I’m very pleased to be able to announce two items of good news about the AMAM’s Foundation for our Future, the museum’s current building renovation and endowment effort (see pp. 12-13). At their December 2008 meeting, Oberlin College’s Board of Trustees approved a $9.2 million replacement/upgrade of the museum’s mechanical, electrical, and plumbing systems. In spite of challenging economic times, the museum’s project—and several other capital projects on campus—will continue. These important investments in support of critical infrastructure are funded with low-interest tax-exempt bonds taken out a year ago that can only be used for building projects.

The Trustees’ approval affirms Oberlin’s long-standing commitment to the visual arts—a history that reaches back more than 100 years. In 1904, Charles F. Olney, a Cleveland educator, bequeathed his collection to the college to aid in the teaching of art. Other major gifts followed, encouraging Dr. Dudley Peter Allen (OC 1875) and his wife Elizabeth Severance Allen (later Prentiss) to build a museum in 1917 to ensure that Oberlin’s art would be splendidly housed in perpetuity.

Today, thanks to many extremely generous donors, students have unparalleled access to an extraordinary collection of original works of art from which to study and learn. These resources are also made available free to the public—and nearly 40,000 visitors are welcomed to the AMAM annually from northeastern Ohio and beyond.

Because our talented and dedicated museum staff members are equally important to the AMAM’s mission, I am also extremely pleased that the Andrew W. Mellon Foundation has awarded the museum a $1.25 million endowment challenge and current-use grant to support our Academic Programs Office (see p. 12). The Mellon Foundation endowment will provide permanent funds to increase the museum’s outreach to Oberlin College faculty and students, allowing us to further integrate the museum into the College curriculum. We extend our sincere gratitude to the Mellon Foundation for this generous challenge grant.

For generations, students, scholars, and the public have appreciated art at the Allen. I encourage you, too, to visit the museum to attend one of our many programs, to reengage with a favorite work of art, or to listen and ask questions at a Sunday afternoon object talk given by one of our excellent student docents. Nearly every week during the academic year, a short talk on the origin and meaning of a single work of art encourages visitors to slow down and contemplate one painting, sculpture, or decorative object. Come see us soon. I guarantee you will be rewarded with new insights that will provoke, inspire, and delight.
**“To Make Things Visible”: Art in the Shadow of World War I**

*February 3 - June 7, 2009
South Ambulatory*

Ernst Ludwig Kirchner’s 1915 painting *Self-Portrait as a Soldier* (see cover) and four powerful self-portraits by Max Beckmann serve as the focal point of this exhibition of primarily drawings and prints dating from about 1910 to 1925. The emotional drama and psychological intensity of the works on view—underscored by Kirchner’s disturbing vision of himself as a soldier with his painting hand chopped off—suggests the increasingly varied ways artists sought to express the human condition.

Also on view are early Symbolist and Jugendstil explorations by Edvard Munch, Wassily Kandinsky, and Gustav Klimt alongside highly expressive graphic works—some of them direct responses to World War I—by German artists Erich Heckel, Max Pechstein, Karl Schmidt-Rottluff, and Käthe Kollwitz. After the war, a younger generation of artists such as Otto Dix and George Grosz followed a new path of social criticism in powerful explorations of the brutality of war.

Exploiting a wide range of themes—portraiture, cityscapes, the circus or variety-hall, and religious imagery—these artists sought to communicate a deeper understanding of the world around them. “Art,” Paul Klee famously wrote in 1920, “does not reproduce what is visible, but makes things visible.”

*This exhibition, curated by Abbe Schriber (OC ’09) and AMAM Director Stephanie Wiles, was organized in conjunction with Leonard V. Smith and Annemarie Sammartino, Department of History, Oberlin College. Support for the development of this exhibition was provided by the Andrew W. Mellon Foundation.*

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**World War I Conference: “The Unfinished Business of War and Revolution: Europe, 1918-1919”**

*Friday-Saturday, March 13-14, 9:30 am-4:30 pm
Wilder 112
Saturday, March 14, 5:30 pm
Closing reception at the AMAM*

Fifteen leading European and North American specialists on World War I and its aftermath will present papers on broad themes, including legacies of the war, the transformation of international law and society, the movement of peoples, and narratives of revolution.

*Friday, March 13, 4:30 pm
Kulas Recital Hall, Oberlin Conservatory
Concert Music of the World War I Era, performed by Oberlin Conservatory students and faculty. Includes Works by Berg, Schoenberg, Debussy, Ravel, Britten, and Stravinsky.*

*This conference has been organized by Leonard V. Smith and Annemarie Sammartino, Department of History, Oberlin College.*
New Exhibitions

Envisioning Edo’s Splendor: “The Floating World” and Beyond

February 3 - July 19, 2009
Ripin Print Gallery

This exhibition—presenting a selection of Japanese prints from the Allen’s extensive collection—has been designed as a broad overview of the history, technique, and subject matter of ukiyo-e, or “pictures of the floating world.” Using Edo (modern day Tokyo) and its many pleasurable distractions as a starting point, the exhibition paints a picture of Japanese culture and society through times of peace and prosperity, as well as economic and political unrest. The majority of the works are drawn from the Mary A. Ainsworth bequest of 1950, a collection of nearly 1,500 prints celebrated for its breadth and rarity of impression. Spanning nearly three hundred years, the works on view represent several key categories: early technique; kabuki actors and courtesans; historical legend and literary themes; landscapes; and modern prints, including such masters as Okumura Masanobu, Kitagawa Utamaro, Tōshūsai Sharaku, Utagawa Hirokage, and Katsushika Hokusai.

Organized by Abbe Schriber (OC ’09) and Assistant Professor of Art Bonnie Cheng, the exhibition is a teaching resource for courses in the East Asian Studies Program and the Art Department during spring semester 2009.

Utagawa Hirokage (Japanese, act. late 1850s)
Fox Fires at Oji, “Oji kitsunebi” (detail), ca. 1850-70
Color woodblock print
Mary A. Ainsworth Bequest, 1950.497

Imaging Rome Through Artists’ Eyes, 1600-1800

February 3 - July 19, 2009
Ripin Print Gallery

Rome and its ruins continued to capture the European imagination centuries after the downfall of the Roman Empire. This exhibition shows how Rome and its monuments were seen and memorialized through the eyes of painters, printmakers, and draftsmen from both Northern Europe and Italy.

Highlights from the AMAM’s outstanding permanent collection include works by the prolific master etcher Giambattista Piranesi, as well as pastoral landscapes made by Dutch 17th-century artists who traveled to Rome and French artists who arrived during the time of the “Grand Tour,” creating both lifelike and imaginative works. Selected loans from the Special Collections of the Oberlin College Library are also featured.

This exhibition was organized by Hannah Brewer (OC ’09) with assistance from Professor Susan Kane, Curator of Academic Programs Colette Crossman, Curator of Western Art Andria Derstine, and Special Collections Librarian Ed Vermue.

Giovanni Battista Piranesi (Italian, 1720-78)
Temple of Clitunno from Antichità Romane de’ Tempi della Repubblica (Roman Antiquities from the Era of the Republic and Early Empire), after 1765
Etching
Gift of Janet Knapp Byles (OC 1944), 1991.32
Recent Acquisitions

February 3 - July 19, 2009
West Ambulatory

Organized by Andria Derstine, Curator of Western Art

Two prints by Jasper Johns are among the recent additions to the AMAM's holdings of important works of 20th-century art. Johns' monumental lithograph *Land's End* of 1979, a gift of James (OC ’64) and Pamela Elesh, and a colorful untitled silk-screen of 1997, a gift of Douglas Baxter (OC ’72), display two different moments in the artist's career. Also on view are a mixed-media assemblage by the sculptor and performance artist John Bock and a colorful 1959 abstract painting by artist Ralph Humphrey, the latter donated by Paul Walter (OC ’57).

Lea Grundig’s 1935 *Playground at Night*, showing lovers surreptitiously meeting, complements the works in the nearby World War I exhibition. The print is based on the artist and her husband, who, as a Jew and a Communist, had to meet secretly to escape persecution in the early years of Nazi rule.

A selection of other recent print acquisitions is also on view, including works by the 17th-century Dutch artist Jacob Louÿs and the 18th-century French artists Ange-Laurant de Lalive de Jully, Pierre Subleyras, and Antoine Watteau, including two of only ten original designs Watteau ever etched. The striking *Venus Showing Psyche to Amor* of 1880 by German artist Max Klinger, a gift of former AMAM director Richard Spear and Athena Tacha, completes this group.

above:
Pierre Subleyras
(French, 1699-1749)
The Banquet in the House of Simon the Pharisee, 1738
Etching
Ripin Art Purchase Fund, 2007.20

right:
Antoine Watteau (French, 1684-1721)
Figures de modes: Le Promeneur vu de face, ca. 1709-10
Etching
Ripin Art Purchase Fund, 2007.21

above:
Jasper Johns
(American, born 1930)
*Land's End*, 1979
Lithograph
Gift of Pamela and James (OC 1964) Elesh in honor of Stephanie Wiles, 2008.24

left:
Lea Grundig
(German, 1906-77)
*Playground at Night*, 1935
Etching
Art Object Sales Fund, 2008.7

above:
Jasper Johns
(American, born 1930)
*Land's End*, 1979
Lithograph
Gift of Pamela and James (OC 1964) Elesh in honor of Stephanie Wiles, 2008.24

left:
Lea Grundig
(German, 1906-77)
*Playground at Night*, 1935
Etching
Art Object Sales Fund, 2008.7
Out of Albion: British Art from the AMAM

Ongoing
John N. Stern Gallery

Encompassing 13th-century illuminated manuscripts, William Hogarth’s witty “moral progresses,” the Pre-Raphaelites of the Victorian age, Henry Moore’s undulating forms, and Bridget Riley’s Op Art abstractions, this exhibition showcases more than seven centuries of British art from the AMAM collection. With attention to their social and cultural context, more than 100 objects in varied media chart the rise of a national school, the birth of photography, the emergence of modernism, and the country’s rich traditions of history painting, satire, portraiture, and landscape. Artists such as Vanessa Bell, William Blake, Julia Margaret Cameron, Henry Fuseli, Richard Hamilton, William Morris, Sir Joshua Reynolds, and J.M.W. Turner elucidate what Nikolaus Pevsner famously defined in 1955 as the “Englishness” of English art. Far from parochial, however, the powerfully imaginative works on display also attest to Britain’s significant artistic influence beyond its own borders.

This exhibition was organized by Colette Crossman, Curator of Academic Programs, with Elizabeth Koehn (OC’09)
Ongoing Exhibitions

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

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

The AMAM is pleased to announce new discoveries on Northern Renaissance panels

Two panels with scenes of the life of Mary Magdalene, previously identified as by a South German or Swiss artist, have been recognized by researchers in Germany as part of a multi-panel altarpiece comprised of sculpted wood and paintings. The paintings are now attributed to Erhard Altdorfer (about 1480-1561), brother of the more famous artist Albrecht Altdorfer, known particularly for his landscapes. Katrin Petersen, a student at the University of Kiel—building on earlier research by Dr. Kurt Löcher—contacted the AMAM to share the discoveries.

Erhard Altdorfer worked in Regensburg, Bavaria, as well as in Schwerin near Lübeck in northern Germany, where the altarpiece now resides. The AMAM’s panels, which date to 1519, show the Magdalene aiding in the healing of the wife and son of the Prince of Marseilles and—as newly identified by our German colleagues—appearing at the Battle of Bornhöved in 1227, when troops from Lübeck and Hamburg defeated Denmark.

The paintings, which entered the AMAM’s collection in 1941, had previously been exhibited in Switzerland as by a Swiss artist. Once in the AMAM’s collection, they were considered as originating from the Swabian-Swiss border region around Lake Constance. In fact, the panels are from Lübeck and, if the attribution to Altdorfer is correct, were likely painted by him when he lived near there. The AMAM looks forward to collaborating on further research with the scholars in Kiel.

New Discoveries on Northern Renaissance Panels

above:
Erhard Altdorfer (German, ca. 1480-1561)
St. Mary Magdalene Raising the Wife of the Prince of Marseilles, 1519
Oil on oak panel
R.T. Miller, Jr. Fund, 1941.73

left:
St. Mary Magdalene Raising a Dead Knight for Confession, 1519
Oil on oak panel
R.T. Miller, Jr. Fund, 1941.74

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

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

Peter Paul Rubens (Flemish, 1577-1640)
The Finding of Erichthonius, 1632-33
Oil on canvas
R. T. Miller Jr. Fund, 1944.96

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Significant progress has been made on the AMAM’s current building renovation and endowment effort, Foundation for our Future, as discussed in the Director’s letter in this newsletter. On these pages, read about recent milestones and learn how you can support this project to secure the ongoing excellence of the AMAM.

Building Renovation
In December 2008, Oberlin College’s Board of Trustees approved spending $9.2 million to support the installation of a new mechanical system to meet the museum’s complex climate control requirements. This base project also includes a significant upgrade of electrical and plumbing systems—components of which date back to the museum’s original 1917 Cass Gilbert building—as well as a new art storage space beneath the King Sculpture Court. Several associated projects, including the restoration of paintings on the upper walls and ceiling of the Sculpture Court, new lighting for galleries, and two naming opportunities to fund upgrades in original Cass Gilbert galleries, are central to our ongoing fundraising effort.

Endowment Support
The AMAM received a $1.25 million endowment challenge and current-use grant from the Andrew W. Mellon Foundation in September 2008 to expand the use of the Museum’s collections in teaching, research, and learning at the College. The Mellon Foundation awarded Oberlin a $1,000,000 endowment for the AMAM’s Office of Academic Programs, which conducts a broad range of programming for Oberlin faculty and students. An additional $250,000 will support new program development and staffing for the Office over the next four years, during which time matching funds of $750,000 will be raised for the endowment.

We are very pleased to announce that the Class of 1959 has selected this project as a fundraising goal for its 50th reunion. When completed, the $1.75 million endowment will fund the AMAM’s outreach to the College in perpetuity. Curricular planning for 2009 includes a new art conservation class to facilitate interdisciplinary ties between chemistry and art, while a course entitled “Landscape/Soundscape/Wordscape,” team-taught by faculty in English and the Conservatory of Music and museum curators, will explore the work of composers, writers, and visual artists.

Hazel B. King Sculpture Court: Clerestory and Ceiling
History: The AMAM’s soaring central sculpture court with its decorated clerestory and ceiling demonstrates the visual unity Cass Gilbert sought to achieve throughout the museum. Gilbert hired painter and mosaicist Frederick J. Wiley to decorate both the exterior loggia and the interior upper walls and ceiling of the museum’s Sculpture Court. Following mural techniques established during the American Renaissance movement in the late 1870s, Wiley’s paintings were executed on canvas and later attached to the walls. The coffered ceiling is enlivened with animal and foliage designs, while the upper walls of the clerestory feature verses written by the American transcendentalist Christopher Pearce Cranch (1813-1892).

Need: Wiley’s original decorations, never restored since their completion in 1917, now show darkening and paint losses, particularly on the upper walls. A study of the decorations’ condition made by the Intermuseum Conservation Association (ICA) shows that cleaning will return the murals to their original glory.

Cost: For cleaning and restoration, $600,000.

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 regularly lends art from its collections to important exhibitions both in the United States and abroad. A large, two-plate etching from 1519 by German artist Daniel Hopfer, is featured in the Philadelphia Museum of Art’s *Grand Scale*, an exhibition of seldom-seen prints from the 15th-16th centuries.

Daniel Hopfer, *The Large Altar with the Tree of Jesse, Crucifixion and Resurrection*, etching, on view in *Grand Scale: Monumental Prints from the Age of Dürer and Titian*, Philadelphia Museum of Art (January 30-April 26, 2009)

Steven Kaltenbach, *Time Capsule*, 1969, stainless steel, on view in *The Quick and the Dead*, Walker Art Center, Minneapolis (February 13-May 5, 2009)

Herri met de Bles, *Landscape with the Conversion of Saul on the Road to Damascus*, 1545, oil on panel, on view in *The Double Image in the Art of the Renaissance to the 20th century*, Réunion des musées nationaux, Paris (April 6-July 6, 2009)

Battista Angolo del Moro (attrib.), *A Vision of the Holy Family near Verona*, 1581, oil on canvas; and Frederic Edwin Church, *The Letter Revenge*, ca. 1845, oil on canvas, on view in *Visual Deception*, Nagoya City Art Museum, Japan (April 11-June 7, 2009)

Henri Matisse, *Young Girl Seated (La Biche)*, 1936, oil on canvas, on view in *Matisse, Menschen, Masken, Modelle*, Bucerius Kunst Forum, Hamburg (January 31-April 18, 2009)

Virtual exhibition on medieval pilgrimage uses AMAM collection

The AMAM is pleased to participate in *Art in Motion: The Art of Pilgrimage*, a lecture series, two-venue exhibition, and symposium organized by Professor Erik Inglis of Oberlin College’s Art Department, and Heath Patten, Associate Lecturer of Art at the University of Akron. Through February 2009, the Emily Davis Gallery at the Mary Schiller Myers School of Art, University of Akron, is presenting an exhibition of works related to pilgrimage. As part of a larger “virtual exhibition,” nine works in the AMAM’s galleries that relate to medieval pilgrimages are highlighted with labels decorated with a scallop-shell—the symbol of St. James, patron saint of pilgrims. Visitors to the AMAM can learn more about one of the earliest and most universally recognized religious rites: as part of the larger program series, an undergraduate symposium will be held at the Myers School of Art. For more information, please visit [http://art.uakron.edu/](http://art.uakron.edu/).

AMAM Japanese works inspire contemporary artist

Artist Iona Rozeal Brown visited the AMAM in January 2009 as part of a grant made to the Museum of Contemporary Art Cleveland from the Chicago-based Joyce Foundation, to support artists of color in Midwestern cities. Brown drew inspiration from the AMAM’s outstanding collection of Japanese woodblock prints. The Joyce Foundation grant will support the commissioning of new works—based on works by the nineteenth-century Japanese artist Tsukioka Yoshitoshi in the AMAM collection—and their exhibition at MOCA Cleveland in early 2010. Brown is known for paintings that blend influences from Asian art and American hip-hop culture. The AMAM houses 45 prints by Tsukioka Yoshitoshi (1839-1892), many donated by Oberlin alumnus Paul F. Walter (1957).

Art and Science meet at the Oldenburg Plug

Oberlin senior chemistry major Katie Mauck has been researching the corrosion of Cor-Ten steel, the material of the AMAM’s *Giant Three-Way Plug* by Claes Oldenburg, under the supervision of Oberlin chemistry professor Katie Oertel and Intermuseum Conservation Association conservator Heather Galloway. She has exposed slightly weathered Cor-Ten samples to a wet environment over the past several months, tracking the rate of corrosion gravimetrically and with X-ray diffraction. Following discussions with conservators, Katie determined that patina formation on weathering steel is not well understood in the conservation community, prompting her to delve into this subject. Katie will present her research later this spring, when the *Plug* is reinstalled.

A beloved Oberlin landmark and Oldenburg’s first commissioned public sculpture, *Giant Three-Way Plug* (1970) is being conserved with support from a National Endowment for the Arts grant. The reinstallation of the *Plug* in spring 2009 is eagerly anticipated by the Oberlin community.

Education Department launches new Classroom Resource Sheets

At the start of the 2008-09 school year, the AMAM announced new resources available to help area teachers incorporate collection works into their curriculum. These Classroom Resource Sheets were funded by a grant from the Ohio Arts Council, and developed with input from Oberlin City Schools Curriculum Director Ann Glass, as well as participants in a June 2008 Teacher Workshop. Focusing on twenty works from the collection, these materials provide background information on the artist and time period, visual analysis, vocabulary, and curriculum connections for each object. Additionally, the Ohio Academic Content Standards and K-12 Benchmarks met by the study of the work and related classroom activities are also included. Individual resource sheets, as well as the entire packet, can be downloaded by visiting: [www.oberlin.edu/amami/classroomresourcesheets.htm](http://www.oberlin.edu/amami/classroomresourcesheets.htm).
MEXICAN REVOLUTION TEACHING EXHIBITION

Last fall, students in History 361, "The Mexican Revolution: Birth, Life, Death," made ongoing use of the collection through a special teaching exhibition, The Mexican Revolution in Prints and Paintings. Organized by Oberlin College Professor Steven Volk and Curator of Academic Programs Colette Crossman, the installation featured works by the Mexican Muralists—José Clemente Orozco, Diego Rivera, and David Siqueiros—and their contemporaries. In addition to using the objects as primary source material to explore the continually evolving interpretations of the Revolution and its ultimate meaning, students researched individual works over the course of the semester and wrote extended labels for display in the exhibition.

AMAM DOCENT LIAISON PROGRAM

In efforts to reach a broader cross-section of Oberlin's academic community, the museum’s Academic Programs Office is launching a new program of AMAM Docent Liaisons this spring. These special ambassadors for the museum are double majors in art history and another subject; are majoring in a subject other than art history; or have proficiency in a foreign language. Already trained in museum education techniques for leading K-12 school and public tours, these students are now equipped with the skills to assist with Oberlin College class visits to the museum galleries and Wolfgang Stechow Print Study Room. Docent Liaisons will act as a resource for faculty in departments such as biology, cinema studies, English, environmental studies, French, German, history, Jewish studies, neuroscience, and the Conservatory, answering questions about policy and procedure for class visits, advising faculty on the collection and its potential relevance for the curriculum, and collaborating with faculty to develop and prepare class content for museum visits.

Winter Term 2009 Wraps Up

A new group of 15 Oberlin College students just completed the 2009 Winter Term "Practicum in Museum Education," taught by Curator of Education Jason Trimmer, and student assistant Ally Sterman ('09). This class teaches students about the collection, introduces them to different techniques of presenting educational and group tours to public audiences, and provides them with important experience and contacts in the museum field. Guest speakers included dealers, conservators, architects, and curators in addition to sessions held with AMAM staff. Trips to regional museums were also a highlight of the class. This year, students tested their new skills and knowledge, by presenting tours to regional school students.

Diego Rivera (Mexican, 1896-1957)

Emiliano Zapata, 1932
Lithograph
Gift of Leona Prasse from the Mr. & Mrs. Charles G. Prasse Collection in honor of Ellen H. Johnson, 1977.93
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 light refreshments in the East Gallery.

February 10
John Harwood, Assistant Professor of Art, will speak on “The Legacy of Architectural Modernism in Oberlin,” which examines changes in architecture in the post-World War II era.

March 10
Annemarie Sammartino, Assistant Professor of History, will discuss the meaning of utopia and dystopia in Weimar German politics and culture.

April 14
Melissa Duffes, AMAM Publications Coordinator, will present a talk on understanding Decorative Arts in the context of a fine arts museum, focusing on objects that are rarely on display at the AMAM.

May 12
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

Sunday Object Talks

Dates: February 8-May 24, 2009
(Except: March 22, March 29, April 12)

This program of Sunday afternoon talks, geared towards the informal visitor to the AMAM, begins its third 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 on the Museum’s Collection

Wednesday, April 8, 5:00 pm
Classroom 1, Allen Art Building
Richard Spear, University of Maryland, will present “Painting for Profit in Baroque Rome,” which examines costs and wages for 17th-century artists, with particular focus on Pietro da Cortona.

Tuesday, April 14, 5:00 pm
Classroom 1, Allen Art Building
Painter Tonya Ingersol (OC ’88) will discuss her path from Oberlin Double Degree student majoring in Mathematics and Music Composition to a flourishing career as a figure painter. She will show new work from her most recent exhibition at the June Kelly Gallery in SoHo.

Oberlin Chalk Walk 2009

Saturday, June 20
10:00 am-4:00 pm
(Rain date: Sunday, June 21)

Public Workshop: June 13

Join us this June for the fourth annual Oberlin Chalk Walk. Held on the streets of downtown Oberlin, several master artists will create beautiful and intricate chalk works on the sidewalks. Artists of all ages and skill levels can also participate using materials provided free of charge. Live bands will provide the atmosphere as you provide the art. The AMAM again teams up with FAVA, Main Street Oberlin, and the Oberlin Public Library for this popular annual event.

A public workshop for learning the techniques and history of sidewalk painting will be held one week prior to the event, on Saturday, June 13, from 10:00 am until noon. Please check the AMAM website, or contact the Education Department at (440) 775-8671 for more details.

FAVA AMAM Workshops

Saturdays, March 21-April 18
1:00-4:00 pm
Instructor: Anne Maiden
Theme: Ceramics

The collaboration between the Firelands Association for the Visual Arts (FAVA) and the AMAM continues its popular run. Created especially for middle- and high-school aged students, this workshop combines an intensive studio based course with thematic tours at the museum led by Oberlin College student docents. The class fills up quickly, so please call FAVA at (440) 774-7158, or the AMAM Education Department at (440) 775-8671 for more information or to enroll.

Community Day

Saturday, April 4
Noon-3:00 pm

This popular event for local families and their younger learners returns. Community Day features a workshop instructed by an artist from Young Audiences of Northeast Ohio, as well as a free book giveaway from the Oberlin College “America Reads” program.

The AMAM teams up with the Classics Department’s “Distinguished Alumni in Classics Lecture Series” to present two lectures by Professor David Mitten (OC ’57), the James Loeb Professor of Classical Art and Archaeology at Harvard University and the George M.A. Hanfmann Curator of Ancient and Byzantine Art, Emeritus, at the Harvard University Art Museum.

Tuesday, March 31, 5:00 pm
Classroom 1, Allen Art Building
Professor Mitten will discuss “The Joy of Teaching Ancient Art through Objects.”

Thursday, April 2, 4:30 pm
Craig Lecture Hall, Science Center
Professor Mitten will present “A Classical Archaeologist’s Backward Look.”

Professor Mitten’s visit is sponsored in part by the Oberlin Alumni Association.
Founded in 1940 by Ellen Johnson, the Art Rental Program allows Oberlin students and members of the community to rent two 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 Red Grooms. With more than 400 prints, paintings, photographs, and sculptures, the rental collection has something for everyone.

New this semester are two works by American artist Nathaniel Hester (b. 1976)—an etching, _What Falls Away, #1_ (2004) and _Animal Farm–Snake_ (2008), a serigraph—and a pen and ink, gray wash, and watercolor on paper, _Untitled_ (2005) by American artist David Morrison (b. 1956).

_above:_
David Morrison (American, born 1956)
_Untitled, 2005_
Pen and ink, gray wash and watercolor on paper
Gift of Betty Beer Franklin (OC 1965), 2008.5

_right:_
Nathaniel Hester (American, born 1976)
_Animal Farm–Snake, 2008_
Serigraph
Art Rental Fund, 2008.3
**February**

2  
*Art in the Shadow of World War I* exhibition opens
*Japanese Woodblock Prints* exhibition opens
*Imaging Rome* exhibition opens
*Recent Acquisitions* exhibition opens

8  
Sunday Object Talk, 2:00 pm

10  
Tuesday Tea: John Harwood, 2:30 pm

15  
Sunday Object Talk, 2:00 pm

22  
Sunday Object Talk, 2:00 pm

**March**

1  
Weltzheimer/Johnson House Tours, noon-5:00 pm
Sunday Object Talk, 2:00 pm

8  
Sunday Object Talk, 2:00 pm

10  
Tuesday Tea: Annemarie Sammartino, 2:30 pm

13  
Conference: World War I, 9:30 am-4:30 pm
Concert: Music of World War I, 4:30 pm

14  
Conference: World War I, 9:30 am-4:30 pm

15  
Weltzheimer/Johnson House Tours, noon-5:00 pm
Sunday Object Talk, 2:00 pm

21  
FAVA-AMAM Workshop, 1:00-4:00 pm

28  
FAVA-AMAM Workshop, 1:00-4:00 pm

31  
Lecture: David Mitten, 5:00 pm

**April**

2  
Lecture: David Mitten, 4:30 pm

4  
Community Day, noon-3:00 pm
FAVA-AMAM Workshop, 1:00-4:00 pm

5  
Weltzheimer/Johnson House Tours, noon-5:00 pm
Sunday Object Talk, 2:00 pm

8  
Lecture: Richard Spear, 5:00 pm

11  
FAVA-AMAM Workshop, 1:00-4:00 pm

14  
Tuesday Tea: Melissa Duffes, 2:30 pm
Lecture: Tonya Ingersol, 5:00 pm

18  
FAVA-AMAM Workshop, 1:00-4:00 pm

19  
Weltzheimer/Johnson House Tours, noon-5:00 pm
Sunday Object Talk, 2:00 pm

26  
Sunday Object Talk, 2:00 pm

**May**

3  
Weltzheimer/Johnson House Tours, noon-5:00 pm
Sunday Object Talk, 2:00 pm

10  
Sunday Object Talk, 2:00 pm

12  
Annual Senior Tuesday Tea, 2:30 pm

17  
Weltzheimer/Johnson House Tours, noon-5:00 pm
Sunday Object Talk, 2:00 pm

24  
Sunday Object Talk, 2:00 pm

**June**

7  
Weltzheimer/Johnson House Tours, noon-5:00 pm
*Art in the Shadow of World War I* exhibition closes

13  
Oberlin Chalk Walk Workshop, 10:00 am-noon

20  
Oberlin Chalk Walk, 10:00 am-4:00 pm

21  
Weltzheimer/Johnson House Tours, noon-5:00 pm

**July**

5  
Weltzheimer/Johnson House Tours, noon-5:00 pm

19  
Weltzheimer/Johnson House Tours, noon-5:00 pm
*Japanese Woodblock Prints* exhibition closes
*Imaging Rome* exhibition closes
*Recent Acquisitions* exhibition closes

**August**

2  
Weltzheimer/Johnson House Tours, noon-5:00 pm

16  
Weltzheimer/Johnson House Tours, noon-5:00 pm
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 5:00 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.

Please note:
The Weltzheimer/Johnson House will be closed during the month of February due to winter weather conditions.
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** $40
- Subscription to the AMAM Newsletter
- Invitations to the AMAM’s exhibition openings and special events
- Recognition in Oberlin College’s annual gift report at the Crimson and Gold level

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

**Contributing Members** $100 or more
- All of the above benefits, plus:
  - Set of 4 notecards featuring works from the AMAM collection
  - 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:
  - Up to two free exhibition catalogues
  - 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.

As part of the upcoming interior AMAM renovation, the Ellen Johnson Gallery is now closed. A selection of modern and contemporary works is exhibited in other galleries, including Eva Hesse’s *Laocoön* (1966; plastic tubing, rope, wire, papier-mâché, cloth, and paint; Fund for Contemporary Art, and gift from the artist and Fischbach Gallery, 1970.32).