



Allen Memorial
Art Museum

AT THE ALLEN

OBERLIN COLLEGE ■ SPRING 2020





**Allen Memorial
Art Museum**

FREE AND OPEN TO THE PUBLIC

Oberlin College
87 North Main Street
Oberlin, Ohio 44074
(corner of Ohio Routes 58 and 511)

For information call 440-775-8665.

MUSEUM HOURS

Tuesday–Saturday, 10 a.m.–5 p.m.
Sunday, 1–5 p.m.
Closed Mondays and major holidays

GUIDED TOURS

Free educational and group tours may be arranged by calling the Education Department at 440-775-8166.

VISIT US ONLINE

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

SEARCH THE COLLECTION

allenartcollection.oberlin.edu/emuseum/

COVER: Utagawa Kunimasa (Japanese, 1773–1810), *The Actor Iwai Kumetaro as the Kamuro Tayori from the Shimbara District in Kyoto in Modorikago Nori no Shigayama, a Dance Play Performed as a Memorial to Nakamura Nakazo I at the Kiri Theater* (detail), 1796, color woodblock print. Mary A. Ainsworth Bequest, 1950.473

RIGHT: Carrie Mae Weems (American, b. 1953), *Ebo Landing*, from the *Sea Islands Series*, 1992, gelatin silver print. Gift of Anne and Joel Ehrenkranz, 2016.19.22A-C





The start of a new year—indeed a new decade—in the life of the museum brings with it a palpable sense of renewal, and of possibility. Pleasantly compounding this are just-launched initiatives, as well as new staff members who bring fresh energy and creative ideas to our team.

In August, AMAM staff participated in a daylong retreat with team-building, strategic planning, and mindfulness exercises. A few days later we celebrated our volunteers, members of the Museum Guild and docents of the Frank Lloyd Wright house, who so generously share their knowledge and time.

In the fall, we were thrilled to welcome to the staff Hannah Kinney, Alexandra Letvin, and Andre Sepetavec, who have already made a positive impact on student outreach, collection research, and gallery installations. And in early January we welcomed a new class of student docents, under the tutelage of Jill Greenwood, Eric & Jane Nord Family Curator of Education, through an Oberlin College Winter Term course that has been a key aspect of the museum's outreach and our emphasis on career preparation since the 1980s.

Important works from the museum collection have been showcased widely in recent months. Andrea del Verrocchio's relief *Madonna and Child* and Ernst Ludwig Kirchner's painting *Self-Portrait as a Soldier* hung proudly in exhibitions at the National Gallery of Art in Washington, DC, and at the Neue Galerie in New York, respectively. (The former show was organized by Oberlin alumnus and AMAM Visiting Committee member Andrew Butterfield '82.) In addition, 70 drawings by Eva Hesse were on view first in New York and then in Vienna.

In Oberlin, a major aspect of our offerings this semester is an exhibition of *ukiyo-e* woodblock prints bequeathed by Mary Ainsworth (OC 1889), organized by Kevin Greenwood, Joan L. Danforth Curator of Asian Art. He chose the works on view from among a larger group of 200 that toured three Japanese museums in 2019. Extensive exhibitions such as this—and its accompanying catalogue—often take years to come to fruition, and we are delighted that the moment has come to present this signature aspect of our holdings. Greenwood has also strengthened our Asian collection through several recent con-

servations grants; the happy result of one of these, funded by Japan's Sumitomo Foundation, is now on view in the exhibition *Monkeys, Apes, and Mr. Freer*.

Our schedule of public programs keeps growing, and this semester we have renamed two of our event series. "Allen After Hours" returns as a moniker for evening events, replacing "First Thursday." While some of these programs will indeed be held on the first Thursday, the name change gives us greater flexibility to schedule programs on alternate days, such as will occur this March and April. In addition, "Art Break" is the new name for our morning gallery talks held on third Fridays, formerly known as "AMAM in the AM," the brainchild of curator Jill Greenwood.

We are particularly excited to host, on April 16, the Harold Jantz Memorial Lecture, which will commemorate 500 years since the death of the eminent Renaissance artist Raphael (on April 6, 1520). We hope you will join us for guest speaker Yvonne Elet, an esteemed Raphael scholar. The AMAM collection includes a fascinating 1806 painting of an imaginary scene at Raphael's deathbed by the French artist Pierre-Nolasque Bergeret, purchased by Napoleon Bonaparte for his wife, Josephine—an impetus for the choice of subject, which, however, will range widely over Raphael's magnificent contributions to architecture, urban design, and other media.

One of our most exciting initiatives this year is the development of a new museum website. The new site will be much more flexible, mobile-friendly, and visually exciting—an appropriate showcase for the museum's exceptional holdings. Megan Harding, our manager of publications, membership, and media, is working closely on this with the Allen's staff to envision a vibrant web presence that will better connect us with AMAM members, the Oberlin campus, and friends near and far.

Communicating effectively with you about the museum's mission-centered activities is among our most important priorities. Please feel free to contact me to share your ideas for the Allen, and thank you for your support.

—Andria Derstine, John G. W. Cowles Director



In Vienna, visitors to mumok (Museum Moderner Kunst Stiftung Ludwig Wien) view an exhibition of 70 drawings by Eva Hesse from the AMAM collection.

Freshly returned from Japan, woodblock prints attest to Mary Ainsworth's vision.



LEFT: Torii Kiyomitsu (Japanese, 1735–1785), *The Actor Onoe Matsusuke and Otani Hiroji III as Tamazukuri no Komachi and Hada no Daizen Taketora in Kisoe uta sakae Komachi at the Ichimura Theater* (detail), 1762. Mary A. Ainsworth Bequest, 1950.220

Utagawa Hiroshige I (Japanese, 1797–1858), *Light Rain at Shono*, no. 46 from the series *Fifty-three Stations of the Tokaido*, ca. 1833. Mary A. Ainsworth Bequest, 1950.836



Ukiyo-e Prints from the Mary Ainsworth Collection Ripin Gallery, January 14–June 14, 2020

Nearly 120 Japanese woodblock prints collected by an intrepid Oberlin alumna from the class of 1889 span the history of the medium. These works—selected from the 200 prints that recently toured three major venues in Japan—feature actors, courtesans, and landscapes favored by denizens of the “Floating World” of 17th- to 19th-century Japan.

The life of Mary Andrews Ainsworth (1867–1950) would be forever changed by a solo voyage to Japan in 1906.

A year earlier, Japan's victory in the Russo-Japanese war was heralded as a symbol of the nation's rapid industrial development after centuries of isolation. Ainsworth, however, was attracted to an earlier Japan: that of the Edo period (1603–1868). In this more peaceful era, a world of entertainment arose—ephemeral pursuits made even more popular through the wide distribution of the woodblock prints known as *ukiyo-e*, or “pictures of the floating world.”

The Ainsworth collection represents the history and evolution of Japanese woodblock printmaking, with high-quality examples of the

major subjects, styles, and artists of *ukiyo-e*. Together, the works convey the full richness and complexity of Japan's print tradition.

Ainsworth bequeathed her collection of more than 1,500 prints to the Allen in 1950. To this day, the works are a mainstay of classes and visitor experiences at the museum. *Ukiyo-e Prints from the Mary Ainsworth Collection* is the final iteration of a traveling exhibition that was on view in 2019 at three museums in Japan.

Organized by Kevin R.E. Greenwood, Joan L. Danforth Curator of Asian Art, with Masako Tanabe and Marie Matsuoka, Chiba City Museum of Art; Saori Oishi, Shizuoka City Museum of Art; Eri Yoshida, Weikado Bunko Art Museum; Tatsuya Akita and Yasuko Kikuchi, Osaka City Museum of Fine Arts; Hiromi Sone, Mangosteen, Inc.; and Luoying Sheng '20, AMAM curatorial assistant in Asian art education.

Katsushika Hokusai (Japanese, 1760–1849), *The Chinese Poet Li Bai Viewing a Waterfall*, from the series *A Mirror of the Imagery of Chinese and Japanese Poets*, ca. 1834. Mary A. Ainsworth Bequest, 1950.742



Simian subjects highlighted in East Asian works donated by Charles Freer.

Kano Sanraku
(Japanese,
1559–1635),
Street Entertainer
(detail of hanging
scroll), mid-16th–
early 17th century.
Gift of Charles L.
Freer, 1912.30



Monkeys, Apes, and Mr. Freer

West Ambulatory, January 7–July 26, 2020

In 1912, Oberlin College received 100 works of Chinese and Japanese art from Charles L. Freer (1854–1919), an American collector best known for his gifts to the Smithsonian Institution. Freer's selections for Oberlin include fine examples of East Asian painting, ceramics, and sculpture. A number of the works collected by Freer feature monkeys or apes, and they appear in the three Japanese paintings in this exhibition.

The work titled *Street Entertainer* apparently came to the college in need of treatment. In 2017, the museum was able to remount and conserve the painting with funding from the Sumitomo Foundation of Japan, through its Grant Program for the Protection, Preservation, and Restoration of Cultural Properties Outside Japan. *Street Entertainer* is now on public view for the first time in more than a century, bringing well-deserved attention to this fascinating painting.

Organized by Kevin R.E. Greenwood, Joan L. Danforth Curator of Asian Art.

Works by Chinese video artist reject the screen's entertainment value.



Zhāng Péili
(Chinese, b. 1957),
30 x 30, 1988,
single-channel
color video with
sound, 32:02.
On loan from
the artist; photo
courtesy of the
Boers-Li Gallery

Boredom Aesthetics: The Early Videos of Zhāng Péili

Education Hallway, January 14–July 12, 2020

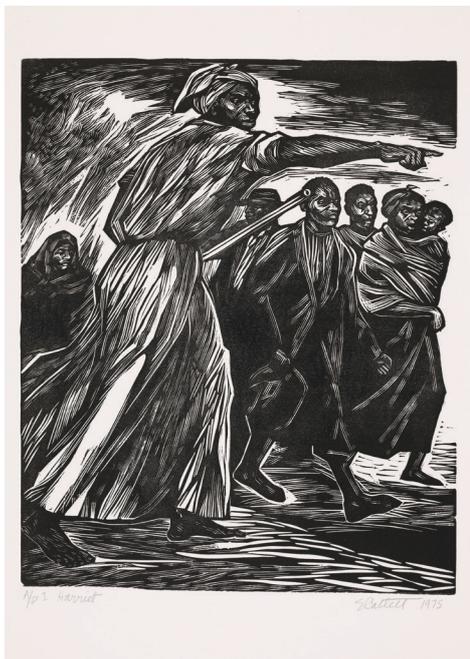
This exhibition presents three works by Zhāng Péili, the first Chinese-based artist to use video as his primary medium. The 1980s saw rapid changes in China, as art academies reopened after the government lifted Cultural Revolution-era restrictions, economic reforms led to increased private ownership of television sets, and artists participated in avant-garde events. Trained in oil painting, Zhāng began to experiment with video by recording monotonous actions in works that emphasize repetition and suppress narrative. These qualities test viewers' patience, rejecting the entertainment value of the screen to aestheticize the experience of being bored. For art historian Orianna Cacchione, "These works also emphasize the temporality of television, transforming the act of watching from one of 'killing time' into one of 'experiencing time.'"

Organized by Emma Laube '17, curatorial assistant in the Office of Academic Programs.



Prior to treatment by the Nishio Conservation Studio, *Street Entertainer* had suffered from creases and losses. Its scroll mounting showed insect and water stains, as well as accretions of dirt.

Eleven new works, including recent acquisitions, on view in *Afterlives of the Black Atlantic*.



Afterlives of the Black Atlantic

Ellen Johnson Gallery, to May 24, 2020

Eleven new works examining the legacies of the transatlantic slave trade—more than a third of the exhibition—have been swapped in for the spring semester.

The show now features linoleum cuts by two African American women: Two works by Elizabeth Catlett, purchased by the museum last year, offer dynamic portraits of activists Harriet Tubman and Sojourner Truth, while *Black Venus*, by Margaret Burroughs, riffs on and subtly critiques Thomas Southard's romanticized vision of beauty from 1793.

Works depicting bodies of water, a recurring motif in the show, include Albrecht Dürer's *Sea Monster* engraving, which evokes the dangers of travel by sea, and one of Hiroshi Sugimoto's atmospheric photographs of the Caribbean Sea.

Photographs by Walker Evans and Carrie Mae Weems are newly on view, along with Romare Bearden's 1975 collage, *Conjur Woman*.

A large painting by Enrique Chagoya invites viewers to reckon with the wreckage of colonialism and U.S. cultural imperialism. A hand-stitched quilt by Anna von Mertens contemplates a more specific moment in history, depicting the paths of the stars in the night sky during the hour between the shooting of Martin Luther King Jr. and the time of his death on April 4, 1968.

The second iteration of *Afterlives of the Black Atlantic* potentiates new connections among the works on view. See pages 16–17 for related programs.

Organized by Andrea Gyorody, Ellen Johnson '33 Assistant Curator of Modern and Contemporary Art, and Matthew Francis Rarey, assistant professor of the arts of Africa and the Black Atlantic in the Department of Art, with assistance from Amy Baylis '20.

LEFT: Elizabeth Catlett (American, 1915–2012), *Harriet*, 1975, linoleum cut. Museum Friends Fund, 2019.13

Painting newly on view contains lucky symbols displayed during Chinese boat festival.

The Enchantment of the Everyday: East Asian Decorative Arts from the Permanent Collection

Stern Gallery West, through July 19, 2020

A scroll painting and several other objects are newly on view in this exhibition showcasing the extraordinary skills of East Asian artists working in a variety of mediums. These include a bronze toad and incense burner, along with textiles featuring auspicious animals.

Visitors can challenge their observational skills by finding some of the numerous good-luck symbols in the painting *Auspicious Still Life*. Such symbols—gourds, lions, pomegranates, peaches, peonies, and many others—often were incorporated into Chinese textiles, ceramics, and other objects used in daily life. Paintings such as this one were displayed for luck and protection on the day of the Dragon Boat Festival, a date considered particularly unlucky.

Organized by Kevin R.E. Greenwood, Joan L. Danforth Curator of Asian Art.



Chinese, *Auspicious Still Life*, 18th century, ink and color on silk and paper. Gift of Charles L. Freer, 1912.37

Volunteer group builds bridges between museum and the community.



Mary Van Nortwick (left) and Margaret-Ann Ellis are among the Guild members who add special touches to Tuesday Teas, decorating tables and serving visitors. Here they match cups and saucers created for the teas by local artist Mari Kuroda.

WEEKEND VISITORS TO THE museum are likely to encounter a volunteer ready to welcome them and answer their questions. Since 2007, a corps of volunteers drawn from the Oberlin community, called the Museum Guild, has been helping to enhance the visitor experience at the museum. Stationed in the King Sculpture Court, volunteers may field questions about what to see at the museum or where to have lunch.

The founder of the Guild, Mary Louise VanDyke '47, says she was inspired to create the group when attending theater at the Shaw Festival in Ontario. "I saw how effective it was to have a member of the community there when you walked in," she says. VanDyke approached then museum director Stephanie Wiles with a plan to establish a volunteer organization at the Allen. Today, in addition to working at the museum's information desk, Guild members assist with publicity, merchandise sales, and Tuesday Teas.

Through the Guild, the museum forms meaningful relationships with local resi-

dents outside of the Oberlin campus. "Guild members are walking advertisements for the museum," VanDyke says. "You'd be surprised how often people ask me about the museum when I am out."

Residents of Kendal at Oberlin are among the museum's most loyal supporters, and, not surprisingly, they are a robust presence in the Guild. "They all were active in their own communities before coming to Kendal, and they expect to work in the community here," said VanDyke, a founder of the retirement community. Many Kendal residents were first drawn to Oberlin because of its first-rate art museum and other cultural amenities.

A lot of people join the Guild simply because they enjoy art and want to learn more, as well as keep up on happenings at the Allen. They attend annual sessions to learn about the behind-the-scenes workings of the museum. Desk volunteers also like interacting with visitors who come from all around the world and find it rewarding to talk with the parents of Oberlin students,

families deciding on a college, and college or conservatory alumni.

Guild members, when stumped with a question from a visitor, often rely on museum security officers, who know an impressive amount about the museum and its collections. "They are always ready to help and so good when approaching visitors," VanDyke says.

The museum is looking for new Guild members. All that's required is a willingness to learn and interact with the public. The commitment may be as little as two hours per month, on weekends, and training is provided.

To express interest or to learn more about the Guild, please contact Sally Moffitt at smoffitt@oberlin.edu, or call 440-775-8665.

TOP: Mary Louise VanDyke '47, founder of the Museum Guild

MIDDLE (from left): Jean Heller, Barbara Bruer, Marilyn Kasayka, and Bob Kasayka (not pictured) help out regularly at the front desk and Tuesday Tea events.

RIGHT: Jim Sunshine '46 and Irv Lewis, active members of the Guild



PHOTOS: JENNIFER MANNA

Museum welcomes new staff members involved in curation and exhibition of the collection.



Alexandra Letvin

TWO STAFF MEMBERS JOINED the AMAM on November 1 in positions key to the curation and exhibition of works in the museum collection.

Alexandra Letvin, who will oversee the collection of European and American art up to 1900, comes to the AMAM from the Philadelphia Museum of Art (PMA), where she was a postdoctoral curatorial fellow in the Department of European Painting and Sculpture. She curated the PMA's exhibition *Crossing Borders: Painting in the Crown of Aragon, 1400-1500* and also reinstalled the PMA's main 18th-century gallery.

Prior to the PMA, Letvin held a two-year fellowship split between the Meadows Museum in Dallas, Texas, and the Museo del Prado in Madrid. While at the Meadows, she organized the exhibitions *Goya: A Lifetime of Graphic Invention* and *The Meadows Collects: 50 Years of Spanish Art in Texas*. She also spent two years at the Baltimore Museum of Art as a curatorial fellow and cataloguer.

Letvin earned her master's and doctoral degrees in art history at Johns Hopkins Uni-

versity. She attended Williams College as an undergraduate, an experience that, she says, "taught me the importance of a college art museum both as an educational resource and as a forum for shaping campus discourse."

ANDRE SEPETAVEC HAS BEEN appointed chief preparator at the Allen, bringing more than 20 years of experience to the position. Since 2007, he has been a preparator and senior preparator at the Rock & Roll Hall of Fame and Museum in Cleveland. Sepetavec designed local installations and also supervised teams of art and artifact handlers that created traveling exhibitions seen in venues from New York City to Tokyo.

Sepetavec worked as an art handler and mount maker at the Toledo Museum of Art for nearly seven years. In addition to installing artworks for exhibitions, he packed more than 3,500 works from the museum's renowned glass collection for reinstallation in a new facility. Sepetavec earned a baccalaureate degree in art history from The Ohio State University.

PHOTOS: TANYA ROSEN JONES

Five Oberlin students present research in Chicago; teachers treated to "happy hour" with East Asian art.

OBERLIN WILL MAKE A STRONG SHOWING at the annual College Art Association Conference in Chicago this February. Of the 36 students selected nationwide to present posters, five of them will come from Oberlin College.

In October Hannah Wirta Kinney, curator of academic programs, held a workshop on writing abstracts for conferences, helping students to refine their research for presenting to a public audience. She will travel with the students to Chicago.

Posters will be displayed at the AMAM on Thursday, February 6, from 4:30 to 5:30 p.m., and following the after-hours program that evening.

K-12 EDUCATORS HAVE AMPLE WAYS to learn about and teach with East Asian art in the museum collection. In October, the Education Department hosted a teacher workshop that included talks, gallery tours, meditation, and interactive demonstrations.

In November, the AMAM invited educators throughout Lorain County to a "happy hour" event with gallery tours and information about grant-funded opportunities to teach with artworks, which include funding for transportation, in-school programs, hands-on curricular materials, lesson plans, and teacher workshops. A second happy-hour event will be held on February 21.

The AMAM congratulates the following students:

- Maya Bater Degand '20 on the crosses of María Josefa Sánchez,
- Leina Fieleke '21 on curatorial methods for visual disabilities,
- Lucy Haskell '20 on artist Henry Ossawa Tanner,
- Lucy Soth '22 on the sculpture of Francesco Bertos, and
- Lucienne Williams '22 on the representation of a military battle on a *cassone* panel.



MICHAEL HARTMAN

The museum expressed its appreciation for K-12 teachers in Lorain County with a special event that included guided tours and refreshments. The program was made possible through a Freeman Arts & Culture Initiative grant from the Freeman Foundation.

Evening programs range from prints and poetry, to film, Raphael, and culinary history.



Spoken word performances on Tuesday, March 3, will honor Toni Morrison (above) and reflect on works and themes in the exhibition *Afterlives of the Black Atlantic*. A documentary about her Louvre project will screen on Wednesday, February 26.

This series of evening programs, previously called *First Thursdays*, has been renamed.

ALLEN AFTER HOURS

Galleries remain open until 7:30 p.m. (except February 26) for a variety of free programs. A reception follows each.

Thursday, February 6, 5:30 p.m.

Some of the museum's most important Japanese woodblock prints are featured in the exhibition *Ukiyo-e Prints from the Mary Ainsworth Collection*. But who was Mary Ainsworth? How did she develop such a fine collection? Kevin R. E. Greenwood, Joan L. Danforth Curator of Asian Art, answers these questions as he discusses recent discoveries about Ainsworth and her collection.

Wednesday, February 26, 7 p.m.

Apollo Theatre, 19 E. College St., Oberlin; the museum will close at 5 p.m.

In 2006, as part of a residency at the Louvre Museum in Paris, author Toni Morrison invited spoken word poets to reflect on the colonial histories of that museum and its holdings. The AMAM presents a free screening of *The Foreigner's Home*, a 2018 documentary about Morrison and her Louvre project. Following the film, directors Rian Brown-Orso and Geoff Pingree, members of the cinema studies faculty at Oberlin, will take questions from the audience.

Tuesday, March 3, 5:30 p.m.

Poets from the Oberlin College community gather to reflect on the exhibition *Afterlives of the Black Atlantic*. "Afterwords: An Evening of Poetry at the AMAM" also remembers Nobel laureate Toni Morrison, who explored ideas of identity, exile, and belonging in a residency at the Louvre. Co-organized with the Creative Writing Program and OSLAM.

Thursday, April 16, 5:30 p.m.

The AMAM marks the quincentenary of the death of Raphael (1483–1520). The artist was praised during his lifetime as the "prince of painters," but the moniker long obscured his artistic achievements in other modes. We now recognize his role as Rome's chief architect and a designer in many media.

Yvonne Elet, associate professor of the history of art and architecture at Vassar College, explores Raphael's program of grand-scale designs that integrated architecture, landscape, sculpture, decoration, gardens, waterworks, urban design, sightlines, and performance. She sketches a new and holistic view of the artist's importance to Western art and architecture.

This program is funded through the Jantz Lectureship, which honors Harold Jantz '29, one of Oberlin's most distinguished literary scholars. Established in 1988, the endowed lectureship supports lectures and symposia related to German literature and literary history, German and American literary rela-



tions, art and art history, and bibliophilism. Lectures and programs are selected on a rotating basis by the Oberlin College Libraries, German department, and Allen Memorial Art Museum.

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

Culinary historian Michael W. Twitty celebrates the essential role of Black cooks in creating the creole cuisines of the Atlantic world. In his book, *The Cooking Gene: A Journey Through African American Culinary History in the Old South*, Twitty chronicles his extensive genealogical research and work as an historical interpreter throughout the American South.

Pierre-Nolasque Bergeret (French, 1782–1863), Honors Rendered to Raphael on His Deathbed (detail), 1806, oil on canvas. R. T. Miller Jr. Fund, 1982.93



Michael W. Twitty

PHOTO: JONATHAN LEWIS

Artwork from China, Japan, Peru, and more share the spotlight in spring semester.

TUESDAY TEAS

Second Tuesdays in the East Gallery. Tea and light refreshments follow each program. Free and open to the public.

February 11, 3 p.m.

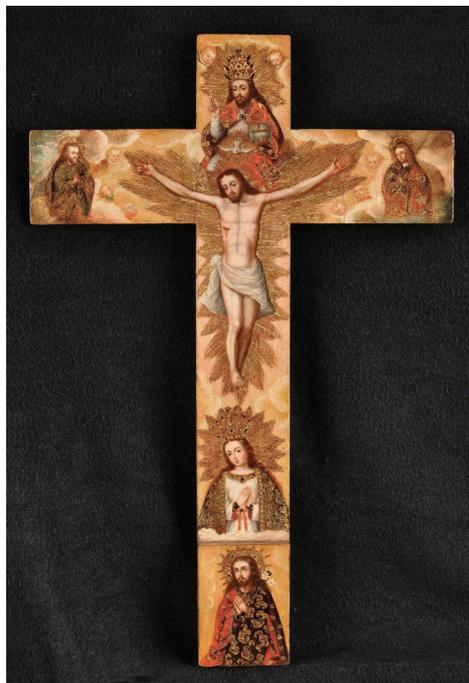
In 1988, Zhāng Péili recorded himself breaking and repairing a mirror over three painstaking hours in a work titled *30 x 30*, today considered the first video art by an artist in China. Curatorial Assistant Emma Laube '17 discusses her exhibition *Boredom Aesthetics: The Early Videos of Zhāng Péili*, examining television and avant-garde culture in late 20th-century China.

March 10, 3 p.m.

Alexandra Letvin, assistant curator of European and American art, focuses on the Allen's newly acquired *Cross with Virgin, Christ, and Saints* in her talk, "The Visual Culture of Colonial Peru." She speaks about this work from 18th-century Cuzco in the context of artistic and religious practice in the Spanish Viceroyalty of Peru.

April 14, 3 p.m.

One applicant in the annual AMAM student paper competition will be selected by collections curators to give this Tuesday Tea program. Third- and fourth-year Oberlin College students are invited to submit research abstracts related to the AMAM collection.



May 12, 3 p.m.

Chinese decorative arts frequently feature symbols and motifs believed to attract good fortune or repel dangerous forces. In his talk, "Warding Off Evil on the Dragon Boat Festival: The Complex Symbolism of *Auspicious Still Life*," Kevin R. E. Greenwood, Joan L. Danforth Curator of Asian Art, takes a deep dive into the symbols in an 18th-century painting that is newly on view (page 11).

The March 10 Tuesday Tea offers an opportunity to learn about *Cross with Virgin, Christ, and Saints* (above). R. T. Miller Jr. Fund, 2018.6A-B

ART BREAKS

Third Fridays at 10:15 a.m. Join museum staff members for this series of informal gallery talks (formerly called AMAM in the AM).

February 21—Alexandra Letvin, Willard-Newell Gallery

March 20—Kevin Greenwood, West Ambulatory

April 17—Emma Laube '17, Stern Gallery East

May 15—Hannah Wirta Kinney, Willard-Newell Gallery

SUNDAY OBJECT TALKS

Talks begin at 2 p.m. These short, interactive talks are offered most Sundays during the academic year. Each docent-led session focuses on a work of art on view.

February 9, 16, and 23

March 1, 8 and 15

April 5, 19, and 26

May 3

Presenters will meet visitors in the King Sculpture Court prior to Art Breaks and Sunday talks.



COMMUNITY DAY

Saturday, April 25

Noon–3 p.m., East Gallery
Creativity and culture come together as we explore the ceramic art of Japan during this free family-friendly event. Artist-in-residence Mari Kuroda leads an art-making activity, drawing from her native culture of Japan. For further inspiration, take a tour of ceramics on view.

We will provide multiple ways to explore the Japanese aesthetic of *wabi-sabi*, which embraces the unexpected, finds beauty in imperfections and repurposed materials, and reveres the natural world through sustainable practices.

Mari Kuroda will be artist-in-residence for the Community Day on Saturday, April 25. The program is made possible through a Freeman Arts & Culture Initiative grant from the Freeman Foundation.



ELIJAH SATORU WOOD

Drum up some digital fun, or go entirely analog at the annual Oberlin Chalk Walk.



ART+FEMINISM WIKIPEDIA EDIT-A-THON

Saturday, March 7

Noon–4 p.m., East Gallery

The editing marathon returns for a fourth year. This world-wide event aims to create and expand Wikipedia pages on women and gender non-binary artists. Last year 65 editors participated, contributing 13,900 words to Wikipedia entries. This year celebrates the centennial of women’s suffrage. If you’ve never edited a Wikipedia page, we’ll teach you! Drop in for as long (or as little) as you like; instruction will be provided on a rolling basis. Presented by the AMAM in partnership with the Oberlin College Libraries.

OBERLIN CHALK WALK

Saturday, June 20

10 a.m.–4 p.m.

Artistic fun for people of all ages, the annual Oberlin Chalk Walk is presented by the AMAM and several community organizations. Come express your colorful creativity on the sidewalks of downtown Oberlin. Free. The rain date is Sunday, June 21. For more information, see oberlinchalkwalk.com.

STAY IN TOUCH ONLINE

Late-breaking details about museum events often are available only on social media. Stay in touch with us online through these channels:

- Get our free monthly digital newsletter by emailing mharding@oberlin.edu with the subject line “subscribe.”
- To find us on Facebook and Instagram, search for [@allenartmuseum](https://www.instagram.com/allenartmuseum). Follow us and share with your friends!
- Visit our emuseum site at allenartcollection.oberlin.edu to search the entire AMAM collection for works by your favorite artists.

JILL GREENWOOD



FEBRUARY

- 6** Allen After Hours: Lecture by Kevin Greenwood, “Ukiyo-e Prints from the Mary Ainsworth Collection,” 5:30 p.m.
- 9** Sunday Object Talk: 2 p.m.
- 11** Tuesday Tea: Emma Laube ’17 on Chinese video artist Zhāng Péilì, 3 p.m.
- 16** Sunday Object Talk: 2 p.m.
- 21** Art Break: Alexandra Letvin, Willard-Newell Gallery, 10:15 a.m.
- 23** Sunday Object Talk: 2 p.m.
- 26** Film Screening: *The Foreigner’s Home*, Apollo Theatre, 7 p.m.

MARCH

- 1** Sunday Object Talk: 2 p.m.
- 3** Allen After Hours: Afterwords: An Evening of Poetry at the AMAM, 5:30 p.m.
- 7** Wikipedia Edit-a-Thon: 12–4 p.m.
- 8** Sunday Object Talk: 2 p.m.

- 10** Tuesday Tea: “The Visual Culture of Colonial Peru,” Alexandra Letvin, 3 p.m.
- 15** Sunday Object Talk: 2 p.m.
- 20** Art Break: Kevin Greenwood, West Ambulatory, 10:15 a.m.

APRIL

- 5** Weltzheimer/Johnson House open: noon–5 p.m.
- 5** Sunday Object Talk: 2 p.m.
- 12** Easter Sunday: Museum closed

- 14** Tuesday Tea: Annual Oberlin student presentation, 3 p.m.
- 16** Allen After Hours: Jantz Memorial Lecture by Yvonne Elet, Vassar College, on the painter Raphael, 5:30 p.m.
- 17** Art Break: Emma Laube ’17, 10:15 a.m.
- 19 & 26** Sunday Object Talks: 2 p.m.
- 25** Community Day: Mari Kuroda leads a hands-on activity, noon–3 p.m.

MAY

- 3** Weltzheimer/Johnson House open: noon–5 p.m.
- 3** Sunday Object Talk: 2 p.m.
- 7** Allen After Hours: Lecture by culinary historian Michael Twitty, 5:30 p.m.

- 12** Tuesday Tea: Kevin Greenwood on the painting *Auspicious Still Life*, 3 p.m.
- 15** Art Break: Hannah Wirta Kinney, Willard-Newell Gallery, 10:15 a.m.

JUNE

- 7** Weltzheimer/Johnson House open: noon–5 p.m.
- 20** Oberlin Chalk Walk: 10 a.m.–4 p.m.

JULY

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

AUGUST

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

The Weltzheimer/Johnson House reopens April 5.



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

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

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

Groups of 10 or more, including school groups, may request a guided tour of the home at times other than scheduled open house days. For inquiries, please contact the Education Department at education.amam@oberlin.edu.

The Weltzheimer/Johnson House is located 1.5 miles west of the art museum, at 534 Morgan St., in Oberlin. Intended for a family of middle-class means, the house is Wright's first Usonian-style house in Ohio and one of few in the United States that are open to the public. Commissioned by the Weltzheimer family in 1947, the home was purchased in 1968 by art history professor Ellen Johnson, who later bequeathed it to Oberlin College.



Your membership sustains a tradition of studying original works of art.

THE AMAM'S FIRST CURATOR, Hazel B. King, founded the Friends of Art in 1938 to engage individuals in the life of the museum. More than 80 years later, membership dues still provide crucial support for acquisitions, exhibitions, and public programs that encourage a greater appreciation of art through the study of original works from many

cultures. As a Friend of Art, you will receive the membership benefits listed below. Most importantly, your support will help the museum to maintain an active and vital presence in the local community and beyond. If you are already a member, thank you. If not, please consider joining us at whichever level of giving is right for you.



Visit oberlin.edu/amam/join.html for membership information, or call 440-775-8670.

Membership Level	Eligibility and Benefits	Annual Dues
Individual	Members receive: one membership card, twice-yearly newsletter, 20 percent discount on AMAM merchandise, notification of museum events and exhibition openings, and reciprocal benefits at more than 40 college and university museums nationwide.	\$50
Student	<i>Open to Oberlin College students and young alumni (within five years of graduation)</i> Student members receive all of the basic benefits listed above.	\$20
Family/Dual	<i>Benefits for two adults and all children under age 18 living at the same address</i> Receive two membership cards providing access to all of the individual membership benefits.	\$75
Supporting	<i>As above, plus:</i> free admission and/or discounted merchandise at 15 institutions in the Ohio Museum Reciprocal Membership Program, and the AMAM Annual Report.	\$150+
Patrons Circle	<i>As above, plus:</i> Member privileges and discounts at many major museums nationwide through the ROAM.	\$500+
Director's Circle	<i>As above, plus:</i> advance notice of museum travel programs sponsored in concert with the Oberlin Alumni Association.	\$1,000+
Collectors Circle	<i>Exclusive benefit:</i> Members at this level may make an appointment annually for a personalized experience with an AMAM staff member, in addition to all of the above-listed benefits.	\$2,500+

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