## Annual Reports 2013–14 & 2014–15

**ALLEN MEMORIAL ART MUSEUM**  
**JULY 1, 2013–JUNE 30, 2014 and JULY 1, 2014–JUNE 30, 2015**

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We have taken care to ensure the accuracy of this report. Please notify us of any errors or omissions by e-mailing to member.amam@oberlin.edu.
I believe there are three things necessary for an excellent museum: superb collections, dedicated and creative staff members, and buildings that protect and enhance the museum’s holdings. The AMAM is fortunate to have all three. Over the past several years, the museum’s physical infrastructure has been vastly upgraded. In particular, during the years covered by this report, the ceiling and clerestory in the museum’s King Sculpture Court was cleaned and conserved, and the lights in that space and in the second-floor Ripin Gallery were replaced with new, energy-efficient and more flexible systems. While there are still many aspects of the museum’s fabric that we would like to improve—including more space for numerous critical museum functions via, someday, a much-needed expansion—my colleagues and I are delighted at the successful completion of these recent projects. This work has provided the background to many of the museum’s programs during 2013-15.

These years have seen great progress, too, in aspects relating to the collection and to staffing, much of which is detailed in these pages. I am especially gratified that, in addition to raising the funds for the ceiling and lighting work, we have been able to fully endow four of the museum’s five curatorial positions, due in no small part to the momentum of the Oberlin Illuminate capital campaign. Thanks to many generous donors, the required $750,000 match to the Andrew W. Mellon Foundation’s $1 million challenge grant for the Office of Academic Programs was completed; Joan L. Danforth matched at 3:1, with $1.5 million, a $500,000 challenge grant received from the National Endowment for the Humanities for the Asian curatorial position; the education curatorship was fully funded at $1.5 million by the Eric & Jane Nord Family Fund; and the Ellen Johnson ’33 curatorship in modern and contemporary art was created through a joint $2 million pledge and bequest intention from philanthropist and advocate for arts education Agnes Gund and by former AMAM director and curator—and emeriti Oberlin professors—Richard Spear and Athena Tacha. Such extraordinary generosity ensures that, in perpetuity, the museum will benefit from the care and resourcefulness of staff members dedicated to assuring the collection’s preservation and improvement, and to providing the substantial academic and community outreach for which the AMAM is known.

During these same years, multiple new endowed funds have been created for the acquisition of works of art, including
those in honor of Paul B. Arnold, former professor of printmaking; Hedy Landman, former AMAM curatorial assistant; and painter, sculptor, and printmaker John Pearson, who retired as professor of studio art in May 2014. Moreover, the museum has received funding from the Ohio Humanities Council for outreach related to Latin American art programming during 2013-14 (including Spanish-language publicity and educational materials, as well as a two-day symposium); from the Samuel H. Kress Foundation for research on old master drawings; and from the Great Lakes College Association, jointly with other GLCA art galleries and museums, for academic outreach.

Besides these marks of the esteem in which the museum and its programs are held, other donors, who wish to remain anonymous, have greatly contributed to the museum’s secure financial footing. And naturally, much of this report is made up of information about the hundreds of works of art that have entered the AMAM collection via gift, bequest, or purchase during the 2013-15 period. These join the many other works that are being used daily in teaching courses across the college curriculum, and in public tours and programs. I couldn’t be more grateful to our many devoted benefactors for the great confidence they have shown in the museum and our educational mission.

The museum staff has also grown, with curators Andaleeb Banta and Kevin Greenwood joining our team along with numerous student assistants and docents who have found positions at the AMAM to be meaningful in their transition to post-college careers. The staff have organized intellectually stimulating exhibitions relating broadly to the themes of “Realism” and “The Americas” (many curated in conjunction with Oberlin faculty and students); published the book Latin American Art at the Allen Memorial Art Museum; put on an exhibition of the work of the artist collective avaf (assume vivid astro focus) in the college’s nearby Baron Gallery; implemented a new membership structure and visual identity; digitized all of the AMAM’s substantial archive of material related to Eva Hesse, as well as the museum’s color films and videocassette discs; photographed the collection and made images and information available via our website and the eMuseum search platform; hosted visits by important artists, scholars, and outside groups; created curricular interactions with our collection for thousands of Oberlin students; mentored student assistants and docents; collaborated with the student Exhibition Initiative on several projects; devised new policies and procedures; and made small-scale building improvements to create more storage for works on paper—among a wealth of other accomplishments.

It is our collaboration with faculty, staff, and students across campus—and community members, scholars, researchers, and visitors from around the world—that enables the AMAM staff to energetically care for our impressive collections and facilities. As we look ahead to the museum’s centennial in 2017, for which planning is in full force, we hope you’ll agree that the museum is flourishing. That this is so is in large part due to you, our loyal supporters—thank you.

Andria Derstine
John G.W. Cowles Director
The last two years have seen further work on a long series of major projects to update the AMAM’s historic Cass Gilbert building, which opened in 1917, and the Ellen Johnson Gallery in the 1977 Venturi addition. Most of this work—installing new building systems and increasing storage space—was not noticeable to the visitor. However, an important project completed in 2015—the cleaning and conservation of the ceiling in the King Sculpture Court and the stunning result—was done in full view of visitors to the museum. Removing ninety-plus years of grime and installing new, energy-efficient lighting has returned the ceiling to the way it looked when the building first opened. These successfully completed projects provide not only an improved visitor experience, but also better conservation and display of the museum’s irreplaceable collections.

The museum has also been an active participant in Oberlin College’s Illuminate campaign. Specifically, the museum figures in the aspects of this fund-raising effort that relate to curricular and co-curricular innovation, and support for the Green Arts District, given the important role the museum plays both within, and alongside, the college curriculum. The exciting changes coming to the block on which the museum is located, via a new hotel and conference center, will ensure that the museum continues to serve as an important draw for visitors, enhancing—with many partners across the city, the college, and the conservatory—Oberlin’s economic
The AMAM has made tremendous strides via the campaign to achieve another of its long-term goals: the endowment of staff positions and funds to enhance exhibitions, programs, publications, and other arts education. Most notable has been the endowment of four curatorial positions. One is the Curator of Academic Programs, supported by a challenge grant from the Andrew W. Mellon Foundation and numerous gifts from individual donors. Another is the Asian curator position, supported by a challenge grant from the National Endowment for the Humanities and a gift from Joan L. Danforth, an emerita member of the Visiting Committee. A gift from the Eric & Jane Nord Family Fund has funded the third, the education curator position. The fourth is the modern and contemporary curator position named for Ellen Johnson, funded by gifts from Agnes Gund, Athena Tacha, and Richard Spear. We have also received significant grants from the Ohio Humanities Council and the Samuel H. Kress Foundation. The Visiting Committee and I want to commend the staff on their diligence in achieving our goals and to thank all those who contributed funds to make it possible.

In addition to these efforts, the staff has produced an exciting and informative slate of exhibitions and programs related to the themes of “Realism” and “The Americas”; redeveloped its membership program; published a catalogue of the collection’s significant holdings of 20th- and 21st-century Latin American art; and brought an array of engaging speakers to the community, including the internationally known Robert Edsel, Linda Nochlin, Philip Yenawine, Edward Sullivan, Edouard Duval-Carrié, and Alfredo Jaar. I urge you to continue to support the museum’s efforts and outreach, which are at the heart of its important educational mission.

Carl R. Gerber (OC 1958)
Visiting Committee Chair
Regarding Realism
August 6, 2013–June 22, 2014
John N. Stern Gallery
The realist movement first achieved cohesion in mid-19th century France, where artists began to abandon the artistic practices of the French Academy. Turning away from classical subjects, the realists aimed to frankly portray France’s natural landscape, working classes, and rural society. Some began practicing direct observation from life. In The Hague, artists created naturalistic paintings of the Dutch landscape. American artists created landscape studies and still lifes. Later, American Regionalists depicted everyday life in the Midwest, while artists of the Ashcan School recorded the gritty realities of urban life.

Regarding Realism was organized by Curatorial Assistant Sara Green (OC ’12) with assistance from Denise Birkhofer, assistant curator of modern and contemporary art.

Charles François Daubigny (French, 1817–1878),
River Banks, 1874
Oil on mahogany panel
Mrs. F. F. Prentiss Bequest, 1944.57
Modern and Contemporary Realisms
August 6, 2013–June 22, 2014
Ellen Johnson Gallery
An exhibition of works from the permanent collection explored varied approaches to representational subject matter from the beginning of the 20th century through the present. The AMAM featured works from such European avant-garde movements as Fauvism, Expressionism, and Cubism, which diverged from naturalism while still depicting recognizable subject matter. The installation also included the traditional genres of landscape, portraiture, and still life, but rendered in an abstract or stylized manner.

Realism’s role in modern and contemporary art has often been tied to the political or social climate. In the years after World War I, for example, many former leaders of the avant-garde turned to classicism and naturalism as part of a “return to order” in response to the turmoil of war. Official regimes also recognized the powerful potential of realism as a political tool, exemplified by the propagandistic Socialist Realist posters in the exhibition. Surrealists, on the other hand, looked beyond the real to the imaginary, and created dream-like compositions. Faithful mimesis became the goal of the later Photorealists, who often chose mundane subject matter.

The exhibition was organized by Assistant Curator of Modern and Contemporary Art Denise Birkhofer, with assistance from Liliana Milkova, curator of academic programs.

The Human Comedy: Chronicles of 19th-Century France

*September 3–December 22, 2013*
*Ripin Gallery*

This exhibition of 19th-century French satirical prints from the permanent collection highlighted the first generation of artistic lithographers. Daumier, Gavarni, and other French artists elevated the lithograph to an art form, exploring with humor and humanity every aspect of their era—city and country life, family and professional life, and childhood to old age. Their prints, published in the nascent mass press, were seen and circulated in homes, cafés, and city streets by the very people whose follies and frailties they depicted.

Organized by Libby Murphy, associate professor of French at Oberlin College, with assistance from Curatorial Assistant Sara Green (oc ’12) and Curator of European and American Art Andaleeb Badiee Banta.

Harold E. Edgerton, Seeking Facts

*August 6–December 22, 2013*
*Education Hallway*

Harold E. Edgerton, a professor at the Massachusetts Institute of Technology, made photographs that blurred the boundaries between art and science. His color images advanced scientific inquiry while pioneering photographic techniques, especially in the use of high-speed flash to capture phenomena invisible to normal human sight, such as atomic bomb blasts and bullets piercing apples. Curatorial Assistant Lucas Briffa (oc ’12) organized the exhibition.

Honoré Daumier’s lithograph *Nadar, élévant la Photographie à la hauteur de l’Art* (Nadar Elevating Photography to the Height of Art), 1862, R.T. Miller, Jr. Fund, 1995.4

Between Fact and Fantasy: The Artistic Imagination in Print

February 6–July 27, 2014, Ripin Gallery

Nearly 140 prints spanning five centuries presented images of the imaginary, the unreal, and the fantastical—an apt counterpoint to the AMAM’s yearlong theme of realism. The exhibition highlighted ways in which European and American artists portrayed subjects they did not observe: miracles, mythology, visions, abstract concepts, and historical events. For example, a woodcut by Albrecht Dürer depicted a rhinoceros, a creature he never saw in person.

A section titled “The Artistic Imagination” presented an array of images focused on the workings of the inventive mind. Curator of European and American Art Andaleeb Badiee Banta curated the exhibition with support from Emma Kimmel (OC ’15).


ABOVE: Albrecht Dürer’s 1515 woodcut The Rhinoceros, Gift of Mrs. F. F. Prentiss, 1917.7
The Legacy of Socialist Realism

February 6–July 20, 2014
West Ambulatory

This exhibition revealed the influence of Socialist Realism, the only officially sanctioned style of art behind the Iron Curtain, on two contemporary artists: Bulgarian-born Christo and East German-born Gerhard Richter. Both fled their home countries in search of artistic freedom in the West, where they rose to world fame, in part, the exhibition suggests, due to their rigorous training in the Socialist Realist method.

The exhibition also included works by Eastern European and American artists that comment on the restrictive artistic and social conditions imposed by totalitarian control, or on the post-Socialist world divested of its idealized semblance. The exhibition was curated by Liliana Milkova, curator of academic programs.

Prints and Printmaking
February 6–July 20, 2014
Education Hallway
No matter the technique or purpose, all forms of printmaking share the ability to generate copies of an image. This exhibition provided concrete examples of the 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. The exhibition was organized by Curatorial Assistant Sarah McLusky (OC ’13).

Exhibitions that closed on July 31, 2013:

Beyond the Surface: Text and Image in Islamic Art
September 6, 2012–July 31, 2013, Ripin Gallery

Ritual and Performance in the Yorùbá World
January 29–July 31, 2013, Ambulatory

Private Prayer, Public Performance: Religious Books of the Later Middle Ages and Renaissance
February 5–July 31, 2013, Ripin Gallery

Illuminating Faith in the Russian Old Believer Tradition
February 5–July 31, 2013, Ripin Gallery

Kiyohara Hitoshi’s 1950s color woodblock print Children Buying Goldfish was featured in the Prints and Printmaking exhibition. Gift of Sarah G. Epstein (OC 1948), 1997.41.30
Latin American and Latino Art at the Allen  
*September 2, 2014–July 19, 2015*  
*Ellen Johnson Gallery*

The AMAM showcased its growing Latin American collection in a comprehensive exhibition of more than 100 modern and contemporary works by artists from 12 countries, ranging from Mexican Revolution-era prints to recent conceptual installations. Many works were on view at the museum for the first time.

The AMAM’s Latin American collection began in the 1930s and has been shaped, in part, through gifts from individual collectors who have championed art from this region. This collection now has more than 200 works of modern and contemporary art, many acquired in recent years.

The exhibition, organized by Curator of Modern and Contemporary Art Denise Birkhofer, anchored the yearlong theme of “The Americas.”

A grant from the Ohio Humanities Council, a state affiliate of the National endowment for the Humanities, enabled the museum to present talks by Latin American artists and an October 3–4 symposium on the topic, as well as to do special out-
reach, advertising, and educational programs aimed at attracting more diverse audiences.

**Life and Art in Early America**

*July 15, 2014–June 7, 2015*

*John N. Stern Gallery*

This exhibition presented the great variety of cultural, racial, and natural landscapes of the United States during the 19th century, recounting the costs and triumphs involved in the formation of a nation.

Paintings and photographs portrayed an uncharted wilderness as a source of wonder and promise, conveying ideas about the sublime and the religious symbolism of nature. Works of portraiture revealed the sitters’ aspirations for success in the young nation. Literary and visual works referenced slavery and abolitionism, two of the many separatist issues that culminated in the American Civil War. In addition, photographs, artifacts, and visual accounts of Native American customs testified to the pivotal role of these peoples in the American story.

Central to the exhibition was a newly purchased work that was painted by Thomas Satterwhite Noble in July 1865—three months after Abraham Lincoln’s assassination and five months prior to ratification of the 13th Amendment—that addressed both the hope and trepidation that came with the emancipation of slaves and the Reconstruction that lay ahead. Purchase of *The Present* (the pivotal image in a series that depicted the past and the future, as well) was made possible with support from local alumnus Jim Sunshine.

*Life and Art in Early America* was organized by Andaleeb Badiee Banta, curator of European and American art, and Curatorial Assistant Emma Kimmel (oc ’15).

An Insider’s Lens: The Jazz Photography of Milt Hinton
August 19–December 23, 2014
Ripin Gallery
Ongoing collaboration with the estate of the late jazz photographer and bassist Milt Hinton, along with Oberlin’s Conservatory of Music, made possible an exhibition of 99 works by the acclaimed jazz insider. In a career spanning 70 years, Milt Hinton photographed such important figures as Louis Armstrong, John Coltrane, Cab Calloway, Billie Holiday, and Aretha Franklin. An Insider’s Lens provided an intimate look at life in the world of 20th-century jazz—on stage, in the studio, and on the road across the United States, from the segregated South to the White House lawn.

The works were on loan from The Milton J. Hinton Photographic Collection in New York, which is co-directed by David G. Berger and Holly Maxson. A number of Hinton’s images have been donated to the museum’s permanent collection (pages 35–37). An Insider’s Lens was co-curated by Denise Birkhofer and Mallory Cohen OC ’15.

Milt Hinton (American, 1910–2000), Jonah Jones and Holmes (Cab’s Chauffeur), Little Rock, Arkansas, ca. 1941, 2014.68.30

Recent Acquisitions: Process in Prints and Photographs
August 19–December 23, 2014
West Ambulatory
Curator of European and American Art Andaleeb Badiee Banta presented recent acquisitions in light of the various ways in which artists manipulate their materials to achieve a desired outcome, and how that impacts the creative process itself. For example, in Robert Demachy’s 1904 photogravure (below) titled In Brittany, the artist used specific printing techniques to achieve a Pictorial atmosphere.
Hugo Brehme’s Mexico
August 19–December 23, 2014
Ripin Gallery
In conjunction with the AMAM’s academic year focusing on the Americas, this exhibition presented more than 70 photographs recently accessioned into the collection. German-born Hugo Brehme settled in Mexico in 1905 and worked there for the last 50 years of his life. He is widely known as the founder of Pictorialist photography in Mexico, as he applied such techniques as framing and selective focus to emulate the aesthetics of painting. Brehme’s work provides significant documentary evidence of the Mexican land, people, and history, including pre-Columbian sites, Catholic churches, and the Mexican Revolution. His images often were produced as postcards and disseminated abroad. Brehme was an early mentor to Manuel Álvarez Bravo, an important figure in later Mexican photography.

_Hugo Brehme’s Mexico_ was organized by Denise Birkhofer, curator of modern and contemporary art, with assistance from Nicole Alonso (OC ’13).

_Hugo Brehme_ (German, active in Mexico, 1882–1954), _Cuernavaca Cathedral_, 1905–25, sepia-toned gelatin silver print. Allen Memorial Art Museum, 2013.7.57

The War to End All Wars: WWI through Recent Acquisitions
August 19–December 23, 2014
Ripin Gallery
In conjunction with the centennial of World War I, the AMAM presented wartime prints by French artists Guy Arnoux and Jean-Emile Laboureur, as well as contemporary photographs by American artist Jim Riswold. Organized by Denise Birkhofer.

The Art of Disney Animation
August 19–December 23, 2014
Education Hallway
This popular exhibition included sketches and animation cels produced for the Walt Disney Company’s first full-color, animated feature films, including _Pinocchio, Fantasia,_ and _Dumbo_. Organized by Jason Trimmer, the Eric & Jane Nord Family Curator of Education.
Asian Art at the Allen: American Collectors in the Early 20th Century
August 19, 2014–July 12, 2015
South Ambulatory and East Gallery
Throughout the academic year, the museum highlighted six prominent collectors whose donations to the AMAM built its holdings of Asian art. The exhibition featured Japanese woodblock prints, Chinese scrolls, and porcelain vases, as well as items of cast bronze and carved jade.

A Life in Prints: Mary A. Ainsworth and the Floating World
February 3–June 7, 2015, Ripin Gallery
In 1950, Mary A. Ainsworth (1867–1950) bequeathed to Oberlin College what was then one of the most comprehensive collections of Japanese woodblock prints in America, comprising more than 1,500 works from the 17th to the 20th centuries.

An 1889 graduate of Oberlin, Ainsworth had traveled to Japan in 1906, a trip that sparked a lifelong interest in the art and culture of that nation, which was emerging from a long period of isolation and rapidly modernizing. She became fascinated with the disappearing world of traditional Japan that she found preserved in woodblock prints of the Edo period (1603–1868). These prints were the product of a complex, consumer-driven economy, and recorded the world not of the elite classes but of the urban residents of Japan’s major cities. Prosperous but politically disenfranchised, the merchant class created their own effervescent realm of distraction, which was popularized and later immortalized through mass-produced woodblock prints known as *ukiyo-e*, or Pictures of the Floating World.

A Life in Prints and Asian Art at the Allen were organized by Kevin R.E. Greenwood, the Joan L. Danforth Assistant Curator of Asian Art.
avaf@AMAM

February 20–May 1, 2015
Richard D. Baron Gallery

In collaboration with the college’s art department, the museum presented an off-site exhibition featuring sculpture, graphics, and video by the artist collective known as assume vivid astro focus (avaf). Known for its large multimedia installations, avaf is spearheaded by Brazilian-born artist Eli Sudbrack, who has lived in New York since 1998. The exhibition, organized by Curator of Modern and Contemporary Art Denise Birkhofer with assistance from Nicole Alonso (OC ’13), brought together works from the AMAM collection as well as elements on loan from the artists.

On the Threshold: Doors and Windows Represented

West Ambulatory
February 3–July 5, 2015

This exhibition explored the visual representation of doors and windows as architectural frames and symbolic spaces in a range of genres and mediums. On the Threshold was curated by Assistant Professor of Comparative Literature Stiliana Milkova in conjunction with a course titled Literature, Architecture, and Real Estate.

Shifting Perspective: The World Through Another’s Gaze

Education Hallway
February 3–July 5, 2015

This exhibition demonstrated ways in which five artists created objects that pinpoint, preserve, or embellish a particular moment. It was organized by Hayley Larson (OC ’14), curatorial assistant in the Office of Academic Programs.

Joel Meyerowitz (American, b. 1938), Hartwig House, Truro, 1976, dye transfer print.
Friends of Art Endowment Fund, 1979.14
Alumni and friends of the museum donate many significant works of art to the AMAM every year. These gifts help the museum to fulfill its educational mission, representing extraordinary acts of generosity on the part of donors.

Malangatana Valente Ngwenya (Mozambican, 1936–2011)  
*O Bebé Poeta (The Poet as a Child)* [left], 1963  
Oil on board  
Gift of Dr. and Mrs. Lloyd H. Ellis Jr. in memory of Eduardo Chivambo Mondlane (OC 1953), 2013.37

Enrique Chagoya (Mexican, b. 1953)  
*Codex Espangliensis: From Columbus to the Border Patrol*, 1998  
Ink and color on Amatl paper  
Gift of Driek (OC 1965) and Michael (OC 1964) Zirinsky in honor of Frederick B. Artz, 2013.38

Manuel Álvarez Bravo (Mexican, 1902–2002)  
*El Ensueño (The Daydream)* [right], 1931  
Gelatin silver print (printed later)  
Gift of Kenneth (OC 1967) and Nancy Schwartz, from the collection of Gary Schwartz (OC 1962), 2013.39

Daniel D. Teoli Jr. (American, b. 1954)  
*The Fashion Statement*, 1972  
Gelatin silver print  
Gift of Daniel D. Teoli Jr. in honor of André Kertész, 2013.43.1
Daniel D. Teoli Jr. (American, b. 1954)
*Captain Jim*, 1974
Gelatin silver print
Gift of Daniel D. Teoli Jr. in honor of André Kertész, 2013.43.2

Henry Dixon (English, 1820–1893)
*Charterhouse, Cloisters*, 1880
Carbon print
Gift of Marilyn W. Grounds, 2013.45.1

Henry Dixon (English, 1820–1893)
*Charterhouse, Governor’s Room*, 1880
Carbon print
Gift of Marilyn W. Grounds, 2013.45.2

Henry Dixon (English, 1820–1893)
*General View of the Charterhouse*, 1880
Carbon print
Gift of Marilyn W. Grounds, 2013.45.3

Henry Dixon (English, 1820–1893)
*Charterhouse, Great Hall*, 1880
Carbon print
Gift of Marilyn W. Grounds, 2013.45.4

Henry Dixon (English, 1820–1893)
*Charterhouse, Chapel Entrance*, 1880
Carbon print
Gift of Marilyn W. Grounds, 2013.45.5

Henry Dixon (English, 1820–1893)
*Charterhouse, Grand Staircase*, 1880
Carbon print
Gift of Marilyn W. Grounds, 2013.45.6

Jan Hísek (Czech, b. 1965)
*Krest (Baptism)*, 1992
Mezzotint
Gift of Henry Klein (oc 1964) in memory of Professor Paul Arnold, 2013.47.1

Jan Hísek (Czech, b. 1965)
*Madona s cernouškem (Virgin with Black Child)*, 1992
Mezzotint
Gift of Henry Klein (oc 1964) in memory of Professor Paul Arnold, 2013.47.2

Jim Riswold (American, b. 1957)
*Verdun (As Told by Cassoulet)*, from *The War To End All Wars That Fucked Up and Didn’t End All Wars*, 2011
Digital photograph
Gift of the Artist, 2013.46.1

Jim Riswold (American, b. 1957)
*Somme (As Told by British Food)*, from *The War To End All Wars That Fucked Up and Didn’t End All Wars*, 2011
Digital photograph
Gift of the Artist, 2013.46.2
Artemio Rodriguez (Mexican, b. 1972)
The Triumph of Death, 2002
Woodcut
Gift of Driek (oc 1965) and Michael (oc 1964) Zirinsky, 2013.48.1 a-i

Artemio Rodriguez (Mexican, b. 1972)
One God, One City, One Woman (Beauty Is Not Always Perfect), 2002
Woodcut
Gift of Driek (oc 1965) and Michael (oc 1964) Zirinsky, 2013.48.2

Enrique Chagoya (Mexican, b. 1953)
Elvis Meets the Virgin of Guadalupe, 1994
Color lithograph
Gift of Driek (oc 1965) and Michael (oc 1964) Zirinsky, 2013.48.3

Enrique Chagoya (Mexican, b. 1953)
Das Tausendjährige Reich (above left), 1995
Acrylic and oil on amate paper
Gift of Driek (oc 1965) and Michael (oc 1964) Zirinsky, 2013.48.4

Francisco Toledo (Mexican, b. 1940)
Durero con sapo y chapulin (Dürer with Grasshoppers and Toad), 1999
Mezzotint
Gift of Driek (oc 1965) and Michael (oc 1964) Zirinsky, 2013.48.5

Margarita Cabrera (Mexican, b. 1973)
Bicicleta azul platino (Platinum Blue Bicycle), 2006
Vinyl, foam, string, and wire
Gift of Driek (oc 1965) and Michael (oc 1964) Zirinsky in honor of bicyclists in the Oberlin College class of 1964, 2013.48.6
Anselm Talalay (American, born in Russia, 1912–1994)
*Portrait of Ellen H. Johnson*, 1980
Gelatin silver print
Gift of Anselm and Marjorie Talalay, 2013.51

Andy Warhol (American, 1928–1987)
*Night and Day*, 1983
Screenprint
Gift of the Andy Warhol Foundation for the Visual Arts, Inc., 2013.52.1

Andy Warhol (American, 1928–1987)
*Autoportrait (The Nun)*, 1976
Screenprint
Gift of the Andy Warhol Foundation for the Visual Arts, Inc., 2013.52.2

Andy Warhol (American, 1928–1987)
*After the Party*, 1979
Screenprint
Gift of the Andy Warhol Foundation for the Visual Arts, Inc., 2013.52.3

Andy Warhol (American, 1928–1987)
*Sundown*, 1972
Screenprint
Gift of the Andy Warhol Foundation for the Visual Arts, Inc., 2013.52.4

Andy Warhol (American, 1928–1987)
*Flowers (Black and White)*, 1974
Screenprint
Gift of the Andy Warhol Foundation for the Visual Arts, Inc., 2013.52.5

Andy Warhol (American, 1928–1987)
*Flowers (Hand Colored)*, 1974
Screenprint and watercolor
Gift of the Andy Warhol Foundation for the Visual Arts, Inc., 2013.52.6

Nefertiti Goodman (American, b. 1949)
*Getting Fixed to Look Pretty*, 1978
Linocut

Sue Coe (English, b. 1951)
*Second Millennium*, 1998
Color photo-lithograph
Gift of Jeffrey Dreiblatt and William Walker in memory of Lorraine M. Dreiblatt, 2013.60

Martha Diamond (American, b. 1944)
*Façade / White Square*, 2011
Oil on board
Gift of the American Academy of Arts and Letters, New York; Hassam, Speicher, Betts and Symons Funds, 2013.61.1

Martha Diamond (American, b. 1944)
*Façade / Window*, 2011
Oil on board
Gift of the American Academy of Arts and Letters, New York; Hassam, Speicher, Betts and Symons Funds, 2013.61.2

Cildo Meireles (Brazilian, b. 1948)
*Zero Dollar*, 1978–84
Offset lithograph
Gift of Cristina Delgado (oc 1980) and Stephen F. Olsen (oc 1979), 2013.62.1
Miguel Rio Branco (Brazilian, b. 1946)  
*Galo de Briga* (above), 1984  
Cibachrome print  
Gift of Cristina Delgado (OC 1980) and Stephen F. Olsen (OC 1979), 2013.62.2

Ismael Frigerio (Chilean, b. 1955)  
*Study for Lust of Conquest*, 1984–85  
Watercolor, graphite, and colored pencil  
Gift of Cristina Delgado (OC 1980) and Stephen F. Olsen (OC 1979), 2013.62.3

Ismael Frigerio (Chilean, b. 1955)  
*Landscape with Fish* (above right), 1984  
Watercolor, graphite, and colored pencil  
Gift of Cristina Delgado (OC 1980) and Stephen F. Olsen (OC 1979), 2013.62.4

Gabriel Orozco (Mexican, b. 1962)  
*Love Affair*, 2000  
Silver dye bleach print  
Gift of Cristina Delgado (OC 1980) and Stephen F. Olsen (OC 1979), 2013.62.5

Gabriel Orozco (Mexican, b. 1962)  
*Lemon Distance Call*, 2000  
Silver dye bleach print  
Gift of Cristina Delgado (OC 1980) and Stephen F. Olsen (OC 1979), 2013.62.6

Mauro Piva (Brazilian, b. 1977)  
*Untitled*, 2000  
Nankeen and watercolor on paper  
Gift of Cristina Delgado (OC 1980) and Stephen F. Olsen (OC 1979), 2013.62.7
Mauro Piva (Brazilian, b. 1977)
*Untitled*, 2000
Nankeen and watercolor on paper
Gift of Cristina Delgado (oc 1980) and Stephen F. Olsen (oc 1979), 2013.62.8

Mauro Piva (Brazilian, b. 1977)
*Untitled*, 2000
Nankeen and watercolor on paper
Gift of Cristina Delgado (oc 1980) and Stephen F. Olsen (oc 1979), 2013.62.9

Mauro Piva (Brazilian, b. 1977)
*Untitled*, 2000
Nankeen and watercolor on paper
Gift of Cristina Delgado (oc 1980) and Stephen F. Olsen (oc 1979), 2013.62.10

Clare Leighton (English, 1900–1989)
*Dragging Nets (left)*, 1951–52
Wood engraving
Gift of Suzanne Seigfred, daughter of Earl and Ellen Seigfred, 2013.63.1

Clare Leighton (English, 1900–1989)
*Birds on Feeder*, 1935
Wood engraving
Gift of Suzanne Seigfred, daughter of Earl and Ellen Seigfred, 2013.63.2

Edwin Dickinson (American, 1891–1978)
*Marché Saint-Honoré*, 1952
Oil on panel
Gift of Helen Dickinson Baldwin (oc 1953) and Robert Baldwin (oc 1952), 2013.64

Philibert-Louis Debucourt (French, 1755–1832)
*Promenade de la Gallerie du Palais Royal*, 1787
Color etching and engraving
Gift of Theodore B. Donson and Marvel M. Griepp, 2013.65.1

Léon Davent (French, active 1540–1556)
*Men Gathered around a Camel, 1546–50*
Etching
Gift of Theodore B. Donson and Marvel M. Griepp, 2013.65.2

Marcantonio Raimondi (Italian, ca. 1480–ca. 1534)
*Eros and the Three Graces, from the Spandrels of the Chigi Gallery*, ca. 1516–18
Engraving
Gift of Theodore B. Donson and Marvel M. Griepp, 2013.65.3

Agnes Denes (American, born in Hungary, 1931)
*Probability Pyramid*, 1976
Print on mylar
Gift of Sandy Goldberg (oc 1980), 2013.66

Roberto Antonio Sebastián Matta Echaurren (Chilean, 1911–2002)
*Wild West*, 1962
Pencil and colored crayons
Gift of Allan and Jean Frumkin, 2013.67.1
Roberto Antonio Sebastián Matta
Echaurren (Chilean, 1911–2002)
Wild West, ca. 1962
Pencil and colored crayons
Gift of Allan and Jean Frumkin, 2013.67.2

Roberto Antonio Sebastián Matta
Echaurren (Chilean, 1911–2002)
Wild West (right), 1962
Pencil and colored crayons
Gift of Allan and Jean Frumkin, 2013.67.3

Roberto Antonio Sebastián Matta
Echaurren (Chilean, 1911–2002)
Wild West (Two Men on Horseback), 1962
Pencil and colored crayons
Gift of Allan and Jean Frumkin, 2013.67.4

Roberto Antonio Sebastián Matta
Echaurren (Chilean, 1911–2002)
Seven Figures, ca. 1962
Pencil and colored crayons
Gift of Allan and Jean Frumkin, 2013.67.5

Peter Campus (American, b. 1937)
august two, 1994
Iris print
Gift of Anne and Joel Ehrenkranz, 2013.68.1

Rineke Dijkstra (Dutch, b. 1959)
Hel, Poland, August 12, 1998, 2005
Cibachrome print
Gift of Anne and Joel Ehrenkranz, 2013.68.2

Rineke Dijkstra (Dutch, b. 1959)
Odessa, Ukraine, August 11, 1993, 2003
Cibachrome print
Gift of Anne and Joel Ehrenkranz, 2013.68.3

Rineke Dijkstra (Dutch, b. 1959)
Odessa, Ukraine, August 10, 1993, 2003
Cibachrome print
Gift of Anne and Joel Ehrenkranz, 2013.68.4
Vik Muniz (Brazilian, b. 1961)
*Valicia Bathes in Sunday Clothes* (below), from the series *Sugar Children*, 1996
Gelatin silver print
Gift of Anne and Joel Ehrenkranz, 2013.68.5

Ellen Phelan (American, b. 1943)
*Self as Elf* (detail below), 1989
Gouache
Gift of Anne and Joel Ehrenkranz, 2013.68.6

Peter Campus (American, b. 1937)
*divide* (center), 1992
Digital chromogenic print
Gift of Anne and Joel Ehrenkranz, 2013.68.7

Arlene Shechet (American, b. 1951)
*Mana*, 1999
Hydrocal plaster and acrylic paint skins
Gift of Anne and Joel Ehrenkranz, 2013.68.8

Arlene Shechet (American, b. 1951)
*Once Removed*, 1998–2001
Cast paper and hydrocal plaster
Gift of Anne and Joel Ehrenkranz, 2013.68.9.1-4

Arlene Shechet (American, b. 1951)
*Y Wabi F*, 2007
Glazed ceramic
Gift of Anne and Joel Ehrenkranz, 2013.68.10

Benjamin Lord (American, b. 1974)
*Humaliwo Chambers*, for the *Peter Norton Family Christmas Project*, 2010
Mixed media
Gift of Anne and Joel Ehrenkranz, 2013.68.11 A-D

Nina Katchadourian (American, b. 1968)
*Salt and Pepper Shakers*, for the *Peter Norton Family Christmas Project*, 2007
Mixed media
Gift of Anne and Joel Ehrenkranz, 2013.68.12 A-D

Christian Marclay (American, b. 1955)
*Untitled (Music Box)*, for the *Peter Norton Family Christmas Project*, 2005
Pine box with mechanical parts
Gift of Anne and Joel Ehrenkranz, 2013.68.13

Vik Muniz (Brazilian, b. 1961)
*Untitled (Medusa Plate)*, for the *Peter Norton Family Christmas Project*, 1999
Photographic transfer-printed porcelain plate
Gift of Anne and Joel Ehrenkranz, 2013.68.14
Peter Coffin (American, b. 1972)  
*Untitled (Spiral Pop-Up Photo Album),* for the *Peter Norton Family Christmas Project,* 2006  
Mixed media  
Gift of Anne and Joel Ehrenkranz, 2013.68.15

Robert Lazzarini (American, b. 1965)  
*Teacup,* for the *Peter Norton Family Christmas Project,* 2003  
Porcelain and metal  
Gift of Anne and Joel Ehrenkranz, 2013.68.16 A-C

Sanford Biggers (American, b. 1970)  
*Cheshire Smile,* for the *Peter Norton Family Christmas Project,* 2008  
Mixed media  
Gift of Anne and Joel Ehrenkranz, 2013.68.17 A-C

Jim Hodges (American, b. 1957)  
*Untitled (If there had been a pool it would have reflected us),* for the *Peter Norton Family Christmas Project,* 1998  
Wool  
Gift of Anne and Joel Ehrenkranz, 2013.68.18

Chuck Close (American, b. 1940)  
*John (above),* 1998  
Screenprint  
Gift of Douglas Baxter (OC 1972), 2013.69.1

Adam McEwen (British, b. 1965)  
*Jerrycan (Water),* 2007  
Pressed steel 20-liter jerrycan, printed padlock, water  
Gift of Douglas Baxter (OC 1972), 2013.69.2

Antonio Fogliari (Italian, 1492–1544)  
*Study of a Female Draped Figure,* 1510–30  
Black chalk on green-gray paper  
Anonymous Gift in memory of Jessie B. Trefethen, 2014.2.1

Andrea Vaccaro (Italian, 1604–1670)  
*St. Agnes,* 1635–55  
Grisaille oil sketch  
Anonymous Gift in memory of Jessie B. Trefethen, 2014.2.2

Dutch or Flemish  
*Landscape, Vista,* 17th century  
Ink  
Anonymous Gift in memory of Jessie B. Trefethen, 2014.2.3

Josep Maria Sert (Spanish, 1874–1945)  
*Back of a Male Nude,* not dated  
Charcoal and white chalk on tracing paper  
Anonymous Gift in memory of Jessie B. Trefethen, 2014.2.4

Francesco Albani (Italian, 1578–1660)  
*St. Andrew Before his Cross,* 1615–35  
Pen and brown ink, watercolor, and chalk on paper  
Anonymous Gift in memory of Jessie B. Trefethen, 2014.2.5
Ted Seth Jacobs (American, b. 1927)
Portrait of a Man (Jean-Pierre Aumont?), mid-20th century
Red chalk
Anonymous Gift in memory of Jessie B. Trefethen, 2014.2.6

Fairfield Porter (American, 1907–1975)
Johnny as a Cowboy, 1943 (retouched later)
Oil on canvas
Gift of Laurence and Marjorie (oc 1960) Porter, 2014.3.1

Fairfield Porter (American, 1907–1975)
Study for Lizzie with Guitar, 1973
Watercolor
Gift of Laurence and Marjorie (oc 1960) Porter, 2014.3.2

Fairfield Porter (American, 1907–1975)
Green Girl (right), 1971–72
Color lithograph
Gift of Laurence and Marjorie (oc 1960) Porter, 2014.3.3

Fairfield Porter (American, 1907–1975)
The Christmas Tree, 1971
Color lithograph

George Deem (American, 1932–2008)
Actual Size Vermeer’s Lacemaker, 1984
Ink on paper
Gift of the Estate of George Deem, 2014.5

Creighton Michael (American, b. 1949)
Scroll, 2011
Graphite and paper coated rope
Gift of The Solaris Group, LLC, 2014.8

Edward Glannon (American, 1911–1992)
Hockey Game on Walden Pond, 1979
Lithograph
Gift of the Edward J. Glannon Family, 2014.12

Jim Dine (American, b. 1935)
Two Hands in Nature, 1986
Oil on canvas with charcoal and wood
Gift of Jim Dine in honor of Douglas Baxter (oc 1972), 2014.28

Andy Warhol (American, 1928–1987)
Screenprints on Lenox Museum Board
Gift of The Andy Warhol Foundation for the Visual Arts, Inc., 2014.29.1–3

Myths (Mickey Mouse), 1981

Cowboys and Indians (Teddy Roosevelt), 1986

Sitting Bull, 1986

Tom Doyle (American, b. 1928)
Ballyoridge, 2011
Bronze from wood and paint
Gift of the American Academy of Arts and Letters, New York; Catherine Lane Weems and Margaret French Funds, 2014.33
Attributed to Abraham Hogenberg  
(Dutch, active 1590–1656)  
*Departure of Henry of Navarre’s Troops for Amiens, 3 April 1597*, late 16th century  
Etching  
Gift of Eleanore M. Jantz in memory of Harold Jantz, 2014.31.1

Frans Hogenberg (Dutch, ca. 1540–ca. 1590)  
*The Siege of Zierickzee, 1576*, late 16th century  
Etching  
Gift of Eleanore M. Jantz in memory of Harold Jantz, 2014.31.2

Frans Hogenberg (Dutch, ca. 1540–ca. 1590)  
*Entrance of the Cardinal and Archduke Albert I into Brussels, 11 February 1596*, late 16th century  
Etching  
Gift of Eleanore M. Jantz in memory of Harold Jantz, 2014.31.3

Romeyn de Hooghe (Dutch, 1645–1708)  
*Victory over the Spanish Troops on the Dike at Couwenstein near Antwerp, 1565*, 1660s  
Etching  
Gift of Eleanore M. Jantz in memory of Harold Jantz, 2014.31.4

J. Frank Currier (American, 1843–1909)  
*Female Portrait*, n.d.  
Oil on canvas  
Gift of Helen and Albert Borowitz, 2014.38.1

Jean-Baptiste Isabey (French, 1767–1855)  
*Profile Portrait of a Man*, late 18th–early 19th century  
Graphite on paper  
Gift of Helen and Albert Borowitz, 2014.38.2

George Overbury “Pop” Hart (American, 1868–1933)  
*Springtime, New Orleans*, 1925  
Lithograph  
Gift of Helen and Albert Borowitz, 2014.38.3

Paul César Helleu (French, 1859–1927)  
*Hélène Helleu Reading*, ca. 1900  
Etching  
Gift of Helen and Albert Borowitz, 2014.38.4

Odilon Redon (French, 1840–1916)  
*And the eyes without heads were floating like molluscs*, plate 13 from *The Temptation of St. Anthony* (above), 1896  
Etching  
Gift of Helen and Albert Borowitz, 2014.38.5
Claes Oldenburg (American, born in Sweden, 1929)

*Claes Oldenburg’s Invitation/Business Card for The Store*, 1961
Letterpress ink on cardstock
Gift of Edith Emily Adams in memory of Dr. Gerd Muehsam, 2014.39.1

Claes Oldenburg (American, born in Sweden, 1929)

*Ray Gun Theater Announcement for 1962 Winter-Spring Performance Schedule (recto shown at right)*, 1962
Letterpress ink on cardstock
Gift of Edith Emily Adams in memory of Dr. Gerd Muehsam, 2014.39.2

Claes Oldenburg (American, born in Sweden, 1929)

*Exhibition announcement for Claes Oldenburg’s The Street held at the Reuben Gallery, May 6–19, 1960*, 1960
Offset lithograph on paper
Gift of Edith Emily Adams in memory of Dr. Gerd Muehsam, 2014.39.4

Jim Dine (American, b. 1935)

*First Issue of Ray Gun Comics, designed by Jim Dine, 1960*
Offset lithograph on paper
Gift of Edith Emily Adams in memory of Dr. Gerd Muehsam, 2014.39.5

Jim Dine (American, b. 1935)

*Ray Gun Cutout Coloring and a Real Love Kind of Delux Book, 1960*
Offset lithograph on paper
Gift of Edith Emily Adams in memory of Dr. Gerd Muehsam, 2014.39.6

Claes Oldenburg (American, born in Sweden, 1929)

Offset lithograph on paper
Gift of Edith Emily Adams in memory of Dr. Gerd Muehsam, 2014.39.7

Claes Oldenburg (American, born in Sweden, 1929)

*Exhibition Announcement for a Group Exhibition held at the Judson Gallery, December 4–31, 1959*, 1959
Offset lithograph on paper
Gift of Edith Emily Adams in memory of Dr. Gerd Muehsam, 2014.39.8

Claes Oldenburg (American, born in Sweden, 1929)

*Exhibition Announcement/Reservation Coupon for Claes Oldenburg’s Ironworks Fotodeath Circus held at the Reuben Gallery, Feb. 21–26, 1961*, 1961
Offset lithograph on paper
Gift of Edith Emily Adams in memory of Dr. Gerd Muehsam, 2014.39.9
Claes Oldenburg (American, born in Sweden, 1929)
*Program for Claes Oldenburg’s Ironworks*

Fotodeath Circus *held at the Reuben Gallery, Feb. 21–26, 1961, 1961*
Offset lithograph on paper
Gift of Edith Emily Adams in memory of Dr. Gerd Muehsam, 2014.39.10

Claes Oldenburg (American, b. Sweden, 1929)
*Brochure: Portfolio Claes Oldenburg*, 1960
Offset lithograph on paper
Gift of Edith Emily Adams in memory of Dr. Gerd Muehsam, 2014.39.11

Claes Oldenburg (American, b. Sweden, 1929)
*Claes Oldenburg Employment Application for The Cooper Union Library*, June 11, 1956
Blue ink and black type on paper
Gift of Edith Emily Adams in memory of Dr. Gerd Muehsam, 2014.39.12

David Wurtzel (American, active in Italy, 1935–2012)
*Odissea portfolio*, 1971
Etchings
Gift of Donatella Marcassa and Alan Wurtzel (oc 1955), 2014.40.1-25

Shio Kusaka (Japanese, b. 1972)
*(stripe 99) [above]*, 2013
Stoneware
Gift of Anne and Joel Ehrenkranz, 2014.41

Julie Wolfe (American, b. 1963)
*In a Day 12*, 2014
Gouache and ink on paper
Gift of Julie and Thori Wolfe in honor of Hannah Wolfe (oc 2014), 2014.42.1

Julie Wolfe (American, b. 1963)
*In a Day 13*, 2014
Gouache and ink on paper
Gift of Julie and Thori Wolfe in honor of Hannah Wolfe (oc 2014), 2014.42.2

Please see pages 44-45 for the twelve photographs by Philip Trager that were acquired through a combination of gift and purchase.

Claudine Bouzonnet-Stella (French, 1636–1697)
Etching and engraving, before 1697
Gifts of James A. Bergquist in memory of and in gratitude to Wolfgang Stechow

*Christ’s Entry into Jerusalem*, from the series *The Life and Passion of Christ*, 2014.44.1

*Christ Washing the Apostles’ Feet*, from the series *The Life and Passion of Christ*, 2014.44.2
Acquisition by Gift 2014–15

**Michelle Grabner (American, b. 1962)**

*Untitled (above)*, 2014

Silverpoint drawing on paper

Gift of Kathleen O’Hara and Malcolm Walsh in honor of the graduation of their daughter Isabel O’Hara Walsh (oc 2014), 2014.46

**Enrique Chagoya (American, born in Mexico, 1953)**

*The Pastoral or Arcadian State, Illegal Alien’s Guide to Greater America (detail above)*, 2006

Color lithograph

Gift of Suzanne Hellmuth (oc 1968) and Jock Reynolds in honor of Jean and William Hellmuth (former oc Professor of Economics and Dean of the College), 2014.49

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**Agony in the Garden**, from the series *The Life and Passion of Christ*, 2014.44.3

**Arrest of Christ**, from the series *The Life and Passion of Christ*, 2014.44.4

**Christ before Annas**, from the series *The Life and Passion of Christ*, 2014.44.5

**Denial of Peter**, from the series *The Life and Passion of Christ*, 2014.44.6

**Christ before the Chief Priests and Ancients**, from the series *The Life and Passion of Christ*, 2014.44.7

**Mocking of Christ [Interior Scene]**, from the series *The Life and Passion of Christ*, 2014.44.8

**Mocking of Christ [Exterior Scene]**, from the series *The Life and Passion of Christ*, 2014.44.9

**Christ before the Priests and Scribes**, from the series *The Life and Passion of Christ*, 2014.44.10

**Christ before Herod**, from the series *The Life and Passion of Christ*, 2014.44.11

**Christ before Pilate**, from the series *The Life and Passion of Christ*, 2014.44.12

**Russian or Greek**

*Madonna and Child with Saints*, 18th–19th century

Tempera and gilding on wood panel with metal hinges

Gift of Robert (oc 1952) and Helen (occ 1953) Baldwin, from the collection of Corning Chisholm, 2014.47
William Eggleston (American, b. 1939)
*Untitled*, from the *Jamaica Botanical Series* (above), 1978
Seven chromogenic prints
Gifts of Diane L. Ackerman in honor of Cristina Delgado (oc 1980) and Stephen F. Olsen (OC 1979), 2014.50.1-7

James Abbott McNeill Whistler
(American, 1834–1903)
*The Tiny Pool*, 1879
Etching and drypoint
Gift of Betty L. Beer (oc 1965), 2014.52.1

James Abbott McNeill Whistler
(American, 1834–1903)
*Firelight: Joseph Pennell, No. 1*, 1896
Transfer lithograph
Gift of Betty L. Beer (oc 1965), 2014.52.2

James Abbott McNeill Whistler
(American, 1834–1903)
*Stéphane Mallarmé*, 1892
Transfer lithograph
Gift of Betty L. Beer (oc 1965), 2014.52.3

James Abbott McNeill Whistler
(American, 1834–1903)
*Savoy Pigeons*, 1896

James Abbott McNeill Whistler
(American, 1834–1903)
*L’Entrée du Christ à Bruxelles le Mardi Gras en 1889* (above), 1898
Etching and drypoint
Gift of Pamela and James Elesh (oc 1964), 2014.54

Lithograph
Gift of Betty L. Beer (oc 1965), 2014.52.4
Sue Coe (English, b. 1951)  
*Anita Hill (Thank You America)*, 1991–92  
Etching  
Gift of Eve Sandberg in honor of Dorothy and Richard Cole (oc 1956) for their generous support of hundreds of students in the Oberlin Initiative in Electoral Politics (OIEP), 2014.57

Jacques Callot (French, 1592/3–1635)  
Etchings from *L’Enfant Prodigue* (*The Prodigal Son*), 1635  
Gifts of Theodore B. Donson and Marvel M. Griep, 2014.62.1.1–11

*Frontispiece*, 2014.62.1.1

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*Le Partage des Biens, pièce appelée aussi L’Enfant Prodigue Reçoit sa Part d’Héritage* (*The Dividing of Assets*, also called *The Prodigal Son Receiving his Inheritance*) [left], 2014.62.1.2

*Les Adieux, pièce appelée aussi L’Enfant Prodigue Quitte la Maison Paternelle ou Il Part Pour Memphis* (*The Goodbye*, also called *The Prodigal Son Leaves the Paternal Home or The Departure for Memphis*), 2014.62.1.3

*L’Enfant Prodigue Dissipe son Bien* (*The Prodigal Son Wastes his Inheritance*) [center], 2014.62.1.4

*L’Enfant Prodigue est Ruiné* (*The Prodigal Son is Ruined*), 2014.62.1.5

*L’Enfant Prodigue Garde des Pourceaux* (*The Prodigal Son Keeps Swine*), 2014.62.1.6


*L’Enfant Prodigue Revient a La Maison Paternelle* (*The Prodigal Son Returns to his Paternal Home*) [right], 2014.62.1.8

*On Tue Le Veau Gras* (*One Kills the Fat Calf*), 2014.62.1.9

*L’Enfant Prodigue est Equipé de Nouveau* (*The Prodigal Son is Fitted with New Clothes*), 2014.62.1.10

*Le Festin* (*The Feast*), 2014.62.1.11
Claes Jansz. Visscher (Dutch, 1586–1652)
Engravings from *The Story of the Prodigal Son*, 1608
Gifts of Theodore B. Donson and Marvel M. Griep

*The Prodigal Son Wasting his Inheritance*, 2014.62.2

*The Prodigal Son Reduced to a Swineherd*, 2014.62.3

*The Return of the Prodigal Son*, 2014.62.4

Maurice Denis (French, 1870–1943)
Color lithographs from the album *Amour (Love)*, 1892–99, published 1911
Gifts of Theodore B. Donson and Marvel M. Griep

*Ce fut un religieux mystère (It Was a Religious Mystery)*, 2014.62.5

*Le Chevalier n’est pas mort à la croisade (The Knight Did Not Die in the Crusade)*, 2014.62.6

*Les Crépuscules ont une douceur d’ancienne peinture (Twilights Have the Sweetness of Old Painting)*, 2014.62.7

*Elle était plus belles que les rêves (She Was More Beautiful Than Dreams)*, 2014.62.8

*La vie devient précieuse, discrète (Life Becomes Precious, Discreet)*, 2014.62.9

Oscar Niemeyer (Brazilian, 1907–2012)
*Untitled Sketch*, 2000
Ink on paper
Gift of Edward J. Sullivan, 2014.63.1

Oscar Niemeyer (Brazilian, 1907–2012)
*Untitled Sketch*, 2000
Ink on paper
Gift of Edward J. Sullivan, 2014.63.2

Oscar Niemeyer (Brazilian, 1907–2012)
*Untitled Sketch for the Museu de Arte Contemporânea de Niterói, Brazil*, 2000
Ink on paper
Gift of Edward J. Sullivan in honor of Andria Derstine, 2014.63.3

Oscar Niemeyer (Brazilian, 1907–2012)
*Untitled Sketch*, 2000
Ink on paper
Gift of Edward J. Sullivan, 2014.63.4

Claus Hoie (American, born in Norway, 1911–2007)
*Demolition*, ca. 1955
Watercolor and ink on paper
Gift of the Helen and Claus Hoie Charitable Foundation, 2014.64.1

Claus Hoie (American, born in Norway, 1911–2007)
*Pitcher and Grapefruit*, 1979
Color lithograph
Gift of the Helen and Claus Hoie Charitable Foundation, 2014.64.2

James Ensor (Belgian, 1860–1949)
*La Multiplication des Poissons*, 1891
Etching
Gift of Ken and Marty Grundy, 2014.65
William Wegman (American, b. 1943)
*Untitled*, 1983
Lithograph
Gift of Douglas Baxter (OC 1972), 2014.66.1

William Wegman (American, b. 1943)
*Untitled* (opposite page), 1983
Lithograph
Gift of Douglas Baxter (OC 1972), 2014.66.2

Robert Priseman (English, b. 1965)
*Arshile Gorky*, from the series *Fame*, 2012
Oil on panel
Gift of Alexandra Seabrook, 2014.67

Thirty-four works were added to the permanent collection following the exhibition *An Insider’s Lens: The Jazz Photography of Milt Hinton* (page 14):

Gelatin silver prints
Gifts of David G. Berger and Holly Maxson
*Ellis Larkins, Recording Studio, New York City*, ca. 1962, 2014.68.1

Jon Faddis, *Recording Studio, New York City*, ca. 1975, 2014.68.2

Herb Mills, *Don Mills, and Harry Mills, Recording Studio, New York City*, ca. 1955, 2014.68.3


Billie Holiday, *Recording Studio, New York City (above)*, 1959, 2014.68.5

Gerry Mulligan, *The Sound of Jazz Rehearsal, New York City*, 1957, 2014.68.6


Louis Armstrong, *Hotel Room, Seattle*, ca. 1954, 2014.68.8

Gelatin silver prints
Gifts of David G. Berger and Holly Maxson

Cozy Cole, Danny Barker, and Shad Collins, New Orleans, ca. 1941, 2014.68.10

Tyree Glenn and Chu Berry, Fort Bragg, North Carolina, ca. 1940, 2014.68.11

Tyree Glenn, Quentin “Butter” Jackson, and Keg Johnson, Durham, North Carolina, ca. 1940, 2014.68.12

Aretha Franklin, Recording Studio, New York City, ca. 1961, 2014.68.13


Fred Norman and Dinah Washington, Recording Studio, New York City, ca. 1963, 2014.68.15

Panama Francis and Irv Manning, Metropole Cafe, New York City, ca. 1951, 2014.68.16

Count Basie, Television Studio, The Sound of Jazz Rehearsal, New York City, 1957, 2014.68.17


Dizzy Gillespie, Grande Parade du Jazz, Nice, France (above), ca. 1981, 2014.68.22

Mona Hinton, Ike Quebec, Doc Cheatham, Mario Bauza, and Shad Collins, Georgia, ca. 1950, 2014.68.23

Joe Wilder and Dickie Wells, Television Studio, The Sound of Jazz Rehearsal, New York City, 2014.68.18

Sarah Vaughan, Pearl Bailey, and Ella Fitzgerald, Rehearsal for Pearl Bailey Television Special, Pasadena, California, 1979, 2014.68.19

Cab Calloway, with Children and Winner of the Cab Calloway Quizzicale, Florida, ca. 1941, 2014.68.20

Charlie Persip, Milt Jackson, Horace Silver, and Percy Heath, Newport Jazz Festival, Newport, Rhode Island, ca. 1956, 2014.68.25

Quincy Jones, Recording Studio, New York City, ca. 1959, 2014.68.26

Buddy Tate, Downtown Sound, Recording Studio, New York City, ca. 1974, 2014.68.27

Jimmy Rushing, Maxine Sullivan, Joe Thomas, Coleman Hawkins, Marian McPartland, Emmett Berry, Sahib Shihab, Thelonious Monk, and Rex Stewart, Esquire Magazine Shoot, Harlem, New York City, 1958, 2014.68.28

Jackie Gleason and Louis Armstrong, Television Studio, Times All-Star Jazz Show Rehearsal, New York City, ca. 1959, 2014.68.29

Jonah Jones and Holmes (Cab’s Chauffeur), Little Rock, Arkansas, ca. 1941, 2014.68.30

Danny Barker and Dizzy Gillespie, Train, ca. 1940, 2014.68.31


Danny Barker and Hot Lips Page, Beefsteak Charlie’s, New York City, ca. 1954, 2014.68.33

Al White Jr., Pee Wee Erwin, and Joanne “Pug” Horton, Dumas, Arizona, ca. 1978, 2014.68.34

Charles Fréger (French, b. 1975) Inkjet prints from the series Wilder Mann, 2010–2011, printed 2012 Gifts of Anne and Joel Ehrenkranz

Chaushi I (detail at right), 2014.69.1

Macinulla I, 2014.69.2

Certi 2, 2014.69.3

Ursu din Udesti, 2014.69.4


Käthe Kollwitz (German, 1867–1945) Self Portrait with Hand on Brow, 1910 Etching and drypoint Gift of Kenneth and Barbara Watson, 2015.2
Louis Conrad Rosenberg (American, 1890–1983)
Drypoint prints, from the series Cleveland Union Terminal, 1928
Gifts of Nina S. Love from the estate of J. Duncan Love (OC 1951) in honor of John W. Love (OC 1914)
New Viaduct Before Steel, August 1928, 2015.4.1
Terminal Tower from Wheeling Station, August 1928 (above), 2015.4.2
Old Food Market, October 1928, 2015.4.3
New Food Terminal, October 1928, 2015.4.4
Terminal Tower from Public Square, May 1927 (above, center), 2015.4.5
Ontario Street, Lower Track Level Grading, August 1928, 2015.4.6
Demolition of Power Plant, April 1929, 2015.4.7
Kinsman Street Temporary Bridge, April 1929, 2015.4.8
Station and Prospect Avenue, October 1928, 2015.4.9
Terminal Tower Site, 1905, 2015.4.10
Tower Entrance, March 1927, 2015.4.11
Steel of Southwest Wing of Tower, August 1928 (left), 2015.4.12
Ontario Street #2, April 1929, 2015.4.13
Terminal Tower from the Federal Building, August 1928, 2015.4.14
Terminal Tower from the River, November 1928, 2015.4.15
Cut South of Central Avenue, July 1929, 2015.4.16
New Track Level South of Huron Road, November 1929, 2015.4.17
New Right-of-Way West of East 49th Street, July 1929, 2015.4.18
Terminal from the West Third Street Bridge, July 1929, 2015.4.19
Medical Arts and Builders Exchange Buildings, July 1929, 2015.4.20
Medical Arts and Builders Exchange Buildings, November 1929, 2015.4.21
Independence Road Bridge, January 1930, 2015.4.22
Mel Bochner (American, b. 1940)  
**One, Two, Three, Four (right),** 1973  
Charcoal and gouache on paper  
Gift of Harvey M. and Ruth Glesby Wagner, 2015.6

Joel Meyerowitz (American, b. 1938)  
**Fallen Man, Paris,** 1967 (printed later)  
Dye transfer print  
Gift of the Clarence Ward Art Library, Oberlin College, 2015.7

Pat Steir (American, b. 1940)  
**Philadelphia Waterfall,** 1995  
Aquatint  
Gift of Anne and Joel Ehrenkranz, 2015.8.1

Charles Fréger (French, b. 1975)  
**Sauvage 2, Le Noirmont, Switzerland,** from the series **Wilder Mann,** 2010–11  
Inkjet print  
Gift of Anne and Joel Ehrenkranz, 2015.8.2

Leonardo Drew (American, b. 1961)  
**81D,** 2006  
Mixed media on paper  
Gift of Anne and Joel Ehrenkranz, 2015.8.3

Kawase Hasui (Japanese, 1883–1957)  
**Spring Rain at Gogokuji Temple,** 1932  
Color woodblock print  
Gift of Luz María Aveleyra, 2015.12.1

Asada Benji (Japanese, 1899–1984)  
**The Cherry Blossoms and Pagoda at Ninnaji Temple,** 1930s  
Color woodblock print  
Gift of Luz María Aveleyra, 2015.12.2

Edwin Dickinson (American, 1891–1978)  
**Through Two Cottage Windows,** 1948  
Oil on panel  
Gift of Helen Dickinson Baldwin (oc 1953) and Robert Baldwin (oc 1952), 2015.15

Martin Soto Climent (Mexican, b. 1977)  
**João Carvalho: Correspondence,** 2015  
Ink on deconstructed paper envelope  
Gift of Cristina Delgado (oc 1980) and Stephen F. Olsen (oc 1979), 2015.16.1
Martin Soto Climent (Mexican, b. 1977)
*João Carvalho: Correspondence*, 2015
Ink on deconstructed paper envelope
Gift of Cristina Delgado (oc 1980) and Stephen F. Olsen (oc 1979), 2015.16.2

Roman
*Emerald Ring*, ca. 2nd century AD
Gold with an emerald
Gift of George Haley (oc 1948), 2015.20.1

Roman
*Statuette of Ceres*, ca. 2nd century AD
Bronze
Gift of George Haley (oc 1948), 2015.20.2

Roman
*Statuette of Hermes*, ca. 2nd century AD
Bronze
Gift of George Haley (oc 1948), 2015.20.3

The following gifts to the museum are unaccessioned:

*Veneer Magazine* subscription, 2007–ongoing
Editor: Aaron Flint Jamison, American, b. 1979
Publisher: Marriage Publishing House
Edition of 700, 18 volumes to be published
Gift of Cristina Delgado (oc 1980) and Stephen F. Olsen (oc 1979), un2014.5.1-15

Greco-Roman
*Fragment, possibly from a Corinthian column*, ca. third century AD
Marble
Gift of George Haley (oc 1948), un2015.3

Turkmen, Saryk
*Door Rug (ensi)*, ca. 1905, Third Phase
Wool and cotton
Gift of Carl R. Gerber (oc 1958), un2015.4

assume vivid astro focus (avaf)
*Rosa* (not dated)
DVD
Gift of Cristina Delgado (oc 1980) and Stephen F. Olsen (oc 1979), un2015.5
Archibald M. Willard (American, 1836–1918)

**Oil Study (right)**, second half of 19th c.
Oil on canvas
Richard Lee Ripin Art Purchase Fund, 2013.30

Archibald M. Willard (American, 1836–1918)

**Occupational Sketches**, second half of 19th century
Graphite on paper
Richard Lee Ripin Art Purchase Fund, 2013.31–33

Archibald M. Willard (American, 1836–1918)

**Civil War Sketch, ca. 1863–65**
Graphite on paper
Richard Lee Ripin Art Purchase Fund, 2013.34

Archibald M. Willard (American, 1836–1918)

**Civil War Sketch, ca. 1863–65**
Graphite on paper
Richard Lee Ripin Art Purchase Fund, 2013.35

Archibald M. Willard (American, 1836–1918)

**Civil War Sketch, ca. 1863–65**
Graphite on paper
Richard Lee Ripin Art Purchase Fund, 2013.36

Honoré Daumier (French, 1808–1879), Henri-Joseph Harpignies (French, 1819–1916), Félicien Rops (Belgian, 1833–1898), and Jean-Alfred Taiée (French, 1820–1880)

**An Exercise in Etching (Essai d'eau forte) [above]**, 1872
Etching
Prints and Drawings Acquisition Fund, 2013.40
Master of the Die (Italian, active in Rome, ca. 1530–1560)
Trial of Psyche: Fetching the Water of the Styx, mid-16th century
Engraving
Prints and Drawings Acquisition Fund, 2013.41

Giorgio de Chirico (Italian, born in Greece, 1888–1978)
Autoritratto in Costume, ca. 1954
Lithograph
Richard Lee Ripin Art Purchase Fund, 2013.42

Shigeyuki Kihara (Samoan, b. 1975)
Ulugali’i Somoa (Samoan Couple) [above], 2005
Chromogenic print
Ruth C. Roush Contemporary Art Fund, 2013.49

Audra Skuodas (American, b. 1940)
Vibrational Distillation, from the Cosmic Weaving Series, 2010
Colored pencil collage element and thread on paper
Ruth C. Roush Contemporary Art Fund, 2013.54

Félicien Rops (Belgian, 1833–1898)
Chez les Trappistes, 1891
Soft-ground etching, drypoint, and heliogravure
Richard Lee Ripin Art Purchase Fund, 2013.55

Eugen Kirchner (German, 1865–1938)
November, 1896
Etching and aquatint in brown ink
Richard Lee Ripin Art Purchase Fund, 2013.56

Otto Ubbelohde (German, 1867–1922)
Motiv aus Hessen, 1897
Etching and aquatint
Richard Lee Ripin Art Purchase Fund, 2013.57

Henri-Charles Guérard (French, 1846–1897)
Salomon/Négresse Nue/Cléopatre, before 1889
Mezzotint
Richard Lee Ripin Art Purchase Fund, 2013.58

Jules Ferdinand Jacquemart (French, 1837–1880)
Ivoire et Céladons, 1872
Etching
Richard Lee Ripin Art Purchase Fund, 2013.59
Willie Cole (American, b. 1955)  
*Rapture (opposite page)*, 2008  
Color lithograph  
Ruth C. Roush Contemporary Art Fund, 2014.4

Unknown (Italian)  
*The Punishment of Tityus* (above), 16th century  
Black chalk  
Prints and Drawings Acquisition Fund, 2014.9

George Sand (French, 1804–1876)  
*Mountainous Landscape with a Lake and Waterfalls* (detail above), ca. 1870  
Watercolor, gouache, and dendrite on paper  
Richard Lee Ripin Art Purchase Fund, 2014.10

Margaret Burroughs (American, 1917–2010)  
*Black Venus*, 1957 (printed 1977)  
Linoleum cut  
Richard Lee Ripin Art Purchase Fund, 2014.11

Thomas Satterwhite Noble (American, 1835–1907)  
*The Present*, 1865  
Oil on canvas  

Martin Puryear (American, b. 1941)  
*Diallo*, 2013  
Aquatint, softground, drypoint, and flatbite etching  
Oberlin Friends of Art Fund, 2014.32
PURCHASES 2014–15

Valère Bernard (French, 1860–1936)
*La Pauriho: Cul-de-lampe*, 1898
Etching and aquatint
Richard Lee Ripin Art Purchase Fund, 2014.34

Stefano della Bella (Italian, 1610–1664)
*The Church of San Lorenzo as Decorated for the Funeral of Francesco de’Medici*, 1634
Etching
Prints and Drawings Acquisition Fund, 2014.35

Angelica Kauffman (Swiss, 1741–1807)
*Portrait of Johann Joachim Winckelmann*, 1764
Etching
Prints and Drawings Acquisition Fund, 2014.36

Philip Trager (American, b. 1935)
*Porch, Torrington*, 1976
Gelatin silver print
Oberlin Friends of Art Fund and gift of the artist and Ina Trager, 2014.43.1

Philip Trager (American, b. 1935)
*West 34th Street (above)*, 1977
Gelatin silver print
Oberlin Friends of Art Fund and gift of the artist and Ina Trager, 2014.43.2
Philip Trager (American, b. 1935)  
*Guggenheim Museum, New York*, 1978  
Gelatin silver print  
Oberlin Friends of Art Fund and gift of the artist and Ina Trager, 2014.43.3

Philip Trager (American, b. 1935)  
*Villa Pojana* (right), 1984  
Gelatin silver print  
Oberlin Friends of Art Fund and gift of the artist and Ina Trager, 2014.43.4

Philip Trager (American, b. 1935)  
*West Haven*, 1975  
Gelatin silver print  
Oberlin Friends of Art Fund and gift of the artist and Ina Trager, 2014.43.5

Philip Trager (American, b. 1935)  
1979, 1979  
Gelatin silver print  
Oberlin Friends of Art Fund and gift of the artist and Ina Trager, 2014.43.6

Philip Trager (American, b. 1935)  
*Broadway at 72nd Street*, 1972  
Gelatin silver print  
Oberlin Friends of Art Fund and gift of the artist and Ina Trager, 2014.43.7

Philip Trager (American, b. 1935)  
*ISO*, 1988  
Gelatin silver print  
Oberlin Friends of Art Fund and gift of the artist and Ina Trager, 2014.43.11

Philip Trager (American, b. 1935)  
*Villa Barbaro*, 1984  
Gelatin silver print  
Oberlin Friends of Art Fund and gift of the artist and Ina Trager, 2014.43.12

Mickalene Thomas (American, b. 1971)  
*You’re Gonna Give Me the Love I Need*, 2010  
Collaged handmade paper with silk-screened pigmented paper pulp, pochoir, digital print, and glitter and cloth appliqué  
Ruth C. Roush Contemporary Art Fund, 2014.45

Bruno Braquehais (French, 1823–1875)  
*Nude Study with Venus de Milo*, 1853  
Albumen print  
Oberlin Friends of Art Fund, 2014.48

Francisco José de Goya y Lucientes (Spanish, 1746–1828)  
*Se aprovechan (They Make Use Of Them)*, plate 16 from the series *Los Desastres de la Guerra (The Disasters of War)*, ca. 1810–20, published 1863
Sir Lawrence Alma-Tadema (British, born in The Netherlands, 1805–1881)
*The Archer*, from *The Epic of Kings, Stories Retold from Firdusi*, 1882
Etching
Richard Lee Ripin Art Purchase Fund, 2014.51

John Everett Millais (English, 1829–1896)
*The Baby House*, 1872
Etching on chine appliqué
Richard Lee Ripin Art Purchase Fund, 2014.58

Buckminster Fuller (American, 1895–1983)
*1928 4D House*, 1981
Screenprint
Ruth C. Roush Contemporary Art Fund, 2014.60

Nam June Paik (American, born in South Korea, 1932–1996)
*Marat*, from the portfolio *Evolution/Revolution/Resolution* (left), 1989
Etching and lithograph
Ruth C. Roush Contemporary Art Fund, 2014.61

Imamura Rokuro (Japanese, 19th century)
*Hirado Ware Water Jar (Mizusashi)*, 19th century
Porcelain with blue underglaze and relief
Sanford L. Palay Japanese Art Fund, 2015.3A-B

Graciela Iturbide (Mexican, b. 1942)
*Chalma*, 2012
Photogravure
Richard Lee Ripin Art Purchase Fund, 2015.5

Jacques-Fabien Gautier-Dagoty (French, 1716–1785)
*Man Seen from the Rear, Ecorché and Dissected, Except for the Right Arm and Face, Kneeling on a Bench*, 1759
Etching and engraving with mezzotint in four plates
R.T. Miller Jr. Fund, 2014.53
Georges de Feure (French, 1868–1943)
*La Visite (The Visit)* [opposite], 1899
Graphite, watercolor, and gouache on board
R.T. Miller Jr. Fund, 2015.11

Chinese
*Thoroughly Criticize Lin Biao and Confucius!*, ca. 1970
Offset color lithograph
Oberlin Friends of Art Fund, 2015.14

Fukami Sueharu (Japanese, b. 1947)
*Shō (Soaring)*, 2007
Glazed porcelain with wood base
Sanford L. Palay Japanese Art Fund and Oberlin Friends of Art Fund, 2015.17

Kamada Kōji (Japanese, b. 1948)
*Blue Tenmoku Sake Cup with Kiln Effects*, 2015
Glazed stoneware
Sanford L. Palay Japanese Art Fund, 2015.18

Kamada Kōji (Japanese, b. 1948)
*Sparkling Oil-spot Sake Cup*, 2015
Glazed stoneware
Sanford L. Palay Japanese Art Fund, 2015.19

Roger Shimomura (American, b. 1939)
Color lithographs
Ruth C. Roush Contemporary Art Fund
*Marilyn (right)*, 2014, 2015.21.2
*Banana*, 2012, 2015.21.3
*Target*, 2012, 2015.21.4
*White Wash*, 2012, 2015.21.6

Unaccessioned purchases:
After Martin Ramírez (Mexican, 1895–1963),
*Commemorative Martin Ramírez First-Class Mail Forever Stamps*, 2015
Offset microprint
Allen Memorial Art Museum Collection, UN2015.1

Georges de Feure (French, 1868–1943)
*Cover for Figaro Illustré, February 1900*, 1900
Offset lithograph
Allen Memorial Art Museum Collection, UN2015.2
Anders C. Shafer (American, b. 1943)
*Fragments from the Life of Eakins*, 2002
Mixed media
Gift of Rebekah Ross (OC 1979), RC 2013.2

Christopher Chiappa
(American, b. 1970)
“*Television made me what I am today,*” from the Camel “Work in Progress” Initiative, 1999
Unopened cigarette pack
Gift of Cris and Lori Drugan, Akron, Ohio, RC 2014.1.1

Nan Goldin (American, b. 1953)
“My photographs are the diary I let people read,” from the Camel “Work in Progress” Initiative, 1999
Unopened cigarette pack
Gift of Cris and Lori Drugan, Akron, Ohio, RC 2014.1.2

Damien Hirst (English, b. 1965)
“I want to spend the rest of my life everywhere, with everyone, one to one, always, forever, now,” from the Camel “Work in Progress” Initiative, 1999
Unopened cigarette pack
Gift of Cris and Lori Drugan, Akron, Ohio, RC 2014.1.3

Edward Glannon (American, 1911–1992)
*The Stone on Thoreau’s Grave*, 1975
Lithograph
Gift of the Edward J. Glannon Family, RC 2014.2.1

Edward Glannon (American, 1911–1992)
*Locust Tree and Night Sky* (left), 1978
Lithograph
Gift of the Edward J. Glannon Family, RC 2014.2.2

Edward Glannon (American, 1911–1992)
*Walking the Track*, 1976
Lithograph
Gift of the Edward J. Glannon Family, RC 2014.2.3

Four works were transferred to the permanent collection:

Jimmy Moduk (Australian Aborigine, Marrangu-Wurrkiganydjarr people, b. 1942)
*Wallaby, Goannas, Serpent, and Bush Tucker*, 1970s
Earth colors on bark
Art Rental Collection Transfer, 2013.44

Mike Kelley (American, 1954–2012)
*Untitled*, 1992
Silkscreen on wood with leather
Art Rental Collection Transfer, 2014.1

Georges Braque (French, 1882–1963)
*Le Coq*, 1952
Lithograph
Ellen H. Johnson Bequest via Art Rental Collection Transfer, RC 2014.6

Ree Morton (American, 1936–1977)
*Untitled*, 1972
Watercolor and pencil
Art Rental Collection Transfer, 2014.7
Shěn Zhàohán (Chinese, 1856–1941)
*Figures in a Garden (above),* 1902
Ink and color on paper
Gift of Patricia and Thomas Ebrey, rc2014.3.1

Gù Yún (Chinese, 1835–1896)
*Landscape,* 19th century
Ink and color on paper
Gift of Patricia and Thomas Ebrey, rc2014.3.2

Zhāng Zhīwàn (Chinese, 1811–1897)
*Calligraphy,* 19th century
Ink on paper
Gift of Patricia and Thomas Ebrey, rc2014.3.3

Jasper Johns (American, b. 1930)
*Untitled,* 2013
Offset lithograph
Gift of the Clarence Ward Art Library, Oberlin College, rc2014.4

*Shadows of Another Time,* from *An American Album* (right), 1980

Thomas Locker (American, 1937–2012)
*Clouds,* from *An American Album,* 1980
Color lithograph
Gift of Martin Warner, rc2014.5.2

Jack Hagman (American, b. 1937)
*Canyon,* from *An American Album,* 1980
Color lithograph
Gift of Martin Warner, rc2014.5.3

Silkscreen
Gift of Martin Warner, rc2014.5.1
Harold Altman (American, 1924–2003)
*Walking Man, from An American Album*, 1980
Color lithograph
Gift of Martin Warner, rc 2014.5.4

James Abbott McNeill Whistler (American, 1834–1903)
*The Doctor*, 1894
Transfer lithograph
Gift of Betty L. Beer (oc 1965), rc 2014.6.1

James Abbott McNeill Whistler (American, 1834–1903)
*Gants de suède (Suede Gloves)*, 1890
Transfer lithograph
Gift of Betty L. Beer (oc 1965), rc 2014.6.2

Safiya Piskun (Belarusian, b. 1982)
*Sandy and the Ghosts of 9/11*, 2013

Ellsworth Kelly (American, b. 1923)
*Red-Orange*, from *Suite of 27 Color Lithographs*, 1964, published 1965
Color lithograph
Gift of Douglas Baxter (oc 1972), rc 2014.9

Carol M. Rosen (American, 1933–2014)
*They Live In Me*, ca. 2006
Digital print
Gift of Elliot A. Rosen, rc 2015.1

Drew Peterson (American, b. 1983)
*Unexpected Expectorant*, 2015
Screenprint
Gift of the Oberlin College Art Department, rc 2015.2

assume vivid astro focus (avaf)
Color vinyl decals
Gifts of Jerry M. Lindzon

*Graffiti LA 1*, 2004, rc 2015.3.1

*Graffiti LA 4*, 2004, rc 2015.3.2

*Cig Pile*, 2004, rc 2015.3.4

Dutes Miller (American, b. 1965)
*Untitled*, 2015
Reflective glass microbead flocked screenprint with blind embossment on paper
Gift of the Oberlin College Art Department, rc 2015.4

Author: Harvey Pekar (American, 1939–2010)  
Illustrator: Joseph Remnant  
*Opera Preview (above)*, 2009  
Lithograph  
Art Rental Collection Fund, rc 2015.5
The following works were transferred from art rental to the permanent collection:

Adam Fuss (British, b. 1961)  
*Statuary Heads*, 1985  
Gelatin silver print  
Art Rental Collection  
Transfer, gift of Paul F. Walter (oc 1957), 2014.37

Carrie Mae Weems  
(American, b. 1953)  
*Jim, if you choose to accept, the mission is to land on your own two feet*, 1988–89  
Gelatin silver print  
Art Rental Collection  
Transfer, 2014.55

Francisco José de Goya y Lucientes (Spanish, 1746–1828)  
*Esto si que es Leer*, 1799  
Etching, aquatint, drypoint on paper  
Art Rental Collection  
Transfer, gift of Jane (oc 1957) and George Hannauer (oc 1958), 2014.56

Jean Dubuffet (French, 1901–1985)  
*Fougère au chapeau (Hat with Fern)* [right], 1953  
Lithograph  
Art Rental Collection  
Transfer, 2015.9

Jackson Pollock (American, 1912–1956)  
*Untitled (after painting Number 8 [Black Flowing, 1951]),* 1951, printed 1964  
Screenprint  
Art Rental Collection  
Transfer, 2015.10

Christo (American, born in Bulgaria, 1935)  
*The Museum of Modern Art, Wrapped (Rear), Project for New York, from the portfolio (Some) Not Realized Projects*, 1971  
Lithograph with photo and map collage  
Art Rental Collection  
Transfer, 2015.13
Accessions
2013–14

The following items were officially added to the museum’s permanent collection during fiscal year 2013–14.


American Portrait of Young Woman with Drop Earrings and Bracelet, 1840s Daguerreotype Collection of the Allen Memorial Art Museum, 2014.13

David Brokaw (American, 1812–1878) Peter Pindar Pease Family, 1852 Daguerreotype

Collection of the Allen Memorial Art Museum, 2014.14

American Oberlin College Class of 1859, 1859 Ambrotype Collection of the Allen Memorial Art Museum, 2014.15

American Portrait of a Young Woman with a High Collar and Wide Bowtie, mid-19th century Ambrotype Collection of the Allen Memorial Art Museum, 2014.21

American Portrait of a Young Woman with White Open Collar and Brooch, mid-19th c. Ambrotype Collection of the Allen Memorial Art Museum, 2014.18


American Portrait of a Young Woman with White Closed Collar, Brooch, mid-19th century Tintype Collection of the Allen Memorial Art Museum, 2014.23


American Portrait of a Young Woman in a Bonnet, mid-19th century Paper print, possibly a Calotype Collection of the Allen Memorial Art Museum, 2014.16

American Portrait of a Young Woman with White Open Collar and Brooch, mid-19th century Tintype Collection of the Allen Memorial Art Museum, 2014.20


Unknown A Group of Trebizond Women, late 19th century Cabinet photograph Collection of the Allen Memorial Art Museum, 2014.26

Unknown Two Women Wearing Turkish Garments, late 19th century Cabinet photograph Collection of the Allen Memorial Art Museum, 2014.27
Additionally, these works in the collection were catalogued as unaccessioned in 2013–14:

Nadar (Gaspard-Félix Tournachon) (French, 1820–1910) 
*Honoré Daumier*, ca. 1885 (modern reproduction)
Gelatin silver print
Collection of the Allen Memorial Art Museum, UN2013.2

American
*Portrait of Two Young Women in an Outdoor Studio Setting*, late 1880s
Tintype
Collection of the Allen Memorial Art Museum, UN2014.1

American
*Portrait of a Seated Young Woman*, mid-19th century
Tintype
Collection of the Allen Memorial Art Museum, UN2014.3

*Union Case*, mid-19th century
Molded plastic, velvet, metal, glass
Collection of the Allen Memorial Art Museum, UN2014.4

**DEACCESSIONS 2014–15**

The following items were removed from the museum’s permanent collection during 2014–15.

R. Guy Cowan (American, 1884–1957)
*Madonna and Child*, 1928
Porcelain with terracotta glaze
Museum Purchase Fund, D1930.7

Wedgwood Manufactory, Staffordshire, England (est. 1758)
*Strawberry Fruit Pattern Dinner Plate*, late 19th–early 20th century
Glazed porcelain
Gift of Mrs. Andrew B. Meldrum, D1932.5

Wedgwood Manufactory, Staffordshire, England
*Soup Plate with Scallop Design*, 1852
Ironstone
Gift of G. Harrison Durand (oc 1898), D1938.12

Wedgwood Manufactory, Staffordshire, England (est. 1758)
*Pitcher Decorated with Raised Apple-Blossoms and Leaves, a Tree Trunk Handle and a Basketweave Base*, ca. 1875
Glazed porcelain
Gift of Emma Slack, D1940.51

Lowestoft Porcelain Works, Suffolk (England, 1757–1802)
*Cup and Saucer*, ca. 1840
Glazed porcelain
Gift of Gertrude Greenwood, D1942.4

Royal Worcester Porcelain Factory, Worcester, England (est. 1758)
*Creamer with Floral Design*, 1840
Glazed porcelain
Gift of Mr. and Mrs. H. L. Hart, D1942.1

George Jones & Sons (English, est. 1873)
*Crescent Vegetable Bowl Decorated with Flower Baskets (Oberlin Pattern)*, late 19th–early 20th century
Glazed porcelain
Gift of Gertrude Greenwood, D1942.4
George Jones & Sons (English, est. 1873)
*Crescent Plates Decorated with Flower Baskets (Oberlin Pattern)*, late 19th–early 20th century
Glazed porcelain
Gift of Gertrude Greenwood, D1942.5A-D

Haviland & Company, Limoges (France, est. 1842)
*Limoges After-Dinner Coffee Cups, Saucers and Plates*, 19th century
Glazed and gilded porcelain
Gift of Leonidas H. Davis (oc 1884), D1942.26A-R

George Jones & Sons (English, est. 1873)
*Crescent Sugar Bowl and Creamer Decorated with Cherry Branches*, late 19th–early 20th century
Glazed porcelain
Gift of Leonidas H. Davis (oc 1884), D1942.27A-B

Royal Worcester Porcelain Factory, Worcester, England (est. 1758)
*Luncheon Plates Decorated with Floral Sprays*, ca. 1875
Glazed and gilded porcelain
Gift of Leonidas H. Davis (oc 1884), D1942.33A-C

Royal Worcester Porcelain Factory, Worcester, England (est. 1758)
*Royal Worcester Plates*, ca. 1875
Glazed and gilded porcelain
Gift of Leonidas H. Davis (oc 1884), D1942.34A-C

Royal Worcester Porcelain Factory, Worcester, England (est. 1758)
*Crescent Cups and Saucers Decorated with Roses and Leaves*, 19th century
Glazed porcelain
Gift of Leonidas H. Davis (oc 1884), D1942.35A-F

American
*Mug Engraved “Catherine” and Decorated with a Rose, Leaves, and Flowers*, 1820
Milk glass with paint
Gift of Mrs. Andrew B. Meldrum, D1942.97

English
*Copper Luster Pitcher/Creamer with Handle*, 19th century
Glazed porcelain
Gift of Mrs. Andrew B. Meldrum, D1942.103

English
*Copper Luster Pitcher/Creamer with Handle*, 19th century
Glazed porcelain
Gift of Mrs. Andrew B. Meldrum, D1942.104

Royal Worcester Porcelain Factory, Worcester, England (est. 1758)
*Royal Worcester Plates*, ca. 1875
Glazed and gilded porcelain
Gift of Leonidas H. Davis (oc 1884), D1942.34A-C

Coalport Porcelain Factory, England (est. 1795)
*Scalloped Dish*, 1880s
Porcelain
Gift of Mrs. Andrew B. Meldrum, D1942.108

*Crescent Cauldon-Ware Plate Decorated with Flowers and Branches*, early 20th century
Glazed porcelain
Gift of Mrs. Andrew B. Meldrum, D1942.113

French
*Henriot Quimper Plate*, early 20th century
Tin-glazed earthenware (faience)
Gift of Mrs. Andrew B. Meldrum, D1942.112

French
*Habaudiere-Bousquet Quimper Deep Plate*, early 20th century
Glazed porcelain
Gift of Mrs. Andrew B. Meldrum, D1942.113

Wedgwood Manufactory, Staffordshire, England (est. 1758)
*Plate with Design of Flowers, Leaves, Branches, and Grasses*, late 19th century
Glazed and gilded porcelain
Gift of Mrs. Andrew B. Meldrum, D1942.110
Wedgwood Manufactory, Staffordshire, England (est. 1758)
Blue and White Transfer-ware Tea Set, first half 19th century
Ironstone
Gift of Katherine Bushnell Spencer (oc 1917), D1944.98A-H

J & G Alcock, Cobridge, Staffordshire, England (1839–46)
Set of 11 Flow Blue Transferware Cup Plates in Scinde Pattern, ca. 1843
Ironstone
Gift of Katherine Bushnell Spencer (oc 1917), D1944.99A-K

Teitau Factory (German)
Thuringia Cup and Saucer Decorated with Parrot Tulip and other Flowers, ca. 1850
Glazed porcelain
Gift of Katherine Bushnell Spencer (oc 1917), D1944.154A-B

Indian
Figurines in Native Indian Dress, early 20th century
Painted pottery
Gift of Mrs. C.A. Rockey, D1948.40A-K

American
Majolica Plate with Floral Motif, ca. 1900
Glazed terracotta
Gift of Mrs. Andrew B. Meldrum, D1948.302

American
Walking Cane Engraved “J. F. Hobson,” late 19th century
Black wood shaft, gold head
Gift of Florence A. Hobson, Helen Ward Memorial Costume Collection, D1951.63

Haviland & Company, Limoges (France, est. 1842)
Dessert Plate Decorated with Roses and Foliage, 1903
Glazed and gilded porcelain
Gift of Mrs. Andrew B. Meldrum, D1958.125

French
Limoges Covered Sugar Bowl Decorated with Flowers, late 19th century
Glazed and gilded porcelain
Gift of Mrs. Andrew B. Meldrum, D1958.126A-C

J. Pouyat Co., France
Limoges Lidded Chocolate Pot Decorated with Floral Sprays, late 19th century
Glazed and gilded porcelain
Gift of Gladys Sellew, D1958.163A-C

German
Cabinet Plate Decorated with Cupid and Psyche, late 19th century
Glazed and gilded porcelain
Gift of Mrs. Andrew B. Meldrum, D1958.124A-F

Haviland & Company, Limoges (France, est. 1842)
Dessert Plate Decorated with Pansies and Foliage, 1903
Glazed and gilded porcelain
Gift of Mrs. Andrew B. Meldrum, D1958.132

French
Limoges Dessert Plates Decorated with Floral Clusters, ca. 1900
Glazed and gilded porcelain

French
Limoges Dessert Plates Decorated with Floral Sprays and Ribbon, ca. 1900
Glazed and gilded porcelain
Gift of Gladys Sellew, D1958.163A-C

Japanese
Doll’s Tea Set Decorated with Orange Floral Pattern, 19th century
Painted and glazed porcelain
Gift of Marion and Frances Sims, Helen Ward Memorial Costume Collection, D1959.49A-U

French
Sèvres Dessert Plate Decorated with Figures in a Landscape, mid to late 19th century
Glazed and gilded porcelain
Gift of the Oberlin College Library, D1965.19
## OUTGOING LOANS 2013–14

### Impressionists at Waterside
Alfred Sisley (British, active in France, 1839–1899), *The Loing Canal at Moret (right)*, ca. 1892, oil on canvas. Gift of Joseph and Enid Bissett, 1960.99


**Fukuoka City Museum**, Japan, January 15–March 2, 2014


### 1914: The Avant-Gardes at War
Ernst Ludwig Kirchner (German, 1880–1938), 1915, *Self-Portrait as a Soldier*, oil on canvas. Charles F. Olney Fund, 1950.29


### Paul Klee—The Myth of Flight
Paul Klee (Swiss, 1879–1940), *Flower Gardens in Taora*, 1918, gouache. Friends of Art Fund, 1953.222


### Spanish Sojourns: Robert Henri and the Spirit of Spain

**Telfair Museum**, Savannah, Georgia, October 18, 2013–March 9, 2014

**San Diego Museum of Art**, San Diego, Calif., April 1–September 9, 2014


### The Great War in Portraits
Ernst Ludwig Kirchner, *Self-Portrait as a Soldier*, oil on canvas, 1950.29


Note: No incoming loans were received by the Allen Memorial Art Museum in academic year 2013-14.
Sanctity Pictured: The Art of the Dominican and Franciscan Orders in Renaissance Italy

Italian, *Leaf from a Gradual, with the Initial I (In medio): The Translation of the Body of St. Dominic*, ca. 1275, ink and tempera on parchment, Gift of Robert Lehman, 1943.10

Sienese, *Madonna and Child with St. Francis*, ca. 1285, tempera on panel, R.T. Miller Jr. Fund, 1945.9


The Novel and the Bizarre: Salvator Rosa’s Scenes of Witchcraft


Horace Pippin: The Way I See It


Robert Henri and Spain, Face to Face

Jusepe de Ribera (Spanish, 1591–1652), *Blind Old Beggar*, oil on canvas, ca. 1632, R.T. Miller Jr. Fund, 1955.9


Ree Morton


**Museo Nacional Centro de Arte Reina Sofia**, Madrid, Spain, May 19–September 28, 2015
Art and Life in Early America


Thomas Clarkson (British, 1760–1846), *The history of the rise, progress, and accomplishment of the abolition of the African slave-trade, by the British Parliament*, from the series *Cabinet of Freedom*, published 1836, Oberlin College Library Special Collections

After Josiah Wedgwood (American), “Am I Not a Woman and a Sister” Embossing Seal, 19th century, crystal, Oberlin College Library Special Collections

Thomas W. Strong (American, 19th century), *First Meeting of Uncle Tom and Eva*, from *Scenes from Uncle Tom’s Cabin*, no. 2, published ca. 1853, Oberlin College Library Special Collections

Harriet Beecher Stowe (American, 1811–1896), *Uncle Tom’s Cabin, or Life Among the Lowly*, vol. 2, published ca. 1852–53, Oberlin College Library Special Collections

Olive Gilbert (American, 19th century), *Narrative of Sojourner Truth: a northern slave*, published 1850, Oberlin College Library Special Collections

Joseph-Charles de Blézer (French, active 1860–1885), *John Brown*, 1870, bronze, Oberlin College Archives


Jeremiah Merritt Greene (American, 1829–1916), *Oberlin College Seminary Graduates*, 1853, daguerreotypes in a wooden frame, Oberlin College Archives

Anonymous, *Mary Jane Patterson*, ca. 1862, copy print, Oberlin College Archives

H.T. Martin (American, 19th century), *Lewis Sheridan Leary*, ca. 1850s, tintype transferred to print, mounted on cardstock, Oberlin College Archives
A Life in Prints: Mary A. Ainsworth and the Floating World

RIPIN GALLERY, February 3–June 7, 2015

Katsushika Hokusai, (Japanese, 1760–1849), Picture-Book of Leaders (Ehon saki-gake), 1837, Mary Ainsworth Collection of Japanese Artist Books, Oberlin College Special Collections

Katsushika Hokusai, (Japanese, 1760–1849), One Hundred Views of Mt. Fuji (Fugaku hyakkei) [right], 1830s, Mary Ainsworth Collection of Japanese Artist Books, Oberlin College Special Collections

Kawanabe Kyōsai, (Japanese, 1831–1889), Obtuse Drawings by Kyōsai (Kyōsai don-ga), 1882, Mary Ainsworth Collection of Japanese Artist Books, Oberlin College Special Collections

Kawanabe Kyōsai, (Japanese, 1831–1889), Kyōsai’s Account of Painting (Kyōsai gadan), 1879, Mary Ainsworth Collection of Japanese Artist Books, Oberlin College Special Collections

Japanese, How to Build a Townhouse (Kyokun kiso ehon kacho roku), 1764, Mary Ainsworth Collection of Japanese Artist Books, Oberlin College Special Collections

Japanese, Life of Washington, 1873, Translated by Naganuma Kumataro, Mary Ainsworth Collection of Japanese Artist Books, Oberlin College Special Collections

Japanese, Women’s Customs of Japan - Tokugawa Era (Nihon Joso), 1906, Mary Ainsworth Collection of Japanese Artist Books, Oberlin College Special Collections
Walter Hale (American, 1869–1917)
*Verdun Cathedral*, 1916
Lithograph
Gift of Mrs. Orton Stark, 1949.32

Walter Hale (American, 1869–1917)
*The Ruined Hat Shop, Arras*, 1916
Lithograph
Gift of Mrs. Orton Stark, 1949.38

Walter Hale (American, 1869–1917)
*Ruined Hotel de Ville, Arras*, 1916
Lithograph
Gift of Mrs. Orton Stark, 1949.41

Jusepe de Ribera (Spanish, 1591–1652)
*Blind Old Beggars (right)*, c. 1632
Oil on canvas
R.T. Miller Jr. Fund, 1955.9

Pepón Osorio (American, b. Puerto Rico, 1955)
*Tina’s House*, from the series *Home Visits*, 2000
Mixed media
Gift of Esther S. Weissman, 2003.16

Fernando de Szyszlo (Peruvian, b. 1925)
*The Execution of Túpac Amaru*, 1966
Oil on canvas
Gift of Norman and Jean Moore (oc 1938), 2007.25

Edouard Duval-Carrié (Haitian, b. 1954)
*Justicia*, 1998
Oil on canvas with aluminum frame
Gift of Jerry M. Lindzon, 2012.6.6

Ismael Frigerio (Chilean, b. 1955)
*Study for Lust of Conquest*, 1984–85
Watercolor, graphite, and colored pencil

Ismael Frigerio (Chilean, b. 1955)
*Landscape with Fish*, 1984
Watercolor, graphite, and colored pencil
Gift of Cristina Delgado (oc 1980) and Stephen F. Olsen (oc 1979), 2013.62.4

Arlene Shechet (American, b. 1951)
*Mana*, 1999
Hydrocal plaster and acrylic paint skins
Gift of Anne and Joel Ehrenkranz, 2013.68.8

Unknown (Italian)
*The Punishment of Tityus*, 16th century
Black chalk
Prints and Drawings Acquisition Fund, 2014.9
Claus Hoie (American, born in Norway, 1911–2007)
_Demolition_, ca. 1955
Watercolor and ink on paper
Gift of the Helen and Claus Hoie Charitable Foundation, 2014.64.1

King Sculpture Court Chandelier, ca. 1917
Bronze, glass, and copper
Allen Memorial Art Museum, 1917.1

Utagawa Hiroshige (Japanese, 1797–1858)
Portfolio of 20 color woodblock prints from the series _Interesting Rest Stops at Towns Between the Fifty-three Stations of the Tokaido Road_, 1919
Mary A. Ainsworth Bequest, 1950.1495.1-20

Jim Dine (American, b. 1935)
_Hanging Chair #2 (left)_ , 1960
Oil on three-legged chair with pieces of jewelry, purse, undershirt, plastic, and string
Gift of Tom Wesselmann, 1972.90

Philibert-Louis Debucourt (French, 1755–1832)
_Promenade de la Gallerie du Palais Royal_, 1787

Etching with engraving and color aquatint
Gift of Theodore B. Donson and Marvel M. Griepp, 2013.65.1

Antonio Fogliari (Italian, 1492–1544)
_Study of a Female Draped Figure_, 1510–30
Black chalk on gray-green paper
Anonymous Gift in memory of Jessie B. Trefethen, 2014.2.1

_Nina Ricci #70, Monica_, 1970
Gelatin silver print
Gift of Paul F. Walter (oc 1957), 2008.36.16

_Untitled (Woman Posing with Plastic Tubing Wig)_ , mid- to late 20th century
Gelatin silver print
Gift of Paul F. Walter (oc 1957), 2008.36.18

George Frederick Watts (English, 1817–1904)
_Untitled (Portrait Study for a Painting of Charity)_ , 1890s
Salt print
Gift of Paul F. Walter (oc 1957), 2008.36.107
The major conservation project of the two years covered by this report was the cleaning of the 1917 painted ceiling and clerestory in the King Sculpture Court (KSC), along with the cleaning of the museum’s original chandelier, the refurbishment of the ceiling fans, and the installation of new, dimmable, LED lighting there and in the museum’s second-floor Ripin Gallery. Scores of alumni and other donors contributed to these projects, all of whom are recognized on pages 92–95.

Starting in autumn 2012 (and following on preparation dating to 1998) the AMAM partnered with Leo Evans in Oberlin College’s Facilities Planning and Construction office to formulate plans for the work. Requests for proposals were sent to several firms, with the winning bid being submitted by ICA-Art Conservation. ICA conservators, led by project manager Andrea Chevalier, worked diligently from a test-cleaning phase in July 2013, to the installation of scaffolding and the start of the work in earnest in June 2014, to the project’s completion in April 2015. Over these many months they uncovered the beauty and clarity of artist Frederick Wiley’s original colors, and the text of the poem “Enosis” by Christopher Pearse Cranch, now visible on the eight corner clerestory canvases. An exciting aspect of the work was a museum-based course for Oberlin students taught by conservator Heather Galloway on painting conservation and decision-making in a project of this scope.

The new lighting installed in the King Sculpture Court and Ripin Gallery in June and July 2015, with planning having begun in 2012, replaced decades-old fixtures that were poorly adhered, did not conform to current museum standards, and were lacking in energy efficiency. The improved LED lights provide a gentle glow on the clerestory poetry canvases, a feature envisioned by architect Cass Gilbert in 1917 but ultimately not implemented. Moreover, the new lighting in the KSC gives staff the flexibility to light various types of museum events, while the Ripin lighting, now on functioning motion sensors, helps to protect light-sensitive works.

These three projects have transformed Gilbert’s King Sculpture Court and Ripin Gallery by restoring the historic beauty and usefulness of the former, and by providing more suitable and visitor-friendly illumination to the latter. As the museum maintained its normal opening schedule during all of these projects, our visitors were able to follow the progress of the work as it occurred, and to continue to enjoy the museum’s superb collection and programs.
FOR THE FIRST TIME IN RECENT memory, the AMAM is operating with its full complement of curatorial staff overseeing collections. We have accomplished that goal thanks in no small part to the generosity of key individuals and through grants from philanthropic funds (see page 2).

In July 2013, Andaleeb Badiee Banta began her tenure as curator of European and American art. Her first year focused primarily on installations of works in the permanent collection, many of which had not been on view in some time. She organized an exhibition of nearly 140 of the museum’s most impressive European and American prints, which members of the Print Council of America—the nation’s leading scholars and curators of works on paper—viewed during a May 2014 visit to the AMAM.

Also that May, the museum welcomed Kevin R.E. Greenwood as its first Joan L. Danforth Assistant Curator of Asian Art. He has since done an initial survey of the entire Asian collection and, with student assistants, updated the database with Chinese and Japanese characters and diacritics. Greenwood created exhibitions and rotations of artwork from the permanent collection, and has contributed content to the museum’s audio tours, online videos, and blogs.

Most recently, the curatorial position for modern and contemporary art has been fully endowed, with Denise Birkhofer (already on staff in the capacity of curator), being named the Ellen Johnson ’33 Curator of Modern and Contemporary Art.

These investments in the AMAM and its people ensure that the museum will make the most of its collections for the greatest possible benefit of the community.

Publications
A major focus of 2013–14 was the publication of a 112-page catalogue titled Latin American Art at the Allen Memorial Art Museum. The book, which presents highlights of the more than 200 modern and contemporary works in the AMAM collection, was produced in preparation for the exhibition Latin American and Latino Art at the Allen (see page 12). Denise Birkhofer authored the catalogue, providing an introductory essay on the history of the collection, which has nearly doubled in size over the past several years; entries on 39 artists from 12 countries; and a checklist of the collection.
Oberlin College Professor of History Steven S. Volk contributed an essay titled “Art and Evidence: Teaching the Mexican Revolution at the Allen Memorial Art Museum.” Museum Director Andria Derstine oversaw numerous aspects of catalogue preparation and administration, and wrote a foreword focused on the museum’s pre-modern holdings of Latin American art. Megan Harding, the AMAM’s publications, membership, and media manager, edited the catalogue and coordinated its design and production through Marquand Books of Seattle.

Other publications during 2013–15:

- Derstine’s entry on the AMAM’s *Madonna and Child with Saint Francis*, a painting (left) that has been ascribed by various scholars to Duccio or an early follower, for the 2014 catalogue *Sanctity Pictured: The Art of the Dominican and Franciscan Orders in Renaissance Italy* (the painting traveled to the Frist Center for the Visual Arts in Nashville for the accompanying exhibition);
- An essay by Derstine on the French Academy in Rome for the 2014 volume *Display of Art in the Roman Palace*, published by the Getty Research Institute;
- Four 2013 essays by Andaleeb Banta in the catalogue for the National Gallery of Art exhibition *Yes, No, Maybe: Artists Working at Crown Point Press*, which ran from September 2013 to January 2014;
- An article by Denise Birkhofer, “Le centre du milieu: Matta and the Exploding Dome,” in the 2014 issue of the peer-reviewed *Journal of Surrealism and the Americas*; and
- A series of posts by Birkhofer to the *Artsy* website.

**Scholarship**

Curators presented papers on works in the AMAM collection, attended professional conferences, and gave a variety of public talks to deepen understanding of the visual arts and knowledge of the museum’s collection.

Andria Derstine presented a paper on the Detroit Institute of Arts’ collection of Italian baroque paintings at
the symposium “Going for Baroque: Americans Collect Italian Paintings of the 17th and 18th Centuries” at the Frick Collection in New York in 2013. She also co-chaired a session on Donald Posner and his legacy for the study of 17th- and 18th-century French and Italian art at the College Art Association in New York in 2015.

Denise Birkhofer presented “Enrique Díaz’s Parade of Progress: Fashioning a Streamlined Mexican Future,” at Hunter College in New York in October 2013, as part of the symposium “Fashioning Identities: Types, Customs, and Dress in a Global Context.” In May 2014 at the American Association for Italian Studies conference in Zurich, Birkhofer delivered a paper titled “Tina Modotti in Mexico: Model, Muse, Maker.” Also in May, she and Andaleeb Banta received fellowships to attend the Association of Art Museum Curators annual conference in Detroit.

In October 2014, the AMAM welcomed scholars of Latin American art from institutions across the Americas for a study day and symposium relating to the AMAM’s collection of Latin American art. A keynote lecture, “Passion for Objects: Collecting and Exhibiting Latin American Art in the U.S.,” was delivered by Edward J. Sullivan of New York University. Birkhofer organized the symposium, as well as lectures by visiting artists Alfredo Jaar and Edouard Duval-Carrié. She also made a presentation titled “Matta and the Exploding Dome” at the AMAM symposium on Latin American art.

Kevin Greenwood’s paper, “Mixed Messages: Ambiguity and Imperial Universalism at Yonghegong in the 18th Century,” was presented in Chicago at the 2015 conference of the Association for Asian Studies. Greenwood gave a Tuesday Tea talk, “East Asian Art, American Collectors, and AMAM: 1900–1950,” in September 2014. In addition, he has been a guest lecturer at Kenyon College and Bowling Green State University. In November 2014, Greenwood attended the IFPDA Print Fair in New York.

For Banta, research on the World War II-era provenance of several paintings in the AMAM collection has been an ongoing priority. In January 2015, she traveled to the Getty Research Institute to consult their archives; she also conducted provenance research at the Frick Art Reference Library in New York and at the Ingalls Library at the Cleveland Museum of Art.

In March 2015, Banta presented a paper on the AMAM’s 16th-century painting A Vision of the Holy Family near Verona, currently attributed to Marco dell’Angolo del Moro, at the annual meeting of the Renaissance Society of America (RSA) at Berlin’s Humboldt University. Her paper considered the painting’s relation to
the concept of simultaneous vision and the visual rhetoric of veiling and revelation in illusionistic Renaissance painting. Banta’s trip to Berlin was supported by the RSA, the Samuel H. Kress Foundation, and by the Italian Art Society, of which she is a member. Banta also gave a Tuesday Tea talk on the painting in November 2013.

In May 2015, Banta attended the annual Association of Art Museum Curators (AAMC) conference in New York, funded by a travel grant from the association. Banta serves as a co-chair of the AAMC Career Support Committee, which connects junior curators with experienced colleagues across North America.

Birkhofer spoke on “The Body and the Void in the Art of Mira Schendel and Eva Hesse” as part of a colloquium on art in Spain and Latin America at the Institute of Fine Arts, New York University, in February 2015. Her public talks at the AMAM included a session on teaching Latin American art during Parents Weekend, and a Tuesday Tea on “The Legacy of mexicanidad: Neo-Mexicanism at the AMAM,” in April 2015. She received an H.H. Powers Travel Grant to conduct research in France during summer 2014 in preparation for the upcoming exhibition Judit Reigl: Body of Music.

Collaboration and Outreach
To realize the potential of AMAM collections as a resource for learning in higher education, curators regularly collaborated with the Oberlin College faculty, with other institutions, and with a variety of scholars. They also gave lectures and gallery tours for a gamut of special groups.

A notable collaboration is Andaleeb Banta’s “Old Master Drawings @ Oberlin” project, which entails a comprehensive study of the AMAM’s old master European drawings, including technical analysis of select drawings in partnership with the Art Conservation Program at Buffalo State College, State University of New York (SUNY). The project aims to produce an interactive and scholarly online corpus of the AMAM’s European old master drawings. In October 2014, this work received a Samuel H. Kress Foundation grant of $10,000 to facilitate the transport of a select group of AMAM drawings to Buffalo, where they will be analyzed by students and staff in Buffalo State College’s graduate paper conservation program. Banta and AMAM Registrar Lucille Stiger made the first trip in March 2015. As part of the project, Banta conducted research into old master drawings at the Staatliche Museen zu Berlin and at the Musée du Louvre in Paris.

Banta also facilitated the AMAM’s participation as a founding partner in “manuscriptlink,” a project directed by the University of South Carolina that reunites discrete manuscript
pages into virtual books through the use of digital imagery; medieval manuscripts in the AMAM collection will be linked via this database.

During spring 2014, Banta consulted with Christina Neilson, an assistant professor of art history at Oberlin, and Frances M. Gage, associate professor of art history at Buffalo State College, SUNY, on the spring 2016 exhibition *A Picture of Health: Art and the Mechanisms of Healing*.

Kevin Greenwood hosted two groups of Asian art scholars and collectors, one group in March 2015 of scholars contributing to a catalogue on Mughal painting soon to be published by the Cleveland Museum of Art, and in June 2015 a group from the Japanese Art Association of America (JASA), which viewed the Ripin Gallery exhibition *A Life in Prints: Mary A. Ainsworth and the Floating World*. In conjunction with that exhibition, which he organized, Greenwood taught a course on Japanese woodblock prints for residents of Kendal at Oberlin.

In 2013, Denise Birkhofer began serving as a co-lecturer for introductory courses on Latin American Studies, delivering class sessions on Latin American art. She also serves on Oberlin College’s Latin American Studies Committee. In July 2013, Birkhofer gave a talk on the AMAM’s Art Rental collection to residents of Kendal at Oberlin. She also served on the prize committee for the Association of Art Museum Curator’s 2015 Awards for Excellence.

Andria Derstine gave numerous talks and tours, including for Oberlin’s Rotary Club and Kendal at Oberlin, and taught several class sessions in the galleries. Derstine also contributed to the Oberlin College community as a member of the Strategic Planning Steering Committee, a process that will carry forward into 2016 and directly impact the future of the college for the next five years.

![Kawase Hasui (Japanese, 1883–1957), *Raking Pine Needles at Katsura Island, Matsushima*, 1919, color woodblock print, Mary A. Ainsworth Bequest, 1950.687](image)

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CURATORIAL PROGRAMS
Academic Programs 2013–14

Realism-themed exhibitions served as a focal point for curricular interactions across the college and conservatory. The following collaborations with faculty and students provide examples of the museum’s vital role in teaching and learning at Oberlin.

- Museum staff facilitated class sessions in the galleries and the Wolfgang Stechow Print Study Room for 24 first-year seminars, the highest number ever in one academic year.

- The Office of Academic Programs hosted first-time class visits from the departments of economics, ethnomusicology, Latin American studies, psychology, and sociology, as well as from the Portuguese program and English for Speakers of Other Languages (ESOL).

- The museum teamed up with science faculty to publish a brochure in conjunction with Harold E. Edgerton, Seeking Facts, an exhibition featuring five of the famed electrical engineer’s most iconic photographs. The text included an introduction by Marcelo Vinces, director of the Center for Learning, Education, and Research in the Sciences, and entries by five professors: Taylor Allen, biology; Robert Bosch, mathematics; Katherine Jones-Smith, physics; Catherine Oertel, chemistry; and Patrick Simen, neuroscience. Each shared a discipline-specific interpretation of one of the photographs and comments on its teaching potential.

- Curator of Academic Programs Liliana Milkova, in partnership with the Oberlin Center for Teaching Innovation and Excellence (CTIE), offered a hands-on session, Teaching in the Museum, during Parents’ and Family Weekend.

Academic Programs by the Numbers: 2013–14

- Oberlin student class visitors 5,257
- Oberlin College class visits* 357
- Faculty using the museum 96
- Academic disciplines & programs 46
- Total individual courses 175
- Courses using Regarding Realism 34 special exhibition

* Includes self- and curator-led tours, viewing sessions, and curatorial file appointments.

maine: Social Identities in 19th-Century France.” Students drew extensively on the exhibition for weekly assignments and longer projects, using the artworks as both cultural artifacts and primary source material.
An Oberlin course titled “Roma and ‘Gypsies’ in the Musical Imagination” used the AMAM as an ethnographic site for the first time. Taught by Ian MacMillen, visiting assistant professor in Russian and East European studies, the class gathered in the Stern Gallery to listen to George Batyi, a virtuoso fiddler of Romani descent, as he performed against the background of the exhibition titled *Regarding Realism*.

During the spring semester, in close collaboration with the AMAM, three science faculty taught courses with major museum components. In her course “Ars Scientifica: Physics and Art Juxtaposed,” Visiting Assistant Professor of Physics Katherine Jones-Smith’s correlated class units on optics, perspective, and brushstroke analysis with visits to the museum. “Materials at the Museum,” a first-year seminar taught by Associate Professor of Chemistry and Biochemistry Catherine Oertel, met at the museum for hands-on sessions on a variety of substances to study connections between their chemical structure and visual characteristics. Assistant Professor of Neuroscience Leslie Kwakye’s “Sensory Neuroscience” class explored AMAM holdings of Op Art, psychedelic art, and abstraction to discuss the brain’s response to these images.

Museum Director Andria Derstine and Liliana Milkova led a tour and discussion of the AMAM’s realism exhibitions for students in the class “Northern Naturalism: Chekhov, Ibsen, Strindberg,” taught by Professor of Russian and Comparative Literature Tim Scholl, and for the production crew of Ibsen’s play *Ghosts*, which opened at Oberlin later that month.

A thematic tour explored Western artistic representations of books, reading, and writing from the 15th to 19th centuries. Co-sponsored by Oberlin College Student Friends of the Library, the tour was hosted by Liliana Milkova with presentations by art history professors Christina Neilson and Erik Inglis, Curatorial Assistant Sarah McLusky (OC ’13), and Special Collections Librarian Ed Vermue.
During the 2013–14 academic year, the AMAM continued to show strong commitment to faculty development. In partnership with the Center for Teaching Innovation and Excellence (CTIE), the museum organized three collection-oriented pedagogy workshops for Oberlin faculty. The Office of Academic Programs offered a session for faculty new to using the museum, as well as for those already incorporating museum components into their teaching. Participants shared feedback on student learning as part of an evaluation process that involved a short survey of faculty in fields other than art who are using the AMAM in their teaching. In February, the Office of Academic Programs held the first pedagogy workshop for faculty in the Conservatory of Music interested in integrating the museum’s collections in their teaching. The workshop featured an introduction to the museum, an overview of art-based teaching strategies, and presentations by six conservatory professors who had already utilized the AMAM.

In March, select Oberlin faculty met with Philip Yenawine, co-developer of the Visual Thinking Strategies learning method widely used in K–12 museum education. A roundtable discussion explored the method’s application at the college level.

In December, the peer-reviewed journal *Life Sciences Education* published an article co-authored by Associate Professor of Biology Taylor Allen and Liliana Milkova, with contributions from Stephanie Wiles, former AMAM director, and Colette Crossman, former curator of academic programs.

Liliana Milkova and History Professor and CTIE director Steven S. Volk organized a panel at the 2014 annual meeting of the Association of Academic Museums and Galleries in Seattle. Selected through a competitive process, the panel included presentations on understanding and evaluating student learning arising from visits to academic museums.

Four faculty members received Mellon-funded AMAM curriculum development grants for summer 2013: Roger Copeland, professor of theater; William Patrick Day, professor of English and cinema studies; Artz Professor of History Leonard Smith; and Associate Professor of Philosophy Katherine Thomson-Jones. Each brought a class to the museum for sessions co-led with museum curators. For example, college and conservatory students in Copeland’s new interdisciplinary course, “The Poetics of Light,” learned about the *sfumato* and *chiaroscuro* painting techniques and explored how strong contrasts between light and dark—in such works as Hendrik ter Brugghen’s *St. Sebastian Tended by Irene*—produce effects often described as theatrical or dramatic.
Academic Programs 2014–15

The AMAM’s Thematic Exhibitions on art of the Americas, as well as ongoing installations, played an important curricular role in 2014–15. More than 40 different departments and programs in both the college and conservatory utilized the museum and its collections. Nearly a third of all Oberlin College professors—93 in all—utilized the museum’s holdings, and many asked students to return to the galleries for assignments requiring sustained engagement with art.

The exhibition Latin American and Latino Art at the Allen served as a major educational resource for 55 individual courses from 21 departments and programs as varied as cinema studies and neuroscience. Students explored the cultural, political, historical, and social contexts in which the works were created. The exhibition also lent itself to the study of such universal topics as colonialism, political violence, and immigration, providing students with tangible objects on which to reflect, research, and write in class assignments.

Curriculum development grants were awarded to eight Oberlin College faculty members interested in incorporating museum resources into their courses. Recipients included: Brian Alegant, Barker Professor of Music Theory; Yveline Alexis, assistant professor of Africana studies; Hsiu-Chuang Deppman, associate professor of Chinese; Meghan Morean, assistant professor of psychology; Andrew Pau, assistant professor of music theory; Matthew Senior, Ruberta T. McCandless Professor of French; Jan Thornton, professor of neuroscience; and Alberto Zambenedetti, visiting assistant professor of cinema studies and Andrew W. Mellon Postdoctoral Fellow.

This is the fourth time that the museum has offered these competitive grants funded by the Andrew W. Mellon Foundation. They are intended to strengthen the museum’s curricular impact, especially in disciplines other than art history and studio art. In

Academic Programs by the Numbers: 2014–15

- Oberlin student class visitors: 5,898
- Oberlin College class visits*: 375
- Faculty using the museum: 93
- Academic disciplines & programs: 41
- Total individual courses: 177
- Courses using Latin American and Latino Art special exhibition: 55

* Includes self- and curator-led tours, viewing sessions, and curatorial file appointments.
May 2015, grant recipients attended a daylong workshop to learn about the AMAM collection and teaching with original works of art. During the summer, three recipients completed two-day museum residencies, working with staff to identify objects and explore pedagogic approaches that create effective learning experiences.

The following examples illustrate the museum’s active presence on campus and commitment to faculty and student development:

- In August 2014, the Office of Academic Programs offered a well-attended, hands-on session in the galleries to introduce all incoming faculty to the collections and pedagogic support available through the museum.
- For the first time, the AMAM hosted a class from the geology department. Students in Visiting Assistant Professor of Geology Kristin Dorfler’s course “Volcanoes and Human History” viewed representations of volcanoes in a range of mediums and from different cultures. The class used the artworks as a vivid means of understanding the roles that volcanoes have played in mythology, religion, and everyday life across the ages.
- The museum welcomed class visits to the galleries and the Wolfgang Stechow Print Study Room from 23 first-year seminars, a number that represents more than half of all the first-year seminars taught in the fall 2014 semester.
- A gallery visit and private viewing in the Print Study Room by students in the course “Traditional African Cosmology and Religions: Shifting Contours and Contested Terrains” inspired one participant to choose African art as the topic of a winter-term project. The course was co-taught by Associate Professor of Religion A. G. Miller and Assistant Professor of Africana Studies Darko Opoku.
- Assistant Professor of Comparative Literature Stiliana Milkova taught a spring semester course, “Literature, Architecture, and Real Estate,” in which students researched and wrote interpretive explanatory labels for works in the exhibition On the Threshold: Doors and Windows Represented. Curated by Professor Milkova, the exhibition served as a key teaching resource, allowing students to explore the significance of architecture as both setting and artistic device in literary and visual texts alike.
Academic programs 2014–15

Heather Galloway, conservator with ICA-Art Conservation (above, standing), taught a half-semester course titled “Conservation of the AMAM King Sculpture Court,” which coincided with the cleaning and retouching of the historic ceiling. A dozen students explored conservation decisions as they unfolded, observing as work on the ceiling progressed. This was the third in a series of conservation modules offered by the AMAM since fall 2009 with support from the Andrew W. Mellon Foundation.

Students in the “Words and Things” senior seminar prepared for a 2015-16 exhibition titled The Body: Looking In and Looking Out with their professor Wendy Beth Hyman, associate professor of English. Works for the exhibition served as a hands-on component of the course, which studied the history, theory, and philosophy of representation. Professor of Comparative American Studies Wendy Kozol also provided assistance.

In April 2015, Curator of Academic Programs Liliana Milkova was an invited speaker at a Colby College Museum of Art faculty symposium on teaching with original works of art across academic disciplines. Her presentation focused on how the museum impacts student learning in the context of a liberal arts education.

In February 2015 the AMAM hosted an afternoon workshop, The Museum as Classroom: African and African American Art at the Allen, for faculty in the college and conservatory teaching related topics. Faculty from eight departments and staff from the Multicultural Resource Center attended the workshop. Subsequently, five courses in Portuguese and Africana Studies began utilizing the AMAM collection.

In March 2015 Dean Baquet, executive editor of The New York Times, toured the museum and met with AMAM curatorial assistants and staff in the Print Study Room to discuss journalism and the arts.
OBERLIN COLLEGE PARTICIPANTS 2013–14
(BY DEPARTMENT AND PROGRAM)
African American Studies
Anthropology
Art History
Biology
Chemistry
Cinema Studies
Comparative American Studies
Comparative Literature
Computer Science
Creative Writing
Dance
East Asian Studies
Economics
Education
English
English for Speakers of Other Languages
Environmental Studies
Ethnomusicology
French
First Year Seminar Program
Greek
Hispanic Studies

History
Historical Performance
Italian
Jewish Studies
Latin
Mathematics
Music Theory
Neuroscience
Oberlin Arts Intensive Semester
Philosophy
Physics
Politics
Portuguese
Psychology
Religion
Russian
Russian and East European Studies
Studio Art
Technology in Music and Related Arts
Theater

OTHER INSTITUTIONS
University of Akron
University of Buffalo (SUNY)
Saints Peter and Paul Orthodox Church, Lorain, Ohio

OBERLIN COLLEGE PARTICIPANTS 2014–15
(BY DEPARTMENT AND PROGRAM)
Africana Studies
Anthropology
Art History
Biology
Chemistry
Cinema Studies
Comparative American Studies
Comparative Literature
Computer Science
Economics
Education
English
Environmental Studies
Ethnomusicology
French
First Year Seminar Program
Geology
German
Greek
Hispanic Studies

History
Historical Performance
Italian
Japanese
Jewish Studies
Latin American Studies
Music Education
Musical Studies
Music Theory
Neuroscience
Philosophy
Politics
Portuguese
Psychology
Religion
Russian
Russian and East European Studies
Studio Art
Technology in Music and Related Arts
Theater
A GIFT OF $1.5 MILLION FROM THE ERIC & JANE NORD Family Fund transformed the AMAM’s mission of outreach to regional schools and the wider community, establishing an endowed position dedicated to public education. This generous and visionary investment ensures that the museum, through the work of the newly endowed position of Eric & Jane Nord Family Curator of Education, will go on providing exemplary art education and exciting programs to Lorain County and the surrounding region for many generations to come.

Through this gift, the Eric & Jane Nord Family Fund has again demonstrated its commitment to greater Lorain County by supporting community development and arts education. The museum is especially grateful to the Nords’ daughter, Emily McClintock (OC ’76), a member of the AMAM’s Visiting Committee and the Oberlin College Board of Trustees, for her role in advancing the educational mission of the museum.

Several public programs were reinvigorated in 2013–14, including an ongoing teen workshop series developed through collaboration with the Firelands Association for the Visual Arts (FAVA). After consulting with area high school art teachers to better understand the types of intensive studio experiences that would most benefit their students, the AMAM and FAVA formulated a new teen program aimed at their practical needs as well as artistic growth. This “portfolio development” workshop was offered in two sections: Drawing Studio and Painting: Materials and Techniques. Jean Weigl and Donna Coleman, both highly respected local artists, guided students toward readiness
for application to secondary art institutions and other art-related career paths. To achieve this, the workshop’s number of in-class meetings was tripled, from four weeks to twelve. A visit to the museum and a closing celebration rounded out the experience.

This year’s First Thursday Evening Hours featured some of the best known names in the field of art history, including Linda Nochlin, the leading scholar of Realism in the country, and Philip Yenawine, the legendary art museum educator and co-developer of Visual Thinking Strategies (VTS). In one of the largest public lectures ever held at the museum, Robert Edsel (above), author of the book The Monuments Men: Allied Heroes, Nazi Thieves and the Greatest Treasure Hunt in History, discussed what has been described as the biggest art heist in world history. More than 260 people came out for this fascinating talk.

In early March, the Weltzheimer/Johnson House presented a unique, immersive theatrical experience titled HOUSE. Developed exclusively through improvisation over the winter term, the weeklong series of performances

**EDUCATION BY THE NUMBERS: 2013–14**

<table>
<thead>
<tr>
<th>Event</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total participants on docent-led tours</td>
<td>2,693</td>
</tr>
<tr>
<td>Visitors to the Weltzheimer/Johnson House</td>
<td>2,167</td>
</tr>
<tr>
<td>Attendance for all public programs</td>
<td>2,613</td>
</tr>
<tr>
<td>First Thursday Evening Hours and other lectures</td>
<td>820</td>
</tr>
<tr>
<td>Tuesday Tea Talk series participants</td>
<td>343</td>
</tr>
<tr>
<td>Sunday Object Talk participants</td>
<td>196</td>
</tr>
<tr>
<td>Community Day participants</td>
<td>79</td>
</tr>
<tr>
<td>Oberlin Chalk Walk 2014 workshop participants</td>
<td>185</td>
</tr>
<tr>
<td>Oberlin Chalk Walk 2014</td>
<td>935</td>
</tr>
<tr>
<td>Kids Summer Art Camp 2013 participants</td>
<td>37</td>
</tr>
<tr>
<td>FAVA-AMAM Teen Workshop participants</td>
<td>18</td>
</tr>
</tbody>
</table>
was the brainchild of graduating senior Linus Ignatius (OC ’13). *HOUSE* told the story of a prodigal son, played by Ignatius, who returns to his hometown and hosts a dinner party for some of the town’s residents. Members of the audience—unwittingly cast as the dinner guests—participated as events unfolded throughout the night, and smiles and pleasantries gave way to deceit and intrigue.

On June 21, the AMAM once again collaborated with FAVA, the Oberlin Public Library, the Oberlin Business Partnership, and the Oberlin Heritage Center on the annual Oberlin Chalk Walk. The event, in its ninth year, featured the works of master artists alongside those of local participants. Colorful drawings appeared on sidewalks throughout downtown Oberlin. More than 900 people registered to participate, a 12 percent increase over the previous year.

Public programs were made possible with the help of dedicated Education Assistants for the 2013–14 academic year and summer months: Julia Melfi (OC ’14), Sara Morgan (OC ’13), and Victoria Velasco (OC ’14). In addition to planning and helping to run events, Sara and Victoria also presented open houses at the Frank Lloyd Wright house throughout July and August (with the help of community volunteers), and researched and wrote a group of self-guided gallery tours that were published in conjunction with the museum’s major 2014–15 exhibition of Latin American art.
A grant from the Ohio Humanities Council (ohc), a state affiliate of the National Endowment for the Humanities, assisted the AMAM in connecting audiences with the exhibition *Latin American and Latino Art at the Allen*. Funds helped the museum to offer new programs, to promote them bilingually, and to offset the costs of transportation for school field trips to see the exhibition.

The transportation program provided benefits to 468 children in urban, rural, and underrepresented communities. Seven schools in six districts participated, including: Larkmoor Elementary (Lorain City Schools), Scranton PreK-8 School (Cleveland), Mansfield High School, Tiffin Columbian High School, Amherst Junior High, Firelands High School, and Firelands elementary schools.

The ohc grant enhanced the museum visit experience for diverse audiences. For example, Spanish-language narration was added to the museum’s audio tour for selected works. In addition, the museum published five self-guided tours for families, which were also made available online.

Topics included: geography of Latin America, Latin American art for kids, fertility and decay, U.S. artists of Latin American descent, and the indigenous art of Latin America and its influence today.

In October 2014, the museum held a Dia de los Muertos (Day of the Dead) celebration in collaboration with La Casa Hispanica, a themed residence hall at Oberlin College. Altars from the Mexican and Bolivian traditions were installed in the East Gallery.
Public programs amplified the AMAM’s yearlong focus on the art of the Americas. Exhibitions opened in September 2014 with a Latin-themed fiesta co-sponsored by the Oberlin Business Partnership. In April 2015, the AMAM presented talks by two Latin American artists who have works in the AMAM’s permanent collection. In his lecture titled “It is Difficult,” New-York based artist Alfredo Jaar discussed his thought process for such works as Geometry of Conscience, which he created in Santiago as a memorial to victims of Pinochet’s dictatorship in Chile, of which he is a native. Haitian-born artist Edouard Duval-Carrié gave an evening lecture related to the history of the Caribbean region and its impact on his artwork.

The Education Office enhanced many of its programs through collaboration with the community and with Oberlin’s Conservatory of Music. Live jazz music was offered by conservatory faculty members in two evening programs coinciding with the exhibition An Insider’s Lens: The Jazz Photography of Milt Hinton. Also, conservatory students played classical guitar in the galleries. Tuesday Teas featured a talk by Oberlin Heritage Center Executive Director Patricia Murphy and catering by students in the Lorain County Junior Vocational School’s baking and pastry arts program. In collaboration with local artists, the FAVA/AMAM Teen Workshop series offered a fall program on painting and, for the first time, a course in ceramics.

Despite the threat of rain, the tenth annual Oberlin Chalk Walk took place as scheduled on Satur-
day, June 20, 2015. More than 900 registered participants created their own chalk masterpieces on the sidewalks of downtown Oberlin. They were joined by master artists sponsored by the AMAM, local artists organized by the Firelands Association for the Visual Arts (FAVA), and members of the Oberlin High School Art Club. In conjunction with the event, AMAM and FAVA hosted a series of outreach workshops with five summer camp and service organizations throughout Lorain County, reaching more than 200 children.

The Weltzheimer/Johnson House sustained a very active year of tours and programs that drew more than 1,400 guests. In addition, two students exhibited their art in the house: on December 8, studio art major Laura Hartmann displayed works based on her exploration of dreams for a private reading; on May 13, the Oberlin College Book Art Collective presented For Collecting, a semester-long project that explored the act of collecting in three chapters: objects without sentiment, proof, and rituals of repetition.

Seventeen Oberlin College students enrolled in the Practicum in Museum Education course taught by Eric & Jane Nord Family Curator of Education Jason Trimmer. Throughout the January winter term, the class spent time in the galleries, practiced leading discussion-based tours, and spoke with AMAM curators and staff. Upon completion, students were ready to conduct tours of the museum for K-12 and adult audiences. The practicum also included field trips to regional museums and a screening of the 2014 documentary National Gallery, made possible by Zipporah Films.

During the 2014–15 academic year, Student Assistant Victoria Velasco (OC ’15) gained experience in many aspects of producing the museum’s educational and public programs. Starting in summer 2015, Sreyashi “Tinni” Battacharyya (OC ’16) began assisting the department.
SCHOOL AND COMMUNITY-GROUP PARTICIPANTS 2013–14

Akron Art Museum docents
American Association of University Women
Bowling Green State University (Firelands Eldercollege)
Boys and Girls Club of Lorain County
Catholic Charities of Elyria
Cleveland Catholic Charities, Teen Mentorship
Cooper Piano Competition
Credo Chamber Music
Crestview High School, Art Club
Discover Church, Avon
Eastwood Elementary, Oberlin
Elyria Parks and Recreation
Firelands High School
First Church of Oberlin
Kindercare, Elyria
Lake Ridge Academy, North Ridgeville
Langston Middle School, Oberlin
Leadership Lorain County
Little People’s Palace
Lorain County Metro Parks
Lorain County JVS
Oberlin Heritage Center
Oberlin College Office of Admissions
Oberlin College Athletics Department
Oberlin College Office of Disabilities
Ohio Business College, Sandusky
Park Synagogue, Cleveland
Prospect Elementary, Oberlin
Sandusky City Schools Summer Camp
St. Paul Junior High, Norwalk
Trinity Christian Academy
Unitarian Universalist Summer Institute

SCHOOL AND COMMUNITY-GROUP PARTICIPANTS 2014–15

Amherst Brownies
Amherst Middle School
Avon Lake Town Centre Assisted Living
Bowling Green State University (Huron Eldercollege)
Childtime Learning Center, North Olmsted
Cleveland Museum of Art Docents
Delta Kappa Gamma Retired Teachers, Huron
Eastwood Elementary, Oberlin
El Centro Youth Group, Lorain
Elyria Community School
Federated Church Elderlife, Chagrin Falls
Firelands High School, Oberlin
Hillsdale High School, Jeromesville
Lake Ridge Academy, North Ridgeville
Langston Middle School, Oberlin
Larkmoor Elementary, Lorain
Mansfield Senior High School
Medina County Retired Teachers
Middleburg Heights Unitarian Church of Christ
Oberlin College Office of Communications
Oberlin Conservatory of Music
Oberlin High School
Ohio Art Education Association
Ohio Business College, Sandusky
Prospect Elementary, Oberlin
Richmond Heights High School
Scranton K-12 School, (Cleveland)
St. Mary’s School (Elyria)
Tiffin Columbian High School

Opposite page: Newly arrived faculty members tour the Latin American and Latino Art at the Allen exhibition in fall 2014.
Photo by Selina Bartlett
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Dominique Vasseur
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Robert Walters
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Ellen Adams
D. Patricia Addleman
Yoshiaki & Verna Amakawa
Elizabeth Atack
Robert & Helen Baldwin
Eric Bautista
Michael & Joan Bell
Anita Biedermann
Jane Blodgett

Artist Claes Oldenburg with his Giant Three-Way Plug, in May 2014.

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Philip P. Wales
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Reid & Gail Wood

FAMILY LEVEL
$75–$149
Anonymous
Ellen Adams
D. Patricia Addleman
Benjamin Alschuler & Lauren Schiff
Molly Anderson
Donald & Nancy Bishop
Jess Brodnax III
Todd & Veronika Bromberg
Christie Campbell
Ruth Clark & Ardith Hayes
Edith Dundon
Mark Edelman
Raymond English & Alison Ricker
David & Nancy Stolberg Finke
Lisa Freiman
Isabel Furlong
Alan & Nancy Gage
Harvard Club of Northeast Ohio
Jane Hutchison
Tomoko & Yuji Ijiri
Kari Inglis
Nicholas & Susan Jones
Allan Kaplan
Robert & Marilyn Kasayka
Rosalind Kenworthy
Thomas Kren & E. Bruce Robertson
Nancy Lockwood
Erik Lofgren
Theodore & Olga Lownie
Joseph & Dorothy Luciano
Anthony Mealy
Linda Merchant
Christopher & Jan Muhlert
Gary Olin & Saranne Nelson
Stephen Ostrow
Elizabeth Otto
Clyde Owan
Preston Plews
James & Emily Pugsley
Don & Barbara Reeves
Daphne Rhodes
Marianne Richter
Nina Rowe
Jeffrey Saetnik
Monica Seligmann & Charles Peterson
Laura Shea
Warren Sheldon
Lee & Ute Striker
Robert & Carla VanDale
Steven & Trudy Wiesenberger
Grover & Mary Zinn
Frederick & Tina Zwiegat

INDIVIDUAL LEVEL
$50-$74
Anonymous
Judith Anderson
Judith Appleton & Stan Reynolds
Joanna Barth
Mary Clare Beck
Peter J. Bell
Barbara Bruer
Courtney Bryan-Caron
Roger Buffett
Dwight Call
Barbara Cohn
Vera Cooke
Gay Fischer

Stephen & Kimberlie Fixx
Ann L. Fuller
Dennis Grafflin & Jan Phillips
Megan Harding
John & Jennifer Hugens
Virginia Kohli
Becky Lee
John Leinenweber
Middleburg Heights Community Church
Harry & Eleanor Poehlmann
Margaret (Kay) Rider
James & Laurie Rokakis
Gaye Rule
Harriet Ruschmeyer
Helen Taylor
Danny Terrible
L. Scott Van Doren
Douglas Vaughan
Megan Whitman

Left: Kevin Greenwood, the Joan L. Danforth Assistant Curator of Asian Art, gives a tour of works installed in the South Ambulatory.
OTHER GIFTS

UNDER $50
Anonymous
Robert Allensworth
Adrian Anagnost
William Austin
Judith Beal
B. Apgar Bennett
Laura Brachman
Frederick Brandes
Hannah Brewer
Mallory Cohen
Lesslie Crowell
Michael Dirda
Barbara Elesh
Ellen Endslow
Lisa Falk
William & Nancy Fenstemacher
Jeffrey Fontana
Suzanne Herbst
Andrew Keats
Hope Long
Mary McDonald
Diana Navarrete
Abby Remer
Allison Richards
John Richards
Caitlin Roseum
Nathan & Jennifer Cutler Sandels
Camilla Senter

LIFE MEMBERS

Dr. Alfred Bader
Betty L. Beer Franklin
Ruth Bent
Mr. & Mrs. Terry Carlton
Carol Clark
Richard & Louise Dunn
Ross Edman
Barbara Meyer Elesh
Sarah Epstein & Donald Collins
Mr. & Mrs. Samuel Feigenbaum
Mrs. Milton Fisher
Carol Ganzel
Loraine Gardner
Carl R. Gerber
Mr. & Mrs. Samuel Goldberg
Thomas J. Hill
Mr. & Mrs. Richard Hunt
Robert Light
Dr. & Mrs. Robert Magrill
Anthony Mealy
Mr. & Mrs. John Pearson
Annabel Perlik
Carl Peterson
Ken Preston
Derwent Riding
Paul Rosenberg
Janice Ruppel
Richard Spear & Athena Tacha
Fay Stern
Dr. & Mrs. Franklin Toker
Mr. & Mrs. Richard Trackler
Don & Mary Louise VanDyke
Paul F. Walter
Katharine Watson
Dr. Ward Williamson
Dudley Allen Wood
John Milton Yinger
David Young

Left: A banner and other publicity and outreach were made possible through a grant from the Ohio Humanities Council, a state affiliate of the National Endowment for the Humanities.
CEILING CONSERVATION AND GALLERY LIGHTING

Generous contributions from many individuals have made it possible to restore the King Sculpture Court to its original splendor in time for the museum’s centennial, as well as to provide energy-efficient LED lighting systems for the sculpture court and second-floor Ripin Gallery. Recognition includes gifts recorded from project inception through February 11, 2016.

LEAD BENEFACTORS
$200,000 and above

Alan & Irene Wurtzel
King Sculpture Court Conservation

Merrill & Patricia Shanks
King Sculpture Court Lighting

LEAD GIFTS
$10,000–$19,999

Anonymous
Deborah Loft
Donald & Patricia Oresman
Robert Taylor & Ted Nowick

GIFTS
$2,500–$9,999

Anonymous
Robert & Helen Baldwin
Elaine Bridges
John Burgess & Karen Buck Burgess
Roger & Fran Cooper
Harvey Culbert & Louise Luckenbill
Beverly Elwell-Ridings
Karen Connors Fuson Hall

GIFTS
$1,000–$2,499

Ellen Adams
James E. Anderson
Douglas W. Baxter
Fred & Laura Bidwell
Maurice & Signe Dysken
Mark Edelman

Suzanne Hellmuth & Jock Reynolds
William Katzin & Katherine Solender
Arnold Laguardia
Ben & Anne Manvel
Richard & Mary Oertel
Harlan & Elizabeth Peterjohn
Franklin & Paula Presler
Herman & Sietske Turndorf
Barbara Wolanin
Margaret Essenberg
Michael & Winnie Feng
Stuart & Maxine Frankel, in honor of Douglas Baxter
Sherwood & Betty L. Beer Franklin
Carol Ganzel
Samuel & Marcia Goldberg
Carole Hickman
Elisabeth Hirsh
Charles Jonah
Cheryl Keefe
Julia Krebs & Roger Hux
Irwin Lewis
Robert Love & Ardith Bausenbach
Alfred & Ann MacKay
Anthony Mealy
Annabel Perlik
Janet Podell
Jonathan & Jane Rodeheffer
Terrone & Carolyn Rosenberry
Arlene Saxonhouse
John & Denise Shane
Ellen Solender
William L. Vance

John & Marcia Talley
Don & Mary Louise VanDyke
Robert L. Walters
Lucy Warner
Stephanie Wiles & Jeff Rubin
James Zemaitis
Michael & Driek Zirinsky

Charles & Maryan Ainsworth
R. Peter & Ann Anderson
George & Linda Bauer
Richard S. Dean
Barbara Gaeddert
George & Marla Gearhart
Peter & Barbara Goodman
Bettina Huber
Ernestine King
Thomas & Mary Van Nortwick
William Kramer
Richard Lempert
Carol Logan
Carl & Mary McDaniel
David & Sydney Reed
R. Peter & Prue Richards
Margaret Schultz
Andy & Deborah Scott
Linda Smith
James Sunshine

GIFTS
$500–$999

Anonymous
Alfred & Isabel Bader
Heather Banks
Jane Blodgett
Carolyn Britton
Terry & Claudine Carlton
Susan Kerr Chandler
Douglas Clarke
Susan Corliss
Julie Denslow
Bernard & Sheila Eckstein
Tammy Eng-Gonzalez & Bruno Gonzalez
Gay Fischer
James & Pamela Fletcher
Paul Goldstein
George Haley

GIFTS
$150–$499

Michael and Driek Zirinsky in the Ellen Johnson Gallery during the AMAM’s exhibition of Latin American and Latino art.
Albert Hoguet III
J. Paul & Margaret Irwin
Henry Klein & Lyn Charlsen Klein
Carol LeWitt & Family, in memory of William Hellmuth
Charles & Ann McFarland

Gary & Claudia Schnitker
Richard & Dina Schoonmaker
Wendy Schwartz
Ruth Searles
David Stigler
Patricia Talbot
Robert & Anne Tittler

GIFTS

Philip & Sheila Aszling
Leslie Bass
George & Barbara Beach
Ruth Bent
Julia Binder & Ferdinand Protzman
Nannette Braucher
Elizabeth Brinkman
Catharine Brown
Eric & Alice Dalton Brown
Richard Candee
Maud Clarke
William & Dorothy Esseks
Michael & Janice Faden
David & Nancy Finke
Ann Fuller
Jamie & Catherine Klima

Sylvia Greene
Donald Hall
Jean Heller
Arthur Holbrook
Karen Hudson-Brown
Adelbert & Betty Jenkins
Charles Joseph
Jenny King
Karen Lieberman
Michael & Betsy Manderen
Judith Marcellini
Barbara Martin
Jane Mathison & Peter Takács
Richard McAuliffe
Barbara Moline
Byron Mook
Anne Parks
Cynthia Redick
Roula Seikaly
J. Thomas Showler
Mary Simons
Alan Sprague
Emily Stein
Derek Strauss
Danny Terrible
Grace Tompos
Marianne Turney
Fred Unwin

Carol McLaughlin
William McNeill III
Clyde Owan
Laurence & Marjorie Porter
Lester Pross
Anne Riegel
Jacques Rutzky
Jeanne Schleh

$75–$149

$150 & above
Marjorie Waite
Philip Wales
Susan Walton
Edward & Anne Wardwell

GIFTS
$74 and under

Anonymous
Patricia Aalvik
F. William & Patricia Applegate
Jean Altshuler
Bill & Inger Barlow
Patricia Belcastro
Louis & Janet Bertoni
Joyce Bolchover
William & Kathryn Bonsey
Daniel Brent
Mary “Franny” Brock
Deborah Campana
Christie Campbell
Sheila Christmon
Devon Kerry Clare
Caitlin Condell
Maureen Connelly
Samantha Conroy
Vera Cooke
Arnold Coonin & Anna Kwapien
Susan DeWitt Davie
Elaine Dee
Robert & Carolyn DeSoucey
Lawrence & Arlene Dunn
Elizabeth DuVerlie
Emily Edison
Hanna Exel
Elinor Fanning
Andrew Feng
Carolynn Fischel
Sarah Fisher
Karen Furia
Douglas Gerlach
Mary Lynne Grove
Katherine Hagen
Robert Haight
Barbara Hartmann
Anne Headley
Jacob Herring
Stephen Hutzelman
Erik Inglis & Heather Galloway
Nancy Joseph
Jay & Carolyn Judson
Paul Lewis
Marian Lott
Michael McComb
Nancy Nguyen
Karen Nierenberg
Ma’ayan Plaut
Herbert Rachelor
Mysoon Rizk
Linda Salisbury
Douglass & Karen Seidman
Laura Sico
Alexandra Sterman
David Stewart
A. Joseph Stoddart
Ann Stromquist
Donna Tamaki
Amanda Tobin
Alexandra Vargo
Janet Walker
Eleanor Whitehead
Barbara Yelverton
The Museum Guild fosters reciprocity between the AMAM and the community. Guild members become involved in the life of the museum by providing help to visitors at the information desk and by assisting with special projects. We gratefully thank the following individuals for their support during 2013–15:

Robert Baldwin
Mary Clare Beck
Ruth Bent
Louis & Janet Bertoni
Barbara Bruer
Elizabeth Brinkman
Midge Brittingham
Jane Cline
Roger & Fran Cooper
Milton & Margaret-Ann Ellis
Mary Lynne Grove
Jean Heller
Don & Joyce Ignatz
Bob & Marilyn Kasayka
Ray LeGrand
Irwin Lewis
Marian Lott
Jim & Linda Marshall
Marie Anderson-Miller
Joseph Owens
Janice Patterson
Margaret (Kay) Rider
Mary Simons
Jim Sunshine
Robert Taylor
Grace Tompos
Fred Unwin
Mary Louise VanDyke
Mary Kirtz Van Nortwick
Donna Van Raaphorst
Eleanor Whitehead
Shirley C. Williams

Curatorial Assistant Hayley Larson (OC ’14) and Emma Kimmel (OC ’15), a docent and student assistant, take a break during the September 4, 2014, First Thursday Evening Hours party in the museum courtyard.
STUDENT DOCENTS AND ASSISTANTS

ACADEMIC 2013–14
Nicole Alonso
Liza Bloom
Molly Bloom
Dessane Cassell
Sarah Cayer
Mallory Cohen
Anna Feuer
Melissa Fore
Connor Jerzak
Jana Herman
Catherine Hughes
Emma Kimmel
Sarah Konowitz
Brenna Larson
Hayley Larson
Laura Leonard
Katie Lombardo
Sarah McLusky
Julia Melfi
Christina Milbourne
Joseph Monticello
Sara Morgan
Julia Pressman
Grace Pullin
Michala Rollè
Jeremy Rubinstein
Mia Samuel
Meriel Stein
Elena Streeter
Estelle Weiss-Tisman
Charlotte Vari
Victoria Velasco
Juliet Vincente
Amelia Wallace
Kelsey Weber
Eli Wright
Mengchen (Sue) Xu

ACADEMIC 2014–15
Elizabeth Akant
Madeline Aquilina
Sreyashi (Tinni)
Bhattacharyya
Lucas Brown
Simeon Deutsch
Eva Elmore
Miriam Finkelman
Sarah Gord
Jana Herman
Emma Kimmel
Oidie Kuijpers
Anna Lawrence
Alexa Marshall
Julia Melfi
Molly Murphy
Yorito Nakata
Claire Payne
Caroline Philo
Mia Samuel
Margaret Saunders
Grace Tobin
Victoria Velasco
Mia Wallace
Kelsey Weber
Rachel Webberman
Juliet Vincente
Mengchen (Sue) Xu
Zhou Zhou

PRACTICUM IN MUSEUM EDUCATION

JANUARY 2014 PARTICIPANTS
Elizabeth Akant
Madeline Aquilina
Sreyashi (Tinni)
Bhattacharyya
Lucas Brown
Simeon Deutsch
Eva Elmore
Miriam Finkelman
Sarah Gord
Rebecca Henderson
Anna Lawrence
Alexa Marshall
Molly Murphy
Claire Payne
Caroline Philo
Mia Samuel
Margaret Saunders
Grace Tobin

JANUARY 2015 PARTICIPANTS
Alice Blakely
Sarah Conner
Alejandra Diaz
Leon Dure
Lya Finston
Nicholas Holtzman
Haley Jones
Mattea Koon
Oidie Kuijpers
Molly Lieberman
Theo McCarthy
Isabella Miller
Cori Mazer
Alexandra Nicome
Perry Rubin
Robert Sohmer
Pat Sweeney
Rachel Webberman
Zhou Zhou
SEPTEMBER 5, 2013
The museum kicked off its theme of realism with exhibition openings and tours led by Denise Birkhofer, assistant curator of modern and contemporary art; Liliana Milkova, curator of academic programs; and Libby Murphy, associate professor of French.

SEPTEMBER 10, 2013
K-12 outreach initiatives based on the ancient art of origami were the topic of a talk by James Peake, outreach coordinator, Firelands Association for the Visual Arts (FAVA).

OCTOBER 3, 2013
French professor Libby Murphy and Greggor Mattson, assistant professor of sociology (shown upper right), gave a First Thursday lecture in conjunction with the exhibition The Human Comedy: Chronicles of 19th-Century France.

OCTOBER 8, 2013
Sebastiaan Faber, professor of Hispanic studies and director of the Oberlin Center for Languages and Cultures, spoke about the ObieMAPS web interface that links campus resources and faculty and staff expertise across many disciplines.

OCTOBER 18, 2013
The AMAM and partner institutions offered workshops for K-12 students on Community Day, when local schools were closed.

NOVEMBER 7, 2013
Robert M. Edsel, author of the book on which the Hollywood film The Monuments Men was based, spoke to a capacity audience as part of First Thursday Evening Hours. His appearance was the Harold Jantz Memorial Lecture for the year.

NOVEMBER 12, 2013

DECEMBER 10, 2013
Associate Professor of English and Cinema Studies Jeffrey Pence talked about how the emergence of new mediums alters the course of art history.

DECEMBER 13, 2013
Linda Nochlin, a prominent scholar of realism and a professor at New York University’s Institute of Fine Arts, discussed French 19th century art, and her current research and book projects.
FEBRUARY 6, 2014
First Thursday Evening Hours resumed with an opening reception for spring exhibitions and curator-led tours.

FEB. 17–APRIL 27, 2014
A new portfolio development workshop offered in collaboration with the Firelands Association for the Visual Arts (FAVA) proved very popular with high schoolers.

FEBRUARY 11, 2014
The AMAM’s Portrait of a Botanist was the focus of a talk by Sarah McLusky, who placed the painting within the context of botany and medicine in 17th-century Europe.

FEBRUARY 21, 2014
The Office of Academic Programs offered a faculty workshop on teaching music through art.

MARCH 6, 2014
Visual Thinking Strategies, the interactive curriculum used at AMAM, was elucidated in a lecture by Philip Yenawine, originator of the method and co-founder of the non-profit group Visual Understanding in Education.

MARCH 11, 2014
Johnny Coleman, professor of studio art and African American studies, examined the life and career of self-taught Cleveland artist Rev. Albert Wagner.

APRIL 3, 2014
Transformer Station, a new venue for emerging artists located in Cleveland’s Ohio City neighborhood, was the focus of a lecture by gallery co-founders Fred (OC 1974) and Laura Ruth Bidwell, who also talked about collecting photography.

APRIL 8, 2014
Classics Professor Thomas Van Nortwick discussed the myth of Achilles as presented in two AMAM paintings.

APRIL 9, 2014
James Zemaitis (OC ’91) spoke with Oberlin students about careers in the arts.

APRIL 17, 2014
Masha Kowell gave a special lecture on the use of punctuation marks on Soviet propaganda posters.

MAY 1, 2014
A First Thursday lecture by Pradnya Martz, consulting curator of the Weltzheimer-Johnson House (left), focused on the home’s landscape.

MAY 13, 2014
Brenna Larson (OC 2014) gave a talk on the 16th-century Italian painting Madonna del Suffragio.

MAY 24, 2014
A reception to celebrate Art Professor John Pearson’s retirement after 42 years of teaching was held in the East Gallery.

JUNE 21, 2014
The Oberlin Chalk Walk featured sidewalk drawings by master artists and beginners alike.
SEPTEMBER 4, 2014  
**A fiesta** with Latin American-themed food, wine, and live music in the museum courtyard celebrated the opening of fall exhibitions. The Oberlin Business Partnership co-sponsored this festive evening.

SEPTEMBER 9, 2014  
**Kevin Greenwood** gave a Tuesday Tea talk on American collectors of Asian art—his first public lecture as the Joan L. Danforth Assistant Curator of Asian art.

SEPTEMBER 23, 2014  
First session of a 12-week painting workshop intended to **assist teens with portfolio development**, presented with Firelands Association for the Visual Arts (FAVA).

OCTOBER 3, 2014  
The keynote speaker for an **AMAM symposium on Latin American art (October 3–4)** was Edward J. Sullivan, Helen Gould Sheppard Professor, New York University.

OCTOBER 14, 2014  
Professor of History **Steven S. Volk** discussed Frida Kahlo and other artists of post-Revolutionary Mexico at a Tuesday Tea.

NOVEMBER 1, 2014  
Altars honoring the dead were set up in the East Gallery in observance of **Dia de los Muertos**, held in conjunction with La Casa Hispanica.

NOVEMBER 5, 2014  
Screening of the film **Keeping Time: The Life, Music and Photographs of Milt Hinton** coincided with an exhibition of works by Milt Hinton.

NOVEMBER 6, 2014  
**David G. Berger** and **Holly Maxson** gave a First Thursday lecture in conjunction with an exhibition of works by Milt Hinton.

NOVEMBER 11, 2014  
A quilt in the AMAM collection—material evidence of Oberlin’s early families and friendships—was the focus of a Tuesday Tea by Professor of History **Carol Lasser**.

DECEMBER 4, 2014  
Jazz performance by Conservatory of Music faculty members **Peter Dominguez** and **Bobby Ferrazza**.

DECEMBER 9, 2014  
**Oberlin Heritage Center** Executive Director Patricia Murphy spoke about museum architect Cass Gilbert during a Tuesday Tea.
FEBRUARY 5, 2015
The Asian art collecting of former Cleveland Museum of Art director Sherman Lee was the topic of a lecture by Noelle Giuffrida of Case Western Reserve University.

FEBRUARY 10, 2015
Hayley Larson (OC ’14) gave a Tuesday Tea talk on the documentation of performance art.

FEBRUARY 20, 2015
Opening party for avaf@AMAM at the Baron Gallery, an exhibition featuring works by assume vivid astro focus.

MARCH 10, 2015
At a Tuesday Tea, Jason Trimmer shared his experiences in learning to recreate a 15th-century Renaissance panel painting.

MARCH 14, 2015
Families explored the museum in tours and make-and-take activities during Community Day.

MARCH 21, 2015
Start of six-week Teen Ceramics Workshop, in conjunction with the Firelands Association for the Visual Arts (FAVA).

APRIL 2, 2015
Haitian-born artist Edouard Duval-Carrié gave a First Thursday talk on his work and a hands-on workshop (April 3) for students and others.

APRIL 14, 2015
Denise Birkhofer, curator of the exhibition Latin American and Latino Art at the Allen, gave a Tuesday Tea talk focusing on Neo-Mexicanism.

APRIL 23, 2015
“It Is Difficult” was the topic of a lecture by Chilean artist Alfredo Jaar, known internationally for his politically charged works.

MAY 7, 2015
A juried poetry reading, Muse in the Museum, showcased local talent with poems inspired by works in the AMAM collection.

MAY 12, 2015
A Tuesday Tea by graduating senior Mallory Cohen focused on the Henri-Edmond Cross painting The Return of the Fisherman.

JUNE 20, 2015
The Oberlin Chalk Walk—one of the community’s favorite summer traditions—celebrated its tenth year.
MUSEUM STAFF

Andria Derstine
*John G.W. Cowles Director*

Andaleeb Badiee Banta,
*Curator of European and American Art* (as of July 2013)

Selina Bartlett, *Assistant Registrar*

Denise Birkhofer, *Ellen Johnson ’33 Curator of Modern and Contemporary Art* (was assistant curator until July 2014)

Kendall Christian, *Head Preparator*

Brian Dostal, *Custodian*

Michael Gilbert, *Security Officer*

Kevin R.E. Greenwood, *Joan L. Danforth Assistant Curator of Asian Art* (as of May 2014)

Megan Harding, *Publications, Membership, and Media Manager*

Hayley Larson (OC ’14)
*Curatorial Assistant (2014–15)*

Sarah McLusky (OC ’13)
*Curatorial Assistant (2013–14)*

Derrick Meyers, *Security Officer (part-time from January to November 2014, then full-time)*

Liliana Milkova, *Curator of Academic Programs*

Sally Moffitt, *Administrative Assistant*

Frances Moorman, *Security Officer (to November 2014)*

Michael Reynolds, *Assistant Preparator*

Lucille Stiger, *Registrar*

Christine Super, *Museum Security Supervisor*

Jason Trimmer, *Eric & Jane Nord Family Curator of Education*

Doug Weaver, *Security Officer*

Jim Weishampel, *Security Officer (part-time)*

Brenna Larson (OC ’14) presents the 2014 Senior Tuesday Tea talk.