



Allen Memorial Art Museum Oberlin College

Jill Greenwood, Eric & Jane Nord Family Curator of Education





Allen Memorial Art Museum

Cass Gilbert Building, 1917; Robert Venturi Addition, 1977



The Weltzheimer/Johnson House

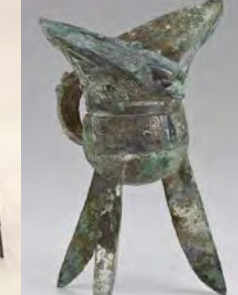
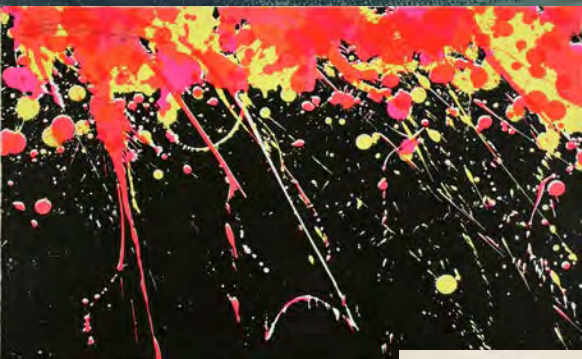
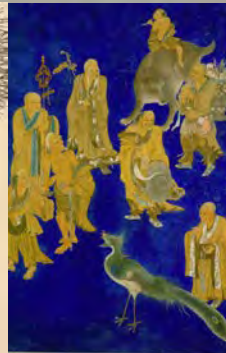
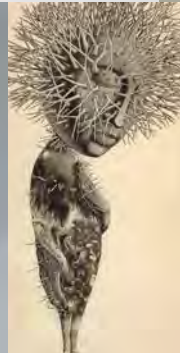
Frank Lloyd Wright, 1947-9











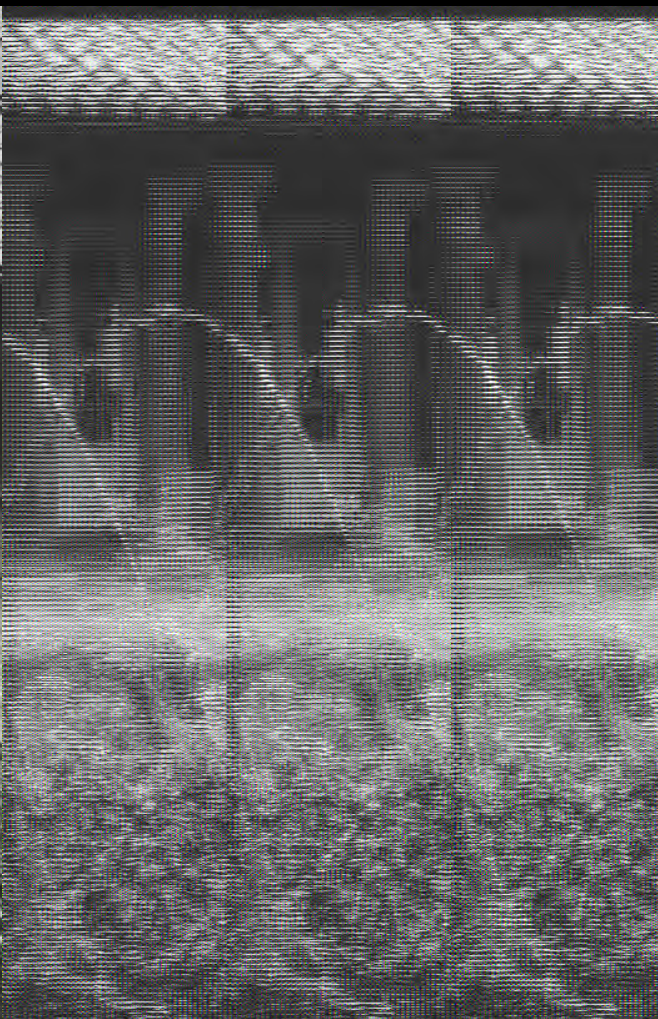








Japanese, *Incense Burner with Dragon Base*,
ca. late 19th century. Bronze.



In-School Program

Restoration vs. Conservation

Restoration

- Returning the artwork to its original condition and preferred aesthetic appearance

Conservation

- Preserve the artist's original work; identify living artist's rights & concerns
- Ensure treatments performed are undetectable & reversible in the future
- Reverse previous restoration campaigns when possible
- Bound by American Institute for Conservation (AIC) Code of Ethics

Wabi-sabi (侘寂)

- ❖ impermanence and imperfection
- ❖ connecting with nature
- ❖ cherishing what is simple and aged

Wabi (simplicity; austerity)

- ❖ refers to the quirks and anomalies that arise from the process of making something, which add uniqueness

Sabi (the beauty of aging)

- ❖ celebrates the impermanence of life through the passage of time
- ❖ cherishes natural wear of an object



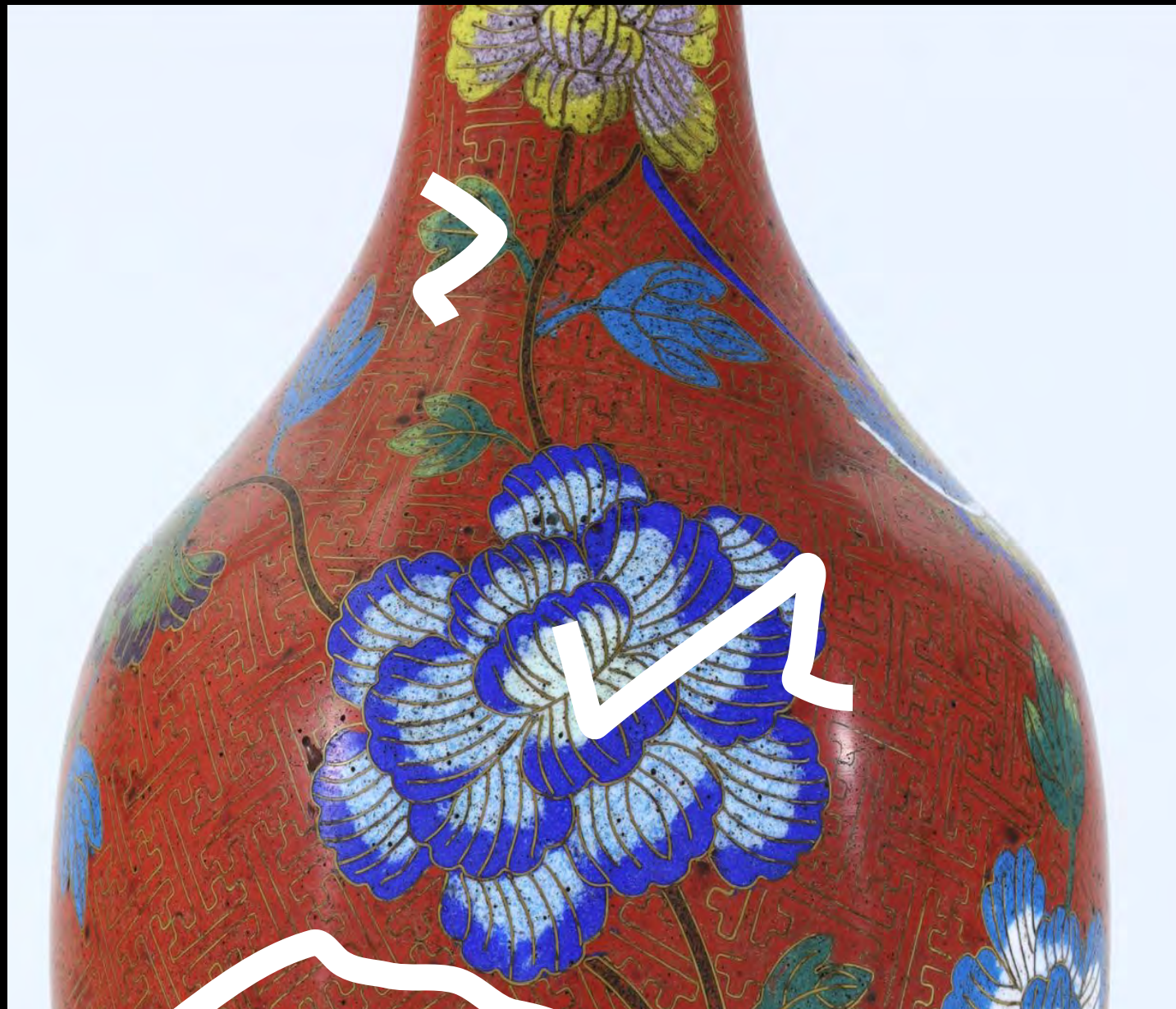
Japanese, [Shigaraki Tea Bowl](#), 19th c. Allen Memorial Art Museum



Kintsugi (金継ぎ) "golden joinery"

- ❖ lacquer resin repair
- ❖ celebrates the object's unique history by highlighting the flaws and cracks





Japanese, *Vase with Chrysanthemums, Peonies, Butterflies, and Birds*, late 19th c. Cloisonné enamel and copper.



Aimee Lee + *hanji*





Academic year 2025-26 exhibition at AMAM





Public Programs Spring 2025

FEB 6, 5:30 PM / at AMAM

Eight Views and Seeing the Big Picture by De-nin Lee,
Professor of Art History at Emerson College, Boston

FEB 11, 3:00 PM / at AMAM

*Imperialism, Architecture, and Oberlin: A Brief
History of the "Golden Temple"* by Kevin Greenwood



Mindful Meditation on Zoom

Thursdays once a month

Register on website under “Events”



Teacher Workshops



AMAM

Teacher

Resources



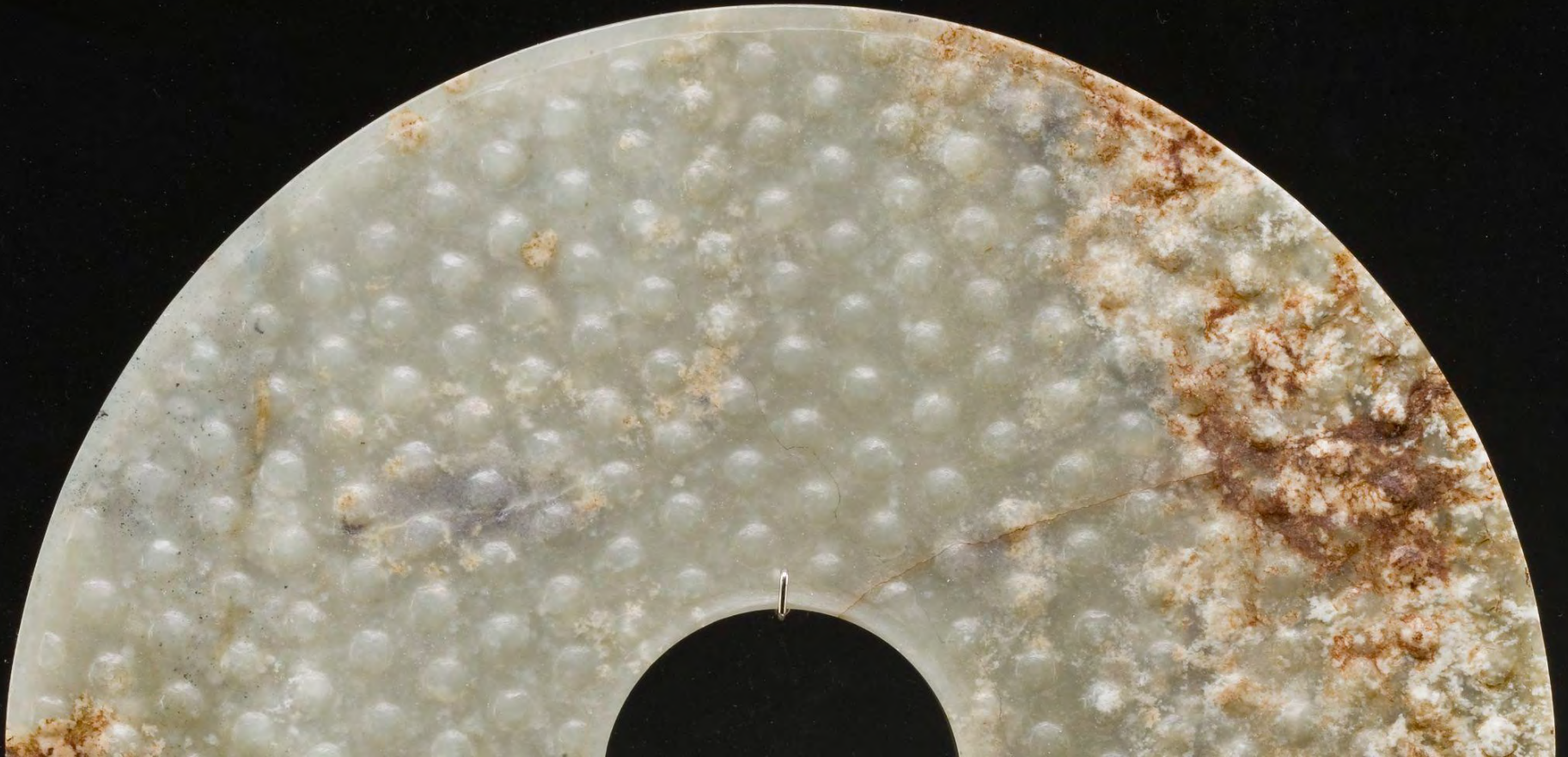
Zēng Fánzhì (Chinese, b. 1964) *Mask*
Series #7, 2000. Oil on canvas



Lesson Plans

Videos

Videos for K-12



Allen Augmented Reality



Ukiyo-e Prints from the Mary Ainsworth Collection

A voyage to Japan in 1906 would forever change the life of Mary Andrews Ainsworth (1867-1950), an 1889 graduate of Oberlin College. The year before her visit, Japan's unexpected victory in the Russo-Japanese war was heralded as a symbol of the nation's rapid industrial development after centuries of isolation. Ainsworth, however, became attracted to an earlier Japan: that of the Edo period (1603-1868). During that long and peaceful era, a world of entertainment arose, which was popularized and later immortalized through mass produced woodblock prints known as ukiyo-e, or Pictures of the Floating World.

Ainsworth purchased her first prints on that 1906 trip, and until the early 1930s she continued quietly and methodically to develop a collection that is both representative of the history and evolution of Japanese woodblock prints and comprises examples of the highest quality. She seems to have collected in order to educate herself and others in the major subjects, styles, artists, and printing techniques of ukiyo-e, as well as in the richness and complexity of Japanese culture.

Since the Ainsworth collection arrived at the Allen in 1930, its use has far exceeded Mary Ainsworth's educational goals. With more than 1,500 prints, along with rare Japanese illustrated books in the Oberlin College Libraries Special Collections, the collection continues to be a noteworthy part of the chosen and museum experiences enjoyed by countless Oberlin students and faculty, in addition to the public. *Ukiyo-e Prints from the Mary Ainsworth Collection* is the final iteration of a traveling exhibition that was on view in 2019 at three museums in Japan: Chiba City Museum of Art, Shizuoka City Museum of Art, and Osaka City Museum of Fine Arts. The AMAM was delighted to partner with these institutions in bringing both public and scholarly attention to this important collection.

Organized by Karen B. E. Greenwood, Joan L. Diefendorf, Center of Asian Art, with Mariko Terada and Mary Matsuda. Chiba City Museum of Art, Japan; Osaka, Shizuoka City Museum of Art, Tokyo, Shizuoka, Weizsäcker Center for the Study of Japanese Art, Osaka City Museum of Fine Arts, Osaka; Susan M. Margulies, Inc., and Learning Things TE-AMAM cultural education in Asian art education.





Allen App



AMAM website



Yamaguchi Kayō, Japanese,
Egrets with Willow, 1920
Ink and color on silk



Schedule a Virtual Class Presentation

*Not on website

Chinese, *Blue and Green Landscape, in the Style of Qiu Yin*, 17th–18th c.
Handscroll, ink and color on silk

AMAM

Teacher

Resources



Zēng Fánzhì (Chinese, b. 1964) *Mask*
Series #7, 2000. Oil on canvas

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Thank you

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