

# Allen Memorial Art Museum

OBERLIN COLLEGE ~ SPRING 2015



## 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 driving directions visit  
[www.oberlin.edu/amam](http://www.oberlin.edu/amam)

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  
Office at 440-775-8671

### NEWS AND UPDATES

<http://amamblog.tumblr.com>

### SEARCH THE COLLECTION

<http://allenartcollection.oberlin.edu/emuseum/>

### EXPLORE THE MUSEUM

[www.oberlin.edu/amam](http://www.oberlin.edu/amam)

Cover: Utagawa Kuniyoshi (Japanese, ca. 1797–1861), *Itabana: Ushiwakamaru Fencing with the Goblins at Mt. Kurama*, no. 15, from the series *The Sixty-Nine Stations of the Kisokaidō*, 1852, color woodblock print. Mary A. Ainsworth Bequest, 1950.602

Right: Jasper Francis Cropsey (American, 1823–1900), *Lake Wawayanda (Winding Water)* [detail], 1876, oil on canvas. Gift of Charles F. Olney, 1904.1187







Caption here if  
needed

The Allen Memorial Art Museum is in the midst of a wide range of exciting projects that herald a positive and productive 2015. Our work to restore the beauty, and to enhance the usefulness, of the King Sculpture Court continues apace, with staff from ICA-Art Conservation working daily to clean the historic paintings and plasterwork in this gallery. Their work, coupled with the efforts of others who are assisting us to plan for new lighting in this area, will ensure that for future generations the King Sculpture Court stands as a fitting, and soaring, entrance to all the delights that our museum holds.

New lighting to be installed this year (replacing decades-old fixtures that were poorly adhered, did not conform to current museum standards, and were lacking in energy efficiency) not only will give AMAM staff the capability to properly light the artwork that will adorn the gallery's walls, perimeter, and central area, but also will provide gentle uplighting for the newly cleaned ceiling and clerestory, a feature envisioned by architect Cass Gilbert in 1917, but ultimately not implemented. Importantly, this new lighting will also give us the flexibility to light museum events that are often held in this, our largest space. We anticipate new lighting in our Ripin Gallery, on the museum's second floor, this year as well, a separate but related project that will ensure suitable illumination for the many works of art—primarily light-sensitive works on paper—that this gallery features. These three projects—the ceiling and clerestory cleaning, the King Sculpture Court lighting, and the Ripin Gallery lighting—have found financial support from many generous donors, for whose gifts I, and my colleagues, feel tremendous gratitude.

Celebrating a historic work of American architecture such as is our Gilbert building is especially appropriate during this academic year, as our curators have focused broadly on the theme of “The Americas” in conceptualizing a variety of exhibitions. New this semester is the first AMAM exhibition to be organized by Kevin Greenwood, the museum's Joan L. Danforth Assistant Curator of Asian Art. Focusing on the extensive and excep-

tional collection of Japanese woodblock prints collected by Mary A. Ainsworth (OC 1889) during the early 20th century, *A Life in Prints: Mary A. Ainsworth and the Floating World* fills our Ripin Gallery with a variety of works that exemplify not only the history but also the great visual appeal of this medium. New additions of artworks to our exhibitions of Latin American and early American art will ensure that repeat visitors have fresh experiences with our important collections in these areas. Several new exhibitions, including an off-site collaboration at the Art Department's Baron Gallery, where works by the artist collective known as assume vivid astro focus (avaf) will be installed, are sure to be both instructive and intriguing.

We were pleased to learn last fall that the museum was successful in its application for a grant from the Samuel H. Kress Foundation to support curator Andaleeb Banta's efforts to research and eventually publish our important collection of old master drawings, a project that will involve a collaboration with Buffalo State College for the technical analysis of some of the works. You'll read in this newsletter's centerfold about just a few of the very many activities that AMAM curators undertake in the larger scholarly and museum arenas. And our academic programs and education offices are flourishing, providing Oberlin students, faculty, and the general public with opportunities to engage with our outstanding collection.

In the fall 2014 semester, 70 Oberlin faculty used works from the AMAM collection in their teaching, representing 34 academic disciplines. And we are especially looking forward to welcoming this spring acclaimed artists Alfredo Jaar and Edouard Duval-Carrié as part of our First Thursday series—just two of a wide range of public events scheduled this semester.

I hope that you will visit us often over the coming months, to be inspired by the museum's exceptional collection, to follow the progress in the King Sculpture Court, and to swell the audience for one of our outstanding events. Your presence and support are what continue to inspire us.

**Andria Derstine**  
**John G. W. Cowles Director**

## Trip to Japan fueled Oberlin alumna's fascination with Floating World of woodblock prints.



*Fuji from Hodogaya on the Tokaido*, from Katsushika Hokusai's series titled *Thirty-Six Views of Mt. Fuji*, early 1830s. Mary A. Ainsworth Bequest, 1950.713

**A Life in Prints: Mary A. Ainsworth and the Floating World**  
Ripin Gallery, February 3–June 7, 2015

In 1906, seventeen years after graduating from Oberlin College, Mary A. Ainsworth embarked on a sea voyage that would forever change her life. Traveling on her own in Japan, she encountered the “Floating World” of woodblock prints of the Edo period (1603–1868) and began to collect these fascinating images.

The Floating World, or *ukiyo*, is the term for an underground realm of popular culture and entertainment peopled with geishas, kabuki actors, and sumo wrestlers, which was supported by a rising class of merchants and artisans who lived in Japan's urban areas. This group had gained in wealth, but not political status, as the economy diversified in the 18th century. “Pictures of the Floating World,” *ukiyo-e*, most often referred to woodblock prints of the people and places of that realm.

By the early 1930s Ainsworth had formed one of the most significant collections of Japanese prints found anywhere in America—unusual for a woman in her day. She bequeathed it to the AMAM in 1950. *A Life in Prints* presents a historical overview of ukiyo-e through highlights of this extraordinary collection, along with rare books and other materials.

Represented are such artists as Suzuki Harunobu, the first major producer of full-color woodblock prints; Kitagawa Utamaro, a master of “beauty pictures,” known as *bijinga*; and Torii Kiyonaga, famous for prints of women who appear graceful even when doing household chores.

After the 1842 government crackdown on subjects deemed inappropriate, Katsushika Hokusai and others turned to “bird and flower” prints, idyllic scenes of the countryside, and portrayals of virtuous heroes. A strength of the collection from this time is Utagawa Hiroshige’s series *The Fifty-Three Stations of the Tōkaidō*. The exhibition concludes with prints from the late 19th and early 20th centuries, when Japan rapidly industrialized following centuries of isolation.

*A Life in Prints was organized by Kevin Greenwood, the Joan L. Danforth Assistant Curator of Asian Art.*

### Chinese calligraphy seen in new works in Ambulatory

Several works installed in January offer visitors an opportunity to learn about Chinese calligraphy. The South Ambulatory features scrolls and an album with examples showing the expressive beauty of Chinese calligraphy and also how a Chinese character may look completely different depending on the type of script in which it is written. Think of it as similar to our cursive writing versus printed letters, except that in

Chinese there are no less than five types of script. Kai Li, a senior lecturer in Chinese at Oberlin College, has provided examples of each of the types as comparative material. The works on view demonstrate several of the types, from the early “seal script” that started around 500 BC to a cursive script designed for speedy rendering with an ink brush.

Shown at right is the clerical script that was probably developed during the Hàn dynasty (206 BC–220 AD).

This exhibition is accompanied by QR codes that you may scan with your smartphone for in-depth information related to some of the works on view. The code below will direct you to a book on Hokusai’s famous series *Thirty-Six Views of Mt. Fuji*.



# Spring exhibitions run gamut from psychedelic graphics to intimate moments captured by artists.

Join us for an opening night celebration at the Baron Gallery from 7–9 p.m. on Friday, February 20.

The Baron Gallery is located inside the Dewy Ward '34 Alumni Center. Hours are Monday through Friday, from 9 a.m. to 4:30 p.m.

Background: avaf's 2004 work titled *Sinister Smile and Pasta*, print on Plexiglas. Gift of Jerry M. Lindzon, 2012.6.8

## avaf@AMAM

Richard D. Baron Gallery  
65 East College St., Suite 5  
February 20–May 3

The AMAM's celebration of contemporary Latin American art continues with an off-site exhibition featuring sculpture, graphics, and video by the artist collective known as assume vivid astro focus (avaf). Spearheaded by Eli Sudbrack, a Brazilian-born artist based in New York since 1998, avaf is known for creating large, multimedia installations. Campy photographic images culled from various pop culture sources are spliced together with neon colors and psychedelic animation.

In collaboration with Oberlin's Department of Art, avaf@AMAM brings together works from the AMAM collection as well as elements on loan from the artist. Works from the museum collection include the Plexiglas sculptures *Sinister Smile and Pasta* and *Graffiti LA 4*—shown in avaf's installation at the 2004 Whitney Biennial—as well as the animated film *Pills &*

*Cigarettes*, which features swirling patterns, dancing figures, and flashing representations of household items. *The exhibition was organized by Denise Birkhofer, curator of modern and contemporary art, with assistance from Nicole Alonso (OC 2013).*

## On the Threshold: Doors and Windows Represented

West Ambulatory  
February 3–May 24

Doors and windows organize architectural space and orchestrate the body's or the eye's movement. As limina or thresholds, they divide and conjoin, forming a porous boundary between interior and exterior, familiar and unknown, private and public. Because of their liminal position, doors and windows in the Western artistic tradition have come to signal physical or metaphorical passage, transformation, interchange.

This exhibition explores the visual representation of doors and windows as architectural frames and symbolic spaces in a range of genres and mediums. *The exhibition was*





Raoul Dufy (French, 1877–1953), *Still Life with Bowl of Fruit*, 1922–25, ink and watercolor. Gift of B. Gerald Kantor, 1970.13

curated by Assistant Professor of Comparative Literature *Stiliana Milkova* in conjunction with her spring 2015 course titled *Literature, Architecture, and Real Estate*.

### Shifting Perspective: The World Through Another's Gaze

Education Hallway,  
February 3–May 24

Very often, the impulse to share a unique experience fuels the creation of art. Works in this exhibition demonstrate various ways in which artists have created objects that pinpoint, preserve, or embellish a particular moment. For example, Robert Stackhouse used watercolor and charcoal to document the kinesthetic qualities of a wooden sculpture, but the

drawing functions as an independent work of art. Each of the five artists represented engage with a medium well suited to capturing the fragile and intimate moments that most inspire them, freezing an instant of their gaze and distilling that experience for future viewers. *Hayley Larson* (OC 2014), curatorial assistant in the Office of Academic Programs, curated the exhibition.

Robert Stackhouse (American, b. 1942), *Running Animals/Reindeer Way with Shadows*, 1976, watercolor and charcoal. Art Rental Collection Transfer, 2009.10



## Celebration of the Americas continues with new works in a variety of mediums.

See pages 17–18 for information on First Thursday lectures by visiting artists Alfredo Jaar (March 5) and Edouard Duval-Carrié (April 2).

SELINA BARTLETT



### Latin American and Latino Art at the Allen

*Ellen Johnson Gallery, through June 28*

If you think you've already seen the AMAM's exhibition of modern and contemporary works by Latin American artists, look again. More than 40 new prints and photographs have gone on view for the spring semester, replacing other works that had hung in the fall.

These include recent acquisitions not previously shown at the AMAM, such as a 12-foot-wide woodcut, *The Triumph of Death* (2007), by Artemio Rodriguez. Also newly on view are works by Cuban artist Felix Gonzalez-Torres, a 1930 self-portrait by Diego Rivera (above), and Ana Mendieta's suite of five color photographs titled *Body Tracks*, which documents her performance art.



A thread installation currently on view required 461 straight pins to complete, but Assistant Preparator Michael Reynolds (left) was up to the task. Working from a paper template and photographs, Reynolds assembled the three-dimensional drawing by Cuban artist Carlos Garaicoa titled *Windmills; Because Every City Has the Right to Be Called Utopia*.

### Life and Art in Early America

*Stern Gallery, through June 7*

Portraits, paintings, photography, prints, textiles, and sculpture illustrate the costs and triumphs in the formation and fragmentation of a nation. The works highlight the many voices that contributed to the narrative of American history during the tumultuous 19th century.

Jacques Reich (American, 1852–1923), *Harriet Beecher Stowe, 1898, etching. Gift of Oswald D. Reich, 1973.67.22*



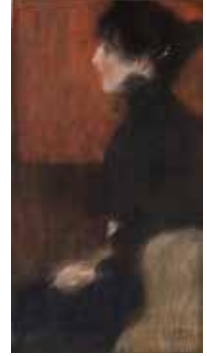
## Old master drawings project receives grant from the Samuel H. Kress Foundation.

The Samuel H. Kress Foundation has awarded the AMAM a \$10,000 grant to support the Old Master Drawings at Oberlin project, a comprehensive study of the museum's pre-1900 European drawings. The project, initiated by Andaleeb Badiee Banta, curator of European and American art, aims to research and publish about 230 drawings by French, Italian, British, German, Dutch, Flemish, and other European artists from the 15th to the 19th centuries.

In addition to art-historical research, the project includes non-invasive technical analyses conducted by the art conservation program at Buffalo State College, State University of New York. The Kress grant will facilitate the analysis of a select group of drawings by graduate conservation students at Buffalo State, supervised by Judith C. Walsh, professor of paper conservation.

### Poetry revealed on walls high above Sculpture Court

Conservation work continues on the museum's 1917 King Sculpture Court ceiling and clerestory. In August, ICA-Art Conservation completed the bulk of its work on the ceiling proper and began in earnest to clean the painted canvases and plaster sections of the clerestory (the upper, windowed, area of the gallery's walls). Visitors have had the pleasure of seeing conservators—on scaffolding some 30 feet above the floor—and following the cleaning as it progresses. An exciting development is that the text of the poem *Gnosis* by Christopher Pearse Cranch, painted on the eight large corner canvases and illegible for decades, is now easily read from the gallery below. Completion of the work, along with installation of new gallery lighting, is expected this spring. The AMAM is very grateful for the support of many donors to these efforts.



*Gustav Klimt's  
Portrait of a Lady,  
ca. 1897, pastel  
on brown paper.  
R. T. Miller Jr. Fund,  
1958.157*

Photo courtesy of  
John Seyfried



## Curators keep museum humming while engaging in scholarship with broad reach.



This detail of a 16th century Italian painting known as *The Holy Family Near Verona* shows an unusual use of the *trompe l'oeil* technique, which curator Andaleeb Banta is researching. Gift of the Samuel H. Kress Foundation, 1961.83

CURATORS ARE HIGHLY VISIBLE AT THE MUSEUM AS THEY organize exhibitions, acquire new works, and give gallery tours. Much of the work of AMAM curators takes place behind the scenes, however, and extends well beyond the Oberlin campus. Academic year 2014–15 is proving to be an especially active one for curators in terms of scholarship, partnerships, and a full slate of public talks.

### Scholarly papers, talks, and conferences

Curator of Modern and Contemporary Art Denise Birkhofer spoke at several recent academic conferences. In October 2013, she presented “Enrique Díaz’s *Parade of Progress: Fashioning a Streamlined Mexican Future*” at the symposium *Fashioning Identities: Types, Customs, and Dress in a Global Context*, held at Hunter College in New York. In May 2014, she delivered a paper titled “Tina Modotti in Mexico: Model, Muse, Maker” at the annual conference of the American Association for Italian Studies in Zurich. Birkhofer also organized and presented at the AMAM’s symposium on Latin American art in October 2014. On February 7, Birkhofer will deliver a talk titled “The Body and the Void in the Art of Mira Schendel and Eva Hesse” as part of a colloquium on art in Spain and Latin America at New York University’s Institute of Fine Arts.

Also in February, Museum Director Andria Derstine will co-chair a panel at the College Art Association (CAA) conference in New York City titled “Donald Posner and the Study of Seventeenth- and Eighteenth-Century French and Italian Art.”

In March, Kevin Greenwood, Joan L. Danforth Assistant Curator of Asian Art, will participate in a panel at the annual conference of the Association for Asian Studies in Chicago. His paper will highlight examples of culturally ambiguous spaces at Beijing’s Yonghegong monastery. Although widely regarded as a Tibetan Buddhist site, by the end of the 18th century the monastery’s Buddhist icons inhabited a Chinese-style architectural setting that included an imperial ancestral shrine, theater, scholar’s garden, and temple to the deity Guandi.



*Madonna and Child with St. Francis, ca. 1285, traveled to Nashville, Tennessee, last fall for an exhibition at the Frist Center for the Visual Arts. R.T. Miller Jr. Fund, 1945.9*

In March, Eric & Jane Nord Curator of Education Jason Trimmer will attend the National Art Education Association conference in New Orleans. Now in its 29th year, this is the largest national conference for art educators and will include a preconference session titled “Museum Educators: Leading Together.” Last summer, Trimmer attended a workshop at the University of Delaware in which participants recreated the process used in Renaissance panel paintings of the 15th century.

Curator of European and American Art Andaleeb Badiee Banta will give a paper in March on the AMAM’s 16th-century painting *Vision of the Holy Family near Verona* at the annual meeting of the Renaissance Society of America (RSA) at Humboldt University in Berlin. The paper will consider the painting’s relation to the concept of simultaneous vision and the visual rhetoric of veiling and revelation in illusionistic Renaissance painting. Her trip to Berlin will be supported by the RSA, the Samuel H. Kress Foundation, and the Italian Art Society, of which she is a member.

Colby College has invited Liliana Milkova, curator of academic programs, to speak at a faculty symposium in April on teaching with original works of art across academic disciplines. Held in Waterville, Maine, the symposium has received support from the Mellon Foundation.

### Recent publications

Andria Derstine authored the essay “Cultural Policy and the Palace: The French Academy in Rome” in the volume *Display of Art in the Roman Palace, 1550–1750*, a publication of the Getty Research Institute. She also wrote a catalogue entry on the AMAM painting *Madonna and Child with Saint Francis* for an exhibition at Nashville’s Frist Center for the Visual Arts, to which the painting was loaned.

In 2013, Banta contributed four essays to the catalogue for the National Gallery of Art exhibition *Yes, No, Maybe: Artists Working at Crown Point Press*.

Denise Birkhofer authored the 112-page catalogue *Latin American Art at the Allen Memorial Art Museum* in 2014. For Liliana Milkova’s recent publication on academic programs, see page 15.

## Museum welcomed interesting people during fall events and exhibitions.

### Symposium on Latin American art draws capacity attendance

I am not sure what to say about the symposium. Any news? Can we identify the women in the photograph?



PHOTO BY DALE PRESTON '83

### Museum appoints security officer

Derrick Meyers joined the museum staff on November 4, 2014, as a full-time security officer. He had previously held part-time positions at the Lorain County Metro Parks, Federal Aviation Administration, and the AMAM. Meyers, who lives in Elyria, studied at Lorain County Community College prior to receiving his certification through the Ohio Peace Officers Training Academy.



### Luminaries visit museum during jazz photography exhibition

Museum galleries filled with live jazz music and VIP guests during a number of events held last fall in conjunction with an exhibition of photographs by the late jazz bassist Milt Hinton. In November, David G. Berger and Holly Maxson, curators of the Milton J. Hinton Photographic Collection, visited the museum as guest speakers. In addition, a documentary on Hinton was screened and the college formally dedicated the Milton J. and Mona C. Hinton Papers, which the musician's estate donated to the library's special collections.

Also in November, highly acclaimed jazz critic and author Gary Giddins (above) visited the Ripin Gallery exhibition prior to his lecture, "Picturing Jazz." Giddins was invited by the library as speaker for the annual Harold Jantz Memorial Lecture. He wrote a column titled "Weather Bird" for the *Village Voice* for nearly three decades and has authored 11 books on jazz.

## Geology students view works depicting volcanoes; first-year seminars utilize museum.



IN AUGUST 2014, THE OFFICE of Academic Programs offered a well-attended session in the galleries to introduce incoming faculty of the college and conservatory to the collections and to the pedagogic support available through the museum.

In fall 2014, the AMAM hosted—for the first time—a class from the geology department. Students in the course titled *Volcanoes and Human History*,

taught by Visiting Assistant Professor of Geology Kristin Dorfler, viewed representations of volcanoes in a range of mediums and from different cultures. The class used the artworks as a vivid means of understanding the roles that volcanoes have played in mythology, religion, and everyday life across the ages. In addition, the museum welcomed class visits from 23 first-year seminars—more than half of all the first-year seminars taught in the fall. Also last semester, the AMAM collection was utilized by students in 94 college and conservatory courses, the largest number thus far.

### Museum offers workshop on African and African American Art

In February, the Office of Academic Programs will host a faculty workshop *The Museum as Classroom: African and African-American Art* at the Allen. It will introduce the museum's collection of African and African-American art, and numerous works relating to abolitionism and the civil rights movement, to encourage curricular engagement with the collection.

**Geology students discussed the juxtaposition of Mt. Fuji's imposing presence with the hustle and bustle of daily life in 19th-century Edo (Tokyo), as seen in Utagawa Hiroshige's color woodblock print *Fuji from Surugacho* (left) from the series *One Hundred Views of Famous Places in Edo* (1856). Mary A. Ainsworth Bequest, 1950.1383**

## Writing, curating, and teaching are integral to success of AMAM's academic outreach.

**Below: An 1880 print by Edgar Degas is featured in an exhibition curated by Assistant Professor of Comparative Literature Stiliana Milkova, who is teaching a new course titled *Literature, Architecture, and Real Estate*. Gift of Ellen H. Johnson, 1975.168**



IN DECEMBER 2014, CURATOR of Academic Programs Liliana Milkova and Steven S. Volk, professor of history and director of the Center for Teaching Innovation and Excellence, co-authored a chapter, “Transfer: Learning in and Through the Academic Art Museum,” in volume three of the first handbook for academic museums, *Advancing Engagement: A Handbook for Academic Museums*. Volk and Milkova also had co-authored an article in the handbook’s first volume (2012) dedicated to exhibitions and education.



### Students involved in curating two exhibitions

Oberlin students will be involved in curating two exhibitions at the AMAM this year. In Assistant Professor of Comparative Literature Stiliana Milkova’s course titled *Literature, Architecture, and Real Estate*, students will research and write interpretive labels for the works in the teaching exhibition *On the Threshold: Doors and Windows Represented*. The exhibition will serve as a key teaching resource, allowing students to explore the significance of architecture as both setting and artistic device in literary and visual texts alike.

This spring, students in the senior seminar *Words and Things* will co-curate, with Associate Professor of English Wendy Hyman, the exhibition *The Body: Looking In and Looking Out*, which will be on view at the AMAM throughout the fall 2015 semester. Professor of Comparative American Studies Wendy Kozol will provide curatorial assistance as well. Kozol’s fall 2015 courses will utilize the exhibition, which will investigate how we know what we know about our embodied selves and the world they occupy.



## Tuesday Tea talks shed light on performance art, panel painting, and Neo-Mexicanism.

### TUESDAY TEAS

*Second Tuesdays, 2:30 p.m.*  
Join us for gallery talks on works in the permanent collection or in current exhibitions. Talks are followed by tea and light refreshments.

**February 10**—Hayley Larson (OC 2014), curatorial assistant in the Office of Academic Programs, will discuss the documentation of performance art and its place in the museum setting. Larson will focus on works in the AMAM collection, such as Ana Mendieta's 1974 series of photographs titled *Body Tracks*, along with documents from the Oberlin College Archives.

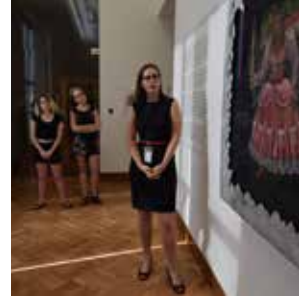
**March 10**—Jason Trimmer, Eric & Jane Nord Family Curator of Education, will discuss the process and materials involved in recreating a 15th-century Italian Renaissance panel painting, a project he undertook in summer 2014 as part of a workshop organized by the University of Delaware's renowned conservation department and sponsored by the Samuel H. Kress Foundation.

**April 14**—Denise Birkhofer, curator of modern and contemporary art, will give a talk titled "The Legacy of *mexicanidad*: Neo-Mexicanism at the AMAM." She will focus on works by Diego Rivera, Adolfo Patiño, and Nahum Zenil on view in the exhibition *Latin American and Latino Art at the Allen*.

**May 12**—The annual Senior Tuesday Tea showcases the scholarship of Oberlin College students. One soon-to-be graduate, selected by staff through a competitive process, will make a presentation on a work in the AMAM collection.

### SUNDAY OBJECT TALKS

*Talks begin at 2 p.m.*  
Spring semester talks begin on February 8 and conclude on May 3 (except March 22, 29, and April 5). Each student-led session will focus on a specific work on view in the galleries and last about 15 minutes, followed by time for questions and answers.



Denise Birkhofer with the painting *Justicia* by Haitian-born artist Edouard Duval-Carrié

Adolfo Patiño (Mexican, 1954–2005), *Triángulo místico*, 1983. Gift of Edward J. Sullivan in honor of Denise Birkhofer, 2013.28 © Adolfo Patiño Torres

# Expand your mind at the AMAM's First Thursdays, with topics from poetry to revolution.



An image from Alfredo Jaar's 1990 portfolio titled *In a Dream You Saw a Way to Survive and You Were Full of Joy* Horace W. Goldsmith Foundation Photography Fund, 1991.35.4 © Alfredo Jaar

First Thursday programs in March and April have been funded, in part, through the Ellen H. Johnson Endowed Fund for Contemporary Art.

## FIRST THURSDAYS

A reception in the East Gallery will follow each event. Regardless of program location, galleries remain open until 8 p.m.

**February 5, 5:30 p.m.**

**Art Building, Classroom 1**

A talk titled "Bringing Home the Five-Legged Cow: Sherman E. Lee's Collecting of Chinese Painting," by Noelle Giuffrida, assistant professor of East Asian art at Case Western Reserve University, focuses on the former Cleveland Museum of Art director and his relationships with German expatriate collector-dealer Walter Hochstadter, Cleveland collector Helen Wade Greene Perry, and Japanese dealer Setsu Inosuke. Each played a key role in facilitating Lee's acquisition of important Asian paintings during the 1950s and 60s.

**March 5, 5:30 p.m.**

**First Church in Oberlin, 106 North Main St.**

Artist and activist Alfredo Jaar, who left his native Chile in 1981 at the height of Augusto Pinochet's dictatorship, gives a lecture titled

"It Is Difficult." Jaar is known internationally for politically charged works that often call attention to genocide, military violence, and the imbalance of power between industrial and developing nations.

**April 2, 5:30 p.m.**

**First Church in Oberlin, 106 North Main St.**

Haitian-born artist Edouard Duval-Carrié gives a lecture in conjunction with *Latin American and Latino Art at the Allen*. The exhibition features his 1998 painting *Justicia*, which refers to the Haitian Revolution (1791–1803).

**May 7, 5:30 p.m.**

**Art Building, Classroom 1**

Join us for "A Muse in the Museum," a community poetry reading that will feature works written in response to, or inspired by, works of art now on display at the museum. Poems will be selected from a call for entries that will be announced in March. Writers of all ages are invited to enter. The event is co-sponsored with Main Street Readings and the Oberlin College Creative Writing Program.

# Spring brings fresh lineup of artist talks, lectures, and exhibitions related to Latin America.

Two internationally known artists with Latin American roots will visit this spring as speakers in the First Thursday series (see opposite page for details).

On March 5, Chilean artist Alfredo Jaar will speak about his work, which has appeared in the Venice Biennale three times. Light and illumination often play a role in Jaar's works, from his 2002 photography-based installation *Lament of the Images* (below) to the two light-



box images, now on view at the AMAM, from his series on Brazilian miners.



On April 2, Edouard Duval-Carrié will give a talk titled “Comments on the North Caribbean Visual Landscape.” Born in Haiti and now based in Miami, Duval-Carrié

portrays his native region as a fertile land of eternal possibilities contrasted by ever-present economic and social disparities.

Another evening event takes place on Friday, February 20, when an exhibition titled *avaf@AMAM* opens at the Baron Gallery. A reception for this immersive, multimedia installation will be held from 7 to 9 p.m.

**Lecture—“To Be And/Or Realized:’ Edgardo Antonio Vigo’s Artistic Practice**  
**Wednesday, April 1, 4:30 p.m.**  
**Mudd Center (Room 050),**  
**148 West College St.**

Vanessa Davidson, the Shawn and Joe Lampe Curator of Latin American Art, Phoenix Art Museum, will speak on the Argentine artist who helped to pioneer the mail art movement. Davidson’s talk is presented in conjunction with an exhibition of mail art at Oberlin College’s main library, which will run from March 30 through June 5.

**Artist Talk—Art and Change: The Space in Between**  
**Tuesday, April 21, 4:30 p.m.**  
**Art Building, Classroom 1**

Margarita Cabrera’s 2006 soft sculpture titled *Platinum Blue Bicycle*, which deals with themes of immigration and mobility, is currently on view at the Ellen Johnson Gallery. Cabrera’s talk is co-sponsored by programs in Hispanic studies, the Oberlin Center for Languages and Cultures, PRESHCO, Latin American studies, and comparative American studies.

Updates and a full listing of programs are available at: [www.oberlin.edu/amam/programs/](http://www.oberlin.edu/amam/programs/).

## Chalk walk celebrates its 10th year; museum offers teen workshop in ceramics, summer art camp.



### COMMUNITY DAY

**Saturday, March 14, 11 a.m.–4 p.m.**

Come explore, learn, and create at this special event for families and the college community. Staff and student docents will be on hand to help you with projects and take you on thematic tours of the museum.

### TEEN CERAMICS WORKSHOP

**Six Saturdays, March 21–April 25,  
1:00–3:30 p.m.**

High school art students who want to build their portfolios should consider this workshop offered by the museum in collaboration with the Firelands Association for the Visual Arts (FAVA). Participants will take home a number of finished projects as local artist John Miyazawa instructs them in ceramics.

### OBERLIN CHALK WALK

**Saturday, June 20, 10 a.m.–4 p.m.**

**Rain date: Sunday, June 21**

Celebrate a decade of creativity and join us for the 10th annual Oberlin Chalk Walk! Oberlin sidewalks will become a canvas for master artists and hundreds of talented amateurs. This popular event for all ages is sponsored by the AMAM in conjunction with Oberlin Main Street-Chamber, FAVA, Oberlin Public Library, and the Oberlin Heritage Center. All materials will be free and available at four outdoor registration sites. Leading up to this year's event, the AMAM and FAVA will hold workshops at several locations in Lorain County.

### KIDS SUMMER ART CAMP

**August 17–21, 9 a.m.–3 p.m.**

Kids ages 6 to 12 are invited to participate in the Summer Art Camp offered by the AMAM and FAVA. Artists from Oberlin and the region will lead hands-on sessions with a variety of materials and techniques. The camp will culminate with a reception and display of student work.

*For more information or to register for the Teen Workshop or Summer Art Camp, please contact Curator of Education Jason Trimmer at 440-775-8671 or [jtrimmer@oberlin.edu](mailto:jtrimmer@oberlin.edu). You may also contact FAVA Education Outreach Coordinator James Peake at [favaeducation@oberlin.net](mailto:favaeducation@oberlin.net) or call 440-774-7158.*

## FEBRUARY

**5** Lecture: *Bringing Home the Five-Legged Cow: Sherman E. Lee's Collecting of Chinese Painting*, Noelle Giuffrida of Case Western Reserve University, Art Building, 5:30 p.m.; reception and gallery tours to follow

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

**10** Tuesday Tea: Curatorial Assistant Hayley Larson (OC 2014) on documenting performance art, 2:30 p.m.

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

**20** Opening Party: *avaf@AMAM*, Baron Gallery, 7–9 p.m.

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

## MARCH

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

**5** Lecture: “It Is Difficult,” by Chilean artist Alfredo Jaar, First Church in Oberlin, 5:30 p.m.; reception to follow

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

**10** Tuesday Tea: Jason Trimmer on recreating a 15th-century Renaissance panel painting, 2:30 p.m.

**14** Community Day: 11 a.m.–4 p.m.

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

**21** Teen Workshop begins: 1 p.m.

## APRIL

**1** Lecture: “Edgardo Antonio Vigo’s Artistic Practice,” Vanessa Davidson, Mudd Center, 4:30 p.m.

**2** Lecture: Haitian-born artist Edouard Duval-Carrié, First Church in Oberlin, 5:30 p.m., reception to follow

**12 & 19** Sunday Object Talks: 2 p.m.

**14** Tuesday Tea: Denise Birkhofer on Neo-Mexicanism at the AMAM, 2:30 p.m.

**21** Lecture: “Art and Change: The Space in Between,” by Margarita Cabrera, Art Building, 4:30 p.m.

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

## MAY

**3** Weltzheimer/Johnson House tours: noon–5 p.m.

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

**7** Poetry Reading: A Muse in the Museum, Art Building, 5:30 p.m.

**12** Tuesday Tea: Presented by an Oberlin College senior, 2:30 p.m.

## JUNE

**7** Weltzheimer/Johnson House tours: noon–5 p.m.

**20** Oberlin Chalk Walk: Tenth annual event, 10 a.m.–4 p.m.

## JULY

**5** Weltzheimer/Johnson House tours: noon–5 p.m.

## AUGUST

**2** Weltzheimer/Johnson House tours: noon–5 p.m.

**17–21** Summer Art Camp: 9 a.m.–3 p.m.

## Summer open houses to be held on first Sundays beginning May 3.



View of the living room area, looking toward the east.  
Photos by Dirk Bakker

OBERLIN'S USONIAN HOUSE designed by Frank Lloyd Wright sits on a three-acre site a mile west of Tappan Square. Completed in 1949, it is the first Usonian house in Ohio and one of the few in the nation open to the public.

The Weltzheimer family lived in the house until 1963 when the property was sold to developers and subsequent remodeling scarred its original design. In 1968, Ellen H. Johnson, an art professor at Oberlin College, purchased the house and began restoration efforts.

In 2015, the house will be open from noon to 5:00 p.m. on the following Sundays: May 3, June 7, July 5, August 2, September 6, October 4, and November 1.

*Please note the change in our schedule.* Open houses are now held on the first Sunday of the month only.

Presentations on the architecture and history of the house begin on the hour. Admission is \$5.00 per adult. College students and children under 18 are admitted free. Advance registration is not required, except for groups of 10 or more.

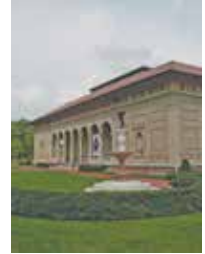
Guided tours on days other than scheduled open houses are offered only to groups of 10 or more, including school groups, depending on staff availability. For inquiries, please call the Education Department at 440-775-8671 or e-mail [jason.trimmer@oberlin.edu](mailto:jason.trimmer@oberlin.edu). Directions are available at [www.oberlin.edu/amam](http://www.oberlin.edu/amam).



# Join the Friends of Art, or renew your membership, and support the museum today.

THE AMAM'S FIRST CURATOR, Hazel B. King, founded the Friends of Art in 1938. More than 75 years later, membership dues still provide crucial support for acquisitions, exhibitions, and public programs that offer enjoyment and 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, however, your support will help the museum maintain an active and vital presence in the local community and beyond. If you are already a Friend, thank you. If not, please consider joining us at whatever level is appropriate for you.



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

| Membership Level  | Eligibility and Benefits  | Annual Dues |
|-------------------|---|-------------|
| Student           | <i>Open to Oberlin College students and young alumni (within five years of graduation)</i><br>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. | \$20        |
| Individual        | Individual members receive all of the basic benefits listed above.  | \$50        |
| Family/Dual       | <i>Benefits for two adults and all children under age 18 living at the same address</i><br>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> In addition to all of the above-listed benefits, members at this level may make an appointment annually for a personalized experience with an AMAM staff member.  | \$2,500+    |

**OBERLIN**

COLLEGE & CONSERVATORY

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**Allen Memorial Art Museum**

87 North Main Street  
Oberlin, OH 44074

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