Greenwood recalls, “and it was a treat to spend time with experts who have such deep knowledge of the *ukiyo-e* tradition.”

Through comparison of the Ainsworth prints to a number of books and photographs of *ukiyo-e* prints the curators had brought with them from Japan, they learned new information about several works in the collection. For example, they found that an AMAM print by Suzuki Harunobu—an early composition featuring a Shinto deity—is the only known impression of

RIGHT: Head Preparator Kendall Christian assembles frames in the museum woodshop, making ready for 200 prints from the Ainsworth collection to travel to Japan.

that print. Greenwood hopes the tour will encourage further study of these works by scholars of Japanese prints.

In February 2017, Greenwood visited the three exhibition venues in Japan and the AMAM then committed the staff resources needed to make the tour happen.

The monumental task of framing and matting the 200 Ainsworth works—they are stored flat at the museum to conserve space—has already taken place. Head Preparator Kendall Christian built 189 frames from Ohio maple (some multi-sheet compositions were combined into a single frame), with a second, backing frame made of pine for durability. Assistant Preparator Michael Reynolds was responsible for matting each print and sealing it within the dust-free environment of the frame. Using a magnifying glass, Assistant Registrar Selina Bartlett made detailed condition reports for each work; about half were rephotographed. And Registrar Lucille Stiger organized the loan agreements, transportation,



SELINA BARTLETT



and insurance for the collection's journey overseas.

Thanks to the efforts of many, the *ukiyo-e* prints so keenly collected by 1889 Oberlin alumna Mary Ainsworth will return to Japan to be appreciated by a large public.

ABOVE: Kevin Greenwood (left) examines *ukiyo-e* woodblock prints with visiting experts from Japan.

Museum facilitates conversation about Black art, reaches out to Lorain County public schools.



Kantara Souffrant '08, visiting assistant professor of the arts of Africa and the Black Atlantic, presented at the symposium.

CURATORS IN THE FIELDS OF African, African American, and diasporic art gathered during an AMAM symposium, "Creating Space: Curating Black Art Now." Naima J.



Alyssa Traster

IN OCTOBER 2018, ALYSSA Traster was appointed to a one-year position as curatorial assistant in the Education Department—part of a grant from the Freeman Foundation to strengthen education and outreach related to the AMAM's extensive collection of art from East Asia.

Traster has a bachelor's degree in art history from Bowling Green State University and a master's in anthropology from New Mexico State University (NMSU), with a certificate in museum studies.

Keith, deputy director of the California African American Museum, delivered a keynote address on November 1. The next day featured presentations and panel discussions reflecting on what it means to curate Black art today.

The symposium was cosponsored by the Department of Art with support from the Art History Baldwin Lectures Endowment. Andrea Gyorody, Ellen Johnson '33 Assistant Curator of Modern and Contemporary Art, and Matt Rarey, assistant professor of art history, organized the symposium.

She has worked in a variety of museum settings, including the University Museum at NMSU, the Inland Seas Maritime Museum in Vermilion, Ohio; and the Cleveland Museum of Natural History.

"My passion has always been sharing the human story through art and artifacts," says Traster. "Being from Vermilion," she says, "I'm excited on a personal level to be able to give back to the schools here." Traster assists in outreach to public K-12 schools throughout Lorain County.

Works by Alexandra Bell critiqued mainstream news; Dutch paintings trade places.

ALEXANDRA BELL BROUGHT her *Counternarratives* project to the Oberlin campus on October 29 and 30, 2018. In addition to installing works on the Terrell Main Library and Venturi Art Building, Bell spoke about her work, which critiques racial and gender bias in the news media, at an evening program and a student lunch. Her visit was presented by the AMAM and the Oberlin College Libraries in conjunction with an exhibition curated by Andrea Gyorody, Ellen Johnson '33 Assistant Curator of Modern and Contemporary Art.

SCOTT SHAW



JENN MANNA

Alexandra Bell with her work, *Charlottesville*, which was up through late December on the exterior of the Venturi Art Building. The work questioned coverage by the *New York Times* of an August 2017 march by white nationalists.

Mannerist painting on view in place of Ter Bruggen through July 21

Two 17th-century Dutch paintings are trading places this spring and summer as part of a reciprocal loan agreement.

The AMAM's *St. Sebastian Tended by Irene*, by Hendrick Ter Bruggen, will be on view in Utrecht and Munich as part of the touring exhibition *Utrecht, Caravaggio, and Europe*.

In its place in the AMAM's Willard-Newell Gallery, visitors can see *The Kitchen Maid*, a striking example of Dutch Mannerism by artist Joachim

Wtewael (1566–1638). The painting (shown on the cover) has been loaned by the Centraal Museum, Utrecht, the Netherlands.

With its highly keyed colors and elegantly exaggerated figure, *The Kitchen Maid* embodies the style of Dutch Mannerism. Surrounded by a bounty of food, a maid skewers plucked chicken carcasses with gusto while an episode of Christ visiting the house of Mary and Martha (Luke 10:38–42) unfolds in the distance. The painting exemplifies a tradition of combining everyday scenes with a moralizing biblical subject.

Programs and classes inspire mindfulness and explore artistic responses to addiction.



An installation by Barbara Bloom was the focal point for Oberlin College students in 15 courses in nine departments, including classics, dance, Hispanic studies, Jewish studies, and philosophy.

DURING THE FALL SEMESTER of 2018, the Allen hosted more than 210 class visits from 34 departments and programs representing 112 individual courses, the largest number of courses to visit the museum in a single semester to date.

In partnership with the Oberlin College Counseling Center, the museum offered four mindful meditation sessions, from October through December, in the East Gallery. Students, faculty, and staff were invited to calm their minds and reduce stress levels, guided by experienced facilitators and inspired by works in the AMAM collection. Each session began with con-

templation of a work of art to help focus the attention on the visual expression of an inner feeling or state of mind.

Artworks responding to disease, drug use, and the opioid crisis were the focus of museum class visits by students in the First Year Seminar Program, biology, and neuroscience. In an advanced neuroscience seminar on drug action and addiction, students viewed 18th- to 20th-century prints and photographs that shed light on the lived reality of drug dependency and recovery. For example, a photograph by Nan Goldin, *Tommy in the window of the detox hospital, Winthrop, MA*, led to discussion of the metaphorical, physiological, social, and legal imprisonment that may result from drug abuse.

The museum recently bid farewell to Curator of Academic Programs Liliana Milkova, whose work at the AMAM since 2009 has elevated Oberlin's program to new levels of curricular integration. Milkova has been hired by the Yale University Art Gallery as its Nolen Curator of Education and Academic Affairs.

Artist-in-residence shares her expertise on *hanji* papermaking methods from Korea.

COMMUNITY DAY

Saturday, April 27

Noon–3 p.m., East Gallery
Papermaker Aimee Lee '99 collaborates with the AMAM in an afternoon of Asian-themed fun for all ages.

Lee is the leading maker and researcher of *hanji* (traditional Korean paper) in North America. She founded the first American *hanji* studio, located in Cleveland, and authored the book *Hanji Unfurled*.

During this special Community Day, Lee will teach *joomchi* methods of texturing and fusing paper.

The Freeman Foundation has provided generous support for Lee's residency at the AMAM this spring.

Come express your creativity during this family-friendly event. Drop in to participate in an art activity or join a docent tour in the galleries.

Aimee Lee '99 shares her passion for working with traditional Korean paper on April 27. Shown on the right is a 2007 artist's book by Lee, *Two Tongues (One is Silent)*, which is on view in the exhibition *Centripetal/Centrifugal: Calibrating an Asian American Art*.



BRODIE WEEDING / THE ADVOCATE



SELINA BARTLETT

Speakers take on topics from Asian artworks to Dutch painting, literary translation, and more.

TUESDAY TEAS

Second Tuesdays in the East Gallery. Tea and light refreshments follow each program. Topics relate to artworks on view in the galleries. Free and open to the public.



Ray Morimura's 2009 print, *Garden in the Moonlight*, is on view in the current exhibition *Art and Being in the Garden of Ryōan-ji*. Sanford L. Palay, (OC 1940) Japanese Art Fund, 2018.28

February 12, 3 p.m.

In conjunction with her exhibition *Zao Wou-Ki: Prints in Context*, Curatorial Assistant Emma Laube '17 discusses prints in the AMAM collection by the Beijing-born French artist, placing them in conversation with works by Franz Kline, Joan Miró, and Paul Klee.

March 12, 3 p.m.

Elka Lee-Shapiro '18, former student assistant in Asian art, returns for a talk on her exhibition *Centripetal/Centrifugal*:

Calibrating an Asian American Art. She situates the show within broader conversations surrounding Asian American cultural politics. Cosponsored by the Asia America Art Collective and the Art History Baldwin Lectures Endowment.

April 9, 3 p.m.

An Oberlin College student will make a presentation on a work of art in the museum collection. The speaker will be selected competitively by AMAM collection curators based on research abstracts submitted by students.

May 14, 3 p.m.

Kevin R. E. Greenwood, Joan L. Danforth Curator of Asian Art, discusses *Art and Being in the Garden of Ryōan-ji*, his multimedia exhibition on the iconic dry landscape garden at the Buddhist temple in Kyoto, Japan. Greenwood gives a brief history of this famous site and debunks the myth—influential among many 20th-century artists—that the garden was intended for Zen meditation.

On May 2, the artists behind Conflict Kitchen tell how they use food to bridge international divides.

FIRST THURSDAYS

Galleries remain open until 7:30 p.m. These free programs are followed by a reception.

February 7, 5:30 p.m.

James Clifton, director of the Sarah Campbell Blaffer Foundation and curator of Renaissance and Baroque painting at the Museum of Fine Arts, Houston, gives a lecture on Joachim Wtewael's *The Kitchen Maid* (see page 15). In the painting, a young woman impales plucked chickens on a skewer while staring frankly at the viewer. In the background, Christ imparts words of wisdom to Martha and Mary Magdalene. How might the two parts of this picture be reconciled?

March 7, 5:30 p.m.

Alexa Still, associate professor of flute, and Oberlin Conservatory of Music students perform selections of solo flute and chamber music related to the exhibition *Women Bound and Unbound*.

April 4, 5:30 p.m.

Mark Polizzotti, publisher and editor in chief at New York's Metropolitan Museum



of Art, asks why certain literary translations sing, while others merely sink. Can we, and should we, judge translations—or any creative act—in the first place? Polizzotti addresses the aesthetic and ethical ramifications of these and other questions. Cosponsored by the Department of Comparative Literature.

May 2, 5:30 p.m.

Artists Jon Rubin and Dawn Weleski discuss their collaborative project, Conflict Kitchen, a fully functioning restaurant that operated in Pittsburgh from 2010 to 2017. The restaurant's changing menu focused on food and culture from regions in diplomatic or military conflict with the United States, including Afghanistan, Palestine, and North Korea. This event is made possible through the Ellen H. Johnson Endowed Fund for Contemporary Art.



The spring lineup of First Thursday guests includes (from top) James Clifton, Alexa Still, and Mark Polizzotti.

Art museum offers gallery talks and hands-on programs for all ages.



Wendy Mahon and Hector Castellanos with the chalk work they created for last year's Oberlin Chalk Walk.

OBERLIN CHALK WALK Saturday, June 22

10 a.m.–4 p.m.

This colorful community event has been a family favorite since 2006. Create your own sidewalk “canvas” and receive free chalk at registration stations in downtown Oberlin. For more information see oberlinchalkwalk.com.

SUNDAY OBJECT TALKS

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

Short, interactive talks are offered most Sundays during the academic year. Each student-led session focuses on a work of art on view.

February 10, 17, and 24

March 3, 10, and 17

April 7, 14, and 28

May 5

AMAM IN THE AM

Third Fridays at 10:15 a.m.

This series of informal morning talks provides a focused examination of works of art on view in the galleries.

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

March 15—Andrea Gyorody, Ellen Johnson '33 Assistant Curator of Modern and Contemporary Art

April 19—Andrea Gyorody

May 17—Kevin Greenwood

ART+FEMINISM WIKIPEDIA EDIT-A-THON Saturday, March 2

Noon–4 p.m., East Gallery

Help close the gender gap on Wikipedia during this annual worldwide event. The 2019 edit-a-thon focuses on creating and improving Wikipedia articles on cis and transgender women in the arts. If you have never edited a Wikipedia page, we'll teach you! Drop in for as long (or as little) as you want; instruction will be given on a rolling basis. Presented by the AMAM with the Oberlin College Libraries.

FEBRUARY

7 First Thursday: James Clifton on Joachim Wtewael's *The Kitchen Maid*, 5:30 p.m.

10 Sunday Object Talk: 2 p.m.

12 Tuesday Tea: Curatorial Assistant Emma Laube '17 on *Zao Wou-Ki: Prints in Context*, 3 p.m.

15 AMAM in the AM: 10:15 a.m.

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

MARCH

2 Wikipedia Edit-a-Thon: 12–4 p.m.

3 Sunday Object Talk: 2 p.m.

7 First Thursday: Music performance by Alexa Still (flute) and Oberlin Conservatory of Music students, 5:30 p.m.

10 Sunday Object Talk: 2 p.m.

12 Tuesday Tea: Elka Lee-Shapiro '18 on Asian American art, 3 p.m.

15 AMAM in the AM: 10:15 a.m.

17 Sunday Object Talk: 2 p.m.

APRIL

4 First Thursday: Mark Polizzotti, publisher and editor in chief, Metropolitan Museum of Art, 5:30 p.m.

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

7 Sunday Object Talk: 2 p.m.

9 Tuesday Tea: Annual Oberlin student presentation, 3 p.m.

14 Sunday Object Talk: 2 p.m.

19 AMAM in the AM: 10:15 a.m.

21 *Easter Sunday: Museum closed*

27 Community Day: Artist Aimee Lee leads a paper art activity, noon–3 p.m.

28 Sunday Object Talk: 2 p.m.

MAY

2 First Thursday: Artists John Rubin and Dawn Weleski on their Conflict Kitchen collaboration, 5:30 p.m.

5 Weltzheimer/Johnson House open: noon–5 p.m. (preregistration required)

5 Sunday Object Talk: 2 p.m.

14 Tuesday Tea: Kevin Greenwood, Joan L. Danforth Curator of Asian Art, on his exhibition *Art and Being in the Garden of Ryōan-ji*, 3 p.m.

17 AMAM in the AM: 10:15 a.m.

JUNE

2 Weltzheimer/Johnson House open: noon–5 p.m. (preregistration required)

22 Oberlin Chalk Walk: 10 a.m.–4 p.m.

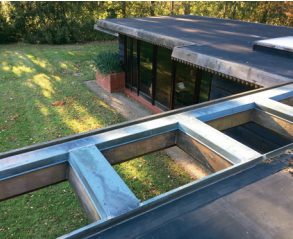
JULY

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

AUGUST

4 Weltzheimer/Johnson House open: noon–5 p.m. (preregistration required)

The Weltzheimer/Johnson House reopens April 7.



**Weltzheimer/
Johnson House in
fall and winter.**
Photos by Jill
Greenwood

THE WELTZHEIMER/JOHNSON House designed by Frank Lloyd Wright reopens to the public on Sunday, April 7, from noon to 5 p.m. Additional open houses in 2019 are scheduled for the first Sundays of the month: May 5, June 2, July 7, August 4, September 1, October 6, and November 3. Docent presentations on the history and architecture of the house are offered on the hour at noon, 1, 2, 3, and 4 p.m.

Advance registration is required for all open houses. Admission is \$10 per adult, and free for anyone under 18 and students with an Oberlin College ID. Visit oberlin.edu/amam/flwright.html for timed tickets, parking information, 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.

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 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 us at whatever level is right for you.



Visit 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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