



Allen Memorial
Art Museum

AT THE ALLEN

OBERLIN COLLEGE ■ SPRING 2018





**Allen Memorial
Art Museum**

FREE AND OPEN TO THE PUBLIC

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

Visit us at: www.oberlin.edu/amam

For information call 440-775-8665.

MUSEUM HOURS

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

GUIDED TOURS

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

SOCIAL MEDIA

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

SEARCH THE COLLECTION

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

COVER: Rembrandt's *Self-Portrait
Leaning on a Stone Sill* (detail),
1639, showing Basilisk watermark.
Transmitted light photograph courtesy
of Theresa Fairbanks-Harris. Yale
University Art Gallery, Fritz Achelis
Memorial Collection, Gift of Frederic
George Achelis BA 1907, 1925.108

RIGHT: *Samurai Among the Reeds* (de-
tail), 1884, Japanese woodblock print
by Ogata Gekkō (1859–1920). Gift of
Paul F. Walter (OC 1957), 1988.29.34





PHOTO BY TANYA ROSEN-JONES

Commemorating the centennial of the Allen Memorial Art Museum has been the happy aim of our staff, community members, and friends during the past months, and we look forward to continued celebrations this spring. The exhibitions presented this academic year have been informed by the museum's history, and I'm especially pleased that from February to May the AMAM will host *Lines of Inquiry: Learning from Rembrandt's Etchings*. Co-organized by the AMAM and the Herbert F. Johnson Museum of Art at Cornell University, this loan exhibition celebrates not only the rich learning opportunities artworks provide in an academic environment but also an important episode in the AMAM's past. From 1942 to 1944 the museum provided a secret sanctuary for the Rembrandt etchings held by New York's Morgan Library, at a time when coastal museums feared bombardment or invasion. The AMAM's custodianship of these works enabled scholarly research by an Oberlin student, Louise Richards (MA, OC '44), who went on to become the chief curator of prints and drawings at the Cleveland Museum of Art. Promoting use of original works of art of the highest quality in teaching has been at the heart of our mission for 100 years, and the present exhibition both celebrates and continues that tradition. Co-curated by Andaleeb Badiee Banta, the AMAM's curator of European and American art, and Andrew C. Weislogel, a curator at the Johnson, the exhibition and its catalogue present new research on Rembrandt and his practice, including scientific study of the paper he used. The etchings in the exhibition greatly reward close looking, and I hope you will have the chance to enjoy it in person in the coming months.

We began our centennial celebrations in May 2017, and among the many events of the year a dinner, afterglow reception, and symposium in early October were highlights—all complemented by a terrific video focused on the museum's long history of teaching. We have a full slate of programs planned for spring 2018, with our celebratory year culminating on May 3 with a Purchase Party open to all. Concurrent with our AMAM celebrations has been our focus on Frank Lloyd Wright, as we've marked the 150th anniversary of his birth, and we're excited, too, to host a third event related to Wright—and to the AMAM's own history—on April 8, when curator Andrea

Gyorody will speak about Ellen Johnson's art collection that was formerly installed in the Wetzheimer/Johnson House.

The summer months, too, will see no shortage of new exhibitions and new ways of engaging with the community, including an installation focused on a newly acquired painting by African American artist Henry Ossawa Tanner and exhibitions that are part of the new contemporary art triennial FRONT International. Conceived by longtime AMAM supporter Fred Bidwell (OC '74), FRONT opens on July 14 at venues throughout northeast Ohio, including the AMAM and the Wetzheimer/Johnson House. Andrea Gyorody heads up coordination of these exciting projects, which in Oberlin will highlight work by distinguished artists Barbara Bloom and Juan Araujo.

As ever, the staff and I continue to pursue many outside funding opportunities from foundations and organizations, and I'm very pleased that through curator Kevin Greenwood's efforts one of the museum's painted screens is being conserved by staff at the National Museum of Korea. And, through generous support of an Andrew W. Mellon Foundation grant awarded in December 2016, the AMAM and the Oberlin College Libraries are engaging in numerous planning efforts to explore ways to expand curricular connections between the institutions. Focus groups of faculty members, students, and staff have provided insight into current joint initiatives and areas in which expanded collaboration would be useful, while consultants with expertise in curricular or technical areas are assessing current practices and making recommendations for future development. Teams of museum and library staff are also visiting other institutions to explore effective models of collaboration. These planning efforts provide a foundation for the future, and the AMAM is thankful to the Mellon Foundation and to colleagues at the libraries for making this work possible.

In addition to our work to secure grants, the *Second Century Campaign* that was launched last year to provide support for the museum's future programs, infrastructure, staff, and holdings has generated a tremendous response. Galvanized by an extraordinarily generous pledge of \$500,000 from an anonymous donor, we aim to equal that amount with donations totaling \$500,000 from other supporters, to reach our goal of \$1 million—or \$10,000 for every year of the museum's existence. I'm very pleased to report that we have raised more than 60 percent of our goal. Many of the donations will be used to shore up museum endowments in such areas as acquisitions, conservation, and publications, while others will be used for current projects, including our robust series of public programs and our inspiring, educational exhibitions. If you would like to learn more about making a donation to the museum as it embarks upon its next century, please contact me—and if you have already donated, please know that the staff and I are enormously grateful for your support.

Andria Derstine
John G.W. Cowles Director

Loan exhibition of Rembrandt etchings explores their role in academic museums.

BELOW: *Landscape with Three Gabled Cottages beside a Road*, 1650, Rembrandt Harmensz. van Rijn (Dutch, 1606–1669), etching and drypoint. Allen Memorial Art Museum, Gift of the Max Kade Foundation, 1967.44



Lines of Inquiry: Learning from Rembrandt's Etchings

Stern Gallery West, February 6–May 13, 2018

Etchings by Rembrandt—treasured for centuries for their innovative techniques and perceptive portrayal of the human psyche—have figured prominently in American academic museum collections. The exhibition *Lines of Inquiry: Learning from Rembrandt's Etchings*—co-organized with Cornell University's Herbert F. Johnson Museum of Art—brings together 60 prints by the Dutch 17th-century master to examine his enduring status as a printmaker and the multivalent nature of his works. As part of the AMAM's centennial celebration, this exhibition investigates Rembrandt prints in academic collections. In addition to loans from the Morgan Library & Museum, Oberlin's etchings join Rembrandt prints from major academic collections at Cornell, Harvard, Princeton, Syracuse, and Yale universities, along with Vassar College and the University of Kansas.

In the unique environment of the campus art museum, these etchings have inspired historical and technical investigations and multidisciplinary teaching approaches, remaining relevant even as pedagogical priorities have shifted over the years. Viewed simultaneously as inspiring aesthetic achievements and as exceptional examples of innovative printmaking, these works encourage all manner of engagement with their content and their materials. The exhibition introduces The Water-

mark in Rembrandt Etchings (WIRE) project, a collaboration between museum staff, professors, and students at Cornell University intended to digitally facilitate access to Rembrandt watermark scholarship, through didactic and interactive components that inform visitors of the technical studies of the papers that Rembrandt used to print his etchings.



ABOVE: *Christ Healing the Sick (The Hundred Guilder Print)*, ca. 1648, Rembrandt Harmensz. van Rijn (Dutch, 1606–1669), etching, engraving, and drypoint on Japanese paper. Allen Memorial Art Museum, Mrs. F. F. Prentiss Bequest, 1944.64

THE EXHIBITION IS ACCOMPANIED BY a fully illustrated catalogue coauthored by exhibition curators Andaleeb Badiee Banta, AMAM Curator of European Art, and Andrew C. Weislogel, the Seymour R. Askin, Jr. '47 Curator of Earlier European and American Art at Cornell's Herbert F. Johnson Museum of Art. Available for \$30, the catalogue includes research on the history of Rembrandt prints in academic collections and their technical study through the WIRE project, and recounts the extraordinary episode of the AMAM's secret guardianship of the Morgan's Rembrandt etchings during World War II.

At Oberlin, support for this exhibition has been provided by the Gladys Kriebler Delmas Foundation and the Robert Lehman Foundation, Inc., as well as by Maryan and Chuck Ainsworth, Elaine A. Bridges, Andrew Butterfield and Claire Schiffman, Pamela and James Elesh, Sarah G. (Sally) Epstein and Donald Collins, Suzanne Hellmuth and Jock Reynolds, Brian and Mary Kennedy, Emily and T. K. McClintock, Donald Oresman, Betsy Pinover Schiff, Deborah and Andy Scott, Katherine Solender and Willie Katzin, Sietske and Herman Turndorf, Gloria Werner, the John H. and Marjorie Fox Wieland AMAM Support Fund, and the Friends of Art Fund.

Exhibition chronicles Japanese printmaking and the growth of the museum collection.



Hokkaido in the Rain, ca. 1965, Sekino Junichiro (Japanese, 1914–1988), color woodblock print. Gift of Dr. Sanford L. Palay (OC 1940), 1999.3.25

A Century of Asian Art at Oberlin: Japanese Prints

Ripin Gallery, through July 1
By happy coincidence, major donations of Japanese prints to the AMAM have roughly paralleled major movements in Japanese printmaking from the 18th through the 20th centuries. This exhibition presents works by master printmakers from a variety of periods—a dual chronicle of this printmaking history and the growth of the museum's collection.

In 1950, the Allen received from Mary A. Ainsworth (OC 1889) some 1,500 prints of the Edo period (1603–1868) that depict the “floating world” of 18th- and 19th-century pleasure districts.

In the 1980s, Paul F. Walter (OC '57) began donating limited-edition *surimono* prints of the Edo period, as well as late-19th-century prints from the Meiji period (1868–1912).

In 1997, the AMAM received 20th-century landscape prints in the *shin-hanga* (new prints) style from Owen T. Jones (OC '29) and his wife, Margaret. Later that year, Sarah G. (Sally) Epstein (OC '48) added other *shin-hanga* prints, as well works from the *sōsaku-hanga* (creative prints) movement in which individual artists did all of the woodblock carving and printing themselves.

The most recent major gift came in 1999, when Dr. Sanford Palay (OC '40) donated prints made from the 1960s to the 90s, including etchings and lithographs. Due to the generosity of these and other donors, this exhibition offers a look at Japanese society from the time of its isolation in the 18th century until the late 20th century.

Organized by Joan L. Danforth Curator of Asian Art Kevin R. E. Greenwood with Elka Lee-Shapiro (OC '18), curatorial assistant in Asian art.

Exhibition examines concepts of fragility in art; earliest Italian painting in collection installed.



Handle with Care: Embracing Fragility

Education Hallway, January 4–July 15, 2018

The term “fragility” describes the state of being delicate, sensitive, or vulnerable. Who has historically been designated as such, and who has been denied this quality? This exhibition explores how materials can take on gendered and racialized connotations based on their physical fragility. Incorporating works by Marsha Brown, Toni Catany, Chuck Close, Raquelín Mendieta, and Liliana Porter, *Handle with Care* highlights artists who are examining and reconsidering established relationships between identity and materiality.

Organized by Olivia Fountain (OC '17), curatorial assistant in the AMAM's Office of Academic Programs.

Painting attributed to Duccio on view

The museum's earliest Italian painting, *Madonna and Child with St. Francis* (ca. 1285), was recently installed in the Nord Gallery. The fragile condition of the work had until recently prevented it from being exhibited. In 2012 it was treated at ICA-Art Conservation to consolidate flaking paint and clean its surface in preparation for its inclusion in a 2013 exhibition *Sanctity Pictured: The Art of the Dominican and Franciscan Orders in Renaissance Italy* at Nashville's Frist Center for the Visual Arts.

Several scholars have proposed that the work is by Sieneese painter Duccio di Buoninsegna (active 1278–1318) or by an artist in his immediate circle. One of three related painted panels from 13th-century Tuscany that depict the Madonna and Child in such an intimate embrace, the work connotes conceptions of tenderness and compassion found in earlier Byzantine icons, but does so through remarkably naturalistic details, such as the Madonna's caress of the Christ Child's foot.



ICA-Art Conservation treated the surface of this work in 2012. The painted panel is installed in the Nord Gallery this spring. R. T. Miller Jr. Fund, 1945.9

ABOVE LEFT: *Natura Morta*, 1983, Toni Catany (Spanish, b. 1942), type-C print. Gift of Paul F. Walter (OC 1957), 2008.36.44

New works on view in two centennial exhibitions that continue through May 27.

RIGHT: Max Weber (American, 1881–1961), *Friends: Two Women Sitting on a Bench*, 1912, pastel on paper. Gift of Joseph and Enid Bissett, 1964.27



BELOW: Postcard from Sol LeWitt to Eva Hesse; postmarked in Japan, April 24, 1970. Gift of Helen Hesse Charash, 1977.52.69.156

NEW WORKS ARE ON VIEW IN two exhibitions that opened last fall and continue through May 27, 2018.

In the Stern Gallery East, *Maidenform to Modernism: The Bissett Collection* features two new works: a pastel by Max Weber and a 1943 work

with pastel and gouache by Joan Miró, *Woman and Bird in Front of the Sun*.

More than 20 new works have been installed in the exhibition *This Is Your Art: The Legacy of Ellen Johnson*, including a green plastic tie given by Andy Warhol to Ellen Johnson and a photograph of Johnson with her portrait painted by Alice Neel in 1976, which can be seen at the gallery entrance. In addition, a selection of works by Eva Hesse and Sol LeWitt are accompanied by a number of items that document their friendship, all drawn from the Eva Hesse Archives housed at the Allen.



Summer 2018 brings contemporary art triennial to Oberlin, Cleveland, and Akron.

The Allen Memorial Art Museum is pleased to announce its participation in the inaugural edition of the FRONT International Cleveland Triennial for Contemporary Art, opening at multiple venues across Northeast Ohio on July 14, 2018. Other presenting partners include the Cleveland Museum of Art, Akron Art Museum, and MOCA Cleveland, to name a few.

The triennial is the brainchild of philanthropist Fred Bidwell (OC '74), a longtime member of the Allen's Visiting Committee, who in 2013 joined with his wife Laura to open the contemporary art space Transformer Station on Cleveland's west side. He conceived FRONT to bring together international, national, and regional artists in a wide-ranging exhibition and series of programs being planned under the artistic direction of artist and curator Michelle Grabner. The first edition of FRONT will engage the theme "An American City."

Andrea Gyorody, Ellen Johnson '33 Assistant Curator of Modern and Contemporary Art at the AMAM, is serving as coordinating



curator for two site-specific installations commissioned for Oberlin. One project, an installation in the Ellen Johnson Gallery by New York-based artist Barbara Bloom, will include a number of works from the AMAM collection; it will be accompanied by an exhibition in Ripin Gallery exploring the legacy of the Pictures Generation, a loose group of artists with which Bloom has been associated. The second project, by Venezuelan-born, Lisbon-based artist Juan Araujo, consists of a new cycle of work for and about the Wetzheimer/Johnson House, which will be exhibited in the house itself.

Opening dates and times for venues of the triennial will be announced later in the spring. For more information about the FRONT Triennial, follow them on Facebook or Instagram@fronttriennial, or visit www.frontart.org.



Two artists will create site-specific works in Oberlin as part of the FRONT Triennial. New York-based artist Barbara Bloom will have an exhibition in the Ellen Johnson Gallery, and Juan Araujo will present a cycle of work in the Wetzheimer/Johnson House designed by Frank Lloyd Wright.

Museum celebrates centennial with symposium, video, and after-hours dessert gala.



TANYA ROSEN JONES

View the museum's centennial video at www.youtube.com/Oberlin-College. Here you'll also find a video—both were created by Mathias Reed—about the Art Rental Program begun in 1940.

THE MUSEUM'S OCTOBER 7 CENTENNIAL SYMPOSIUM BROUGHT together current and former AMAM directors, as well as alumni and current and emeritus faculty members of Oberlin College. Pictured clockwise from top left are: Erik Inglis, professor of art history and co-chair of the art department; William Chiego, former director of the AMAM and the McNay Art Museum in San Antonio; Stephanie Wiles, former AMAM director and now director of the Herbert F. Johnson Museum of Art at Cornell University; Andria Derstine, John G. W. Cowles Director of the AMAM; John Pearson, Eva and John Young-Hunter Professor of Art Emeritus; Anne F. Moore, former AMAM director, now New York art consultant and appraiser; William Hood, Mildred C. Jay Professor of Art Emeritus, now visiting professor at New York University; Athena Tacha, professor of art emerita and the first curator of modern art at the AMAM; and Richard Spear, Mildred C. Jay Professor of Art Emeritus, now affiliate research professor, University of Maryland.



PHOTOS BY LARRY KASPAREK



ABOVE: Pace Gallery President Douglas Baxter (OC '72) and former AMAM director Stephanie Wiles had an opportunity to catch up during a dessert party on October 6.

LEFT (FROM TOP):

Confections abounded during an afterglow party at the AMAM following an Oberlin Board of Trustees dinner.

Katherine Solender (center), an Oberlin alumna and member of the museum's Visiting Committee, in a lively discussion with students in the exhibition *Maidenform to Modernism: The Bissett Collection*.

Richard Spear, Athena Tacha, and Andria Derstine in the exhibition *This Is Your Art: The Ellen Johnson Legacy*.

From left: William Griswold, director of the Cleveland Museum of Art, and Brian Kennedy, director and CEO of the Toledo Museum of Art, speak with Robert S. Lemle (OC '75), former chair of the Oberlin College Board of Trustees.

Visiting Committee member Maryan Ainsworth (left), a curator at the Metropolitan Museum of Art, and AMAM Curator of European and American Art Andaleeb Badiee Banta at the afterglow reception in the East Gallery.

New acquisition by Tanner, an African American painter of Biblical subjects, to go on view in May.

The Flight into Egypt, ca. 1910, Henry Ossawa Tanner (American, 1859–1937), oil on canvas. R.T. Miller Jr. Fund, 2017.41



THE AMAM RECENTLY MADE a significant acquisition of a painting by Henry Ossawa Tanner (1859–1937), a leading African American artist of the late 19th and early 20th century known for his religious subjects. *The Flight into Egypt*, an oil painting Tanner executed around 1910, addresses a theme the artist favored in several works during his career. A native of Pittsburgh, Tanner studied painting at the Pennsylvania Academy of Fine Arts with Thomas Eakins in Philadelphia. In 1891 Tanner relocated to Paris, where he established himself as a painter of Biblical subjects. In pursuit of accuracy, Tanner traveled to the

Holy Land and North Africa several times in the 1890s and 1910s.

The Flight into Egypt is a nocturne, Tanner's preferred format for this subject, depicting the Holy Family as refugees escaping on a pair of donkeys under cover of night in response to King Herod's proclamation to kill all the young boys in Bethlehem. Tanner's gestural brushstrokes and layers of cobalt and cerulean glazes both obfuscate and construct their forms. It is the first work by Tanner to enter the AMAM collection.

In mid-May, the Tanner painting will go on view in the southwest portion of the Ambulatory.

Museum adds two security officers, partners with Korean museum for conservation of folding screen.

TWO SECURITY OFFICERS JOINED THE MUSEUM STAFF LAST August: Kyle Tuma, of North Olmsted, and Keith Roswell, of Greenwich, Ohio, in neighboring Huron County.

Kyle Tuma, who received a state certification in security from the Ohio Peace Officer Training Commission in spring 2015, has been working in the field for more than six years. He had previously worked as a private contractor for such facilities as Ford's Ohio Assembly Plant in Avon Lake, and the Mercy Allen Hospital in Oberlin. Tuma is working toward an associate degree in criminal justice at Cuyahoga Community College.

Keith Roswell worked as a corrections officer for the Huron County Sheriff's Office for five years prior to coming to the museum. Before that, he had been a sergeant in the U.S. Army for five years, working as a signals intelligence analyst—part of that time in South Korea. He has a bachelor's degree in criminal justice from Troy University. Roswell says that when he visited the Allen for a job interview, "I was sold. I was just very impressed by this museum and what's here."

THE AMAM IS PARTNERING WITH THE NATIONAL MUSEUM OF Korea (NMK) in the conservation of a ten-panel painted folding screen, *Aristocratic Entourage in a Landscape* (detail at right). The 19th-century Korean screen was a 1933 bequest to the AMAM from Dalzell A. Bunker (OC 1883), who from 1886 had served in Korea as an educator and missionary; he had been given the screen by Korea's King Gojong.

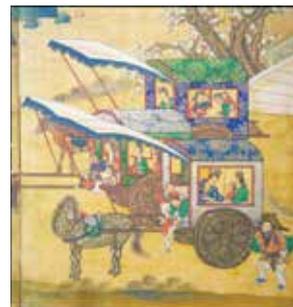
Since 2008 the NMK has run a program to promote Korean culture and history in collaboration with museums around the world that hold Korean artworks. Kevin Greenwood, the AMAM's Joan L. Danforth Curator of Asian Art, worked with colleagues at the NMK and AMAM to propose this project, and he took the screen to Korea in November 2017. The AMAM is very grateful to the NMK for this conservation support.



Kyle Tuma



Keith Roswell



Detail of *Aristocratic Entourage in a Landscape*. Gift of Dalzell A. Bunker (OC 1883), 1933.5

Learning opportunities for faculty, parents, and students offered by Office of Academic Programs.

THE GALLERIES AND PRINT STUDY ROOM were bustling with activity last fall as 66 percent of Oberlin College's First Year Seminars participated in academic programs at the museum.

During Parents and Family Weekend, Curator of Academic Programs Liliana Milkova partnered on a teaching demonstration with Assistant Professor of Comparative Literature Stiliania Milkova (right). For parents, they recreated a museum session in which students reading Dostoevsky's novel *The Idiot* engage in visual and textual analysis while viewing *Honors Rendered to Raphael on His Deathbed*. The 1806 painting helps students to understand how Dostoevsky envisioned the death of his heroine in the context of art and (im)mortality.

In December, the museum hosted a pedagogy workshop that introduced Oberlin faculty members to print culture in Rembrandt's time and suggested ways in which the exhibition *Lines of Inquiry: Learning from Rembrandt's Etchings* relates to college curricula.

This semester, the Office of Academic Programs will spotlight connections between science and art, organizing an evening workshop for students interested in pursuing careers in health and a session on critical observation for three cohorts of students in the Science and Technology Research Opportunities for a New Generation (STRONG) program. Visual means of communication and expression were the focus of a



PHOTOS BY LILIANA MILKOVA

visit from students in the winter-term project "Design Your Purpose" spearheaded by Dana Hamdan, associate dean of students.

Also this spring, Liliana Milkova will present a paper at the University of Pennsylvania on material and meaning in the AMAM's 17th-century self-portrait by Michiel Sweerts. Additionally, she and Associate Professor of Biology Taylor Allen will facilitate a workshop at Colorado College for faculty members in STEM disciplines.

Students in Jody Kerchner's StudiOC course "Arts Behind Bars" explored works related to poverty and imprisonment, including paintings by Jean Dubuffet.



Tuesday Tea Talks focus on wide-ranging aspects of the museum collection.

TUESDAY TEAS

Second Tuesdays at 2:30 p.m. Talks are followed by tea and cookies in the East Gallery.

February 13, 2:30 p.m.

Olivia Fountain (OC '17), curatorial assistant in the Office of Academic Programs, gives a talk on the conceptual impetus for her exhibition *Handle with Care: Embracing Fragility*, which explores the connotations of fragility in the larger context of race, gender, and the visual arts.

March 13, 2:30 p.m.

Kevin Greenwood, the Joan L. Danforth Curator of Asian Art, discusses *A Century of Asian Art at Oberlin: Japanese Prints*, an exhibition of more than 100 woodblock prints spanning 270 years. The works highlight the history of printmaking in Japan and major donors to the AMAM's Japanese print collection.

April 10, 2:30 p.m.

Kee Il Choi, Jr., an independent curator and PhD candidate at Leiden University, The Netherlands, gives a presentation titled "Vases and Virtue, Porcelain and Diplomacy:



The Enlightenment Journey of Henri-Léonard Bertin (1720–92) and Joseph Amiot (1718–93)." His talk focuses on *Vases Chinois*, an 18th-century album of watercolor paintings of Chinese imperial porcelains.

May 8, 2:30 p.m.

An Oberlin College student will present a talk on a work of art in the AMAM collection. The speaker is selected by museum curators from abstracts submitted by students in a competitive process.



ABOVE LEFT: Works in the exhibition *Handle with Care: Embracing Fragility*, including Liliana Porter's 2008 photograph *Brancusi*, will be discussed in a Tuesday Tea Talk on February 13. Ruth C. Roush Contemporary Art Fund, 2013.4

ABOVE RIGHT: The April 10 Tuesday Tea Talk will focus on a rare album of paintings of Chinese vases, on loan from the Clarence Ward Art Library. The album is on view in the East Ambulatory.

Evening programs offer many avenues for learning, plus a chance to vote on a museum purchase.



ABOVE: Edmonia Lewis's 1874 *Bust of James Peck Thomas* will be highlighted in the First Thursday program on March 1. R. T. Miller Jr. Fund, 2002.3

RIGHT: *Geisha with Samisen in a Teahouse Overlooking the Sumida River* (1787), an ukiyo-e print by Torii Kiyonaga, is on view in the exhibition *A Century of Asian Art at Oberlin: Japanese Prints*. Mary A. Ainsworth Bequest, 1950.362

FIRST THURSDAYS

These after-hours events are free and open to the public. Programs are held in the King Sculpture Court and are followed by a reception; galleries remain open until 7:30 p.m.

February 8, 5:30 p.m.

Julie Nelson Davis, professor of history of art at the University of Pennsylvania and former assistant professor of art and East Asian studies at Oberlin College (1999–2002), presents a lecture based on her forthcoming book, *Ukiyo-e in Context*. The Japanese prints called *ukiyo-e*, or “pictures of the floating world,” are widely appreciated for their depictions of the diversions of contemporary life. Davis puts these works into a larger context, showing how they were made in tandem with popular entertainments, appreciated for their technical advances, and collected and recorded in period documents. Cosponsored with the Department of Art and the East Asian Studies Program.

This program will be held on the second Thursday of the month, to coincide with the first week of classes at Oberlin.



March 1, 5:30 p.m.

Kirsten Pai Buick, professor of art history at the University of New Mexico, gives a lecture on the final years of Edmonia Lewis (1844–1907), a sculptor who attended Oberlin College from 1859 to 1863. Buick's talk, “CODA: Mary Edmonia Lewis, Catholicism, and the Quest for Freedom,” discusses how Lewis, a devout Catholic who moved to Rome in 1865, garnered a church patronage that far outlasted her support from abolitionists in America. Cosponsored with the Department of Africana Studies and the Gender, Sexuality, and Feminist Studies Program.

April 5, 5:30 p.m.

Rembrandt Harmensz. van Rijn was an innovative Dutch printmaker and painter of the 17th century, but his choice of subjects and thematic presentation allied him more with earlier Renaissance art. In a lecture titled “Rembrandt: The Last Renaissance Artist,” Catherine Scallen, Andrew W. Mellon Associate Professor in the Humanities and associate professor of art history at Case Western Reserve University, examines this retrospective side of Rembrandt's art and offers possible motivations—centering on his personal ambition as an artist. Presented in conjunction with the exhibition *Lines of Inquiry: Learning from Rembrandt's etchings*.



Rembrandt's *Portrait of Clement de Jonghe* (1651). Gift of the Max Kade Foundation, 1967.45

May 3—Purchase Party

Anyone may attend this fun evening in which museum members vote on works of art to be acquired by the AMAM. Curators have each selected works from their collection area and, with a limited pool of funds to spend, will vie for votes for their choices. Viewing of proposed works begins at 5:30 p.m. in the King Sculpture Court. Galleries will remain open until 8. *Please see details on page 22.*

SUNDAY OBJECT TALKS

Talks begin at 2 p.m.; meet in the King Sculpture Court. Oberlin College students lead 15-minute sessions on works in the collection, with an opportunity to ask questions. Talks will be offered on the following Sundays:

February 11, 18, and 25

March 4 and 11

April 8, 15, 22, and 29

May 6

Plan to participate in talks to stimulate your brain, and community events to spark creativity.

The sidewalks of downtown Oberlin come alive during the 13th annual Oberlin Chalk Walk, which kicks off at 10 a.m. on Saturday, June 23.



Fox Roswell, 8, with a print he designed at the Community Day event last November.

AMAM IN THE AM

February 16, March 16, April 20, and May 18, at 10:15 a.m. *Third Fridays of the month; meet in King Sculpture Court.* Led by a museum curator, each of the informal talks in this new series offers a more focused examination of one work or a group of related works on view in the galleries. Earlier talks explored Japanese Satsuma ware of the mid 19th to the early 20th century, the influence and spread of Chinese porcelain, the Romanesque bishops flanking the museum's main entrance, and Japanese netsuke. What will we reveal next? Join us to find out!

COMMUNITY DAY

Saturday, April 14 noon–3 p.m., East Gallery This family-friendly event is designed for art lovers of all ages. Student docents and Education Department staff guide visitors through an art activity related to an exhibition in the galleries. All are welcome for this free event.

CHALK WALK

June 23, 10 a.m.–4 p.m. This Saturday event is a colorful celebration of artistic expression in the community. Free and open to the public, join us for the 13th annual Chalk Walk on the sidewalks of Oberlin. For more information, please visit www.oberlinchalkwalk.com.

PHOTO BY THANISA DURONGKAVEROJ

FEBRUARY

8 First Thursday: Julie Nelson Davis, University of Pennsylvania, on Japanese ukiyo-e prints, 5:30 p.m. Cosponsored with the Department of Art and the East Asian Studies Program.

11 Sunday Object Talk: 2 p.m.

13 Tuesday Tea: Curatorial Assistant Olivia Fountain (OC '17) on her exhibition *Handle with Care*, 2:30 p.m.

16 AMAM in the AM: 10:15 a.m.

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

MARCH

1 First Thursday: Kirsten Pai Buick, University of New Mexico, on the last years of Edmonia Lewis, 5:30 p.m. Co-sponsored with the Department of Africana Studies and the Gender, Sexuality, and Feminist Studies Program.

4 & 11 Sunday Object Talks: 2 p.m.

13 Tuesday Tea: Kevin Greenwood, Joan L. Danforth Curator of Asian Art, on Japanese prints, 2:30 p.m.

16 AMAM in the AM: 10:15 a.m.

APRIL

5 First Thursday: Catherine Scallen, Case Western Reserve University, on Rembrandt, 5:30 p.m.

8 Weltzheimer/Johnson House tours: noon–5 p.m.; talk by Andrea Gyrody on Ellen Johnson's art collection, 4 p.m.

8 Sunday Object Talk: 2 p.m.

10 Tuesday Tea Talk: Kee Il Choi, Jr. on Chinese porcelains, 2:30 p.m.

14 Community Day: noon–3 p.m.

15 Sunday Object Talk: 2 p.m.

20 AMAM in the AM: 10:15 a.m.

22 & 29 Sunday Object Talks: 2 p.m.

MAY

3 Purchase Party: Join the AMAM to vote on artworks to enter the museum collection. Free to all. Viewing begins at 5:30 p.m.

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

6 Sunday Object Talk: 2 p.m.

8 Tuesday Tea: Oberlin College student on a work in the collection, 2:30 p.m.

18 AMAM in the AM: 10:15 a.m.

JUNE

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

23 Oberlin Chalk Walk: Thirteenth annual event, 10 a.m.–4 p.m.

JULY

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

AUGUST

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

Weltzheimer/Johnson House reopens on April 8 with a program on former owner Ellen Johnson.



The Weltzheimer/Johnson House is located at 534 Morgan St., in Oberlin. Photo by Dirk Bakker.

DESIGNED BY FRANK LLOYD Wright and completed in 1949, the Weltzheimer/Johnson House is open to the public the first Sunday of the month from April to November. In lieu of an opening on April 1 (Easter), the first open house of 2018 will be held on April 8. Brief guided tours are offered on the hour, at noon, 1, 2, 3 and 4 p.m. Advance registration is not required, except for groups of 10 or more.

Admission to the house is \$5 per adult, free for college students with ID and anyone under 18 (cash or check only please). See our website for parking information and other details: www.oberlin.edu/amam/flwright.

If you are interested in touring the home on days other than scheduled open houses, groups of 10 or more,

including schoolchildren, can make arrangements with the Curator of Education: jgreenwo@oberlin.edu.

Sunday, April 8, 4 p.m.

In continued celebration of the museum centennial and Frank Lloyd Wright's 150th birthday (both in June 2017), Ellen Johnson '33 Assistant Curator of Modern and Contemporary Art Andrea Gyorody presents a program at the house on Ellen Johnson's personal art collection, which Johnson bequeathed to the museum.

Gyorody's talk will focus on the dialogue between Johnson's collection—works by Christo, Carl Andre, Claes Oldenburg, Robert Rauschenberg, and Roy Lichtenstein—and Wright's architectural design, which Johnson herself referred to as "a work of art." A reception will follow the program.

Advance tickets for the talk are available through the AMAM's Education Department by contacting Jill Greenwood at jgreenwo@oberlin.edu or 440-775-8671.

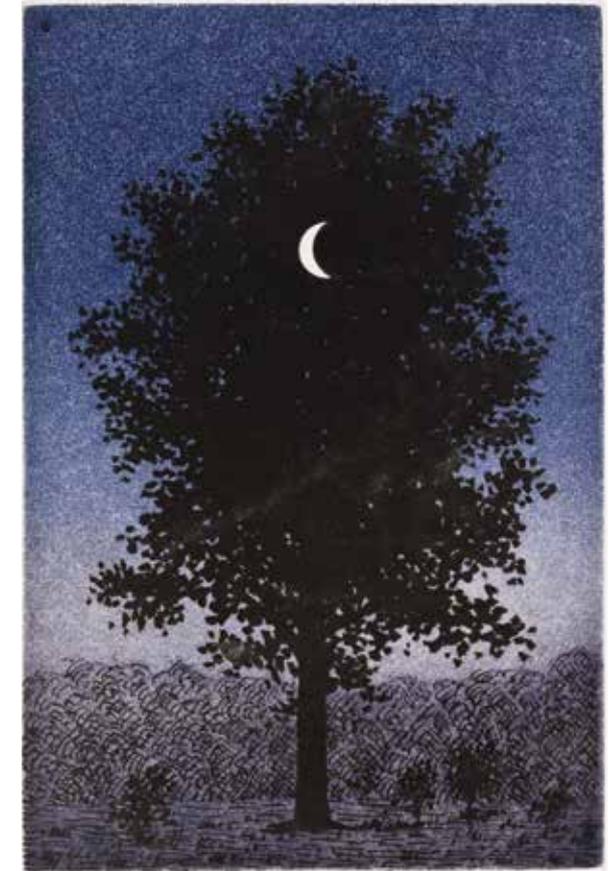
Members are invited to cast ballots for their favorite artworks at May 3 purchase party.

THE PUBLIC IS INVITED TO A Purchase Party to be held on Thursday, May 3, from 5:30 to 8 p.m. Funds have been set aside to spend on artworks that will be purchased that evening by popular vote. Curators Andaleeb Banta, Kevin Greenwood, and Andrea Gyorody will make presentations on works they have selected for their collection areas, competing for votes from partygoers.

Viewing of proposed works begins at 5:30 p.m. in the King Sculpture Court. Curator pitches begin at 6:15, and in-person voting begins at approximately 6:30.

Everyone may attend, but only current members may vote on the purchase of their favorite works. Are you a member? If not, join today so that you can participate in this engaging opportunity to shape the AMAM collection. For complete details about the Friends of Art, including levels of support and the reciprocal benefits offered at other museums, please visit: www.oberlin.edu/amam/membership.html.

You need not be present to vote. In April, current mem-



bers will receive a mailing describing the works proposed for acquisition, along with instructions for absentee voting.

The purchase party is a big thank-you to our members for their support. Food and drink will be available throughout this fun evening you won't want to miss.

René Magritte's *Le Jour* (1967) was acquired at a previous purchase party. For membership information, email member.amam@oberlin.edu or call 440-775-8670.

OBERLIN

COLLEGE & CONSERVATORY

Allen Memorial Art Museum

87 North Main Street
Oberlin, OH 44074

Nonprofit Org.
U.S. Postage
PAID
Oberlin College

Follow us on Instagram
[@allenartmuseum](#)
and friend us on Facebook



Instagram

