ALLEN MEMORIAL ART MUSEUM

FREE AND OPEN TO THE PUBLIC

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

For information call 440-775-8665.

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

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

NEWS AND UPDATES
http://amamblog.tumblr.com

SEARCH THE COLLECTION
http://allenartcollection.oberlin.edu/emuseum/

EXPLORE THE MUSEUM
www.oberlin.edu/amam


RIGHT: Howling Wolf (Southern Cheyenne, 1849–1927), Howling Wolf & Feathered Bear Are Courting Two Girls at the Spring Where They Were Getting Water (detail), 1874–75, pen, ink, and watercolor on ledger paper. Gift of Mrs. Jacob D. Cox, 1904.1180.1
A change in season always heralds new and exciting initiatives at the Allen Memorial Art Museum (AMAM), and spring, summer, and fall 2014 have been no exceptions. May was an especially busy month, as the museum hosted Claes Oldenburg—whose works, including his Giant Three-Way Plug, have so enhanced the museum’s collection—and the Print Council of America, a national association for print scholars. In conjunction with the art department, the AMAM additionally held a special reception in honor of retiring studio art professor John Pearson over commencement/reunion weekend. Thanks to several generous donors, and announced by Pearson’s son at the reception, an endowed acquisition fund has been established in John Pearson’s name. This important resource will provide for the acquisition of abstract works of art, perpetuating Pearson’s legacy of teaching in this area.

The AMAM continually seeks sources of outside funding not only from generous private donors such as those who gave to the Pearson Fund, but also from government agencies and foundations. My colleagues and I were pleased to learn this spring that we were successful in securing a $20,000 grant from the Ohio Humanities Council, a state affiliate of the National Endowment for the Humanities. The grant provides for special programs and outreach related to the academic yearlong exhibition Latin American and Latino Art at the Allen, the first AMAM exhibition ever to focus on this important—and growing—aspect of the collection and the first comprehensive exhibition in Ohio to focus on 20th and 21st century Latin American art.

In conjunction with the exhibition, a new catalogue has been published, Latin American Art at the Allen Memorial Art Museum, with essays by Curator of Modern and Contemporary Art Denise Birkhofer and history professor Steven Volk. We hope it will prove to be informative for the general reader as well as an important scholarly resource. A symposium, free and open to the public, and with talks by such leading scholars of Latin American and Caribbean art as art...
historian Edward Sullivan of New York University, will be held on October 3–4. We encourage you to join us.

Numerous other exhibitions newly on view relate to the AMAM’s general theme this year of “The Americas.” An Insider’s Lens: The Jazz Photography of Milt Hinton focuses on this important American musical art form, and the jazz bassist who captured images of its performers over many decades. Several exciting evening events—a film screening, talk, and jazz performances—have been planned in conjunction with this loan exhibition, which comprises 99 photographs from the Milton J. Hinton Photographic Collection (pages 7, 17–18). Other exhibitions, on American 19th-century art (featuring an important new acquisition, page 8), Disney animation, Mexico, and World War I, are also on view. Kevin Greenwood, who joined the staff in May as the Joan L. Danforth Assistant Curator of Asian Art, has mounted a new installation of Asian art, with a focus on American collectors. We also welcome a new curatorial assistant, Hayley Larson, to the staff. You can learn more about some of the many current and former Oberlin students who have worked at the AMAM in a feature on pages 11–12.

Finally, there is one thing that no visitor to the AMAM this summer, fall, and winter will be able to miss: the cleaning of our historic ceiling in the King Sculpture Court. Immediately after commencement the art in this space was deinstalled, and in June ICA-Art Conservation began its work. Every day the ratio of cleaned to dirt-covered surfaces grows larger, as does our excitement as we envision seeing and celebrating the cleaned ceiling next spring. We expect the project to be complete by May 2015, and urge you to consider a gift in support of it, as we are still raising the funds needed to complete the work. One exciting aspect of the project is a course for Oberlin students, taught this fall by conservator Heather Galloway, about the work under way. Such a combination of attention to our collection and historic infrastructure, and innovative work with Oberlin students, exemplifies the balance of old and new, of preservation and access, that we strive for daily at the AMAM.

Andria Derstine
John G.W. Cowles Director
AMAM collection of modern and contemporary Latin American art launches year of the Americas.

**Latin American and Latino Art at the Allen Ellen Johnson Gallery, through June 28, 2015**

The first modern work of Latin American art entered the collection of the Allen Memorial Art Museum (AMAM) in 1936, forming the basis of a diverse group of more than 200 modern and contemporary works by artists from 12 countries. This academic year, the museum will feature its Latin American collection in a comprehensive exhibition organized by Curator of Modern and Contemporary Art Denise Birkhofer. The works range from Mexican Revolution-era prints to recent conceptual installations. Organized into thematic groupings—religion and the sacred, immigration and exile, and death and violence, for example—many of the works are on view at the AMAM for the first time. The exhibition showcases the breadth and quality of a collection shaped, not only as a result of purchases, but also through gifts from individual collectors who championed Latin American art of the 20th and 21st centuries. During the 1940s, philanthropist and suffragist Lucia McCurdy McBride donated five important works by Mexican artists, most notably José Clemente Orozco’s *Mexican House* (left). She also facilitated, in 1947, the AMAM’s purchase of Diego Rivera’s colorful *Portrait of a Girl*. In the 1970s, Leona E. Prasse donated lithographs by Orozco, Diego Rivera, and David Alfaro Siqueiros, three artists known as *los tres grandes* (the three giants), whose public murals have come to define the Mexican Revolution.

The AMAM continues as an active collector today. New works in a variety of media reflect major movements in modern art, such as abstraction, as well as cultural practices and political concerns unique to Latin America.

The AMAM gratefully acknowledges program support from the Ohio Humanities Council, a state affiliate of the National Endowment for the Humanities.
Public symposium and new catalogue offer in-depth ways to engage with Latin American art.

In conjunction with Ohio’s first major survey exhibition of Latin American and Latino art of the 20th and 21st centuries, the AMAM has invited scholars to share their knowledge about the art of the region. For complete details, including a list of speakers, visit www.oberlin.edu/amam/programs.html.

All symposium events are free and open to the public. Registration is required, however, for the Saturday study session. To register, please contact Denise Birkhofer at dbirkhof@oberlin.edu.

KEYNOTE SPEAKER
Friday, October 3, 5:30 p.m.
Classroom 1, Allen Art Building
“Passion for Objects: Collecting and Exhibiting Latin American Art in the U.S.”
Edward J. Sullivan, Helen Gould Sheppard Professor of Fine Arts, New York University

STUDY SESSION
Saturday, Oct. 4, 9 a.m.–noon
Allen Memorial Art Museum

SYMPOSIUM TALKS
Saturday, Oct. 4, 1:30–6 p.m.
Craig Lecture Hall, Science Center (Room N292), 119 Woodland St., Oberlin

AMAM publishes catalogue of Latin American and Latino art collection

In a comprehensive catalogue accompanying the exhibition, Curator of Modern and Contemporary Art Denise Birkhofer traces the history and growth of the collection, which began in the 1930s. Steven S. Volk, a professor of history at Oberlin College, tells in an essay how he has used the AMAM’s Latin American works to engage students in new ways. A foreword by Andria Derstine, the museum’s John G.W. Cowles Director, discusses the AMAM’s pre-modern works from the region.

The 112-page publication, Latin American Art at the Allen Memorial Art Museum, includes more than 80 color illustrations and a checklist of this important collection. The catalogue is available for $20 at the museum sales desk or by calling 440-775-8665.
Special loan exhibition presents bassist Milt Hinton’s photographs of American jazz world.

Hinton’s photos include countless jazz luminaries, among them Duke Ellington, Billie Holiday, Aretha Franklin, and Louis Armstrong. In addition to photographs of club bookings, concerts, and recording sessions, Hinton’s images show the vibrant jazz community that extended offstage, both in and outside of New York. They exude not only a strong sense of the camaraderie among band members, but also offer evidence of the racial prejudice that often went side by side with jazz in the American South.

The largest exhibition of Hinton’s photography to date, *An Insider’s Lens* features 99 photographs on loan from the Milton J. Hinton Photographic Collection co-directed by David G. Berger and Holly Maxson. The amam exhibition coincides with ongoing collaborations between the Milt Hinton estate and the Oberlin College Library and Conservatory of Music.

*The exhibition was curated by Denise Birkhofer and Curatorial Assistant Mallory Cohen (oc 2015).*
Life and Art in Early America  
*Stern Gallery, July 2014—June 2015*

Throughout the 19th century, the United States experienced a complex history of discovery and division. For the European emigrant, America was a New Eden, a land of opportunity and freedom. Both painting and photography portray uncharted wilderness as a source of wonder and promise, conveying ideas about the sublime and the religious symbolism of nature. Portraits project the sitters’ aspirations for success in the young nation.

But these achievements did not come without a significant price. Cities and plantations relied largely on the labor of African American slaves. Abolitionists vociferously campaigned against slavery, and many participated in movements—some violent, others peaceful—to assist runaway and former slaves and promote the abolishment of slavery.

The exhibition includes literary and visual works that reference slavery and abolitionism, two of the many separatist issues that culminated in the American Civil War (1861–65). The AMAM’s recent acquisition, *The Present*, by Thomas Satterwhite Noble, painted in July 1865—three months after Abraham Lincoln’s assassination and five months prior to ratification of the 13th Amendment—addresses both the hope and trepidation that came with emancipation and Reconstruction.

At the same time, westward expansion ultimately displaced numerous Native American tribal nations. Photographs, artifacts, and visual accounts of Native American customs and historical figures in the exhibition are testaments to their pivotal role in the American story.

Works of representation and commemoration reflect the variety of cultural, racial, and natural landscapes of the United States. They recount the costs and triumphs in the formation and fragmentation of the nation, and highlight the myriad voices that contributed to the narrative of American history during this tumultuous period.

*Curated by Andaleeb Badiee Banta, curator of European and American art, and Curatorial Assistant Emma Kimmel (OC 2015).*

Fall exhibitions feature photos of Mexico, images related to World War I, and Disney animation.

Hugo Brehme’s Mexico
Ripin Gallery, through December 23
After settling in Mexico in 1905, German-born Hugo Brehme became known for his photographs of the Mexican land, people, and customs. His images, rendered in a Pictorialist style that sought to emulate the aesthetic of painting, were often produced as postcards and disseminated abroad. Brehme’s vision of Mexico is explored in more than 70 works depicting Pre-Columbian sites, Catholic churches, rural landscapes, and urban vistas. The exhibition is curated by Denise Birkhofer, curator of modern and contemporary art, with assistance from Nicole Alonso (oc 2013).

The War to End All Wars: WWI through Recent Acquisitions
Ripin Gallery, through December 23
In conjunction with the centenary of World War I, works selected by Denise Birkhofer address one of the greatest conflicts in modern history. Prints by French artists Guy Arnoux and Jean-Émile Laboureur include wartime propaganda as well as depictions of life on the battlefield and home front. Black-and-white photographs by American contemporary artist Jim Riswold—based on actual images of two of the war’s bloodiest battles—recreate the feel of documentary photography and suggest rugged landscapes through his witty monumentalizing of foodstuffs and miniature soldiers.

The Art of Disney Animation
Education Hallway, through December 23
The 1930s were a golden age of animation, as the Walt Disney Company combined Technicolor with revolutionary animation techniques to produce its first full-color, animated feature films. This exhibition includes sketches and animation cels from Pinocchio, Fantasia, and Dumbo. Curated by Jason Trimmer, the Eric & Jane Nord Family Curator of Education, and Julia Melfi (oc 2015), AMAM education assistant.
Modern Works in the Permanent Collection
Stern Gallery
AMAM favorites such as Paul Cézanne’s Viaduct at L’Estaque, Amedeo Modigliani’s Nude with Coral Necklace, and Henri Matisse’s Young Girl Seated have been recently reinstalled. Three-dimensional works include Pablo Picasso’s bronze Head of a Woman (Fernande Olivier) (above) and Alexander Calder’s kinetic Yellow Stalk.

Pre-Columbian Ceramics
East Gallery
As part of the yearlong theme of “The Americas,” a selection of Pre-Columbian ceramics is on view, including Moche vessels with human and animal forms and Mayan and Teotihuacan funerary objects.

Asian Art at the Allen: American Collectors in the Early 20th Century
East Gallery and South Ambulatory
Why was Asian art so attractive to American collectors in the first half of the 20th century? The galleries highlight a number of prominent donors to the AMAM collection, including Charles Lang Freer, whose better-known gift to the Smithsonian Institution provided impetus for the Freer Gallery of Art in Washington DC, and Mary A. Ainsworth, an Oberlin alumna who quietly amassed one of the most important American collections of Japanese woodblock prints of her era. These installations offer a preview of a spring exhibition that will focus solely on the Ainsworth bequest of more than 1,500 Japanese prints.

Recent Acquisitions: Process in Prints and Photographs
West Ambulatory, through December 23
An artist’s process dictates the method and outcome of his or her work. For some, manipulation of the materials provides an opportunity for innovation. For others, the process itself is the art. The works on view illustrate different approaches to process and the ways in which the creative act unfolds.
Museum docents and curatorial assistants receive Fulbright awards, pursue art studies and careers.

Two students active as docents and in other roles at the AMAM were recognized this year as Fulbright scholars. Dessane Cassell and Brenna Larson, both members of the class of 2014, are just two in a steady line of Oberlin College graduates who have benefited from their museum experiences and gone on to fellowships, graduate assistantships, and careers in the arts.

“Work at the museum provides critical pre-professional experiences for students—something they can put on their resumes in one way or another. That seems to give them an edge,” said Jason Trimmer, the museum’s Eric & Jane Nord Family Curator of Education. The emphasis is on practical experience that students would not get in a regular classroom setting, said Trimmer, who for the past eight years has taught the winter-term course titled Practicum in Museum Education. “They get a sense of all the moving parts of a museum,” he said, whether they are learning to lead gallery tours, going on field trips to conservation labs, or hearing talks by AMAM staff and visiting art professionals. Only about half of the students who take the winter-term course are majoring in art history or studio art. Most, however, have a strong interest in either teaching or community service.

Cassell, a New York City native who earned a degree in art history and a minor in Africana studies, said, “Applying for a Fulbright was one of the most challenging, yet rewarding experiences I have had at Oberlin.” Her extensive experience at the AMAM was likely a factor that helped her to stand out among the 10,000 applicants for the 1,700 Fulbright slots this year.
Cassell became active at the museum in her first year at Oberlin and has worked in a variety of capacities: as a docent, assistant in the Office of Education, and assistant in the Office of Academic Programs. She continues in a similar role this semester, as a postgraduate facilitating faculty-led class visits to the AMAM. Cassell leaves in January 2015 for a teaching assignment in South Africa, where she will also pursue independent research on the role of music and visual arts in voicing the frustrations of the black community during apartheid.

“Our student assistants get a solid understanding of the inner workings of an academic museum with a world-class collection,” said Liliana Milkova, the AMAM’s curator of academic programs. “They have opportunities to do things reserved for PhD students at other university museums or even large public museums.” Cassell’s hands-on experiences also include co-curating the exhibition Ritual and Performance in the Yorùbá World, leading K-12 tours, and developing a teen workshop on fiber arts.

Another art history graduate, Brenna Larson, received a Fulbright research grant that has taken her to Italy for nine months. She will continue an honors project focused on the art patronage of French Cardinal Jean Balue (1421–91). Larson is studying at the University of Perugia as she investigates the evolution of niello, a printmaking technique used for book covers in the 15th century.

At the AMAM, Larson worked as a docent and, during her senior year, became the regular tour guide for a second-grade class from Oberlin’s Eastwood Elementary School. Brenna was also selected to give the annual AMAM Senior Tuesday Tea talk in May 2014. She plans to pursue a doctoral degree in art history.

Many other “museum alumni” have applied their AMAM experiences to real-world careers, including Sarah Konowitz (OC 2013), who is currently working at Pace Gallery in Manhattan. At Oberlin, she was a docent for three years and an assistant to the curator of modern and contemporary art, helping to organize the current exhibition of Latin American art.

“So many former Oberlin students who came through the museum are out there shaping the art world,” said Trimmer. The AMAM is proud to continue its longstanding tradition of forming future scholars, curators, gallerists, and others active in the arts.
Greenwood is first Danforth assistant curator of Asian art; Larson assists with academic programs.

With extensive experience in both teaching and curating, Kevin Greenwood joined the AMAM staff in May as the first Joan L. Danforth Assistant Curator of Asian Art.

Originally from Cincinnati, Greenwood received his PhD from the University of Kansas and his master’s from the University of Oregon. His studies have focused on the Buddhist art of China. He is proficient in Mandarin and classical Chinese, and can read Manchu and Japanese.

Greenwood became interested in art history as a docent at the National Palace Museum in Taiwan, where he volunteered while teaching English after earning a baccalaureate degree in anthropology. During his time as a PhD student, as an intern at the Spencer Museum of Art, he suddenly found the Asian department without a curator. Greenwood took the opportunity to rotate works in the museum’s Asian galleries. He also organized an exhibition, *Brushes with Greatness*, focused on calligraphy and images of famous East Asian poems and poets in the permanent collection. In 2008, at Willamette University in Salem, Oregon, he supervised reinstallation of the Asian galleries at the Hallie Ford Museum of Art.

He has taught in a variety of academic settings, including at Lewis and Clark College, Pacific University, Portland Community College, University of Oregon, and Willamette University. “Initially, people are attracted to a kind of exoticism and fantasy when looking at Asian art,” he said. “I think one of the jobs of people in Asian studies is to get beyond that pretty quickly, helping people begin to understand it on deeper and deeper levels.” The new curator is excited to “use this amazing collection as a doorway to a different culture.”

In June, Hayley Larson (OC 2014) joined the AMAM on a yearlong appointment as Curatorial Assistant in the Office of Academic Programs. She earned her degree as a double major in dance and chemistry, with a minor in art history. The Asheville, North Carolina, native became involved at the museum as a sophomore, taking the winter-term practicum that trained her as a docent; she led tours at the AMAM as well as at the Weltzheimer-Johnson House. Larson would like to explore the role of museums in stewarding materials that document such ephemeral art forms as dance and performance art.
Cleaning begins on King Sculpture Court ceiling; museum receives Ohio Humanities grant.

**After almost a century**, the historic AMAM King Sculpture Court ceiling is being freed from layers of dirt and grime. The day after Commencement, museum staff removed 19th-century artworks from the gallery in preparation for the installation of lifts and scaffolding. Painting conservators from ICA-Art Conservation began preparatory work during the first week of June, and in mid–June began in earnest to clean a century of dirt from the painted canvas squares that form the major part of the ceiling, as well as from their painted plaster surrounds. The gallery is expected to reopen in May of 2015.

If you would like to contribute to this worthy project—aimed at maintaining the museum’s infrastructure in preparation for centennial celebrations of the museum and Cass Gilbert building in 2017—please contact AMAM director Andria Derstine at 440-775-8665.

**Museum receives OHC grant**

This past spring, the AMAM was awarded a $20,000 grant from the Ohio Humanities Council, a state affiliate of the National Endowment for the Humanities, for programs and outreach related to *Latin American and Latino Art at the Allen*, a major exhibition on view through June 2015. The grant provides support for a free public symposium presented by the museum on October 3–4, as well as for educational materials and outreach to encourage participation by both current and new audiences in events associated with the Latin American exhibition. Museum staff members are deeply grateful to the Ohio Humanities Council for this important contribution, which will encourage learning by visitors of all ages.

Nearly 100 print curators and scholars, members of the Print Council of America, visited the museum on May 9 as part of their annual meeting. They enjoyed a selection of masterworks on paper from the AMAM collection in the Wolfgang Stechow Print Study Room, as well as visits to current exhibitions.
John Pearson Fund for Abstract Art established; Claes Oldenburg visits *Giant Three-Way Plug.*

The AMAM is the grateful beneficiary of the new John Pearson Fund for Abstract Art, set up by several generous donors to honor John Pearson, the Young-Hunter Professor of Studio Art, on the occasion of his retirement after 42 years at Oberlin. Pearson dedicated himself to exploring life through the abstract language of art, encouraging students to translate their interests into new visual forms and media. He served for many years on the AMAM Collections Committee and understood the museum as an extension of his classroom. The Pearson Fund will be used to augment the AMAM collection of abstract works, enhancing students’ exposure to the core ideas of his teaching.

Jointly with the art department, the museum hosted a May 24 reception in Pearson’s honor. Friends, colleagues, and former students returned to wish him well and share their memories. Sarah Schuster, associate professor of studio art, oversaw the creation of books of reminiscences that were presented to Pearson at the event. If you wish to contribute to the Pearson Fund for Abstract Art, or to share a memory or anecdote, please contact Andria Derstine, John G.W. Cowles Director, at 440-775-8665 or e-mail andria.derstine@oberlin.edu.

On May 20, Claes Oldenburg visited the AMAM with Ed Olszewski (left), emeritus professor of art history at Case Western Reserve University. Oldenburg revisited and provided insights on the more than 50 works by him in the AMAM collection, including the *Giant Three-Way Plug.*
Academic Programs

A record-breaking number of Oberlin’s academic departments utilized the collection in spring 2014. More than 65 Oberlin faculty teaching 87 individual courses in 38 different disciplines brought their students to the museum for one or more class visits. Many faculty members designed museum-based assignments. For instance, sociology students completed research papers on the meaning of rural life as suggested in the many landscapes and farm scenes on view in the galleries. Another innovative project involved students in a biology course and those in an English class on literature, medicine, and culture. Groups comprising students from both courses explored representations of pain and its cultural and physiological underpinnings, presenting their selections of AMAM works as mini-exhibitions.

New conservation module

Heather Galloway, conservator at ICA-Art Conservation, the Cleveland firm cleaning the King Sculpture Court ceiling, will teach a fall 2014 half-semester course focusing on the work now under way. The class module will explore conservation decision-making as it relates to the decorative painted surfaces of the historic ceiling. Coinciding with the cleaning, the class will give students opportunities to observe and learn from the conservation work as it unfolds. This course is the third in a series of conservation modules offered by the AMAM since fall 2009, and is co-sponsored by the Andrew W. Mellon Foundation. In spring 2014, Galloway met with students in Associate Professor of Chemistry Catherine Oertel’s first-year seminar titled Materials at the Museum to discuss the ceiling work as well.

Students in a physiology course visited the museum jointly with those enrolled in an English class titled Literature, Medicine, Culture to view and discuss works depicting physical and emotional pain. Photo by Liliana Milkova

Faculty members in 38 disciplines bring classes to museum; conservation module offered.
Evening hours feature jazz by Peter Dominguez and Bobby Ferrazza; Hinton film to be screened.

**FIRST THURSDAYS**

Programs begin at 5:30 p.m. unless otherwise noted.

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

**September 4, 5–8 p.m.** — Join us for a fiesta with Latin American food and wine in celebration of the opening of the AMAM’s fall exhibitions. Co-sponsored by the Oberlin Business Partnership.

**October 3** — Evening hours will take place on a Friday, in conjunction with Edward Sullivan’s keynote for the AMAM’s symposium on Latin American art. See page 6 for details.

**November 6, Allen Art Bldg. (Classroom 1), 5:30 p.m.** — David G. Berger and Holly Maxson will speak about their work with Milt Hinton and photographs in the jazz bassist’s estate. Following the talk, a reception in the East Gallery will feature a performance by Peter Dominguez (left), professor of jazz studies and double bass in Oberlin’s Conservatory of Music. Dominguez will play a bass that had belonged to Hinton.

**December 4, East Gallery**— Peter Dominguez, bassist, and Bobby Ferrazza, a professor of jazz guitar at Oberlin, will perform in conjunction with the Ripin Gallery exhibition *An Insider’s Lens: The Jazz Photography of Milt Hinton.*

**TUESDAY TEAS**

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

**September 9** — Why was Asian art so attractive to American collectors in the first half of the 20th century? Kevin Greenwood, Joan L. Danforth Assistant Curator of Asian Art, tells about early donors to the museum’s Asian collection, placing their activities in a cultural and historical context, and highlighting AMAM treasures.
October 14—Oberlin College Professor of History Steven Volk discusses Frida Kahlo and a trio of other artists known as los tres grandes—Diego Rivera, José Clemente Orozco, and David Siqueiros—whose works helped to form Mexico’s post-Revolutionary identity.

November 11—Carol Lasser, professor of history, Oberlin College, will explore what the Ohio Star Signature Quilt (below) reveals about the culture of early Oberlin. Begun by Sarah Mahan in 1847, the year before she died, and finished by her widowed stepmother in 1851, the quilt is both a map of friendships that knit together the fledgling community and a memorial used in the rituals of mourning in the early American republic.

December 9—Patricia Murphy, executive director of the Oberlin Heritage Center, presents a biographical sketch of American master architect Cass Gilbert, who designed the museum’s 1917 building. Murphy looks at Gilbert’s ambitious, and not entirely realized, plans for Oberlin and how the museum fit within the context of his career.

FILM SCREENING
Wednesday, Nov. 5, 7 p.m.
Hallock Auditorium, Lewis Center for Environmental Studies, 122 Elm Street

Keeping Time: The Life, Music & Photographs of Milt Hinton combines rare footage, photographs, and interviews with legendary musicians. The film follows the jazz musician’s journey—from the Jim Crow South to New York City—through his unforgettable photographs of 20th-century America.

SUNDAY OBJECT TALKS
Talks begin at 2 p.m. in the King Sculpture Court.
Fall semester talks begin on September 14 and continue through December 7 (except October 19, 26, and Nov. 30). Each student-led session focuses on a work on view in the galleries and lasts about 15 minutes, followed by time for questions and answers.
Free community days focus on the Americas; Day of the Dead celebration planned.

**COMMUNITY DAYS AND TEEN WORKSHOP**
All programs are free. To register, please contact Jason Trimmer at jtrimmer@oberlin.edu, or call 440-775-8671.

**Friday, October 17 (NEOEA Day)**
*East Gallery, 11 a.m.–3 p.m.*

Explore, learn, and create at this special event for families. Staff and student docents will get you started on craft projects and lead thematic tours of the museum, exploring the theme of “The Americas.”

**Saturday, November 1**
*Dia de los Muertos Celebration*
*East Gallery, 11 a.m.–3 p.m.*

The AMAM offers craft activities and altar-making in celebration of the Day of the Dead, a holiday observed in Mexico and other Latin American countries. In conjunction with Oberlin College’s La Casa Hispanica, this event celebrates the holiday in which offerings of food, flowers, and personal items are traditionally placed on altars in memory of loved ones. Vannessa Peláez-Barrios, faculty-in-residence at Spanish House, will give a short talk on the history of *Dia de los Muertos*.

**FAVA-AMAM Workshop: Painting Portfolio Development for Teens**
*Twelve Tuesdays, September 23 through December 9, 4:30–6 p.m.*

Participants will receive instruction on painting materials and techniques from local artist Donna Coleman. Students will stretch and prime a canvas for oil painting and prepare a gesso ground on masonite for egg-tempera painting. They will also learn about color theory and the chemical composition of pigments, and discuss examples from art history. Designed for the beginning painter as well as students with some experience.
SEPTEMBER

4   First Thursday: A fiesta co-sponsored by the Oberlin Business Partnership kicks off fall exhibitions. Reception and gallery tours, 5–8 p.m.

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

9   Tuesday Tea: Kevin Greenwood on American collectors of Asian art in the early 20th century, 2:30 p.m.

14  Sunday Object Talk: 2 p.m.

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

21  Sunday Object Talk: 2 p.m.

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

28  Sunday Object Talk: 2 p.m.

OCTOBER

3    Symposium Keynote Speaker: Edward J. Sullivan, “Collecting and Exhibiting Latin American Art in the U.S.,” 5:30 p.m., Art Classroom I.

4    Latin American and Latino Art at the Allen: A Symposium, 9 a.m.–6 p.m.

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

5 & 12 Sunday Object Talk: 2 p.m.

14  Tuesday Tea: History Professor Steven S. Volk on Mexican art, 2:30 p.m.

17  Community Day: 11 a.m.–3 p.m.

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

NOVEMBER

1   Community Day: Dia de los Muertos Celebration, 11 a.m.–3 p.m.

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

2   Sunday Object Talk: 2 p.m.

5    Film: Keeping Time: The Life, Music, and Photographs of Milt Hinton, Hallock Auditorium, Lewis Center for Environmental Studies, 7 p.m.

6    First Thursday: David G. Berger and Holly Maxson on the jazz photography of Milt Hinton, with jazz performance by Peter Dominguez, 5:30 p.m.

9   Sunday Object Talk: 2 p.m.

11  Tuesday Tea: Carol Lasser on the Ohio Star Signature Quilt, 2:30 p.m.

16  Weltzheimer/Johnson House tours (last one in 2014): noon–5 p.m.

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

DECEMBER

4    First Thursday: Jazz performance by conservatory faculty members Peter Dominguez, bass, and Bobby Ferrazza, guitar, 5–8 p.m.

7    Sunday Object Talk: 2 p.m.

9    Tuesday Tea: Patricia Murphy, Oberlin Heritage Center, on American master architect Cass Gilbert, 2:30 p.m.

24–31 Closed for the holidays.
Weltzheimer-Johnson House open for tours on first and third Sundays, through November 16.

Oberlin’s Usonian house designed by Frank Lloyd Wright sits on a three-acre site a mile west of Tappan Square. Completed in 1949, it is the first Usonian house in Ohio and one of the few in the nation open to the public.

The Weltzheimer family lived in the house until 1963 when the property was sold to developers and subsequent remodeling scarred its original design. In 1968, Ellen H. Johnson, an art professor at Oberlin College, purchased the house and began restoration efforts.

The Weltzheimer/Johnson House holds public open houses on the first and third Sundays of each month, from noon to 5 p.m. Guided tours begin at noon, 1 p.m., 2 p.m., 3 p.m. and 4 p.m. Admission is $5 per adult, and is payable at the house. Advance registration is not required, except for groups of 10 or more.

The last open house hours of the semester will be held on Sunday, November 16. The house will then be closed for the winter months. Open houses will resume on Sunday, April 19, 2015.

Guided tours on days other than scheduled open houses are open only to groups of 10 or more, including school groups. For inquiries, please contact the Education Department at 440-775-8671 or e-mail jason.trimmer@oberlin.edu.

Directions are available at www.oberlin.edu/amam.
Support from Friends of Art helps museum remain a vital presence in our community. Join today!

THE AMAM’S FIRST CURATOR, Hazel B. King, founded the Friends of Art in 1938. More than 75 years later, membership dues still 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, however, your support will help the museum to maintain an active and vital presence in the local community and beyond. If you are already a Friend, thank you. If not, please consider joining us at whatever level is appropriate for you.

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

<table>
<thead>
<tr>
<th>Membership Level</th>
<th>Eligibility and Benefits</th>
<th>Annual Dues</th>
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<tr>
<td>Student</td>
<td>Open to Oberlin College students and young alumni (within five years of graduation) 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.</td>
<td>$20</td>
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<tr>
<td>Individual</td>
<td>Individual members receive all of the basic benefits listed above.</td>
<td>$50</td>
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<tr>
<td>Family/Dual</td>
<td>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.</td>
<td>$75</td>
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<tr>
<td>Supporting</td>
<td>As above, plus: free admission and/or discounted merchandise at 15 institutions in the Ohio Museum Reciprocal Membership Program, and the AMAM Annual Report.</td>
<td>$150+</td>
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<tr>
<td>Patrons Circle</td>
<td>As above, plus: Member privileges and discounts at many major museums nationwide through the ROAM.</td>
<td>$500+</td>
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<tr>
<td>Director’s Circle</td>
<td>As above, plus: advance notice of museum travel programs sponsored in concert with the Oberlin Alumni Association.</td>
<td>$1,000+</td>
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<tr>
<td>Collectors Circle</td>
<td>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.</td>
<td>$2,500+</td>
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Allen Memorial Art Museum

87 North Main Street
Oberlin, OH 44074

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