



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

# AT THE ALLEN

OBERLIN COLLEGE ■ FALL 2016







**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)

Visit us at: [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/)

COVER: Fred Wilson, *The Mete of the Muse*, 2006, bronze with black patina and bronze with white paint; African figure, 65 x 26 x 14", European figure, 61 x 18 x 20". Photograph by Kerry Ryan McFate  
© Fred Wilson, courtesy Pace Gallery

RIGHT: Winslow Homer's 1887 etching *Eight Bells* is on view in the Ripin Gallery. Gift of Robert M. Light (OC 1950) in memory of his parents, Freeman and Ara Light, 1959.110







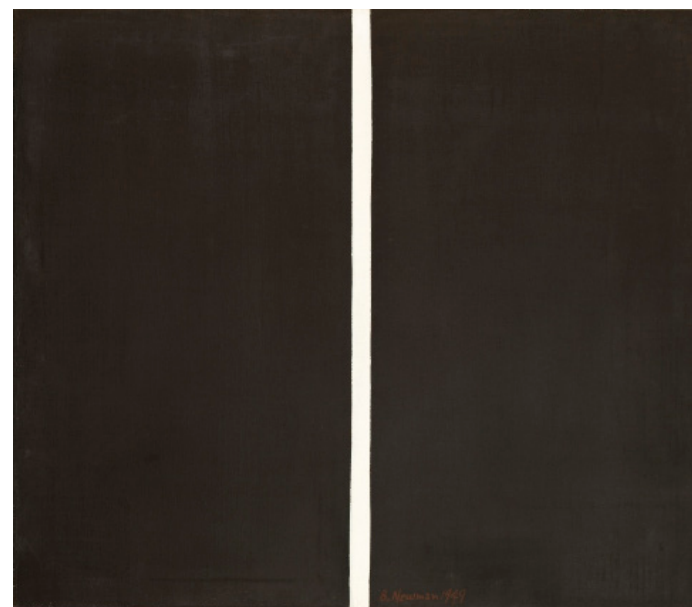
PHOTO BY TANYA ROSEN-JONES

With his seminal 1992–93 *Mining the Museum* project at the Maryland Historical Society, the artist Fred Wilson launched what became known as his “interventions” in museum collections: he manipulates, combines, and contrasts works, creating new contexts for—and thus new interpretations of—them, leading visitors to more nuanced understandings of their meanings. This academic year, the AMAM is honored to partner with Wilson on not one but two exhibitions; one, *Wildfire Test Pit*, follows this premise. Using works from the AMAM collection—including plaster casts that date to the museum’s opening in 1917—and loans from neighboring partners, Wilson engages visitors with art that poses questions about time, memory, exclusion, and redemption in a setting both interactive and inviting of contemplation. This project has been several years in the making; in 2008, Wilson’s work was first exhibited at the AMAM, and since a visit by the artist to the museum in early 2013 we discussed the possibility of collaborating more closely. Continuing a tradition of presenting new work by contemporary artists, it is thus all the more exciting that the AMAM is also exhibiting a selection of Wilson’s works from 2003 to 2014 that similarly deal with issues of race and remembrance—as well as display practices—in *Fred Wilson: Black to the Powers of Ten*.

As with all AMAM exhibitions, both will be integrated into college classes and tours, where we expect their themes to resonate strongly with students, faculty, and our broader public. And as the AMAM’s exhibitions this year are linked by the theme of “Time” it is especially fitting that Wilson’s exhibitions not only deal with issues of contemporary importance, but also integrate works from the museum’s earliest days while unflinchingly engaging with issues of race and discrimination that are fundamental aspects of Oberlin College’s own history.

I am deeply grateful to the many donors who have contributed funds toward these exhibitions, including significant support from Agnes Gund.

Time’s inexorable movement has been much on my mind as the staff and I prepare for the AMAM’s centennial, which will be celebrated during 2017–18. We’ve had the chance this year to help a sister institution, the Cleveland Museum of Art,



Barnett Newman’s 1949 painting *Onement IV* was loaned to the Cleveland Museum of Art as part of its centennial program. Fund for Contemporary Art with additional funds from the National Endowment for the Arts Museum Purchase Plan and an anonymous donor, 1969.35

founded in 1916, mark its own such milestone, through the loan from May through July of the AMAM’s important Barnett Newman painting *Onement IV* as part of the CMA’s Centennial Loans program. One of the joys of museum work is the chance to loan to other institutions, where works can be appreciated by different eyes in new contexts.

Another joy, of course, is to receive. This semester the AMAM has the happy opportunity of exhibiting Mondrian’s *Abstraction* (1939–42), generously loaned by the Kimbell Museum of Art. While the AMAM, whose collection is known for works created by artists early in their careers, has the artist’s 1904 *Brabant Farmyard*, it does not have a work in the style for which Mondrian is best known. Displaying these works side by side gives us an exciting educational opportunity to contrast these two aspects of his practice.

None of the programs and accomplishments detailed in this newsletter would be possible without the AMAM’s stellar staff. After five years in which she has made innovative and significant contributions to our exhibitions and outreach, Denise Birkhofer, Ellen Johnson ’33 Curator of Modern and Contemporary Art, leaves us in September for the Ryerson Image Centre in Toronto; we will miss her and wish her very well. Other staff changes include Kevin Greenwood’s promotion to Joan L. Danforth Curator of Asian Art, and the addition of Mir Finkelman (OC ’16) to our Office of Academic Programs. I’m enormously grateful to our team—and to you, our visitors—for making possible our wide range of projects and programs. Thank you for your support.

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

## Alternative historical narratives emerge in two exhibitions organized with artist Fred Wilson.



Artist Fred Wilson with a marble bust carved by Edmonia Lewis, one of more than 30 works from the AMAM collection that appear within a new context in his *King Sculpture Court* installation. Photo by Selina Bartlett

Wilson will speak about his work and his AMAM exhibitions at 5:30 p.m. on September 8 and November 3. Please see page 17 for details on these First Thursday programs.

The AMAM is grateful to Agnes Gund for providing significant support for both of the Fred Wilson exhibitions.

### Wildfire Test Pit

*King Sculpture Court*

August 30, 2016–June 12, 2017

Questions about the politics of erasure and exclusion come to the fore in a site-specific installation by New York-based artist Fred Wilson. Using works primarily from the AMAM collection, Wilson makes juxtapositions that ask viewers to reconsider traditional social and historical narratives.

Wilson's collaborations with museums and cultural institutions began in 1992 with his acclaimed exhibition *Mining the Museum* at the Maryland Historical Society. He has since re-contextualized collections in installations throughout North America, the Caribbean, Europe, the Middle East, and Asia. For his current project, Wilson has been visiting the AMAM, as well as the college's archives and special collections, over the past year, learning about Oberlin's 183-year history.

At the Allen, Wilson returns the museum's central gallery to its 1917 roots as a space for displaying classical sculpture, creating an illusory setting of ruin and redemp-

tion. A primary inspiration for Wilson was the life of a 19th-century sculptor who attended Oberlin College for a time, leaving in the wake of unfounded rumors and later achieving success as an expatriate in Rome. *Wildfire Test Pit* is a metaphor for biases in our perceptions of what and who should be remembered. With its emphasis on often forgotten histories, this exhibition coincides with the AMAM's focus this academic year on the concept of time.

Lenders to the exhibition include the Oberlin College Archives, Oberlin College Library Special Collections, Fairplay Stonecarvers, and the Amherst Historical Society.

*Organized in conjunction with the artist by Denise Birkhofer, Ellen Johnson '33 Curator of Modern and Contemporary Art, and Andria Derstine, John G.W. Cowles Director, with assistance from Alexandra Nicome OC '17.*

PHOTOS BY KERRY RYAN McFATE, COURTESY PACE GALLERY



### Fred Wilson: Black to the Powers of Ten

*Ellen Johnson Gallery*

August 30, 2016–June 12, 2017

A massive, six-by-six-foot chandelier of black glass is among the objects on view in this exhibition of works by Fred Wilson dating from 2003 to 2014. Wilson began experimenting with glass during a residency at Seattle's Pilchuck Glass School in 2001. Working with glassblowers there, he created a vocabulary of black "drips" in an ongoing series, as seen in several works in the exhibition.

When Wilson represented the United States at the 50th Venice Biennale in 2003, he began working with Murano glassmakers, reimagining their traditional forms in the color black. Though many of his sculptures are based on 18th-century mirror frames and lighting fixtures, they are not intended as decoration, but instead invite us to explore concepts of race, time, memory, and meaning.

In addition to works of glass, *Black to the Powers of Ten* features recent



paintings, sculpture, and a video by the artist. The works challenge viewers' assumptions about history, culture, and display practices. For example, a series of flag paintings, characterized by an absence of color, asks viewers to think about nationhood and representation. The video *September Dream*, shown at the 2003 Venice Biennale, offers an alternate viewing of Shakespeare's *Othello*, evoking themes of violence, along with nostalgia for the world prior to September 11, 2001.

Born in the Bronx, Wilson received a bachelor of fine arts from SUNY Purchase in 1976. He is a 1999 recipient of the John D. and Catherine T. MacArthur Foundation's "genius" grant.

*Organized in conjunction with the artist by Denise Birkhofer.*

LEFT: Fred Wilson, *No Way But This*, 2013, Murano glass and light bulbs, 72 x 68½ x 68½". RIGHT: Fred Wilson, *I Saw Othello's Visage In His Mind*, 2013, Murano glass and wood, 64 x 51½ x 7".

© Fred Wilson, courtesy Pace Gallery



Time is a pervasive, challenging subject for artists across the centuries and in many cultures.



*Still Life with Skull, Pocket Watch, and Roses*, a mid-17th century etching and engraving by Flemish artist Matthieu Platte-Montagne. Prints and Drawings Acquisition Fund, 2016.3

### Time Well Spent: Art and Temporality

Ripin Gallery, July 26–December 23, 2016

Time has been represented in myriad ways through the centuries and across cultures: as a natural and unstoppable phenomenon; a mechanized concept to be tracked, saved, and encapsulated; and a malleable, sometimes mystical force that determines the very architecture of our cosmos.

Works in this exhibition range from *memento mori* (reminders of death) and depictions of times of day to historical commemorations and geological and astronomical chronologies. These artistic representations of time address personal memory and experience as well as expansive conceptions of boundless time and space.

Time may also function as an integral component of art-making, featuring as both subject and medium. Often the time spent making a work is the focus of the work itself, or the ephemeral quality of the materials ensures the instability of the work. This enduring topic highlights the challenge of representing time in a tangible way while simultaneously acknowledging its nebulous and fleeting nature.

Organized by Andaleeb Badiie Banta, curator of European and American art, and Curatorial Assistant Juliet Vincente (OC '16) with assistance from Laura Baudot, associate professor of English, and Alberto Zambenedetti, former visiting assistant professor of cinema studies.

Asian artworks display rich imagery related to time and the changing seasons.

### Conversations: Past and Present in Asia and America

Stern Gallery West, July 12, 2016–May 21, 2017

The past is often present in the visual arts, taking a variety of forms. It may appear as a resilient stylistic tradition or a subject revisited over long stretches of time. The past may be a source of inspiration or a mirror for self-reflection. Artist depictions may refer to a misremembered utopia, steeped in nostalgia for what may never have been, or reveal wounds from some loss or injustice.

In conjunction with the AMAM's theme of time, this exhibition bridges wide temporal and cultural distances, linking the works of artists from China, Japan, Korea, the United States, and Canada. On view this fall are paintings and calligraphy that reflect the lasting legacy of the Chinese literati tradition. On view throughout the academic year will be contemporary ceramics that respond to East Asian ceramic styles.

These “conversations” do not simply mimic the past, but engage it in a dialogue that references earlier traditions while infusing them with the artist's contemporary reality. The discussion may take the form of respectful imitation, creative reinterpretation, bitter critique, ironic send-up, and sometimes all of these at once.

### Marking Time: Seasonal Imagery in Japanese Prints

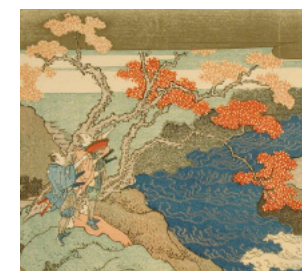
South Ambulatory, July 26, 2016–May 21, 2017

This installation highlights artistic traditions rooted in Japan's deep appreciation for the natural world and its four distinct seasons. References to the changing seasons often reflect the Buddhist concept of impermanence, a reminder that change is the only constant in life. Woodblock prints by masters of the Edo period (1603–1868)—Kitagawa Utamaro, Torii Kiyonaga, Utagawa Hiroshige, and Utagawa Kuniyoshi, to name a few—are paired with 20th-century works by such artists as Kawase Hasui, Sekino Junichirō, Yoshida Hiroshi, and Hashimoto Okie.

Both exhibitions are organized by Kevin R. E. Greenwood, the AMAM's Joan L. Danforth Curator of Asian Art.



The design of this vase from mid-18th century China revives a style of the 15th century. Gift of Mrs. Fred R. White, Robert Norton, and Laurence Norton in memory of their parents, Mr. and Mrs. David Z. Norton, 1939.82



Totoya Hokkei's *Autumn Leaves by the Takino River* (detail). Mary A. Ainsworth Bequest, 1950.477



## African struggle for independence highlighted in contemporary artworks.



TOP: El Anatsui's 1989 work titled *Oga and the Masses*. Oberlin Friends of Art Fund, 2015.26 A-K

BELOW: Margaret Burroughs's *Black Venus* (detail), 1957. Richard Lee Ripin Art Purchase Fund, 2014.11



### Recent Acquisitions

*July 26–December 23, 2016, West Ambulatory*

Works by two contemporary African artists each express the continent's struggles for liberation from colonial rule. A wood relief carved with a chainsaw by El Anatsui (born in Ghana and active in Nigeria) serves as a metaphor for the brutal division of African peoples by Western powers.

In *O Bebé Poeta*, a 1963 painting by Mozambican artist Malangatana Valente Ngwenya (1936–2011), the artist depicts a child at his mother's breast. Evocative of a Madonna and child—here the infant appears to be of both Portuguese and African heritage—the child may symbolize José Craveirinha, an important poet of mixed race who fought for his nation's independence from Portugal. *Organized by Denise Birkhofer.*

### (Anti) Corporeality: Reclaiming and Re-presenting the Black Body

*July 26–December 23, 2016, Education Hallway*

Many artworks produced during the Atlantic slave trade disseminated and reinforced pro-slavery ideologies by attempting to reduce people of African ancestry to their corporeality. Contemporary artists represented in the AMAM collection, including Carrie Mae Weems, Burton Silverman, William E. Smith, and Margaret Burroughs, reclaim and re-present this dim period in history through prints and photographs of their own. *Organized by Sreyashi Bhattacharyya (OC '16), assistant in the education and public programs office (2015–16).*

## Grants from Carpenter and Sumitomo foundations fund conservation of Asian paintings.

Six important paintings in the Asian collection will undergo conservation made possible through two generous grants.

The E. Rhodes and Leona B. Carpenter Foundation has awarded a grant of \$50,000 for the conservation of five works that span geography, history, and subject matter:

- the AMAM's most important Tibetan painting, *The Arhats Rāhula and Nakula*, a 17th-century portrait of two disciples of Shakyamuni Buddha;
- a 15th-century Japanese painting of the Buddhist guardian *Rasetsuten*;
- a landscape by Tani Bunchō, a major Japanese poet and painter of the late 18th–early 19th century;
- a large Chinese landscape by 17th-century painter Lǚ Huàncéng; and
- a colorful and wonderfully detailed handscroll from 17th–18th century China, in the style of 16th-century landscape master Qiú Yīng.

In addition, the Sumitomo Foundation in Japan has provided \$15,700 for the conservation of a Japanese painting, *Street Entertainer*, attributed to Kanō Sanraku (1559–1635), a painter from a school with exclusive ties to the samurai elite. A gift from famed collector Charles L. Freer, it has not been exhibited for many decades due to damage to the mounting and stains and losses on the painting itself.

The AMAM is deeply grateful to the Carpenter Foundation and the Sumitomo Foundation for these grants to conserve important works in the Asian collection. The paintings were identified as priorities by Kevin R. E. Greenwood, the museum's Joan L. Danforth Curator of Asian Art. The curatorship—created through a 2012 challenge grant of \$500,000 from the National Endowment for the Humanities (NEH) that was matched with a \$1.5 million gift from Joan L. Danforth—has renewed the AMAM's focus on its Asian collection, helping to bring long overdue attention to several hidden gems.



*Street Entertainer* (detail), shown here in its damaged state, was given to Oberlin College in 1912 by the prominent American collector Charles L. Freer (1854–1919).

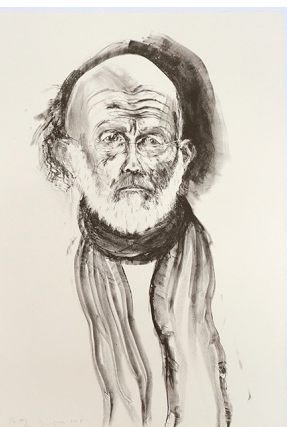


## Museum receives early centennial gift of 100 works by artist Jim Dine.

ALL: Gifts of the artist to mark the centennial of the Allen Memorial Art Museum

RIGHT: *64 Blocks* (2009) is one of 16 recent acquisitions to incorporate Pinocchio imagery. 2016.26.21

BELOW: A 2008 self-portrait titled (*Now*), lithograph on German etching paper. 2016.26.18

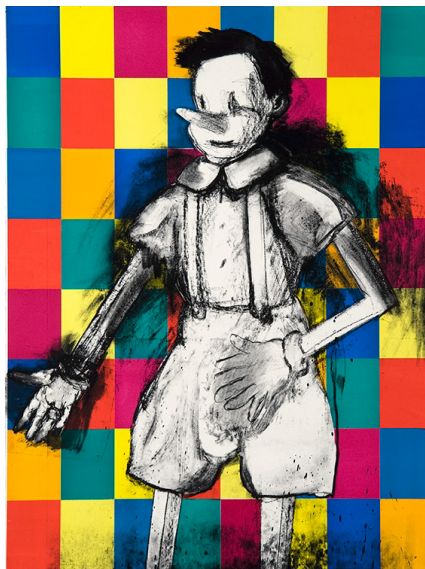


On the morning of April 25, a semi truck pulled up to the AMAM bearing a delivery of 100 works by Jim Dine—generous gifts of the artist arriving in advance of the museum's 100th birthday next year. The shipment included 21 separate crates and boxes filled with the Ohio-born artist's lithographs, woodcuts, etchings, and jigsaw reliefs.

These prints date from 1967 to the present and run the gamut of Dine's signature subjects, including his iconic robes, hand tools, and stylized hearts, along with portraits from the 1970s and his more recent Pinocchio prints.

These acquisitions bring the museum's holdings of Dine works to nearly 200, reflecting the artist's long association with the AMAM, which began with a residency in 1965 at the invitation of Ellen Johnson, a professor of art history at Oberlin College. Dine visited the AMAM last fall for a public program and the installation of *Five Chicken Wire Hearts (for James Peto)*, a large assemblage that he first created in 1969 and added to significantly for its Oberlin showing.

"We are absolutely thrilled to receive this generous gift from one of the most important artists of the 20th and 21st centuries," said Andria Derstine, the John G.W. Cowles Director of the AMAM. "Dine's ability to infuse everyday objects with personal meaning has had a profound effect on American art for more than five decades."

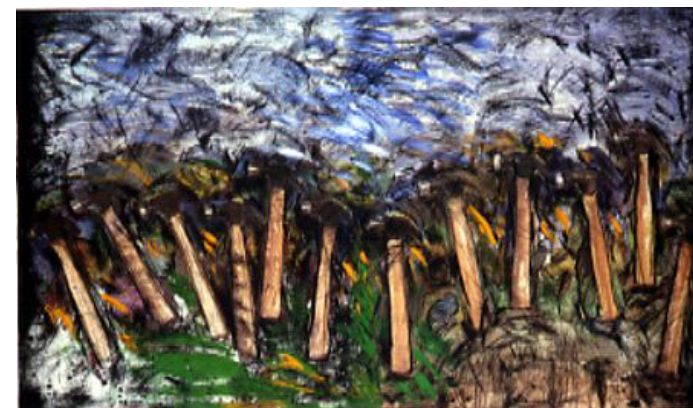


TOP TO BOTTOM:

*The Kindergarten Robes* (1983), woodcut. 2016.26.7



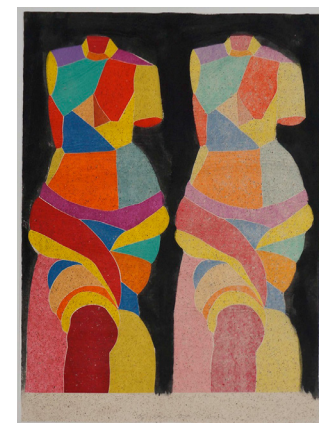
*Running Hammers in a Landscape* (1987), screen-print, etching, and spit-bite aquatint with hand coloring on Arches cover white paper; cut and torn edges. 2016.26.12



*Self in the Ocean* (1991), soft-ground etching, spit-bite etching, and aquatint, with hand coloring on Hahenmühle white paper; cut edges. 2016.26.80



*2 Kozo Venuses* (2005), jigsaw relief with hand-painting on Thai Chiri Kozo paper. 2016.26.90



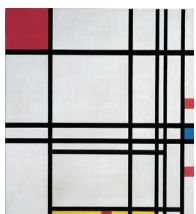


## Art museums enjoy lively exchange of people and paintings.

LEFT TO RIGHT: William Griswold, director, Cleveland Museum of Art; Stephanie Wiles, director, Cornell's Herbert F. Johnson Museum of Art (former AMAM director); Carl R. Gerber (OC '58), chair, AMAM Visiting Committee; Johnnetta B. Cole (OC '57), director, National Museum of African Art; Brian Kennedy, director, Toledo Museum of Art; Marianne Richter (OC '83), director, Columbus Museum; Stephan Jost, director, Art Gallery of Ontario (former AMAM curator); and Andria Derstine, director, Allen Memorial Art Museum.



On May 21, current and former staff of the Allen, along with Oberlin College graduates prominent in the art world, attended a reception at the AMAM as part of the 2016 conference of the Association of Art Museum Directors (AAMD). The conference—co-hosted by the Cleveland Museum of Art, Toledo Museum of Art, and the AMAM—was attended by more than 120 museum directors from the United States, Canada, and Mexico. Highlights of the evening included remarks by AAMD President Johnnetta Cole (OC '57), as well as by Oberlin College President Marvin Krislov, and the opportunity for a “reunion” photograph of those with particular ties to the museum.



*Abstraction*, oil on canvas, 29½ by 26¾ inches. AP 1994.05

### Compositions by Piet Mondrian on view this fall

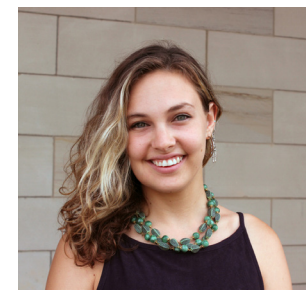
Paintings by two important modern artists have crossed the country in an exchange between the AMAM and the Kimbell Art Museum in Fort Worth, Texas. On view in the AMAM's Stern Gallery is an example of the mature style of Dutch artist Piet Mondrian, *Abstraction* (1939–42); shown alongside is the AMAM's early Mondrian, *Brabant Farmyard* (1904).

Another important early work from the AMAM collection, Claude Monet's *Garden of the Princess, Louvre* (1867), will be on view in the Kimbell's exhibition *Monet: The Early Years*, from October 16, 2016, to January 29, 2017.

## Finkelman takes up one-year post; curators receive Kress Foundation grants.

Art history graduate Mir Finkelman (OC '16) has been named to a one-year staff position as curatorial assistant to Liliana Milkova in the Office of Academic Programs. Hailing from Manhattan, Finkelman is interested in museum pedagogy and display practices. She is especially excited about the current exhibitions by artist Fred Wilson, on whom she wrote a paper for an art history seminar at Oberlin College.

Finkelman also studied German at Oberlin and spent a semester abroad in Berlin. She wrote her senior thesis on demonic iconography in German prints of the 15th and 16th centuries. Milkova is looking forward to utilizing Finkelman's language skills to research objects in the collection. Finkelman completed the AMAM's docent training in January 2014, and worked in the art library on campus for three years.



Mir Finkelman

### Picasso print conserved by ICA-Art Conservation

Several works in the AMAM collection have recently undergone conservation, including a 1950 lithograph by Pablo Picasso titled *Françoise sur fond gris*. ICA-Art Conservation treated the paper, which had darkened, and reattached it to its mount in preparation for exhibit at the Vancouver Art Gallery, Canada.

### Kress Foundation grant funds research in Rome

Andaleeb Badiie Banta, curator of European and American art, has been named the Samuel H. Kress Foundation AAMC Affiliated Fellow at the American Academy in Rome. During her four-week stay at the American Academy, Banta will visit several significant collections of old master drawings in Rome to further her research for *Old Master Drawings @ Oberlin*, a proposed online catalogue of the AMAM's European drawings.

### Milkova to attend seminar on nonprofit leadership

This October, Curator of Academic Programs Liliana Milkova will attend a two-day nonprofit leadership and management seminar at Northwestern University's Kellogg School of Management in Chicago. The Samuel H. Kress Foundation awarded funding for this opportunity in the spring of 2016.



Pablo Picasso (Spanish, active in France, 1881-1973), *Françoise sur fond gris*, 1950, lithograph. Art Rental Collection Transfer via Mrs. F. F. Prentiss Fund, 1970.31



## Oberlin's premed students develop "eye for art" that could make them better doctors.



**ABOVE:** Invited panelists Dr. Lisa Arfons (left) and Laura Martin (right) discuss how well-developed powers of observation—skills often challenged in fast-paced educational and clinical settings—may aid in interactions with patients.

**RIGHT:** In small groups, workshop participants closely examined works of art, such as Shirin Neshat's photograph titled *Ghada*, from the series *Our House is on Fire*. Gift of the Robert Rauschenberg Foundation, 2016.1.2

Twenty-five Oberlin students attended a March 16 workshop, "Training the Eye: Art Engagement in the Medical Profession," which was held by the museum's Office of Academic Programs in collaboration with the college's premed program.

A panel discussion was led by Catherine Oertel, associate professor of chemistry at Oberlin; Dr. Lisa Arfons, assistant professor of medicine and associate residency program director at Case Western Reserve University; and Laura Martin, professor emerita in anthropology, modern languages, and health sciences at Cleveland State University, who recently served as a healthcare education consultant to the Cleveland Museum of Art.

The workshop responded to the growing trend of in-



corporating original works of art into medical training, as well as recent changes to the Medical College Admission Test (MCAT), which now tests students not only on scientific content knowledge, but also on their critical thinking abilities and understanding of human psychology.

In addition to the panel, participants broke into small groups to view original works of art in the Print Study Room. Associate Professor of art history Christina Neilson (then assistant professor), led a focused exploration of the *A Picture of Health* exhibition.

Liliana Milkova, curator of academic programs, said this workshop "aimed to strengthen students' close observation skills and to introduce them to medical practices and philosophies in a variety of time periods and cultures."

PHOTOS BY YEHEVEN GULENKO

## AMAM excels in reaching out to educators in science and math disciplines.

**CURRICULAR INTEGRATION** with faculty members teaching in science disciplines has been a major emphasis in recent months for the Office of Academic Programs.

In partnership with colleagues from Oberlin College, the Colby College Museum of Art, and The Phillips Collection, Curator of Academic Programs Liliana Milkova conducted a two-part event at the 2016 gathering of the Association of Academic Museums and Galleries in Washington, D.C. Titled "STEM to STEAM: Integrating the Arts into Higher Education," the event comprised a morning panel session with formal presentations and an interactive afternoon workshop at The Phillips Collection to demonstrate pedagogic engagement with art in the sciences.

In June, the museum partnered with Oberlin's Science and Technology Research Opportunities for a New Generation (STRONG) program for rising first-year students from backgrounds underrepresented in science, technology, engineering, and mathematics. Twelve STRONG scholars visited the



museum to explore connections to science and participate in art-based activities in the Wolfgang Stechow Print Study Room.

In August, Milkova and Associate Professor of Biology Taylor Allen attended a three-day faculty workshop at Grinnell College on the intersection between biology and the visual arts and its educational potential. Milkova and Allen gave a joint presentation on their rich collaborative work and its impact on student learning.

### Science brochure published

A new brochure highlights ways in which Oberlin College professors can utilize the AMAM collection to teach science and mathematics. Copies are available through the Office of Academic Programs by calling 440-775-8645.

Assistant Professor of Neuroscience Gunnar Kwakye (standing on the left) brought his neurotoxicology senior seminar to the museum for an exploration of the metal lead, which, despite its known harmful effects on the human nervous system, has been used in art-making for centuries.

## Talks touch on race, time, and ancient art; Eva Hesse documentary to screen December 1.



Color photograph of Eva Hesse with her sculpture *Vertiginous Detour*, ca. 1968. Gift of Helen Hesse Charash, 1977.52.72.23

Artist Fred Wilson in an AMAM storage area, selecting works for the exhibition *Wildfire Test Pit*. Photo by Denise Birkhofer



### FIRST THURSDAYS

Galleries remain open until 8 p.m. during our monthly evening hours (except on December 1). These free programs are followed by a reception in the East Gallery.

### September 8, 5–8 p.m.

#### AMAM galleries

Opening reception for fall exhibitions focusing on the concept of time. Artist Fred Wilson will be on hand for informal discussion about his AMAM installation *Wildfire Test Pit*, as well as his works in the Ellen Johnson Gallery exhibition *Black to the Powers of Ten*. His acclaimed museum “interventions” often expose biases embedded within the history of art and material culture.

### October 6, 5–8 p.m.

#### AMAM galleries

An evening of food and fun in collaboration with the Oberlin College Student Program Board. All are welcome, especially current students.

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

#### The Hotel at Oberlin, second floor ballroom

Artist Fred Wilson will give a presentation about his recent works and influences, as well as installations he has created in other museums and cultural institutions. Wilson is a 1999 recipient of a MacArthur Foundation “genius” grant.

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

#### Art Building, Classroom 1

Join us for a screening of *Eva Hesse*, a 2016 documentary about this pioneering artist. Director Marcie Begleiter spent 10 days at the AMAM viewing materials from the museum’s Eva Hesse Archives, an experience that ultimately led her to make the film. Run time is 108 minutes.



### TUESDAY TEAS

*Second Tuesdays at 2:30 p.m.*

Talks are followed by tea and cookies in the East Gallery.

### September 13

Printmaker and painter Charles Ritchie, who has kept an illustrated journal since 1977, will discuss time as a touchstone for his work, as seen in the exhibition *Time Well Spent: Art and Temporality*. Ritchie is an associate curator at the National Gallery of Art.

### October 11

Drew Wilburn, associate professor and chair of the classics department at Oberlin College, presents a talk titled “Small Objects from Graeco-Roman Egypt.” In 1977 the AMAM was given 11 amulets and figurines from the Sacred Animal Necropolis at Saqqara, which were excavated by the Egyptian Exploration Society.

### November 8

Amanda Manahan highlights stories and accomplishments of African American business owners in Oberlin, Ohio. Ma-

nanahan is education and tour coordinator at the Oberlin Heritage Center.

### December 13

“William Hogarth’s Sense of Time” is the topic of a talk by Laura Baudot, associate professor of English at Oberlin College. Hogarth, one of the first and most important modern British artists, was fascinated with the depiction of time. His prints capture life in 18th-century London while employing traditional iconography for death and time.

LEFT: *Night I*, a soap ground aquatint and mezzotint by Charles Ritchie, who will give the September 13 Tuesday Tea talk. Gift of Anna Leithauser (OC 2002), 2006.35.19

BELOW: Detail of William Hogarth’s *Evening* from the series *The Four Times of Day*, 1738. Annie A. Wager Bequest, 1975.214



### SUNDAY OBJECT TALKS

*Talks begin at 2 p.m.*

Each student-led talk focuses on a work in one of the galleries, including some of the most famous in the AMAM collection. Fall semester talks begin on September 11 and run through December 4 (except for October 16 and 23, and November 27).



## Public events are just a part of the picture for the museum's education office.

### VISITING ARTIST LECTURE

**Tuesday, October 25, 5 p.m., Allen Art Building, Classroom 1**

Beijing-based artist Michael Cherney is best known for landscape photography that evokes traditional Chinese ink painting. He also produces calligraphic works using Chinese script, including his 2009 painting *Last Thoughts on Woody Guthrie*. This work, on loan from the artist, was inspired by a poem by the musician Bob Dylan, and is on view in the exhibition *Conversations: Past and Present in Asia and America*.

### COMMUNITY DAY

**Saturday, November 12, noon–4 p.m.**

Create your own artwork inside the museum during our autumn community event. Workshops and activities for all ages will be offered in the East Gallery. Museum staff and student docents will be on hand to get you started and all materials are provided.



### Trimmer busy behind the scenes

While public programs and tours are the most visible aspect of the work of the AMAM's education office, much activity takes place behind the scenes:

- Eighteen Oberlin students completed the 2016 Practicum in Museum Education winter-term course, becoming full-fledged docents able to lead Sunday Object Talks, tours, and K-12 class visits.
- Eric & Jane Nord Family Curator of Education Jason Trimmer was an invited speaker in Oberlin College courses on music education and alternative pedagogies, as well as a First Year Seminar on disabilities.
- A child of the Weltzheimer family that commissioned Oberlin's Frank Lloyd Wright house paid a visit last March. Mary Ann Hunsicker was especially interested to see her childhood bedroom, the design for which she had written about in a letter to the architect.
- The Weltzheimer/Johnson House hosted a photography show, as well as a sound installation project by Keenan DuBois (oc '16).

**LEFT:** David Zinn's *trompe l'oeil* chalk drawing of a dragon, which appeared to emerge from the flagstone in front of Hall Auditorium, was commissioned for the 2016 Oberlin Chalk Walk. More than 1,000 people registered for the 11th annual event. Photo by Dale Preston

## SEPTEMBER

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

**8** Opening reception for exhibitions with Fred Wilson, 5–8 p.m.

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

**13** Tuesday Tea: Printmaker Charles Ritchie of the National Gallery of Art, 2:30 p.m.

**18 & 25** Sunday Object Talks: 2 p.m.

## OCTOBER

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

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

**6** First Thursday: Student-centered evening open to all, 5–8 p.m.

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

**11** Tuesday Tea: Classics Associate Professor Drew Wilburn on "Small Objects from Graeco-Roman Egypt," 2:30 p.m.



**25** Visiting Artist Lecture: Michael Cherney on his works inspired by Chinese traditional art, Allen Art Building, Classroom 1, 5 p.m.

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

## NOVEMBER

**3** First Thursday: Artist Fred Wilson, The Hotel at Oberlin, 5:30 p.m.; reception to follow at the AMAM

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

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

**8** Tuesday Tea Talk: Amanda Manahan of the Oberlin Heritage Center on African American businesses, 2:30 p.m.

**12** Community Day: noon–4 p.m.

**13 & 20** Sunday Object Talks: 2 p.m.

## DECEMBER

**1** First Thursday: *Eva Hesse*, documentary film screening, Allen Art Building, Classroom 1, 5:30 p.m.

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

**13** Tuesday Tea: "William Hogarth's Sense of Time," Associate Professor of English Laura Baudot, 2:30 p.m.

**24–31** Closed for the holidays; museum reopens on January 3, 2017.

This inch-high *Figure of Horus (Harpocrates)*, made of faience and glaze, is one of 11 small objects to be discussed at the Tuesday Tea on October 11. Gift of the Egyptian Exploration Society, London, 1977.105



## Fall open houses set for September 4, October 2, and November 6.



Ceiling in the living room of the Welzheimer/Johnson House. Photos by Dirk Bakker

The Welzheimer/Johnson House will hold open houses on September 4, October 2, and November 6. Closed during the winter, the house will reopen on April 2, 2017.

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. On days other than scheduled open houses, guided tours are offered only to groups of 10 or more, including school groups, depending on staff availability.

Located several blocks west of the Oberlin campus, the house was completed in

1949. It is the first Usonian house in Ohio and one of the few in the nation open to the public. Parking is available on the south side of Morgan Street (golf course side).

The Welzheimer 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 history professor at Oberlin College, purchased the house and began restoring it. Johnson bequeathed the home to the college in 1992.

For inquiries, please call 440-775-8671 or e-mail to [jason.trimmer@oberlin.edu](mailto:jason.trimmer@oberlin.edu). For directions visit [www.oberlin.edu/amam](http://www.oberlin.edu/amam).



## Support the AMAM today by becoming a member of the Friends of Art.

MEMBERS OF THE ALLEN MEMORIAL ART MUSEUM PROVIDE critical support for acquisitions, exhibitions, and public programs. As a Friend of Art, you join us in encouraging a greater appreciation of art through the study of original works from many cultures.

Become a member and you will receive benefits at the corresponding level listed below. Many Friends choose to join at the \$150 supporting level in order to receive reciprocal member benefits at the Cleveland Museum of Art, Museum of Contemporary Art (MOCA), Toledo Museum of Art, and other Ohio institutions. Your gift helps the AMAM to maintain a vital presence in the local community and beyond.



For membership information 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+





**Allen Memorial Art Museum**  
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Oberlin, OH 44074

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