



Allen Memorial
Art Museum

AT THE ALLEN

OBERLIN COLLEGE ■ FALL 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)

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.

VISIT US ONLINE

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

SEARCH THE COLLECTION

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

COVER: View of Barbara Bloom
installation commissioned by the
FRONT International: Cleveland
Triennial for Contemporary Art.
Courtesy of the artist and David
Lewis, New York. Photography by
Field Studio

RIGHT: Detail of a 60-foot handscroll
titled *The Village and Its Ghosts* (2014)
by Yun-Fei Ji, which is featured in
the exhibition *Worlds Apart: Nature
and Humanity Under Deconstruction*.
Courtesy of the artist and James
Cohan, New York





Furthering education through original works of art of the highest quality is the AMAM's mission, and the coming months provide many rich opportunities for this via key collaborations. As a presenting partner of the FRONT International triennial founded by alumnus Fred Bidwell (OC '74), the AMAM has organized installations in three Oberlin venues. While FRONT officially ends September 30, as so much of the museum's work involves the Oberlin College community, we have extended through the fall semester the installation by Barbara Bloom, which brings to the fore aspects of our collection and the architecture of the Robert Venturi-designed Ellen Johnson Gallery, to allow it to contribute to the college curriculum. I thank staff members Andrea Gyorody, Kendall Christian, Lucille Stiger, Jill Greenwood, Megan Harding, and Sally Moffitt, who have been instrumental in implementing the Oberlin FRONT installations and their wealth of related programs.

Partnerships through grant-funded initiatives have been integral to the museum's efforts over many years. A grant from the Luce Foundation to Oberlin College has partially supported curator Kevin Greenwood's thought-provoking exhibition *Worlds Apart: Nature and Humanity Under Deconstruction*, which highlights the myriad environmental challenges posed by rapid development in East Asia. Asian art makes up about one-third of the AMAM's collection, and my colleagues and I are delighted that the museum has recently received a substantial two-year \$203,238 grant from the Freeman Foundation to expand K-12 and public outreach with East Asian art, an initiative that will be overseen by curator Jill Greenwood.

Even as we celebrate new projects such as these, we think back on the past exciting year of the AMAM's centennial celebrations, in which many of you participated. The purchase party held in May as the culminating event of these celebrations saw the acquisition of five works through Friends of Art funds, following which donors Douglas and Elaine Barr stepped up to purchase a silver- and gold-glazed Japanese tea bowl, while supporters Driek and Michael Zirinsky, Robert Taylor and Ted Nowick, Carl Gerber, and Catherine and Jamie Gletcherow contributed to the purchase of a portfolio by Catherine Opie, thus ensuring that all seven of the works selected for the event



A mural created near the Oberlin Public Library celebrates the museum and its collections.

joined the collection. To them and to you—and to all of the museum's generous donors—we offer our sincere gratitude. Recognition of the AMAM's importance to our community continues this year—our 101st—through an innovative mural (left) cleverly titled "Art 101," created during the

June 2018 Chalk Walk and spearheaded by Oberlin resident David Baker with a team of local artists. And with regard to the museum's centennial projects, I am very happy to report that we are more than 87 percent of the way to meeting a Second Century Campaign goal to raise \$500,000 to shore up endowments.

The wealth of art-related teaching and activities at the museum is the result of the creativity and energy of its dedicated staff, and while we have said goodbye to Andaleeb Banta, former curator of European and American art, who has left for a position at the Baltimore Museum of Art, we welcome Oberlin alumnae Ava Prince (OC '18) and Emma Laube (OC '17) to post-baccalaureate positions in the departments of education and academic programs, respectively. The museum has a long history of furthering the career development of Oberlin College students, especially in the art world, and a November 1–2 symposium jointly organized by the AMAM and the Art Department, "Creating Space: Curating Black Art Now," will celebrate this by bringing back alumni, while asking important—indeed, urgent—questions about equity and diversity in the curatorial and broader museum fields. We're also excited to partner with the Conservatory of Music and the history department on public gallery talks on September 8 to commemorate the centenary of the conclusion of the First World War—part of a wealth of public offerings this fall highlighting artists, community members, and curators.

The past six-plus years since I became director of the AMAM has been an exhilarating time, thanks to our dedicated staff and marvelous supporters. I'm glad now to have the opportunity for a six-month sabbatical, during which I will be working on a range of research projects relating to the museum's excellent collection. From September 10 to March 10, Katherine Solender (OC '77), a member of the museum's Visiting Committee, has kindly agreed to reprise her role at the museum's helm, as acting director. Having served as interim director during 2003–04 and 2011–12, and having taught the museum's docent-training course in January 2017, there is no one more qualified for this role. I am deeply grateful to her for taking this on, and for her unstinting generosity to the AMAM over many decades—just as I am to all of you, our dedicated supporters.

Andria Derstine, John G.W. Cowles Director

FRONT

International festival of contemporary art continues in three Oberlin venues.



Artist Barbara Bloom. Photo courtesy of the Metropolitan Museum of Art, New York

RELATED EVENT:

At 5:45 p.m. on September 6, a program with Barbara Bloom kicks off the museum's First Thursday series in conjunction with the opening reception for fall exhibitions.

RELATED SHOW:

The Ripin Gallery features an exhibition titled *Barbara Bloom in Context: Works from the Pictures Generation* (see page 8).

The FRONT International: Cleveland Triennial for Contemporary Art features artist commissions, performances, films, and public programs. The inaugural edition of the festival, titled *An American City: Eleven Cultural Exercises*, collaborates with museums, civic institutions, and alternative spaces across Cleveland, Akron, and Oberlin. With an ambitious roster of national, international, and area-based artists at all points in their careers, FRONT examines the ever-changing and politically urgent conditions of an American city. For more information, visit FRONTart.org and follow @FRONTtriennial on Facebook and Instagram.

Two site-specific installations were commissioned by FRONT and organized by Andrea Gyrody, Ellen Johnson '33 Assistant Curator of Modern and Contemporary Art. *An American City: Eleven Cultural Exercises* is presented with generous support from the Eric & Jane Nord Family Fund and the Nord Family Foundation.

Barbara Bloom: THE RENDERING (H x W x D =)
Front International: Cleveland Triennial for Contemporary Art
Ellen Johnson Gallery, July 14–December 16, 2018

New York-based artist Barbara Bloom has created a work specifically for the AMAM's Ellen Johnson Gallery, which was designed in the 1970s by influential postmodern architect Robert Venturi. Far from a neutral white cube, the gallery is a complex space that, in Bloom's words, "screams 'Architecture' with a capital A." Rather than ignore the gallery's eccentricities, Bloom has chosen to accentuate them. Bloom has carefully curated and placed a selection of works from the museum's permanent collection, all of which depict architecture in some form. The artworks are shown using a variety of display devices that allow viewers to navigate the space architecturally, and to experience these works as though they are breaking away from the two-dimensional plane and into space. Bloom's process of reverse-rendering the works into three dimensions highlights and heightens their architectural essences, and further directs attention back to the space of the gallery itself.

Juan Araujo: *Redwood*

Front International: Cleveland Triennial for Contemporary Art
Weltzheimer/Johnson House, 534 Morgan St., Oberlin, Ohio
 July 14–September 30, 2018

A site-specific installation mines the multilayered history of the Weltzheimer/Johnson House designed by Frank Lloyd Wright and highlights its impeccably balanced mid-century design, which artist Juan Araujo finds imbued with a sense of tranquility. Born in Venezuela and now based in Portugal, Araujo has long been interested in modernist architecture and how it circulates in reproduction, approaching his classical painting practice through a conceptual framework.

Based on firsthand observation of the site (the first Wright home Araujo had ever experienced), interviews with docents, and visits to the collections of the Allen Memorial Art Museum and the Oberlin College Archives, the installation—titled *Redwood* after Wright's material of choice—comprises a video and cycle of paintings for the interior and exterior of the house.

Through September 30, the Weltzheimer/Johnson House has extended hours: Fridays and Saturdays from 10 a.m. to 5 p.m., and Sundays from 1 to 5 p.m. Advance registration is required for the open house on September 2 (see page 22), which includes a docent presentation (\$5).

Juan Araujo is a FRONT artist-in-residence. The Madison Residencies are made possible with support from the Cleveland Foundation's Creative Fusion program.



Artist Juan Araujo in his Lisbon studio. Photo courtesy of the artist



FIELD STUDIO

Juan Araujo (Venezuelan, b. 1971), *Redwood 3 – Captain 2* (2018), oil on canvas paper. Installation view at the Weltzheimer/Johnson House. Commissioned by the FRONT International: Cleveland Triennial for Contemporary Art, July 14–September 30, 2018.

Fall shows include works by Chinese artist and companion to Bloom's FRONT installation.

Cui Jie Front International: Cleveland Triennial for Contemporary Art

Richard D. Baron '64 Art Gallery
65 E. College St., Suite 5, Oberlin
July 14–September 30, 2018



Born in 1983, Shanghai-based artist Cui Jie belongs to the post-Mao generation of globally conscious Chinese artists

whose work renounces the Socialist political agenda of the previous era. Raised in Shanghai, Cui experienced firsthand the architectural transformation of China into the modern megapolis it is today, giving her works a sense of velocity across mediums.

Cui's exhibition for the FRONT triennial—her first solo presentation in the United States—comprises paintings, drawings, and 3D-printed sculptures. Modeled on existing structures, such as the Shanghai Bank Tower, Cui's paintings fantasize her subjects with a painterly style and visual grammar that marry the artist's academic study of modernism with dystopian surrealism.

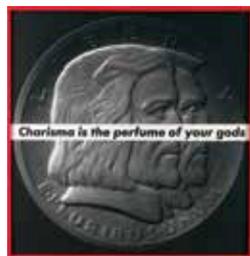
The Baron Gallery is open Friday and Saturday from 10 a.m. to 5 p.m., and Sunday from 1 to 5 p.m.

Presented with support from the Eric & Jane Nord Family Fund, the Nord Family Foundation, and Antenna Space, Shanghai.

Barbara Bloom in Context: Works from the Pictures Generation

Ripin Gallery, July 11–December 23, 2018

Do images merely describe the world around us, or do they determine and shape our experience of it? That question underscores many of the works produced by the Pictures Generation, a group of conceptual artists that included Barbara Bloom, formed in the 1970s around both a shared skepticism of representation and a retreat from modernism. Drawing on the precedents offered by Pop Art and Marcel Duchamp's "readymade," the Pictures artists turned to mediums closely associated



with representation—namely film and photography—to expose the ways in which we are surrounded by pictures and yet rarely register their effects.

Works by John Baldessari, Barbara Kruger, Louise Lawler, Sherrie Levine, Richard Prince, Cindy Sherman, Philip Smith, and others, drawn from the collections of the AMAM and the Clarence Ward Art Library, complement Bloom's current FRONT installation (page 6).

Organized by Andrea Gyorody, Ellen Johnson '33 Assistant Curator of Modern and Contemporary Art, with assistance from Emma Laube (OC '17) and Michelle Fikrig (OC '18).

Works reflect the effects of economic development on the people and landscapes of East Asia.

Worlds Apart: Nature and Humanity Under Deconstruction

Stern Gallery

July 28–December 23, 2018

Works by three contemporary artists express visions of the fractured relationship between humanity and nature in the wake of rapid economic development in East Asia.

In his digital collages and videos, Yang Yongliang (Chinese, b. 1980) merges compositions based on traditional Chinese landscape painting with details from photographs taken in urban settings. *Worlds Apart* includes a three-channel video by Yang, titled *Journey to the Dark* (2017), along with a digital photographic collage (right).

Sandra Eula Lee (American, b. 1976) has loaned three sculptures and 13 multimedia works on paper for the exhibition. She uses cast-off construction materials in works that examine the speed of urbanization in East Asia and the erasure of place, people, and memory that results.

Yun-Fei Ji (Chinese, b. 1963) has loaned two works—one a 60-foot handscroll—executed in traditional Chinese styles



and mediums that underscore the impact of callous government policies on local communities. Alternately ironic and surreal, his work is also deeply compassionate.

Worlds Apart was organized by Kevin R. E. Greenwood, Joan L. Danforth Curator of Asian Art, with Elka Lee-Shapiro (OC '18), curatorial assistant in Asian art. The exhibition is supported, in part, by a Luce Initiative on Asian Studies and the Environment (LIASE) grant to Oberlin College from the Henry Luce Foundation.

ABOVE: Yang Yongliang (Chinese, b. 1980), *The Path*, from the series *Time Immemorial* (2016), giclée print of digital photographic collage. Oberlin Friends of Art Fund, 2017.4

OPPOSITE PAGE: Barbara Kruger (American, b. 1945), *Charisma is the perfume of your gods*, 1982. Purchased with funds provided by Carl R. Gerber (OC 1958), in memory of Elizabeth Ann Gerber, 1983.3

Works depicting 50 years of black life in America present a kaleidoscope of narratives.

Woman in Optimum Blue and Man in Tidal Blue (2017), a pigment print diptych by Derrick Adams (American, b. 1970). Carl Gerber Contemporary Art Fund, 2017.45.1-2



Radically Ordinary: Scenes from Black Life in America Since 1968

Ripin Gallery

July 11–December 23, 2018

In the 50 years since the assassination of Dr. Martin Luther King, Jr., black life in America, in all of its complexity, has been represented across the visual arts. This exhibition presents more than 80 such works, drawn primarily from the collections of the AMAM and the Clarence Ward Art Library. They rage against what writer Chimamanda Ngozi Adichie calls “the danger of a single story,” privileging instead a kaleidoscopic array of images and narratives drawn from everyday life, where the



ordinary seems radical in the face of trauma that has been rendered tragically ordinary.

The exhibition features work by Derrick Adams, Romare Bearden, McArthur Binion, Sue Coe, LaToya Ruby Frazier, Genevieve Gaignard, Kalup Linzy, Rodney McMillian, Howardena Pindell, Martine Syms, and Kara Walker, among others, and includes a number of recent acquisitions that will be on view at the AMAM for the first time.

Organized by *Andrea Gyorody, Ellen Johnson '33 Assistant Curator of Modern and Contemporary Art, with assistance from Octavia Bürgel (oc '19) and Emma Laube (oc '17).*

Two photography exhibitions highlight recent gifts to the AMAM collection.

Japan 1908: Photographs by Arnold Genthe

Ripin Gallery

July 11–December 23, 2018

Early in his career, German-American artist Arnold Genthe (1869–1942) spent six months in Japan, photographing idyllic landscapes, historic sites, street scenes, and the people of an Ainu community on the northernmost main island of Hokkaido—then a remote frontier. The exhibition includes 28 images from that 1908 trip, part of a recent gift of 115 images from Christopher Thomas (oc '75).



Organized by *Kevin R. E. Greenwood with Elka Lee-Shapiro (oc '18), curatorial assistant in Asian art.*

Ainu Women, Hokkaido, Japan. Gift of Christopher Thomas (OC 1975), 2017.42.23

A Different Kind of Picture: Pinhole Photography by Adam Fuss

Education Hallway

July 24–December 23, 2018

In the early 1980s, while working evenings as a waiter at New York's Metropolitan Museum of Art, British photographer Adam Fuss became fascinated with Greek and Roman sculptures and how, “at night, they'd come alive”. He turned to pinhole photography to capture the ritual context of the statuary often lost in museum displays. This exhibition adds to current dis-

cussions about the formerly polychromed surfaces of much classical sculpture.

Organized by *Curator of Academic Programs Lilianna Milkova and Curatorial Assistant Olivia Fountain (oc '17).*



Detail of Untitled (Louvre, Paris), 1986, by Adam Fuss (British, b. 1961). Gift of Howard and Katia Read, 2017.17.1

Robust educational outreach benefits schools, community groups, and college students.



Oberlin second graders on a class trip with Jill Greenwood (standing at left) spread out on the floor of the King Sculpture Court to better view the newly restored paintings on its ceiling.

THE MUSEUM'S OUTREACH to schools and community groups has grown significantly since July 2017, when Jill Greenwood joined the staff as the Eric & Jane Nord Family Curator of Education. While the Allen has long partnered with Oberlin City Schools—all of the district's second-grade classes visit the museum multiple times per year—during 2017–18, the museum also welcomed fifth and sixth graders from the nearby Lorain City School District and brought in Oberlin kids of many different ages.

“Now more than ever,” Greenwood says, “it's critical for museums to create tours that tie directly to the curriculum.” For example, all 340 fifth-grade students from Lorain city schools visited the Allen for tours focused on art of the Western hemisphere. Museum docents highlighted pre-Columbian and Native American works on view at the AMAM, along with landscapes by American painters. These classes also visited the Richard D. Baron '64 Art Gallery to see an exhibition on the experiences of Japanese-Americans during World War II.

Another specialized tour was developed for 140 sixth graders involved in the “Stop the Hate” program at South Amherst Middle School. Students explored issues of racism and intolerance as depicted in works in the AMAM galleries, for example the anti-Semitic iconography in a 16th-century painting titled *The Fountain of Life*.

Many museum tours are led by a corps of docents—Oberlin College students who have completed the month-long Practicum in Museum

Education course offered each winter term. Course alumni often go on to give tours at the Allen, as well as assist in curatorial work. Greenwood, who teaches the practicum, says, “There are plenty of other colleges that have art museums, but most of them have graduate programs. The Allen gives invaluable work experience to undergraduates.” When Oberlin's practicum class of 18 took field trips last January to art museums in Cleveland, Columbus, and Toledo, she says, “We were talking to alumni who went through the docent training program themselves.”

Greenwood also initiated pre-visit sessions for younger age groups, including newly engaged Oberlin kindergarten classes and preschoolers from the Kendal Early Learning Center. “The museum is a different space than they may have been in before,” she says, so she went into the schools

to orient students and their teachers ahead of their class visits. “I want the students to feel comfortable in the museum and I strive to create a positive experience so they will want to return again and again,” said Greenwood.

The Allen is set to further elevate its profile in Lorain County starting this fall, with a two-year grant from the Freeman Foundation (page 14) to strengthen museum education related to its extensive collection of Asian art. Funding will enable the Education Department to develop Asian-themed museum visits, in-school programs, workshops for K-12 teachers, and museum activities geared toward families. In addition to Greenwood's close partnership with the schools in this endeavor, she will also work with a new education assistant and Kevin Greenwood, Joan L. Danforth Curator of Asian Art, to implement the grant.

Emma Ellis (OC '18) leads a class tour for second graders in the Nord Gallery.



Oberlin College students in the Practicum in Museum Education course on a field trip to the Wexner Center for the Arts in Columbus, Ohio.



Grants support outreach to schools, collaboration among libraries and museums.

A TWO-YEAR PLANNING GRANT FROM the Andrew W. Mellon Foundation culminated in the Academic Art Museums and Libraries Summit on June 13–15. About three dozen museum and library leaders from 18 institutions gathered for discussion about collaborative efforts for object-based teaching and enhancing the discoverability and diversity of collections. Representatives from the Mellon Foundation, the Kress Foundation, Ithaca S+R, and the American Alliance of Museums also participated.

Oberlin President Carmen Twillie Ambar welcomed guests at the AMAM. A keynote was given by Johnnetta Betsch Cole (OC '57) [right], director emerita of the Smithsonian's National Museum of African Art. Mia Ridge, digital curator of Western Heritage Collections at the British Library, gave a closing keynote.



SCOTT SHAW

The summit is part of a larger initiative to investigate avenues for collaboration between the AMAM and Oberlin College Libraries. “Envisioning shared platforms for discovery can act as a key driver for change,” said AMAM director Andria Derstine. “Negotiating the complicated narratives of race, religion, and gender embedded in many Oberlin collections has emerged as a compelling theme,” said Alexia Hudson-Ward, director of the Oberlin College Libraries.

The grant also supports the cost of bus-ing students to the museum, as well as the creation of “suitcase” tours to bring the museum into classrooms. The aim is to make AMAM collections more accessible to the 14 school districts in Lorain County.

The project, overseen by the AMAM's Education Department in concert with its curator of Asian art, builds on a 2002 grant from the Freeman Foundation. A post-baccalaureate assistant will be hired to help with implementation.

THE HONOLULU-BASED FREEMAN Foundation has awarded the museum a two-year grant in the amount of \$203,238 to support K-12 and community engagement related to the arts, cultures, and languages of East Asia. Commencing September 1, the grant will fund the development of teacher workshops and curricular materials focused on objects from China and Japan.

Hands-on learning will be introduced through an “artcart” of touchable objects to complement gallery tours.

Post-baccalaureate assistants bring many relevant experiences to museum posts.

TWO RECENT OBERLIN COLLEGE graduates joined the museum staff in July as full-time assistants for this academic year.

Ava Prince (OC '18) was appointed to the new position of curatorial assistant in the Education Department, where she will focus on tours, outreach initiatives, and social media. While completing her degree in history (with a minor in East Asian studies), she served as education/outreach coordinator for *Courage and Compassion: Our Shared Story of the Japanese American WWII Experience*, an exhibition sponsored by Oberlin College with the Go For Broke National Education Center. This topic related to Prince's senior capstone project. In January 2018, she took the Practicum in Museum Education to become an AMAM docent.

“For years I've been interested in bringing the arts to kids,” says Prince, who is from Brooklyn. During the summers of 2015 and 2016, she gained experience in K-12 arts education at the Bronx Documentary Center. “It's very rewarding to contribute to the Allen's expanded role

in the community,” she said.

Emma Laube (OC '17) has been appointed as curatorial assistant in the Office of Academic Programs. She is working with Oberlin faculty members to coordinate class sessions in the galleries and the Wolfgang Stechow Print Study Room. For two summers, Laube interned in the education department of the Madison Museum of Contemporary Art, in her native Wisconsin. At Oberlin, she was an assistant in the Clarence Ward Art Library for three academic years, and did her museum docent training in January 2017, prior to earning degrees in art history and East Asian studies. During one summer and her final semester, Laube was a curatorial assistant in modern and contemporary art at the Allen, helping with research for a major exhibition on Ellen Johnson and her legacy at the AMAM.

“My most formative moments as an Oberlin student took place during visits to the Allen,” Laube says. “I am very excited to be able to facilitate those experiences for other students in turn.”

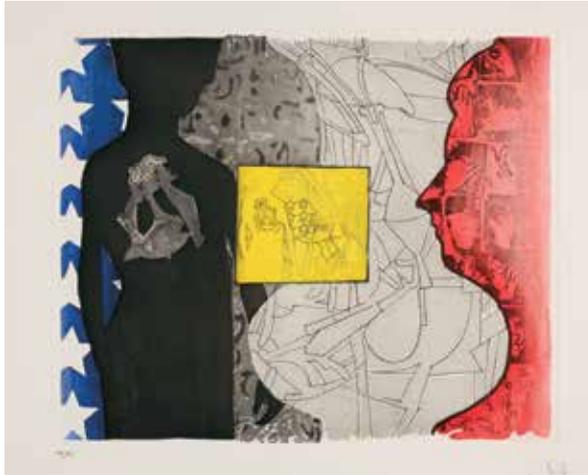


Ava Prince (OC '18)



Emma Laube (OC '17)

Museum receives accolades: a Jasper Johns print, a fellowship, and a communications award.



Jasper Johns (American, b. 1930), *Untitled* (2010), color spit-bite aquatint, soft-ground etching, drypoint, and photogravure. Gift of the artist, 2018.4

The Association of Art Museum Directors (AAMD) and the Samuel H. Kress Foundation have awarded an affiliated fellowship at the American Academy in Rome to Andria Derstine, John G. W. Cowles Director of the Allen.

During her residency this fall, Derstine will expand on research on artistic training at the French Academy in Rome and the Accademia di San Luca during the 17th and 18th centuries, the topic of her 2004 doctoral dissertation. The aim is to complete an article on the topic and to lay the groundwork for a future exhibition.

THE MUSEUM HAS RECENTLY acquired an untitled 2010 print by Jasper Johns, a gift from the artist in honor of the AMAM's centennial. Heralded by the *New York Times* in 2018 as "America's foremost living artist," Johns, whose work is associated with Abstract Expressionism, Neo-Dada, and Pop Art, is known for his depictions of the American flag, among other icons. Johns's *Untitled* plays with foreground and background, splicing the blue-and-white stars of the flag into a surreal landscape of figures and patterns. This work joins 13 others by Johns at the AMAM; the first was acquired in 1964.

A VIDEO COMMEMORATING the 100th anniversary of the AMAM has received a 2017 silver award for visual communications from the Ohio Museums Association. The video was executed by Mathias Reed, assistant director of media production at Oberlin College, and produced by Megan Harding, manager of publications, membership, and media at the Allen.

Oberlin students and faculty members discover new ways to engage with artworks.

A LOAN EXHIBITION OF ETCHINGS BY Rembrandt offered novel opportunities for classes in 12 academic disciplines to explore the subject matter in their courses at Oberlin College last spring. In addition, more than 30 members of the college's administrative and professional staff viewed the exhibition during an event that cultivated visual analytical skills.

Curricular integration between the AMAM and Oberlin College thrived during the spring semester of 2018: 100 individual courses (representing 34 of the college's academic departments and programs) visited the permanent collection and special exhibitions.

Students from a physics course approached the museum differently: for a group project on the musical acoustics of art spaces, they measured the sound reverberation in each gallery. A class on mindfulness and stress reduction spent two sessions in the museum to accomplish embodied observation through a combination of yoga postures and close looking; they also engaged in a walking meditation in the galleries.

One of the highlights of the semester was the Art and Health Workshop for faculty members and students. This year the workshop focused on the capacity of art to nurture healing and wellness, as well as on how artworks can enhance deep attention and critical observation skills. Similarly, students in



LILIANA MILKOVA

Faculty members attend a workshop in the Ellen Johnson Gallery—just one way the Office of Academic Programs engages professors in teaching with the AMAM collection.

the Science and Technology Research Opportunities for a New Generation (STRONG) program visited the AMAM to think about connections between science and art, and to hone their visual intelligence and ability to recognize emotions depicted in art.

In March, Curator of Academic Programs Liliana Milkova delivered a paper at the University of Pennsylvania on the AMAM's 17th-century self-portrait by Michiel Sweerts. In April, she and Professor of Biology Taylor Allen led a faculty workshop at Colorado College, and in May, Milkova organized a pedagogy workshop for Oberlin College faculty members interested in teaching with the collection.

One, two, three... Programs are offered on first Thursdays, second Tuesdays, and third Fridays.

FIELD STUDIO



View of Barbara Bloom's installation *THE RENDERING (H x W x D =)*, commissioned by the FRONT International: Cleveland Triennial for Contemporary Art, on view through December 16. Courtesy of the artist and David Lewis, New York

WHEN YOU THINK OF PUBLIC programs at the AMAM, think *first, second, and third*. On the *first* Thursday of the month, the museum has after-hours events with guest scholars and artists discussing works on view. The Tuesday Tea series is offered on the *second* Tuesday of the month, and on each *third* Friday, "AMAM in the AM" is back with informal gallery tours by curators.

FIRST THURSDAYS

Galleries remain open until 7:30 p.m. A free program is presented in the King Sculpture Court, followed by a reception with light refreshments in the East Gallery.

September 6, 5:45 p.m.

New York-based artist Barbara Bloom gives a talk on

her installation *THE RENDERING (H x W x D =)*, now on view in the Ellen Johnson Gallery as a part of FRONT.

October 4, 5:45 p.m.

Pictures Generation artist Philip Smith in conversation with Andrea Gyrody, the Ellen Johnson '33 Curator of Modern and Contemporary Art, in conjunction with the exhibition *Barbara Bloom in Context: Works from the Pictures Generation*.

November 1, 5:45 p.m.

Keynote address for a symposium on art, race, and culture by Naima J. Keith, deputy director of the California African American Museum in Los Angeles. Her work focuses on contemporary African American artists and social justice. See page 20 for symposium information.

December 6, 5:30 p.m.

British photographer Adam Fuss in dialogue with Liliana Milkova, curator of academic programs, and Olivia Fountain (OC '17). Fuss will focus on his use of cameraless techniques in an age dominated by digital images.

TUESDAY TEAS

Tea and cookies follow each talk in the East Gallery. Please note the change of time.

September 11, 3 p.m.

In his talk titled "Reflections Upon the Process," Johnny Coleman recounts his project for the FRONT International: Cleveland Triennial for Contemporary Art. As a FRONT Madison Residency artist, he created *Reflections From Here: Elders of Glenville*, which includes candid, inspirational conversations with elders from the neighborhood on Cleveland's east side that was the site of the 1968 Glenville shootout. Coleman is a professor of studio art and Africana studies at Oberlin College.

October 9, 3 p.m.

Chanda Feldman, assistant professor of creative writing at Oberlin, gives a poetry reading that responds to the exhibition *Radically Ordinary: Scenes from Black Life in America Since 1968*. She also reads from her recently published poetry collection, *Approaching the Fields*, with selections appropriate to the theme of the exhibition.

November 13, 3 p.m.

Kevin R.E. Greenwood, the

Joan L. Danforth Curator of Asian Art, discusses his exhibition *Worlds Apart: Nature and Humanity Under Deconstruction*. Works by three contemporary artists—Yang Yongliang, Sandra Eula Lee, and Yun-Fei Ji—reflect the rapid change experienced in recent decades by people in East Asia, and how perceptions of humanity and nature, history, memory, and sense of place have been fundamentally altered.

December 11, 3 p.m.

Curator of Academic Programs Liliana Milkova gives a talk on the self-portrait by Flemish artist Michiel Sweerts in the AMAM collection. Learn about the meanings of the oil pigments used, especially lead-white. Despite its known toxicity, lead reigned supreme in art-making until the 20th century and Milkova argues that Sweerts's portrayal activates a different kind of sight that elevates the status of the artist and artistic creation as a whole.

FROM TOP: Johnny Coleman at St. Mark's Church in Glenville, where his installation is on view through September 30; Chanda Feldman (photo by Adrienne Mathiowetz); *Self-Portrait*, ca. 1656, by Michiel Sweerts (Flemish, 1618–1664). R.T. Miller Jr. Fund, 1941.77



From a scholarly symposium to informal talks and art activities, fall programs aim to inspire.



Naima J. Keith of the California African American Museum will give a keynote address on Thursday, November 1.



Lauren Haynes is one of several Oberlin alumni working in the visual arts who will return to campus for a symposium on November 1–2.

SYMPOSIUM

November 1 and 2

King Sculpture Court

Curatorial leaders in the fields of African, African American, and diasporic art gather for a daylong symposium titled “Creating Space: Curating Black Art Now.” Through formal presentations, object talks by students, and a panel of alumni, the symposium itself creates a space to talk about what it means to curate black art today, and how the museum itself is challenged and changed through a focus on works by artists of color.

Participants include Naima J. Keith, California African American Museum; independent curator Niama Safia Sandy; Lauren Haynes (oc ’05), curator of contemporary art at the Crystal Bridges Museum of American Art; Abbe Schriber (oc ’09), PhD candidate at Columbia University; Alexandra Nicome (oc ’17), interpretation fellow at the Walker Art Center; and Kantara Souffrant (oc ’08), visiting assistant professor of art history at Oberlin College.

No pre-registration is required. Details will be available on the museum website later this fall.

AMAM IN THE AM

Third Fridays at 10:15 a.m.

September 21, October 19, November 16, December 21

Meet in the King Sculpture Court for this monthly series of informal talks by museum curators—a chance to hear in-depth about one work of art, or related works of art, on view in the galleries.

SUNDAY OBJECT TALKS

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

Designed for the casual visitor, these short interactive presentations are offered most Sundays during the academic year. Each student-led session focuses on one work of art, encouraging viewers to focus deeply, reflect thoughtfully, and share their observations.

September 9, 16, 23, and 30

October 7 and 14

November 4, 11, and 18

December 2 and 9

COMMUNITY DAY

Saturday, November 17,

noon–3 p.m., East Gallery

Express your creativity and learn more about art during this family-friendly event for all ages. Drop in to participate in an art activity or join a docent tour in the galleries.

SEPTEMBER

2 Weltzheimer/Johnson House open: noon–5 p.m. (registration required)

6 First Thursday: Talk by artist Barbara Bloom related to her installation *THE RENDERING (H x W x D =)*, 5:45 p.m.

8 Talks: “From the Trenches: Artists Respond to WWI,” 10:15 and 11:15 a.m.

9 Sunday Object Talk: 2 p.m.

11 Tuesday Tea: Johnny Coleman, professor of studio art and Africana studies at Oberlin College, on his project for the FRONT triennial, 3 p.m.

16 Sunday Object Talk: 2 p.m.

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

23 & 30 Sunday Object Talks: 2 p.m.

OCTOBER

4 First Thursday: Conversation with Pictures Generation artist Philip Smith and Andrea Gyorody, Ellen Johnson ’33 Assistant Curator of Modern and Contemporary Art, 5:45 p.m.

7 Weltzheimer/Johnson House open: noon–5 p.m. (registration required)

7 Sunday Object Talk: 2 p.m.

9 Tuesday Tea: Poetry reading by Chanda Feldman, assistant professor of creative writing at Oberlin College, 3 p.m.

14 Sunday Object Talk: 2 p.m.

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

NOVEMBER

1 First Thursday: Symposium keynote address by Naima J. Keith, deputy director, California African American Museum, Los Angeles, 5:45 p.m.

2 Symposium: “Creating Space: Curating Black Art Now,” King Sculpture Court, all day

4 Weltzheimer/Johnson House open: noon–5 p.m. (registration required)

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

13 Tuesday Tea: Joan L. Danforth Curator of Asian Art Kevin Greenwood on his exhibition *Worlds Apart: Nature and Humanity Under Deconstruction*, 3 p.m.

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

17 Community Day: noon–3 p.m.

18 Sunday Object Talk: 2 p.m.

DECEMBER

2 Sunday Object Talk: 2 p.m.

6 First Thursday: Photographer Adam Fuss in conversation with Curator of Academic Programs Liliana Milkova and Olivia Fountain (oc ’17), 5:30 p.m.

9 Sunday Object Talk: 2 p.m.

11 Tuesday Tea: Liliana Milkova on a self-portrait by Michiel Sweerts, 3 p.m.

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

24–31 Closed for the holidays; reopening on January 2, 2019

Weltzheimer/Johnson House open on the first Sunday of the month, through November 4.



View of the south side of the house, looking toward the east.
Photo by Dirk Bakker

THE WELTZHEIMER/JOHNSON House designed by Frank Lloyd Wright is situated several blocks from campus, at 534 Morgan St., in Oberlin. This Usonian-style house, commissioned in 1947 and completed in 1949, is open to the public the first Sunday of the month from April to November.

Docent presentations on the history and architecture of the house are offered on the hour at noon, 1, 2, 3, and 4 p.m. Regular admission is \$5 per adult and free to children under 18 and Oberlin College students with an ID.

Pre-registration is required and available on the museum website (along with details on parking and group tours) at

oberlin.edu/amam/flwright.

Through September 30, the house is open additional several blocks from campus, at 534 Morgan St., in Oberlin. This Usonian-style house, commissioned in 1947 and completed in 1949, is open to the public the first Sunday of the month from April to November. Docent presentations on the history and architecture of the house are offered on the hour at noon, 1, 2, 3, and 4 p.m. Regular admission is \$5 per adult and free to children under 18 and Oberlin College students with an ID. Pre-registration is required and available on the museum website (along with details on parking and group tours) at oberlin.edu/amam/flwright. Through September 30, the house is open additional days for viewing the *Redwood* installation by Venezuelan-born artist Juan Araujo that was commissioned for the FRONT International: Cleveland Triennial for Contemporary Art. Open hours are Fridays and Saturdays from 10 a.m. to 5 p.m., and Sundays from 1 to 5 p.m. Fees are waived and no pre-registration is required for visits on these days, except for the regular open house on September 2, which includes a docent presentation.

Weltzheimer/Johnson House hosted a happy hour on July 27 to view an installation by Juan Araujo as part of the FRONT International triennial.

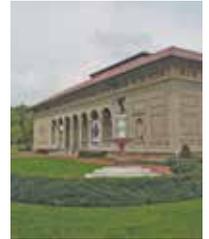


JOHN SEYFRIED

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

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

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



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

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

OBERLIN

COLLEGE & CONSERVATORY

Allen Memorial Art Museum

87 North Main Street
Oberlin, OH 44074

Nonprofit Org.
U.S. Postage
P A I D
Oberlin College

Follow us on Instagram
@allenartmuseum
and friend us on Facebook

