

Allen Memorial Art Museum

OBERLIN COLLEGE ~ FALL 2013



ALLEN MEMORIAL ART MUSEUM

FREE AND OPEN TO THE PUBLIC

Oberlin College
87 North Main Street
Oberlin, Ohio 44074
(corner of Ohio Routes 58 and 511)
For driving directions visit
www.oberlin.edu/amam

For information call 440-775-8665.

MUSEUM HOURS

Tuesday-Saturday, 10 a.m.–5 p.m.
Sunday, 1–5 p.m.
Closed Mondays and major holidays

GUIDED TOURS

Free educational and group tours may be arranged by calling the Education Office at 440-775-8671

NEWS AND UPDATES

<http://amamblog.tumblr.com>

PHOTOGRAPHS

www.flickr.com/photos/allenartmuseum/sets/

COLLECTION CATALOG

<http://allenartcollection.oberlin.edu/emuseum/>

EXPLORE THE MUSEUM

www.oberlin.edu/amam

Cover: Gustave Courbet (French, 1819–1877), *Castle of Chillon, Evening* (detail), 1872, oil on canvas, R.T. Miller Jr. Fund, 1958.47

Right: Conservators test-cleaned a section of the King Sculpture Court ceiling (story on page 11). Photo by John Seyfried







The AMAM has made great strides in recent years to permanently secure critical staff positions, an effort that received a boost from the college's "Illuminate" fundraising campaign. I am delighted to announce that AMAM benefactor and Visiting Committee member Joan L. Danforth, whose husband Robert S. Danforth was a member of OC's class of 1947, need no longer remain "anonymous" as the donor of \$1.5 million who matched the \$500,000 challenge grant the National Endowment for the Humanities awarded to the AMAM late last year to endow in perpetuity the position of curator of Asian art at the museum (see page 10). Once hired, the curator will be known as the Joan L. Danforth Curator of Asian Art, and will oversee the AMAM's impressive collection of more than 3,500 Asian works.

The AMAM is currently raising funds to complete another challenge grant, this one from the Andrew W. Mellon Foundation to endow the Office of the Curator of Academic Programs. Please contact me

if you are interested in learning more.

In other staff news, we've been happy to warmly welcome several new colleagues at the museum over the past months, including Andaleeb Banta as curator of European and American art, Megan Harding as publications, membership and media manager, Sarah McLusky as curatorial assistant in the Office of Academic Programs, and Christine Super in a newly expanded role as manager of security (see pages 13–14).

This summer has been quite busy, as we've hosted a variety of public programs and prepared new exhibitions that will be used broadly by Oberlin students and faculty in the coming academic year. We also look forward to offering a range of exciting, free public events this fall, including lectures by Robert M. Edsel, author of *The Monuments Men*, and Linda Nochlin, a scholar renowned for her work on the topic of Realism, the museum's overarching theme this year (see pages 17–18).

I certainly hope you'll be able to visit us in person—not only to experience the new exhibitions and hear our impressive guest speakers, but also to examine the preparatory conservation work carried out on the 1917 ceiling of our King Sculpture Court. Over the summer, conservators from ICA-Art Conservation began the process of test-cleaning several areas (see page 11). We are very excited to pursue the full clean-

ing and restoration of this important part of our historic Cass Gilbert building. Indeed it is the unique combination of our historic buildings, wide-ranging collections, and dedicated people—including of course, both staff and supporters like you—that makes the AMAM such an extraordinary place.

Andria Derstine

John G.W. Cowles Director



Still Life with Fruit (ca. 1865-70), an oil painting by Severin Roesen, was purchased this year through the Peter and Barbara Smith Goodman (OC 1949) Fund for American Art. The work is on view in the exhibition titled *Regarding Realism*.

The Allen Memorial Art Museum presents several exhibitions this year on the theme of Realism.



Raphael Soyer
(American,
1899–1987);
*Standing Girl with
Folded Hands*,
1968; oil on
canvas; gift of
Rebecca L. Soyer
in honor of her
children, David S.
Lieber (OC 1984)
and Katherine
Lieber (OC 1991),
1991.14

Regarding Realism

*John N. Stern Gallery
Through June 22, 2014*

Artists of the Realist movement sought an aesthetic that was true to life. This exhibition, drawn from the AMAM's permanent collection, explores the varied approaches taken by Realists from the 19th to the mid-20th centuries.

The Realist movement first achieved cohesion in mid-19th century France, where artists began to undermine what they perceived as the contrived artistic practices of the French Academy. Championing subjects that found inspiration in the ambient world rather than in classical tradition, these artists aimed to frankly portray France's natural landscape, working classes, and rural society.

The trends set in motion by French artists reverberated throughout the rest of Europe, reaching areas such as The Hague, where artists created naturalistic paintings of the

Dutch landscape. The achievements of European Realists set the stage for the experimental works of Impressionist and post-Impressionist artists.

Across the Atlantic, American artists created landscape studies and still lifes. Later, American Regionalists depicted everyday life in the Midwest, while artists of the Ashcan School recorded the gritty realities of urban life.

Whether by practicing direct observation from life, depicting accessible subjects, or portraying various social realities, the artists in this exhibition shared a common goal of representing the modern world. Their various techniques, subjects, and practices reflect not only the complexity of contemporary life, but also the enormity of their artistic project.

Organized by Curatorial Assistant Sara Green (OC 2012) with assistance from Assistant Curator of Modern and Contemporary Art Denise Birkhofer.

The Human Comedy: Chronicles of 19th-Century France

Ripin Gallery

Through December 22, 2013

This exhibition of French satirical prints from the 19th century, drawn from the museum's permanent collection, features works by the first generation of artistic lithographers. Daumier, Gavarni, and other French artists elevated the lithograph to an art form, exploring with humor and humanity every aspect of their era—city and country life, family and professional life, and childhood to old age. Their prints, published in the nascent mass press, were seen and circulated in homes, cafés, and city streets by the very people whose follies and frailties they depicted.

Oberlin College students will use the artworks as cultural artifacts and primary source material in their advanced course “*La Comédie Humaine: Social Identities in 19th-Century France*.” Students will research and write extended labels for works in the exhibition. In addition, the class will conduct joint museum sessions with another class, “Prostitution and Social Control: Governing Loose Women,” taught by Assistant Professor of Sociology Gregg Mattson.

Organized by Libby Murphy, associate professor of French at Oberlin College, with assistance from Curatorial Assistant Sara Green (OC 2012) and Curator of European and American Art Andaleeb Badiee Banta.



Honoré Daumier (French, 1808-1879), *Combat des écoles, L'Idéalisme et le Réalisme*, 1855, lithograph, Mrs. F.F. Prentiss Fund, 1953.2



Alexej von Jawlensky (Russian, 1864–1941); *Head of a Woman*, ca. 1912; oil on composition board; R.T. Miller Jr. Fund, 1955.23

James Rosenquist (American, born 1933); *Nails*, from the *Snow Fence Series*, 1973; acrylic on canvas; Gift of Nina and Michael Sundell, 1991.38

Modern and Contemporary Realisms

*Ellen Johnson Gallery
Through June 22, 2014*

Despite the abstract currents that have dominated much of modern and contemporary art, realism has always remained present. This exhibition, featuring works from the AMAM's permanent collection, explores varied approaches to representational subject matter from the beginning of the 20th century until today.

Most closely associated with the direct naturalism of the 19th-century French Realist movement, “realism” takes on many forms in the modern

and contemporary period. In contrast to traditional interpretations of painting's role as a window onto a believable world, most of the artists here are not concerned with creating truthful representations of actual people, places, or objects, but rather filter their subjects through their own particular style or aesthetic.

In the early 20th century, such European avant-garde movements as Fauvism, Expressionism, and Cubism diverged from naturalism while still depicting recognizable subject matter, rendering the traditional artistic genres of landscape, portraiture, and still life in an abstracted or stylized manner. The Surreal-



ists, on the other hand, looked beyond the real to the imaginary, and created implausible yet often highly illusionistic, dream-like compositions. Faithful mimesis became the goal of the later Photorealists, who sought to recreate photography's appearance of verism through detailed, illusionistic compositions, often of mundane subject matter.

Realism's role in modern and contemporary art has often been tied to the political or social climate. In the years after World War I, for example, many former leaders of the avant-garde turned to classicism and naturalism as part of a "return to order" in response to the turmoil of war. Official regimes have likewise recognized the powerful potential of realism as a political tool, exemplified by the propagandistic Socialist Realism employed by the U.S.S.R. and China as a direct means of communication with the masses.

The many realisms of modern and contemporary art on view here reveal a plethora of techniques and styles, all united through their origin in a recognizable subject, but realized with varying degrees of naturalism.

Organized by Assistant Curator of Modern and Contemporary Art Denise Birkhofer, with assistance from Curator of Academic Programs Liliana Milkova.



Harold E. Edgerton, Seeking Facts
Education Hallway
Through December 22, 2013

Harold E. Edgerton, a professor at the Massachusetts Institute of Technology, made photographs that blurred the boundaries between art and science. He advanced scientific inquiry while pioneering new artistic techniques in photography. A companion brochure to this exhibition includes commentary by Oberlin faculty members—Taylor Allen (biology), Robert Bosch (mathematics), Catherine Oertel (chemistry), Patrick Simen (neuroscience), and Kate Jones-Smith (physics)—plus an introduction by Marcelo Vinces, director of the college's Center for Learning, Education, and Research in the Sciences.

Organized by Curatorial Assistant Lucas Briffa (OC 2012).

Galleries showcase reinstallations of European and Asian art, along with recent acquisitions.



Summer Reinstallations

Several works from Asian cultures have been newly installed. From China, these include works ranging from a tomb figure dating to the 1st century BC, to Zeng Fanzhi's large, 21st-century painting, *Mask Series #7*.

European works from the 14th–17th centuries have been reinstalled in the Nord Gallery, including Tanzio da Varallo's *St. John the Baptist* and Giampietrino's *Cleopatra*.

Left: Tanzio da Varallo (Italian ca. 1575–ca. 1635); *St. John the Baptist*, ca. 1618; oil on canvas; R.T. Miller Jr. and Mrs. F. F. Prentiss Funds, 1987.34

Photography Acquisitions *West Ambulatory* Through December 22

Six 20th-century photographs are featured in conjunction with fall exhibitions on Realism. Human figures are prominent in the images on view; some function as straightforward portraits, while others

are more candid. The people in the photographs by Pieter Hugo and Rineke Dijkstra, for example, pose for the camera with complicity, while the subjects of Elliot Erwitt and Willy Ronis are captured in intimate moments. David Drebin's staged composition introduces dialogue about voyeurism and the gaze.

Joan L. Danforth donates \$1.5 million match to endow curatorial position for Asian collection.

Joan L. Danforth has matched a challenge grant from the National Endowment for the Humanities (NEH) to endow a curatorship in Asian art at the AMAM. Danforth, a member of the museum's Visiting Committee and former trustee of Oberlin College (1988-94), has generously pledged the full \$1.5 million needed for a three-to-one match of the NEH grant received in late 2012. The position will be called the Joan L. Danforth Curator of Asian Art, and a national search is currently under way.

"I have always been passionately interested in the arts, even throughout high school and my college days," Danforth says. Together with her late husband, Robert S. Danforth (OC 1947), Joan has endowed numerous professorships and scholarships at Oberlin.

The endowment secures in perpetuity an important curatorial position overseeing more than 3,500 Asian art-



works dating from 3000 BC to the present. The curator will be responsible for exhibitions, research, publications, broad curricular outreach, and acquisitions. Asian art is central to the very founding of the museum, as three important collections of Asian art were donated to Oberlin in the early years of the 20th century, before the museum opened.

Mrs. Danforth's extremely generous gift will ensure that Asian art is fully integrated in the curriculum of Oberlin College, and will always remain central to the experience of AMAM visitors.

Utagawa Hiroshige (Japanese); *Breeze on the Mie River near Yokkaichi*, no. 44 from the series *Fifty-three Stations of the Tokaido Road*, ca. 1833; color woodblock print; Mary A. Ainsworth Bequest, 1950.834

Conservation tests reveal details of 1917 ceiling; Eva Hesse archival materials digitized.

Right: Conservation work in the King Sculpture Court includes not only paintings on the ceiling, but also decorative plasterwork and painted window surrounds. Photo by John Seyfried.

Restoration of artworks often takes place out of public view. In the future, however, museum visitors will have an opportunity to witness the transformation of the King Sculpture Court ceiling, an integral part of Cass Gilbert's vision for the museum's original 1917 building.

During two weeks in July, conservators cleaned a test area of the ceiling, clerestory wall, and architectural moldings, lifting decades of accumulated grime. Vibrant details are now visible in the paintings forming four of the ceiling's 100 square coffers. "As you clean these, the details come out. The animals actually have shadows, and you see touches of blue and orange in the duck," noted Andrea Chevalier, senior painting conservator with ICA-Art Conservation. Discussions are under way as to how best to restore the appearance of the plasterwork. "You want to have as much information as possible about

the original color scheme to guide decisions," said ICA Painting Conservator Wendy Partridge.

The AMAM's soaring central Sculpture Court demonstrates the visual unity Cass Gilbert sought to achieve throughout the museum. Gilbert hired painter Frederick J. Wiley to decorate the interior upper walls and ceiling of the sculpture court. Wiley's paintings were executed on canvas during spring 1917, shortly before the museum officially opened in June of that year. The ceiling is enlivened with animal and foliage designs, while the corners of the clerestory feature verses by the American writer Christopher Pearse Cranch. The current project—undertaken with a view towards completion before the museum's centennial in 2017—will enable the public once again to be inspired both by Cranch's words and Wiley's paintings, all within the context of Gilbert's overall design.



Eva Hesse diaries digitized in Yale partnership

The AMAM is partnering with Yale University Press and the estate of American artist Eva Hesse (1936-1970) to digitally publish transcriptions of twelve of Hesse's diaries. The collaboration will increase appreciation for the renowned sculptor, who pioneered the use of latex, fiberglass, and plastic.

Hesse's diaries express her restless struggle for identity—as a woman, as a wife, and as an artist. In addition to the

diaries, the AMAM houses notebooks, datebooks, letters, postcards, school papers, and other ephemera comprising the Eva Hesse Archives of about 1,200 items.

Digital Conversion Solutions, based in North Carolina, will create archival-quality, digital renditions of the twelve diaries. The AMAM will provide the material to Yale University Press for future publication; they will also be available as part of the museum's online catalog at <http://allenartcollection.oberlin.edu/emuseum/>.

Museum curators, staff bring enthusiasm, skills, and experience to their positions.



Clockwise from left: Curator of European and American Art Andaleeb Bantae; Publications, Membership and Media Manager Megan Harding; Curatorial Assistant Sarah McLusky; and Museum Security Supervisor Christine Super. Photos on opposite page by Selina Bartlett.

From National Gallery of Art, Banta joins staff

In July, Andaleeb Bantae joined the AMAM staff as curator of European and American art. She comes to Oberlin from the National Gallery of Art in Washington D.C., where she was assistant curator of Old Master prints and drawings.

Prior to the National Gallery, Banta held curatorial assistant, fellow, and research assistant positions at the Morgan Library & Museum and the Metropolitan Museum of Art. She also held gallery assistant positions and internships at The Frick Collection and with dealers Otto Naumann and Wildenstein and Company. She has taught at Amherst College, Vassar College, Hunter College, the City College of New York, and the Graduate Center at the City University of New York, as well as at New York University.

A graduate of NYU's Institute of Fine Arts, Banta earned her Ph.D. in 2007 with a dissertation titled "Bernardo Strozzi: Defining an Artistic Identity in Early 17th-Century Genoa," and received her B.A. from Vassar College. "I am particularly excited to engage with Oberlin students, professors, and the broader community to continue to make the Allen an active, relevant presence in Oberlin and beyond," said Banta.

New manager for member publications, media

Megan Harding brings expertise in both museums and higher education to the AMAM's staff in her role as publications, membership, and media manager. She is no stranger to Oberlin College, however, having focused on admissions marketing in the Office of Communications since 2006. Prior to that, Harding was manager of development communications at Kent State University, her alma mater.



After graduating with her degree in journalism, Harding worked at a weekly newspaper and then was recruited to do a monthly member newsletter for the Cleveland Museum of Art. She went on to become head of publications at the Cleveland Museum of Natural History, where she edited the *Explorer* magazine and other member publications, produced exhibition catalogs, and wrote interpretive materials.

OC history major named curatorial assistant

Sarah McLusky (OC 2013) has been appointed curatorial assistant in the Office of Academic Programs, through May 2014. As an Oberlin student, Sarah worked in the library archives and as a museum docent. She earned a bachelor's degree in history, with a minor in studio art. A native of Charleston, West Virginia, Sarah would like to pursue a career in archival studies or public history. She looks forward to using the

museum collection for teaching and learning the proper ways to handle various types of museum-quality objects.

Security officer promoted to supervisor

"It's all about making visitors feel comfortable and at the same time protecting the artwork," said Christine Super, who was promoted to Museum Security Supervisor, a newly reinstated position at the AMAM. Super has been a security officer at the museum since 1990 and has received special training and certifications in the protection of cultural property. Certified by the Ohio Peace Officers Training Academy, Super grew up in Lorain, Ohio. Her dedication and hard work—and that of the AMAM's other security officers—helps to ensure not only the safety of the museum's collection, but also the well-being of visitors.



Academic outreach to scholars in a broad range of disciplines positively impacts curriculum.



Above: The 2012–13 exhibition *Religion, Ritual and Performance in the Renaissance* served as a rich learning environment and key teaching resource for 25 courses at Oberlin College, as well as for art history and museum studies courses at the College of Wooster.

Faculty development workshop offered Thursday, October 10

The AMAM Office of Academic Programs joins the Center for Teaching Innovation and Excellence (CTIE) to offer a workshop for faculty members. Faculty new to using the museum as a learning resource, as well as those who already use the museum in their teaching, are invited to attend. The workshop will report on an assessment of museum class use, which was conducted in fall 2012, and suggest guidelines for implementation of art pedagogy in college-level courses.

AMAM awards curriculum development grants

Four Oberlin faculty members received curriculum development grants from the AMAM to teach classes based on the museum's realism-themed exhibitions. Classes taught by Roger F. Copeland (theater and dance), William Patrick Day (English and cinema studies), Leonard V. Smith (history), and Katherine Thomson-Jones (philosophy) will visit the museum to utilize material in the permanent collection. This past summer, each spent several days at the museum, working with AMAM staff, to learn the fundamental tools and research methods of art history and to identify and study works relevant to their course topics.

These competitive grants, funded by the Andrew W. Mellon Foundation, strengthen the museum's curricular impact, expand interdisciplinary use of collections, cultivate students' visual literacy, and train faculty to teach with original works of art.

Faculty, staff present at conference

In February, Oberlin Professors Steven Volk (history) and Taylor Allen (biology) presented on their innovative pedagogic uses of the Allen's collections at the annual conference of the College Art Association in New York. Curator of Academic Programs Liliana Milkova co-delivered with Volk a paper titled "From Visual Pedagogies to Learning Theories: Using Academic Museums to Catalyze Campus-wide Learning." In addition, Volk and Allen co-presented as part of a panel on achieving curricular impact at academic museums, which was organized by the Association of Academic Museums and Galleries.

Peter Swendsen, associate professor of computer music and digital arts, recently highlighted AMAM collections at a conference in Lisbon, Portugal. His paper was titled "Listening to Paint Dry: Pedagogical Strategies for Using Visual Art to Inform Electroacoustic Music Composition."

Family program offered with local partners.

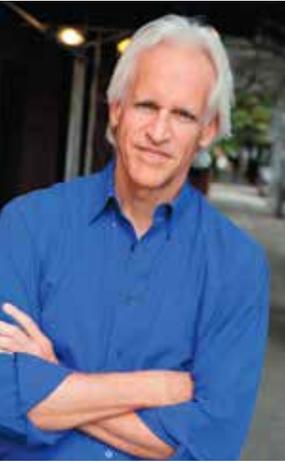
Community Day (NEOEA day)

Friday, October 18, 11 a.m.–3 p.m.

Four organizations—Allen Memorial Art Museum, Firelands Association for the Visual Arts, Oberlin Heritage Center, Oberlin Public Library, and America Reads—have teamed up to offer activities and workshops to area students when Oberlin City Schools are closed for NEOEA Day (Northeast Ohio Educators Association) on Friday, October 18. Parents looking for something to do can bring young learners out for a variety of educational tours and events. Most activities are geared toward primary school-aged children. *Adult chaperones are required at all locations.* All activities are free and open to the public.



Monuments Men author, Realism scholar to give talks highlighting AMAM collections and history.



Monuments Men author Robert M. Edsel is this year's speaker for the Jantz Lectureship, which rotates among the AMAM, the Oberlin College Library, and the German department; it honors distinguished graduate and literary scholar Harold Jantz (OC 1929).

First Thursdays

During these special evening hours, museum galleries remain open until 8 p.m. for you to attend programs, explore recent installations, take audio tours, and mingle over refreshments in the East Gallery. AMAM staff and student docents will be on hand to answer questions and chat about works in the collection.

September 5, 5–8 p.m.

Join us for the opening of the AMAM's exhibitions on Realism. Assistant Curator of Modern and Contemporary Art Denise Birkhofer, Curator of Academic Programs Liliana Milkova, and Associate Professor of French Libby Murphy will lead tours.

October 3, 5:30 p.m.—Libby

Murphy, associate professor of French, and Greggor Mattson, assistant professor of sociology, will give a talk titled "Proper Women, Necessary Women." It will focus on the gender and sexuality roles evident in the exhibition *The Human Comedy: Chronicles of*

19th-Century France, which shows how female dandies, laundresses, housewives, and courtesans populated the 19th-century imagination.

November 7, 5:30 p.m.,

Followed by a book signing

Robert M. Edsel, author of *The Monuments Men: Allied Heroes, Nazi Thieves, and the Greatest Treasure Hunt in History*, will present this year's Harold Jantz Memorial Lecture. He will tell the story of the Monuments Men, a group of American and British scholars and army officers—including Charles Parkhurst, the AMAM's director from 1949–62—who located and helped to reconstitute many of Europe's art treasures following Nazi theft. Edsel's book has been adapted for a major motion picture starring George Clooney, Matt Damon, Cate Blanchett and Bill Murray, which will open in theaters this December. Edsel's Monuments Men Foundation for the Preservation of Art received the 2007 National Humanities Medal.

December 5, 5:30 p.m.—

Linda Nochlin, distinguished scholar and Lila Acheson Wallace Professor of Modern Art at New York University's Institute of Fine Arts, will give a talk titled "Courbet's Realism." Her scholarship in the field of 19th-century art is vast, and her book *Realism* (1971) remains the standard source for the art movement of that name. Nochlin is known for her seminal essay, "Why Have There Been No Great Women Artists?," and other publications such as *Women, Art and Power* (1988), *The Politics of Vision: Essays on 19th-Century Art and Society* (1989), and *Representing Women* (1999).

Tuesday Tea Talks

Second Tuesdays, 2:30 p.m.

Join us for gallery talks on works in the permanent collection or in current exhibitions. Talks are followed by tea and light refreshments.

September 10— James Peake, education and outreach coordinator at the Firelands Association for the Visual Arts (FAVA), discusses his work using origami as the basis for K-12 outreach initiatives.

October 8— Sebastiaan Faber, professor of Hispanic studies and director of the Oberlin Center for Languages and Cultures, has developed ObieMAPS, a web interface that allows users to find connections between museum collections, academic courses, faculty expertise, and study-away programs at Oberlin College.

November 12— Andaleeb Badiee Banta, the museum's curator of European and American art, gives a talk on *A Vision of the Holy Family Near Verona*, a 1581 painting recently reinstalled in the Nord Gallery.

December 10— Jeffrey Pence, associate professor of English and cinema studies, will discuss new ways of looking at art history as the history of media development.

Sunday Object Talks

Talks begin at 2 p.m.

September 15 through December 15 (except October 20 and 27, and December 1). Each student-led talk focuses on a work on view and lasts about 15 minutes, followed by time for questions.



Realism scholar Linda Nochlin will speak during the First Thursday on December 5.

Updates and a full listing of programs are available at: www.oberlin.edu/amam/programs/.

For more information, please contact the Education Department at 440-775-8671.

In its eighth year, popular Chalk Walk event drew record participation in downtown Oberlin.



Artists of all ages and levels of skill participated in this year's Chalk Walk.

Below: Dana Juliano made a colorful chalk rendition of Botticelli's *Birth of Venus*.

Photos by Dale Preston (OC 1983)



The tradition of chalk artistry on pavement dates back 500 years, and Oberlin's annual chalk art festival celebrated its eighth year on June 22. Picture-perfect weather prevailed for this year's Chalk Walk, which attracted more than 850 participants of all ages and skill levels. In addition, many other visitors came downtown to see the works in progress.

The AMAM commissioned works by master artists Hector Castellanos, Wendy Hecor Castellanos, Wendy Mahon, Robin Van Lear, and Jesse Rhinehart. On April 6, Castellanos created a Guatemalan sawdust carpet in the

King Sculpture Court for a Community Day workshop.

The Chalk Walk is sponsored by the Allen Memorial Art Museum, Firelands Association for the Visual Arts, Oberlin Business Partnership, Oberlin Public Library, Oberlin Heritage Center, and Lorain National Bank.

Education Department staff and interns held outreach workshops at Future Generations (Lorain), Lorain Country Metro Parks summer camp (Elyria), Oberlin Early Childhood Center, and the Playground Experience (Oberlin).

Chalk Walk is funded, in part, by a grant from the National Endowment for the Arts through its Art in American Communities program. The AMAM received funding to support public programs relating to the *Religion, Ritual, and Performance* exhibitions.

Visit www.flickr.com/photos/allenartmuseum/sets/ for more Chalk Walk photos.

SEPTEMBER

5 First Thursday: Opening reception for Realism exhibitions, 5–8 p.m.

10 Tuesday Tea Talk: James Peake, education and outreach coordinator, Firelands Association for the Visual Arts (FAVA), 2:30 p.m.

15 Sunday Object Talk: 2 p.m.

15 Weltzheimer/Johnson House tours: noon–5 p.m.

22 Sunday Object Talk: 2 p.m.

28 Community Culture Festival, Tappan Square, 1–4 p.m.

29 Sunday Object Talk: 2 p.m.

OCTOBER

3 First Thursday: “Proper Women, Necessary Women,” Libby Murphy, associate professor of French, and Greggor Mattson, assistant professor of sociology, 5:30 p.m.

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

6 & 13 Sunday Object Talk: 2 p.m.

8 Tuesday Tea Talk: Sebastiaan Faber, professor of Hispanic studies, 2:30 p.m.

10 Faculty Development Workshop

18 Community Day (NEOEA day): 11 a.m.–3 p.m.

20 Weltzheimer/Johnson House tours: noon–5 p.m.

NOVEMBER

3 Weltzheimer/Johnson House tours: noon–5 p.m.

3 Sunday Object Talk: 2 p.m.

7 First Thursday—Harold Jantz Memorial Lecture: Robert M. Edsel, author of the *Monuments Men*, 5:30 p.m.

10 Sunday Object Talk: 2 p.m.

12 Tuesday Tea Talk: Curator of European and American Art Andaleeb Badiie Banta, “A Vision of the Holy Family Near Verona,” 2:30 p.m.

17 Sunday Object Talk: 2 p.m.

17 Weltzheimer/Johnson House tours: noon–5 p.m.

24 Sunday Object Talk: 2 p.m.

DECEMBER

5 First Thursday: Professor Linda Nochlin, renowned scholar and author, “Courbet’s Realism,” 5:30 p.m.

8 Sunday Object Talk: 2 p.m.

10 Tuesday Tea Talk: Jeffrey Pence, associate professor of English and cinema studies, 2:30 p.m.

15 Sunday Object Talk: 2 p.m.

Weltzheimer-Johnson House open for tours on first and third Sundays, through November.



Oberlin's Usonian house designed by Frank Lloyd Wright sits on a three-acre site a mile west of Tappan Square. Completed in 1949, it is the first Usonian house in Ohio and one of the few in the nation open to the public. Tours are held on the first and third Sundays of each month, from April through November.

Guided tours begin on the hour from noon until 5 p.m. Admission is \$5 per person.

For further information, program dates, or to schedule a tour, please call the Education Department at 440-775-8671 or e-mail Curator of Education Jason Trimmer at jtrimmer@oberlin.edu.



Above: Original color rendering of the site plan by Frank Lloyd Wright, 1947.

Landscape is focus of article by Pradnya Martz

The unique landscape design of the Weltzheimer-Johnson House and its transformation over time are featured in an article by Pradnya Martz in the spring 2013 issue of *Save Wright*, a publication of the Frank Lloyd Wright

Building Conservancy. Martz is an architect/project manager at Oberlin College and has served as the consulting curator for the Weltzheimer-Johnson House since 1998. She will give a talk at the house in spring 2014 as part of the AMAM's First Thursday evening hours.

Now in its seventy-fifth year, Museum Friends' support is more vital than ever. Join today!

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

As a Museum Friend, you receive the membership benefits listed below. Most importantly, however, your support helps us to maintain an active and vital presence in the local community and beyond. If you are already a Friend, thank you. If not, please consider joining us at whatever level you can.



Visit www.oberlin.edu/amam/join.html for membership information, or call 440-775-8670.

MEMBERSHIP CATEGORIES

Oberlin College students **\$15**

Senior citizens and students **\$20**

Individual—Subscription to the AMAM newsletter **\$40**

Family—Above benefits for up to four family members **\$50**

Contributing **\$100 and above**

Above benefits, plus: *Highlights from the Collection* catalog, AMAM annual report, recognition in the college's annual report at the Peter Pindar Pease (\$100–\$249) or Historic Elm (\$250–\$499) level.

Supporting **\$500 and above**

Above benefits, plus membership in Oberlin College's Arthur Tappan Society.

Director's Circle **\$1,000 and above**

Above benefits, plus membership in the Antoinette Brown Blackwell Society (\$1,000–\$1,832). Gifts over \$1,833 qualify Friends for Oberlin College's John Frederick Oberlin Society.

OBERLIN

COLLEGE & CONSERVATORY

Allen Memorial Art Museum

87 North Main Street
Oberlin, OH 44074

Nonprofit Org.
U.S. Postage
P A I D
Oberlin College