



Allen Memorial  
Art Museum

# AT THE ALLEN

OBERLIN COLLEGE ■ SPRING 2017





**Allen Memorial  
Art Museum**

FREE AND OPEN TO THE PUBLIC

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

Visit us at: [www.oberlin.edu/amam](http://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**

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**NEWS AND UPDATES**

[amamblog.tumblr.com](http://amamblog.tumblr.com)

**SEARCH THE COLLECTION**

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

COVER: Masami Teraoka (American, born in Japan, 1936), *Hanging Rock* (detail), from the series *AIDS*, 1990, watercolor on paper. R. T. Miller Jr. Fund, 1999.12

RIGHT: *Wee Mask*, 19th to 20th century, Côte d'Ivoire; wood, brass, beads, braided human hair, and traces of paint. R. T. Miller Jr. Fund, 1955.43









PHOTO BY TANYA ROSEN-JONES

The Allen Memorial Art Museum opened its doors to the public on June 12, 1917; this spring, the staff and I are greatly looking forward to inaugurating a more than year-long celebration of that momentous occasion, and invite you to join us. We will mark the anniversary day itself with a community event featuring birthday cake and gallery viewing, but will kick off our festivities earlier, on May 4, when the museum will host this year's Harold Jantz Memorial Lecture. It will be given by Dr. Arthur Wheelock of the National Gallery of Art, who worked with Professor Wolfgang Stechow and Professor (and AMAM director) Charles Parkhurst, both of whom were instrumental in the AMAM's academic and public outreach from the 1940s to the 1970s.

The AMAM's history will be a particular feature of the exhibitions of academic year 2017–18, but this spring's provide the perfect lead-in, through both new temporary shows and longer-term reinstallations that call attention to the encyclopedic nature of our important collections.

The two exhibitions organized with artist Fred Wilson, *Wildfire Test Pit* and *Fred Wilson: Black to the Powers of Ten*, continue to inspire visitors while garnering national press attention, while our Native American, Islamic, Asian, Ancient, and African holdings are all presented in new ways. A particular highlight is the new African installation, curated by Oberlin College students of Assistant Professor Matt Rarey. My colleagues and I are grateful to alumnus Robert Rotberg, who several years ago set up the Robert Rotberg '55 and Fiona J. Y. Rotberg '90 Endowed African Art and Sculpture Fund, which is being used for the first time to support this new installation and its manifold teaching opportunities.

Our many donors, indeed, are integral to the museum's success, and to honor them our staff installed, in October, a donor recognition screen near our administrative offices. Designed by Megan Harding, it features scrolling lists of supporters—those who donate much-needed funds as well as those who give generously of their time and expertise through service on our Volunteer Guild and Visiting Committee—interspersed with images of works in the collection, including new acquisitions.



Milton Avery  
(American, 1885–  
1965), *Portrait of  
Annette in a Green  
Dress*, 1933. Gift  
of the Louis and  
Annette Kaufman  
Trust, 2016.36.8

Many acquisitions are made by the museum each year, most as gifts from generous donors. The AMAM received an important bequest from the Louis and Annette Kaufman Trust in 2016 that greatly expands our holdings of works by Milton Avery—a friend of the Kaufmans, who were his first collectors—and

includes works by other American artists. Louis and Annette Kaufman—a gifted violinist and pianist, respectively—did not attend Oberlin, but each received an honorary degree from the college in 1985 and began a relationship with the AMAM that continued until Mrs. Kaufman’s death at 101 in January 2016. I had the honor of meeting her on two occasions, and of hearing from her about their exciting careers and passion for collecting. In addition to works by Avery, their extremely generous bequest includes works by Leonard Baskin, David Burliuk, Jean Charlot, Warrington Colescott, Mae Engron, Chaim Gross, James Gill, Benjamin Kopman, David Park, Betye Saar, Raphael Soyer, Walter Stein, and James Weeks, as well as many pieces of personally illustrated correspondence from artists including Milton, Sally, and March Avery, Man Ray, and Mark Rothko. Among 12 paintings by Milton Avery that they donated are two portraits of Mrs. Kaufman; the one shown here was to be used as publicity for concert engagements.

Donors with a collection such as the Kaufmans’ may be rare, but enthusiastic supporters of the AMAM and its educational mission are not. The staff and I thank you for being among them, and hope to celebrate the past century of the AMAM’s programs and outreach with you during the coming year.

**Andria Derstine**  
John G. W. Cowles Director

## Fred Wilson exhibitions continue through June 12.

Right: Plaster casts of classical sculptures, installed as study aids when the King Sculpture Court opened in 1917, returned to the space as a part of Fred Wilson's installation.

Below: Installation view of Fred Wilson's *LIBERATION* (2012). Ruth C. Roush Contemporary Art Fund and gift of the artist and Pace Gallery, Douglas Baxter (OC 1972), President, 2016.30 A-D

### Wildfire Test Pit

#### *King Sculpture Court*

Artist Fred Wilson says that, rather than approaching this installation as a presentation of individual works, visitors should see it as a whole—a single work of art. *Plain Dealer* art critic Steven Litt has described *Wildfire Test Pit* as “an intellectually mischievous and deeply engaging romp through centuries of visual culture rearranged by Wilson to reveal narratives of race, power, and identity typically ignored by traditional art history.” Museum Director Andria Derstine and Denise Birkhofer, former curator of modern and contemporary art, have authored a catalogue on the two Fred Wilson projects, to be released later this year.



PHOTOS BY JOHN SEYFRIED

### Fred Wilson: Black to the Powers of Ten

#### *Ellen Johnson Gallery*

The AMAM recently acquired Fred Wilson's work *LIBERATION* (2012), now on view in the *Black to the Powers of Ten* exhibition. The work features the Black Liberation flag (with the green and red colors removed) along with three of his signature glass “drip” fabrications. “The unfinished business of liberation is embedded in that flag,” in which blackness metaphorically weeps from its central black stripe, Wilson said. The exhibition includes other works in glass, along with paintings, prints, sculpture, and a video.





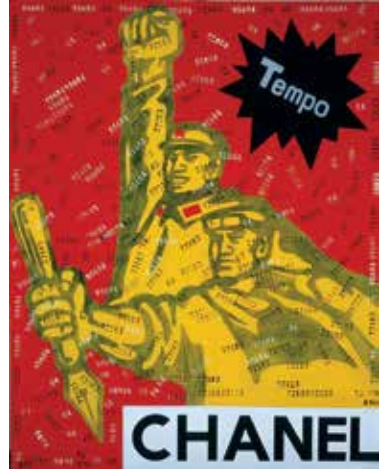
# Newly on view: works by contemporary artists are juxtaposed with those in traditional Asian styles.

## Conversations: Past and Present in Asia and America

*Through June 12, Stern Gallery*

Bridging wide temporal and cultural distances, this exhibition links the works of artists from China, Japan, Korea, the United States, Vietnam, and Canada. Works in a variety of media are juxtaposed to form a “conversation” in which contemporary artists relate to past times, traditions, events, and techniques.

For the spring 2017 semester, a fresh rotation of works emphasizes adaptations by contemporary Asian and Asian-American artists of the graphic sensibilities of Pop Art and Japanese *ukiyo-e* woodblock prints, seen in the works of Masami Teraoka, Wang Guangyi, and Roger Shimomura. Works by three other contemporary artists, Dinh Q. Lê, Pipo Nguyen-duy, and Jenifer Wofford, present riffs on imagery from historical photographs. Continuing from the fall are contemporary ceramics and sculptures, shown alongside works using East Asian techniques and forms from earlier times.



Chinese artist Wang Guangyi's oil painting titled *Chanel*, from the *Great Criticism* series, 1994. Oberlin Friends of Art Fund, 2001.20



## Marking Time: Seasonal Imagery in Japanese Prints

*Through June 12, 2017, South Ambulatory*

New this semester are Japanese woodblock prints with scenes of winter and spring. Works by Edo period (1603–1868) masters Hiroshige and Kuniyoshi are paired with 20th century works by Kawase Hasui (left), Yoshida Hiroshi, and Kiyoshi Saitō.

*Both exhibitions are organized by Kevin R. E. Greenwood, Joan L. Danforth Curator of Asian Art.*

LEFT: Kawase Hasui's 1932 color woodblock print *Spring Rain at Gokokuji Temple*. Gift of Luz María Aveleyra, 2015.12.1

## Two new exhibitions invite fresh perceptions of the world.



*George Gibson, James Clifford, Charles Donnelly, and Matthew Martin: All Held in Connection with the Killing of Edward McGuire (1930s). Gift of Anne and Joel Ehrenkranz, 2016.19.26*

### Images in Black and White

*January 31—July 2, 2017, Education Hallway*

How does photography, as a medium, art form, and documentary method, construct identity and stereotype? Six photographs explore how imagery in contemporary American media establishes visual expectations associated with such concepts as the “beautiful,” the “moral,” and even the “criminal.”

As viewers, we are conditioned to read certain cultural connotations into many images. *Images in Black and White* seeks to expose such conditioning. How are bodies imbued with potential criminality? How does the portrayal of people of color (particularly young men) as delinquent create societal expectations of those who “fit the description?” How does knowledge of our loaded perception help us to understand our viewership? This exhibition aids visitors in understanding an often “black-and-white” viewing practice that does not question its own assumptions and associations. *Organized by Curatorial Assistant Mir Finkelman (OC '16).*

### Recent Acquisitions

*January 24–May 21, 2017, West Ambulatory*

This selection of works—acquired since 2014 but never before exhibited at the AMAM—includes *Takasago*, a scroll of calligraphy and minimalist painting by Yamaoka

Tesshū, an artist, swordsman, practitioner of Zen Buddhism, and pivotal figure in the turbulent world of late 19th century Japan.

Four lithographs by American artist Roger Shimomura are confrontational, using subtle irony and absurdist exaggeration to tackle racism and stereotypes. Also on view are recently acquired ceramic works by two contemporary Japanese artists: Wada Akira’s *Sun* and *Moon* (left) a pair of porcelain spheres;

and Shio Kusaka’s stoneware jar titled (*stripe 99*), a work of robust elegance with understated colors and abstract, linear patterns created through texture and glaze.





# African installation challenges Western notions of the continent as a homogenous cultural sphere.

A STUDENT-CURATED INSTALLATION aims to demonstrate the diversity of African visual expression and material culture, challenging Western conceptions of the continent as a homogenous cultural sphere. The exhibition features works from the museum's African collection, which has been reinstalled from the East Gallery to the East Ambulatory. Spanning 11 distinct ethnic groups, 11 contemporary African nations, and 500 years of history, the exhibition not only draws attention to the pragmatic and symbolic dimensions of the objects on display, but also situates them in historical context and interrogates the commercial and colonial processes that produced them and brought them to American museums.

Consider an intricately carved elephant tusk, the work of a 19th century Vili artist, which depicts a procession of enslaved Africans burdened with colonial goods and was sold as an exotic curio to European traders complicit in colonial exploitation. A turn-of-the-16th-century saltcellar crafted by the "Foliage Master" of the Sapi people, which was commissioned by Portuguese merchants and blends indigenous and European decorative motifs, further evokes histories of trade and imperialism. The defiant gaze of a wooden *phemba* figure of a mother and child (right), carved by Yombe artists at the turn of the 20th century, demands that its viewers reckon with the slave trade's destruction of family lineages, a phenomenon out of which the *phemba* cult emerged. Support for the installation came from the Robert Rotberg '55 and Fiona J.Y. Rotberg '90 Endowed African Art and Sculpture Fund.

Display cases in the East Gallery, vacated by the African works, now feature Islamic art, while ancient Greek and Roman works have been reinstalled in the North Ambulatory. The African exhibition is curated by students in the seminar "African Art in Museums: From Collection to Display," under the direction of Matthew Rarey, assistant professor of the arts of Africa and the Black Atlantic.

—Liam McLean (OC '18), AMAM editorial assistant



Many of the African works on view, including this *phemba* figure of a mother and child, were 2011 gifts to the AMAM in honor of Alexandra Gould (OC '11). 2011.26.46

## In four new Ripin Gallery exhibitions, works range from archaic seal script to modern photography.

**RIGHT:** An 1858 memorial portrait of Hiroshige by Kunisada I reveals the close connections among members of the Utagawa school. Mary A. Ainsworth Bequest, 1950.779

**BELOW:** Titled *Dance 69-1*, a woodblock print by contemporary artist Maki Haku incorporates the seal script characters for “man”, “woman”, and “child”, along with invented characters. Art Rental Collection Fund, RC2016.6

### Lines of Descent: Masters and Students in the Utagawa School

January 24–May 21, 2017  
Ripin Gallery

This exhibition approaches the AMAM’s 2016–17 focus on time by tracing the history of an important group of woodblock printmakers in Japan, the Utagawa school (*Utagawa-ha* 歌川派). Founded in the Edo Period (1603–1868) by Utagawa Toyoharu, this lineage went on to produce some of the most celebrated print designers in Japanese art. The 52 prints on view include dynamic actor prints by Toyokuni and Kunisada, the renowned landscape prints of Hiroshige, the dramatic narratives of Kuniyoshi, and the creative and technical brilliance of Yoshitoshi. Utagawa works from the late 18th to the early 20th centuries demonstrate the links between master print designers and their students, who often became masters themselves, as well as how the school adapted to rapid modernization during Japan’s Meiji Period (1868–1912).



### The Archaic Character of Seal Script

January 24–May 21, 2017, Ripin Gallery

This small exhibition focuses on the historical and artistic dimensions of seal script, the oldest form of Chinese writing. Calligraphers in China often choose seal script to convey a sense of antiquity when writing out selections from ancient texts or rendering the formal titles of documents. Works on view include a seal script rendering of a chapter from the classic Daoist text *Daodejing*, a 19th century imperial edict, and contemporary prints by Japanese artist Maki Haku 卷白.

Both exhibitions are organized by Kevin R.E. Greenwood, the Joan L. Danforth Curator of Asian Art.



## Exploring Reciprocity: The Power of Animals in Non-Western Art

January 24–May 21, 2017, Ripin Gallery

Animals act as companions and contributors to human life in this evocative exhibition featuring works that range from Japanese woodblock prints to whalebone sculptures of indigenous North America. Reciprocal relationships between humans and animals are fundamental to the traditional moral philosophies of numerous non-Western societies, and many contemporary indigenous communities draw on these relationships as a resource in the face of colonialism, exploitation, and environmental devastation.

The works in this exhibition vividly depict those relationships, as they have been imagined by peoples across time and space. A 19th century Japanese woodblock print renders anthropomorphic catfish rescuing humans in the wake of cataclysmic earthquakes. A late 20th century Inuit sculpture features human faces carved of walrus ivory and framed with baleen hair, nestled inside the skull of a polar bear. A tempera drawing created in the 1920s by Taos Pueblo artist Pop Chalee shows brightly colored horses fleeing hungry wolves, conveying a profound respect for the natural environment.

*Curated by Assistant Professor of Environmental Studies Chie Sakakibara. Curatorial assistance was provided by Sam Tunick (oc '18) and Curator of Academic Programs Liliana Milkova.*

## Form and Light: Brett Weston Photographs

January 24—May 21, 2017, Ripin Gallery

Born in Los Angeles in 1911, Brett Weston began to study photography as a teenager and went on to become a successful photographer of landscapes and still life. His career was launched in 1925 when he and his father, renowned American photographer Edward Weston, traveled to Mexico, where he met painters Frida Kahlo and Diego Rivera, along with photographer Tina Modotti. From his father and his circle, Weston learned not only the craft of photography, but also a formalist approach to his artistic subjects. Extracting objects from their context to focus on minute details of line and shape, as well as contrasts of light and dark, Weston's photographs are visual studies of form and light. The AMAM is grateful to the Christian Keese Collection and the Brett Weston Archive, which donated many of the photographs.



In this 1950s sculpture made from a whale vertebra, an Iñupiaq shaman sings and drums for the spirit of the whale that gave itself to the people. Gift of Marcia Aronoff (OC 1965), 2015.33.3.



Brett Weston's *Mono Lake, California* (detail), 1955. Richard Lee Ripin Art Purchase Fund, 2015.38.3



## Fred Wilson events draw community together for a different take on the history of art.

ALL PHOTOS BY JOHN SEYFRIED



Well over 300 people attended the September 8 opening of *Wildfire Test Pit* (above) and *Black to the Powers of Ten*.

Denise Birkhofer (left), former curator of modern and contemporary art, and Andria Derstine (right), museum director, with Fred Wilson following his November 3 lecture.





ABOVE: Artist Fred Wilson in the *Wildfire Test Pit* exhibition following his November 3 lecture.

LEFT (FROM TOP):

Sarah Hamill (left), assistant professor of modern and contemporary art; Mir Finkelman (OC '16), curatorial assistant; and Bonnie Cheng (right), associate professor of art history and East Asian studies.

Carl Gerber (OC '58), chair of the AMAM Visiting Committee, talks with Nicholas Jones (right), professor of English.

Museum Guild member Jean Heller (left) and Carol Ganzel discuss an African sculpture in *Wildfire Test Pit* during its opening on September 8.

From left: Professor of Studio Art Nanette Yannuzzi-Macias; Pipo Nguyen-duy, professor of photography; and Adenike Sharpley, artist in residence in Africana studies, in the Ellen Johnson Gallery.

From left: Douglas Baxter (OC '72), Visiting Committee member and president of Pace Gallery; artist Fred Wilson; Johnny Coleman, professor of studio art and Africana studies; and Fred Bidwell (OC '74), Visiting Committee member.

## Grants support Rembrandt exhibition and launch two campus-wide initiatives involving art.



**Rembrandt Harmensz. van Rijn (Dutch, 1606–1669), *Portrait of Clement de Jonghe*, 1651; etching, drypoint, and burin. Gift of the Max Kade Foundation, 1967.45**

THE AMAM RECENTLY RECEIVED SEVERAL GRANTS THAT WILL propel new initiatives. The Gladys Kriebel Delmas Foundation awarded \$10,000 to the museum in October 2016 for catalogue and program expenses relating to an upcoming exhibition, *Learning from Rembrandt's Etchings*; in November the Robert Lehman Foundation, Inc. also awarded \$10,000 to the museum for expenses relating to the exhibition. Rembrandt's prints have long been among the most compelling examples of printmaking in college and university art museums, and the exhibition will trace the historical practice of collecting and studying them in academic institutions, taking into account connoisseurship as well as increasingly scientific and quantitative approaches. The exhibition, a joint project of the AMAM and the Herbert F. Johnson Museum at Cornell University, will be on view at the AMAM in spring 2018, where it will be overseen by Curator of European and American Art Andaleeb Banta.

The AMAM is additionally a collaborator in two campus-wide initiatives that have received grant support. One, a four-year project funded via a \$400,000 implementation grant through the Luce Foundation's Luce Initiative on Asian Studies and the Environment (LIASE), was announced by Oberlin College in September. The program is designed to foster broader understanding of Asia to address environmental challenges that demand global cooperation. As part of the project's multi-tiered approach, the AMAM will mount exhibitions relating to Asian art and the environment, curated by Kevin Greenwood, Joan L. Danforth Curator of Asian Art, and collaborate with college faculty on other programs. The second collaborative project, funded by a \$150,000 grant from the Andrew W. Mellon Foundation awarded in December 2016, will support and strengthen collaborations between academic art museums and libraries. An intensive planning phase will lay the groundwork for expanded organizational and curricular collaboration between the AMAM and the college's libraries, as well as for a summit in 2018 in Oberlin for staff from leading academic museums and libraries from around the country.

The AMAM is deeply grateful to the Delmas, Lehman, Luce, and Mellon foundations for their generous support.



## Curators spread the word about AMAM collections and educational practices.

IN OCTOBER 2016, FIVE CURATORS FROM JAPAN, LED BY Masako Tanabe of the Chiba City Museum of Art, spent a week at the AMAM studying the Mary A. Ainsworth collection of Japanese woodblock prints. With the facilitation of Kevin Greenwood, the AMAM's Joan L. Danforth Curator of Asian Art, the visitors examined and photographed more than 1,000 prints with a view toward a future exhibition. "It was an amazing experience to work with such dedicated specialists," Greenwood says. "We made some important discoveries about the Ainsworth prints, and I'm very excited about this collaboration."

Korean art in the AMAM collection also got special attention in October when two curators from the National Museum of Korea, Kim Haewon and Lee Wonjin, visited with Sooa McCormick, assistant curator of Asian art at the Cleveland Museum of Art.

On October 11, Greenwood presented "Object Lessons: The Museum as Classroom" at the Southeastern Museums Conference in Charlotte, North Carolina. Following the conference, he gave a talk titled "Shadows in the Garden of Perfect Brightness: Imperial Garden and Imperialist Metaphor," and a guest lecture titled "The Immortality of the First Emperor," at nearby Wofford College in Spartanburg, South Carolina.

In November, Curator of Academic Programs Liliana Milkova gave two presentations at the annual convention of the Association for Slavic, East European, and Eurasian Studies (ASEEES) in Washington, D.C. One, chaired by Oberlin College Visiting Assistant Professor of History Christopher Stolarski, addressed best practices for object-based learning in the Russian and East European studies curriculum; the other focused on the phenomenological experience of viewing and reading the 1970s word-paintings of Soviet nonconformist artist Erik Bulatov. Milkova discussed these through the lens of Fred Wilson's *Wildfire Test Pit*, an exhibition that requires viewers to move around and shift their vantage point.



Curators from Japan spent a week in the museum's Print Study Room, closely examining the Ainsworth collection of Japanese woodblock prints.



The AMAM is a leader in formulating best practices for object-based learning.

## Faculty members find a lot to dig into as they teach with Fred Wilson material.



**Museum Director Andria Derstine offered a gallery tour during a December workshop for Oberlin College faculty members. Photo by Selina Bartlett**

FRED WILSON'S EXHIBITIONS *Wildfire Test Pit* and *Black to the Powers of Ten* served the curricular needs of Oberlin students enrolled in courses in Africana studies, astronomy, art history, studio art, comparative American studies, classics, English, Hispanic studies, history, politics, and TIMARA (technology in music and related arts), as well as the First Year Seminar Program. For example, students in an English class taught by Associate Professor Gillian Johns traced parallels between the literary techniques of playwright August Wilson and the visual and curatorial

strategies employed by Fred Wilson in his two exhibitions.

A first-year seminar titled "Women Behaving Badly," taught by Assistant Professor of History Tamika Nunley, engaged with how the exhibitions shed light on marginalized historical figures such as Edmonia Lewis. Students in an introductory astronomy class were assigned to look through the two telescopes in *Wildfire Test Pit* and consider the function and role of the optical instruments in a museum context. Courses in the Department of Classics were especially interested in Fred Wilson's use

of multiple, often fragmented and badly damaged, plaster casts and their historical and practical significance. Classes that visited the Fred Wilson exhibitions represent just a portion of the 35 disciplines and programs at Oberlin College that used the museum as a teaching resource during the fall 2016 semester.

In mid-December the AMAM hosted a workshop for faculty interested in integrating the two Fred Wilson projects into their spring 2017 courses. Staff, faculty, and student presentations, as well as a guided tour of the exhibitions, introduced Oberlin professors to both the overarching ideas and the more subtle contexts behind the two exhibitions.

Curator of Academic Programs Liliana Milkova was selected to present a paper at the 2017 College Art Association (CAA) annual conference in New York City in February. She will talk about her recent experience working with science faculty and various pedagogic approaches to integrating the arts in STEM disciplines.

Later this spring, Milkova will travel to Colorado College to teach a daylong faculty workshop and to provide consultation to the staff of the college's InterDisciplinary Experimental Arts (IDEA)

Space. In addition, Milkova will co-chair with Professor of Art History Erik Inglis a panel titled "The Teaching Museum: Best Practices and Future Development" at the 2017 conference of the Midwest Art History Society to be held in Cleveland and Oberlin in April.

In March, the AMAM will host the second annual workshop for premedical students. Presentations by staff, faculty members, and physicians will be followed by art-based activities to expand students' understanding of medical practices over time and in different cultures, as well as to strengthen their critical observation skills.

**BELOW: A workshop for Oberlin College students interested in medical careers, which drew a large turnout last spring, will be offered again by the Office of Academic Programs. Photo by Yevhen Gulenko**





## From power animals to Baroque art, works on view to be discussed in spring programs.



American artist Mary Miss will be in conversation with AMAM staff and college faculty members on April 6. Above is her untitled 1975 sculpture, shortly after installation on the north side of the museum. Fund for Contemporary Art, 1975.156

### FIRST THURSDAYS

Galleries remain open until 8 p.m. during our monthly evening hours. These free programs are followed by a reception (except on March 2) in the East Gallery.

#### February 2, 5:30 p.m.

Opening reception for spring exhibitions. A welcome program will be held for the objects in a new installation of African art (see page 8). It will be led by Adenike Sharpley, former artist in residence, with Matt Rarey, assistant professor, and Oberlin students in his seminar “African Art in Museums: From Collection to Display.”

#### March 2, 5:30 p.m., East Gallery

A panel discussion, “Animals in the Western and Non-Western Imaginations,” will be led by Chie Sakakibara, assistant professor of environmental studies. Panelists include: Tom Newlin, Russian (wolves/tigers/bears); Mary Garvin, biology (birds); Karl Offen, environmental studies (turtles); Matt Senior, French (monkeys); and Sam Tunick, oc '18 (snakes).

#### April 6, 5:30 p.m.,

#### Art Building, Classroom 1

Join us for a conversation with Mary Miss, whose untitled 1975 work is installed on the museum grounds. This American artist has reshaped the boundaries between sculpture, architecture, landscape design, and installation art.

#### May 4, 5:30 p.m., The Hotel at Oberlin, second floor

Arthur K. Wheelock, Jr., curator of northern Baroque paintings at the National Gallery of Art, will give a lecture titled “Oberlin and the Introduction of Dutch Caravaggism to America.” Following his Harold Jantz Memorial Lecture, a reception will be held at the museum and galleries will be open for viewing the AMAM’s Dutch paintings.

### SPECIAL LECTURE

#### Wednesday, March 8, 4:30 p.m.

#### Art Building, Classroom 1

Artist and art historian Edward Hummingbird of Albuquerque’s Southwestern Indian Polytechnic Institute gives a lecture in conjunction with *Exploring Reciprocity: The Power of Animals in Non-Western Art*.

## TUESDAY TEAS

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

### February 14

How does photography construct stereotypes? Mir Finkelman (OC '16), curatorial assistant in the Office of Academic Programs, discusses this artistic medium in relation to works in *Images in Black and White*, which she curated.

### March 14

Learn more about African art in the AMAM collection from those who curated its recent reinstallation: Matthew Rarey and the students in his course "African Art in Museums: From Collection to Display." Rarey is an assistant professor of art history at Oberlin.

### April 11

Chie Sakakibara, a cultural geographer interested in the effects of climate change on indigenous peoples, discusses her exhibition *Exploring Reciprocity: The Power of Animals in Non-Western Art*. She is an assistant professor of environmental studies at Oberlin.

### May 9

In connection with the exhibition *The Archaic Character of Seal Script*, artist Peggy

Kwong-Gordon will speak about her use of seal script characters as motifs in her paintings. She taught studio art at Kent State University and has exhibited her work widely.

## SUNDAY OBJECT TALKS

*Regular talks begin at 2 p.m.*  
Each student-led talk focuses on a work in one of the galleries. Spring semester talks begin on February 5 and run through April 30 (except for March 19 and 26, and April 16).

### Black History Month Talks

*February 5, 12, 19, and 26 at 2:30 p.m.*

On four Sundays in February, students will speak about African objects newly installed in the East Ambulatory.

## COMMUNITY DAY

**Saturday, April 1, noon–2 p.m.**

Let the AMAM surprise you on April Fool's Day with art activities for youngsters and the young at heart. Free; all materials provided.

## OBERLIN CHALK WALK

**Saturday, June 24, 10 a.m.–4 p.m.**

The sidewalks of Oberlin will come alive with color during this 12th annual community event. The rain date is Sunday, June 25.



A sculpture by Inuit artist Emily Pangnerk Illuitok (ca. 1990), which incorporates the skull of a polar bear and baleen bristles from a whale, is on view in the *Exploring Reciprocity* exhibition. Gift of Marcia Aronoff (OC 1965), 2015.33.6

## Centennial events begin May 4 with Jantz Lecture on legacy of Stechow and Parkhurst.



Hendrick ter Brugghen's 1625 painting *Saint Sebastian Tended by Irene* was acquired in 1953 under the directorship of Charles Parkhurst. R.T. Miller, Jr. Fund, 1953.256

The Allen Memorial Art Museum opened its doors to the public on June 12, 1917. Programs marking the AMAM's 100th birthday begin in May and include the following events:

### Thursday, May 4, 5:30 p.m.

A guest lecture by Arthur K. Wheelock, Jr. (see page 17) celebrates the legacy of Wolfgang Stechow, a distinguished professor of art history and

specialist in northern Baroque art at Oberlin College, and Charles Parkhurst, director of the AMAM from 1949 to 1962 and a professor of art history. Wheelock will highlight the importance of *St. Sebastian Tended by Irene*, a painting by Ter Brugghen acquired by the AMAM during Parkhurst's tenure as director. It was loaned to the National Gallery of Art in 2011, where Wheelock is curator of northern Baroque paintings.

### Saturday, May 20, time TBA, Art Building, Classroom 1

Guest lecture by Ted Lentz (OC '67), president of the Cass Gilbert Society, on the architect's many projects at Oberlin College; and Museum Director Andria Derstine on the history of the King Sculpture Court ceiling.

### Monday, June 12, 2 p.m.

Join us for a 100th birthday cake on the museum's front lawn. The entire community is invited to this free event, and the AMAM will be open from 10 a.m. to 5 p.m. on this, the exact date of our opening in 1917.

## FEBRUARY

**2** First Thursday: Spring opening, 5–8 p.m.; welcome program at 5:30

**5 & 12** Sunday Object Talks: 2 p.m.

**5 & 12** Black History Object Talks: 2:30 p.m.

**14** Tuesday Tea: Mir Finkelman on *Images in Black and White*, 2:30 p.m.

**19 & 26** Sunday Object Talks: 2 p.m.

**19 & 26** Black History Object Talks: 2:30 p.m.

## MARCH

**2** First Thursday: Panel discussion on power animals, 5:30 p.m.

**5 & 12** Sunday Object Talks: 2 p.m.

**8** Lecture: Edward Hummingbird, Art Building, Classroom 1, 4:30 p.m.

**14** Tuesday Tea: Matt Rarey and his students on African art installation, 2:30 p.m.

## APRIL

**1** Community Day: noon–4 p.m.

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

**2 & 9** Sunday Object Talks: 2 p.m.

**6** First Thursday: Artist Mary Miss, Art Building, Classroom 1, 5:30 p.m.

**11** Tuesday Tea Talk: Chie Sakakibara on *Exploring Reciprocity*, 2:30 p.m.

**16** Closed Easter Sunday

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

## MAY

**4** Jantz Memorial Lecture: Arthur K. Wheelock, Jr. on Dutch Caravaggism, *The Hotel at Oberlin*, 5:30 p.m.; reception to follow at AMAM

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

**9** Tuesday Tea: Artist Peggy Kwong-Gordon on archaic seal script, 2:30 p.m.

**20** Special lecture: Ted Lentz (OC '67) on architect Cass Gilbert and Andria Derstine on the King Sculpture Court ceiling, Art Building, time TBA

## JUNE

**4** Weltzheimer/Johnson House Tours: noon–5 p.m.

**12** Centennial celebration: Cake on the lawn for the AMAM's 100th birthday, 2 p.m.; museum open 10 a.m.–5 p.m.

**24** Oberlin Chalk Walk: 12th annual event, 10 a.m.–4 p.m.

## JULY

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

## AUGUST

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



# Visit the Frank Lloyd Wright House in the year of the architect's 150th birthday.



View of the fireplace and built-in furniture in the master bedroom. Photos by Dirk Bakker

The month of June is doubly special this year. In addition to June 12 being the AMAM's centennial date, June 8 marks the 150th birthday of architect Frank Lloyd Wright.

The Weltzheimer/Johnson House will reopen for public tours on April 2, 2017, and monthly on the following first Sundays: May 7, June 4, July 2, August 6, September 3, October 1, and November 5.

Presentations on the architecture and history of the house begin on the hour. Admission is \$5.00 per adult. College students and children under 18 are admitted free.

Advance registration is not required, except for groups of 10 or more. On days other than scheduled open houses,

guided tours are offered only to groups of 10 or more, including school groups, depending on staff availability.

Located at 534 Morgan Street, the house was completed in 1949. It is the first Usonian house in Ohio and one of the few in the nation open to the public. Parking is available on the south (golf course) side of the street.

The Weltzheimer family lived in the house until 1963, and five years later Ellen H. Johnson, an art history professor at Oberlin College, purchased the house and began restoring it. She bequeathed it to the college in 1992.

For inquiries, please call 440-775-8665 or e-mail to [education.amam@oberlin.edu](mailto:education.amam@oberlin.edu).



# Support the AMAM during its centennial year by renewing your membership.

MEMBERS OF THE ALLEN MEMORIAL ART MUSEUM PROVIDE critical support for acquisitions, exhibitions, and public programs. As a Friend of Art, you join us in encouraging a greater appreciation of art through the study of original works from many cultures.

Become a member and you will receive benefits at the corresponding level listed below. Many Friends choose to join at the \$150 supporting level in order to receive reciprocal member benefits at the Cleveland Museum of Art, Museum of Contemporary Art (MOCA), Toledo Museum of Art, and other Ohio institutions. Your gift helps the AMAM to maintain a vital presence in the local community and beyond.



For membership information call 440-775-8670.

Membership Level	Eligibility and Benefits	Support
<b>Individual</b>	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.	<b>\$50</b>
<b>Student</b>	<i>Open to Oberlin College students and young alumni (within five years of graduation)</i> Student members receive all of the basic benefits listed above.	<b>\$20</b>
<b>Family/Dual</b>	<i>Benefits for two adults and all children under age 18 living at the same address</i> Receive two membership cards providing access to all of the individual membership benefits.	<b>\$75</b>
<b>Supporting</b>	<i>As above, plus:</i> free admission and/or discounted merchandise at 15 institutions in the Ohio Museum Reciprocal Membership Program, and the AMAM Annual Report.	<b>\$150+</b>
<b>Patrons Circle</b>	<i>As above, plus:</i> Member privileges and discounts at many major museums nationwide through the ROAM.	<b>\$500+</b>
<b>Director's Circle</b>	<i>As above, plus:</i> advance notice of museum travel programs sponsored in concert with the Oberlin Alumni Association.	<b>\$1,000+</b>
<b>Collectors Circle</b>	<i>Exclusive benefit:</i> 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.	<b>\$2,500+</b>

**Allen Memorial Art Museum**  
87 North Main Street  
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