When I entered the museum each day over the summer, I was exhilarated by the sense that good things were happening in the galleries and in every department. One of the highlights for all of us was the chance to mentor and spend time with an outstanding group of student interns (pp. 10-11). Time and time again, we encountered the students as we walked through the galleries, and we experienced their close rapport as they worked together to solve problems or help us with a particular project. The students created three thought-provoking exhibitions on view this fall, researched new acquisitions, expanded our online resources, and discussed creative ways to use new technology. They have also given thoughtful, productive consideration to the many ways that our collections can support research and teaching for Oberlin students and faculty and also provide enjoyment and education for the public.

The inspiring sight of our students eagerly using their education to find new ways to interpret and present original works of art was repeated on the faculty side. Colleagues in four separate disciplines worked in the museum this summer to revise their courses in order to make fuller use of the AMAM’s collections in their teaching. Faculty from French/Cinema Studies, English, Musicology and History/East Asian Studies were awarded the first new AMAM Curriculum Development Grants for courses they are teaching during fall 2009 (p. 17). Exploring creative and experimental projects with art not only enriches Oberlin students’ education but presents opportunities to think more broadly about fundamental changes happening in the world. Innovations in technology, science, medicine and many other fields impact not only what we learn but how we learn. Museums are playing an increasingly important role in this new educational environment, and I believe emphatically that academic museums—through collaborative and interdisciplinary initiatives—are leading the way.

I would like to remember here two longtime museum supporters who passed away this summer. John N. Stern (OC 1939), a founding member of the museum’s Visiting Committee and generous donor for whom the AMAM’s Stern Gallery is named, died on July 11 in Winnetka, Illinois. The many paintings and sculptures given by John and his wife Fay include works by Robert Laurent and Alexandre Falguière, and their loyal support of exhibitions and publications over many years was remarkable and greatly appreciated. Linda Preston (OC 1958) died on August 2 in San Francisco. In addition to giving generously to the Museum Friends each year, Linda and her husband Ken donated outstanding old master prints by Dürer, Rembrandt, Claude Lorrain, and other 17th-century artists to the AMAM collection. We are grateful for the generous support of Mr. Stern and Mrs. Preston over many decades, and we offer our deep condolences to their families.
Starry Dome: Astronomy in Art and Imagination

September 1–December 23, 2009
West and South Ambulatory Galleries

Four hundred years after Galileo Galilei became the first astronomer to look through a telescope, the sky continues to inspire scientists and artists alike. This exhibition, drawn entirely from the Allen Memorial Art Museum and the Oberlin College Library, uses early lunar maps, star charts, and groundbreaking treatises by scientists such as Galileo, Johannes Kepler, and Sir Isaac Newton to examine the necessity of close observation and illustration in the development of astronomy. The works on view equally explore the allure of the sky across diverse times and cultures, from the full moon often seen in Japanese prints to the imaginative, personalized cosmologies of modern and contemporary artists such as Joseph Cornell, Ansel Adams, James Rosenquist, and Vija Celmins. The exhibition demonstrates how two distinct disciplines converge as both astronomers and artists struggle—as the earliest scientists and stargazers did—with fundamental questions about space, time, and the human place in an expanding universe.

This exhibition, curated by Anna-Claire Stinebring (OC ’09), supports the Oberlin College course “Introductory Astronomy” and celebrates the Year of Science and the International Year of Astronomy. Funding for the exhibition was provided by the Andrew W. Mellon Foundation.

Visit the Oberlin College Observatory at www.oberlin.edu/observatory.
Learn more about the International Year of Astronomy at www.astronomy2009.org.

Out of Line: Drawings from the Allen from the Twentieth Century and Beyond

September 1–December 23, 2009
Ripin Gallery

This exhibition of drawings dating from 1900 to 2007 showcases the AMAM’s outstanding and highly diverse permanent collection. Included among over 125 stellar works are those by Close, De Chirico, De Kooning, Dine, Diebenkorn, Kandinsky, Klimt, Matisse, Miró, Picasso, Pollock, Rauschenberg, and Wegman. Also highlighted are a selection of new acquisitions: a 1923 João Alves de Sá landscape (one of three drawings by this artist, the first Portuguese works to enter the AMAM’s collection) from Oberlin Emeritus Professor of Music Theory Gil Miranda and his wife Sharon and an intricate work by Oberlin Professor John Pearson bequeathed by Marjorie and Anselm Talalay. A new gift of drawings from Kenneth and Barbara Watson includes a double-sided Arshile Gorky drawing from 1946, a 1948 Roberto Matta, and works by Pavel Tchelitchew and Theodore Roszak.

The works exemplify the diversity of thought and practice from the early 20th century to today. Many of them question previously-held conceptions of art, and some test the boundaries of the very definition of drawing. The major movements and themes explored are equally diverse, with Oberlin itself—town, College, and museum—providing inspiration for several works that span the decades.

This exhibition is co-curated by Andria Derstine and Franny Brock (OC ’09).

Joseph Cornell
(American, 1903–72)
Phases de la Lune,
1957–59
Mixed media
Gift of Ruth C.
Roush, with Special
Acquisitions Fund
and R. T. Miller Jr.
Fund, 1977.73

Roy Lichtenstein (American, 1923–97)
Study for Kiss II, 1963
Graphite
Ellen H. Johnson Bequest, 1998.7.68
Engaging Spirits, Empowering Man: Sculpture of Central and West Africa

September 1–December 23, 2009
King Sculpture Court & East Gallery

The dynamic sculptural works exhibited here—from the Democratic Republic of the Congo, Côte d'Ivoire, Ghana, Mali, and other African countries—were chosen from a private collection to supplement the AMAM’s permanent collection of African art, which has a strong emphasis on West African art of the Yoruba peoples.

While they are aesthetically engaging, the masks, furniture, and other works on view also played a critical role in the spiritual life of the community. These functional objects were used in public and private rituals, including initiations, masquerades, processions, and funerals, seeking to mediate the physical world of man with the closely related world of spirits and ancestors. Themes such as fertility and women, temporal power, initiation, agricultural prosperity, and divination emerge as focal points of traditional African life, engaging both the individual and the community.

This exhibition was curated by Mara Spece (OC ’10) to support a variety of courses taught at Oberlin College in fall 2009. Funding for the exhibition was provided by the Andrew W. Mellon Foundation and the PoGo Family Foundation.

above:
Greek (Corinthian)
Oenochoe (Wine Pitcher), about 640–625 BC
Earthenware with red and black glaze
Oberlin Friends of Art Fund, 1964.2

left:
Ashante Peoples, Ghana
Akua’ba Doll (detail), 20th c.
Wood, glass beads
Private Collection

Ongoing Exhibitions

Greek, Cypriot, Etruscan, and Roman Art
East Ambulatory Gallery
Important works from the societies of the ancient Mediterranean, including glass vessels, coins, items of daily use, and bronze and marble sculptures

Chinese and Japanese Art
North Ambulatory Gallery and East Gallery
Chinese Neolithic pottery and Tang Dynasty tomb sculpture, Buddhist sculptures, paintings, and 19th-century Japanese porcelain

19th and 20th Century Art
Sculpture Court and East Gallery
Works from the Barbizon and Hudson River Schools, French and American Impressionism, German Expressionism, Fauvism, Cubism, and Abstract Expressionism

Late Medieval and Renaissance Art
Nord Gallery and East Gallery
Tapestries, paintings, and small-scale works in wood, bronze, ivory, and other materials produced between 1300 and 1600

European Art, 1625–1825
Willard-Newell Gallery and East Gallery
Important 17th- and 18th-century paintings and decorative arts of religious, mythological, landscape, and portrait subjects
The AMAM has been fortunate to acquire a number of outstanding works in various media over the past year, many of which were donations from alumni and other museum supporters.

Ammi Phillips was a self-taught portraitist who worked in New England and New York throughout the 19th century. His portrait of a young man holding a quill pen—in excellent condition and preserved on its original stretcher—was acquired on the Peter and Barbara Smith Goodman (OC 1949) Fund for American Art. While the sitter’s identity is not certain, provenance information indicates that he probably was a member of the Kenyon family of Claverack, New York. A blue velvet coat with gold buttons, pink-and-blue striped vest, and a jeweled tie tack enhance the young man’s intelligent gaze.

The acquisition of an American Impressionist painting, Winter Afternoon, by Leonard Ochtman, was made possible through the James K. (OC 1946) and Anne Fasset (OC 1947) Sunshine American Art Fund. This painting with muted, but still luminous, orange, pink, and blue-green accents was executed in 1896. That same year, Ochtman built a home in Greenwich, Connecticut, partly funded by his neighbors, the art collectors Henry and Louise Havemeyer, suggesting that the view in the AMAM painting depicts the banks of the Mianus River.

The AMAM’s French 19th-century landscape holdings were enhanced by the addition of a large, poetic Italianate landscape by French artist Achille-Hector-Camille Debray. Dating from about 1830, the painting was a gift of Sarah and Sheldon (OC 1960) Miller.

Many important drawings, prints, sculpture, and decorative art have also been given to the museum in recent months, including a major donation of surrealist and other modern drawings by Kenneth and Barbara Watson. Among the artists represented are Arshile Gorky, Roberto Matta, Louise Nevelson, Josef Albers, and Giacometti (p. 3).

William Stein (OC 1978) donated a fascinating group of mezzotint plates and exquisite color mezzotints by master Japanese printmaker Yozo Hamaguchi, while Judith Gerson’s generous gifts expanded the AMAM’s decorative art holdings with a fine selection of Japanese, Chinese, English, and Italian ceramics.

Leonard Ochtman (American, 1854-1934)
Winter Afternoon, 1896
Oil on canvas
The AMAM has made great strides in recent months to further research the provenance, or ownership history, of works in its collection. One case in point is the striking portrait of a young man in a fur hat, dating to the early 16th century, by an unidentified South German artist. The reverse of the painting bears the label of the Jacques Goudstikker gallery; Goudstikker was a Jewish art dealer in Amsterdam, whose collection was illegally appropriated by the Nazis in 1940. Over the past few months, the AMAM determined through the efforts of multiple parties, including the attorneys of the Goudstikker heirs and the Getty Research Institute, that the painting had been consigned to Goudstikker’s gallery prior to the Second World War by the daughter of Alexander Oppler. Oppler had purchased the work in 1936 from a gallery that had been in possession of it since 1930, before the Nazis came to power in 1933. The consigned Oppler painting remained with other Goudstikker gallery works throughout the war years and up to November 1948, as attested by letters discovered during research. In January 1949, the painting was in the physical possession of the Oppler family and was consigned by Oppler’s daughter to the New York gallery from which the AMAM purchased it later that year. The painting has a clear provenance throughout the crucial decades of the 1930s and 1940s. This recently confirmed information dovetails with three written testimonials from the New York gallery to the AMAM’s then-director Charles Parkhurst that the painting had not been looted during the war years. Parkhurst himself was a “Monuments Man” and responsible for the just restitution of looted art after the Second World War.

The AMAM continues to research the works in its collection that have gaps in their known provenance during 1933-1945, and to make this information available to the public on our website. In addition, work has begun to fully research the provenance of ancient and archaeological material in the collection.

For more information, please visit our website at: www.oberlin.edu/amam/Provenance_000.htm.
STUDENT PARTNERS VITAL TO THE AMAM

The summer of 2009 saw a number of recently graduated and current Oberlin College students gain valuable pre-professional experience at the AMAM. Projects included creating new exhibitions, researching provenance, and developing online resources.

Franny Brock (OC ’09) and Alexandra Sterman (OC ’09) worked with Curator of Collections and Curator of European and American Art Andria Derstine. Franny, who received her degree in Art History, co-organized the exhibition Out of Line: Drawings from the Allen from the Twentieth Century and Beyond, and helped with provenance research for European and American works. Alexandra received her degree in East Asian Studies and Art History, and her work this summer focused on the AMAM’s Asian art collection, writing labels, conducting provenance research, and preparing the collection database for public access through the eMuseum portal.

Mara Spece (OC ’10), with a double major in MENA (Middle East/North African) Studies and Art History, curated Engaging Spirits, Empowering Man, an exhibition of art from Central and West Africa. This was designed to enrich the Oberlin College curriculum in a variety of departments such as Art History, African American Studies, and Religion. The museum worked with faculty to select objects that complement themes in their courses.

As a summer curatorial assistant in the AMAM’s Office of Academic Programs, Anna-Claire Stinebring (OC ’09) organized Starry Dome: Astronomy in Art and the Imagination, which serves as a teaching resource for Oberlin College’s fall 2009 “Introductory Astronomy” course. Anna-Claire grew up in Oberlin and graduated this spring with a degree in Art History. This fall she will intern at the Cleveland Museum of Art, focusing on Renaissance and Baroque art; and in the spring in Marfa, Texas, at the Chinati Foundation, a contemporary art museum founded by artist Donald Judd.

The AMAM Education office had two summer interns, Amy Wojciechowski (OC ’09) and Alexandra Michel (OC ’09). Amy, who graduated this spring with a double major in History and Psychology and an Art History minor, worked on connecting the AMAM’s collection and historic buildings to K-12 curriculums, with a special focus on the Oberlin City Schools’ new International Baccalaureate (IB) curriculum. She also began to research the history of the AMAM student docent program, identifying former docents online. This research will be ongoing and former docents are invited to contact Curator of Education Jason Trimmer (jason.trimmer@oberlin.edu).

Alexandra graduated with a degree in Neuroscience and English Literature, and continued her work on the AMAM podcast series and online resources throughout this summer. She also worked on podcasts that highlight works from the AMAM collection currently on view in Akron. This collaboration, which features comments from Akron Art Museum staff, is currently available for download at www.oberlin.edu/amam/AMAMatAkron.htm.
AMAM WORKS ON LOAN

The AMAM regularly lends art from its collections to important exhibitions both in the United States and abroad. A highlight among these is a major retrospective on artist Arshile Gorky, to which the AMAM is lending two works.

Steven Kaltenbach, *Time Capsule*, stainless steel, 1969, on view in *The Quick and the Dead*, Walker Art Center, Minneapolis (April 25-September 27, 2009)


Arshile Gorky, *The Plough and the Song*, oil on canvas, 1947; and *Study for The Plough and the Song*, pencil and crayon on paper, 1944, on view in *Arshile Gorky: A Retrospective*, Philadelphia Museum of Art (October 20, 2009-January 10, 2010); Tate Modern (February 10-May 3, 2010); and Museum of Contemporary Art, Los Angeles (June 6-September 20, 2010)


In preparation for the museum's renovation project and subsequent shutdown, the AMAM has loaned works from its permanent collection to regional and national museums. This effort will ensure that these are seen and enjoyed by new audiences and in new settings. The AMAM's collaboration with the Akron Art Museum has resulted in the exhibition *Rethinking Art: Objects and Ideas from the 1960s and 70s*, which comprises works by 10 artists from the collections of the Akron Art Museum and the Allen Memorial Art Museum, including:

Dan Flavin (American, 1933-1996)
*Untitled (to Ellen Johnson, fondly)*, 1975
Fluorescent light tubes
Gift of Paul F. Walter (OC 1957), 1979.7

Joseph Kosuth (American, b. 1945)
*White and Black*, 1966
Gelatin silver halide prints
Gift of Andy Warhol, 1974.39a-b

Yayoi Kusama (Japanese, b. 1929)
*White Net Painting*, 1960
Oil on canvas
Gift of Mr. and Mrs. Harry L. Tepper, 1966.31

Robert Morris (American, b. 1931)
*Untitled*, 1974
Brown felt with metal grommets
Gift of the artist in honor of Ellen H. Johnson, 1975.45

Alan Saret (American, b. 1944)
*Sun Register*, 1967
Painted galvanized steel
Ruth C. Roush Fund for Contemporary Art, 1968.30

Robert Smithson (American, 1938-1973)
*Slant Piece*, 1969-76
Mirror and rock salt
Gift of the Buckeye Trust in memory of Ruth C. Roush, 1980.22

above:

Richard Tuttle (American, b. 1941)
*Water*, 1965
Latex on wood
Gift of Agnes Gund in honor of Ellen H. Johnson, 1992.8

Below:

Chuck Close
(American, b. 1940)
*Leslie/Fingerprint*, 1986
Photogravure
Gift of Mr. and Mrs. John Lott Brown, 1999.7.1
**Building Renovation**

The long-planned renovation of the AMAM’s mechanical, electrical, and plumbing systems is proceeding smoothly, and construction is on schedule to begin in the 1977 Robert Venturi museum addition in early September. Significant progress has been made on obtaining sustainable components to achieve the highest possible LEED rating for the renovation. Currently, the project incorporates 18 geothermal wells that will reduce carbon emissions and energy costs. The renovation also addresses accessibility concerns with new restroom facilities for men and women on the ground floor. As envisioned, this “service quarter” will also include lockers for visitors and make possible the addition of a public education space with computer terminals linked to the museum’s collection database to provide students and the public with electronic access to images and information about works of art in the collection.

**1917 Gallery Lighting**

*History:* The AMAM’s 1917 painting galleries were originally lit by skylights that were covered up in the 1977 renovation. Closing the skylights addressed extensive problems the museum had with ongoing leaks in the galleries. These changes also allowed the galleries to be more flexible in terms of the type of art exhibited; lower light levels are required by works on paper, which could be mixed with paintings and sculpture in the galleries once the skylights were closed.

*Need:* Since 1977 there have been major improvements in the way museums light exhibitions and protect the art on view. One portion of the AMAM project that is currently not funded is to add lights above the gallery and replace existing gallery lighting with low-voltage track lighting. This will effectively mimic natural lighting while also allowing the existing skylights to be renovated in the future, should funds permit.

*Cost:* attic lights and low voltage energy efficient gallery lighting, $100,000 per gallery.

**Class of 1959 Endowment Support**

The museum wishes to express sincere thanks and appreciation to the Class of 1959 for contributing $268,000 toward the $750,000 match required by the $1,000,000 endowment challenge grant from the Andrew W. Mellon Foundation to support the museum’s Office of Academic Programs, awarded in September 2008. Raised during the first year of the challenge grant, the Class of 1959 gift marks major progress toward attaining the match over the next three years. When completed, the $1.75 million endowment will fund the AMAM’s outreach to the College in perpetuity. More information on current academic outreach is on pp. 16-17.

**The Bottom Line**

- New art storage increases capacity for paintings by 55% and objects by 59%.
- Geothermal wells reduce carbon emissions by 350-400 tons per year.
- Total energy savings are in the range of $32,000-$35,000 annually.

Visit the AMAM homepage at www.oberlin.edu/amam for more information on the renovation schedule and opportunities to support the museum. Click on: Foundation for our Future and Building Renovation Schedule. Or contact Stephanie Wiles (440-775-8663; stephanie.wiles@oberlin.edu).
The AMAM joins Oberlin College in the national observance of 2009 as the “Year of Science,” led by the Coalition on the Public Understanding of Science. In addition, 2009 marks the 150th anniversary of Charles Darwin’s *On the Origin of Species*, the International Year of Astronomy, the International Year of Earth Sciences, and other important scientific landmarks. To coincide with these events, the museum has organized several new initiatives this year, all funded by the Andrew W. Mellon Foundation.

In addition to the exhibition *Starry Dome* (p. 2), special “Year of Science” labels will be installed in the permanent collection galleries. Written by AMAM student assistants during the spring and summer, the labels highlight connections with disciplines such as astronomy, biology, chemistry, environmental science, neuroscience, and optics.

The AMAM is also sponsoring a new fall module course taught by Heather Galloway, Paintings Conservator at the Intermuseum Conservation Association in Cleveland. Designed to bridge art history, chemistry, and studio art, “ARTS 402: Conservation Examination of the Painted Surface” will use the AMAM collection to explore the technology of various paint media, its relationship to artistic expression, the alteration caused by degradation, and the ethics of the conservator’s intervention.

An extensive series of lectures supporting the AMAM’s Year of Science events are planned and are open to the public.

*Please visit www.oberlin.edu/amam/yearofscience.htm for more information.*

### CURRICULUM DEVELOPMENT GRANTS

With a recent grant from the Andrew W. Mellon Foundation for academic programming, the museum awarded new Mellon AMAM Curriculum Development Grants to Oberlin College faculty to expand use of the collection during fall 2009 classes. The grants allowed recipients to research the collection and develop a plan for increased intellectual exchange with the museum through such activities as class tours and discussions in the museum, museum-based assignments, and the correlation of course materials with collection objects. The grant-funded courses are intended to strengthen the museum’s curricular impact, enhance teaching with original works of art, deepen interdisciplinary use of the collections, and cultivate students’ visual literacy skills. Courses revised through the grant will continue as part of the regular Oberlin College curriculum. The four grant recipients for 2009 are:

- Grace An, Assistant Professor of French and Cinema Studies, for “FREN/CINE 250: French Cinema: National Traditions, Global Horizons”
- Laura Baudot, Assistant Professor of English, for “ENGL 212: Wits, Rakes, Madmen, and Jane”
- Charles McGuire, Associate Professor of Musicology, for “FYSP 148: The Symphony in Cultural Thought and Practice, 1780-1914”
- Emer O’Dwyer, Assistant Professor of History and East Asian Studies, for “HIST 159/EAST 131: Japan from Earliest Times to 1868”

### 2009 SENIOR TUESDAY TEA

The AMAM hosted its second annual senior Tuesday Tea on May 12 as a way to spotlight the accomplishments of a graduating Oberlin student. Anna-Claire Stinebring (OC ’09), selected through a competitive call for papers, spoke to an audience of more than sixty people about *The Mystic Marriage of St. Catherine* (1502-03) by Baldassare Peruzzi. Her talk situated the work in its theological and devotional context, and considered the artist’s translation of an interior, mystical vision into the concrete, visual realm.

*left: Vija Celmins (American, b. 1939)*
*Constellation-Uccello, 1982*
*Aquatint with etching*
*Oberlin Friends of Art Fund, 1984.27*
This year will be one of transition for the Education Department, as it moves from bringing school groups to the galleries to reaching out to districts with presentations, activities, and resources.

Teacher resources have been developed for two temporary exhibitions—Starry Dome and Engaging Spirits, Empowering Man. The resource packets provide information about the works in each show, as well as activity ideas, and list the Ohio Academic Content Standards that the study of these works meets. Additionally, these materials will be linked to the units of study for the Oberlin City School’s International Baccalaureate program, especially the Primary Years Program (K-5). The AMAM has worked closely with the Curriculum Director for the OCS district and local teachers in implementing IB connections with the collection.

In preparation for the museum’s closure, resources have also been developed which focus on the historic architecture of the museum. These materials give in-depth background and visual analysis of the 1917 Cass Gilbert, 1977 Robert Venturi, and 1949 Frank Lloyd Wright buildings.

After the museum closes, a number of activities are planned to maintain the museum’s outreach to local and regional communities. Public programs, such as lectures and Community Days, will be held in offsite locations, including the Oberlin Public Library and the Oberlin Depot. Outreach to local schools will involve presentations on museum works.

The Education Department is currently developing Career Day-style open house activities geared towards middle- and high-school students that will bring together Oberlin College students and faculty, and AMAM staff, to introduce museum and fine arts careers to interested students. This project is a result of direct feedback received from K-12 teachers at the June workshop.

**EXPANDING RESOURCES**

During the 2008-2009 school year, the AMAM Education Department continued to emphasize the development of curriculum materials and explore new ways of engaging area educators with the deep resources of the museum’s permanent collection. A few highlights include:

- Expanded connections with Oberlin City Schools—the introduction of the International Baccalaureate (IB) curriculum resulted in more school visits across a wider age range than previous years.
- New classroom resource materials that highlight 20 major works in the collection were provided to teachers working in K-12 schools.
- Broader collaboration with area arts organizations, notably a June Teacher In-Service Workshop that focused on Oberlin architecture, organized with the Oberlin Heritage Center.
- Ohio Arts Council-funded transportation stipends to two regional school districts, enabling more than 300 area students to visit the museum on school trips.
- Every fifth-grade student (72) in Oberlin City Schools visited the exhibition “Painted Arrow People” in conjunction with their social studies curriculum; every second-grade student (287) in Amherst City Schools toured the AMAM galleries and participated in an activity organized with the Oberlin Heritage Center.

*above: Alexandra Michel (OC ’09)  right: AMAM Student Docent Training Class 2009*
Tuesday Teas
Join us on the second Tuesday of each month to hear a wide range of gallery talks that highlight works in the permanent collection or in current exhibitions. All talks begin at 2:30 pm and are followed by tea and light refreshments in the East Gallery.

September 8
Dr. Thomas McLean, Lecturer in English at the University of Otago, New Zealand, will discuss Benjamin West’s Portrait of Thaddeus Kosciusko (1797).

October 13
Associate Professor of Classics Kirk Ormond will present a lecture on The Finding of Erichthonius by Peter Paul Rubens (ca. 1632).

November 10
Assistant Professor of English Laura Baudot will speak on Joseph Wright of Derby’s Dovedale by Moonlight (ca. 1784).

December 8
This special program will feature an Oberlin College Senior, selected through a call for papers by the AMAM, who will present a talk focusing on one of the works in the museum’s collection.

Sunday Object Talks
September 13 through December 13
(Excep: October 18, 25, and November 29)
This program of Sunday afternoon talks, geared towards the informal visitor to the AMAM, begins its fourth year with presentations on works from the permanent collection and rotating exhibitions. Talks begin at 2:00 pm most Sundays during the spring semester. Please see the AMAM website for a complete list of objects and student presenters.

Lectures

Tuesday, September 22, 5:00 pm—Classroom 1, Allen Art Building
Pamela H. Smith, Professor of History at Columbia University, will present “Butter and Gold, Lizards and Vermilion: Art and Science in Early Modern Europe,” which describes a “vernacular science” of matter and nature that informed metalworking practices, and considers the origin and transmission of these ideas and techniques.

Thursday, Oct. 1, 5:00 pm—Hallock Auditorium, Lewis Center for Environmental Studies
Frederick Ilchman (Mrs. Russell W. Baker Assistant Curator of Paintings) and Rhona MacBeth (Eijk and Rose-Marie van Otterloo Conservator of Paintings), both from the Museum of Fine Arts, Boston, will discuss Tintoretto’s Nativity (ca. 1580) and share recent discoveries—using x-radiography, infrared reflectography, and other scientific methods—made beneath the surface of Venetian paintings.

Tuesday, Oct. 6, 5:00 pm—Classroom 1, Allen Art Building
Gregory D. Smith, Andrew W. Mellon Assistant Professor of Conservation Science, Buffalo State College, will present “What’s Wrong with This Picture? The Technical Analysis of a Known Forgery,” which uses a famous American folk art forgery case to explore the role of the conservator and conservation scientist in authenticity studies.

Friday, Oct. 9, 4:00 pm—Ripin Gallery, AMAM
Andria Derstine, Curator of European and American Art, will lead a gallery tour on Out of Line: Drawings from the Allen from the Twentieth Century and Beyond.

Monday, Oct. 12, 5:00 pm—Craig Lecture Hall, Science Center
Jay Pasachoff, Director of Hopkins Observatory and Field Memorial Professor of Astronomy, Williams College, will lecture on the intersections between astronomy in art in conjunction with the exhibition Starry Dome.

Wednesday, Dec. 2, 5:00 pm—Classroom 1, Allen Art Building
Artist Mary Miss will discuss her current projects involving the arts and environmental sustainability.

Thursday, Dec. 3, 5:00 pm—Classroom 1, Allen Art Building
Erik Inglis, Associate Professor of Art, Oberlin College, will present “The Stars above Paris: Monuments to François Arago, the greatest astronomer in 19th-century France,” in conjunction with the exhibition Starry Dome.

AMAM Parents Weekend Curator’s Tours

Friday, Nov. 6, 4:00 pm—Ripin Gallery
Franny Brock (OC ’09) for Out of Line: Drawings from the Allen from the Twentieth Century and Beyond.

Sat., Nov. 7, 2:00 pm—Sculpture Court
Mara Spece (OC ’10) for Engaging Spirits, Empowering Man: Sculpture of Central and West Africa.
Program Calendar

Online Resources

As part of its ongoing efforts to increase access to the collections, the AMAM has launched an online Podcast Series featuring recorded audio from students, faculty, and staff on works in the collection. More than forty podcasts have been recorded so far; many are available online for download now, with more to be added during the coming months.

Additionally, the museum has created profiles on websites such as Facebook and Flickr and will add profiles on other sites, such as Tumblr, in the fall.

Please visit www.oberlin.edu/amam/tech.htm for more information.

Available Podcasts include:

Ernst Ludwig Kirchner’s *Self Portrait as a Soldier* (1915), narrated by Abbe Schriber (OC ’09)

Michiel Sweerts’s *Self-Portrait* (ca. 1656), narrated by Anna-Claire Stinebring (OC ’09)

*Out of Albion: British Art from the AMAM*, featuring exhibition curator Colette Crossman, AMAM Curator of Academic Programs, with Amanda Shubert (OC ’10) and Liz Koehn (OC ’09)

Bridget Riley’s *Elapse* (1982), narrated by Martha Joseph (OC ’09)

Auguste Rodin’s *The Prodigal Son* (1907-17), narrated by Amy Wojciechowski (OC ’09)

*The AMAM Renovation Project*, featuring a conversation with AMAM Director Stephanie Wiles and Sam Anderson, lead architect of the project

September
6 Weltzheimer/Johnson House Tours, noon-5:00 pm
8 Tuesday Tea: Dr. Thomas McLean, 2:30 pm
11 Opening Reception, 6:00-8:00 pm, for:
   *Starry Dome: Astronomy in Art and the Imagination*
   *Engaging Spirits, Empowering Man: Sculpture of Central and West Africa*
   *Out of Line: Drawings from the Allen from the Twentieth Century and Beyond*
13 Sunday Object Talk, 2:00 pm
20 Weltzheimer/Johnson House Tours, noon-5:00 pm
22 Lecture: Pamela H. Smith, 5:00 pm
27 Sunday Object Talk, 2:00 pm

October
1 Lecture: Frederick Ilchman and Rhona MacBeth, 5:00 pm
4 Weltzheimer/Johnson House Tours, noon-5:00 pm
   Sunday Object Talk, 2:00 pm
6 Lecture: Gregory D. Smith, 5:00 pm
9 Curator’s Tour: Andria Derstine, 4:00 pm
11 Sunday Object Talk, 2:00 pm
12 Lecture: Jay Pasachoff, 5:00 pm
13 Tuesday Tea: Kirk Ormond, 2:30 pm
16 Community Day, noon-3:00 pm
18 Weltzheimer/Johnson House Tours, noon-5:00 pm

November
1 Weltzheimer/Johnson House Tours, noon-5:00 pm
   Sunday Object Talk, 2:00 pm
6 Curator’s Tour: Franny Brock (OC ’09) 4:00 pm
7 FAVA-AMAM Workshops, 1:00-4:00 pm
   Curator’s Tour: Mara Spece (OC ’10) 2:00 pm
8 Sunday Object Talk, 2:00 pm
10 Tuesday Tea: Laura Baudot, 2:30 pm
14 FAVA-AMAM Workshops, 1:00-4:00 pm
15 Weltzheimer/Johnson House Tours, noon-5:00 pm
   Sunday Object Talk, 2:00 pm
21 FAVA-AMAM Workshops, 1:00-4:00 pm
22 Sunday Object Talk, 2:00 pm

December
2 Lecture: Mary Miss, 5:00 pm
3 Lecture: Erik Inglis, 5:00 pm
5 FAVA-AMAM Workshops, 1:00-4:00 pm
6 Weltzheimer/Johnson House Tours, noon-5:00 pm
   Sunday Object Talk, 2:00 pm
8 Senior Tuesday Tea, 2:30 pm
13 Sunday Object Talk, 2:00 pm

Community Day
Friday, October 16
Noon-3:00 pm

“Community Arts and Culture Day”—The AMAM, Oberlin Heritage Center, FAVA, and other area organizations come together to hold a series of cultural activities for area schoolchildren. Schools may be out due to a teacher in-service day, but culture is “in”! For more information, visit the museum’s website at www.oberlin.edu/amam.

FAVA-AMAM Workshops

Saturdays, Nov. 7, 14, 21, and Dec. 5
1:00-4:00 pm

This popular collaboration between the AMAM and the Firelands Association for the Visual Arts (FAVA) returns. Geared especially towards middle- and high-school aged students, this workshop provides instruction and materials free of charge. For more information, visit the museum’s website at www.oberlin.edu/amam.
Founded in 1940 by Professor of Modern Art Ellen Johnson, the Art Rental Program allows Oberlin students and members of the community to rent original works of art each semester. Students line up in the museum courtyard—and in some cases, camp overnight—to take home works by artists such as Toulouse-Lautrec, Picasso, Andy Warhol, and Sol LeWitt. With more than 400 prints, paintings, photographs, and sculptures, the AMAM Art Rental collection has something for everyone!

The Art Rental collection may be previewed on Wednesday, Sept. 9, 10:00 am-4:30 pm. Student Rental takes place on Thursday, Sept. 10, 9:00 am-4:30 pm; student and community rental is on Friday, Sept. 11, 10:00 am-2:00 pm. The cost is $5.00 per work, per semester, with a limit of two works. Rented works must be returned to the museum during the week of Dec. 7, 2009, and no later than Thursday, Dec. 10.

Pablo Picasso (Spanish, 1881-1973)
_Au Cirque_, 1905
Drypoint
Art Rental Collection Transfer via Art Museum Gift Fund, 1994.24
The Weltzheimer/Johnson House at Oberlin College is a Frank Lloyd Wright Usonian House that sits on a three-acre lot several blocks from campus. Designed in 1948 and completed in 1950, 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 “remodeling” efforts scarred the space. However, in 1968 Professor of Art Ellen H. Johnson purchased the home and began the restoration process. In 1992 at her death, the house was given to Oberlin College to serve as a guesthouse for the Art Department and the Allen Memorial Art Museum. The house is now open to the public for tours and programs.

Tour information:
The Weltzheimer/Johnson House holds a public Open House on the first and third Sundays of each month, from noon until 5 pm. Admission is $5.00 per person. Group tours for other dates may also be accommodated. Closed major holidays—New Year’s Day, Easter, Independence Day, and Christmas. For further information, program dates, or to schedule a tour, please call the AMAM Education Department at (440) 775-8671 or email jason.trimmer@oberlin.edu.

Beginning this December, the Weltzheimer/Johnson House will begin seasonal closings to help better preserve the house, and protect it from extreme wear-and-tear. The house will be closed beginning on December 7, through January and February, and will reopen for public open houses on March 21.
## AMAM Renovation Schedule

**Summer 2009**  
John N. Stern Gallery closes

**January 2010-February 2011**  
Cass Gilbert building closes  
AMAM Programs continue offsite

**Spring 2011**  
Galleries begin phased reopening

**Reunion/Commencement**  
May 2011  
All galleries open

While the AMAM is closed, the art rental program will be held in an alternate location.

## Looking Ahead

The Allen Memorial Art Museum is deeply grateful for the annual support the Museum Friends receives from its many dedicated members. These donations help us organize a broad variety of exhibitions and public programs that offer enjoyment and encourage greater appreciation and understanding of art through the direct study of original works.

While the museum is closed from January 2010 to spring 2011, we hope you will carry on your support of the museum. The AMAM’s outreach will continue in alternative locations: Oberlin College classes will be held in Special Collections at Mudd Library, while an active public lecture series is planned for venues across campus. Our K-12 outreach will focus on broader collaboration with local arts organizations and on bringing art to local school districts.

Finally, although the collection will not be accessible for the public in Oberlin, we are very excited to have worked with museum colleagues in Ohio, New York, and Washington, DC, to plan an active loan program while we are closed. More information about upcoming collaborations will be highlighted in the next issue of this bi-annual newsletter and on our website.

**Ways to Give:**

There are many ways to support the Allen Memorial Art Museum. For more information or to make a gift, please contact AMAM Director Stephanie Wiles (stephanie.wiles@oberlin.edu; 440-775-8663) or Mike Nolan in Oberlin College’s Office of Development (mike.nolan@oberlin.edu; 440-775-8545).

**Share in the Foundation for our Future,** our building renovation and endowment effort to ensure that the museum can continue to support deep educational and aesthetic experiences for Oberlin College faculty, students, and the public.

**Consider a Planned Gift or an Endowment Gift** to the museum. Gifts have included support for curatorships, acquisitions, art conservation, exhibitions, and museum publications.