We have taken care to ensure the accuracy of our list of donors and supporters. Please notify us of any errors or omissions by contacting megan.harding@oberlin.edu.
IT WAS A GREAT PLEASURE TO TAKE on the directorship of the Allen Memorial Art Museum in June 2012 and to work with a talented staff and dedicated colleagues on a range of initiatives during 2012–13. Central to the museum’s activities were the endowment of, and recruiting for, vacant staff positions. In fall 2012 the AMAM was awarded a $500,000 challenge grant from the National Endowment for the Humanities to endow the long-vacant Asian curatorial position; this was matched three-to-one by a generous $1.5 million gift from Visiting Committee member Joan Danforth.

A second important $1.5 million gift from anonymous donors presently supports curatorial positions while outstanding pledges are being paid; this sum will eventually provide support for post-baccalaureate curatorial assistants. The AMAM undertook searches to fill the position of publications, membership, and media manager, as well as that of curator of European and American art. In addition, a new supervisory security position was created. All three help to strengthen the museum’s broad outreach and service to visitors.

The securing of outside funding for the museum’s many projects is an important gauge of the esteem in which the AMAM is held. In addition to the National Endowment for the Humanities grant, the AMAM benefited from a National Endowment for the Arts grant for public programs. The programming was coordinated with another grant-funded initiative, the yearlong *Religion, Ritual and Perfor-
mance series of exhibitions that was partially supported through a partnership with the Yale University Art Gallery and the Andrew W. Mellon Foundation. A two-day symposium on “Religion, Ritual, and Performance in the Renaissance” in April 2013 was the museum’s most extensive public program in years, bringing together Oberlin professors and outside scholars, undergraduates, and student musicians in a stimulating look at the visual and intellectual culture of the Renaissance. This was but one of many programs—all, as always, free and open to the public—that the museum presented.

In September 2012 the museum was proud to help kick off a major fund-raising effort for the college, Oberlin Illuminate: A Campaign for College and Conservatory, as well as to participate in a community-wide block party. In addition, First Thursday programs were greatly expanded over previous years’ offerings.

Caring for infrastructure is a critical aspect of museum work. Planning began in earnest—with Leo Evans from the college’s Office of Facilities Planning and Construction—to clean and conserve the historic painted ceiling and clerestory in the King Sculpture Court. The ceiling, roof, and exterior envelope were examined, and conservation firms were approached and vetted throughout the year. Members of the museum staff also undertook numerous small-scale upgrades, including new shades to control light levels in the Ellen Johnson Gallery, new digital locks for public lockers, and coordination with the facilities office for improvements to our sprinkler system.

Among the most gratifying aspects of working at the AMAM is the chance to connect closely with Oberlin students. Twenty students participated in the Practicum in Museum Education offered by the AMAM in January 2013, and many others served as curatorial assistants. The Office of Academic Programs continued to serve a broad swath of disciplines, welcoming 3,106 students in class visits in the fall and 2,711 in the spring.

I am very grateful for the support the museum receives from the Oberlin community, and from our many friends throughout the world. The AMAM is widely cited among the best college and university museums in the country, and your advocacy and donations—whether financial, or through gifts of the many important artworks detailed in these pages—help us to remain so.

Andria Derstine
John G.W. Cowles Director
after the upheaval, and excitement, of the Allen Memorial Art Museum’s 2010–11 building renovation—and the change in leadership that occurred during academic year 2011–12—it was wonderful to see the newly improved museum regain its stride in 2012–13 with an impressive slate of exhibitions and public programs that attracted broad audiences.

Elements of the renovation—the vestibule, new lighting in the Nord, Willard-Newell and Stern galleries, the ADA-accessible restrooms, and locker area—have proven to be important additions to the AMAM’s fabric, and have greatly enhanced the visitor experience at the museum.

The museum features prominently in Oberlin College’s Illuminate capital campaign, which launched publicly in September 2012 after a quiet phase. The overall campaign has many goals, including support for scholarship, faculty support, and health and wellness. Among these goals are also curricular and co-curricular innovation and support for the Green Arts District; it is in these areas that donations toward the AMAM’s programs are applied—recognizing the important role the museum plays not only within the college curriculum, but also alongside it. The museum is a lynchpin of plans to create a sustainable area rife with artistic opportunities on the block including the museum, Hall Auditorium, and what will be the new Oberlin Inn.

Central to the museum’s role within the campaign has been the need to endow staff positions, and my
colleagues on the Visiting Committee and I would like to commend the museum for having received a $500,000 challenge grant from the National Endowment for the Humanities toward the endowment of a curatorship in Asian art, a position vacant at the museum since 2003. This large gift was matched three-to-one by a $1.5 million donation from a member of the Visiting Committee, Joan Danforth, and we are deeply grateful to her for her great generosity and foresight.

The museum continues, certainly, to look for ways to increase its offerings and programs, and during 2012–13 began the process of selecting a conservation firm with which to work to clean its historic painted ceiling. I urge you to give generously to that endeavor, or to existing endowed funds that honor former directors Charles Parkhurst and Stephanie Wiles by supporting conservation and publications. Preservation and outreach are among the museum’s most important responsibilities, and your support is crucial to sustaining the museum’s current excellent performance.

Carl R. Gerber (OC 1958)
Visiting Committee Chair
The exhibition, made possible by a generous grant from the Andrew W. Mellon Foundation, brought together more than 80 works, sacred and secular, from the collections of the AMAM and the Yale University Art Gallery. Featuring paintings, sculpture, and decorative arts from both Northern and Southern Europe, the exhibition presented objects used in private devotion, public worship, religious processions, and other rituals. These were shown alongside objects of a more secular nature, for example portraits and chests.

Among the many exceptional works were freestanding wooden sculptures, such as the AMAM’s St. Sebastian (left) and Yale’s powerful Lamentation group, which most likely were used in devotional practices in churches or chapels. Exhibited alongside selections from the AMAM’s rich Renaissance collection were superb paintings from Yale by Taddeo and Agnolo Gaddi, Sano di Pietro, Ridolfo Ghirlandaio, Lucas van Leyden, and Jacopo Tintoretto, among many others, as well as sculptures from France, Germany, and Italy.

The exhibition included works by Apollonio di Giovanni, Neri di Bicci, Mariotto di Nardo, and Barthel Bruyn the Elder from both the AMAM and Yale collections. Also reunited were six enigmatic paintings from a series of twelve by Maerten van Heemskerck. A complete early 15th-century Florentine altarpiece emphasized the fragmentary nature of so many other Renaissance paintings whose original surrounding works have been lost.

Andria Derstine, John G. W. Cowles Director, curated the exhibition with assistance from Franny Brock (OC 2009) and Sarah Farkas (OC 2012).
Renaissance Symposium

In conjunction with the yearlong exhibition of Renaissance art, the AMAM organized and hosted a two-day scholarly symposium on April 25–26, 2013. Topics included medieval, Renaissance, and baroque art, as well as pilgrimage and religious practice. Presenters included Oberlin students; professors from Oberlin College, Case Western Reserve University, Washington & Lee University, Miami University of Ohio, and Ohio State University; and staff members from the AMAM, Yale University Art Gallery, Cleveland Museum of Art, and the Intermuseum Conservation Association. Funding was provided by the Mellon Foundation (through the YUAG Collection-Sharing Initiative), Friends of the Allen Memorial Art Museum, and the Baldwin Fund of Oberlin’s Art Department.

Religion, Ritual, and Performance in Modern and Contemporary Art
Ellen Johnson Gallery

As in earlier periods, the art of the 20th and 21st centuries engages in a dialogue with the important themes of religion, ritual, and performance. A variety of works in the AMAM collection reflect responses to these concepts. For example, artists such as Louise Bourgeois and photographer Holly Wright address religions ranging from Christianity to other beliefs from around the world. Jackie Winsor employs the idea of ritual as an art-making strategy, while Alison Saar and José Bedia present it as a subject. Works by Joseph Beuys, Dennis Oppenheim, and Ana Mendieta document ephemeral performance art. Organized by Assistant Curator of Modern and Contemporary Art Denise Birkhofer, with assistance from Thomas Huston (oc 2013).

Audrey Flack (American, b. 1931)
Macarena Esperanza, 1972
Color lithograph and gold leaf
Fund for Contemporary Art, 1973.39
Engaging the Canon: Selections from the AMAM Art Rental Collection
June 19–September 9, 2012
Education Hallway
The works on view in the exhibition highlighted three contemporary artists who critique the Western artistic canon and its institutions by proposing a radical conceptual reversal, rewriting a dominant narrative, or appropriating a well-known master painting. Faith Ringgold’s lithograph (below) depicts an imaginary encounter between influential black women holding a collectively crafted quilt and a timid-looking Vincent van Gogh, the epitome of solitary artistic genius. The exhibition was organized by Erika Raberg (oc 2009), curatorial assistant in the Office of Academic Programs.

Framing Narrative: Contemporary Photography from the AMAM
September 11–December 23, 2012
Education Hallway
Organized by Curatorial Assistant Erika Raberg (oc 2009), Framing Narrative explored storytelling in works by Jeff Wall, Carrie Mae Weems, Holly Wright, Jen Davis, and Tina Barney. The exhibition viewed the human figure as central in the construction of narrative by both the artist who stages the image and the viewer who interprets it through visual cues such as grimace, gesture, and setting. The photographs posed a question about the viewer’s role as an active image/story reader—is it participatory or voyeuristic?
Printing Practice: Religious Prints from the Renaissance

September 6–December 23, 2012
Ripin Gallery

European printmakers in the 15th to 17th centuries often worked with well-known subject matter—drawn from biblical texts, apocryphal stories, and the contemporary world—that would have been instantly recognizable to their peers. These familiar subjects often served as a starting point from which artists could implement stylistic and technical innovations. Works by such artists as Martin Schongauer, Albrecht Dürer, Hendrick Goltzius, and Andrea Mantegna highlighted stories and figures frequently revisited and reinvented by Renaissance printmakers. Curated by Sara Green (oc 2012).

Performers: Dancers, Actors, and Musicians

September 6–December 23, 2012
Ripin Gallery

Complementing the theme of Religion, Ritual, and Performance, the museum exhibited nearly 60 works depicting professional performers. Curated by Denise Birkhofer, assistant curator of modern and contemporary art, with assistance from Georgia Horn (oc 2012) the works ranged from ballet dancers by Edgar Degas to celebrity portraits by Edward Steichen.
Hybrid Images: The Photography of Sculpture, 1860 to 1990

September 6–Dec. 23, 2012
Ripin Gallery
This exhibition examined the often complex relationship between sculpture and photography, and how artists have used the camera to animate, transform, and reinvent sculpture. Included were works by Robert MacPherson, Eugène Atget, Clarence Kennedy, and Richard Long. Curated by Sarah Hamill, assistant professor of art history, with collaboration from John Michael Morein (oc 2013).

Eugène Atget (French, 1857–1927)
Statues, St. Cloud (detail), ca. 1920
Vintage gold-toned albumen print
Young-Hunter Art Museum Acquisition Fund, 1996.3

Beyond the Surface: Text and Image in Islamic Art

September 6, 2012–July 31, 2013
Ripin Gallery
This exhibition brought together exquisite examples of Muslim figurative and non-figurative art. Illustrated manuscripts and calligraphic samples from regions ranging from North Africa in the West to the Persian Plateau in the East shed light on some of the diverse aesthetic traditions of the Muslim world. The exhibition was curated by Esra Akin-Kivanc, visiting assistant professor of art and religion and Mellon Postdoctoral Fellow at Oberlin College, with assistance from Anna-Claire Stinebring (oc 2009).

Persian, Safavid Dynasty (1501–1722)
Detail of manuscript leaf: King Suleiman Enthroned, early to mid-16th century
Ink and color on vellum
Gift of Frederick Binkerd Artz, 1958.34
Ritual and Performance in the Yorùbá World

February 5–July 31, 2013, West Ambulatory

The exhibition featured art and instruments of ritual Yorùbá performance from Nigeria and the broader Yorùbá world. The diaspora in the Caribbean, North America, and England has been seminal in constructing Yorùbá ethnic identity. Commonalities in rituals of divination and performance were seen in the artwork of Vodun (“Voodoo”) ceremonies and Orisha cults, as well as in the works of contemporary artists. The exhibition was curated by Ian MacMillen, visiting assistant professor of art and religion and Mellon postdoctoral fellow, with assistance from Dessane Cassell (OC 2014).

Yinka Shonibare (English, b. 1962)

Doll House, for the Peter Norton Family Christmas Project, 2002
Cast resin, plastic, wood, paper, and fabric
Gift of Anne and Joel Ehrenkranz, 2011.28.9 A-V

Private Prayer, Public Performance: Religious Books of the Later Middle Ages and Renaissance

February 5–July 31, 2013, Ripin Gallery

This exhibition featured religious books made in Europe between 1250 and 1500, a time when books performed important religious functions. For lay people, psalters or books of hours were the principal books of prayer used to praise God and the saints, seek their protection, and ask forgiveness for sins. Priests used missals to celebrate the mass and choir books were used by liturgical choirs performing religious music. The exhibition was organized by Curatorial Assistant Sara Green (OC 2012) and Associate Professor of Art Erik Inglis.

French

Detail of a leaf from Book of Hours: Suffrage (St. Julian the Martyr), ca. 1420–30
Ink, tempera, and gold leaf on parchment
Gift of Frederick Binkerd Artz, 1958.8
Illuminating Faith in the Russian Old Believer Tradition

February 5–July 31, 2013, Ripin Gallery

Late-18th- to early-19th-century illuminated manuscripts of the Russian Old Believers, a Christian faction that separated from the Russian Orthodox Church in the mid–17th century, were featured in this exhibition. Denied access to printing presses and persecuted for their dissenting views on liturgical reforms, the Old Believers hand copied and illustrated religious books, which they disseminated secretly and venerated alongside icons, helping to preserve the Old Belief culture over the past 350 years.

This exhibition was curated by Liliana Milkova, curator of academic programs, and included items lent from special collections of the Oberlin College Library and Ohio State University’s Hilandar Research Library.

Representing the Word: Modern Book Illustrations

February 5–July 31, 2013, Ripin Gallery

This exhibition featured works of the 19th and 20th centuries made to illustrate texts. They included William Blake’s engravings for the Book of Job, Edouard Manet’s lithographs for Edgar Allen Poe’s The Raven, Clare Leighton’s wood engravings for Emily Brontë’s Wuthering Heights, and Oskar Kokoschka’s lithographs for Shakespeare’s King Lear.

While some of the works illustrated specific, critical moments of a book’s narrative, others merely took the text as a point of departure. First-edition books on loan from special collections of the Oberlin College Library allowed visitors to see several of the illustrations in their originally intended form. This exhibition was curated by Denise Birkhofer, the AMAM’s assistant curator of modern and contemporary art.
From the exhibition of modern book illustrations:
Marc Chagall (French, b. Russia, 1887–1985)
*Plyushkin Offers a Drink,* from the series *Gogol’s Dead Souls,* 1923-27
Etching and drypoint
Friends of Art Fund, 1954.18
The museum’s outstanding collection represents many world cultures and time periods. We are grateful to the individuals who donated works of art in 2012–13 to expand the AMAM collection. We also acknowledge the purchases made possible through endowed funds.

Maria Martínez (San Ildefonso Pueblo, 1887–1980)
*Black-on-Black Jar with Geometric Design*, mid-1930s–1943
Hand-coiled earthenware
Gift of Sue Kiddie Meyer Van Atta in memory of her parents Larry (OC 1929) and Allene (OC 1930) Kiddle, 2012.10

Jean-Louis Grégoire (French, 1840–1890)
*France Weeping Over the Loss of Alsace (right)*, 1872
Bronze
Gift of Susan Kane and Sam Carrier in honor of Andria Derstine becoming the Allen Memorial Art Museum Director, 2012.11

Italian
*Thisbe Lamenting over Pyramus*, 17th c.
Red chalk
Gift of Richard and Louise Dunn, 2012.12

Lorna Simpson (American, b. 1960)
*III (Three Wishbones in a Wood Box)*, from the Peter Norton Family Christmas Project, 1994
Wood, felt, clay, bronze, and rubber

German
*Carved Putto*, 19th c.
Painted wood
Gift of Ernestine Evans King (OC 1938), 2012.21

Anders Zorn (Swedish, 1860–1920)
*Valkulla*, 1912
Etching
Gift of Corning Chisholm, 2012.22.1

Arthur William Heintzelman (American, 1891–1965)
*L’Accordioniste*, 1923
Drypoint
Gift of Corning Chisholm, 2012.22.2

Antonio Pardini (Italian, active late 14th–early 15th c.)
*Head of a Saint (left)*, ca. 1395
Wood with traces of polychromy and gilding
Gift of Andrew Butterfield (OC 1982) and Claire Schiffman (OC 1980) in honor of Professor William Hood, 2012.23
Consuelo Castañeda (Cuban, b. 1958)
*Untitled*, from the series *Speed-Split*, 1998
Digital photographs
Gift of Cristina Delgado (OC 1980) and Stephen F. Olsen (OC 1979), 2012.24 A–D

Jacopo de Barbari (Italian, ca. 1440/50–1516)
*Judith Holding the Head of Holofernes*, ca. 1501–03
Engraving
Gift of George and Olga Kenney, 2012.27.1

Jacques de Gheyn II (Dutch, 1565–1629)
*The Exercise of Arms: Firearms, Muskets and Pikemen*, before 1608
Bound book of engravings
Gift of George and Olga Kenney, 2012.27.2

Käthe Kollwitz (German, 1867–1945)
*Schlachtfeld (Battlefield)* *(right)*, plate 6 from the series *Baurenkrieg*, 1907
Etching and soft-ground etching
Gift of Pamela and James Elesh (OC 1964), 2012.28

Angelica Kauffmann (Swiss, 1741–1807)
*Juno mit dem Pfau*, 1770
Etching
Gift of Betty L. Beer Franklin (OC 1965), 2012.29

Agnes Martin (American, born in Canada, 1912–2004)
*The Buttercup Fairy–A Young Girl* *(right)*, 1999
Acrylic and graphite on canvas
Gift of Milly and Arne Glimcher in honor of Douglas Baxter (OC 1972), 2012.31

Roe Ethridge (American, b. 1969)
*African Mask #1* *(Ovitz Gift Edition)*, 2011
Chromogenic print

Rodolphe Bresdin (French, 1822–1885)
*La Sainte Famille à la perche*, 1858
Etching on chine collé
Gift of Theodore B. Donson and Marvel M. Griep, 2012.33.1
Kees van Dongen (Dutch, 1877–1968)
*La Marquise de Casati*, ca. 1950
Color lithograph
Gift of Theodore B. Donson and Marvel M. Griepp, 2012.33.2

Frédéric-Louis Levé (French, 1877–1968)
*Le Beffroi de Bruges (The Belfry in Bruges)*, 1925
Pencil, soft-ground etching, and color soft-ground etching
Gifts of Theodore B. Donson and Marvel M. Griepp, 2012.33.3.1-4

Paul César Helleu (French, 1859–1927)
*Le Visage Encadré: Madame Helleu*, ca. 1900
Drypoint, etching, and roulette in brown and black inks, and in color
Gifts of George C. Kenney, 2012.34.1-3

Object Orange (American)
*Auburndale Site #3, Highland Park, Michigan (left)*, from the *Detroit. Demolition. Disneyland.* project, 2006, printed in 2010
Chromogenic print
Gift of Douglas Baxter (oc 1972) in honor of Maxine and Stuart Frankel, 2012.35

Robert Mangold (American, b. 1937)
Silk screen prints
Gifts of Jock Reynolds and Suzanne Hellmuth in honor of Jean and William F. Hellmuth, 2012.36.1-10

Chinese
*Horse*, 618–906
Painted terracotta
Gift of the family of Paul B. Arnold and Sarah C. Arnold, UN2012.2

Philip Trager (American, b. 1932)
*Glastonbury (above)*, from the series *Connecticut*, 1976
Gelatin silver print
Gift of Philip Trager, 2013.1

Angelica Kauffman (Swiss, 1741–1807)
*Offering Scene (right)*, late 18th c.
Pencil and brown ink
Gift of Betty L. Beer Franklin (oc 1965), 2013.2

Felix Gonzalez-Torres (Cuban, 1957–1996)
*Untitled (Oscar Wilde)*, 1995
Photo etching
Gift of Cristina Delgado (oc 1980) and Stephen F. Olsen (oc 1979), 2013.5
Dan Fischer (American, b. 1977)
_Battered Nan Goldin, 2000_
Graphite on paper
Gift of Brett Shaheen, Karen Thompson-Shaheen, and Ruth Roush Contemporary Art Fund, 2013.6

Juan Downey (Chilean, 1940–1993)
_J.S. Bach, from the series The Thinking Eye, 1986_
Color video with sound
Gift of Cristina Delgado (oc 1980) and Stephen F. Olsen (oc 1979), 2013.11.2

French
_Book of Hours, 15th c._
Ink and color on parchment
Gift of George Haley (oc 1948), 2013.8.1

Joost de Volder (Dutch, ca. 1607–1669)
_Panoramic View of Amersfoort (detail) (right), 1640s_
Oil on canvas

French
_Leaf from a Book of Hours: Hours of the Holy Spirit (Pentecost) [below right], 15th c._
Ink and color on parchment
Gift of George Haley (oc 1948), 2013.8.2

Sigelle Oldenburg (Swedish, 1900–1984)
_Untitled, mid–20th century_
Collage with felt-tip marker
Ellen H. Johnson Bequest, 2013.9

Cecil Beaton (English, 1904–1980)
_Georgia O’Keeffe and Alfred Stieglitz, New York, 1946_
Vintage 2-1/4 x 2-1/4 in. negative strip
Gift of James G. Lubetkin (oc 1964), 2013.13.1

Emily Jacir (Palestinian, b. 1970)
_Crossing Surda (a record of going to and from work), 2002–03_
Two-channel color video installation
Gift of Cristina Delgado (oc 1980) and Stephen F. Olsen (oc 1979), 2013.11.1 A-C

Cecil Beaton (English, 1904–1980)
_Georgia O’Keeffe, Taos, New Mexico, 1967_
Vintage 2-1/4 x 2-1/4 in. transparency
Gift of James G. Lubetkin (oc 1964), 2013.13.2
Mathew B. Brady (American, 1822–1896)
Stone Church, Centreville, Virginia, from the series Incidents of the War, 1862
Vintage albumen print
Gift of James G. Lubetkin (oc 1964), 2013.13.3

Edward S. Curtis (American, 1868–1952)
Chief Leschi (right), ca. 1898
Platinum print
Gift of James G. Lubetkin (oc 1964), 2013.13.4

Elliott Erwitt (American, born in France, 1928)
Mother and Child, 1953
Gelatin silver print
Gift of James G. Lubetkin (oc 1964), 2013.13.5

Yousuf Karsh (Canadian, born in Armenia, 1908–2002)
Winston Churchill, 1941
Vintage gelatin silver print
Gift of James G. Lubetkin (oc 1964), 2013.13.6

Jacques Lowe (American, born in Germany, 1930–2001)
John F. Kennedy, 1959
Vintage gelatin silver print

Eadweard J. Muybridge (English, 1830–1904)
The Horse in Motion (opposite page), 1878
Collotype
Gift of James G. Lubetkin (oc 1964), 2013.13.8

Willy Ronis (French, 1910–2009)
Le Vigneron Giroudin, 1945, printed 1996
Gelatin silver print
Gift of James G. Lubetkin (oc 1964), 2013.13.9

Willy Ronis (French, 1910–2009)
Les Amoureux de la Bastille, 1957, printed 2004
Gelatin silver print

Joe Schwartz (American, b. 1913)
Lot Baseball, Greenwich Village, 1938
Vintage gelatin silver print

W. Eugene Smith (American, 1918–1978)
Dr. Albert Schweitzer at the Mission Hospital, French Equatorial Africa, Lambaréné (now Gabon), 1954

Willy Ronis (French, 1910–2009)
Le petit Parisien, 1952, printed 1995
Gelatin silver print
Gift of James G. Lubetkin (oc 1964), 2013.13.11

Edward J. Steichen (American, b. Luxembourg, 1879–1973)
The Flatiron, New York, from the portfolio Edward Steichen: The Early Years, 1900–1927, printed 1981
Photogravure
Gift of James G. Lubetkin (oc 1964), 2013.13.15
Margaret Bourke-White (American, 1904–1971)
*Terminal Tower, Cleveland*, 1928, printed 1985
Gelatin silver print
Gift of James G. Lubetkin (OC 1964), 2013.13.16

Carl E. Moon (American, 1879–1948)
Gelatin silver print
Gift of James G. Lubetkin (OC 1964), UN2013.1.1

*Caroline Kennedy and President Kennedy, Hyannisport, aboard the “Honey Fitz,”* 1963, printed 1995
Chromogenic gelatin silver print
Gift of James G. Lubetkin (OC 1964), UN2013.1.2

*Caroline Kennedy and President Kennedy, Hyannisport, aboard the “Honey Fitz,”* 1963, printed 1995
Chromogenic gelatin silver print
Gift of James G. Lubetkin (OC 1964), UN2013.1.3

*President Kennedy and John F. Kennedy Jr., White House Portico, 1963,* printed 1995
Chromogenic gelatin silver print
Gift of James G. Lubetkin (OC 1964), UN2013.1.4

George Tames (American, 1919–1994)
Gelatin silver print
Gift of James G. Lubetkin (OC 1964), UN2013.1.5
Life magazine (American, est. 1936–1972)  
*John F. Kennedy Presidential Portrait*, 1961  
Gelatin silver print  
Gift of James G. Lubetkin (OC 1964), UN2013.1.6

Walker Evans (American, 1903–1975)  
*General Store Interior, Moundville, Alabama*, 1936, printed later  
Gelatin silver print  
Gift of James G. Lubetkin (OC 1964), UN2013.1.7

Walker Evans (American, 1903–1975)  
*Floyd Burroughs, Cotton Sharecropper, Hale County, Alabama*, 1936, printed later  
Gelatin silver print  
Gift of James G. Lubetkin (OC 1964), UN2013.1.8

John F. Vachon (American, 1914–1975)  
*Children, Ozark Mountains, Missouri (left)*, 1940, printed later  
Gelatin silver print  
Gift of James G. Lubetkin (OC 1964), UN2013.1.13

Jack Delano (American, born in Russia, 1914–1997)  
*Prelude to Afternoon Meal, Carroll County, Georgia*, 1941, printed later  
Gelatin silver print  
Gift of James G. Lubetkin (OC 1964), UN2013.1.14

Walker Evans (American, 1903–1975)  
*Negroes’ Church*, 1936, printed later  
Gelatin silver print  
Gift of James G. Lubetkin (OC 1964), UN2013.1.12

Walker Evans (American, 1903–1975)  
*Washroom in the Dog Run of Floyd Burroughs’ Home, Hale County, Alabama*, 1936, printed later  
Gelatin silver print  
Gift of James G. Lubetkin (OC 1964), UN2013.1.9

Walker Evans (American, 1903–1975)  
*Church Interior, Alabama*, 1936, printed later  
Gelatin silver print  
Gift of James G. Lubetkin (OC 1964), UN2013.1.10

Walker Evans (American, 1903–1975)  
*Billboards and Frame Houses, Atlanta, Georgia*, 1936, printed later  
Gelatin silver print  
Gift of James G. Lubetkin (OC 1964), UN2013.1.11
Russell Lee (American, 1903–1986)
*Prairie Home, North Dakota*, 1937, printed later
Gelatin silver print
Gift of James G. Lubetkin (oc 1964), un2013.1.15

Dorothea Lange (American, 1895–1965)
*Migrant Mother*, 1936, printed later
Gelatin silver print
Gift of James G. Lubetkin (oc 1964), un2013.1.16

*LIFE magazine, May 21, 1945*, 1945
Lithographic printing
Gift of James G. Lubetkin (oc 1964), un2013.1.17

Sam Francis (American, 1923–1994)
*Self Portrait*, 1976
Lithograph
Gift of the Sam Francis Foundation, California, 2013.19.1

Sam Francis (American, 1923–1994)
*Untitled*, 1983
Aquatint
Gift of the Sam Francis Foundation, California, 2013.19.2

Sam Francis (American, 1923–1994)
*Untitled*, 1976
Lithograph
Gift of the Sam Francis Foundation, California, 2013.19.3

Sam Francis (American, 1923–1994)
*Pointing to the Future III*, 1976
Lithograph on two sheets
Gift of the Sam Francis Foundation, California, 2013.19.4 A-B

Berthe Morisot (French, 1841–1895)
*Jeune fille au canapé*, 1889
Drypoint
Gift of Betty L. Beer Franklin (oc 1965) in honor of Stephanie Wiles, AMAM Director from 2004–2011, 2013.20.1

Cecilia Beaux (American, 1855–1942)
*Sketchbook Page*, 1889
Ink and wash
Gift of Betty L. Beer Franklin (oc 1965) in honor of Stephanie Wiles, AMAM Director from 2004–2011, 2013.20.2

Adolfo Patiño Torres (Mexican, 1954–2005)
*Triángulo Mistico (above)*, ca. 1983
Cut rulers, paper cutouts, wood, paint, and acrylic
Gift of Edward J. Sullivan in honor of Denise Birkhofer, 2013.28

Maria Martínez (San Ildefonso Pueblo, 1887–1980)
*Polychromed Bowl*, 1926–43
Painted earthenware
Gift of Donald Barr (oc 1968) in memory of his grandfather, Frank Adams, 2013.29
The museum gratefully acknowledges the following works given in fiscal years 2011–12 and 2012–13 by Anne and Joel Ehrenkranz. Several of these important works were donated in honor of Douglas Baxter (oc 1972), a friend of the Ehrenkranzes and member of the AMAM Visiting Committee. We are deeply appreciative of the Ehrenkranzes’ support of teaching through art, and particularly through the art of the late 20th and early 21st centuries.

Carroll Dunham (American, b. 1949)
*Untitled (1/6/98)*, 1998
Pencil
Gift of Anne and Joel Ehrenkranz, 2011.28.1

Carroll Dunham (American, b. 1949)
*Untitled (1/5/98)* [below], 1998
Pencil
Gift of Anne and Joel Ehrenkranz, 2011.28.2

Carroll Dunham (American, b. 1949)
*Untitled (1/10/98)*, 1998
Pencil
Gift of Anne and Joel Ehrenkranz, 2011.28.3

Tom Holland (American, b. 1936)
*Hartman*, 1972
Epoxy on fiberglass
Gift of Anne and Joel Ehrenkranz, 2011.28.4

Betty Parsons (American, 1900–1982)
*Untitled (right)*, mid–20th c.
Wood, paint, and twine
Gift of Anne and Joel Ehrenkranz, 2011.28.5

Ellen Phelan (American, b. 1943)
*Vanitas I*, 1993
Gouache
Gift of Anne and Joel Ehrenkranz, 2011.28.6

Lucas Samaras (American, born in Greece, 1936)
*Matrix Drawing #8*, 1975
Pencil on black Bristol board
Gift of Anne and Joel Ehrenkranz, 2011.28.8

Lucas Samaras (American, born in Greece, 1936)
*Panorama*, ca. 1980s
Polaroid photographs
Gift of Anne and Joel Ehrenkranz, 2011.28.7

Yinka Shonibare (English, b. 1962)
*Doll House*, for the *Peter Norton Family Christmas Project*, 2002
Cast resin, plastic, wood, paper, and fabric
Gift of Anne and Joel Ehrenkranz, 2011.28.9 A-V
Kiki Smith (American, born in Germany, 1954)
*Untitled*, from the series *Honey Wax*, 1995
Ektacolor print
Gift of Anne and Joel Ehrenkranz, 2011.28.10

Kiki Smith (American, born in Germany, 1954)
*Untitled*, from the series *Butterfly Body (below)*, 1995
Ektacolor print
Gift of Anne and Joel Ehrenkranz, 2011.28.11

Kiki Smith (American, born in Germany, 1954)
*Bird*, 1999
Bronze with emeralds
Gift of Anne and Joel Ehrenkranz, 2011.28.12

Kiki Smith (American, born in Germany, 1954)
*Yolk*, 1999
Three pieces of solid worked glass
Gifts of Anne and Joel Ehrenkranz, 2011.28.14–16

Kara Elizabeth Walker (American, b. 1969)
*Untitled (left)*, 1997
Gouache
Gift of Anne and Joel Ehrenkranz, 2011.28.17
Elizabeth Murray (American, 1940–2007)

For Dots (below), 1999
Oil on canvas
Gift of Joel and Anne Ehrenkranz, in honor of Douglas Baxter, 2012.25.1

Jonathan Borofsky (American, b. 1942)

I dreamed I was climbing a white mountain covered with electric cables which could have been dangerous if the current was turned on sitting alone at the top was a Red Chinese soldier at 2,583,727 (right), 1978–79
Oil on canvas with wood
Gift of Joel and Anne Ehrenkranz, 2012.25.2 A-B

Roger Brown (American, 1941–1997)

Glacial Ski Match (opposite, far right), 1973
Oil on canvas
Gift of Joel and Anne Ehrenkranz, 2012.25.3

William Wegman (American, b. 1942)

Little Rascal, 1995
Gelatin silver print with hand-applied paint
Gift of Anne and Joel Ehrenkranz in honor of Douglas Baxter (oc 1972), 2012.26.1

Man Ray Contemplating
Man Ray (opposite page), 1976 (printed later)

William Wegman (American, b. 1942)

On the Dock, 1989
Chromogenic prints
Gift of Anne and Joel Ehrenkranz in honor of Douglas Baxter (oc 1972), 2012.26.3 A-C

Gelatin silver print
Gift of Anne and Joel Ehrenkranz in honor of Douglas Baxter (oc 1972), 2012.26.2

William Wegman (American, b. 1942)

On the Dock, 1989
Chromogenic prints
Gift of Anne and Joel Ehrenkranz in honor of Douglas Baxter (oc 1972), 2012.26.3 A-C
Rineke Dijkstra (Dutch, b. 1959)
Chromogenic print
Gift of Anne and Joel Ehrenkranz in honor of Douglas Baxter (OC 1972), 2012.26.4

Rineke Dijkstra (Dutch, b. 1959)
*Max, Weidingen, Luxembourg, August 7, 2003* *(right)*, 2005
Chromogenic print
Gift of Anne and Joel Ehrenkranz in honor of Douglas Baxter (OC 1972), 2012.26.5
GIFT OF SOVIET POSTERS

The museum gratefully acknowledges the following works, all Soviet propaganda posters, given in fiscal year 2011–12 by an anonymous donor. Several of the works have been used in teaching across multiple disciplines at the college.

M. Loukyanov (Russian)
Be Prepared! We Are Faithful to Lenin’s Cause. Always Prepared! (installation view shown opposite), 1987
Lithograph
Anonymous Gift, un2011.2.1 A-C

E. Rodionova (Russian)
Take Pride in Your Profession, 1987
Lithograph
Anonymous Gift, un2011.2.2

A. Kravchenko (Russian)
Value the Labor of Thousands of People Who Provide Bread for Your Table!, 1986
Lithograph
Anonymous Gift, un2011.2.3

V. Arsenkov (Russian)
We Still Remember..., 1986
Lithograph
Anonymous Gift, un2011.2.4

E. Kazhdan (Russian)
The Bloody Trace of American Military Aggression, 1982
Lithograph
Anonymous Gift, un2011.2.5

N. Sviridova (Russian)
What is Most Important is the End Result, 1986
Lithograph
Anonymous Gift, un2011.2.6

D. Ivanov (Russian)
The Bottom Line!, 1986
Lithograph
Anonymous Gift, un2011.2.7

V. Sachkov (Russian)
Truth. The Newspaper is Not Only a Collective Propagandist and Collective Agitator but Also a Collective Organizer. 1987
Lithograph
Anonymous Gift, un2011.2.8 A-C

M. Loukyanov (Russian)
The Lenin Komsomol is an Active Aide and Trustworthy Reserve of the Communist Party of the Soviet Union, 1987
Lithograph
Anonymous Gift, un2011.2.9 A-C

M. Loukyanov (Russian)
All-Soviet Day of the Fizkul’turnik, 1985
Lithograph
Anonymous Gift, un2011.2.10 A-C

M. Shestopal (Russian)
Moscow Welcomes the Participants and Guests of the 8th Spartakiad of the People of the USSR! 1983
Lithograph
Anonymous Gift, un2011.2.11 A-C
Acquisition by gift
PURCHASES

Jaune Quick-To-See Smith (American Indian, b. 1940)
*Theatres of War* (below), 2006
Color lithograph with monotype
Ruth C. Roush Contemporary Art Fund, 2012.8

Jacob Matham (Dutch, 1571–1631)
*A Kitchen Scene with Supper at Emmaus*, 1603
Engraving
Prints and Drawings Acquisition Fund, 2012.13

Louis Surugue (French, 1686–1762)
*Don Quichotte conduit par la Folie et embrasé de l’amour extravagant de Dulcinée*, ca. 1723–24
Engraving
Prints and Drawings Acquisition Fund, 2012.14

Louis Surugue (French, 1686–1762)
*Don Quichotte est servi par les demoiselles de la Duchesse*, ca. 1723–24
Engraving
Prints and Drawings Acquisition Fund, 2012.15

Louis Surugue (French, 1686–1762)
*La Dame Rodrigue s’entretenant de nuit avec Don Quichotte, est surprise par les Demoiselles de la Duchesse*, ca. 1723–24
Engraving
Prints and Drawings Acquisition Fund, 2012.16

Jean-Baptiste Haussard (French, 1680–1749)
*Don Quichote trompé par Sancho prend une Paysanne pour Dulcinée*, ca. 1723–24
Engraving
Prints and Drawings Acquisition Fund, 2012.17

*I Don’t Fit In* (not dated)
Acrylic, ink, oil stick, and graphite on plywood
Ruth C. Roush Contemporary Art Fund, UN2012.1

David Drebin (Canadian, b. 1970)
*Apollo* (above), 2001
Digital chromogenic print
Ruth C. Roush Contemporary Art Fund, 2012.30
Severin Roesen (American, born in Germany, 1816–1872)
*Still Life with Fruit (right)*, ca. 1865–70
Oil on canvas
Peter and Barbara Smith Goodman (oc 1949) Fund for American Art, 2013.3

Liliana Porter (Argentine, b. 1941)
*Brancusi*, 2008
Duraflex photograph
Ruth C. Roush Contemporary Art Fund, 2013.4

Dan Fischer (American, b. 1977)
*Battered Nan Goldin*, 2000
Graphite on paper
Gift of Brett Shaheen and Karen Thompson-Shaheen, and Ruth C. Roush Contemporary Art Fund, 2013.6

Francisco Mata Rosas (Mexican, b. 1958)
*Mictlán*, from the series *México Tenochtitlán*, 1997
Gelatin silver print
Ruth C. Roush Contemporary Art Fund, 2013.10

Pieter Hugo (South African, b. 1976)
*Yaw Francis, Agbogbloshie Market, Accra, Ghana*, from the series *Permanent Error*, 2009
Digital C-print
Carl Gerber Contemporary Fund, 2013.14

Cass Gilbert (American, 1859–1934)
*Architectural Plan of the Art Building at Oberlin College*, from the journal *American Architect*, vol. cviii, no. 2076, Oct. 6, 1915
hand-colored offset lithograph
Ripin Art Purchase Fund, 2013.15

Robert Demachy (French, 1859–1936)
*In Brittany*, 1904
Vintage hand-pulled photogravure
Ripin Art Purchase Fund, 2013.16

Charles W. Bartlett (English, 1860–1940)
*Taj Mahal, Twilight*, ca. 1916
Color woodblock print
Ripin Art Purchase Fund, 2013.17

Douglas W. Gorsline (American, 1913–1985)
*Brooklyn Local*, 1945
Engraving
Ripin Art Purchase Fund, 2013.18

Paul Fourdrinier (French, 1698–1758)
*Cross Section, Floor Plans (2), and Elevation for a Triangular House* (designed by Theodore Jacobsen), ca. 1740
Engraving
Prints and Drawings Acquisition Fund, 2013.21–24
In addition to his gifts to the permanent collection, Oberlin alumnus James G. Lubetkin donated three photographs that have been accessioned to the Art Rental Collection.

**Wynn Bullock (American, 1902–1975)**
*Edna*, 1956, printed 2000
Archival gelatin silver digital print
Gift of James G. Lubetkin (oc 1964), rc2013.1.1

**Wynn Bullock (American, 1902–1975)**
*Let there be Light*, 1954, printed 2000
Archival gelatin silver digital print
Gift of James G. Lubetkin (oc 1964), rc2013.1.2

**Adam Jahiel (American, b. 1956)**
*Part of his String, Stateline Camp (left)* from the series *The Last Cowboy*, 1992
Archival gelatin silver digital print
Gift of James G. Lubetkin (oc 1964), rc2013.1.3

**Vito Acconci (American, b. 1940)**
*Kiss Off*, 1971
Lithograph
Art Rental Collection Transfer, 2012.18 (formerly rc1971.5)

**Edward Ruscha (American, b. 1937)**
*Drops*, 1971
Lithograph
Art Rental Collection Transfer, 2013.25 (formerly rc1971.10)

**Annette Messager (French, b. 1943)**
*Protection*, 1994
Mixed media with photograph
Art Rental Collection Transfer, 2013.26 (formerly rc1998.48 a-b)

**Ilya Kabakov (Russian, b. 1933)**
*Citation*, 1992
Silkscreen
Art Rental Collection Transfer, 2013.27 (formerly rc1994.12)
In 2013 the museum accessioned 84 works by Hugo Brehme (German, active in Mexico, 1882–1954), an artist widely recognized as a founder of Pictorialist photography in Mexico. In a portfolio of images taken sometime between 1905 and 1925, Brehme documented much of Mexico’s cultural heritage, from the ruins of pyramids to street vendors and revolutionaries. The following titles represent accession numbers 2013.7.2–2013.7.85.

**Aztec Calendar, Museo Nacional**
Mayan Goddess, Museo Nacional
Sacrificial Stone, Museo Nacional
Puebla
Panorama of Puebla
Casa del Alfeñique, Puebla
Santo Domingo, El Rosario, Puebla
San Francisco, Acatepec, Puebla
Santo Domingo, Puebla
Santo Domingo, Oaxaca
Mitla Ruins, Oaxaca (3)
Chichén Itzá Ruins, Yucatán (4)
Chalchicomula, Pico de Orizaba
Pico de Orizaba
Popocatépetl, Cholula
Pyramid, Cholula
Iztaccíhuatl, Cholula
Parish Church, Taxco, Guerrero (7)
Taxco, Guerrero (2)
Teotihuacan (3)
Pyramid of the Moon, Teotihuacan

**Pyramid, Teotihuacan (3) [right]**
Toltec Festival, Teotihuacan
Tepoztlán, Morelos
Palace of Cortés, Cuernavaca, Morelos
Tepoztlán, Morelos
Tepotzotlán (6) [left]
Dome, Tepotzotlán
Typical Street, Orizaba
La Merced
Ocotlán Collegiate Church, Tlaxcala
Lacquerware
Churubusco
Convent of Guadalupe, Zacatecas
Iztaccíhuatl, Amecameca
Veracruz
The Cathedral
Side Chapel, Cathedral Cuernavaca Cathedral
Iztaccíhuatl
El Pocito, La Villa
Fountain of Don Quijote, Chapultepec
Chapultepec
Palace, Querétaro
Popocatépetl, Acatepec
Actopan, Hidalgo
Aqueduct, Los Remedios

Acolman
El Carmen, San Ángel
Cuicatlán, Oaxaca
Sanctuary of Ocotlán, Tlaxcala (2)
Cholula Pyramid
Puebla Cathedral (2)
San Luis Potosí, Cathedral Chihuahua Cathedral
Convento de Guadalupe, Zacatecas
Xochicalco Ruins, Guerrero
Morelia Cathedral
Acatepec
Tepoztlán, Morelos
San Francisco, Acatepec
Mitla Ruins, Oaxaca
Staff members strive to assess the objects in the AMAM collection for their suitability to our teaching mission. The following items were deaccessioned during fiscal year 2012–13, with all proceeds going into acquisition funds.

Charles J. Ahrenfeldt (French, 1856–1934) 
*Limoges Dessert Plates*, late 19th c.
Gift of Mrs. Andrew B. Meldrum, D1938.16 A-D

American 
*Model of a U.S. Revenue Cutter*, ca. 1855
Gift of Charles F. Olney, D1904.931

American 
*Pittsburgh Glass Goblet*, ca. 1870
Gift of G. Harrison Durand (oc 1898), D1938.17

American, Pittsburgh 
*Salt Dishes with Thumbprint Design*, ca. 1870
Gift of G. Harrison Durand (oc 1898), D1938.20 A-D

American, Indiana 
*Pentagonal Bowl*, ca. 1900
Gift of G. Harrison Durand (oc 1898), D1938.21

American, Ohio 
*Flax Carders*, ca. 1850
Gift of G. Harrison Durand (oc 1898), D1938.23 A-B

American 
*Two Circular Dishes with Daisy Design*, 19th c.
Gift of Mrs. Andrew B. Meldrum, D1940.30 A-B

American, Pittsburgh 
*Circular Dish in Sandwich Star Pattern*, mid-19th c.
Gift of Mrs. Andrew B. Meldrum, D1940.31

American 
*Ashburton Goblet in Exsclor Pattern*, late 19th c.
Gift of Mrs. Andrew B. Meldrum, D1940.32

American 
*Circular Dish in Anchor and Horseshoe Design*, ca. 1870
Gift of Mrs. Andrew B. Meldrum, D1940.33

American 
*Milk Glass Plate*, 19th c.
Gift of Mrs. Andrew B. Meldrum, D1940.35

American 
*Wine Glass*, ca. 1850
Gift of Emma Slack, D1940.50

American 
*Blue Glass Sugar Bowl*, 19th c.
Gift of Mrs. Andrew B. Meldrum, D1941.85 A-B

American, Ohio 
*Lemon Squeezer*, ca. 1830
Gift of Mrs. William G. Caskey, D1944.162

American, Ohio 
*Chopper with Blade in Shape of Crescent Moon*, ca. 1830
Gift of Mrs. William G. Caskey, D1944.163

American 
*Cut Glass Spoon Holder with Scalloped Rim and Foot*, 19th c.
Gift of Mrs. Andrew B. Meldrum, D1948.299

American 
*Glass Celery Dish*, 19th c.
Gift of Mrs. Andrew B. Meldrum, D1948.300

American 
*Cut Glass Cruet*, 19th c.
Gift of Mrs. Andrew B. Meldrum, D1949.21
<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
<th>Origin</th>
<th>Gift of</th>
<th>Accession Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>American</td>
<td>Doll’s Chair with Spindles, 19th c.</td>
<td>Gift of Dr. and Mrs. Bruce Swift</td>
<td>D1950.2657</td>
<td></td>
</tr>
<tr>
<td>American</td>
<td>Humming Top, ca. 1850</td>
<td>Gift of Mrs. Howard T. Fewell</td>
<td>D1953.117 A-B</td>
<td></td>
</tr>
<tr>
<td>American</td>
<td>Humming Top and Handle, 19th c.</td>
<td>Gift of Mrs. Theodore L. Bailey</td>
<td>D1954.45 A-B</td>
<td></td>
</tr>
<tr>
<td>American</td>
<td>Carved Picture Frame, mid-to late 19th c.</td>
<td>Gift of Mrs. Norman Glass, Helen Ward Memorial Costume Collection</td>
<td>D1954.56</td>
<td></td>
</tr>
<tr>
<td>American</td>
<td>Flax Hatchel, ca. 1840</td>
<td>Gift of Francis C. Kellogg</td>
<td>D1956.39</td>
<td></td>
</tr>
<tr>
<td>American</td>
<td>Embroidered Doll Shoes, 19th c.</td>
<td>Gift of Mr. and Mrs. Georges E. Seligmann</td>
<td>D1957.68</td>
<td></td>
</tr>
<tr>
<td>Bryce Brothers, Pittsburgh</td>
<td>Goblet, 1880s</td>
<td>Gift of Mrs. Andrew B. Meldrum</td>
<td>D1941.88</td>
<td></td>
</tr>
<tr>
<td>Danish</td>
<td>Royal Copenhagen Christmas Plates, 1908–88</td>
<td>Gift of Mrs. Seabury Mastick</td>
<td>D1971.54.1-62</td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>Wine Glass, ca. 1880</td>
<td>Gift of Emma Sloan</td>
<td>D1940.49</td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>Milk Glass Syrup Pitcher, ca. 1880</td>
<td>Gift of Emma Sloan</td>
<td>D1940.53</td>
<td></td>
</tr>
<tr>
<td>Haviland &amp; Company (Limoges, France, 1842–present)</td>
<td>Limoges Demitasse Cup and Saucer, late 19th c.</td>
<td>Gift of Mrs. Andrew B. Meldrum</td>
<td>D1958.128 A-B</td>
<td></td>
</tr>
<tr>
<td>Indian</td>
<td>Hookah Attachments, n.d.</td>
<td>Gift of Mrs. Andrew B. Meldrum</td>
<td>D1900.59 A-B</td>
<td></td>
</tr>
<tr>
<td>South Seas</td>
<td>Grass Skirt and Shield, late 19th–early 20th c.</td>
<td>Allen Memorial Art Museum</td>
<td>D1900.95 and D1900.112</td>
<td></td>
</tr>
<tr>
<td>Unknown</td>
<td>Base with Lapis Lazuli Veneer, late 19th–early 20th c.</td>
<td>Gift of Charles F. Olney</td>
<td>D1904.779</td>
<td></td>
</tr>
</tbody>
</table>

DEACCESSIONS 2012
Reinventing Tokyo: Japan’s Largest City in the Artistic Imagination
Mead Museum of Art, Amherst College, Amherst, Massachusetts
August 25–December 30, 2012
Utagawa Hiroshige, eight color woodblock prints from the series One Hundred Views of Famous Places in Edo, 1850s

The Ecstasy of Colour—Munch, Matisse, and the Expressionists
Museum Folkwang, Essen, Germany
Karl Schmidt-Rottluff, Footpath (Parkweg), 1911, oil on canvas

Georges Braque and the Cubist Still Life, 1928-1945
Kemper Art Museum, Washington University, Saint Louis
January 25–April 21, 2013
The Phillips Collection, Washington, DC
February 9–May 12, 2013
Georges Braque, Blue Guitar, 1943, oil on canvas

Angels, Demons, and Savages: Pollock-Ossorio-Dubuffet
The Phillips Collection, Washington, DC
February 9–May 12, 2013
Jean Dubuffet, Corps de Dame—Château d’Étoupe, 1950, oil on canvas

Le Grand Atelier du Midi 1880–1960
Musée de Beaux-Arts of Marseilles, Palais Longchamp, France
June 13–October 13, 2013
Henri-Edmond Cross, The Return of the Fisherman (above), 1896, oil on canvas

Richard Diebenkorn: The Berkeley Years 1953-1966
Fine Arts Museums of San Francisco, De Young Museum
June 22–September 29, 2013
Richard Diebenkorn, Untitled, 1954
Watercolor, crayon, and colored pencil
Works of art borrowed by the AMAM for exhibition in 2012–13 are listed on this and the following pages. We would particularly like to acknowledge the loan of 35 superb works from the Yale University Art Gallery, as follows:

**Religion, Ritual and Performance in the Renaissance**
*August 28, 2012–June 30, 2013*

**Italian, Florence, 13th c.**
*Virgin and Child with Saints Dominic and Francis (right), ca. 1280–90*
Tempera on panel

**French, 14th c.**
*Virgin and Child, ca. 1320–50*
Tempera on panel

**Polychromed marble**
Taddeo Gaddi (Italian, Florence, ca. 1300–66)
*Virgin and Child Enthroned, ca. 1350*
Tempera on panel

Niccolò di Pietro Gerini,
(Italian, Florence, 1368–1414/15)
*Virgin and Child, ca. 1380*
Tempera on panel

Agnolo Gaddi (Italian, Florence, ca. 1369–1396)
*Saints Julian, James, and Michael, ca. 1390*
Tempera on panel

Mariotto di Nardo (Italian, Florence, 1394–1424)
*Saint Francis Receiving the Stigmata, ca. 1400–10*
Tempera on panel

Spinello Aretino (Italian, Arezzo, 1346–1410/11)
*The Crucifixion with the Virgin Annunciata, ca. 1400*
Tempera on panel

Northern Italian, 15th c.
*The Lamentation, ca. 1470*
Wood

Lippo di Andrea (?) (Italian, Florence, ca. 1370–before 1451)
*Virgin and Child Enthroned with Saints, 1420*
Tempera on panel

Giovanni dal Ponte (Italian, Florence, ca. 1385–1437)
*Cassone: The Story of Palaemon and Arcites from Boccaccio’s Teseida with a coat-of-arms, ca. 1420–30*
Tempera on panel

German, Southern Rhine, 15th c.
*Virgin and Child, ca. 1430*
Poplar with renewed polychromy and gilding

Apollonio di Giovanni (Italian, Florence, ca. 1416–1465)
*The Shipwreck of Aeneas, ca. 1450–1460*
Tempera on panel

Neri di Bicci (Italian, Florence, 1419–1492/93)
*A Scene from the Legend of Saint Nicholas of Bari, ca. 1460–70*
Tempera on panel
Sano di Pietro (Italian, Siena, 1405–1481)
The Coronation of the Virgin, ca. 1460
Tempera on panel

Bartolomeo degli Erri (Italian, Modena, active by 1460–1476)
The Birth of Saint Thomas Aquinas, ca. 1470
Tempera and gold on panel

Francesco Botticini (Italian, Florence, 1446–1497)
The Resurrection, ca. 1480–90
Tempera on panel

Francesco Botticini (Italian, Florence, 1446–1497)
Noli Me Tangere, ca. 1480–90
Tempera on panel

Francesco Botticini (Italian, Florence, 1446–1497)
Agony in the Garden, ca. 1480–90
Tempera and gold on panel

Jacopo del Sellaio (?) (Italian, Florence, ca. 1441–1498)
The Mystical Nativity (left), ca. 1490–95
Tempera on panel

Benvenuto di Giovanni di Meo del Guasta (Italian, Siena, 1436–ca. 1518)
Love Bound by Maidens, 1497
Tempera on panel

Follower of Perugino (Italian, Umbria, ca. 1450–1523)
The Adoration of Christ, ca. 1500–10
Oil on panel

Jan Wellens de Cock (Netherlandish, ca. 1490–1526/27)
Virgin and Child with Angels, ca. 1510
Tempera on panel

Ridolfo Ghirlandaio (Italian, Florence, 1483–1561)
Portrait of a Lady with a Rabbit, ca. 1515
Oil on panel

Lucas van Leyden (Netherlandish, 1494–1533)
Saint Paul, ca. 1520
Oil on panel

Jean Bellegambe (Flemish, 1470–1535)
Saint Bernard; Virgin and Child, ca. 1525–35
Oil on panel

Maerten van Heemskerck (Dutch, 1498–1574)
Saturn Devouring a Child; Hercules Slaying the Hydra; Hercules Lifting Antaeus; Hercules Erecting the Columns of Calpe and Abyla, ca. 1540
Oil on panel

Bartholomaeus Bruyn the Elder (?), (German, 1493–1555)
Portrait of a Woman, 1541
Oil on panel

Pieter Huys (Flemish, 1519–1581)
Grotesque Duel on the Ice (right), ca. 1560
Oil on panel

Jacopo Tintoretto (Italian, Venice, 1519–1594)
Portrait of a Man, 1560–63
Oil on canvas

Workshop of Adam Elsheimer (German, active in Rome, 1578–1610)
Coronis and Apollo, ca. 1607–08
Oil on copper

Rutilio Manetti (Italian, Siena, 1570–1639)
Virgin and Child with the Young Saint John the Baptist and Saint Catherine of Siena, ca. 1608–10
Oil on canvas

Religion, Ritual and Performance in Modern and Contemporary Art
Kalup Linzy (American, b. 1977)
Lollypop, 2006
Lent by Michael (oc 1964) and Driek (oc 1965) Zirinsky

John Held Jr. (American, b. 1947)
Rubber Stamp Performance, Deep Ellum Theater Garage, Dallas, Texas, May 27, 1989
Lent by the Oberlin College Library Mail Art Collection
Hybrid Images: The Photography of Sculpture, 1860–90  
*September 6–December 23, 2012*

**Works lent by Clarence Ward Art Library and its Artists’ Books Collection:**

*Torn Photograph from the Second Stop (Rubble). Second Mountain of 6 stops on a Section,* 1970  
*Beyond the Surface: Text and Image in Islamic Art*  
*September 6–July 31, 2013*

Richard Long (English, b. 1945)  
*South America,* 1972; and *Two Sheepdogs Cross in and out of the Passing Shadows, the Clouds Drift Over the Hill with a Storm,* 1971  

Eleanor Antin (American, b. 1935)  
*100 Boots,* 1999  

Dan Graham (American, b. 1942)  
*“Homes for America,” Arts Magazine,* 1966–67

Liza Béar and Willoughby Sharp  
*Discussions with Heizer, Oppenheim, and Smithson,*  
*Avalanche* magazine, fall 1970

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

**Four works lent by Oberlin College Special Collections:**

Egypt (Mamluk) or Iran (Ilkhanid)  
*Qur’an,* late 13th–early 14th c.  
Leather (binding), ink, tempera, and gold on paper

Iran (Shiraz?), Safavid, 1501–1763  
*Qur’an,* 15th or 16th c.  
Leather (binding), ink, tempera, and gold on paper

Ottoman Turkey, 1299–1923  
*Qur’an,* 19th c.  
Signed by Al-Sayyid Muhammad al-Amin (calligrapher)

**Rural and Performance in the Yorùbá World**  
*January 29–July 31, 2013*

**Two works courtesy of the Roderic C. Knight Musical Instrument Collection of the Conservatory of Music:**

Haiti  
*Vodun Drum,* collected in the 1930s  
Tree trunk, hide, wooden pegs, and rope

Haiti  
*Ogan,* collected in the 1930s  
Iron

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

**Russian**  
*Demestvennik,* late 19th c.  
151 paper leaves  
Lent by Ohio State University’s Hilandar Research Library

**Russian**  
*Instructional Miscellany with Illuminated Homily of Palladius the Monk on the Second Coming,* ca. 1780s  
205 paper leaves  
Lent by Ohio State University’s Hilandar Research Library

**Russian**  
*St. Gerasim and the Lion*  
Manuscript leaf  
Oberlin College Special Collections
Private Prayer, Public Performance: Religious Books from the Later Middle Ages and Renaissance
February 5–July 31, 2013

Eight works lent by Oberlin College Special Collections:

Italian (Venice; printed by Gregorius de Gregoriis)
Book of Hours: Annunciation and David and Bathsheba, 1523

Central France
Artz Hours: Matins (Annunciation), ca. 1420–30

Italian (possibly Rome; written by Bartolomeo Sanvito)
Leaf from a Book of Hours: Office of the Dead, late 15th c.

Flemish (Gold Scrolls Group, Bruges)
Leaf from a Book of Hours: None (Presentation in the Temple), ca. 1430

Flemish (possibly Loire Valley)
Leaf from a Book of Hours: Suffrage (Stoning of St. Stephen), ca. 1420–30

French
Leaf from a Book of Hours: None (Presentation in the Temple), ca. 1480–90

German (possibly Augsburg)
Cutting from a Choir Book, with the Initial R (Resurrexi): Christ Rising from the Tomb, ca. 1490–1510

German
Cutting from a Missal: The Crucifixion, ca. 1450

Italian
Hall Antiphonal, ca. 1440–60

Representing the Word: Modern Book Illustrations
February 5–July 31, 2013

Two works lent by Clarence Ward Art Library:

James Johnson Sweeney
Three Young Rats and other Rhymes: Drawings by Alexander Calder
New York, C. Valentine, 1944

Emily Bronte
Wuthering Heights
Random House, 1931

Loan for Study Purposes

Francisco José de Goya y Lucientes
Los Borrachos (after Diego Velazquez), 1778
Etching
Lent by James A. Bergquist
AMAM DIRECTOR ANDRIA DERSTINE

Derstine undertook a number of curatorial projects during 2012–13, while a search was under way for her successor as curator of European and American art. She continued to teach class sessions in conjunction with several faculty members, and for visiting students from Wooster College; she additionally met with staff from the museum at Denison University to discuss programs and outreach. Derstine also gave presentations about museum projects to members of the Kendal at Oberlin Art Committee and the City Club of Oberlin, met with numerous visiting scholars, and gave museum tours for visiting groups.

Derstine’s major curatorial project of 2012–13 was the organization of the Religion, Ritual and Performance in the Renaissance exhibition and companion programs, including the two-day scholarly symposium held in April 2013. Related to these initiatives, and funded through a grant from the Samuel H. Kress Foundation, she worked closely with painting conservator Andrea Chevalier from ICA-Art Conservation over the past several years on the research and conservation of the Amam painting Cleopatra by Giampietrino. Derstine prepared placards, on view in the Education Hallway during spring semester 2013, which presented various aspects of the research and conservation process, while the painting itself was on view in the Stern Gallery exhibition. Derstine and Chevalier presented a paper about their work as part of the April symposium, and additionally recorded a podcast on the conservation process, which is available on the museum website.

In April 2013 Derstine co-chaired, with Cleveland Museum of Art curator Jon Seydl, a panel titled “Eighteenth-Century Art on Display” at the annual conference of the American Society for Eighteenth-Century Studies. Among other projects, she and museum registrars Lucille Stiger and Selina Bartlett helped to coordinate research and photography of Native American beaded works in the Amam collection as part of a project organized by Assistant Professor of Anthropology Amy Margaris.

THE MUSEUM STAFF WAS fortunate to benefit from the excellent work of Sara Green (OC 2012), who was a full-time curatorial assistant during 2012–13. Green curated or co-curated the exhibitions Printing Practice: Religious Prints from the Renaissance and Private Prayer, Public Performance: Religious Books of the Later Middle Ages and...
Renaissance, as well as the exhibition Regarding Realism (held during academic year 2013–14). As part of this work, she undertook a great deal of new research about the works in these exhibitions. Green also assisted with the recording of podcasts by students in Oberlin’s Collegium Musicum singing group, directed by Professor Steven Plank. These recordings are of liturgical chants represented in manuscript leaves in the AMAM collection; Green helped to introduce the chants both in the recordings and as part of the museum’s April 2013 symposium.

Assistant Curator of Modern and Contemporary Art Denise Birkhofer contributed to the catalog titled Toxic Beauty: The Art of Frank Moore, for an exhibition at New York University’s Grey Art Gallery.

PINTA, which holds a show of modern and contemporary Latin American art annually in New York, invited Birkhofer to attend as a visiting curator. She was one of several curators interested in Latin American art who were encouraged to attend. PINTA’s visiting curator program promotes international connections among curators, galleries, and institutions collecting Latin American art.

In May 2013, Birkhofer completed her doctorate in art history from the Institute of Fine Arts, New York University. Her dissertation was titled “On and Off the Streets: Photography and Performance in Mexico City, 1974–84.”

Birkhofer enlarged the museum’s online footprint with contributions to a blog site called Artsy at artsy.net/denisebirkhofer. Her posts included “Shoe Fetish,” which discussed the shoe as a recurring icon in 20th century art, and “The Felt Suit of Joseph Beuys,” which relates to a work in the AMAM collection.

Along with AMAM preparators Kendall Christian and Michael Reynolds, Birkhofer organized an exhibition of works from the Art Rental Collection at Kendal at Oberlin for summer 2013.

In June 2013, Denise Birkhofer attended the Venice Biennale, an international exhibition of contemporary art with pavilions for more than 40 nations, including Germany, which presented an installation by Ai Weiwei. Photo by Denise Birkhofer
CONSERVATION

The following works underwent conservation during the 2012–13 academic year:

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

Jackie Winsor (American, b. 1941)
*Four Corners*, 1972
Wood and hemp
Gift of Donald Droll in memory of Eva Hesse, 1973.87

Jean Dubuffet (French, 1901–1985)
*Corps de Dame—Château d’Étoupe (far right)*, 1950
Oil on canvas
Gift of Joseph and Enid Bissett, 1963.33

Max Ernst (German, 1891–1976)
*Surveyor of a Well Entangled Galaxy*, 1970
Silkscreen and collage
General Acquisitions Fund, 1970.58

Renée Green (American, b. 1959)
*Sa Main Charmante*, 1989
Mixed media
Ruth Roush Fund for Contemporary Art, 1991.12 A-F

Théophile Alexandre Steinlen (French, born in Switzerland, 1859–1923)
*Pivoine*, ca. 1900
Black crayon on paper
Gift of Theodore B. Donson and Marvel M. Griep, 2010.23.2

Domenico Cunego (Italian, 1727–1803)
Annibale Carracci (Italian, 1560–1609)
*St. Mary Magdalene in the Desert*, plate 29 from *Schola Italica Picturae*, 1772
Etching and engraving
Ripin Art Purchase Fund, 2011.8
The Religion, Ritual and Performance theme served as a main focal point for faculty teaching and student involvement in both the college and conservatory. The following collaborations are a few examples.

- An ensemble class taught by first-time museum user Kathryn Montoya, assistant professor of recorder and Baroque oboe, produced and performed a concert inspired by the Renaissance art on view.

- Dr. Laurence Kanter (OC 1976), chief curator and curator of European art at the Yale University Art Gallery, spoke to three art history classes about Renaissance works from the AMAM and Yale collections.

- James Swan Tuite, a visiting assistant professor of religion, brought students in his Principle Vices course to the museum four times to view depictions of the deadly sins in the galleries and in the Wolfgang Stechow Print Study Room. After viewing A Rake’s Progress, a work by William Hogarth, students were assigned to create a modern-day version of the rake using the medium or creative form of their choice.

- Students in Peter Swendsen’s course, Advanced Electroacoustic Music, performed original compositions related to works on view at the AMAM. An associate professor of computer music and digital arts, Swendsen is one of the core faculty teaching with museum art.

- The Collegium Musicum Oberliense vocal ensemble recorded podcasts of liturgical chants from medieval manuscripts on view in Private Prayer, Public Performance: Religious Books of the Later Middle Ages and Renaissance. Narrated by Professor of Musicology Steven Plank and exhibition co-curator Sara Green (OC 2012), the podcasts were available online and as part of an audio tour for museum visitors. In April, student members of the Collegium Musicum performed live at the museum’s Renaissance symposium.
In February 2012, professors Steven Volk (history) and Taylor Allen (biology) presented on their pedagogic uses of the AMAM collection at the annual conference of the College Art Association in New York. Curator of Academic Programs Liliana Milkova co-delivered with Volk a paper titled “From Visual Pedagogies to Learning Theories: Using Academic Museums to Catalyze Campus-wide Learning.” In addition, Volk and Allen spoke as invited members of a panel organized by the Association of Academic Museums and Galleries.

Peter Swendsen, associate professor of computer music and digital arts, discussed AMAM collections at a conference in Lisbon, Portugal. His paper, “Listening to Paint Dry: Pedagogical Strategies for Using Visual Art to Inform Electroacoustic Music Composition,” was co-authored by Curator of Academic Programs Liliana Milkova.

Three Oberlin College seniors presented papers at the AMAM scholarly symposium on the Renaissance: Cora Henry (English), “Relics, Saints, and Seductions in Romeo and Juliet;” Lisa Yanofsky (double degree in art
history and vocal performance), “Performing Childhood: Sibling Relationships, Gender and Youth in Sofonisba Anguissola’s *Double Portrait of a Boy and Girl of the Attavanti Family*;” and Diana Navarrete (double major in art history and religion), “A Merging of Spheres: The Use of Images in Books of Hours for Communal Orthopraxy.”

In fall 2012, the AMAM and the college’s Center for Teaching Innovation and Excellence (CTIE) began an assessment of museum class use and its impact on student learning. Liliana Milkova, AMAM curator of academic programs, and CTIE Director Steven Volk surveyed faculty before and after each of their museum sessions. Results from the surveys, together with proposed guidelines for higher-education art pedagogy in any museum or gallery context, informed a paper presented at the 2013 meeting of the College Art Association.

In conjunction with CTIE, the museum offered a fall 2012 faculty workshop on visual pedagogies, learning theories, and best practices in preparing for, leading, and following up on museum visits. Four experienced, non-art faculty made presentations.

Seven faculty members received AMAM-Mellon grants to support them in developing a strong art component to their teaching. Recipients completing summer 2012 residencies included Ann Cooper Albright (theater and dance), Wendy Hyman (English), Jeffrey Pence (cinema studies), Barbara Sawhill (Hispanic studies), Maia Solovieva (Russian), James Swan Tuite (religion) and Peter Swendsen (TIMARA). As a result, Hyman enhanced her *Words and Things* seminar with a focus on portraiture and self-portraits in the Renaissance. In Cooper Albright’s *Somatic Landscapes* course, students viewed religious paintings and altarpiece fragments to explore relationships between bodily posture and works of art in a gallery setting.

These competitive grants, funded by the Andrew W. Mellon Foundation, strengthen the museum’s curricular impact, expand interdisciplinary use of the collections, cultivate students’ visual literacy, and train faculty to teach with original works of art.

With support from the Mellon Foundation, the Department of Academic Programs was able to offer a class module, Ethical and Practical Issues in the Conservation of Modern Art, taught by Heather Galloway of the Intermuseum Conservation Association (ICA). Students explored how the passage of time can physically change art materials and technologies, thus altering their meaning and physical presence. Students also met with Boston-based photography conservator Paul Messier to examine issues particular to this relatively new medium of expression.
EDUCATIONAL PROGRAMS

THE MUSEUM DREW ON its many partnerships this year to offer exciting new programs, deepen existing ties, and serve as a resource to all parts of the region. The AMAM has strong connections with several school districts in Lorain County, and this year expanded its outreach to many new partners, including Franklin Elementary (Elyria), Larkmoor Elementary (Lorain), First Church (Oberlin), and Cleveland State University.

In addition, a number of groups visited the museum for the first time, including the East Cleveland Neighborhood Group, Horizon Academy summer camps from across Lorain County, Lorain County Substance Abuse Clinic, and the Murray Ridge Center.

The museum received a grant from the “Art in American Communities” program of the National Endowment for the Arts (NEA) in support of public and school tours and programs related to the Religion, Ritual, and Performance exhibitions. As part of the grant, 200 schoolchildren were able to tour the museum and take part in activities, with transportation and materials underwritten. The youngsters came from schools in four districts: Firelands Middle School, Nord Middle School (Amherst), Lorain County JVS, and McCormick Middle School (Wellington). This was the first field trip to the AMAM from Wellington (just six miles south of Oberlin) in many years, demonstrating the critical need for this type of financial support.

The Education Department began working with the teaching staff of Eastwood Elementary (Oberlin) to collect docent self-evaluations and anecdotes from K-12 tours. Eastwood first- and second-graders visit the museum on a monthly basis, and staff are evaluating how these regular visits develop students’ critical thinking and expressive capabilities. All the educa-
The Practicum in Museum Education was offered again over Winter Term 2013. Twenty students participated, encountering theories and practices of gallery learning, giving practice tours for school groups, and researching topics for the Sunday Object Talk series. The Winter Term included field trips to the Intermuseum Conservation Association (ICA), Progressive Insurance’s headquarters, and to the Cleveland Museum of Art. After the course, students were prepared to give tours to a variety of audiences and assist with the museum’s public programs.

A variety of special events complemented the Religion, Ritual, and Performance exhibitions. For the spring Community Day, Cleveland-based artist Hector Castellanos created a Guatemalan “sawdust carpet” (see next page) in the King Sculpture Court. In addition, FAVA Education Coordinator James Peake taught a class on professional arts prior to Oberlin’s annual Big Parade. In this teen workshop, participants met on three Saturdays to create costumes, giant puppets, and floats for the parade. These and other public programs throughout the year were sponsored in part by the NEA grant.

In late May, the Weltzheimer/Johnson House hosted two special events for graduating seniors: a senior recital by TIMARA (Technology In Music And Related Arts) student Maira Clancy, and a senior studio exhibition of photographs by Grace Lu and Dale Rothenburg.
The Eighth Annual Oberlin Chalk Walk was the most successful to date, with 859 registered participants. Many more families visited the downtown area just to see the works in progress. The museum sponsored four master artists—Hector Castellanos, Wendy Mahon, Robin Van Lear, and Jesse Rhinehart—to make works on the theme of *Religion, Ritual, and Performance*.

Outreach activities relating to the Chalk Walk also expanded this year. AMAM and FAVA education staff offered free chalk art workshops to 163 children at four organizations, including the Lorain County Metro Parks summer camp (Elyria); Future Generations, a summer school for underprivileged children in Lorain; the Oberlin Early Childhood Center; and the Playground Experience, a program for Oberlin K-5 students.

Educational and public programs were made possible with the help of the dedicated education assistants for 2012-13: Emma Kimmel, Michala Rollè, Cate Hughes, and Charlotte Vari.

Above left: Chalk Walk photo by Dale Preston (OC 1983)
Right: A sawdust carpet was created in the King Sculpture Court to highlight relationships between religion, art, and ritual.
SCHOOL AND COMMUNITY GROUP PARTICIPANTS

Eastwood Elementary, Oberlin
Prospect Elementary, Oberlin
Langston Middle School, Oberlin
Oberlin High School (art and theory of knowledge classes)
Firelands elementary and high schools
Lorain County Junior Vocational School
Murray Ridge Center
Lakeridge Academy, Amherst
First Church of Oberlin
McCormick Middle School, Wellington
Powers Elementary, Amherst
Larkmoor Elementary, Lorain
Helen Steiner Rice Elementary, Lorain
Clearview High School, Elyria
Sheffield Lake Elementary
Padre Pio Academy
Nord Middle School, Amherst
St. Paul Junior High, Norwalk
Columbian High School, Tiffin
Lutheran East Academy
Save Our Children, Elyria
North Ridgeville Senior Center
Ohio Business College, Sandusky
First Lutheran Church, Lorain
Credo summer music camp, Oberlin
Perkins High School
The Linden School, Lorain
Garden Club of North Ridgeville
Cleveland Museum of Art docents
Ninde Scholars Program
Childtime Learning Center
Discover Church, Avon
Oberlin Heritage Center
Lorain County Visitors Bureau
Lorain County Substance Abuse Clinic
McNay Art Museum docents
St. Joseph’s Church summer camp
Oberlin Early Childhood Center
Lorain County Metro Parks
Oberlin Playground Experience
Future Generations, Lorain

OBERLIN COLLEGE PARTICIPANTS*
(BY DEPARTMENT AND PROGRAM)

African American Studies
Anthropology
Applied Studies
Art History
Biology

Comparative American Studies
Cinema Studies
Comparative Literature
Computer Science
Creative Writing
Dance
English
Environmental Studies
French
First Year Seminar Program
German
Hispanic Studies
History
Historical Performance
Interdivisional Arts
Italian
Music Theory
Oberlin Arts Intensive Semesters
Russian and East European Studies
Religion
Russian
Studio Art
Technology in Music and Related Arts (TIMARA)
Theater

* The museum also hosted students from the College of Wooster enrolled in art history and museum studies courses.
The Allen Memorial Art Museum acknowledges the following individuals whose donations in 2012–13 supported the Friends of Art and a variety of other museum funds, including the Art Museum Renovation Fund, the Mellon/Endowed Fund for the Office of the Curator of Academic Programs, the Parkhurst Conservation Fund, and the Wiles Publication Fund.

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The Community Volunteer Guild provides opportunities to become involved at the AMAM. Guild members participate in the life of the museum by generously donating their time at the information desk and at events. We thank the following individuals for their support during 2012–13.

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Mary Kirtz Van Nortwick
Donna Van Raaphorst
Stephen Veres
Janet Kelsey Werner
Eleanor Whitehead
Shirley C. Williams

* deceased

PRACTICUM IN MUSEUM EDUCATION

The following students participated in January 2013:

Melissa Barton  Jana Herman
Liza Bloom  Cate Hughes
Molly Bloom  Laura Leonard
Sarah Cayer  Katie Lombardo
Mallory Cohen  Sarah McLusky

Jana Herman  Cate Hughes
Laura Leonard  Katie Lombardo
Sarah McLusky  Julia Melfi
Christina Milbourne  Julia Pressman
Grace Pullin  Elena Streeter
Kelsey Weber  Estelle Weiss-Tisman
Estelle Weiss-Tisman  Juli Vincente
Amelia Wallace  Mengchen Xu
PUBLIC PROGRAMS AND LECTURES

SEPTEMBER 6, 2012
An opening reception for fall exhibitions kicked off the yearlong theme of Religion, Ritual, and Performance, with tours led by AMAM Director Andria Derstine, Assistant Curator of Modern and Contemporary Art Denise Birkhofer, Curatorial Assistant Sara Green (OC 2012), and Visiting Assistant Professor of Religion and Art History Esra Akin-Kivanc.

SEPTEMBER 11, 2012
Erik Inglis, associate professor of medieval art history, discussed works in the Religion, Ritual, and Performance in the Renaissance exhibition.

OCTOBER 4, 2012
Laurence Kanter (OC 1976), chief curator and Lionel Goldfrank III Curator of European Art, Yale University Art Gallery, gave a talk titled “Ghiberti, Brunelleschi, and the ‘Birth’ of the Renaissance.”

OCTOBER 9, 2012
Tim Scholl, associate professor of Russian and comparative literature, made a presentation on Russian theater and the Ballets Russes.

OCTOBER 12, 2012
The AMAM participated in Community Arts and Culture Day on Tappan Square.

NOVEMBER 1, 2012
AMAM staff members discussed the work of Audrey Flack and current exhibitions.

NOVEMBER 13, 2012
Wendy Hyman, assistant professor of English, gave a lecture titled “Poetry of Love and Seduction in the Renaissance.”

DECEMBER 6, 2012
The conservatory’s Renaissance Recorder Ensemble performed period music directed by Kathryn Montoya, with discussion by Nick Jones and Andria Derstine.

DECEMBER 11, 2012
Peter Swendsen, associate professor of computer music and digital arts, made a presentation on Russian theater and the Ballets Russes.

FEBRUARY 7, 2013
First Thursday Evening Hours resumed with an opening reception for spring exhibitions. Tours were given by Denise Birkhofer, curator of modern and contemporary art; Liliana Milkova, curator of academic programs; Erik Inglis, professor of art; and Ian MacMillan, visiting assistant professor and postdoctoral fellow.

FEBRUARY 12, 2013
Curatorial Assistant Lucas Briffa (OC 2012) gave a lecture on Minimalist artist Jackie Winsor.

MARCH 7, 2013
TIMARA students performed their original compositions of electroacoustic music inspired by works in the AMAM collection.

MARCH 12, 2014
Ed Vermue, Oberlin College special collections librarian, explored the possibilities for using library collections and museum objects as tools to teach about the book arts.

MARCH 18, 2014
Boston-based independent art conservator Paul Messier gave a lecture titled “The Making of a Photographic Icon: Man Ray’s Le Violon d’Ingres.”
APRIL 4, 2013
Live readings of Ekphrastic poems, dramatic descriptions of works of art, by local authors and students. Organized by Lynn Powell, visiting assistant professor of creative writing.

APRIL 6, 2013
For Community Day, Cleveland-based artist Hector Castellanos created in the King Sculpture Court one of the colorful “sawdust carpets” traditionally made in Guatemala prior to the Catholic Holy Week.

APRIL 9, 2013
Jim Swan-Tuite, visiting assistant professor in religious ethics, gave a talk on Dürer’s St. Jerome in his Study (1514) and the Reformation.

APRIL 25–26, 2013
Many guest, faculty, and student speakers participated in a two-day scholarly symposium on Religion, Ritual, and Performance in the Renaissance.

MAY 2, 2013
Audrey Flack, a pioneer of Photorealism and a nationally recognized painter and sculptor, gave a lecture titled “Women: the Passion and the Sorrow,” in conjunction with Religion, Ritual and Performance in Modern and Contemporary Art. Sponsored by the AMAM and the Art Department’s Ellen Johnson Fund.

MAY 14, 2013
Diana Navarrete (OC 2013) gave a talk on “Purgatory and Family: The Use of the Villani Altarpiece in Prayer” for the annual Tuesday Tea featuring a graduating senior.

JUNE 22, 2103
The popular Oberlin Chalk Walk featured sidewalk drawings by master artists and beginners alike.

Right: Audrey Flack spoke as part of the museum’s First Thursday series.
MUSEUM STAFF

Andria Derstine  
*John G. W. Cowles Director*

Selina Bartlett, *Assistant Registrar*

Denise Birkhofer, *Assistant Curator of Modern and Contemporary Art*

Lucas Briffa (oc 2012), *Curatorial Assistant*

Kendall Christian, *Head Preparator*

Brian Dostal, *Custodian*

Melissa Duffes, *Publications and Media Coordinator* (to March 15, 2013)

Michael Gilbert, *Security Officer*

Sara Green (oc 2012), *Curatorial Assistant*

Megan Harding, *Publications, Membership and Media Manager* (since June 17, 2013)

Liliana Milkova, *Curator of Academic Programs*

Sally Moffitt, *Administrative Assistant*

Frances Moorman, *Security Officer*

Erika Raberg (oc 2012), *Curatorial Assistant (July 2012)*

Michael Reynolds, *Assistant Preparator*

Lucille Stiger, *Registrar*

Anna-Claire Stinebring, *Curatorial Assistant (part-time, July–August 2013)*

Christine Super, *Museum Security Supervisor (Security Officer to February 28, 2013)*

Jason Trimmer, *Curator of Education*

Doug Weaver, *Security Officer (part-time, and full-time as of June 10, 2013)*

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