

Artscene. Vol. 13, No. 1 Winter 1996-97

Elvehjem Museum of Art

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Elvehjem Museum of Art

University of Wisconsin-Madison



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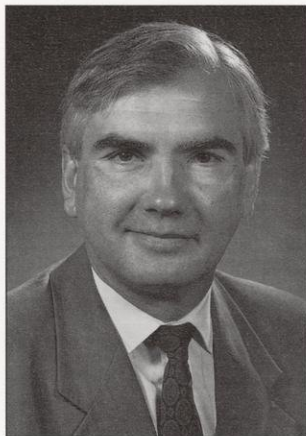
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Volume 13, Number 1
Winter 1996-97

Illustration on the cover: William Morris (English, 1834-1896), Design for The Woodpecker Tapestry, 1885, gouache on paper, 12 x 5 1/2 in. John S. Lord Endowment Fund, Cyril W. Nave Endowment Fund, Elvehjem Museum of Art General Endowment Fund purchase, 1996.23



From the Director

At our fall Council meeting we welcomed six new members, Tim Erdman of Madison, Michael Goodman of Chicago, Millard Rogers, Jr. of Cincinnati, Dolly Schoenberg of Madison, Marcia Philipps-Hyzer as the docent representative, and Jennifer Smith as the student representative. We also said farewell to retiring member Jane Werner Watson, who has served on the Council since its inception. Mrs. Watson has been remarkably generous with her time in coming to meetings from her home in Santa Barbara, California, as well as with her gifts of art, around 250 Indian miniature paintings.

Many thanks to the 350 guests who attended our fall fund-raising Gala and helped to make it such a success. I also want to express our gratitude to our underwriters: The Flower Shop provided three splendid centerpieces with fall motifs, General Beverage kept the champagne flowing, and these eight restaurants furnished irresistible desserts: Blue Marlin, Botticelli's, Cafe Roméo, Coyote Capers, L'Etoile, the Opera House, Ovens of Brittany, and The Second Story. This special event was planned and coordinated by development specialist for the past three years, Rebecca Garrity, who has now moved to Seattle to take over a similar position at the University of Washington's Henry Art Gallery, and development assistant Jill Westgard, who held a special two-year position supported by the Institute for Museum Service. Thank you both for jobs well done.

Join me in welcoming our new development specialist, Kathy Paul, who has been director of development at the Madison Art Center for the past five years. Kathy, with her familiarity with the city and its art patrons, efficiently took over ongoing projects and soon proposed new strategies. She has a B.A. in art history from Carleton College in Northfield, Minnesota and an M.S. in arts administration from Lesley College in Cambridge, Massachusetts. We're pleased to have her join our staff.

Our new twenty-fifth anniversary design for *Artscene* has received many compliments, and we think it was a highly successful change. However, along with the compliments we have had a few complaints about the fine print being difficult to read. Since we want to make this publication as useful as possible to our members, I discussed these concerns with our designer, and we selected a heavier weight of type throughout the newsletter that should prove more legible. We also redesigned page 15, which was particularly difficult to read. We welcome our members' comments and make every effort to respond to your needs.

We offer a great variety of art for your viewing pleasure during these winter months, from the grave beauty of ancient Chinese ceramics to the sleek design of contemporary jewelry by Tone Vigeland to the arresting industrial photographs of Salgado to a beguiling selection of Old Master prints from our permanent collection. I hope to see you in the galleries.

Russell Panczenko
Director

Rare Chinese Ceramics on View Through January 19



Large Ovoid Jar with Two Registers of Scrolling Floral Decoration. Yuan to Ming dynasty, 14th–early 15th century. Collection Mr. and Mrs. Robert E. Briefel. Courtesy Harvard University Art Museums

The stunning exhibition *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400* focuses on the Golden Age—the Song (960–1279) and Yuan (1279–1368) periods, but also includes examples from the Six dynasties (220–581) and Tang (618–907) to set the context and to illustrate the earliest phase of development. Although Chinese brown- and black-glazed ceramics are such amazing objects, this exhibition organized by the Harvard University Art Museums exhibition is the first to feature such wares in the United States. Curator of Chinese art Robert D. Mowry has been working on the exhibition for ten years, but he could not have produced it before 1991, so extensive are the recent publications of Chinese archaeological data that allow scholars to date and identify the works by the kiln of the manufacturer.

The title comes from the original Chinese classifications for distinguishing the various styles. “Hare’s fur” refers to black glaze delicately streaked with brown or silver; “tortoiseshell” describes a dark brown glaze suffused with buff or amber; and “partridge feather” denotes a pitch black glaze splashed with rust brown. Most brown and black wares rely on tautness of form and beauty of glaze alone, but a few incorporate pictorial designs that range from flying phoenixes to blossoming plum branches.

The dark-colored glazes evolved as potters attempted to expand the range of color beyond the sea-green celadon. The Chinese first experimented with high-fired, dark-glazed ceramics during the Han dynasty (206 B.C.–220 A.D.), and by the fourth

and fifth centuries they were making sophisticated wares with dark caramel-colored glazes.

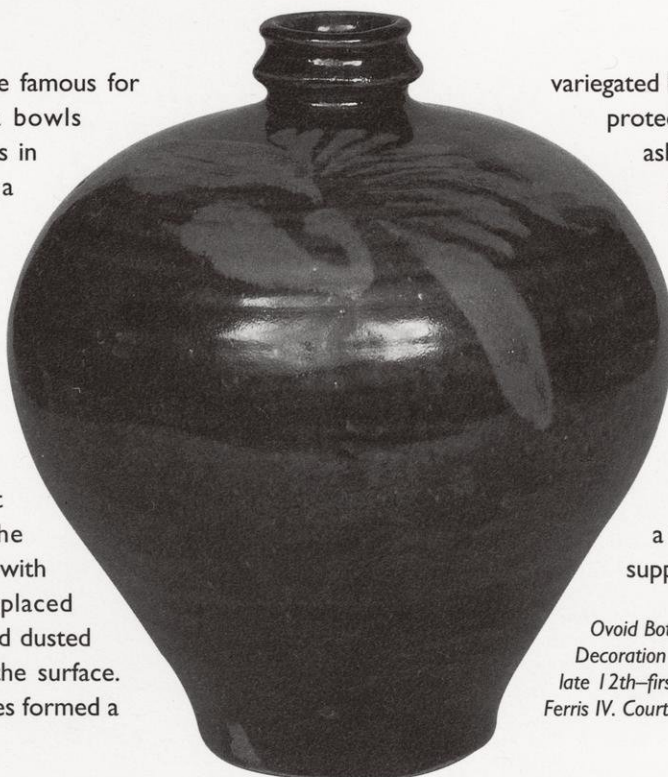
By the Tang (618–907) they had produced fine brown, black, and tea-dust (greenish brown, opaque and slightly speckled, almost metallic) glazes. Many famous wares during the Tang were made at the Huangpu kilns in Shaanxi province. Potters also began to decorate their dark-glazed wares then and often shaped them to resemble forms in lacquer and metal.

Dark-glazed ceramics from the Ding kilns in Hebei province have traditionally been the most prized. They are made of ivory-white porcelain rather than the usual opaque stoneware. Mostly tea bowls and small covered jars, dark-glazed Ding vessels have glazes ranging from russet-skinned to black, colors imitating lacquer. Although Ding kilns are best remembered today for the refined creamy-white porcelains from the Northern Song period, the dark-glazed wares were nonetheless important. This exhibition includes eight exceptionally rare dark-glazed Ding vessels: one bowl originally decorated in overglaze gold leaf and a late twelfth- to early thirteen-century shallow dish with molded decoration depicting mandarin ducks in a lotus pond.

The majority of north Chinese dark-glazed wares of the Song and Jin were produced by the Cizhou kilns—over one-hundred independent kilns spread through several central provinces. All producing related wares, the kilns are best known for their light gray stoneware with decoration incised or carved in a thick coating of white slip under a clear glaze. Cizhou wares were humble and often imitated the more luxurious Ding ware.

The Jian kilns, in Fujian province famous for its tea plantations, produced tea bowls almost exclusively, beginning perhaps in the tenth century. Jian vessels have a slate-gray stoneware body covered with a dark, bluish black glaze, typically enlivened with rust or silvery hare's-fur streaks.

The Jizhou kilns, in Jiangxi province, produced bowls and bottles with chocolate-brown glazes. The kilns' most famous wares are those with paper-cut designs. To create such bowls, the potters covered the vessel all over with a black-coffee-brown glaze, then placed paper-cut stencils on the interior and dusted ashes from burning bamboo over the surface. Areas that received the bamboo ashes formed a



variegated buff skin on the glaze surface; areas protected by the paper cuts from the ash fired basic dark brown. In such pieces, the designs appear dark brown against the buff ground. In other cases, the bamboo ash was sprinkled on the dark glaze to produce buff as amber mottles—the tortoiseshell glaze.

The national exhibition was supported by a grant from the National Endowment for the Arts, a federal agency; the catalogue was supported by a grant from the Chiang

Ovoid Bottle with Small, Double-Ringed Mouth and Decoration of Two Stylized Birds in Flight, Jin dynasty, late 12th–first half 13th century, Collection Robert M. Ferris IV. Courtesy Harvard University Art Museums

Norwegian Jewelry Artist

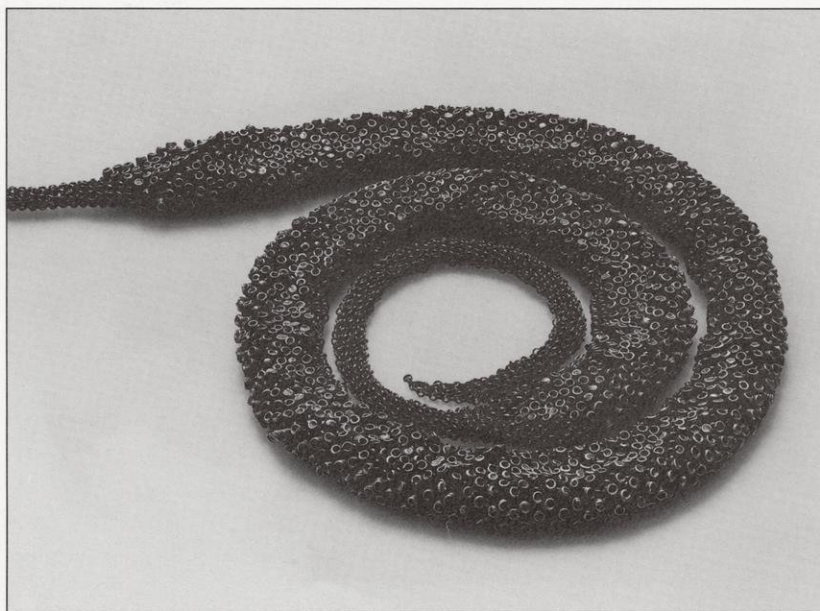
The *Jewelry of Tone Vigeland* in Mayer Gallery will remain on view through the holiday season until January 5, 1997. For nearly forty years Norwegian Tone Vigeland has been creating jewelry in gold, silver, and steel. Through masterworks characterized by a sense of purity that is greater than their simple hand construc-

tion or choice of materials, Vigeland's voice is authentic and personal. She strives for harmonious proportions and flexibility, believing that the beauty of jewelry results directly from a dialogue between the material and structure of a piece and the body's lines and movement. The sculptural work hints at her knowledge of contemporary painting and sculpture as well as the other arts.

Her professional career began in 1958 as an apprentice at Norway Silver Designs in Plus, an arts and crafts community located just outside of Oslo. At Plus, where the emphasis was on creating designs for small-scale production, one of Vigeland's earliest successes was a set of silver earrings called "Sling." Designed without screws or pins, these earrings nestled inside the ear and dangled below it. Both imaginative and practical, the earrings were a great popular success and drew attention to the young designer. In 1961 she established her own studio to concentrate on individual pieces reflecting her personal vision. By the early 1970s, like other jewelers at that time, Vigeland began creating larger works that moved with the body. She worked with chains of silver tubes and silver mesh, which allows flexibility in all directions.

She sometimes begins with pencil sketches but most often the design comes from the materials. Her

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Tone Vigeland (Norwegian, b. 1938), Necklace/Belt, 1986, silver, 47 1/4 x 1 in. Collection Fonds National d'Art Contemporain, Ministère de la culture et de la francophonie, Paris

Old Master Prints from the Permanent Collection

Drawn from the Elvehjem's strong collection of old master prints, *Theme and Technique in Old Master Prints*, on view from January 18 through March 9, 1997, will include works that illuminate the methods by which old master printmakers created their works and the subjects they explored. Included in the exhibition of works spanning the sixteenth, seventeenth, and eighteenth centuries will be Daniel Hopfer (German, fl. 1495–1536), the inventor of etching, Rembrandt (Dutch, 1606–1669), Jan Cristoffel Jegher (Flemish, 1596–1662), and Francisco de Goya y Lucientes (Spanish, 1746–1828).

The exhibition will allow visitors to see some of the stylistic changes with which printmakers experimented, including the rise of the etched print and the engraving development of the so-called dot-and-lozenge style that came into favor in the sixteenth and seventeenth centuries for creating prints which served as reproductions of paintings. The exhibition will also discuss the iconography of these prints. Though initially religious iconography was the most usual source of imagery, classical stories were also popular. By Rembrandt's time in the seventeenth century, artists made frequent use of scenes of daily life in their prints,

Jan Cristoffel Jegher (Flemish, 1596–1662), Temptation of Christ, 1633, woodcut, 13 1/2 x 17 1/2 in. Carolyn T. Anderson Endowment Fund and Alice Drews Gladfelter Memorial Fund purchase, 1992.125



creating an iconography of the commonplace. Goya even presents dark scenes of social criticism in his own peculiar idiom.

The exhibition will also be an opportunity for the public to see some recent additions to the Elvehjem's print collection. For instance, the exhibition will include a large two-part view of the square in Padua by Antonio Canale, called Canaletto (Italian, 1697–1768). The Elvehjem received the right-hand portion of this print in 1952 from John C. Hawley. This year when the other half came onto the market, the museum availed itself of the opportunity to purchase it for its collection.

Continued from page 4

metalworking includes forging, soldering, fusing, and shaping; washing and polishing softly suffuses the natural coloration of the silver's surface, but she allows subtle variations to remain to insure depth and drama.

Throughout her career, Vigeland has moved back and forth between jewelry that explores texture and that based on line. Her most recent pieces seem to be midway between the two poles. Elegantly and classically geometric, they are also fully three dimensional. Her extraordinary attention to the physical

pleasure of wearing jewelry combined with her meticulous technique and articulate artistic vision have earned her justifiable acclaim as a leader in the field of art jewelry.

This retrospective has been organized by The Oslo Museum of Applied Art and The American Federation of Arts with major support from the Royal Norwegian Ministry of Foreign Affairs. Additional support has been provided by this Benefactors Circle of the AFA. The exhibition program of the AFA is supported in part by the J. Carter Brown Fund for Exhibitions.

Salgado Photographs on View February 8

The Elvehjem Museum of Art will present *Workers, An Archaeology of the Industrial Age*, approximately 200 black-and-white photographs by Brazilian-born photo-journalist Sebastião Salgado, from February 8 through April 6.

Between 1987 and 1992 Salgado traveled around the world, creating an astonishing series of photographs devoted to the theme of manual labor and the millions of men, women, and children who continue to work with their hands in a time of increasing technological advance. Taken in more than fifty locations—from the factories of China and the Ukraine to the gold mines of Brazil to the cane fields of Cuba—Salgado's photographs chronicle the myriad ways in which labor has been defined from the Iron Age through the Industrial Revolution to the present. *Workers* serves as his elegy for the passing of traditional methods of labor and production.

Sebastião Salgado received a doctorate in economics from the University of Paris in 1971 and then moved to London to work for the International Coffee Organization. This work often took him to Africa, and he took along his camera. His first story was about starvation in Africa. He turned to photojour-



Sebastião Salgado (b. Brazil 1944), *Coal Mine, India, 1989*, gelatin silver print.
Copyright Sebastião Salgado

nalism, documenting immigrant workers in Europe and the drought in the Sahel region of Africa.

This exhibition was organized by the Alfred Stieglitz Center of the Philadelphia Museum of Art. The exhibition and accompanying publication was made possible by Professional Imaging, Eastman Kodak Company. Lélia Wanick Salgado coordinated editing, design, and production of the exhibition and publication. Funding for local presentation is made possible by the UW Anonymous Fund.

Elvehjem Acquires Morris Design for Permanent Collection

William Morris (1834–1896) was an important designer who devised furniture, stained glass, type fonts, books, bindings, tiles, carpets, woven and printed textiles, and three tapestries. This design for one of these very rare tapestries served as the model which the weavers used in creating the final tapestry. The subject is drawn from one of Morris' own poems, "The Woodpecker King," and a passage from the poem was embroidered into the border of the finished tapestry, which is now in the collection of the Morris Museum in Walthamstow. "I once a king and chief/ now am the tree-barks thief: ever twixt trunk and leaf/ chasing the prey." It refers to the transformation of a medieval king into a woodpecker.


From his youth William Morris was closely allied with a group of artists in England who called themselves the Pre-Raphaelite Brotherhood. Along with such classmates as Edward Burne-Jones, Morris and friends committed themselves to a "Crusade and Holy War against the age" in the 1850s. Their aim was to create for themselves a monastic setting in reaction to their disgust at the English industrial landscape and wage-slavery of the factories. This was the first flowering of a deeply felt

socialism that Morris held throughout his career and life.

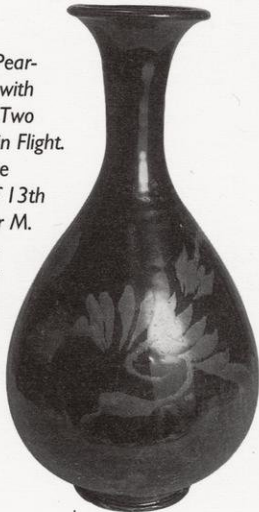
Morris's first design firm was brought together to decorate the house he planned for his new bride, Jane Burden, who was to be a favorite model of Dante Gabriel Rossetti, another member of the Pre-Raphaelite Brotherhood. Morris's firm formally offered its services in 1861. By 1874, the firm was successful enough to open a showroom in Oxford Street, a fashionable address. By this time the firm was designing and making the wide variety of goods that would decorate upper-class Victorian houses and prove a lasting influence on crafts in England.

Textiles were among the most popular of Morris & Co. products. The tapestries were compared by Morris to paintings; he considered both individual artistic expressions uniquely created by hand. The tapestry workshop's organization had much in common with a renaissance painter's workshop. Masters undertook the more demanding passages of hand-weaving and embroidering, while apprentices created the broad areas. The firm's printed textiles were also very popular, however, and Morris designed most of these himself. These colorful fabrics were a mainstay of the firm. (See cover illustration.)

D E C E M B E R

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 No Concert 2 p.m. Tour of temporary exhibition, 40 minutes, by docent Henryka Schutta	2 MUSEUM CLOSED Museum Shop Open 9a.m.–5p.m.	3	4	5 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Henryka Schutta	6	7
8 12:30 p.m. Concert, Gallery III, Clara Fenyo Bahcall, violin, Oshkosh and Katherine Kautsky, piano, Appleton 2 p.m. Tour of temporary exhibition, 40 minutes, by docent Louise Clark	9 MUSEUM CLOSED Museum Shop Open 9a.m.–5p.m.	10	11	12 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Sybil Robinson	13	14
15 12:30 p.m. Concert, Gallery III, Pro Arte Quartet 2 p.m. Tour of temporary exhibition, 40 minutes, by docent Gail Selk 2:30 p.m. Holiday Concert, UW Horn Choir	16 MUSEUM CLOSED Museum Shop Open 9a.m.–5p.m.	17	18	19 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Cathy Bertucci	20	21
22 12:30 p.m. Concert, Gallery III, Jonathan Overby, baritone, Madison 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent	23 MUSEUM CLOSED Museum Shop Open 9a.m.–5p.m.	24 CHRISTMAS EVE MUSEUM CLOSED	25 CHRISTMAS DAY MUSEUM CLOSED	26 No tour Museum Shops Clearance Sale	27 Museum Shops Clearance Sale	28 Museum Shops Clearance Sale
29 No Concert 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent Museum Shops Clearance Sale	30 MUSEUM CLOSED	31 Museum Shops Clearance Sale	<div data-bbox="927 1598 1317 1871">  </div> <div data-bbox="922 1877 1279 1988"> <p>Tone Vigeland (Norwegian, b. 1938) Earrings, 1958, silver. Collection Kunstin- dustrimuseet i Oslo. Exhibition through January 5.</p> </div>			

JANUARY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1 NEW YEAR'S DAY MUSEUM CLOSED	2 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Gail Selk Museum Shops Clearance Sale	3 Museum Shops Clearance Sale	4 Museum Shops Clearance Sale Holiday Shop closes
5 EXHIBITION CLOS Jewelry of Tone Vigeland 12:30 p.m. Concert, Gallery III, Amelia Roosevelt, violin, New York 2 p.m. Tour of temporary exhibition, 40 minutes, by docent Henryka Schutta	6 MUSEUM CLOSED	7 <i>Long-necked, Pear-shaped Bottle with Decoration of Two Stylized Birds in Flight. Jin dynasty, late 12th-first half 13th century, Arthur M. Sackler Museums. Courtesy Harvard University Art Museums</i>	8	9 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Henryka Schutta	10	11
12 12:30 p.m. Concert Gallery III, Christopher Zello, clarinet, Milwaukee 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent	13 MUSEUM CLOSED			16 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Marion Stemmler	17	18 EXHIBITION OPENS Old Master Prints
19 EXHIBITION CLOS Chinese Ceramics 12:30 p.m. Concert Gallery III, UW-Oshkosh Music Faculty 2 p.m. Tour of temporary exhibition, 40 minutes, by a docent	20 MUSEUM CLOSED	21	22	23 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Cathy Bertucci	24	25
26 12:30 p.m. Concert Gallery III, 200th Birthday Schubertiade: Bill Lutes, Martha Fischer and Friends 2 p.m. Tour of temporary exhibitions, 40 minutes, by a docent	27 MUSEUM CLOSED	28	29	30 12:30 p.m. Tour of permanent collection, 40 minutes, by docent Pat Thomas	31	

F E B R U A R Y

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>2</p> <p>12:30 p.m. Concert Gallery III, Oakwood Chamber Players, Madison</p> <p>2 p.m. Tour of tempo- rary exhibition, 40 minutes, by docent Gail Selk</p>	 <p><i>Sebastião Salgado, Sugar Cane Crop, Brazil, 1987. Copyright Sebastião Salgado. Opens February 8</i></p>			<p>6</p> <p>12:30 p.m. Tour of permanent collection, 40 minutes, by docent Cathy Bertucci</p>	<p>7</p>	<p>8</p> <p>EXHIBITION OPENS <i>Photographs by Sebastião Salgado, galleries VI, VII</i></p>
<p>9</p> <p>12:30 p.m. Concert Gallery III, Festival Choir of Madison</p> <p>2 p.m. Tour of tempo- rary exhibition, 40 minutes, by docent Henryka Schutta</p>	<p>10</p> <p>MUSEUM CLOSED</p>	<p>11</p>	<p>12</p> <p>4 p.m. Lecture, LI40, Mark Kenoyer, "Origins of Writing in the Indus Valley: New discoveries from Harappa, Pak- istan"</p>	<p>13</p> <p>12:30 p.m. Tour of permanent collection, 40 minutes, by docent Gail Selk</p>	<p>14</p>	<p>15</p>
<p>16</p> <p>12:30 p.m. Concert Gallery III, Wausau Conservatory of Music</p> <p>2 p.m. Tour of tempo- rary exhibition, 40 minutes, by a docent</p>	<p>17</p> <p>MUSEUM CLOSED</p>	<p>18</p>	<p>19</p>	<p>20</p> <p>12:30 p.m. Tour of permanent collection, 40 minutes, by docent Marion Stimmmer</p> <p>4 p.m. Lecture, LI40, Nicholas Cahill, "Exca- vations at Sardis"</p>	<p>21</p>	<p>22</p> <p>1:30 p.m. Family Work- shop, preregistration required, call 608 263-4421</p>
<p>23</p> <p>12:30 p.m. Concert Gallery III, Pro Arte Quartet, Madison</p> <p>2 p.m. Tour of tempo- rary exhibition, 40 minutes, by a docent</p>	<p>24</p> <p>MUSEUM CLOSED</p>	<p>25</p>	<p>26</p>	<p>27</p> <p>12:30 p.m. Tour of permanent collection, 40 minutes, by docent Gail Selk</p>	<p>28</p>	

Indian Paintings on Loan

The Montgomery Museum of Fine Arts in Montgomery, Alabama will be displaying forty-one paintings from our Earnest C. Watson and Jane Werner Watson Collection in an exhibition entitled *Indian Miniature Painting*, on display from November 29, 1996 through January 19, 1997. These small gouache paintings on paper were originally collected when the Watsons lived in India in the early 1960s and were added to on subsequent trips to the subcontinent. Their donations to the Elvehjem now number well over 250 outstanding Indian miniatures. The Elvehjem cannot place these paintings on

permanent display because even a low level of continuous light would damage the delicate pigments in the paints. We do, however, regularly show selections from the rich collection and are pleased to share a few of these jewels for short periods with other museums.

Monks Make Mandala

On October 13 Tibetan Buddhist monks from the Sera Je Monastery in India performed the opening ceremony in preparation for their ritual sand mandala before 150 fascinated people. With their chanting echoing throughout the



Tibetan Buddhist monks make sacred sand mandala in Paige Court

museum, the monks began the creation of this sand mandala representing the Bodhisattva Avalokiteshvara, a meditative practice that brings a message of peace. The monks are on a six-months tour of the United States spreading this message.

The mandala is the Wheel of Compassion mandala made of colored sand, a ritual art form integral to the Indo-Tibetan Buddhist initiation. At the center of the mandala is Avalokiteshvara, Buddha of Compassion, symbolized by a lotus flower. His vow is to free all beings from the cycle of suffering and guide them to enlightenment. Around the center is a stupa with openings in the four directions and symbolic bands, together said to represent a map of the mind of Buddha.

Three monks worked on the mandala in Paige Court observed by crowds of students and museum visitors during the week of October 13-20. At 11:15 a.m. on Sunday, October 20, twelve monks, chanting to the rhythm of horns and drums, ritually destroyed the mandala by sweeping up the sand and offering it to Lake Mendota to purify the environment and its inhabitants. More than 665 people enjoyed the ceremony.

UW Horn Choir Gives Holiday Concert

On Sunday, December 15 from 2:30 to 3:30 p.m. the UW Horn Choir will fill the museum with holiday sounds. Arranged around the mezzanine to provide antiphonal sound, twenty music students will raise their French horns in concert. Douglas Hill, professor at the UW School of Music, will direct the choir as he has for the past twenty-three years in this popular musical performance.

The program for this holiday season will include the "Festival and Memorial Music, op. 109" of Johannes Brahms, Engelbert Humperdinck's "Hansel and Gretel," the premier of a new transcription of "Ave Maria" by Biebl, and Handel's "Hallelujah Chorus" from the *Messiah*. The choir will also perform the popular "Brassman's Holiday" by Billy May, a Christmas medley, and will end with a sing-along.

Come and bring your friends and family to enjoy this holiday concert.



UW Horn Choir performs December 15

Family Workshop: A Look at Workers

This workshop, for elementary school-age children accompanied by an adult, requires that participants bring one photograph of themselves or a family member that shows them working. The instructor will briefly discuss their pho-

tographs with the children and then the students will take a brief tour of the exhibition *Workers, An Archaeology of the Industrial Age* in which they discuss the subjects and composition of Sebastião Salgado's photographs of people working in manufacturing and agriculture.

The participants will complete a sketching project which draws on the

prior discussion. The leader will be Nicole Peterson, a graduate student in the University of Wisconsin-Madison Department of Art History. The workshop will be at the Elvehjem Saturday, February 22 at 1:30 p.m. and will last until 3:00 p.m. The workshop will be free; preregistration by phone will be required; the workshop is limited to 15 children plus their adult companions. To register call 608-263-4421. The workshop will be repeated on a Sunday in March to be announced in the next newsletter.

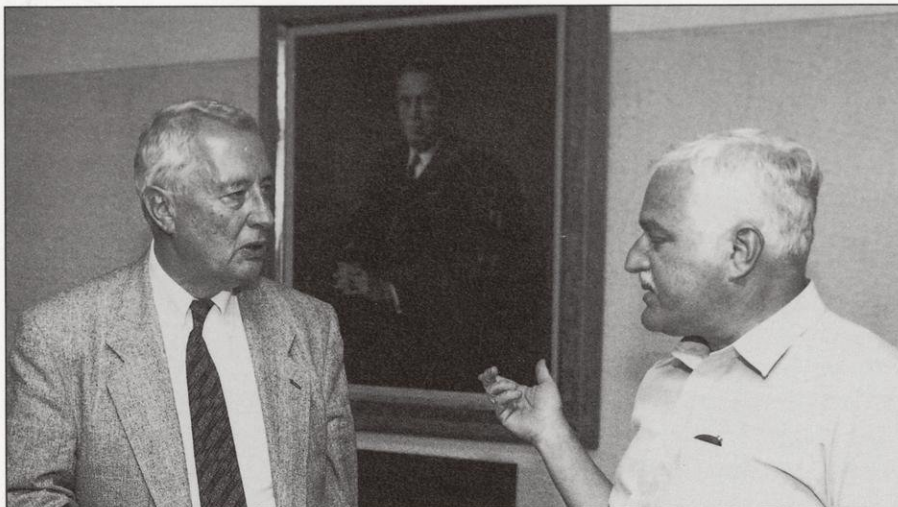
Audio Visual Program about Sebastião Salgado

The Philadelphia Museum of Art has created a twenty-minute audio visual program about Sebastião Salgado, his photographs, and his philosophy. It is illustrated with a selection of photographs included in the exhibition as well as additional images by Salgado. It

will be available in the museum for viewing by visitors during the open hours of the galleries.

Other programs related to *Workers, An Archaeology of the Industrial Age* include a panel discussion, "Workers in the World," in conjunction with the International Institute and Global Studies Program of the University of Wisconsin-Madison; a public performance:

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Professor Roderick MacFarquhar (left) of Harvard speaks with Professor Edward Friedman of UW-Madison after his lecture. Both were speakers in the Mao's Graphic Voice lecture series.



During the 1996 Fall Gala art lovers tore themselves away from the desserts long enough to study the Chinese Cultural Revolution posters in Mao's Graphic Voice

"Work the World Over in Song, Dance, and Story," featuring music and dance performed by representatives of different cultures who live in Madison's rich multicultural community; and a film and tour to be announced later.

Video about Tone Vigeland

For the video, "Tone Vigeland: Norwegian Artist Jeweler," the producers interviewed Tone Vigeland in her ancestral home and studio in Oslo. They created a biographical portrait through scenes of her at work and traditional interviews with her and contemporaries in the art, museum, and gallery worlds. Particularly interesting are the discussions between Vigeland and the director of the Oslo Museum of Applied Art in which they decide which works will be in the retrospective exhibition now being circulated in the United States and shown at the Elvehjem.

The thirty-minute video covers forty years of Vigeland's designs, shows her creating the small repetitive parts that function as both ornament and surface in the finished pieces, and features models wearing the jewelry. The tape, produced by NAK Television, Oslo, is in Norwegian with closed captions in English. It will be available for viewing during gallery hours in the Paige Court beginning November 8.



Nicholas Cahill in a Roman house layer in excavations at Sardis, Turkey.

Archaeological Lectures

J. Mark Kenoyer, professor of anthropology, UW-Madison, will speak about recent excavation results in "Origins of Writing in the Indus Valley: New discoveries from Harappa, Pakistan" on Wednesday, February 12 at 4 p.m. in L140. He has done field work in the University of California at Berkeley expedition to Harappa, with Allahabad University in India, and with a German and Italian research project in Mohenjo Daro, Pakistan.

Nicholas Cahill, assistant professor in the UW-Madison Department of Art History, will present a slide lecture on "Excavations at Sardis," on Thursday, February 13 at 4:00 p.m. at the Elvehjem. Sardis in western Turkey was the capital of the Lydian empire, and one of the richest cities in the world in the seventh-sixth centuries B.C. Excavations in recent years have clarified the extent and layout of the city, from monumental fortifications to humble houses, and especially its dramatic capture by Cyrus the Great of Persia in 547 B.C.

Nick Cahill has worked at Sardis since 1979 and is particularly interested in urban organization in Greece and the Near East. The lecture will be in room L140. Both of these lectures are cosponsored with the Archaeological Institute of America-Madison Society.

For Teachers

As part of the museum's docent-led tours for elementary through high school students of *Workers, An Archaeology of the Industrial Age: Photographs by Sebastião Salgado* storyteller Marc Kornblatt will perform work stories and songs to help deepen the understanding of the lives of some of the workers featured in the exhibition. Tours and storytelling are by appointment on a first come, first-served basis. To make an appointment call 608 263-4421 at least three weeks in advance of your chosen date. Tours begin February 12.

The Madison museum educators' lunchtime networking group will offer an opportunity for local teachers to sample the educational offerings of a dozen Madison museums and cultural organizations. The group will offer a staff development course through the Madison Metropolitan School District on selected Wednesday afternoons during second semester. Teacher continuing education credits will be available. For more information call the school district staff development office at 608 266-6186.

Art Catalogues Make Great Gifts

The three traveling exhibitions this winter have excellent catalogues accompanying them. Through these fine books, you can travel the world of art in your overstuffed chair. All, available in the Museum Shop at reasonable prices, make fine presents for friends or for your own bookshelves.

Hare's Fun, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400 by Robert D. Mowry with contributions by Eugene Farrell and Nicole Coolidge Rousmaniere (Cambridge, Mass. Harvard University Art Museums, 1996, 280 pp. 112 color plates with B&W details \$35 (members \$29.75). The main essay, by exhibition curator and curator of Chinese art at the Sackler Museum of Harvard by Robert D. Mowry, discusses kilns, dating, development, and evolution of these ceramics through the centuries. Mowry also wrote the informative individual entries for each of the 112 works in the exhibition. Eugene Farrell, Har-

vard University Art Museums' chief conservation scientist, explains the research on the body clay and glazes of these ceramics, revealing date and place of manufacture of individual works. Nicole Coolidge Rousmaniere explores the relationship with Japanese ceramics. Chinese brown- and black-glazed ceramics were imported by Japanese in antiquity and widely imitated in Japan in both traditional and modern times. Her essay treats the Japanese taste for Chinese wares and their influence on Japanese ceramics.

The Jewelry of Tone Vigeland, 1958–1995, edited by Anniken Thue (Oslo, Norway: The Oslo Museum of Applied Art, 1995, 110 pp. 32 B&W plates, 10 color plates \$30 (members \$25.50) offers a ten-page

We cordially invite you
and your friends
to a preview reception
Friday, February 7, 5:00–7:00 p.m.
for the new exhibition
*Workers: An Archaeology
of the Industrial Age: Photographs by
Sebastião Salgado*

interview with Tone Vigeland by Donna Gustafson of American Federation of Arts, coorganizer of the exhibition, and a long essay by Anniken Thue of The Oslo Museum of Applied Art on the artist and her work

Sebastião Salgado, *Workers: An Archaeology of the Industrial Age* (New York: Aperture, 1993, 400 pp. 350 duotone photos. \$60 (members \$51).) The pre-eminent photojournalist Salgado brings us a global epic that transcends mere image making to become an affirmation of the enduring spirit of working men and women. These extraordinary photographs form an archaeological perspective of the activities that have defined hard work from the Stone Age through the Industrial Revolution to the present. These photographs cover workers in Brazil, Cuba, Rwanda, Spain, Italy, Bangladesh, Kazakhstan, China, India, Russia, Ukraine, Poland, France, Indonesia, Kuwait, Azerbaijan, and England.



Council members Gail Goode and Karen Roth, along with 350 others, enjoy the delectable desserts at the 1996 Fall Gala.

Give the Elvehjem to Friends

Celebrate the season with a gift of museum membership, the perfect solution for hard-to-please people on your holiday gift list.

A gift membership from the Elvehjem brings a full year of benefits that include a subscription to the quarterly *Artscene*; the biannual *Bulletin*, with in-depth articles on exhibitions and the permanent collection; invitations to openings, receptions, and educational programs; opportunities to participate in trips to local and regional museums and art fairs. Membership also includes a 15-percent discount on all purchases from the Museum Shop, featuring exceptional arts-related gifts, jewelry, books, and more.

Year-end Gifts to the Elvehjem

The Elvehjem Museum of Art relies on the generosity of members, donors, and visitors to support museum programs. Memberships primarily support the benefits that members receive, but they also provide funding for the acquisition of art for the permanent collection. Gifts in addition to membership and upgrades in membership levels provide supplementary funding that enables the museum to present such exceptional exhibitions as *Hare's Fur*, *Tortoiseshell*, and *Partridge Feathers: Chinese Brown- and Black-glazed Ceramics*, as well as the Sunday Afternoon Live concert series, art lectures, gallery talks, and special events.

Your support through a year-end contribution will ensure another year of exceptional exhibitions and arts programs at the Elvehjem. Please consider a tax-deductible gift beyond your membership or an upgrade of your membership to a higher level.

GIFT MEMBERSHIP FORM

Gift recipient

Name _____
Address _____
City/State/Zip _____
Phone _____

Gift membership level

- ☐ \$20 Senior ☐ \$30 Individual ☐ \$100-249 Founder
☐ \$20 Student ☐ \$45 Family ☐ \$250-999 Associate

Gift giver

Name _____
Address _____
City/State/Zip _____
Phone _____

Payment

- ☐ A check (payable to Elvehjem Museum of Art) is enclosed.
☐ Charge my credit card ☐ Visa ☐ Mastercard

Card number _____ exp.date _____

Signature _____

Gift materials mailing

- ☐ Please send all membership materials to the gift recipient.
☐ Please send all membership materials to me for personal presentation to the gift recipient.

Mail gift membership form and payment to Elvehjem Museum of Art, 800 University Avenue, Madison, WI 53706 or drop the form off at the Museum Shop during your next visit. For more information on membership, please call the membership office at 608-263-2495.

CONTRIBUTION FORM

- ☐ Yes, I would like to make a tax-deductible contribution of \$_____.
☐ Please upgrade my membership level from _____ to _____ with my payment of \$_____.

Name _____
Address _____
City/State/Zip _____
Phone _____

Year-end gifts and membership upgrades can be mailed to the Elvehjem Museum of Art, 800 University Avenue, Madison, WI 53706.

For more information, please call the development office at 608-263-2495.

ADMISSION IS FREE

Gallery and Museum Shop Hours

Tuesday–Friday 9 a.m. –5 p.m.
Saturday–Sunday 11 a.m.–5 p.m.
CLOSED MONDAY

Kohler Art Library Hours

Monday–Thursday 8 a.m.–9:45 p.m.
Friday 8 a.m.–4:45 p.m.
Saturday and Sunday 1–4:45 p.m.
For hours between terms
call 608 263–2258

Museum Membership Benefits

Annual benefits include

- Invitations to openings, receptions, and special events
- Subscription to *Artscene* for advance notice of exhibitions, education and membership programs, and special events
- 15% discount on Museum Shop purchases
- Discounts on trips and special programs
- The *Bulletin/Annual Report*

Your membership supports acquisitions, exhibitions, publications, educational programs, and special events.

Parking

The city of Madison's Lake Street and Frances Street ramps and in university lots 46 and 83 on Lake Street between Johnson Street and University Avenue. University lot 47 on Johnson Street between Park and Lake streets is available on weekends only.

For Visitors with Disabilities

Wheelchair access is through the north entrance from Murray Street. Elevator is across from Kohler Library entrance. Guide dogs for the blind and hearing impaired are permitted. The Elvehjem will provide sign language interpreters for programs by request in advance. To request a sign language interpreter, call Anne Lambert, curator of education, weekdays, 608–263–4421 (voice) as soon as possible.

Tours

Drop-in tours given by docents are offered on Thursdays at 12:20 p.m., a 40-minute tour of the permanent collection and on Sundays at 2:00 p.m., a 40-minute tour of temporary exhibitions, beginning in Paige Court.

For group tours by schools and organizations at other times please call at least three weeks in advance of the desired date (608 263–4421).

Museum Etiquette

Museum rules promote the safety of artworks and pleasant viewing conditions for visitors.

Food and drink and smoking are not permitted in the building. Objects larger than 11 x 14 inches and backpacks, umbrellas, and rigid baby carriers are not permitted in the galleries. Store these objects in lockers (25-cent deposit); large items and umbrellas may be checked at the Paige Court security desk.

Running, pushing, shoving, and touching works of art, pedestals, frames, and cases are prohibited.

Photographs of the permanent collection may be taken with a hand-held camera without a flash. Written permission must be obtained from the registrar for any other photography.

MEMBERSHIP FORM

☐ Yes, I want to become a member of the Elvehjem Museum of Art.

(If you are already a member, please encourage a friend to join you in supporting the museum through membership.)

Name _____

Address _____

City/State/Zip _____

Home phone _____ Business phone _____

Check level: ☐ Founder \$100 ☐ Family \$45 ☐ Individual \$30 ☐ Student or senior \$20

☐ Find check payable to Elvehjem Museum of Art enclosed for \$ _____

☐ Charge my ☐ Visa ☐ MasterCard

Card # _____ Expir. date _____ Signature _____

Recruiting Member: _____ Phone _____

Please return this form to Elvehjem Museum, Membership Office, 800 University Avenue, Madison, WI 53706.

Holiday Shop in Its Fourteenth Year!

Shop where your purchase counts. The Elvehjem Museum Shop and Holiday Shop offer a grand variety of art-related gifts. We can ship anywhere. Your purchases help support this museum's programs.

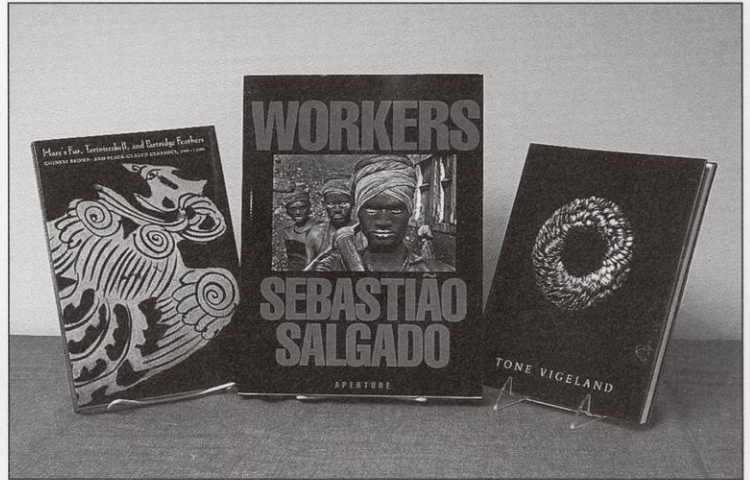
Warm Up with Hot Tea



Brown- and black-glazed ceramics make stunning gifts. We offer a selection of deeply colored wares, like this tea bowl (4³/₄ inch diameter) \$15 (members \$12.75), vase (12 inch length) \$80 (members \$68), and linear-patterned bowl (5 inch diameter) \$12.50 (members \$10.62.)

**Shop on Mondays
through December 23.**

Read by the Fire



Pictured from left to right, Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400, \$35 (members \$29.75), *The Jewelry of Tone Vigeland, 1958-1995*, \$30 (members \$25.50). Sebastião Salgado, *Workers: An Archeology of the Industrial Age*, \$60 (members \$51).

Massive Clearance Sale



**December 26
through January 4.**

ARTSCENE

Elvehjem Museum of Art
University of Wisconsin-Madison
800 University Avenue
Madison WI 53706-1479



Winter 1996-97
Important Dated Information!