



**Allen** Memorial  
**Art** Museum

# AT THE ALLEN

OBERLIN COLLEGE ■ FALL 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 please 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

[amamblog.tumblr.com](http://amamblog.tumblr.com)

### SEARCH THE COLLECTION

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

### EXPLORE THE MUSEUM

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

COVER: Huáng Hàncéng (Chinese,  
b. 1965), *Boys on the Town*, from the  
series *Suffused with the News*, 1997,  
oil on canvas with newspaper collage.  
Ruth C. Roush Contemporary Art  
Fund, 2002.14

RIGHT: Claes Oldenburg (American,  
born in Sweden, 1929), *Store Window:  
Bow, Hats, Heart, Shirt, 29 Cents*,  
1973, color lithograph. Gift of Allan  
Frumkin, 1982.71







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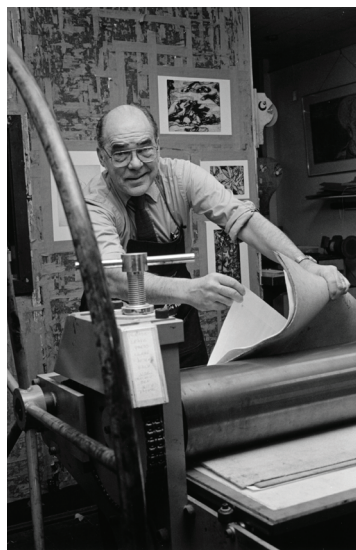
**OPPOSITE PAGE:**  
*The Red Kerchief*,  
 a painting by  
 Claude Monet  
 on loan from the  
 Cleveland Museum  
 of Art, is on view  
 in the Stern Gallery  
 this semester.  
 Bequest of Leonard  
 C. Hanna, Jr.,  
 1958.39

A fund has been  
 established  
 in memory of  
 printmaker and  
 professor Paul B.  
 Arnold (shown  
 at right), one of  
 two endowments  
 recently set up for  
 new acquisitions.

For the past few years, museum offerings have been loosely united under a theme: Religion, Ritual and Performance in 2012–13, Realism in 2013–14, and The Americas in 2014–15. We inaugurate the 2015–16 year with the theme of The Body, and present a wide array of new exhibitions and programs that respond broadly to this subject.

Jim Dine, a groundbreaking artist whose works often evoke the presence or absence of the human body, had his first one-man exhibition at the AMAM in 1965, and we look forward to celebrating—with him—the 50th anniversary of that at our September 3 First Thursday. In addition to the presence of one of the world's most distinguished artists, that evening will be special in that a public conversation with Dine will be the first event in the newly conserved King Sculpture Court.

Our project to clean the historic ceiling and clerestory in this space was completed in the spring, with new lighting installed in summer. We hope you'll join us at this event and others to come, to experience this central, soaring space the way architect Cass Gilbert intended. We couldn't be more pleased with the results, and are deeply grateful to the many donors who helped with the completion of these projects, as well as new lighting in the Ripin Gallery (see pages 11–12).



Just as many donors contributed to our recent infrastructure upgrades, others have continued to support staffing and collections. I'm delighted to announce the endowment, through the generosity of Agnes Gund, Richard Spear, and Athena Tacha, of the museum's modern and contemporary curatorial position, now the Ellen Johnson '33 Curatorship of Modern and Contemporary Art. For more on this,



and the museum's receipt of a grant to share best practices among academic art museums, see page 10.

Over the past several months, other donors have endowed funds to support educational programs; acquisitions of art in memory of Hedy Landman '53, a former AMAM curatorial assistant; and acquisitions of prints in memory of Paul B. Arnold '41, a beloved former professor of studio art, and specifically of printmaking. A promised gift of a painting by contemporary artist Pat Steir, on view in the West Ambulatory, also highlights the importance to the museum of gifts of art from generous donors.

Many other works, of course, are newly on view in the exhibitions presented by the museum's curators and guest curators. And AMAM "guests" also include several artworks on loan, one of which is Monet's stunning *Red Kerchief*, in the Stern Gallery. The AMAM collection has two Monets, neither figurative, and so it is especially exciting to have this vision of the artist's wife visit from the Cleveland Museum of Art while our own important early Monet, *Garden of the Princess, Louvre*, is on view there.

Besides completing work on the King Sculpture Court and Ripin Gallery, and preparing new exhibitions and programs, many other activities have taken place behind the scenes at the AMAM over the past several months. These include the development of a new logo and the design of a soon-to-launch



e-newsletter (page 13), visits by numerous researchers (page 14), and, of course, sustained and meaningful interaction with the college's faculty and students and our local public (pages 15–16). My colleagues on the museum staff and I hope you, too, will take part in our active roster of events—or that you will simply take advantage of our perennially free admission—and experience the power of original works of art to transform lives.

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

# In hands of artists, clothing becomes art-making material and metaphor for the human condition.

**Jim Dine**  
(American, b.  
1935), *The  
Robe Goes to  
Town*, 1983,  
color aquatint  
and screenprint  
mounted on  
wallpaper. Gift  
of Mr. and Mrs.  
John Lott Brown,  
1999.7.2

**RELATED EVENT:**  
On September 3,  
artist Jim Dine will  
speak at 5:30 p.m.  
to kick off the First  
Thursday series.  
Dine will install his  
large assemblage  
*Five Chicken Wire  
Hearts (for James  
Peto)* in the Ellen  
Johnson Gallery on  
September 2–3.

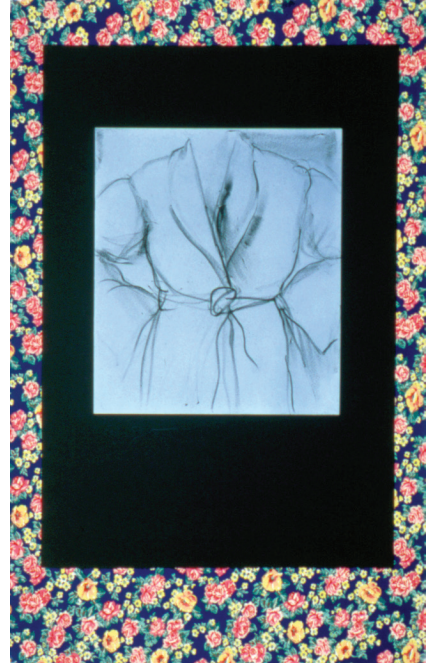
## Body Proxy: Clothing in Contemporary Art

*Ellen Johnson Gallery  
September 1–December 13, 2015*

As part of the AMAM's year-long focus on the human body, this exhibition presents works that use clothing as material or as subject matter.

Due to their intimate associations with the body, articles of clothing function as powerful metaphors for the human condition. Clothes offer their wearers warmth and protection, while also communicating valuable information about public identity and status. Even when discarded, clothes retain poignant traces of the individuals to whom they once belonged, and become stand-ins—or proxies—for the human body.

The exhibition includes sculpture and mixed media works, and ranges from 1960 to the present. Drawn primarily from the AMAM collection but with a number of loans, *Body Proxy* highlights works by 30 international artists, including Joseph Beuys, Jim Dine, Leonardo Drew, Robert Gober, and Doris Salcedo.



*Body Proxy was organized by Denise Birkhofer, the AMAM's Ellen Johnson '33 Curator of Modern and Contemporary Art, with assistance from Mallory Cohen (oc '15).*



# Mind and body intersect in contemporary works by East Asian artists.

## Psycho/Somatic: Visions of the Body in Contemporary East Asian Art

John N. Stern Gallery  
through June 5, 2016

Artists in and from East Asia have contributed much to global contemporary art. This exhibition examines divergent ways of thinking about the body—from physical vehicle to transcendent symbol—and how our perceptions are created in large part by the culture in which we live.

In Asian thought, the body is often understood in many ways and on multiple levels simultaneously. A number of the works examine the mind-body relationship found in esoteric Buddhist traditions, and how it can reveal an individual's larger dimensions, through visual quotations from religious imagery. Other works reference the physical body—its biology and its appearance—as well as the body as a representation of identity, or the roles played by an individual in society. Many of the works may be interpreted from all of these perspectives. The exhibition features a 15-minute



LEFT: Zeng Fánzhì (Chinese, b. 1964), *Mask Series #7*, 2000, oil on canvas. Ruth C. Roush Fund for Contemporary Art, 2002.24 © Zeng Fánzhì

ABOVE: Image from the video *Wrathful King Kong Core* (2011), by Chinese artist Lù Yáng. Courtesy of the artist and the Beijing Commune. The AMAM is grateful to the Department of Neuroscience at Oberlin College, which provided partial funding for the loan.

video that relates the emotion of anger, as embodied by the wrathful Buddhist deity Yamantaka, to the neuro-physical reactions that occur in the body.

*This exhibition was organized by Kevin R.E. Greenwood, the AMAM's Joan L. Danforth Assistant Curator of Asian Art.*

## Three exhibitions in Ripin Gallery consider the nature and perceptions of corporeal existence.



Sir Joshua Reynolds (English, 1723–1792), *The Strawberry Girl*, 1773–77, oil on canvas. Mrs. F. F. Prentiss Bequest, 1944.53

### Transformation: Images of Childhood and Adolescence

*Through December 23, 2015*

This exhibition features works from the AMAM collection that take as their subject infants, children, and adolescents. Just as significant physical and emotional changes occur over the years spanning infancy to adolescence, artists' representations of children have shifted dramatically over the centuries, using their subjects as illustration for a variety of ideas about family, art, and society. From formal, sacred presentations of the Holy Family to intimate portraits of beloved offspring that capture innocence and its loss, these works evoke

the nostalgia and deep sentiments associated with childhood and chronicle the transformation that occurs in the development toward adulthood.

*Organized by Andaleeb Badiee Banta, curator of European and American art, and Juliet Vincente (OC '16), curatorial assistant.*

### Hidden Mother

*Through December 23, 2015*

Early portrait photographers employed a number of devices—from pedestals to pincer-like braces—to stabilize the bodies of their subjects during long exposure times. But these methods often were not suitable for the small, unruly body of a child. Instead, the photographer enlisted the mother, who, hidden by studio props, supported or soothed her offspring. Examples of this fascinating practice of the 19th century



and the little-known genre of “hidden mother” photography include tintypes, *cartes-de-visite*, cabinet cards, and works in other mediums.

*Hidden Mother was curated by Laura Larson (OC '88).*



## The Body: Looking In and Looking Out

*Through December 23, 2015*

Instruments of perception and discovery—lenses, mirrors, cross-sections, and vanishing points—appear throughout this selection of more than 40 works from the AMAM collection and on loan from the Oberlin College Library's Special Collections department, the Science Library, and the Clarence Ward Art Library. Presented side by side, works by visual artists and philosophers of natural science offer insights into ways of knowing and representing the corporeal nature of existence.

Ranging from old master prints to sculptural assemblages, the objects in this exhibition ask us to examine the relationship between truth and our ideas about the truth. They ask us to imagine what can be known but never accurately portrayed. And they ask us to examine the technologies and media that—in turn—look at us.

A recently acquired anatomical print (right) illustrates the long association in Western scientific tradition between dissection and knowledge. Its maker, Jacques-Fabien Gautier-Dagoty, was an anatomist, engraver, entrepreneur, and self-styled inventor in 18th-century France. Early in his career, he drew from life while attending public anatomy demonstrations in Paris; later, he performed dissections himself.

*Curated by Associate Professor of English Wendy Beth Hyman and students in her spring 2015 senior seminar Words and Things. Wendy Kozol, professor of comparative American studies, provided curatorial assistance.*



**Jacques-Fabien Gautier-Dagoty (French, 1716–1785), *Man Seen from the Rear, Ecorché and Dissected, Except for the Right Arm and Face, Kneeling on a Bench*, 1759, etching and engraving with mezzotint in four plates. R.T. Miller Jr. Fund, 2014.53**

## Perennial favorites, recent acquisitions installed in and around reopened King Sculpture Court.

### Return of the Dragon

#### *South Ambulatory and King Sculpture Court*

Visitors of all ages will enjoy the symbols, stories, and spectacle of dragons in a new installation of works from East Asia.

Dragon-themed works in a diversity of mediums—from textiles and scroll paintings to carved ivory and porcelain jars—are on view. Most notably, *Coiling Dragon*, a large bronze that has been a perennial favorite of the AMAM's Asian collection, has returned to the sculpture court.

Dragons appear in East Asian folk tales, mythology, and all of the region's major religious traditions. Unlike the fire-breathing, gold-hoarding, maiden-kidnapping variety in Western mythology, in East Asia the dragon is most often a positive symbol, as harbinger of rain and controller of floods and storms. In imperial China, the dragon also served as the preeminent symbol of the emperor. Kevin R. E. Greenwood, the Joan L. Danforth Assistant Curator of Asian art, has organized the exhibition to highlight the enduring legacy of dragon imagery and symbolism in Asian art.



**ABOVE:** *Vase with Dragon and Pearl Motif, Chinese, mid-17th–early 18th century, glazed porcelain with underglaze blue. Charles Martin Hall (OC 1885) Bequest, 1915.57*

### Recent Acquisitions

#### *West Ambulatory and Education Hallway*

Newly on view are works by Jim Dine, Margaret Burroughs, Graciela Iturbide, and Audra Skuodas that tie in with the theme of “the body.” In addition to these recent acquisitions, *Tall Waterfall* by Pat Steir, a newly promised work, is on view.

A large textile by American artist Anna Von Mertens represents the positions of the stars in the sky on the evening of April 4, 1968—and their perceived change due to the rotation of the earth—during the 64 minutes from when Dr. Martin Luther King, Jr. was shot until the time he was pronounced dead. The hand-stitched quilt is from her series *As Stars Go By*, which examines acts of violence pivotal to American history. The exhibition of this new gift commemorates the 50th anniversary of King's Oberlin commencement speech.



## Curatorship named for Ellen Johnson '33, mentor who transformed holdings of contemporary art.

RICHARD SPEAR AND ATHENA TACHA, professors emeriti in the art department of Oberlin College, and noted arts patron and philanthropist Agnes Gund, together have endowed the AMAM's curatorship of modern and contemporary art. They have named the position for their friend and mentor, Ellen Johnson (1910–1992). The \$2 million gift ensures that the study, exhibition, and publication of modern and contemporary art will continue in perpetuity at the museum, and that the AMAM's important collection of modern and contemporary works will be used in teaching students at Oberlin College.

Ellen Johnson—who became art librarian at Oberlin in 1939 and subsequently an instructor and full professor, known for her inspiring and at the time innovative lecture course “Art Since 1945”—transformed the museum's holdings of contemporary art. A friend and colleague of Spear and Tacha, Johnson was also an early mentor to noted collector and advocate for arts education Agnes Gund, who grew up in the Cleveland area. The AMAM is deeply grateful to Richard Spear, Athena Tacha, and Agnes Gund for this exceptional gift, which ensures the continued prominence of modern and contemporary art in the museum's programs.



Ellen Johnson '33



Denise Birkhofer is the first Ellen Johnson '33 Curator of Modern and Contemporary Art.

### Great Lakes academic museums to share best practices

AMAM staff have collaborated with museum professionals from DePauw University, Wooster College, and Ohio Wesleyan University on a \$15,200 grant proposal to help make teaching with artworks more effective; the proposal was fully funded by the Great Lakes College Association (GLCA), as part of its Expanding Collaborations Initiative. The four institutions will create a centralized web repository to share best practices for object-based teaching in a liberal arts context. In July 2015, AMAM director Andria Derstine and Curator of Academic Programs Liliana Milkova, joined by Ellen Wurtzel, assistant professor of history, took part in a workshop at Wooster to develop this new pedagogical tool, which will include resources applicable to a wide variety of disciplines—such as syllabi, lesson plans, and object- and museum-based assignments.





# King Sculpture Court reopens; advanced lighting systems installed in KSC and Ripin Gallery.

AS ALUMNI AND PARENTS OF graduating seniors converged on the Oberlin College campus May 22-25, the AMAM happily marked the completion of conservation work on the ceiling and clerestory of the King Sculpture Court (KSC). The work, conducted by ICA-Art Conservation in Cleveland, had begun in earnest in June 2014; planning for the project started in autumn 2012, and earlier preparation dates to 1998.

Visitors have marveled as conservators carefully revealed the color and detail of Frederick J. Wiley's painted decorations, designed in concert with architect Cass Gilbert. The AMAM is delighted to celebrate this important aspect of the museum's historic infrastructure, as programs and installations resume in this central, soaring space.

The project would not have been possible without a lead gift of \$200,000 from Oberlin College Trustee Alan Wurtzel (OC '55) and his wife Irene. The project engendered very broad support: more than 95 members of the classes of 1964 and 1965 designated 50th reunion gifts to it and significant donations came in

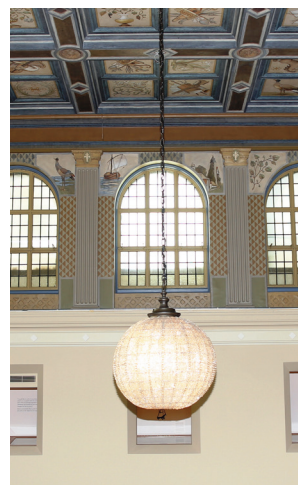
from scores of other museum supporters.

Two separate but related projects were the installation of new lighting systems in the KSC and Ripin Gallery. New conduit, track, fixtures, and bulbs were installed in June and July 2015. Like the 1917 chandelier that graces the KSC, these will now use energy-saving LED bulbs. Again, private support enabled this work to move forward. Trustee Patricia Shanks (OC '63) and her husband Merrill (OC '61) made a gift of \$200,000 toward the advanced lighting array in the KSC. Kathleen O'Hara and Malcolm Walsh, parents of an Oberlin graduate, donated more than \$25,000 to ensure completion of work in the motion-sensor controlled Ripin Gallery, enabling lower overall exposure times for the light-sensitive works on paper displayed there.

The AMAM is deeply grateful to each and every donor who helped return the museum's "crown" to its original grandeur, and who provided for modern, energy-efficient lighting for the collections displayed in these important areas of our historic building.

**TOP:** King Sculpture Court ceiling and clerestory, post-cleaning.

**BOTTOM:** On May 24, Andria Derstine spoke to Oberlin College alumni of the Class of 1965, who provided significant support for the conservation project in honor of their 50th reunion.



**The AMAM's historic chandelier, newly cleaned and lamped with LED bulbs.**

## Fall brings new look, fresh talent to museum's public face and behind the scenes.



### Curatorial assistant has broad interests

Oidie Kuijpers (OC '15), who double majored in neuroscience and studio art, has joined the museum staff as curatorial assistant in the Office of Academic Programs. As a student at Oberlin, Kuijpers (pictured here in front of a newly promised gift

to the AMAM, a painting by Pat Steir) enrolled in landscape and figural painting courses starting in his sophomore year, and also spent a semester at the Gerrit Rietveld Academie in Amsterdam. In addition, Kuijpers played goalkeeper on Oberlin's soccer team.

As a student in a course in perceptual neuroscience, Kuijpers visited the AMAM many times. The ideas explored in class began to inform his time in the art studio. The physical mechanics of perception, he said, "was always something that was on my mind." A senior thesis on multisensory perception brought both disciplines together, as he reviewed the literature on auditory areas of the brain that become activated when viewing works of art.

Kuijpers got involved at the AMAM during his senior year, when he com-

pleted docent training during the winter term, became a student assistant in the print study room, and took a course in conservation. As he got a look behind the scenes of museum life, Kuijpers said, he has decided to pursue work in some type of arts administration.

### New logo based on building façade

The AMAM has launched a new graphic identity to foster greater recognition of its collections and programs. Inspired by the architectural elements of the museum façade—a combination of the original 1917 Cass Gilbert building and the 1977 checkerboard addition by Robert Venturi—the new logo combines classical and modern in a way that represents the AMAM's diverse holdings and educational endeavors.

The graphic identity was developed by Bob Kelemen of Kirtland, Ohio, in collaboration with Megan Harding, the museum's manager of publications, membership, and media. Kelemen teaches at the University of Akron and at Kent State University, and has worked in the field of graphic design for nearly 30 years.

### Sign up for museum e-newsletter

Do we have your current e-mail address? The AMAM will soon begin publishing an electronic newsletter to update its members. To make sure you are subscribed, please send us a message at [member.amam@oberlin.edu](mailto:member.amam@oberlin.edu).

## Libyans studying American museum practices and connoisseurs of Japanese art visit the Allen.

LIBYAN RESEARCHERS visited the AMAM in January 2015 to learn modern methods of museum collections management and planning. Susan Kane, a classical archaeologist and the Mildred C. Jay Professor of Art at Oberlin College, hosted the group of Libyan museum professionals, three of whom represent UNESCO World Heritage sites. The group also spent time at the Metropolitan Museum of Art in New York City and at the Smithsonian and the U.S. Parks Service in Washington, DC, as well as the Oberlin Heritage Center. With support from the U.S. Department of State's Ambassadors Fund for Cultural Preservation, their visit was intended to facilitate the sharing of knowledge regarding education and collections management.

### Japanese art society views Ainsworth collection

On June 7, more than twenty scholars, collectors, and dealers from the Japanese Art Society of America (JASA) visited the AMAM as part of a three-day excursion to



see important collections in northeast Ohio. In Oberlin, the group viewed *A Life in Prints: Mary A. Ainsworth and the Floating World*, and had a lively discussion with Kevin R. E. Greenwood, the Joan L. Danforth Assistant Curator of Asian Art, while looking at rare Japanese prints in the Wolfgang Stechow Print Study Room. Some members of the group also visited the Weltzheimer/Johnson House—Frank Lloyd Wright was himself a collector and dealer in Japanese art, and his designs were deeply influenced by Japanese architectural traditions.

Libyan museum professionals visited the AMAM to learn about collections storage and management. They were hosted by Oberlin Professor Susan Kane (third from left), Andria Derstine (center), and AMAM Registrar Lucille Stiger (not shown).



# Oberlin College professors connect with artworks through workshops, residencies, and exhibition.



**Students in the Words and Things seminar view works brought out from storage as they prepare to write exhibition labels.**

RECENT COLLABORATION with associate Professor of English Wendy Hyman provides a vivid example of the AMAM's deep integration into the college curriculum. Twelve students in Hyman's spring 2015 senior seminar Words and Things co-curated with her and Wendy Kozol, professor of comparative American studies, the exhibition *The Body: Looking In and Looking Out* (see page 8).

The exhibition, which investigates the ways and tools of knowing the world and our selves, offered student curators an invaluable vehicle for exploring the course topic: the philosophy, theory, and history of representation.

## By the numbers

During the spring 2015 semester, the AMAM hosted 83 individual courses taught

by 58 faculty members in 33 academic disciplines. The Office of Academic Programs facilitated a total of 188 class visits and appointments to view curatorial files, which enabled more than 2,600 student visits to the museum for course purposes.

## Eight OC faculty members receive Mellon grants

For the fourth time, Oberlin College faculty have been awarded competitive grants funded by the Andrew W. Mellon Foundation to incorporate AMAM collections and exhibitions into their courses. In May, the eight grant recipients attended a daylong workshop to learn about the AMAM collection and teaching with original works of art.

Three of the grant recipients returned to the museum in summer 2015 for two-day residencies, working with staff to identify objects and explore pedagogic approaches that create effective learning experiences. For example, a class taught by Assistant Professor of Psychology Meghan Rabbitt Morean will look at how mental illness has been depicted in the art of different time periods and cultures.



**Participants in the workshop The Museum as Classroom: African and African-American Art at the Allen learn about the museum's holdings of African art with Andria Derstine, AMAM director.**

## Grants and collaborations expand the reach of museum's public programs.

THE EDUCATION DEPARTMENT built upon past outreach efforts in 2014–15 and provided new programs designed to connect K-12 students with the exhibition *Latin American and Latino Art at the Allen*.

With support from the Ohio Humanities Council (OHC), a state affiliate of the National Endowment for the Humanities, the AMAM expanded its transportation grants to schools, offsetting the cost of a field trip to the museum. The program provided benefits to 468 children in urban, suburban, rural, and underrepresented communities. Seven schools in six districts participated.

The OHC grant also enhanced the museum visit experience for diverse audiences. For the first time, the museum's audio tour included stops with Spanish-language narration. Special outreach also included the publication of Family Self-Guides and online resources related to the exhibition of Latin American and Latino art. In addition, print and radio ads in Spanish publicized the exhibition.

The museum held a Day of the Dead celebration for families in October 2014.



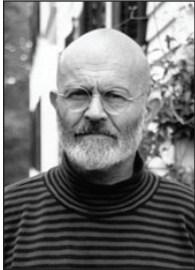
Altars from both the Mexican and Bolivian traditions were installed in collaboration with La Casa Hispanica, a residence hall at Oberlin College.

### Event marks tenth year

The Oberlin Chalk Walk celebrated a milestone on Saturday, June 20, as more than 900 people registered to express their creativity on sidewalks throughout downtown. The tenth annual event also featured works by master artists sponsored by the AMAM, local artists organized by the Firelands Association for the Visual Arts (FAVA), and the Oberlin High School Art Club. Staff members of the AMAM and FAVA offered chalk drawing workshops for summer camps and service organizations in Lorain County, reaching more than 200 children.

**Tropical birds in neon colors appeared on a local sidewalk as master artist Dan Cherney completed a drawing during the tenth annual Oberlin Chalk Walk. Cherney has been a featured artist since 2007.**

# Jim Dine kicks off fall series with conversation marking 50th anniversary of AMAM exhibition.



Several works by Jim Dine are on view this fall. The artist will assist with an installation on September 2-3.



Combining a focus on education, the power of art, and personal attire, D'Wayne Edwards will speak about his career as a footwear designer on October 1.

## FIRST THURSDAYS

Galleries remain open until 8 p.m. during our monthly evening hours. A free program is presented in the King Sculpture Court, followed by a reception with light refreshments in the East Gallery.

### September 3, 5:30 p.m.

Artist Jim Dine continues his long association with the AMAM in a conversation with John G. W. Cowles Director Andria Derstine that coincides with the exhibition *Body Proxy*. Dine's first solo exhibition was held at the Allen in 1965, during a residency at the invitation of Ellen Johnson. In 2005, the retrospective *Jim Dine, Some Drawings* originated at the AMAM.

In addition to his public talk, Dine will assist with the installation of his large assemblage, *Five Chicken Wire Hearts (for James Peto)*, in the Ellen Johnson Gallery.

A reception on September 3 is co-sponsored by the Oberlin Business Partnership.

### October 1, 5:30 p.m.

In a talk titled "How a No. 2 Pencil Designed my Life," D'Wayne Edwards tells how he escaped a dangerous

neighborhood southeast of Los Angeles to design shoes for such athletes as Michael Jordan and Derek Jeter. Edwards did work for Nike, L.A. Gear, and Skechers prior to launching a design school.

### November 5, 5:30 p.m.

Photographer and guest curator Laura Larson (OC '88) speaks about *Hidden Mother*, the exhibition of 19th-century child portraits in which mothers were concealed while holding their offspring still during long exposure times. Larson is an associate professor of photography and integrated media at Ohio University.

### December 3, 5:00 p.m.

Join us for classical guitar music performed by students from the Oberlin Conservatory of Music. Guitarists will play music relevant to the theme or time period of the works on view in several galleries. The program is presented in collaboration with Stephen Aron, classical guitar instructor at Oberlin. Come and immerse your senses! Co-sponsored by the Oberlin College Administrative & Professional Staff Council.





## TUESDAY TEAS

*Second Tuesdays at 2:30 p.m*  
Tea and cookies follow each talk. Topics relate to the museum's yearlong focus on the human body.

### September 8

Visiting Assistant Professor of Russian Polina Dimova explores the modernist fascination with synaesthesia: the mixing of sensory modalities, for example the perception of musical sounds as colors. Dimova will focus on AMAM works by František Kupka and Wassily Kandinsky to show how modernists blended painting, music, touch, and space.

### October 13

"From Yarn to Garment" is the topic of a talk by Betsy Bruce, who teaches this popular course during the winter term at Oberlin College,

which introduces many aspects of traditional weaving, culminating with a fashion show and exhibition at the Firelands Association for the Visual Arts (FAVA).

### November 10

Want to know more about the verses of poetry now visible in the King Sculpture Court? Professor of English T. S. McMillin discusses the American Transcendentalist movement and its most prominent members, including the minister, artist, and poet Christopher Pearse Cranch (1813–1892), whose most widely known poem, "Enosis," is reproduced on eight canvases in the clere-story of the sculpture court.

### December 8

Wendy Kozol, professor of comparative American studies, speaks in conjunction with *The Body: Looking In and Looking Out*. The exhibition focuses on the human body and how we know about it, whether through a mirror, microscope or other instrument of perception, or via our philosophical ideas about corporeal existence.

On September 8, Polina Dimova will discuss František Kupka's *Plans Cosmiques* (left) and other works. Gift of Frederic (OC 1955) and Zora Pryor, 2008.11.6



A newly cleaned poetry canvas in the King Sculpture Court, the topic of the November 10 Tuesday Tea.

Programs for all ages increase exposure to the visual arts, knowledge of AMAM collection.



**COMMUNITY DAY**  
**Saturday, October 31,**  
**noon–3 p.m.**

Art activities for the whole family and guided tours of the museum galleries will be offered. Education staff and student docents will be on hand to get you started. These programs are created especially for local families, to increase exposure to the visual arts. Free—no registration required.

**PORTFOLIO**  
**DEVELOPMENT FOR**  
**TEENS: DRAWING**

Local artist Jean Kondo Weigl teaches a variety of drawing techniques geared toward high school students who want to build their art portfolios. Participants will bring home a number of finished projects. There is a materials fee of \$35 for this workshop, which is offered in collaboration with the Firelands Association for the Visual Arts (FAVA). Dates for the workshop are to be announced, and preregistration is required. For more information, or to apply, please contact the museum's Education Office at (440) 775-8671 or call FAVA at (440) 774-7158.



**SUNDAY OBJECT TALKS**

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

Fall semester talks begin on September 13 and continue through December 6 (except October 18, 25, and Nov 29). Each student-led session focuses on a work on view in the galleries and lasts about 15 minutes, followed by time for questions and answers.

## SEPTEMBER

- 3** First Thursday: A conversation with artist Jim Dine; exhibition opening party co-sponsored by the Oberlin Business Partnership, 5–8 p.m.
- 6** Weltzheimer/Johnson House tours: noon–5 p.m.
- 8** Tuesday Tea: Visiting Assistant Professor of Russian Polina Dimova on synaesthesia, 2:30 p.m.
- 13** Sunday Object Talk: 2 p.m.
- 20** Sunday Object Talk: 2 p.m.
- 27** Sunday Object Talk: 2 p.m.

## OCTOBER

- 1** First Thursday: Athletic shoe designer D'Wayne Edwards, "How a No. 2 Pencil Designed my Life," 5:30 p.m.
- 4** Weltzheimer/Johnson House tours: noon–5 p.m.
- 4** Sunday Object Talk: 2 p.m.
- 11** Sunday Object Talk: 2 p.m.
- 13** Tuesday Tea: Betsy Bruce, "From Yarn to Garment," 2:30 p.m.
- 31** Community Day: noon–3 p.m.

## NOVEMBER

- 1** Weltzheimer/Johnson House tours: noon–5 p.m.
- 1** Sunday Object Talk: 2 p.m.
- 5** First Thursday: Photographer Laura Larson (OC '88), curator of the *Hidden*

*Mother* exhibition of 19th-century child portraits, 5:30 p.m.

- 8** Sunday Object Talk: 2 p.m.
- 10** Tuesday Tea: Professor of English T.S. McMillin on the American Transcendentalist movement, 2:30 p.m.
- 15 & 22** Sunday Object Talk: 2 p.m.

**BELOW:** Max Lyman (OC '15) performs classical guitar in the Ellen Johnson Gallery. Photo by Juliet Vincente (OC '16)



## DECEMBER

- 3** First Thursday: Classical guitar performances by students and faculty of the Conservatory of Music, 5 p.m.
- 6** Sunday Object Talk: 2 p.m.
- 8** Tuesday Tea: Wendy Kozol, professor of comparative American studies, in conjunction with the Ripin Gallery exhibition *The Body: Looking In and Looking Out*, 2:30 p.m.
- 24–31** Closed for the holidays; reopening on January 2, 2016



## Weltzheimer-Johnson House open on the first Sunday of the month, through November 1.



**View of the south side of the house, looking toward the east, living-room wing.**

**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.

*Please note the change in our schedule.* Open houses are now held on the first Sunday of the month only. In 2015, the house will be open from

noon to 5:00 p.m. on September 6, October 4, and November 1. The house will reopen on Sunday, April 3, 2016.

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 contact the Education Office at 440-775-8671 or [jason.trimmer@oberlin.edu](mailto:jason.trimmer@oberlin.edu). For directions visit [www.oberlin.edu/amam](http://www.oberlin.edu/amam).



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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
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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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