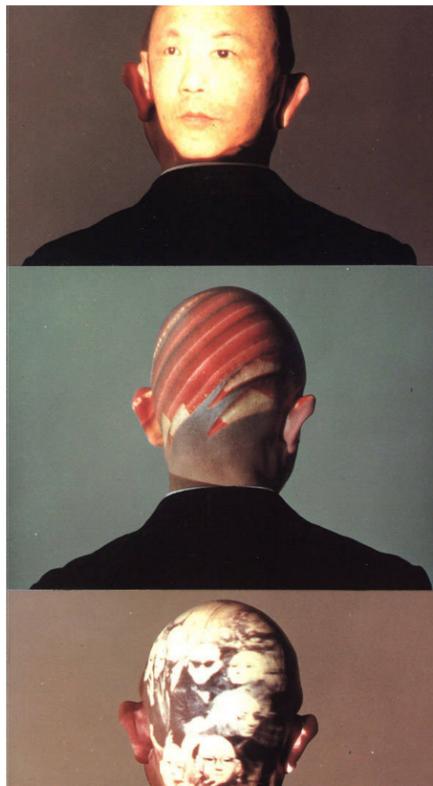




Courtesy of Oberlin College Archives

“Mail art is an underground art movement that started in the '60s and '70s,” Barbara Prior, head of the Clarence Ward Art Library, said.

Mail art is as diverse as the people in the network. All kinds of strange things have been sent out as mail art. I know there was a *dried squid that was sent, and we actually have in our collection an industrial size can of tomatoes* that is sealed, but inside of it is an origami ornament. And you have to figure [it] out — it's like a puzzle. It's very open ended; whatever you [can] mail, you can do. *And in fact, that's the whole point of the movement [it] is for people to express themselves, however they need to, or want to without people telling them what they can and can't do.*”



Courtesy of Oberlin College Archives

According to artist and author Aimee Lee, OC '99, **papermaking and book art**, though it can appear simple at a glance, brings together elements of citizenship and stewardship.

This project immerses students in the world of papermaking through an intensive studio art experience and visits to papermaking studios and presses.

“I'm happy to provide an intensive, hands-on studio experience because otherwise you can't have this experience during the rest of the semester,” Lee said. **“It's kind of perfect for what Winter Term is built to do.”**



Courtesy of Oberlin College Libraries

Winter Term 2023 Projects To Consider

Cal Ransom
This Week Editor



Courtesy of Oberlin College Archives

The Clarence Ward Art Library hosts two collections of over 20,000 pieces of mail art from over 1,800 artists. In this project, students will process pieces of the collection and have the opportunity to create their own mail art.

“Artists were reacting negatively to the commercialization of art, and the fact that they couldn't get their art out unless the gallery, museum, or collector said, ‘Okay.’ They decided that they would do their own way of distributing art, **so they started mailing art to each other.”**



Aimee Lee, OC '99, works with fiber.

Courtesy of Oberlin College Libraries

“It's not just like a sheet of paper and a blank notebook,” she said. “It's my life's work. I'm a papermaking artist, and my focus is on Korean papermaking. And so that links into my heritage as a Korean American. It's about a lot of strands being pulled together into one place, which would be working sustainably, working ethically, working with the seasons, working with nature, working with plants, and then working with material fiber.”

She expanded on the connection to her heritage, saying, “These techniques that have been developed and handed down over hundreds of years, even if I don't know the names of all the papermakers that have come before me — and usually they were from very low classes, so ... no one cared about them — it's something that I can stay connected to through the labor.”



Courtesy of Oberlin Heritage Center

“Newspapers historically kind of give us an insight into what society is thinking,” Stephanie Bohnak, museum education and tour manager at the Oberlin Heritage Center, said. “As many know, different news sites and newspapers can fall differently on the political spectrum, which also gives insight as well into what the politics are, societal expectations, as well as what is deemed big news in the City, which can also give a lot of insight into just local history.”

Oberlin Heritage Center’s project compiles clips from archives of *The Oberlin Review*, *The Oberlin News-Tribune*, *The Chronicle-Telegram*, and the NAACP’s *The Crisis*. Students working on this project will research protests that occurred due to segregation at a bowling alley in town in the 1930s, as well as the decision to allow the sale of liquor in Oberlin in the 1980s.

Will Open Duck Pin Bowling Alleys Here

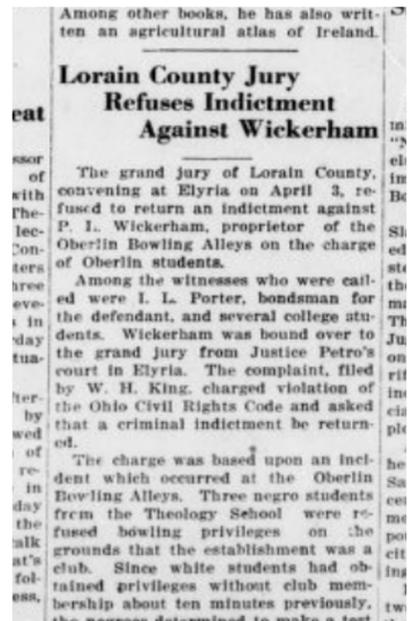
A group of duck pin bowling alleys be opened next Wednesday, January 17 in the building opposite the Post Office, under the direction of Dr. P. L. Wickerham. Refreshments of any sort will be sold on the premises at any time. It is to be a purely recreational affair, and will not tolerate smoking, profanity, or intoxication. Employment for six young women and twenty young men will be furnished by the new alleys, as scorers and pin setters respectively. The establishment is under the NRA the estab-

because food-stuffs are almost always when purchased through an expensive College Market? No doubt the students will cooperate in all necessary economies, but are economies that require shorter rations necessary?

Until the College Market can furnish better food at lower cost than the local stores we suggest that the students be permitted to economize by buying in the open market.

Very truly yours,
Royden J. Mott,
— Samuel A. Snyder,

The establishment will pay 20 per cent of gross receipts to the pin setters provided for in their code.



Courtesy of Oberlin College Archives



Courtesy of Oberlin College Archives

Executive Director of the Oberlin Heritage Center, Liz Schultz, offered a different perspective, saying some newspapers may not have reported on the events at all in some cases.

“I think acknowledging the fact that [some events] maybe aren’t in papers can tell us a lot as well about what was actually happening with civil rights and segregation,” Schultz said. “The fact that maybe it wasn’t reported on is something that could also be contextualized as well, so that’s something to keep in mind.”

Stories of Indigenous Oberlin,

led by Executive Director of the Cleveland American Indian Movement Sundance and Professor of Ethnomusicology and Anthropology Jennifer Fraser, will compile oral histories of the Indigenous community in Oberlin.

“I was teaching a class last semester in which Sundance was a guest and a community partner, ... and [he was] talking about [his] project and the history of Indigenous folks in Oberlin, ... and even going back to when the College was founded,” Fraser said. “We got thinking about [how] nobody has collectively made an effort to start telling the story in a public way, and it seems long overdue. I remember when I first taught that course, and [Sundance] said part of the problem in decolonizing is the issue of people feeling comfortable identifying themselves as Indigenous.”

“One of the things that we are looking to highlight with this is that every Indigenous person’s oral history is the authentic native experience.”



Sundance and Professor Fraser chat at the Winter Term Fair

Photo by Erin Koo, Photo Editor

“I think that there is ... a lot of confusion really, about who is ‘legitimate’ and whose stories are legitimate, not only from settlers, but also from some Indigenous people.” Sundance said. “There is often the question ... whether or not a person is full blood... as far as I know, most people’s blood goes all the way to the top, but what I have determined that means is that people are trying to figure out whether or not they’re getting the ‘legitimate native experience’ when all native experience is a legitimate native experience.”