



Allen Memorial
Art Museum

AT THE ALLEN

OBERLIN COLLEGE ■ SPRING 2016





**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 please 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
amamblog.tumblr.com

SEARCH THE COLLECTION
[allenartcollection.oberlin.edu/
emuseum/](http://allenartcollection.oberlin.edu/emuseum/)

EXPLORE THE MUSEUM
www.oberlin.edu/amam

COVER: Judit Reigl (French, born
in Hungary, 1923), *Entrance/Exit*
(detail), 1986–88, mixed media on
canvas. Collection of the artist
© Judit Reigl

RIGHT: Romare Bearden's 1975 collage
Conjur Woman (detail) is on view in
the exhibition *A Picture of Health:
Art and the Mechanisms of Healing*.
R.T. Miller Jr. Fund, 2001.3

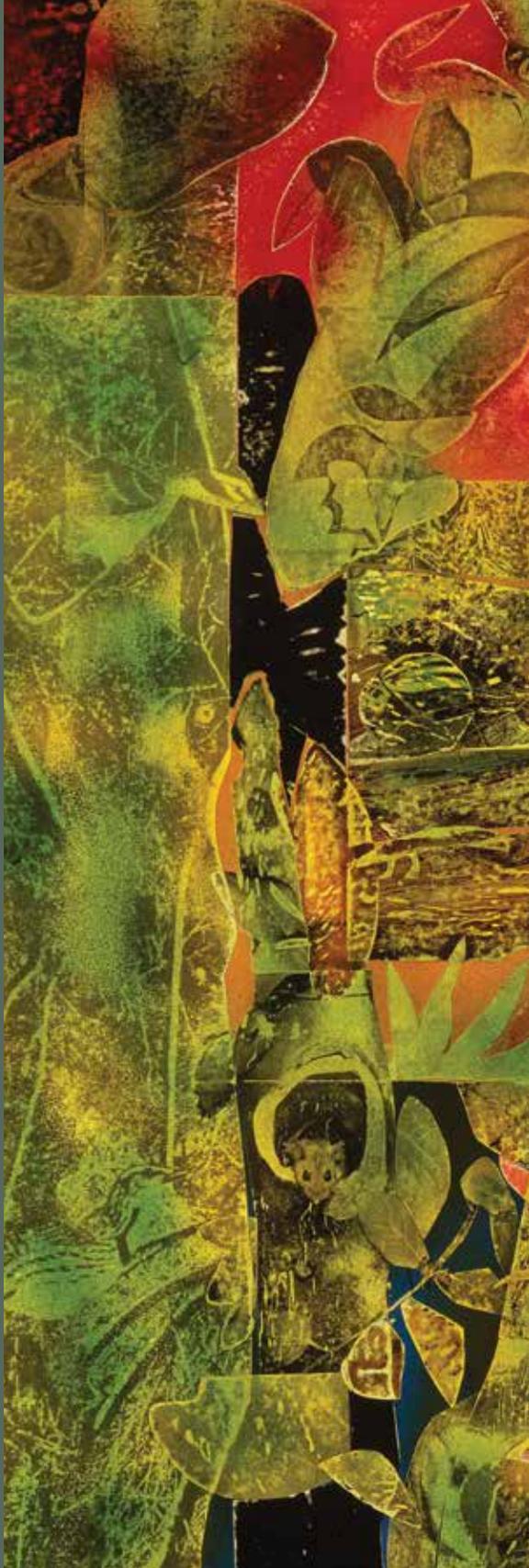






PHOTO BY TANYA ROSEN-JONES

The Allen Memorial Art Museum has long been a venue for new work by contemporary artists, and indeed has collected works by living artists since opening in 1917. In 1951 director Charles Parkhurst launched the *Three Young Americans* series of exhibitions, in his words, “to bring to Oberlin exemplary paintings in a contemporary idiom.” The AMAM was well-known for important exhibitions of contemporary artists during the 20th century, and my predecessor Stephanie Wiles oversaw several by living artists during 2005–08, prior to the museum’s 2009–2011 renovation.

Since becoming director in 2012 I have wanted the AMAM to focus a major exhibition again on the work of a living artist—and to do so periodically—presenting a comprehensive look at his or her body of work. While the museum has excelled in organizing thematic exhibitions over many years, there is much to be gained through sustained examination of the career of a single artist, and through the discovery of work that will present new—and possibly challenging—perspectives, and will likely highlight relationships with our collection. Thus it is very exciting to present the first United States retrospective of the career of Judit Reigl. Now in her nineties, she escaped Soviet Hungary in 1950 and has lived and worked in and near Paris ever since. Curated by Denise Birkhofer, this overview of Reigl’s works from 1950 to 2012 comprises many of her series, from surrealism to figuration and abstraction, with a focus on music and corporeality.

I am grateful to Sietske and Herman (OC ’52) Turndorf, who brought Reigl’s work to my attention and offered their support in early 2013, and to Janos Gat, a friend of the Turndorfs and of Reigl, who worked with us to make this idea a reality. I hope you will join us February 4 for the opening event, which will include music, refreshments, and talks celebrating Judit Reigl and her powerful legacy.

Female artists have been of special importance in the AMAM’s exhibition and collecting priorities of late; Pat Steir’s *Tall Waterfall*, a promised gift (page 17), is on view throughout this academic year, and we are delighted that Steir will speak at

the museum about her career on March 3. We have made a number of important acquisitions recently of works by women. Among these is a large group of promised gifts from Betty Beer Franklin (oc '65), including works by Dorothy Dehner, Sonia Delaunay, and Marguerite Zorach; works by Jean Shin, Dayanita Singh, and Anna von Mertens from Driek (oc '65) and Michael (oc '64) Zirinsky; and a vibrant abstract painting that is a donation from Colombian artist Fanny Sanín.

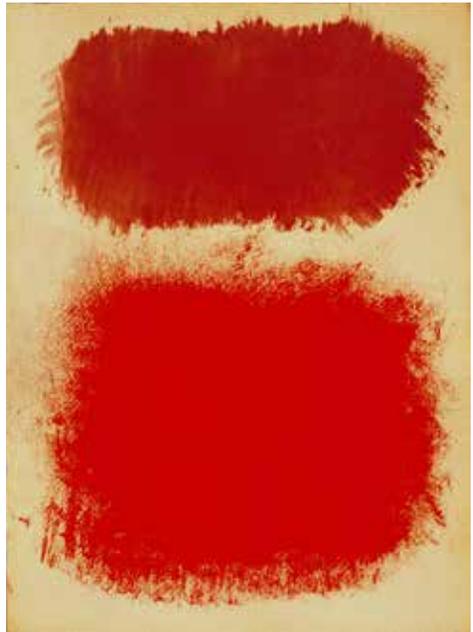
Jim Dine, too, very generously has recently donated many works to the collection. We thank him for them, and for spending several days at the AMAM in September, installing one of his large-scale assemblages on the occasion of the 50th anniversary of his first solo museum show here. (See page 14; other new acquisitions are noted on page 10.)

In addition to the groundbreaking Judit Reigl exhibition, we are extremely proud to present *A Picture of Health: Art and the Mechanisms of Healing*. Curated by Christina Neilson of Oberlin College and Frances Gage of Buffalo State College, the exhibition introduces a unique topic: an examination across cultures and time periods of the ways visual art has been perceived to both effect and affect physical healing, whether through its materiality or its aesthetic properties.

A wide range of programs (pages 16–18) will accompany this and our other shows, and we hope to see you at

them. The museum's stellar collections, and hard-working staff—including those who are behind-the-scenes (pages 11–12)—are here for you, our visitors and supporters, and my colleagues and I hope you will be as inspired as we are by art's power to create positive change.

Andria Derstine
John G.W. Cowles Director



The works of Mark Rothko are considered by many to invite a meditative state. Rothko's untitled 1962 painting is part of the exhibition *A Picture of Health: Art and the Mechanisms of Healing*. Gift of Katharine Kuh in honor of Richard E. Spear, 1982.114

Music, the body, are recurring themes in Judit Reigl retrospective—first by a U.S. museum.



Outburst, 1956,
oil on canvas.
Metropolitan
Museum of art,
gift of the artist,
2009.165



Mass Writing,
1961, oil on canvas.
Collection of the
artist © Judit Reigl

Judit Reigl: Body of Music *Ellen Johnson Gallery* February 2–May 29, 2016

Featured this spring is a loan exhibition surveying the work of Judit Reigl, one of the foremost European painters to emerge in the second half of the 20th century. Organized by the AMAM, *Judit Reigl: Body of Music* is the first retrospective of the artist's work to appear in a United States museum.

Although Reigl is best known for her non-objective paintings, which demonstrate parallels with the New York School, her creative approach has ranged from Surrealist automatism to bold forays at the border between the figurative and the abstract.

Born in Hungary in 1923, Reigl escaped from behind the Iron Curtain in 1950 and arrived in Paris, where she first exhibited her work in 1954, at the invitation of André Breton. She has maintained a home and studio outside the city since 1963 and, now in her nineties, continues to actively create art.

Long admired in France, Reigl is represented in the permanent collections of

museums across Europe and the United States. The AMAM exhibition features paintings and works on paper drawn from major public and private collections, including the Metropolitan Museum of Art, Albright-Knox Art Gallery, and the Centre Pompidou in Paris. In addition, paintings from the AMAM collection by Jean Dubuffet and Joan Mitchell offer an opportunity for dialogue with Reigl's works of the 1950s and 60s.

Judit Reigl: Body of Music follows two threads that unify the artist's rich and disparate oeuvre: corporeality and music. The body has always been central to Reigl's art, as both subject and tool. Early in her career, Reigl experimented with gestural paint application that expanded on the Surrealist practice of automatic writing. She would later paint with her entire body in a vigorous process directed at generously sized canvases.

Bodies appear as representations of energetic torsos in the *Man* series (1966–72). Elsewhere, the corporeal operates on a more metaphorical level: in the *Unfolding* series (1973–85), Reigl painted on the back of the canvas as



well as the front, allowing paint to bleed through the fabric. This attention to both sides of the canvas acknowledges the three-dimensionality of the “painted window,” granting corporeality to the object itself. For a recent series of drawings, Reigl worked directly on the floor on her hands and knees, her quick, assured movements marking a long scroll of paper with an ink-soaked sponge.

Music is likewise a recurring element in Reigl’s work and a fundamental presence in her life. She often paints while listening to classical music, allowing the sound to prompt the movements of her body as she creates her art. In a series of ink drawings titled *Writings after Music*,

lines of organic forms may be read as a musical score. The opening event for the exhibition on February 4 will feature musical performances in the King Sculpture Court, relating to Reigl and works on view. (See page 17.)

A hardcover catalogue of the exhibition, published in association with the Fonds de dotation Judit Reigl, may be purchased for \$25. The book features essays by Denise Birkhofer and musicologist Benjamin Perl, along with a foreword by AMAM director Andria Derstine.

Denise Birkhofer, Ellen Johnson '33 Curator of Modern and Contemporary Art, curated the exhibition with assistance from Mallory Cohen (OC '15).

Art of the Fugue, 1982, mixed media on canvas. Collection of the artist © Judit Reigl

Claims of art's healing powers explored in works ranging from talismans to anatomical prints.

A Picture of Health: Art and the Mechanisms of Healing

February 2–May 29, Ripin Gallery

Art has long been thought to bring about the health and well-being of its makers and beholders. Sacred objects touched during religious ceremonies or worn on the body have promised healing and protection. Similarly, images held in the hand and admired, or representations of sacred figures who receive petitions for renewed health, have been produced in cultures east and west since antiquity. Art objects have also provided consolation or mitigated feelings of grief, providing substitutes for that which is lost or distant, whether a beloved person, place, or object.

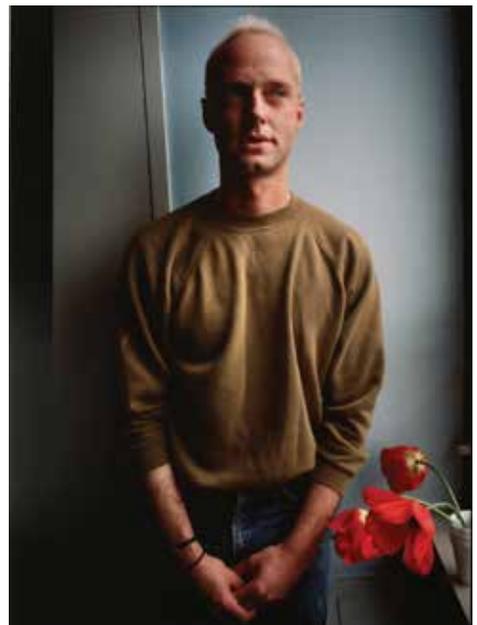
The power of visual art to effect physical healing is often premised on its very materiality or its contact with the human body. At the same time, art's aesthetic properties have been said to ameliorate negative emotional states by delighting, enrapturing, or distracting beholders. Images have also provided healers, doctors, and the public with fundamental knowledge about the body. Artists have challenged or reaffirmed ideas concerning medicine, reflecting upon the person and practices of the healer, modes of treatment, and the spaces in which healing occurs.

Artists have laid claim to the transformative powers of art in a multitude of ways, often aiming to achieve social and political healing together with the

physical, mental, and spiritual well-being of individual beholders. *A Picture of Health* is drawn from the AMAM collection and loans from Case Western Reserve University's Dittrick Medical History Center and Oberlin College libraries and special collections.

The exhibition is curated by Christina Neilson, assistant professor of Renaissance and Baroque art history at Oberlin College, and Frances Gage, associate professor of art history at SUNY Buffalo State. The exhibition is dedicated to the memory of Emma Coleman.

Nan Goldin (American, born 1953), *Tommy in the window of the detox hospital, Winthrop, MA, 1989*, cibachrome print. Horace W. Goldsmith Foundation Photography Fund, 1993.4.3



Exhibitions feature subjects inspired by winter festivals and routines of daily life.

Order and Chaos: Balance in the Drawings of Jan J. Schoonhoven

February 2–June 5, Education Hallway

Rhythm and order were integral to the life and art of Jan J. Schoonhoven (1914–1994), who worked for the Dutch postal service throughout his life and never traveled extensively beyond his native Delft. Known for his reliefs, Schoonhoven also had a daily drawing regimen in which he systematically explored variations on set themes—both found and contrived—such as the pattern of a reed mat (right). Six drawings show the progression of Schoonhoven's work from highly structured compositions to ones dominated by dynamic, gestural lines.

Organized by Curatorial Assistant Oidie Kuijpers (OC '15)



RICHARD LEE RIPIN ART PURCHASE FUND IN HONOR OF RICHARD SPEAR AND ATHENA TACHA, 2000.7

Recent Acquisitions

February 2–June 5, West Ambulatory

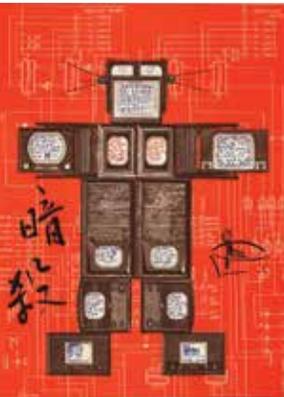
This installation features contemporary photographs—each depicting or relating to the human body—by artists from France, Samoa, India, and the United States. Images by Charles Fréger, from his *Wilder Mann* series, were taken during two winters of travel across the European continent. The series documents men costumed for seasonal festivals, often in animal skins with belts of heavy bells, evoking a deep connection with the natural world. Other artists with works on view include Shigeyuki Kihara, Dayanita Singh, and Philip Trager.

Organized by Denise Birkhofer.



GIFT OF ANNE AND JOEL EHRENKRANZ, 2014.69.3

Asian exhibitions updated for spring semester; AMAM welcomes new staff and volunteers.



Nam June Paik's
1989 print *Marat*
is now on view in
the Stern Gallery.
Ruth C. Rush
Contemporary Art
Fund, 2014.61



Sara Banhidy

INSTALLATIONS OF ASIAN ART THROUGHOUT THE MUSEUM have been updated with new works or new audio recordings. *Psycho/Somatic: Visions of the Body in Contemporary East Asian Art* continues with a new rotation of works on paper, including Liú Bólin's large photograph *Hiding in the City No. 88-Sawmill* and Nam June Paik's print *Marat* from his series *Evolution/Revolution/Resolution*.

The *Return of the Dragon* exhibition continues with new depictions of the mythical creature on view in the Ambulatory, including *Ascending Dragon*, a 16th-century Japanese ink painting that symbolizes the ebb and flow of cosmic forces and seasonal change.

New audio recordings are available for several Asian works on view. In the East Gallery, installations of Chinese art in bronze and jade are narrated by Joan L. Danforth Assistant Curator of Asian Art Kevin Greenwood. These include some mysterious ritual disks (known as *bi*) carved in intricate detail. There are also new audio recordings for a Persian prayer rug in the King Sculpture Court. Dating to the 13th century, the rug includes the calligraphy for a poem; visitors may hear excerpts of the poem read and chanted in Farsi.

Tiffin University graduate joins security team

Sara Banhidy joined the staff as part-time security officer on October 12, 2015. She earned a bachelor's degree in forensic science from Tiffin University in May of 2015. In college, Banhidy completed an internship with the police department in Findlay, Ohio, during which she shadowed patrol officers. In Oberlin, Banhidy says she enjoys working in a setting that "brings together such a diverse community."

Call for Volunteers

Help is needed at the Information Desk on weekends, greeting and assisting museum visitors. A training session and preview of spring exhibitions—for both new and current volunteers—will be held at 3 p.m. on Monday, February 1. For more details, please contact Megan Harding at 440-775-8670, or e-mail mharding@oberlin.edu.

Important donations expand geographic scope of contemporary art collection.

THE MUSEUM RECENTLY RECEIVED multiple gifts of contemporary art that expand its collection in important ways.

The AMAM's focus on Ohio art deepened with the gift of 36 works—several by studio art faculty at Kent State University—from Alex Gildzen, who grew up in Elyria, Ohio, and was curator of Special Collections at Kent State's library. Gildzen is also a poet and editor; drawings by Alex Katz, Otto Piene, and Fairfield Porter were commissioned for his books. Works by Keith Haring, David Hockney, and Jasper Johns were also gifted.

A donation of 27 Brett Weston (1911–1993) photographs from the Christian Keese Collection was made in conjunction with the museum's purchase of three works. Museum holdings now span Weston's oeuvre, with black-and-white images of subjects ranging from botanicals to landscapes and the nude.

Twenty-two works from Forrest and Lynne Geerken of Boise, Idaho, expand the collection of contemporary Latin American art, particularly by artists from Haiti and the Dominican Republic. The Geerkens acquired works while Forrest was the agricultural counselor at the American Embassy in the Dominican Republic.

Marcia Aronoff (oc '65) has given the AMAM five 20th-century Inuit works, as well as a print by Larry Rivers. The Inuit works will be used in teaching classes in anthropology and environmental studies.



TOP: Alex Katz drew *Vincent Drinking* for the book *Six Poems/Seven Prints* (1971). Gift of Alex Gildzen, 2015.25.14. ABOVE: An untitled work by Dominican artist Virgilio Méndez. Gift of Forrest K. and Lynne F. Geerken, Friends of the AMAM, 2015.47.14

The making of a museum exhibition: preparators' unseen skill gives artwork center stage.



KENDALL CHRISTIAN, HEAD PREPARATOR AT THE MUSEUM, does not do his job for public recognition. “If you don’t see my work, I’m happy,” he insists, indicating three tiny, camouflaged bronze clips positioned around the base of Francesco Bertos’s sculpture, *The Fall of Icarus*, in the Willard-Newell Gallery. Despite their virtual invisibility, the clips are vital: without them, Bertos’s *Icarus* would be vulnerable to a literal fall.

Visitors come to the Allen primarily to admire the works of esteemed artists. However, the appropriate display of these pieces would be impossible without the unseen work that Christian and Assistant Preparator Michael Reynolds do to prepare and install artworks for exhibition.



Assistant Preparator Michael Reynolds cuts a mat (top) for a work to go on display. Above, in 2014 Reynolds carefully weaves thread around a straight pin to create a “drawing” as specified by artist Carlos Garaicoa.

In his immaculate studio in the Ward Room, Reynolds mats works on paper for exhibition. Matting is crucial to preserve them while they are on display and in storage; the mat surrounds and suspends the art so as to protect its edges and surface from damage. Matting is not a uniform process, Reynolds states, and he often has to consult with curators to determine how he should mat a particular piece.

In contrast to the dust-free Ward Room, Kendall Christian’s basement workshop is designed to get dirty. Here, Christian uses a frame-chopper, sizer, bender, and various other tools to fashion everything from frames to mounts to brochure boxes.

Like Reynolds’s mats, Christian’s mounts must be customized for the objects they support. In the Ripin Gallery, he points out a “book cradle” that he designed for a book on loan from the Oberlin College Library. The cradle holds the book open for viewing at a specific angle; were the book to be laid open flat in the display case, its spine would crack. In the East Gallery, Christian indicates a four-pound, 16th-century Italian armorial plate that, at first glance, might appear to float in its display case. Closer inspection reveals the well-concealed plexiglass mount that Christian fashioned.

Both Christian and Reynolds are experienced in their fields. Christian is a former employee of both the Library of Congress and the Rock and Roll Hall of Fame and Museum, and Reynolds worked for the Allen on a contractual basis for six

Head Preparator Kendall Christian uses mat board to create cradles for displaying books.

years before being hired in 2011. However, their jobs are not without unexpected challenges. Reynolds recalls the installation of Carlos Garaicoa's thread drawing *Windmills: Because Every City Has the Right to be Called Utopia* for last year's exhibition of Latin American art. Working from the artist's template, Reynolds inserted 461 pins into a wall of the Ellen Johnson Gallery before meticulously winding thread between the pins to produce the work. "That was by far the hardest thing I ever did," Reynolds admits. "And that's an example of some art pieces that are conceived by the artist...but somebody else puts it up."

However strenuous the work may sometimes be, both Christian and Reynolds are passionate about what they do. Christian relishes the opportunity his job provides him to engage with such a distinguished collection. He discusses one of his favorite works at the museum, Pierre-Nolasque Bergeret's painting, *Honors Rendered to Raphael on his Deathbed*, which Napoleon



PHOTOS BY SELINA BARTLETT

once gave to his wife as a gift. "That's the kind of stories that I like and that keep me going," he says.

What excites Reynolds most about his job? "Being a part of this very long tradition of preserving some of the best things human beings have created...What we do now influences how those things are going to be used a hundred years from now."

—Communications Assistant
Liam McLean (OC '18)

International group views collection of Dutch and Flemish art; *Lucretia* opera spurs conversation.

IN OCTOBER 2015, an international group of nearly 30 curators, scholars, and supporters of Dutch and Flemish art visited the Allen as part of the CODART tour of Midwestern museums. Hosted by AMAM director Andria Derstine and Curator of European and American

Art Andaleeb Badiee Banta, the group toured the galleries and viewed works on paper and paintings in the Wolfgang Stechow Print Study Room. Afterward, participants enjoyed a reception at the Weltzheimer-Johnson House.

In November, Banta participated in a conversation with faculty members about the Renaissance painting *Lucretia*, attributed to the Sienese artist Domenico Beccafumi (1484–1551), which is on view in the East Gallery. Professor of English Nicholas Jones and Chris Trinacty, assistant professor of classics, joined Banta to discuss the ancient, Renaissance, and modern interpretations of *Lucretia*'s story. The event was held in conjunction with the staging of Benjamin Britten's opera *The Rape of Lucretia* by the Oberlin Opera Theater.

TOP: Curators of Dutch and Flemish art visited Oberlin's house designed by Frank Lloyd Wright.

LEFT: The museum partnered with Oberlin faculty members in a conversation about the Oberlin Opera Theater production of *The Rape of Lucretia*. The AMAM's painting of *Lucretia* provided a focal point for the November 12 program.



Found objects, print portfolio, enter museum's extensive collection of works by Jim Dine.

JIM DINE'S FIRST VISIT TO THE AMAM IN 1965 SPARKED A LONG and fruitful friendship between the museum and the Ohio-born artist. During that residency at Oberlin College, at the invitation of professor of art history Ellen Johnson, Dine showed a selection of his work at the Allen, his first solo museum show. The year before, the AMAM had purchased the first of what are now more than 90 of Dine's works in the collection.

In September 2015, Dine marked the 50th anniversary of that first visit with a public appearance and a large installation in the Ellen Johnson Gallery. *Five Chicken Wire Hearts (for James Peto)*, a promised gift of the artist, comprises wire supports and items from installations in 1969, 1970, and 1999, and numerous objects and natural materials added to the sculpture during Dine's Oberlin installation of September 1–3.

Dine recently gave the museum his 2012 portfolio *A History of Communism*. This series of 45 prints was made from lithographic stones salvaged from a socialist art academy. Over the existing compositions—many of them communist-era subjects made by the anonymous students—Dine has superimposed iconic images of wrenches, pliers, saws, and other objects, the lithography augmented by etching and engraving. Dine's generous gift to the AMAM was made in honor of Douglas Baxter (OC '72), a longtime friend of the artist.

Artist Jim Dine marked the 50th anniversary of his association with the museum last September during a visit in which he installed a large assemblage in the AMAM's Ellen Johnson Gallery.



DENISE BIRKHOFFER



Disciplines as diverse as mathematics and poetry find common ground at the museum.



Matthew Rarey, assistant professor of the arts of Africa and the African Diaspora, guest-teaches a museum session in the course “Traditional African Cosmology and Religion.”



Professor of English Nicholas Jones (center) and his Renaissance poetry class gather to view paintings in the Willard-Newell Gallery.

FACULTY MEMBERS TEACHING 99 individual courses from 37 disciplines, including seven professors in the sciences and mathematics, brought their classes to the museum last fall semester. Calculus students explored works related to the movement of objects, differences in scale, and the curvature of shapes. These students also calculated the weight of a ceremonial bell from China and computed the volume of an ancient Greek wine cup, or *kylix*.

The Office of Academic Programs is preparing a brochure on the many ways in which sustained engagement with original works of art enhances student learning in the sciences.

Students in the first-year seminar “Disability,” taught by Associate Professor of German Elizabeth Hamilton, viewed 10 AMAM works on paper, now on display in the exhibition *A Picture of Health: Art and the Mechanisms of Healing*, and recorded podcasts describing the appearance of the works, with the aim of making them accessible to the visually impaired.

Also last fall, students in Professor of English Nicholas

Jones’s course “The Poetry of the English Renaissance” wrote essays that discussed 17th-century paintings at the Allen through the lens of 17th-century poems by Ben Jonson, John Milton, and others. The essays, which are printed in a brochure available in the museum, bring to life the artistic sensibilities shared by 17th-century poets and painters alike.

Curator of Academic Programs Liliana Milkova chaired a roundtable discussion and presented a paper at the annual conference of the Association for Slavic, East European and Eurasian Studies. The panel focused on the “museum as classroom” and featured presenters from Oberlin College, Amherst College, and Franklin and Marshall College.

Students in Professor of Comparative American Studies Wendy Kozol’s course “Visible Bodies and the Politics of Sexuality” curated an online exhibition, *Capturing the Body: Ownership and Resistance in Visual Culture*, as a counterpart to the AMAM’s fall exhibition *The Body: Looking In and Looking Out*.

Lectures highlight relationship between health and the physical environment, as seen by artists.

SPECIAL LECTURES

In conjunction with the art department, three programs are planned to complement the exhibition *A Picture of Health: Art and the Mechanisms of Healing*. All will be held in Classroom 1 of the Art Building (behind the museum) and are sponsored by the Baldwin Fund of the Oberlin College art department; support for the April 11 and 20 programs has also come from an Andrew W. Mellon Foundation grant to the AMAM.

Tuesday, April 5, 5 p.m.

Sandra Cavallo, Professor of History, Royal Holloway, University of London

As air quality became a concern in 16th-century Italy, design strategies were employed to enhance the effects of “good air” on spiritual and physical health. Architects and doctors offered ways to prevent the corruption of air in the home, influencing domestic design and the material culture.

Monday, April 11, noon

Mindy Fullilove, Professor of Clinical Psychiatry, Columbia University

While the United States has



ample space and natural resources, wastefulness has resulted in many neglected urban environments. This lecture, “Place Matters: Some Observations on Urbanism and Health,” explores the intersection of race, health, and social cohesion.

Wednesday, April 20, noon

Tessa Storey, Department of History, Royal Holloway, University of London

Exercise of both mind and body were considered essential for good health among elites in early modern Italy. Moreover, the design of one’s living space was regarded as vital to health. This talk, focusing on engravings by G.B. Falda, explores the interactions between idealized spaces and Roman health practices of the era.

In the 17th century, ruins cultivated as gardens were thought of as ideal places to take healthful air, as seen above in Dutch artist Herman Van Swanevelt’s etching *Landscape with Ruins and a Woman Attended by Servants with a Parasol* (detail). Richard Lee Ripin Art Purchase Fund, 1990.15

Spring exhibitions open with a musical celebration of artist Judit Reigl's work.



American artist Pat Steir executed the painting *Tall Waterfall* from 1990 to 2011.

The work is displayed in the West Ambulatory.

She will give a First Thursday program on March 3. Promised gift of Katia and Howard Read, L2015.1

ABOVE RIGHT: Chinese artists Song Yongping and Song Yonghong performing an "action" in 1986.

FIRST THURSDAYS

Galleries remain open until 8 p.m. during our monthly evening hours. A free program is presented in the King Sculpture Court, followed by a reception with light refreshments in the East Gallery.

February 4, 5:30 p.m.

Spring exhibitions open with live music and gallery tours. Classical music related to works in the exhibition *Judit Reigl: Body of Music* will be performed, including compositions by Bach, Mozart, Pierre Bernard, and György Kurtág.

March 3, 5:30 p.m.

Join the AMAM for a conversation between New York-based artist Pat Steir and Ellen Johnson '33 Curator of Modern and Contemporary Art Denise Birkhofer. Steir is well known for her dripped, splashed, and poured "waterfall" paintings. Partial support for the program is provided by the Ellen Johnson Fund.

April 7, 5:30 p.m.

"Metaphorical Body: China's Action Art in the mid-1980s" is the subject of a talk by



Zhou Yan, visual resources curator in art history at Kenyon College. Chinese action artists of the mid-80s often wrapped their bodies, creating metaphors of cultural crises, enlightenment, individualism, or even utopian ideals. They staged powerful rebellions against mainstream art and challenged the rationalist painting in vogue at the time.

May 5, 5:30 p.m.

Christina Neilson, assistant professor of Renaissance and Baroque art history at Oberlin College, and Frances Gage, associate professor of art history at SUNY Buffalo State, give a lecture titled "The Patient Artist: Illness, Healing, and the Act of Creation in Early Modern Europe," in conjunction with the Ripin Gallery exhibition they co-curated, *A Picture of Health: Art and the Mechanisms of Healing*.

TUESDAY TEAS

Second Tuesdays at 2:30 p.m
Each talk is followed by tea and cookies.

February 9

Curatorial Assistant Oidie Kuijpers (OC '15) discusses the relationships between freedom and order, chance and structure, and light and line in the work of Dutch artist Jan J. Schoonhoven. Kuijpers has curated an exhibition of Schoonhoven's drawings in the Education Hallway.

March 8

According to Michel de Certeau, "space is a practiced place." How do visual media "practice" the locations they depict? In his talk, Visiting Assistant Professor of Cinema Studies Alberto Zambenedetti will illustrate how prints from the AMAM collection, graphic novels, and films have recounted Cleveland's cityscape.

April 12

Dr. James Edmonson will give a talk on "Dissection: Photographs of a Rite of Passage in American Medicine, 1880–1930." He is chief curator of the Dittrick Medical History Center at Case Western Reserve University. In the early days of photography, medical students, often

in secrecy, took pictures of themselves with the cadavers that they dissected: their first patients. These images—poignant, strange, and sometimes humorous—comprise a unique genre at the intersection of art and medicine.

May 10

One outstanding Oberlin College student will be selected, from a call for papers, as the presenter for the annual Student Tuesday Tea. The talk will focus on a work in, or related to, the museum collection.

BELOW: *Bridges over Cuyahoga River, Cleveland*, a 1999 woodcut by Yvonne Jacquette, will be discussed during Alberto Zambenedetti's Tuesday Tea talk on March 8. Gift of Loretta M. Dennis, RC2001.2.1



SUNDAY OBJECT TALKS

Talks begin at 2 p.m. in the King Sculpture Court.

Casual, student-led talks focus on works on view in the galleries. Spring semester talks begin on February 7 and run through May 1 (except March 20 and 27).

Museum's hands-on programs boost community creativity for all ages.



OBERLIN CHALK WALK 2016

Saturday, June 25, 10 a.m.–4 p.m.

Rain date: Sunday, June 26

This popular summer program returns for its 11th installment. Join master artists, local artists, and scores of community members of all ages as they create beautiful, inspired, and unique works of chalk art throughout downtown Oberlin. All materials are provided free of charge.

The event is presented in collaboration with the Firelands Association for the Visual Arts (FAVA), Oberlin Public Library, Oberlin Business Partnership, and Oberlin Heritage Center. There will be four outdoor registration sites: New Union Center for the Arts (39 S. Main St.), Ben Franklin (13 W. College St.),

Hall Auditorium (67 N. Main St.), and near the East College Street project (335 E. College St.).

Leading up to this year's event, the AMAM and FAVA will offer public workshops at several locations in Lorain County. If your organization is interested in hosting a chalk workshop, please contact Jason Trimmer, Eric & Jane Nord Family Curator of Education, at jtrimmer@oberlin.edu or 440-775-8671.

COMMUNITY DAY

Saturday, March 12, 11 a.m.–3 p.m.

Winter weather getting you down? Midterms stressing you out? Stop by the AMAM for some art therapy! Open to all members of the college and community, this event features craft-making activities to take the pressure off. Museum staff and student docents will be on hand to get you started.

PHOTOGRAPHY WORKSHOP: PORTFOLIO DEVELOPMENT FOR TEENS

Dates to be announced

High school students who want to build their portfolios are encouraged to enroll in this photography workshop offered by the museum in collaboration with FAVA. There is a materials fee of \$35, and preregistration is required. For more information, or to apply, please contact Jason Trimmer in the Education Office at 440-775-8671 or call FAVA at 440-774-7158.

FEBRUARY

- 4** First Thursday: Opening reception for spring exhibitions; performance of music related to Judit Reigl's works, 5:30–8 p.m.
- 7** Sunday Object Talk: 2 p.m.
- 9** Tuesday Tea: Curatorial Assistant Oidie Kuijpers on Dutch artist Jan J. Schoonhoven, 2:30 p.m.
- 14** Sunday Object Talk: 2 p.m.
- 21** Sunday Object Talk: 2 p.m.
- 28** Sunday Object Talk: 2 p.m.

MARCH

- 3** First Thursday: Conversation with artist Pat Steir, 5:30 p.m.
- 6** Sunday Object Talk: 2 p.m.
- 8** Tuesday Tea: Alberto Zambenedetti, visiting assistant professor of cinema studies, 2:30 p.m.
- 12** Community Day: 11 a.m.–3 p.m.
- 13** Sunday Object Talk: 2 p.m.

APRIL

- 3** Weltzheimer/Johnson House tours: noon–5 p.m.
- 3** Sunday Object Talk: 2 p.m.
- 5** Lecture: Sandra Cavallo, University of London, 5 p.m.
- 7** First Thursday: Lecture on China's action art of the mid-1980s, Zhou Yan of Kenyon College, 5:30 p.m.

- 10** Sunday Object Talk: 2 p.m.
- 11** Lecture: Mindy Fullilove, Columbia University, noon
- 12** Tuesday Tea: Dr. James Edmonson, chief curator of Dittrick Medical History Center, 2:30 p.m.
- 20** Lecture: Tessa Storey, University of London, noon
- 17 & 24** Sunday Object Talk: 2 p.m.

MAY

- 1** Weltzheimer/Johnson House tours: noon–5 p.m.
- 1** Sunday Object Talk: 2 p.m.
- 5** First Thursday: "The Patient Artist: Illness, Healing, and the Act of Creation in Early Modern Europe," Christina Neilson and Frances Gage, 5:30 p.m.
- 10** Tuesday Tea: Presentation by an Oberlin College student, 2:30 p.m.

JUNE

- 5** Weltzheimer/Johnson House tours: noon–5 p.m.
- 25** Oberlin Chalk Walk: 11th annual event, 10 a.m.–4 p.m.

JULY

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

AUGUST

- 7** Weltzheimer/Johnson House tours: noon–5 p.m.

Open houses at the Weltzheimer-Johnson House resume on April 3, continue on first Sundays.



View from one of the bedrooms in the Weltzheimer-Johnson House. Photos by Dirk Bakker

Oberlin's Frank Lloyd Wright house will reopen on Sunday, April 3, from noon to 5:00 p.m. Additional open houses are scheduled for May 1, June 5, July 3, August 7, September 4, October 2, and November 6. Presentations on the architecture and history of the house begin on the hour. Admission is \$5.00 per adult. College students and children under 18 are admitted free.

Advance registration is not required, except for groups of 10 or more. Guided tours on days other than scheduled open houses are offered only to groups of 10 or more, including school groups, depending on staff availability.

This Usonian house, designed to be affordable to

middle-class families, 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.

The Weltzheimer family lived in the house until 1963 when the property was sold to developers and subsequent remodeling scarred its original design. In 1968, Ellen H. Johnson, an art history professor at Oberlin College, purchased the house and began restoring it. She bequeathed the home to the college.

For inquiries, please call 440-775-8671 or e-mail to jason.trimmer@oberlin.edu. For directions visit www.oberlin.edu/amam.



Become an AMAM member at the supporting level and receive free admission to other Ohio museums.

MEMBERS OF THE ALLEN MEMORIAL ART MUSEUM PROVIDE critical support for acquisitions, exhibitions, and public programs. As a Friend of Art, you join us in encouraging a greater appreciation of art through the study of original works from many cultures.

Become a member and you will receive benefits at the corresponding level listed below. Many Friends choose to join at the \$150 supporting level in order to receive reciprocal member benefits at the Cleveland Museum of Art, Museum of Contemporary Art (MOCA), Toledo Museum of Art, and other Ohio institutions. Your gift helps the AMAM to maintain a vital presence in the local community and beyond.



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

Membership Level	Eligibility and Benefits	Annual Dues
Individual	Members receive: one membership card, twice-yearly newsletter, 20 percent discount on AMAM merchandise, notification of museum events and exhibition openings, and reciprocal benefits at more than 40 college and university museums nationwide.	\$50
Student	<i>Open to Oberlin College students and young alumni (within five years of graduation)</i> Student members receive all of the basic benefits listed above.	\$20
Family/Dual	<i>Benefits for two adults and all children under age 18 living at the same address</i> Receive two membership cards providing access to all of the individual membership benefits.	\$75
Supporting	<i>As above, plus:</i> free admission and/or discounted merchandise at 15 institutions in the Ohio Museum Reciprocal Membership Program, and the AMAM Annual Report.	\$150+
Patrons Circle	<i>As above, plus:</i> Member privileges and discounts at many major museums nationwide through the ROAM.	\$500+
Director's Circle	<i>As above, plus:</i> advance notice of museum travel programs sponsored in concert with the Oberlin Alumni Association.	\$1,000+
Collectors Circle	<i>Exclusive benefit:</i> Members at this level may make an appointment annually for a personalized experience with an AMAM staff member, in addition to all of the above-listed benefits.	\$2,500+

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