The AMAM demonstrates its commitment to innovative teaching every day, using our outstanding collection of original works of art to broaden students’ learning experiences. We highlighted some of our strategies for student success at the 2011 annual meeting of the Association of American Colleges and Universities in San Francisco. AMAM staff and Oberlin faculty made two presentations at the meeting (see page 15), underlining our belief in the importance of fostering visual literacy and interdisciplinary thinking early in students’ careers. The programs we are undertaking—both with the College’s Center for Teaching Innovation and Excellence and with individual professors—assist faculty in developing new ways to teach their subject matter and help their students understand multiple “texts”: visual, aural, literary, historical, or scientific. We are eager to examine the long-term impact of such pedagogical experiments, both on student learning and engagement with the museum and on faculty use of AMAM collections.

This spring, staff will return to the museum and begin the long process of unpacking and reinstalling the collection. Since our renovation project seeks to achieve LEED Gold certification, there are several additional steps—such as a complete clear-out of the building’s air-handling systems—that must be finished before reinstallation. By early May, we hope to begin re-hanging artworks in a few galleries in time for a “preview re-opening” during Reunion/Commencement weekend. A portion of the collection will be back on view—at long last!—and museum staff and student docents will give tours of the building to show off the changes and upgrades accomplished by our renovation. Over the summer, the museum will be fully reinstalled and will reopen for fall semester 2011.

We are very excited about the many new opportunities our renovated building will present to the campus. Even while we remain closed this spring semester, our Academic Programs Office already has 80 classes scheduled in our temporary Print Study Room in Mudd Library—and even more were requested. We also appreciate the enthusiasm so many of you expressed in seeing our greatest works on loan at the Met in New York and the Phillips in Washington. Thank you for your patience as we finalize this vital renovation that modernizes our historic building and allows us to better protect and present our fabulous collection. Most of all, we look forward to seeing you back in the AMAM very soon!

Stephanie Wiles
John G.W. Cowles Director
Larger Than Life: Ter Brugghen’s Saint Sebastian Tended by Irene

January 21–May 15, 2011
The National Gallery of Art, Washington, DC

Saint Sebastian Tended by Irene, the 1625 masterwork of Dutch painter Hendrick ter Brugghen—and one of the signature works in the AMAM’s collection—is the focal point of an installation at the National Gallery of Art celebrating two of the artist’s most luminous compositions. The painting hangs near the Gallery’s own magnificent Bagpipe Player of 1624 (acquired by the NGA in 2009). Although of different genres—one a multi-figured religious work, and the other a single figure in the act of playing an instrument—the two paintings reveal the same fluidity of brush, harmonious coloration, and elegant composition for which the artist is justly celebrated.

Ter Brugghen (ca. 1588-1629) is thought to have studied with the Utrecht master Abraham Bloemaert (1556-1661), from whom he learned the fundamentals of painting. Around 1607, he traveled to Italy and encountered the vivid dramas and theatrical light effects of Michelangelo Merisi da Caravaggio (1571-1610) while visiting Rome. Caravaggio’s innovative stylistic vocabulary exerted a profound influence on Ter Brugghen. He adopted the Italian’s dramatic lighting and became one of the leading Dutch Caravaggisti upon his return to Utrecht in 1614.

Saint Sebastian Tended by Irene depicts an episode from the life of Sebastian, a third-century Roman soldier. After refusing to renounce Christianity, he was bound to a tree and shot by archers. Irene, along with her maidservant, rescued him, removed the arrows from his flesh, and nursed his wounds. The painting’s emotional force results largely from Sebastian’s monumental form, but also from Ter Brugghen’s brilliant orchestration of color and light. The glowing light he cast across the scene gently illuminates Sebastian’s near-death pallor and accents Irene’s kindly face as she gazes toward the arrows she tenderly removes from Sebastian’s side.

The circumstances prompting the creation of this work are not certain. It is probable that Ter Brugghen painted it for a hospital in Utrecht. Saint Sebastian was commonly invoked against the plague, and this painting was made near the start of an eight-year epidemic that ravaged the city. Irene was a Christian exemplar of benevolence and virtue, and her demonstration of compassion and piety would have been particularly appropriate for such a setting.

Saint Sebastian Tended by Irene was acquired by the AMAM in 1953 under the leadership of Charles Parkhurst, who served as AMAM director from 1949-62, with the advice of distinguished Art History professor Wolfgang Stechow. Parkhurst was assistant director and chief curator at the National Gallery of Art from 1970-83, and this exhibition of what is arguably his greatest acquisition celebrates his career and legacy.

This installation was co-organized by Andria Derstine, Curator of Collections and Curator of European & American Art at the AMAM, and Arthur Wheelock, Curator of Northern Baroque Paintings at the National Gallery of Art.
AMAM Paintings, Sculptures, and Miniatures at the CMA

Through April 2011
The Cleveland Museum of Art

Fourteen works of art from the AMAM collections have been integrated into the permanent collection galleries of the Cleveland Museum of Art on the upper level of the 1916 building. Surrounded by related works from the CMA, the objects from the AMAM—European works of art from the late Renaissance to the early 1800s—have been reinterpreted in a new context. The combinations build on strengths of the Cleveland collection, as well as exemplifying artists not represented at the CMA, therefore broadening the story told in the museum’s galleries.

The exhibition stemmed from a spring 2010 course taught at Oberlin College by the installation’s co-organizers, AMAM’s Andria Derstine and Jon L. Seydl from the CMA. During the course, Oberlin students visited the Cleveland museum to study the history and display of European art and to learn about behind-the-scenes aspects of museum work, such as storage, conservation, art handling, installation, and exhibition design. They wrote gallery labels, and created podcasts and longer texts for the web sites of both museums.

On view are eleven AMAM paintings by Batoni, Lawrence, Hogarth, Van de Venne, Hobbema, Chardin, Boucher, Oudry, Lagrenée, and Boilly, as well as two sculptures.

The AMAM’s Arshile Gorky painting, The Plough and the Song (1947), can also be seen in the CMA’s modern galleries.

This exhibition was organized by Andria Derstine, Curator of Collections and Curator of European & American Art at the AMAM and John Seydl, Paul J. and Edith Ingalls Vignos, Jr., Curator of European Painting and Sculpture at the CMA.

John La Farge’s Second Paradise: Voyages in the South Seas, 1890-1891

January 22–March 27, 2011
Addison Gallery of American Art, Andover, MA

The AMAM’s luminous watercolor Ford at the Upper End of the Vai-Te-Piha (Tautira River), Tahiti (1891) is on view in this exhibition of works by American artist John La Farge (1835-1910). Inspired by his exotic travels in the late-19th century, this exhibit provides new insight into the artist’s career.

John La Farge (American, 1835-1910)
Ford at the Upper End of the Vai-Te-Piha (Tautira River), Tahiti (detail), 1891
Watercolor and gouache on paper
Gift of Madeleine Crawford-Pezzati (OC 1925), 1991.5

Jean-Baptiste-Siméon Chardin (French, 1699-1779)
Still Life with a Rib of Beef, 1739
Oil on canvas
R. T. Miller, Jr. Fund, 1945.32

Passion in Venice: Crivelli to Tintoretto and Veronese

February 11–June 12, 2011
The Museum of Biblical Art, New York

The Museum of Biblical Art’s exhibition, Passion in Venice, presents a sacred theme central to the history of Christian Art—Christ as the Man of Sorrows. With origins rooted in Byzantium, the figure entered Venetian art in the late Middle Ages and then flourished locally for centuries, eventually acquiring its own name in dialect, Cristo Passo. Two 16th-century Flemish works from the AMAM collection were loaned to the exhibition. The oil on panel, Holy Face, is a close-up image of Christ meant to inspire meditation. The small boxwood sculpture, Ecce Homo, shows Christ standing, robed and crowned, as presented to the people by Pilate.

Flemish
Holy Face, ca. 1500-15
Oil on panel
Charles F. Olney Fund, 1959.113
Recent Acquisitions

Jacob Maentel

The AMAM has acquired a pair of portraits by 19th-century American folk artist Jacob Maentel with funds generously donated by Peter and Barbara Goodman (both OC 1949). A German immigrant, Maentel painted more than 200 portraits of friends and neighbors in southeastern Pennsylvania and Indiana, providing an evocative glimpse into the communities and lives of the people he encountered. These two watercolor and gouache drawings capture—with a very delicate touch and close attention to detail—the subjects’ costume and charming appearance. The full-length portrait type silhouetted against a plain background is characteristic of Maentel’s work of the early 1800s. The AMAM has a small but choice collection of American folk paintings, and the Maentel portraits are the first works on paper in this area to enter the collection.

Chuck Close

In 1999, Chuck Close began making daguerreotype portraits of Cindy Sherman, Elizabeth Murray, Kiki Smith, Laurie Anderson, Philip Glass, Lorna Simpson, and, as in this new acquisition, Andres Serrano. Close’s portrait of Serrano shows the same clarity and level of detail that captured the public’s imagination in 1839 when Louis-Jacques-Mandé Daguerre announced his invention of direct positive images printed on highly-polished silver-coated copper plates. Working with contemporary daguerreotypist Jerry Spagnoli, Close uses a large-format wooden machine with a fixed lens and cloth hood. These portraits are small in scale and need to be tilted or moved around—in order to view the image clearly. Close prizes his one-of-a-kind daguerreotypes for their incredible detail and clarity. The long exposure time required for the daguerreotype process is challenging to both artist and sitter, but the compelling and powerful portraits created are as captivating today as they were in the 19th century. “I’m not interested in daguerreotypes because it’s an antiquarian process,” Close remarked, “I like them because from my point of view, photography never got any better than it was in 1840.”

The AMAM collection also includes one drawing and three prints by Close, and three photographs by Serrano.

Juan Gris

This important Cubist work by Spanish artist Juan Gris was presented to the AMAM as a partial gift in 2003. In 2010, through the generosity of Nancy Coe Wixom, the painting was fully donated to the museum. Gris, who spent his entire career in France, is recognized for his distinctive approach to Cubism and as one of its most influential practitioners and theoreticians. Still Life with Siphon Bottle was painted two years after the beginning of World War I. Gris painted with undiminished energy throughout the war, producing an extraordinarily varied range of Cubist art.

Juan Gris (Spanish, 1887-1927)
Still Life with Siphon Bottle, 1916
Oil on panel
Gift of Ralph T. Coe (OC 1953) and Nancy Coe Wixom (OC 1955) in memory of Mr. and Mrs. Ralph M. Coe, 2010.22

Jacob Maentel (American 1778-1863)
Pair of Double Portraits of a Young Man and Woman with their Children and Dog, early 19th c.
Watercolor, gouache, and pencil on paper

Chuck Close (American, b. 1940)
Andres (Serrano), 2001
Daguerreotype
Ruth Roush Contemporary Art Fund, 2010.24

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What’s New

Juan Gris (Spanish, 1887-1927)
Still Life with Siphon Bottle, 1916
Oil on panel
Gift of Ralph T. Coe (OC 1953) and Nancy Coe Wixom (OC 1955) in memory of Mr. and Mrs. Ralph M. Coe, 2010.22
AMAM Awarded Kress Grant

The AMAM was fortunate to receive a grant from the Samuel H. Kress Foundation in late 2010 for the study and conservation of the painting *Cleopatra* by Giovanni Pietro Rizzoli, known as Giampietrino. The painting, which dates to around 1515, is one of a group of ten Italian paintings donated to the AMAM in 1961 by the Kress Foundation. Unfortunately, it has rarely been on view in recent years due to its condition, which is compromised by a discolored varnish, lifting paint, and extensive overpaints.

*Cleopatra* is one of only a few Italian High Renaissance paintings in the AMAM collection and the museum’s only link to the art of Leonardo da Vinci; Giampietrino almost certainly worked in Leonardo’s studio in the late 15th-early 16th century. The painting’s debt to Leonardo is demonstrated in the figure’s gracefully twisting pose, idealized facial features, and the use of softly shaded contours.

Intermuseum Conservation Association (ICA) paintings conservator Andrea Chevalier will conserve the painting in the coming months; AMAM curator Andria Derstine and Ms. Chevalier will together research the painting, its importance in Giampietrino’s oeuvre, and his working methods. Thanks to the Kress Foundation grant, they will be able to travel to the Louvre in Paris to see the only other known version, and to the National Gallery in London to see two other Giampietrino paintings, meeting with conservators at both institutions to discuss treatment.

Future Exhibitions

Even as preparations continue for the reinstallation of the AMAM’s galleries following the building’s extensive renovation, planning for future exhibitions is underway.

During 2012-13, the AMAM will participate in a collections-sharing initiative with the Yale University Art Gallery. Funded by a generous grant from the Andrew W. Mellon Foundation, the AMAM will present two installations of European Renaissance art, drawn in part from the AMAM collection and supplemented by key loans from Yale. The exhibitions will be integrated into the college curriculum with faculty in various academic disciplines taking part in the planning and implementation processes, and involving their students. An exhibition of the AMAM’s medieval and Renaissance manuscripts will be on view concurrently.

In 2013-14, AMAM staff and faculty will present exhibitions on the theme of Realism. In addition to showing works in painting, sculpture and the decorative arts, this will be an opportunity to display works from the AMAM’s large collection of prints by 19th-century French artist Honoré Daumier and his contemporaries.
AMAM Building Renovation

Over the next three months, the AMAM renovation project will be substantially completed. Two much sought-after components—the construction of a new art storage space and gallery lighting—are currently underway.

New Art Storage: Several basement areas in the 1917 building were excavated to create new mechanical spaces, a new art storage corridor, and a new art storage area. For new art storage, the scope entailed removing existing piping, excavating down almost three feet to install subsurface drainage, an extensive waterproofing system, and a new floor slab. As can be seen in the photographs below, the floor to ceiling height increased significantly to allow for a new compact art storage system as well as air distribution, fire protection, and fire detection systems. The compact storage system will be completed by the end of March.

Gallery Lighting: In the AMAM’s Nord, Willard-Newell, and Stern galleries, all the ceiling glass is being replaced, the framework painted, and new lighting is being installed. The photographs above show the Willard-Newell gallery in late 2010 and in February 2011. A new attic lighting system will provide an overall even illumination and new insulated glass will mitigate temperature changes between the gallery and attic spaces. Work should be completed in late April 2011.
Ralph T. Coe, 1929-2010

Ralph T. ("Ted") Coe (OC 1953), museum director, visionary collector, and longtime AMAM Visiting Committee member, died on September 14, 2010.

Born in Cleveland, Ted Coe received his BA in art history from Oberlin College and his MA from Yale University in 1958. In 1959, Mr. Coe was appointed curator of paintings and sculpture at the Nelson Gallery of Art (today, the Nelson-Atkins Museum of Art) in Kansas City and served as its director from 1977 until 1982.

His passion for Native American art led to two groundbreaking exhibitions, Sacred Circles: 2,000 Years of North American Indian Art (1976-77), which was shown at the Hayward Gallery in London and the Nelson-Atkins; and Lost and Found Traditions: Native American Art, 1965-85 (1986), introduced the work of contemporary Native American artists. Mr. Coe promised nearly 200 works from his collection of Native American art to The Metropolitan Museum of Art. These were exhibited at the Met in 2003 in The Responsive Eye: Ralph T. Coe and the Collecting of American Indian Art.

A great supporter of Oberlin, Mr. Coe, along with his sister Nancy Coe Wixom (MA, OC 1955), donated an important Juan Gris painting, Still Life with Siphon Bottle (1916) to the AMAM (see page 7). In 2002, highlights of his important African collection were exhibited at the AMAM in Selections from the Ralph T. Coe Collection of African Art.

Trip to Italy for Oberlin College Alumni and AMAM Museum Friends

From June 4-11, 2011, AMAM Curator of Collections Andria Derstine will serve as a lecturer and guide on a trip to Italy’s Lake Como region and Milan, geared for Oberlin alumni and Museum Friends. A limited number of spots on this exciting trip—which will include time in Bellagio, private villa estates, special visits to Leonardo’s Last Supper and to the production areas of La Scala opera house, as well as to the 20th-century art collection of Count Panza di Biumo—are still available.

Please contact the Oberlin Alumni Association at (440) 775-8692 for more information.

New Catalogue Coming!

The first-ever general handbook to the AMAM collection will be published by the museum and Marquand Books in June 2011. Briefly outlining the history of the museum and illustrating more than 200 works from the collection in color, the handbook will be an indispensable guide.

Funds to produce the book were given by the estate of Marjorie Hoover and the Friends of Art. The book is a testament to the many important donations of both works of art, and funds to purchase them, from more than a century of keen supporters.
The new year marked the AMAM’s first participation in the annual meeting of the Association of American Colleges and Universities (AAC&U) held from January 26-29 in San Francisco. A team of AMAM staff and Oberlin College faculty were selected to showcase new art-based strategies for teaching and learning at AAC&U’s conference “Global Positioning: Essential Learning, Student Success, and the Currency of US Degrees.” Oberlin’s team included Liliana Milkova, AMAM Curator of Academic Programs; Professor of History Steven Volk, who also directs Oberlin’s Center for Teaching Innovation and Excellence; Associate Professor and Chair of Biology Taylor Allen; Assistant Professor of Chemistry Catherine Oertel; and Peter Swendsen, Assistant Professor of Technology in Music and Related Arts in the Oberlin Conservatory of Music. The team presented a 75-minute workshop, “Crossing the Street: Creating Productive Spaces for Global Learning” in which they discussed the development of a pedagogy that allows effective global learning to occur at home by placing both faculty and students in an unfamiliar terrain, such as the museum galleries. Oberlin’s core team for the AAC&U presentation, Drs. Milkova and Volk, were also invited to participate in the pre-meeting symposium “Integrating the Sciences, Arts, and Humanities: Global Challenges and the Intentional Curriculum” with an overview of Oberlin’s museum-based, interdisciplinary teaching practices.

Notable faculty visits included Maren Milligan’s “Introduction to Comparative Politics of the Middle East and Northern Africa” and Maia Solovieva’s Russian course “Cross-Cultural Communication.” Professor Milligan’s students viewed a selection of 19th-century works that provided a visual inventory of aspects of orientalist discourse. Professor Solovieva’s class used a selection of Russian artworks as both a window into Russian culture and a visual key to the Russian people’s distinctive understanding of concepts such as time, space, family, home, and history. Per Bloland’s Conservatory/ TIMARA “Musical Ekphrasis” class explored the connections between composition, literature, and the visual arts. Students viewed original prints by Albrecht Dürer in connection with Thomas Mann’s Dr. Faustus, whose music composer protagonist is partly inspired by Dürer.

Curator of Academic Programs Liliana Milkova taught a seminar on the relationship between photography and politics, emphasizing the medium’s uses in revolutionary and war contexts, political propaganda, social protest, and museum institutional critique. This course, which is specifically designed to cultivate a cross-disciplinary approach to the study and interpretation of photographs, required students to study and write about AMAM works. Class visits by four prominent speakers allowed students to converse with distinguished scholars in an informal class setting.

The museum’s Office of Academic Programs had an extremely busy fall semester, working with seventeen different academic departments and welcoming more than 70 individual class visits to our temporary print study room in Mudd Library. Among the highlights were visits with six different seminars for first-year students. Faculty were also motivated to work with the museum as a way to increase students’ understanding of other cultures and perspectives. They recognize that many Oberlin students seem to learn best through personalized assignments. The one-on-one encounters students have with original works of art offer an immediacy of experience in their learning and research.

Print Study Room “West” Going Strong

Professor Milligan and students discuss how some 19th-century Western European artworks enacted the agendas of Western imperial and colonial expansion.

Students in the course “Photography & Politics” lunch with art critic and photography scholar Andy Grundberg.
Math in Architecture

The AMAM's continuing focus on multidisciplinary learning helped develop a new connection with Oberlin City Schools last semester. Three groups of Oberlin High School Algebra 1 students visited the College's Weltzheimer/Johnson House as part of their unit on proportions and scale. By taking measurements of the house and its blueprints, students were able get a tactile feel for proportions and the crucial role they play in architectural design and planning.

Education staff also traveled to local and regional schools giving presentations on different collection topics, and leading group activities in printmaking. Monthly visits to first, second, and fourth grades in Oberlin were tied directly to the International Baccalaureate curriculum, and visits to Avon Lake High School and Wellington Middle School supplemented individual teacher lesson plans.

The museum's education office trained several new community and student docents to give presentations and tours at the Weltzheimer/Johnson House. Two informational sessions were held at the house to learn the major themes and facts relating to Wright's Usonian architecture, the building's relationship to green architecture, and history of the residents of the house, from Mr. and Mrs. Weltzheimer to Ellen Johnson. New volunteers helped give open house tours, and will lead presentations and discussions at the house when it reopens in March.

One of our most popular programs last semester was the FAVA-AMAM Teen Workshop on comic art. The class received wide exposure in the local media and had a great response from students and parents. Thirteen middle and high school students learned techniques for creating their own comic art. While some studio art classes on comics focus on particular genres, such as superheroes, this class gave students creative writing and thinking exercises to help them express their own visions. At the end of the month-long workshop, a mini-comic compiling their class work was published under the name “Anamanaguchi.”

The Docent Training Program will be offered as a second module course this spring semester in order to prepare students to give K-12 and public tours of the museum when it reopens in fall 2011. This class will focus on the theories and practices of gallery learning, and give students a solid basis for facilitating open-ended and inquiry-based discussions of the museum's collection.
Plug In

The AMAM’s permanent collection of more than 14,000 works of art is now accessible through eMuseum. Visit the museum’s homepage (www.oberlin.edu/amam) and click on “Explore”. Although much photography remains to be completed, this project marks a critical step toward making information about the AMAM available worldwide.

Video blogs are now available on the museum’s website at tumblr: three behind-the-scenes videos for the renovation project are already online, with more to come. Classic videos from the museum’s 1998 CD-ROM, featuring interviews with Charles Parkhurst and Ellen Johnson, are also posted online. All videos can be viewed on the museum’s Vimeo page: vimeo.com/amam.

We extend our thanks to the Samuel H. Kress Foundation, which awarded the AMAM a grant to provide in-depth online access to archival, conservation, and scholarly information for a group of 25 pre-Modern masterworks at the museum.

Each year scholars around the world make numerous requests for detailed information about objects in the AMAM’s collections. This pilot project—to be accessed through the eMuseum portal—will enable the museum to deepen the range of information available on collection objects and to expand accessibility to this information in practical, user-friendly ways. It is envisioned as a first step to giving students, faculty, scholars, and general audiences a far more comprehensive understanding of AMAM works—their significance, history, context, and relevance to scholarship and teaching in other disciplines.

The Kress Foundation is also concurrently funding a grant to conserve an Italian Renaissance painting in the AMAM collection (see page 8).

Thursday Teas at Kendal

The Thursday Tea lecture series will take place in the Auditorium at Kendal in Oberlin. Lectures begin at 2:30 pm, and are followed by tea, coffee, and cookies. Please note that parking at Kendal is limited.

We continue last semester’s theme of “Approaches to Interpretation” with presentations by several members of the Oberlin College community who make extensive use of the museum’s collection.

February 17 - Professor Steven Volk, History Department
March 17 - Heather Galloway, Paintings Conservator, Intermuseum Conservation Association
April 21 - Curatorial Assistants Franny Brock and Anna-Claire Stinebring
May 19 - Senior Thursday Tea. 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.

FAVA-AMAM Workshop
Saturdays, February 26 through March 19, 1:00 until 4:00 pm

The collaboration between the Firelands Association for the Visual Arts (FAVA) and the Allen Memorial Art Museum continues its popular run. Created specifically for middle- and high-school aged students, this workshop features an intensive studio based course focusing on artwork represented in the AMAM collection.

This semester, FAVA and AMAM staff will lead a workshop exploring various techniques of printmaking. The class will examine the historical significance of printing through the ages, focusing on significant printmakers from several different eras and countries; various guided projects will allow students to learn a variety of printing methods. The workshop will conclude with a student exhibition and gallery reception.

All materials and instructional books will be provided free of charge. This class fills up quickly and will be limited to 15 students, so please call FAVA at (440) 774-7158 or the AMAM Education Department at (440) 775-8671 for more information and to enroll.

Sixth Annual Oberlin Chalk Walk
Saturday, June 25, 2011, 10:00 am until 4:00 pm

Once again, the AMAM joins its partners from FAVA, Main Street Oberlin, and the Oberlin Public Library for the 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.

Public workshops will be held around town leading up to the day of the event. Please check the AMAM website or contact the Education Department at (440) 775-8671 for more details.
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.

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 jason.trimmer@oberlin.edu.

The Weltzheimer/Johnson House will reopen for public open houses on March 20, 2011.