

Allen Memorial Art Museum

OBERLIN COLLEGE ~ SPRING 2014



ALLEN MEMORIAL ART MUSEUM

FREE AND OPEN TO THE PUBLIC

Oberlin College
87 North Main Street
Oberlin, Ohio 44074
(corner of Ohio Routes 58 and 511)
For driving directions visit
www.oberlin.edu/amam

For information call 440-775-8665.

MUSEUM HOURS

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

GUIDED TOURS

Free educational and group tours may be arranged by calling the Education Office at 440-775-8671.

NEWS AND UPDATES

<http://amamblog.tumblr.com>

PHOTOGRAPHS

www.flickr.com/photos/allenartmuseum/sets/

SEARCH THE COLLECTION

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

Cover: Camille Pissarro's 1893 painting, *Epping Landscape* (detail), is now on view in the Stern Gallery. Erma Smith Barnard Bequest, 1983.10

Right: The Ripin Gallery features Albrecht Dürer's 1498 woodcut from the *Apocalypse* series, *St. John Devouring the Book* (detail). Gift of Kate Schaeffer, 1973.23







THE AMAM HAS LONG EMPHASIZED not only its important academic outreach to Oberlin College students and faculty, but also its vital role in providing innovative educational experiences for the local and regional communities. Since its founding, the museum has always been free and open to the public, and has presented a wide range of compelling programs for visitors of all ages. A crucial aspect of this is our Education Department, headed since 2006 by curator Jason Trimmer. I am delighted to be able to announce that henceforth this position will be titled the Eric & Jane Nord Family Curator of Education, thanks to an extremely generous gift to fully endow it from the Eric & Jane Nord Family Fund. For more on this transformative development, see page 13.

The endowment of the education curatorship follows closely on the heels of the endowment of the museum's Asian curatorship. I am very happy to share the news that the AMAM has completed a national search for the inaugural Joan L. Danforth Curator of Asian Art, and will welcome Dr. Kevin Greenwood as assistant curator later this spring. You'll be learning more about Kevin in our next newsletter, after he has had a chance to begin working with our outstanding Asian collection.

As I write on a blustery winter day, it is nice to look ahead to the many exhibitions and events planned for spring and summer 2014. *Between Fact and Fantasy: The Artistic Imagination in Print*—the first exhibition organized by Andaleeb Banta, curator of European and American art—provides a great contrast to our overarching realism theme for 2013–14, while a variety of other new exhibitions and installations by our talented staff highlight diverse aspects of this movement. Among other guests we look forward to welcoming Philip Yenawine and Fred and Laura Bidwell for First Thursday presentations, and hope you'll plan to come to some of our exciting programs described on pages 16–18.

Preparatory work continues toward the full cleaning and restoration of the King Sculpture Court ceiling; please take



a moment to glance upwards—and not just at the art on our walls—when you visit. The initial results are quite spectacular, and testify to how marvelous this area will look when the project is complete.

The King Sculpture Court was named in honor of the AMAM's first curator, Hazel B. King, and last year marked the 75th anniversary of her having founded the Friends of Art. Wishing to encourage new Friends and to provide tangible benefits to them, we have revamped our membership structure (see pages 21–22). We hope very much that you will become a museum member, if you haven't already, and we are grateful to the many long-time Friends whose steadfast support enables the AMAM to thrive.

Andria Derstine
John G.W. Cowles Director

One highlight of the AMAM's educational offerings was a First Thursday program last November that drew hundreds of visitors. *Monuments Men* author Robert M. Edsel spoke about efforts to restitute and protect artwork looted during World War II. Photo: Sara Morgan (OC 2014)

Artistic imagination spotlighted in exhibition of prints depicting the unreal and fantastical.



Francisco José de Goya y Lucientes
(Spanish, 1746–1828)
The Sleep of Reason Produces Monsters,
from *Los Caprichos* [sixth edition], 1799
Etching and aquatint
Bequest of Elisabeth Lotte Franzos, 1983.1

Between Fact and Fantasy: The Artistic Imagination in Print

Ripin Gallery, through June 22

As a counterpoint to the AMAM's yearlong theme of realism, Curator of European and American Art Andaleeb Banta has brought together more than 140 images of the imaginary, the unreal, and the fantastical. Woodblock prints, engravings, etchings, lithographs and mezzotints from the AMAM collection strive to answer the question: How did artists depict something they did not observe?

Prior to the widespread use of abstraction and photography, artists used imaginative interpretations of traditional forms to portray miracles, mythological figures and creatures, visions, concepts, and places and historical events they did not witness. Although they often framed their musings within established iconography, they frequently used those moorings as a point of departure, creating something entirely new.

In this exhibition, European and American prints from the

15th to the 20th centuries explore subjects that demanded or invited the artist's imagination. The section on "Fact and Fiction" investigates the varying degrees of truth in artists' illustrations of historical events and the natural world, such as Albrecht Dürer's woodcut of a rhinoceros he never saw in the flesh, or Käthe Kollwitz's *Bauernkrieg* series of 1901–08 depicting a 16th-century peasant revolt.

Landscape imagery ranges from the fabricated, such as *capricci* by the 18th-century Venetians Canaletto and Giovanni Battista Piranesi, to unfamiliar interpretations of known places by James Abbott McNeill Whistler and his 19th-century contemporaries.

When artists tell stories of the mystical and the supernatural, mythological figures often take on superhuman appearances, as in Hendrick Goltzius's depiction of the god *Pluto* as a muscular giant. Miraculous events are portrayed as both unearthly, as in Dürer's woodcut of *Saint John Devouring the Book* from the *Apocalypse* series, and firmly rooted in the human context,

as in Rembrandt's extraordinary etching of *Christ Healing the Sick*.

Perhaps the most fascinating prints are those that address the role of the artistic imagination itself. From allegories on beauty, love, and genius to displays of whimsy, fantasy, and the mysterious, the section on "The Artistic Imagination" presents a wide array of images representing the workings of the inventive mind. One of the most famous is Francisco José de Goya y Lucientes's *The Sleep of Reason Produces Monsters* (opposite page), from his landmark album of aquatints,

Los Caprichos. Asleep at his work table, the artist—identifiable by the etching tools at his side—dreams of swarming nocturnal creatures signifying ignorance, evil, and deceit. In his original publication of this print, Goya provided this explanation: "Fantasy, abandoned by reason, produces impossible monsters; united with it, she is the mother of the arts and the origin of marvels." Although Goya intended the image to be a commentary on the follies of society, it also positions the imagination at the heart of the creative process. To explore it can be both terrifying and exhilarating.

The Fall of Babylon (1831), a hand-colored mezzotint by John Martin, is among the many landscapes fabricated from artists' imaginations on view in the Ripin Gallery. Friends of Art Endowment Fund, 1974.60

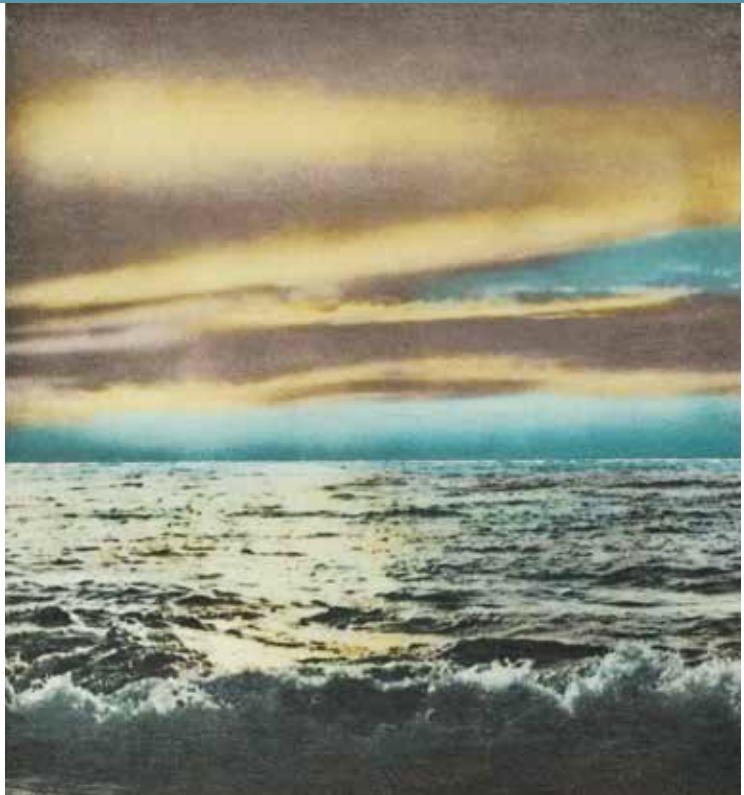


RELATED EVENT

Thursday, April 17,
at 5 p.m.
Allen Art Building
Classroom 1

In her lecture titled
“Voice Amplified/
Voice Interrupted:
The Use of Punctua-
tion Signs in Soviet
Posters,” Masha
Kowell of the Norton
Simon Museum in
Pasadena, Calif.,
traces the syntac-
tic, semantic, and
graphic evolution of
punctuation marks in
Soviet propaganda
posters. The talk is
co-sponsored by the
Russian Department
and the Clowes
Lecture Fund.

Above: Gerhard
Richter's 1971
photogravure *See-
landschaft (Ocean)*
iterates a key trope
of Socialist Real-
ist landscape—the
prominent inclusion
of the horizon line—
that symbolizes the
utopian future to
which all Socialist
societies aspired.
Art Rental Collection
Transfer, 1995.1



The Legacy of Socialist Realism
West Ambulatory, through June 22

This exhibition reveals the influence of Socialist Realism, the only officially sanctioned style for artists behind the Iron Curtain, on two contemporary artists: Bulgarian-born Christo and East German-born Gerhard Richter. In their twenties, both fled their home countries in search of artistic freedom in the West, where they rose to world fame, in part due to their rigorous training in the Socialist Realist method. The exhibition also includes the perspective of Eastern European and American artists who view Socialist reality from without, as outsiders looking in. Their works comment on the restrictive artistic and social conditions imposed by totalitarian control, or the bleak post-Socialist world divested of its idealized semblance. The show relates to Socialist Realist works on display in the Ellen Johnson Gallery. Both selections are organized by Curator of Academic Programs Liliana Milkova.



This mezzotint (ca. 1765) by William Baillie reproduces a self-portrait painted by Sofonisba Anguissola, one of the few women to earn fame as an artist in 16th- and 17th-century Italy. In a mezzotint, the entire surface of the printing plate is roughened to hold ink then burnished smooth in the areas meant to stay white. The method is well suited for reproducing paintings because it allows for a range of light and dark tones. Gift of Wolfgang Stechow, 1961.94

Prints and Printmaking

Education Hallway, through June 22

This exhibition explores different techniques for making prints—from woodblock impressions to lithography—as well as how prints were used in a variety of cultures and time periods. No matter the technique or purpose, all forms of printmaking share the ability to generate copies of an image. Once the only exact method of reproduction available, printmaking continues to hold great allure for artists today.

Prints and Printmaking introduces the processes used to create works seen elsewhere in the museum, including the European and American prints in Ripin Gallery. The exhibition was organized by Curatorial Assistant Sarah McLusky (OC 2013).

Realism theme continues with works newly on view by Arbus, Kirchner, Magritte, and Millet.



Working from street corners, parks, and other public places, artists in New York City and other expanding urban areas found a wealth of material in their immediate environment. In a 1929 print titled *Corner Shadows* (above), Martin Lewis conveys a psychological sense of the nighttime urban atmosphere. Gift of the Cleveland Print Club, 1933.67

THE AMAM'S TWO MAJOR exhibitions of realist art continue through June 22, 2014. Together, the two exhibitions survey the varied approaches to realism taken by European, American, and Asian artists from the mid-19th century to the present.

In the Stern Gallery are more than 25 works newly on view in *Regarding Realism*. These include a drawing by French Realist Jean-François Millet, lithographs by American Regionalists Thomas Hart Benton and John Steuart Curry,

and etchings of American city scenes by Martin Lewis.

More than 35 works are newly on view in *Modern and Contemporary Realisms*, including woodcuts by German Expressionist Ernst Ludwig Kirchner and etchings by Surrealists René Magritte and André Masson.

Another addition is the pastel *Reclining Nude* by Henri Matisse, which reflects the French artist's postwar penchant for bright colors and pleasurable subjects. Silkscreen prints by Roy Lichtenstein and Edward Ruscha reveal the Pop artists' fascination with the banal objects of everyday American life.

Included is *A Box of Ten Photographs*, a 1968 portfolio by Diane Arbus. Known for her black-and-white images of people who are often marginalized, such as dwarfs, transgendered people, and circus performers, Arbus was the first American photographer to have her works shown in the Venice Biennale (1972).

North Ambulatory features luxurious decorative objects from Persia and India.

TWO NEWLY DISPLAYED OBJECTS—A SILK CARPET AND AN IVORY PAPER KNIFE—illustrate the breadth and quality of the AMAM's holdings of art from Persia and India. A finely knotted *Medallion Carpet*, probably from the late 19th century, comes from Tabriz, Iran. The region had been a center for carpet production since at least the 16th century, and was long an important stop on the east-west trade route between the Caspian Sea and the Caucasus. This carpet's pumpkin and turquoise medallion pattern recalls older traditional patterns in Persian weaving, and the silk creates a luxurious surface that reflects light and changes in tone depending on the visitor's vantage point.

Also from the late 19th century is an *Anglo-Indian Ivory Paper Knife* (shown below to the left of the *Medallion Carpet*). The exceptionally detailed carving of an elephant at the knife's finial indicates the artisan was familiar with traditional Indian carving technique and designs.



Staff spotlight: What do museum registrars do?



At Chicago's O'Hare International Airport, workers from a Japanese cargo carrier pack a pallet that will be used to transport Impressionist works loaned by several American museums for a traveling exhibition in Japan. Photo by Lucille Stiger

Opposite:
Ernst Ludwig
Kirchner (Ger-
man, 1880–1938)
Self-Portrait as a
***Soldier*, 1915**
Oil on canvas
Charles F. Olney
Fund, 1950.29

TO MANY PEOPLE, A REGISTRAR is someone who signs you up for college courses. In a museum, the job title takes on a different meaning—one critical to nearly everything the institution does. Museum Registrar Lucille Stiger and Assistant Registrar Selina Bartlett are responsible for the physical care of the AMAM collection of more than 14,000 objects. They maintain a database of museum objects,

including details of condition, as well as exhibition and publication history. They keep images of each work, and respond to requests for reproduction rights. Registrars also track and record the whereabouts of each object, whether in storage, on display, in conservation, or on loan to another institution. Registrars also act as couriers, safeguarding works as they travel.

Objects from the AMAM collection are highly sought after by museum exhibition organizers around the world. While many more loan requests are turned down than can be granted, the AMAM is lending a number of important paintings in 2013–14. One is Ernst Ludwig Kirchner's *Self-Portrait as a Soldier*, which Bartlett couriered to Bonn in November for the exhibition *The Avant-Gardes at War*. It will also go to London's National Portrait Gallery for another exhibition commemorating the 100th anniversary of World War I. When such works go out, the museum registrar often takes on the important role of courier before, during, and after the transit. Condition reports are made at each of four points along the path: prior to crating, when the work is uncrated at its destination, when it is taken off display, and when it returns to the AMAM.

"Basically our job is to ensure that the shipment gets handled properly," said Stiger. The journey begins as works are packed

into custom-made crates and a registrar or curator will ride with the shipment in a truck to the airport in either Chicago or New York (Cleveland cannot accommodate large cargo planes). In the cargo area, he or she oversees loading of the artwork onto the plane. For example, Stiger has had to insist that a museum crate not be packed on the same pallet as a container carrying liquid. If the destination is international, there can be a long wait standing in a cargo area while clearing customs. “You never know what’s going to happen,” said Bartlett, who always packs granola bars and an apple just in case.

“You have to have a lot of stamina,” said Stiger, who has been at the AMAM 18 years and has accompanied artworks to Australia, England, Germany, Japan, Italy, Spain, and within the United States. In October, Stiger traveled to Tokyo with a painting by Alfred Sisley, *The Loing Canal at Moret*. It was one of four AMAM works—the others were denied—requested for the exhibition *Impressionists at Waterside* that will travel to three Japanese museums.

Couriers do not discuss their travel plans, as shipment times and contents are confidential. Bartlett made

two stops on her November courier mission to Germany. After seeing the Kirchner delivered securely to the museum in Bonn, she traveled by train to Augsburg, where she oversaw the uncrating of a 1918 work by Paul Klee for the recent exhibition *Paul Klee—The Myth of Flight*.

When an exhibition concludes and the aircraft finally touches down on domestic soil, “you’ve still got that long truck ride of six or eight hours from Chicago or New York,” says Bartlett. “It often takes more than 24 hours of constant travel to get home.”



Despite the risk of damage or theft, most museums loan works of art—it’s essential to their mission. AMAM loans are carefully considered in terms of the importance of the proposed exhibition and the contribution the work would make. Decisions are made, sometimes years in advance, by the museum director, relevant curator, and registrar.

Once a request is granted, it is the registrar who goes to work in planning for any needed conservation, having a crate made if needed, and escorting the shipment. Far from a paid vacation, courier work is a necessary—and sometimes grueling—part of the museum registrar’s job description.

The Eric & Jane Nord Family Fund donates \$1.5 million to endow Curator of Education position.



THE AMAM'S CURATOR OF EDUCATION position will henceforth be known as the Eric & Jane Nord Family Curator of Education, thanks to a transformative gift from the Eric & Jane Nord Family Fund. The Nord family has been among the AMAM's greatest benefactors for many decades. Indeed, the Nord gallery on the museum's north side was named by Eric and Jane Nord to honor the memory of Mr. Nord's parents, Walter and Virginia, and Nord family members have long supported significant AMAM projects and programs.



With a longstanding commitment to the value of community service and to greater Lorain County, the Eric & Jane Nord Family Fund supports a wide range of activities, including community development and arts education. Since its inception, the museum's Education Department has served the general public in our region through a variety of innovative and creative programs for K-12 students and adults of all ages.

Since his arrival in 2006, curator Jason Trimmer, aided by numerous student docents and assistants, has developed public tours and community events, often in partnership with other local organizations such as the Firelands Association for the Visual Arts and the Oberlin Heritage Center.



"Through this gift, my family and I are very happy to ensure that arts education in the Oberlin community and Northeast Ohio continues to thrive, though the excellent work of the AMAM staff," says Emily McClintock (OC 1976), daughter of Eric and Jane Nord and a member of the AMAM's Visiting Committee and the Oberlin College Board of Trustees.

The tremendous support provided by the Eric & Jane Nord Family Fund guarantees that the Allen Memorial Art Museum can, in perpetuity, fulfill its mission of providing exemplary art education and exciting programs to the broad public of our region, benefiting generations of museum visitors to come.

Nearly half of all first-year seminars utilize museum; curator teaches on art of Latin America.

New first-year seminar investigates chemistry of art

“Materials at the Museum” is the title of a new first-year seminar offered this spring by Catherine Oertel, associate professor of chemistry. Students will examine the chemical structures of various materials—pigments, stone, metal, glass, ceramics, and plastics—to understand how they produce specific textures and visual effects.

The Office of Academic Programs helped Oertel to select relevant objects and to develop an art-historical context to supplement the scientific understanding of the artworks. In fall 2013, museum staff facilitated class sessions for 23 first-year seminars, the highest number ever in one semester. This accounts for nearly half of the 48 seminars for first-years offered at Oberlin College last semester.

Last fall, the Office of Academic Programs hosted first-time class visits from students enrolled in psychology, sociology, Latin American studies, Portuguese and English for speakers of other languages (ESOL) courses.



SELINA BARTLETT

Curator co-teaches Latin American studies class

In fall 2013, Denise Birkhofer, assistant curator of modern and contemporary art, joined a team of Oberlin faculty—from anthropology, economics, Hispanic studies, politics, and Portuguese and Brazilian studies—to co-teach a course titled, “What is Latin America? Issues in Latin American Studies.” Birkhofer gave a classroom lecture on the scholarship and collecting trends of the 20th century. The class also met in the museum’s Print Study Room, where they learned about key movements and issues in Latin American Art, experiencing its richness and diversity firsthand through exposure to original works of art.

Denise Birkhofer led a session in which students viewed works from the 20th and 21st centuries by artists from Latin America, including Diego Rivera, José Clemente Orozco, Ana Mendieta, René Santos, Alfredo Jaar, Roberto Matta, and Liliana Porter.



***The Lovers*, a 1928 wood engraving by Rockwell Kent, was among the AMAM works studied by Oberlin biology students examining the physiology of love. Gift of Leona Prasse, 1948.317**

Conference features panel on impact of museum visits

In May, Curator of Academic Programs Liliana Milkova and Professor of History Steven Volk will chair a panel on the impact of museum visits on student learning at the Association of Academic Museums and Galleries conference in Seattle.

Teaching Music through Art: Pedagogy Workshop for Conservatory Faculty

February 21, 3:30–5 p.m.

A 90-minute introduction to museum holdings and an overview of art-based teaching strategies using the AMAM collection will be offered. Organized by the museum's Office of Academic Programs in conjunction with the Center for Teaching Innovation and Excellence, the session will include presentations by conservatory faculty already using museum objects in their classes.

Biology of love assignment is highlighted in article

An article titled "Engagement and Skill Development in Biology Students through Analysis of Art" was published in the winter 2013 issue of *Life Sciences Education*. The authors were Professor of Biology Taylor Allen, AMAM Curator of Academic Programs Liliana Milkova, Stephanie Wiles (former AMAM director), and Colette Crossman (former AMAM curator of academic programs).

The article presents the findings from a series of museum class activities in which Oberlin College biology students studied artworks in the AMAM collection related in some manner to love. Working in small groups, students developed mini-exhibitions addressing two questions: whether portrayals of love in art align with the growing understanding of the biology of love, and whether the bodily experience of love is universal or culturally influenced.

Data indicated that the assignment engaged students, helped to develop higher-level thinking skills, and prompted meaningful engagement with course material.

Community Day

Saturday, March 15

11 a.m. to 3 p.m.

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

MISCHA LEWIS-LORELLE



Oberlin Chalk Walk

Saturday, June 21

10 a.m. to 4 p.m.

Rain date: Sunday, June 22

Join us for the ninth annual Oberlin Chalk Walk! Oberlin sidewalks will become a canvas for master artists and hundreds of talented amateurs. This popular event for all ages is sponsored by the Allen Memorial Art Museum in conjunction with Oberlin Main Street-Chamber, Firelands Association for the Visual Arts (FAVA), and the Oberlin Public Library.

All materials will be free and available at four outdoor registration sites: New Union Center for the Arts (39 S. Main St.), Ben Franklin (13 W. College St.), Hall Auditorium (67 N. Main St.), and Lorain National Bank (40 E. College St.). Leading up to this year's event, the AMAM and FAVA will hold public workshops at several locations in Lorain County.

AMAM-FAVA Teen Workshop

The 10-week workshop meets from 4:30–6 p.m. on Mondays and Tuesdays, from February 10 through April 15

High school art students who want to build their portfolios should consider this workshop offered in collaboration with the Firelands Association for the Visual Arts. Participants will bring home a number of finished projects as local artists Donna Coleman and Jean Weigl instruct teens in the development of painting and drawing skills.

Kids Summer Art Camp

August 18–22, 9 a.m. to 3 p.m.

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

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

From outsider art to the classics, spring programs offer new ways to appreciate works on view.

FIRST THURSDAYS

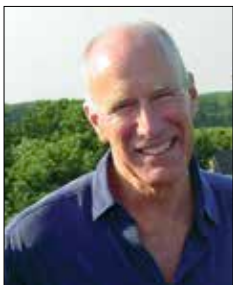
During these special evening hours, museum galleries remain open until 8 p.m. for you to attend programs, explore recent installations, take audio tours, and mingle over refreshments in the East Gallery. Museum staff and student docents will be on hand to answer questions and chat about AMAM works on view in the galleries.

February 6, 5–8 p.m.

Come celebrate the opening of three new exhibitions! Gallery tours will begin at 6 p.m., led by Andaleeb Badiee Banta, curator of European and American art; Liliana Milkova, curator of academic programs; and Curatorial Assistant Sarah McLusky. In addition, AMAM docents will lead art activities for all ages exploring the theme of print-making and its techniques.

March 6, 5:30 p.m.

Philip Yenawine is co-founder of the non-profit organization Visual Understanding in Education (VUE). His presentation will range from philosophical (what is art for?) to theoretical (what does research into aesthetic thought tell us about viewing art?) and practical (how do we empower viewers?). Yenawine will lead a



discussion using the VUE curriculum, known as Visual Thinking Strategies, to illuminate these topics and offer visitors a chance to exercise their brains. This interactive curriculum is widely used in schools, as well as by the museum.

April 3, 5:30 p.m.

Fred (OC 1974) and Laura Ruth Bidwell will discuss their joint passion for collecting art and their creation of the Transformer Station, a platform for emerging and mid-career artists located in Cleveland's Ohio City neighborhood. The venue hosts contemporary art exhibitions, events, and music. Mr. Bidwell is interim director of the Cleveland Museum of Art. Mrs. Bidwell was the founding curator of Akron's Summit ArtSpace Gallery and is an established mixed-media artist, photographer, and videographer.

May 1, 5:30 p.m.

At the Weltzheimer-Johnson House Pradnya Martz will give a talk titled "Growing with the Times," discussing the largely unrealized landscape plan that Frank Lloyd Wright designed for Oberlin's Usonian house. Martz has served as consulting curator for the house since 1998 and is an architect/project manager at Oberlin College. At the conclusion of her talk, Martz will lead a tour of the surrounding landscape and grounds.

TUESDAY TEA TALKS

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

February 11—Sarah McLusky, curatorial assistant in the Office of Academic Programs, focuses on the 1629 painting *Portrait of a Botanist*, examining it through the lens of botany and medicine in 17th-century Europe.

March 11—Johnny Coleman, professor of studio art and African American studies, examines the life and career of self-taught Cleveland artist Rev. Albert Wagner, as well as other examples of outsider art.

April 8—Thomas Van Nortwick, Nathan A. Greenberg Professor of Classics, discusses the myth of Achilles as seen in two AMAM paintings: *Thetis and Achilles at the Oracle* and *Allegory of the Education of Louis xv*.

May 13—The annual Senior Tuesday Tea showcases the scholarship of Oberlin College students. One soon-to-be graduate, selected by staff through a competitive process, will give a talk on a work from the AMAM collection.



SUNDAY OBJECT TALKS

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

Spring semester talks begin on February 9 and continue through May 4 (except March 23 and 30, and April 20). 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.

Above: The Rev. Albert Wagner's painting, *Ethiopia*, is on view in the Ellen Johnson Gallery. Ruth Roush Contemporary Art Fund, 2012.20

Updates and a full listing of programs are available at www.oberlin.edu/amam/programs/

Weltzheimer-Johnson House reopens on April 6 for tours on first and third Sunday afternoons.



Frank Lloyd Wright's landscape design for Oberlin's Weltzheimer-Johnson House and its transformation over time will be the subject of a First Thursday lecture at the house at 5:30 p.m. on May 1. (See page 17 for details.)

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 efforts scarred its original design. In 1968, however, Professor of Art Ellen H. Johnson purchased the home and began the restoration process. At her death in 1992, Johnson bequeathed the house to Oberlin College for uses including class visits and public tours.

TOUR INFORMATION

Open houses are scheduled on the first and third Sundays of each month, from noon until 5:00 pm. Presentations begin on the hour. Admission is \$5 per person.

Reservations are not required except for groups of 10 or more. Tours on days other than scheduled open house dates are available only to groups of 10 or more, including school groups. Closed major holidays: New Year's Day, Easter, Independence Day, and Christmas. For further information, program dates, or to schedule a tour, please call the AMAM Education Department at 440-775-8671 or e-mail jason.trimmer@oberlin.edu.

FEBRUARY

6 First Thursday: Opening reception and gallery tours, 5–8 p.m.

9 Sunday Object Talk: 2 p.m.

10 Teen Workshop begins: 4:30 p.m.

11 Tuesday Tea Talk: Sarah McLusky, AMAM curatorial assistant, 2:30 p.m.

16 & 23 Sunday Object Talk: 2 p.m.

21 Teaching Music through Art: Pedagogy Workshop for Conservatory Faculty, 3:30–5 p.m.

MARCH

2 Sunday Object Talk: 2 p.m.

6 First Thursday: “What Is Art For?” Philip Yenawine, co-founder of Visual Understanding in Education, 5:30 p.m.

9 Sunday Object Talk: 2 p.m.

11 Tuesday Tea Talk: Johnny Coleman, professor of studio art and African American studies, 2:30 p.m.

15 Community Day: 11 a.m.–3 p.m.

16 Sunday Object Talk: 2 p.m.

APRIL

3 First Thursday: Fred (OC 1974) and Laura Ruth Bidwell on Transformer Station and collecting art, 5:30 p.m.

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

6 & 13 Sunday Object Talk: 2 p.m.

8 Tuesday Tea Talk: Classics Professor Thomas Van Nortwick, 2:30 p.m.

17 Lecture: “Voice Amplified/Voice Interrupted: The Use of Punctuation Signs in Soviet Posters,” Masha Kowell, 5 p.m.

27 Sunday Object Talk: 2 p.m.

MAY

1 First Thursday: “Growing with the Times,” Pradnya Martz, consultant curator for the Weltzheimer-Johnson House, 5:30 p.m.

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

4 Sunday Object Talk: 2 p.m.

13 Tuesday Tea Talk: Presentation by an OC graduating senior, 2:30 p.m.

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

JUNE

1 & 15 Weltzheimer/Johnson House tours: noon–5 p.m.

21 Oberlin Chalk Walk: 10 a.m.–4 p.m. (*rain date on Sunday, June 22*)

JULY

6 & 20 Weltzheimer/Johnson House tours: noon–5 p.m.

AUGUST

3 & 17 Weltzheimer/Johnson House tours: noon–5 p.m.

18–22 Kids Summer Art Camp

Friends of Art introduces new membership levels and benefits for 2014.

WE ARE GRATEFUL TO EVERYONE who renewed their membership at the Allen Memorial Art Museum last fall, as well as to those who have recently joined the museum. Friends of Art dues provide much-needed funding for the AMAM's public programs, exhibitions, and art purchases.

The AMAM's first curator, Hazel King, founded the Friends of Art group in 1938. At that time, the cost of a membership was \$3 to \$5 annually. By 1944 there were 38 regular members. One could become a "donor" with a contribution of \$1,000 more, and the AMAM

Bulletin listed three friends at that level. The museum has fortunately received generous donations from many more individuals over the ensuing 75 years.

On January 1, 2014, the museum updated its membership levels and also added some exciting new benefits, which are described on the next page.

The new membership categories are intended to keep the AMAM on par with its peer institutions, as well as to provide incentives for Friends to join at higher levels. Your support is greatly appreciated—thank you!

Enjoy member benefits at these Ohio museums*

Akron

Akron Art Museum
330-376-9185

Canton

Canton Museum of Art
330-453-7666

Cincinnati

Cincinnati Art Museum
513-721-ARTS

The Contemporary Arts Center
513-345-8400

**At the \$150 level*

Cleveland

The Cleveland Museum of Art
888-CMA-0033

Museum of Contemporary Art (MOCA)
216-421-8671

Columbus

Columbus Museum of Art, 614-221-6801

Wexner Center for the Arts, 614-292-3535

Dayton

The Dayton Art Institute
937-223-5277

Massillon

Massillon Museum
330-833-4061

Springfield

Springfield Museum of Art, 937-325-4673

Toledo

Toledo Museum of Art
800-644-6862

Youngstown

The Butler Institute of American Art
330-743-1107

Zanesville

Zanesville Art Center
740-452-0741

Membership Level	Eligibility and Benefits	Annual Dues
Student	<i>Open to Oberlin College students and young alumni (within five years of graduation)</i> Members receive: twice-yearly newsletter, 20 percent discount on AMAM merchandise, notification of museum events and exhibition openings, and one membership card.	\$20
Individual	Individual members receive all of the basic benefits listed above.	\$50
Family/Dual	<i>Benefits for two adults and all children under age 18 living at the same address</i> 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 (see details below), and the AMAM Annual Report.	\$150 ⁺
Patrons Circle	<i>As above, plus:</i> special privileges and discounts at more than 40 college and university museums nationwide.	\$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 ⁺

Ohio Museum Reciprocal Membership Program (OMRMP)

When you join at the \$150 supporting level and above, you receive free admission and/or discounts at more than a dozen participating institutions in Ohio (listed opposite).

To receive benefits, you must present your AMAM membership card(s) with the “Ohio art” logo on the back.

Benefits vary and participants are subject to change. We encourage you to call the institution before your visit to determine exact benefits.

College and University Reciprocal Membership Program

Members who join at the \$500 level and above receive special privileges and discounts at more than 40 college and university museums across the nation.

You will need to present your AMAM membership card (a special sticker will designate this new program). **Benefits vary by museum.**

For a list of these museums, visit <http://media.artgallery.yale.edu/pdf/collegeartreciprocal.pdf>.

For membership information, call 440-775-8670 or visit www.oberlin.edu/amam/membership.html



Allen Memorial Art Museum

87 North Main Street
Oberlin, OH 44074

Nonprofit Org.
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Oberlin College