It is an enormous pleasure to take up my new position as the John G.W. Cowles Director after six years as a curator at the Allen Memorial Art Museum, during which time I came to greatly admire its distinguished history, impressive collections, and talented staff. I do so amidst a very high level of activity on the part of my colleagues. This past summer—a season often associated with rest and relaxation—saw preparations continue apace towards the AMAM’s major academic-year-long initiative on the theme of Religion, Ritual and Performance, including a wide array of exciting installations of works from antiquity to the present. One, a major loan exhibition comprising Renaissance art from the AMAM and over 30 paintings, sculptures, and decorative arts from the Yale University Art Gallery, is part of a collection-sharing initiative generously sponsored by the Andrew W. Mellon Foundation (see p. 3). Through this program, Yale has loaned significant parts of its collection to six other college and university museums: Bowdoin, Dartmouth, Mt. Holyoke, Oberlin, Smith, and Williams. The AMAM is proud to be part of this select group, and indeed to be the only museum chosen for the program which is not in the New England region. We extend our sincere thanks to the many Oberlin faculty members and Yale staff who have worked with us to bring this exhibition to fruition. Other installations, of ancient, Asian, African, Islamic, Latin American, European, and modern & contemporary art, have been organized by Oberlin students, faculty, and museum staff to complement and expand upon the themes of that show.

The AMAM was buzzing over the summer with seven Oberlin College faculty members, all from different departments, who worked with the museum’s Office of Academic Programs through Mellon-funded curriculum development grants, enabling them to use original artworks to enhance the academic experience in their upcoming courses (see p. 12).

(cont. p. 21)
Religion, Ritual & Performance in the Renaissance

Stern Gallery

Religion, Ritual and Performance in the Renaissance brings together more than 80 works, sacred and secular, spanning the late thirteenth to early seventeenth centuries, from both Northern and Southern Europe. The objects—which include paintings, sculptures, and decorative arts—are from the collections of the AMAM and Yale University Art Gallery.

The exhibition was made possible by a generous grant from the Andrew W. Mellon Foundation, as part of a collection-sharing initiative. It presents works used in private devotion, public worship, religious processions, and other rites and rituals, such as marriages, alongside those of a more secular nature, including portraits and chests, which nevertheless perform functions related to self-fashioning and display. Among the many exceptional works in the exhibition are two portable altarpieces that would have been used in private devotion: one, a painted triptych (the earliest on view, from ca. 1280-90), is discreet and intimate, while the other, a lapis lazuli- and coral-encrusted work complete with its case (one of the latest works, from 1608), is a masterpiece of craftsmanship. The exhibition allows the AMAM to supplement its rich Renaissance collection with superb paintings from Yale by Taddeo and Agnolo Gaddi, Sano di Pietro, Ridolfo Ghirlandaio, Lucas van Leyden, and Jacopo Tintoretto, among many others, as well as sculptures from France, Germany, and Italy.

An exciting aspect of the exhibition is the opportunity it presents to see works by Apollonio di Giovanni, Neri di Bicci, Mariotto di Nardo, and Barthel Bruyn the Elder from both the AMAM and YUAG collections. Also reunited are six enigmatic paintings from a series of twelve by Maerten van Heemskerck. An enormous early fifteenth-century Florentine altarpiece is seen in its full glory, emphasizing the fragmentary nature of so many other Renaissance paintings whose original surrounding works have been lost. The exhibition will be used extensively in teaching, research, and public programs during the 2012-13 academic year.

Related Events
Oct. 4, 5:30 pm—Dr. Laurence Kanter (OC ’76), Chief Curator and Lionel Goldfrank III Curator of European Art, Yale University Art Gallery, will present a lecture entitled “Ghiberti, Brunelleschi, and the ‘Birth’ of the Renaissance.” This talk is free and open to the public.

Dec. 6, 5:30 pm—Oberlin College’s Renaissance Recorder Ensemble will perform period music related to the ongoing “Religion, Ritual and Performance in the Renaissance” exhibition. A talk with Professor of Historical Performance Kathryn Montoya, Professor of English Nicholas Jones, and AMAM Director Andria Derstine will follow the concert.
Religion, Ritual & Performance in Modern & Contemporary Art

Ellen Johnson Gallery

As in earlier periods, the art of the 20th and 21st centuries engages in a dialogue with the important themes of religion, ritual, and performance. Works from the AMAM collection by artists from diverse backgrounds and artistic approaches reflect a broad array of responses to these concepts.

Examples by artists such as Louise Bourgeois and photographer Holly Wright address religion, ranging from the Christian tradition to other beliefs from around the world. Other artists like Jackie Winsor employ the idea of ritual as an art-making strategy, while Alison Saar and José Bedia present it as a subject. Ephemeral performance art is documented in works by artists including Joseph Beuys, Dennis Oppenheim, and Ana Mendieta.

This exhibition was curated by Denise Birkhofer, Assistant Curator of Modern and Contemporary Art, with assistance from Thomas Huston (OC ’13).

Related Events
Nov. 1, 5:30 pm—Audrey Flack, painter, sculptor, and pioneer in Photorealism, will discuss her works in the AMAM collection. (Sculpture Court, AMAM)

Performers: Dancers, Actors & Musicians

September 6–December 23, 2012
Ripin Gallery

In relation to the theme of “Religion, Ritual, and Performance,” this exhibition presents images of individuals who make their living in the performing arts field. Nearly 60 prints, drawings, photographs, and paintings from the AMAM collection are included, ranging from the 18th through the 20th centuries. While some of the works depict the performers at their trade, others capture behind-the-scenes glimpses of the subjects and their off-stage personas. Featured are images of ballet dancers by Edgar Degas and café-concert entertainers by Henri de Toulouse-Lautrec, celebrity headshots by Edward Steichen, Japanese woodblock prints of Kabuki actors, and photographs of rock-and-roll legends from Ernest Withers’s portfolio The Memphis Blues Again.

This exhibition was curated by Denise Birkhofer, Assistant Curator of Modern and Contemporary Art, with assistance from Georgia Horn (OC ’12).
European printmakers in the 15th to 17th centuries often worked with well-known subject matter—drawn from biblical texts, apocryphal stories, and the contemporary world—that would have been instantly recognizable to their peers. Whether used to create devotional images, narrative illustrations, or portraits, these familiar subjects often served as a starting point from which the artists could implement stylistic and technical innovations. Showcasing masterworks from the museum's collection by artists such as Martin Schongauer, Albrecht Dürer, Hendrick Goltzius, and Andrea Mantegna, this exhibition highlights those stories and figures that were frequently revisited and reinvented by Renaissance printmakers.

Albrecht Dürer (German, 1471-1528)  
*Adam and Eve*, 1504  
Engraving  
Gift of the Max Kade Foundation, 1967.33

This exhibition was curated by Sara Green (OC '12), AMAM Curatorial Assistant.
Ongoing Exhibitions

To provide space for the Religion, Ritual and Performance in the Renaissance exhibition, the AMAM's collection of European and American art from 1900 to 1950 was temporarily relocated to the Nord Gallery. New additions to the major works from this period include John Storrs's (American, 1885-1956) terracotta relief sculpture Joan of Arc (1919) and Alexander Calder's (American, 1898-1976) Landscape with Country House (1923-26).

Several works in the AMAM's Asian Ambulatory Gallery will be newly installed in time for the new academic year. Seven works from India, China, and Japan will be featured. The works from Japan include a woman's kimono and two woodblock prints that all relate to the ritual of the tea ceremony.

Hashiguchi Goyo (Japanese, 1880-1921)
Woman Fastening Her Underrobe, 1920
Color woodblock print
Mary A. Ainsworth Bequest, 1950.693

The “Recent Acquisitions” area features contemporary Brazilian artists Ernesto Neto (b. 1964) and Jac Leirner (b. 1961)—whose mixed media Prize (Corpus Delicti) includes airline ashtrays and boarding passes—alongside prints by 20th century Spanish artists Antoni Tàpies (1923-2012) and Eduardo Chillida (1924-2012).

The theme of Religion, Ritual and Performance carries over throughout all of the museum galleries this year, thanks to special labels that have been installed. Written by Education Department summer assistants Briggin Scharf (OC ’12) and Nicole Alonso (OC ’13), Academic Programs summer assistant Hanna Exel (OC ’12), and Lucas Briffa (OC ’12), Curatorial Assistant in the Office of Academic Programs, these labels make broad thematic connections among works from a range of cultures and time periods, and explore a number of religious practices, the importance of rituals around the world, and how notions of performance can be expressed in the visual arts. Of the eighteen works featured, examples include a 13th-14th-century South Indian bronze sculpture of the dancing baby Krishna, a Netherlandish ivory sculpture of the expulsion of Adam and Eve from Paradise, and eight works of art from Africa, some of which are recent acquisitions to the AMAM collection.

This exhibition was curated by Erika Raberg (OC ’09), 2011-12 AMAM Curatorial Assistant for Academic Programs.
Conservation News

Recently, The Gypsy Girl, a 1912 painting by American artist Robert Henri, was conserved at the Intermuseum Conservation Association. Two layers of discolored varnish and accumulated dirt that deadened the already somber coloration of the work were removed, and several small areas of loss in the paint at the lower edge were consolidated, filled and retouched.

This work is an important example of early 20th-century American painting in the AMAM collection. Although his early training was at the Pennsylvania Academy of Fine Arts and at the Académie Julian in Paris, Henri pioneered a style of painting that he intended to be independent both of academic and European, influence, and separate from what he considered the “establishment.” He formed the group “The Eight”, members of which later became known as the “Ashcan” school because of their straightforward depiction of everyday urban life. Henri often painted common people—especially children—during his many travels; this work of a young girl was painted in Madrid.

Curriculum Development Grants Awarded

In the spring semester, the AMAM awarded curriculum development grants to Oberlin College and Conservatory faculty interested in incorporating the museum’s encyclopedic holdings in their courses. During the upcoming fall and spring semesters, seven faculty members—Ann Cooper Albright (Theater and Dance), Wendy Hyman (English), Jeffrey Pence (Cinema Studies), Barbara Sawhill (Hispanic Studies), Maia Solovieva (Russian), James Swan Tuite (Religion) and Peter Swendsen (Technology in Music and Related Arts)—will bring their classes to the museum for multiple sessions of analyzing, discussing, and writing about original artworks as sources of historical information, social commentary, and inspiration for reflection or creation.

This is the second time that the museum has offered these competitive grants funded by the Andrew W. Mellon Foundation, which aims to strengthen the museum's curricular impact, expand interdisciplinary use of the collections, and cultivate students’ visual literacy skills. The AMAM-Mellon curriculum development grants were first offered in 2009 prior to the museum’s 20-month closure for renovations.

Faculty Development Workshop

On September 13, the Office of Academic Programs—in conjunction with the Oberlin Center for Teaching Innovation and Excellence—will offer a faculty development workshop on visual pedagogies and learning theories. Academic Programs curator Liliana Milkova and Professor of History Steve Volk will be leading the workshop, which is the third in a series that explore the use of academic museums to catalyze student learning across disciplines.
Andria Derstine Selected to Lead the AMAM

Following a nationwide search, Andria Derstine has been named the John G.W. Cowles Director of the Allen Memorial Art Museum.

Derstine first came to the AMAM in 2006 as the Curator of Western Art, and was promoted to Curator of Collections and Curator of European & American Art in 2009. Prior to the AMAM, she was an Andrew W. Mellon Fellow and then assistant curator in the Department of European Art at the Detroit Institute of Arts. Derstine earned her baccalaureate degree in history and literature at Harvard University in 1991. She earned her master’s degree (1996) and doctorate (2004) at New York University and also holds a certificate from the Center for Curatorial Leadership in partnership with Columbia University.

A specialist in 17th- and 18th-c. French and Italian painting, Derstine has a number of scholarly publications to her credit including co-author of the recently published Allen Memorial Art Museum: Highlights from the Collection.

Emeritus Professor of Fine Arts Paul B. Arnold, 1918-2012

Paul Arnold, Oberlin alumnus, distinguished artist, and longtime chair of Oberlin’s Art department passed away this past July at the age of 93.

Born in T’ai Yuan Fu, Shansi Province, China, Arnold first came to Oberlin College in 1936, subsequently earning his bachelor’s and master’s degrees, in 1940 and 1941. He began teaching art at Oberlin the following year; during this period, he rose from instructor to full professor, and his 1985 retirement marked the longest continuous tenure of a faculty member at the time.

Though Arnold began his career as a watercolorist, over the years he gradually turned toward the art of printmaking. His work has appeared in over 225 exhibitions, won numerous awards and accolades, and is a part of 15 public collections, including the Cleveland Museum of Art, the Seattle Art Museum, the Library of Congress, and the Allen Memorial Art Museum.

AMAM staff enjoyed working with Arnold over many decades, and he will be greatly missed. A celebration of Paul Arnold’s life is planned for September. Please see the Oberlin College website for more information.

Lucas Briffa (OC 2012) was recently appointed as a ten-month, full time Curatorial Assistant in the Office of Academic Programs. Lucas graduated with honors from Oberlin College with a major in Visual Arts and a minor in Art History. He is a visual artist whose work is greatly influenced by conceptual, minimalist and earth-work artists of the last half century. After completing his tenure at the Allen, Lucas plans on pursuing a graduate degree in fine arts in Europe.

Sara Green (OC 2012), an Art History and French major, studied in Brussels before spending her fourth year at Oberlin working in the AMAM’s Print Study Room and writing a thesis on metafictional novels by authors Patrick Modiano and Jorge Semprún. Sara will continue to work at the museum, providing research support as a Curatorial Assistant. In the coming years, she hopes to study art history in a graduate program.

Paul B. Arnold
(American, 1918-2012)
Stern Gallery, Allen Memorial Art Museum, 1939-40
Watercolor
Gift of the Artist, 1985.10
“First Thursday” Evening Hours

“First Thursday” evening hours will be held on the first Thursday of each month, September-December and February-May. On these evenings, the museum galleries will remain open until 8:00 pm for you to revisit old favorites, explore new installations, discover new works, listen to our audio tours, or browse through our collection catalog. Special concerts and talks will also be planned for these times and, as always, AMAM staff and student docents will be on hand to answer questions and chat with you about the museum’s holdings.

September 6
5:30 pm—Fall Exhibitions Opening Reception with curators’ tours by AMAM Director Andria Derstine, Assistant Curator of Modern & Contemporary Art Denise Birkhofer, curatorial assistant Sara Green, and Professor Esra Akin-Kivanc.

October 4
5:30 pm—Dr. Laurence Kanter (OC ’76), Chief Curator and Lionel Goldfrank III Curator of European Art, Yale University Art Gallery, will present a lecture entitled “Ghiberti, Brunelleschi, and the ‘Birth’ of the Renaissance.” A reception will follow. This talk is free and open to the public.

November 1
5:30 pm—Audrey Flack, painter, sculptor, and pioneer in Photorealism, will discuss her works in the AMAM collection. A reception will follow.

December 6
5:30 pm—Oberlin College’s Renaissance Recorder Ensemble will perform period music related to the ongoing “Religion, Ritual, and Performance in the Renaissance” exhibition, with a talk to follow. Kathryn Montoya, ensemble director and recorders, guest performer Michael Leopold, lute.

Tuesday Tea Talks

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 11
Erik Inglis, Associate Professor of Medieval Art History, will discuss works on view in the exhibition “Religion, Ritual, and Performance in the Renaissance.”

October 9
Tim Scholl, Associate Professor of Russian and Comparative Literature, will talk about Russian theater and the Ballets Russes, in conjunction with the exhibition “Performers: Images of Dancers, Actors, and Musicians.”

Sunday Object Talks

Beginning September 16
through December 9, 2:00 pm
(except October 21, 28, and November 25)

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. Please see the AMAM website for a complete list of objects and student presenters.
Community Day
Friday, October 12, 11:00 am until 3:00 pm

Four area organizations have teamed up to offer activities and workshops to area students when Oberlin City Schools are off for NEOEA Day (Northeast Ohio Educators Association), Friday, October 12. Parents looking for something to do can bring their young learners out, where a variety of activities and cultural events await. Most activities are geared towards primary school-aged children. Adult chaperones are required at all locations. All activities are free and open to the public.

Participating organizations include the Allen Memorial Art Museum, Firelands Association for the Visual Arts (FAVA), Oberlin Heritage Center, the Oberlin Public Library, and America Reads.

FAVA-AMAM Teen Workshop
Saturdays: November 10 and 17, December 1 and 8

The collaboration between the Firelands Association for the Visual Arts (FAVA) and the Allen Memorial Art Museum (Oberlin College) continues its popular run. Created especially for middle- and high-school aged students, this workshop features an intensive studio-based course focusing on artwork or media represented in the AMAM collection. All materials are provided free of charge to participants. This class fills up quickly and will be limited to 15 students. For more information, or to register, please contact the AMAM Education Department at (440) 775-8671, or email jtrimmer@oberlin.edu, or James Peake, Educator at FAVA, at favaeducation@oberlin.net, or call (440) 774-7158.

Oberlin Chalk Walk 2012 a huge success!

The seventh annual Chalk Walk was held this past June 23 throughout downtown Oberlin. This year’s event had 750 registered participants come out to create their own masterpieces—an increase of 23% from 2011! Thank you for making this event a success! Images from this year’s event can be found on the AMAM’s Flickr page (http://www.flickr.com/photos/allenartmuseum/sets/).
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 1947 and 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 “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.

SEPTEMBER
2 Weltzheimer/Johnson House Tours, noon-5:00 pm
6 First Thursday Evening Hours: Fall Exhibitions Reception, 5:30 pm
11 Tuesday Tea Talks: Erik Inglis, 2:30 pm
15 Weltzheimer/Johnson House Tours, noon-5:00 pm
16 Sunday Object Talks, 2:00 pm
23 Sunday Object Talks, 2:00 pm
30 Sunday Object Talks, 2:00 pm

OCTOBER
4 First Thursday Evening Hours: lecture by Laurence Kanter, 5:30 pm
7 Weltzheimer/Johnson House Tours, noon-5:00 pm
7 Sunday Object Talks, 2:00 pm
9 Tuesday Tea Talks: Tim Scholl, 2:30 pm
12 Community Arts and Culture Day, 11:00 am-3:00 pm
14 Sunday Object Talks, 2:00 pm
21 Weltzheimer/Johnson House Tours, noon-5:00 pm

NOVEMBER
1 First Thursday Evening Hours: lecture by Audrey Flack, 5:30 pm
4 Weltzheimer/Johnson House Tours, noon-5:00 pm
4 Sunday Object Talks, 2:00 pm
10 FAVA-AMAM Workshop, 1-4:00 pm
11 Sunday Object Talks, 2:00 pm
13 Tuesday Tea Talks: Wendy Hyman, 2:30 pm
17 FAVA-AMAM Workshop, 1-4:00 pm
18 Weltzheimer/Johnson House Tours, noon-5:00 pm

DECEMBER
1 FAVA-AMAM Workshop, 1-4:00 pm
2 Sunday Object Talks, 2:00 pm
6 First Thursday Evening Hours: concert by Renaissance Recorder Ensemble, 5:30 pm
8 FAVA-AMAM Workshop, 1-4:00 pm
9 Sunday Object Talks, 2:00 pm
11 Tuesday Tea Talks: Peter Swendsen, 2:30 pm

The Weltzheimer/Johnson House will hold its last tour of the year on Sunday, Nov. 18 and reopen Sunday, Apr. 7, 2013.

Tour information:
The Weltzheimer/Johnson House holds a public Open House on the first and third Sundays of each month, from noon until 5:00 pm; guided tours begin on the hour. Admission is $5.00/person. Reservations are not required except for groups of 10 or more. Guided tours on days other than scheduled open house dates are open only to groups of 10 or more, including school groups.

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 jtrimmer@oberlin.edu.
At the same time, the Education office and curatorial colleagues planned a very exciting fall semester of programs, in addition to hosting a week-long camp for teens in partnership with the Oberlin Heritage Center, and a week-long camp for kids (ages 5-13) with the Firelands Association for the Visual Arts (FAVA). We also hosted 20 art history professors from around the country, through the Council of Independent Colleges and with funding from the Samuel H. Kress Foundation, as part of a medieval and Renaissance art course co-taught by museum staff and Oberlin College art history faculty, and colleagues from Oberlin College’s Library, the Intermuseum Conservation Association, and the Cleveland Museum of Art. Our sustained high level of activity is due in no small part to the support received from November 2011 to June 2012 from Katherine Solender (OC 1977), who served as Interim Director, and I extend her my warmest gratitude for her wise leadership and management.

On a sad note, we were very sorry to learn of the death of Emeritus Professor of Fine Arts Paul Arnold, who was a tremendously supportive colleague and friend of the AMAM since his student days at Oberlin in the 1930s (see p. 13). His great knowledge of the museum’s history, and his generosity and warmth, will be sorely missed.

As we gear up for a year of great activity, we invite you to visit us, whether in person or via our blog (http://amamblog.tumblr.com)—and as always, we are grateful for your support.

Andria Derstine
John G.W. Cowles Director

Join the AMAM Museum Friends!

The AMAM’s first curator, Hazel King, founded the Museum Friends group in 1938. Over seventy years later, membership dues still provide crucial support for acquisitions, exhibitions, and public programs that offer enjoyment and encourage a greater appreciation and understanding of art through direct study of original works.

As a Museum Friend, you receive the membership benefits listed below. Most importantly, however, your support helps us maintain an active and vital presence within the local community and for the wider public. Please join today!

Membership categories:

**Oberlin College Students** $15

**Senior Citizens and Students** $20

**Individual**  
Subscription to the AMAM Newsletter  

**Family** $50  
All of the above benefits for up to 4 family members

**Contributing Members** $100 or more  
All of the above benefits, plus:  
*Allen Memorial Art Museum: Highlights from the Collection* catalogue  
The AMAM Annual Report  
Recognition in Oberlin College’s annual gift report at the Peter Pindar Pease ($100-$249) or Historic Elm ($250-$499) levels

**Supporting Members** $500 or more  
All of the above benefits, plus:  
Membership in Oberlin College’s Arthur Tappan Society

**Director’s Circle** $1000 or more  
All of the above benefits, plus:  
Membership in Oberlin College’s Antoinette Brown Blackwell Society ($1,000-$1,832)

**Note:** Gifts of $1,833 and over qualify members for Oberlin College’s John Frederick Oberlin Society.

For more information, please visit our website at: www.oberlin.edu/amam/join.html or call (440) 775-8670.

Membership
Visit & Explore

ALLEN MEMORIAL
ART MUSEUM

Oberlin College
87 North Main Street
Oberlin, OH 44074

www.oberlin.edu/amam
http://amamblog.tumblr.com
http://rubens.cc.oberlin.edu/emuseum